

**TRANSLATION PROBLEMS AT THE WORD AND  
COLLOCATION LEVELS:  
A STUDY OF ENGLISH-ARABIC TRANSLATIONS**

**A Thesis Submitted in Partial Fulfilment of the Requirements  
for the Award of the Degree of  
Doctor of Philosophy in Translation Studies**

**By**

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## **DECLARATION**

I, Mahmoud L. S. Altarabin, hereby declare that this thesis entitled “**TRANSLATION PROBLEMS AT THE WORD AND COLLOCATION LEVELS: A STUDY OF ENGLISH-ARABIC TRANSLATIONS**” submitted by me under Prof. Panchanan Mohanty’s guidance and supervision is a bonafide research work of mine and is free from plagiarism. I also declare that it has not been submitted previously in part or full to this or any other university or institution for the award of any diploma or degree.

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# **CERTIFICATE**

This is to certify that the thesis entitled “**TRANSLATION PROBLEMS AT THE WORD AND COLLOCATION LEVELS: A STUDY OF ENGLISH-ARABIC TRANSLATIONS**” submitted by Mr. Mahmoud L. S. Altarabin bearing Regn. No. 09HAPT01 in partial fulfilment of the requirements for the award of Doctor of Philosophy in Translation Studies is a bonafide work carried out by him under my supervision and guidance.

This thesis has not been submitted previously in part or full to this or any other university or institution for the award of any degree or diploma.

Signature of the Supervisor

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# DEDICATION

- In loving memory of my late brother, Khalid,
- To my closest friend, Hiroaki Jitsukata,
- To my beloved family.

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# **CHAPTER I**

## **INTRODUCTION**

## **1.1. Introduction**

Translation practices started thousands of years ago. As human societies developed, so did communication between them. Translation facilitated communication and promoted interaction between people who are introduced to the cultural heritage of other nations. Translation activities are deeply rooted in the Arab world. Such activities have promoted the interaction between the Arabs and people of other cultures and societies. Weissbort and Eysteinsson (2006:100) highlight the vital role Arab scholars played in “preserving and mediating Classical European learning after the demise of Ancient Greece and Rome, in many cases passing it back into Europe through the cross-cultural efforts of translators in Spain, under Muslim leadership.”

Baker (2008:330) says: “the Arabs are credited with initiating the first organized, large scale translation activity in history.” She states that the translation movement in the Arab world started early in Umayyad period (661-750) and reached its peak in the Abbasid period (750-1258). Al-Khury (1988:24 in Baker 2008:330) lists three factors which distinguish the Arabs’ commitment to translation from previous translation activities:

1. The range of source languages: The Arabs translated texts from different languages such as Sanskrit, Persian, Syriac, Greek, Aramaic, among other languages.
2. The range of topics and subjects: The Arabs were remarkably interested in all aspects of knowledge. They translated texts which covered different disciplines such as mathematics, astronomy, philosophy, logic, medicine, chemistry, politics

and, to a lesser extent, literature. They showed less interest in literary text for two reasons: (1) SLs texts included religious teachings which conflicted with Islamic teachings and (2) the Arabs had their own literary tradition.

3. Under the Abbasid Empire, translation movement was organized and institutionalized. This was the most important factor as the government supported translation institutions the first of which was established by Al-Mansur (754-775).

Baker (ibid.: 329) argues that the growth of translation in the Islamic world depended on the growth of Arabic as a written literary language. Arabic became the lingua franca when the Umayyad caliph Abd al-Malik ibn Marawān (reigning 685-705) declared Arabic as the sole administrative language of the Islamic Empire.

Following the expansion of the Islamic Empire, a new rich culture developed. The new empire was largely influenced by eastern and western civilizations bringing together the most urbane cultural traditions at the time: Greek, Indian, Persian and Egyptian. The shift of Arabic from a mainly oral language to a written and spoken lingua franca of a vast civilization was the most important result of this development.

Baker (ibid.: 330) says that the most comprehensive source of translation and writing in the Islamic Empire is *al-Fihrist* الفهرست (lit. 'The Index'), compiled by Ibn al-Nadim in 988. Khalid ibn Yazid commissioned the first translation from Greek and Coptic<sup>1</sup>. During this period, Sa'id ibn Misjah translated Byzantine and Persian songs into Arabic<sup>2</sup>. A great deal of Greek wisdom literature connected to Aristotle and Alexander was translated into Arabic close to the end of the Umayyad period<sup>3</sup>.

Unlike the Umayyad Empire which was mainly Arab, the Abbasid Empire was more international in character and the Arabs were only one part of the nation<sup>4</sup>. Persians, Syriacs and Jews had the lead in the Abbasid period both in terms of translation and of original writing.

Al-'abood (1979:147)<sup>5</sup> divided translation movement in the Arab world into two phases. Translation in the first phase was mythological and was initiated during the Umayyad period. The Arabs gradually started oral translation and transfer from other nations. Translation in the second phase was organized and was initiated by the Umayyad prince Khalid bin Yazid bin Mu'awiyah (645-683). Prince Khalid commissioned a group of Greek philosophers to translate chemistry books from Greek and Coptic into Arabic. This was the first translation in Islam from a language into another.

In the Abbasid period, the Arab, Persian, Syriac and Indian scholars translated books of different fields such as medicine, astronomy, mathematics, philosophy and logic. Al-'abood (1979: 148-153) summarizes the main reasons which encouraged the Arabs to transfer science and literature from other nations into Arabic:

1. Some Abbasid Caliphs, as Al-Mansour, Al-Rashid, and Al-Ma'moun, were interested in science. Books in medicine were translated during Al-Mansour period. The translation of books increased during Al-Rashid period. In Al-Ma'moun period, there was a remarkable increase in the translation of books from other languages. In this period, books in philosophy, engineering, music and medicine were translated.

2. Religious debates and discussions: The Arabs debated on some issues such as fate and destiny and wanted to explore the philosophy of other nations in this regard.
3. Need to know Greek philosophy and logic to facilitate discussions<sup>6</sup>.
4. *Tadwin* (recording) in Arabic: Many non-Arabs from different nations reverted to Islam and started to record their science and literature in Arabic.
5. The Arabs were challenged by more deeply rooted civilizations such as that of the Persians who accused the Arabs of having no history or science. Books such as *Kalila wa Dumna* were translated from old Persian into Arabic.
6. The rich started sponsoring translation from other languages into Arabic.

Other reasons also include:

7. The intellectual interaction between the Arabs and the educated people in the countries which came under their conquest<sup>7</sup>.
8. Keenness for seeking knowledge proved by the Prophet teachings<sup>8</sup>.

The most notable translator in the Abbasid era was Yuhanna Ibn Masawayh (777-857) who headed *Baytu al-Hikma*<sup>9</sup> (Lit. House of Wisdom). Baker (2001:320) mentions other outstanding translators in that era such as Hunayn Ibn Ishaq, his son Ishaq and his nephew Hubaysh. Sabian Thabit Ibn Qurrah (836-901) was another distinguished translator who, with the help of his disciples, was responsible for the translation of most Greek works on astronomy and mathematics, as well as the works of Archimedes and Apollonius (Hitti 1937:314 in Baker 2001:320).

Two translation methods were adopted in the Abbasid period (Rosenthal 1975:17 in Baker 2001: 320-1). The first method, associated with Yuhanna ibn al-Batriq and Ibn Naeemah al-Himsi, was a highly literal method translating each Greek word into its Arabic equivalent (word-for-word). In the absence of Arabic equivalents for Greek words, such words were borrowed into Arabic. This method was not successful and many of the translations rendered using this methods were later revised. The second method which was associated with Ibn Ishaq and Al-Jawhari was sense-for-sense translation. This method helped produce fluent target texts without distorting the norms of the target language. The Golden Period of translation under the early Abbasid rulers was followed by a period of original writing in various fields such as astronomy, alchemy, geography, linguistics, theology and philosophy. It is worth mentioning here that Arabic-speaking subjects of the Empire produced the most outstanding works in this period.

The Islamic Empire experienced a long gradual collapse since the beginning of the eleventh century, when rival caliphates were established in Egypt and Spain. During the new Ottoman political order, Arabic continued to be used in learning and law as the Ottomans had to rule according Islamic sharia (law). However, Arabic role started to decline because Turkish was used as the language of the government and Persian was used as the language of polite letters (Baker 2001:322). The Arab World was deprived of cultural contact during the first centuries of the Ottoman rule. It was during the French invasion of Egypt in 1798 that the first contact with Europe was initiated. During the invasion, which only lasted for three years, orientalist established the first Arabic press in the region (ibid.).

Falling under occupation in the beginning of the twentieth century, the Arabs were not capable of keeping pace with the advancing fields of knowledge in the world around them. Efforts were made by the Arab Organization for Education, Culture and Science in 1979 to develop a program for translation. The committee recommended proposing a method to select texts to be translated, evaluating translators in the Arab world, proposing a policy for language learning and translators' training, setting regional and Arab unions to represent translators and promoting theoretical research in translation (ibid.: 324).

There has been a major decline in the translation activities in the Arab world in the twentieth century. In the last fifty years, the Arabs did not translate more than 10,000 books in all fields, 4000 out of which were translated by foreign institutions. Such translations were chaotic, improvised and pirated.<sup>10</sup> Al-Zawi recommended some remedial methods to revive translation in the Arab world as follows<sup>11</sup>:

1. Developing a precise database containing all works translated from other languages and civilizations into Arabic.
2. A thorough evaluation of foreign languages learning in the Arab universities to assess teaching of foreign languages.
3. Developing a database of works translated from Arabic into other languages.
4. Developing a comprehensive database of Arab translators.
5. Developing a database of non-Arab translators.
6. Establishing an Arabic library containing all translated books in all fields.

Although the above recommendations propose a method to maintain translated works, they do not offer any practical mechanism to revive the legacy of translation in the Arab world.

Translation between English and Arabic is a major activity. Translations of different text types which include legal, religious, commercial, scientific, medical as well as other text types are rendered to various clients. There are also translations of books, journals and news articles. Translators, consciously or unconsciously, apply different translation strategies/procedures/methods aiming to produce translated works fulfilling the requirements set by their clients or employers. Given that translation deals with transfer from one language to another, certain problems can result from various factors which are a result of the disparity between the SL language and the TL. Having said that, addressing such translation problems becomes a necessity to produce appropriate translations.

The literature on translation between English and Arabic abounds. Different papers, articles and theses aimed to address translation problems and provide working guidelines to resolve certain translation problems between the two languages.

Language structures start from a morpheme which can be a word, a phrase and sentence. Words in any language represent a linguistic as well as a cultural reality of that language. There can be words in one language which have no equivalents in other languages. In addition, words often have multiple meanings in the SL and therefore their translation may entail different TL words. Translation problems can occur at different language levels which include word level, above the word level as in collocations and



phrases and sentence level. Problems at word level may include absence of TL equivalent word. Translation of SL synonymous words can be a challenging task to translators. Words which reflect a specific culture reference in SLs may be difficult to translate.

Comprising seven chapters, this thesis discusses the problems of translation from English to Arabic at two levels: word level and collocational level. This thesis consists of seven chapters. Chapter I, entitled “Introduction”, provides a brief review of translation and traces the development of translation traditions and activities in the Arab world.

Chapter II of this thesis is entitled “Review of Literature and Theoretical Foundations.” The chapter starts with the definition of translation in Arabic and English and summarizes the field of translation studies. Meaning, equivalence and problems of equivalence are thoroughly discussed. A typology of equivalence is provided. The contribution to the concept by leading scholars and theorists in the field such as Nida and Taber, Newmark, Catford, Larson, Baker and others is also presented in this part. This chapter provides the review of literature for the analysis part which includes chapters four, five and six. It discusses certain concepts such as the definition of word and types of meaning. Synonymy, which is the subject of chapter five, is defined and the types of which are introduced. In addition, the chapter presents a review the literature on collocation both in English and Arabic. Collocations translation problems are addressed in chapter six.

Chapter III is entitled “Research Methodology.” The methodology of this thesis depends on analysing the data collected taking into consideration the translation textbooks, strategies, procedures and approached used to address problems at word level

and collocations level. The chapter starts with defining research and exploring its types. It then presents the research methodology of this thesis. Research questions are presented.

Chapter IV is entitled “Problems of Translation at Word Level.” Given that a word is generally the basic unit of meaning, this chapter starts with categorizing certain translation problems at word level. Words are categorized into cultural domain, technological domain and economic domain. Words which have no Arabic equivalents are discussed. Other words which are culture specific are also analysed and possible procedures for rendering the same into Arabic are presented. Semantically complex words such as *outsourcing* are presented and analysed. The chapter also provides reasons for the inappropriateness of the existing renderings.

Chapter V discusses the difficulties of translating synonyms from English into Arabic. The synonyms in Shakespeare’s *Hamlet* are analysed as a case study. Three different Arabic translations are selected for analysis. The ‘sameness’ or ‘similarity’ of meaning is challenging to translators if the shades of meanings of the SL synonymous pair are not considered. Source text authors use synonyms to express certain meanings they intend to convey. *Fate*, *lot* and *doom* are synonyms but they express different shades of meaning. Another factor which adds to the difficulty of translating synonyms is the difference in culture between ST audience and TT audience. Inconsistency in translating synonyms is one of the problems noticed in the analysis of the three different translations of the ST synonyms.

Chapter VI addresses some of the problems associated with the translation of collocations from English into Arabic. Problems such as the misinterpretation of SL

collocations, transliteration despite the existence of Arabic TL equivalents, culture specific collocations, SL collocations not lexicalized in TL as well as borrowing and cultural adjustment are discussed in this chapter. Recommendations and suggestion conclude the chapter.

Chapter VII is entitled “Conclusion.” This chapter summarizes the work done throughout the thesis. This part of the thesis shows the importance of addressing the problems discussed in the previous chapters. It provides answers to the research questions and some general guidelines for translators.

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<sup>1</sup> (al-Nadim, in Al-Khury 1988:31 in Baker 2008:330)

<sup>2</sup>Hitti (1937:275 in Baker 2008:330).

<sup>3</sup>Gutas (1975:444 in Baker Ibid.)

<sup>4</sup> Baker (2008:331)

<sup>5</sup>Al-Abbood, TawfikNafei’ (1979) “On the History of Arabic Translation.”*Arabic History Periodical*. 10 (1979):147-175. [Arabic]

توفيق نافع العبود. ”من تاريخ الترجمة عند العرب.“مجلة التاريخ العربي. العدد العاشر 1979. ص 147-175

<sup>6</sup>Also in Mahmoud, H. A. and Al-Sharif A. I.1966.*The Islamic World in the Abbasid Period*. Cairo: Dar Elfikr.

حسن احمد محمود، احمد ابراهيم الشريف 1966 العالم الاسلامي في العصر العباسي. القاهرة: دار الفكر. ص 374

<sup>7</sup>Marhaba, M. A. 1988. *Aljami’ in the History of Science in the Arab World (2<sup>nd</sup> edition)*. Beirut: Oweidat for Printing and Publication. Page 207.

محمد عبد الرحمن مرحبا 1988. الجامع في تاريخ العلوم عند العرب (الطبعة الثانية). بيروت: عويدات للطباعة والنشر، ص 207.

<sup>8</sup>Ma’rouf, N. 1975. Asalat Al7aDarah Al’arabiyyah (

ناجي معروف 1975. أصالة الحضارة العربية. بيروت: دار الثقافة، ص. 351.

<sup>9</sup> House of Wisdom: The House of Wisdom (or بيت الحكمة; Bayt al-Hikma) was a main intellectual center during the Islamic Golden Age. It was founded by Caliph Harun al-Rashid (reigned 786–809) and culminated under his son al-Ma'mun (reigned 813–833) who is credited with its formal institution.

<sup>10</sup>Al-Zawi, Amin (2009) “What Arabs Translate? And How? Improvisation, Piracy and Chaos.”*Al-Shurookonline*.22.04.2009. Retrieved

from <http://montada.echoroukonline.com/archive/index.php/t-78230.html> on 23.112013.

[Arabic]

الزاوي، أمين. (2009) “ما يترجمه العرب و كيف يترجمونه: إرتجال، قرصنة، فوضى.” جريدة الشروق أونلاين. 22 أبريل 2009.

<sup>11</sup>(ibid.).

# **CHAPTER II**

## **REVIEW OF LITERATURE AND THEORETICAL FOUNDATIONS**

## 2.1. Translation as an interdisciplinary

Theorists and linguists have not yet come to a consensus on the definition of translation. ‘Translation’ originally comes from Latin *translātus*, the past participle form of *transferre* ‘to transfer’; *trans-* means ‘across’, and *-ferre* means ‘to carry/bear’ (Simpson and Weiner 1989:410). The following are the meanings listed under ‘translation’ (ibid.):

1. The action or process of turning from one language into another; also, the product of this; a version in a different language.
2. The expression or rendering of something in another medium or form, e.g. of a painting or etching.

Hornby (2010:1646) says that *translate* means:

1. to express the meaning of speech or writing in a different language.
2. to be changed from one language into another.

Again, translation (ibid.) means:

1. the process of changing something that is written or spoken into another language.
2. a text or work that has been changed from one language into another.

Given that this thesis deals with translation between English and Arabic, defining terms such as ‘translation’ (ترجمة) *tarjamah* and ‘interpretation’, (تأويل) *ta’weel* is crucial. In Arabic, the root (which is in the past tense) ترجم *tarjama* (to translate) means “to interpret speech into another language” (Ma’loof et al. 1908/1956: 60) and (Al Bustani

1998: 69), “transfer speech into another language” (Al-Basha 1992: 253). Rida (1958:391) defines ترجمه كلامه *tarjama kalamahu* (lit. translated his speech) as “interpreted it.” المترجم *atturjuman* (the translator) is “the person who transfers speech from one language into another” (ibid.). However, the word أول *awwala* (which is the past tense of يؤول *yu?awwel* ‘to interpret’) means “explain” (Ma’loof et al. 1908/1984: 121) and Rida (1958:224).

Nida and Taber (1974:12) consider that “translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.”

Catford (1965:20) proposes a definition of translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).” Levý (1967/2000: 148) states:

From the teleological point of view translation is a process of communication: the objective of translating is to impart the knowledge of the original to the foreign reader. From the point of view of the working situation of the translator at any moment of his work (that is from the pragmatic point of view), translating is a decision process: a series of a certain number of consecutive situations – moves, as in a game – situations imposing on the translator the necessity of choosing among a certain (and very often exactly definable) number of alternatives.

Firth (1968:76) argues that “the basis for any total translation must be found in the linguistic analysis at the grammatical, lexical, collocational and situational levels.” Steiner (1975:414) says “translation is the interpretation of verbal signs in one language by means of verbal signs in another.” Toury (1980:12) considers that translation is a matter of transferring entities. Ross (1981:9) states that “the most natural view is that

translation preserves the meaning of the original in another language or form..... Translation is not a restatement, where differences are minimized, but highlights certain equivalence in the context of important dissimilarities.”

Vermeer (1987:29) says “to translate means to produce a text in the target setting for a target purpose and a target addressee in the target circumstances.” Newmark (1988:5) considers translation as “rendering the meaning of a text into another language in the way that the author intended the text.” Köller (1995:196 in Hatim and Munday 2004:48) discusses the definition of translations and states that “between the resultant text in L2 (the TL text) and the ST in L1 (the SL text) there exists a relationship which can be designated as a translational, or equivalence, relation.”

Venuti (1995:17) defines translation as “a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation.” He (ibid.: 18) argues that “the aim of translation is: to bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text.” Hatim and Munday (2004:6) define translation as “the process of transferring a written text from SL to TL, conducted by a translator, or translators, in a specific socio-cultural context.” Toury (1995:56) says “translation is a kind of activity which inevitably involves at least two languages and two cultural traditions.” He (ibid.) argues that the value behind translation can consist of two major elements:

1. being a text in a certain language, and hence occupying a position, or filling in a slot, in the appropriate culture, or in a certain section thereof;

2. constituting a representation in that language/culture of another, pre-existing text in some other language, belonging to some other culture and occupying a definite position within it.

Munday (2008:5) says that translation “can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as translating).” The process of translation involves the translator changing an original SL written text into a TL written text. He refers to this as ‘interlingual translation’, one of the three translation categories described by Roman Jakobson in his important paper ‘On linguistic aspects of translation’ (Jakobson 1959/2004: 139). Jakobson (1959 in Venuti 2000:114) proposes the following translation categories:

1. Intralingual translation, or ‘rewording’: ‘an interpretation of verbal signs by means of other signs of the same language’;
2. Interlingual translation, or ‘translation proper’: ‘an interpretation of verbal signs by means of some other language’;
3. Intersemiotic translation, or ‘transmutation’: ‘an interpretation of verbal signs by means of signs of non-verbal sign systems’.

Intralingual translation occurs when we rephrase, summarize or rewrite a text in the same language. Intersemiotic translation occurs when a written text is translated into music or film. Interlingual translation occurs between two different verbal languages. The interlingual translation is the focus of translation studies.



There is abundance of definitions of translation. Generally speaking, translation can mean *replacement*, *interpretation*, *reproducing* and *transference* of ST material into TT. Despite the difference in the definitions, translation comprises many aspects from SL and TT. These include SL writer, text and audience and TL translator, text and audience. In addition, translation involves the transference of thought and ideas from the SL into the TL. Such points should be taken into consideration in order to understand what translation is. Hatim and Munday (2004: 224) argue that “it remains debatable whether it is possible to determine any universals or, indeed, a general theory of translation that is valid for all texts and situations.”

## **2.2. Translation Studies**

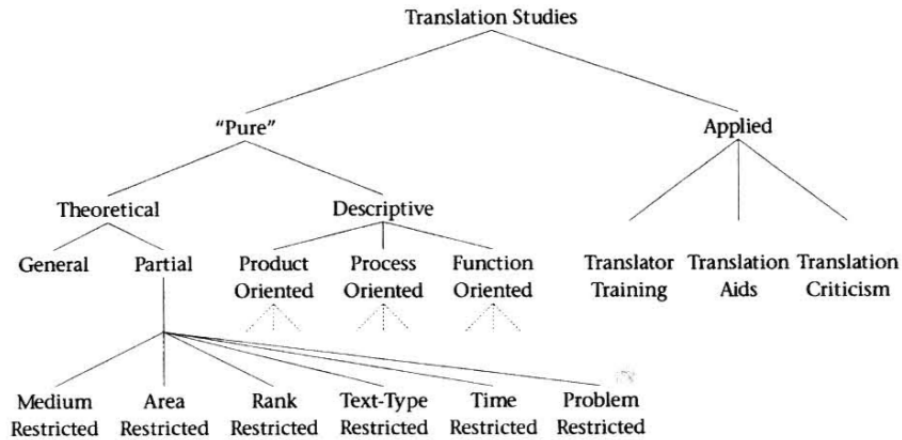
Although translation activity started over two thousand years ago, it was only in the second half of the last century that it was recognized as an independent discipline. “Translations Studies” was first introduced by the Dutch-based US scholar James S. Holmes in his seminal paper ‘The name and nature of translation studies’ delivered as a lecture in 1972, not widely available until 1988 (Munday 2008: 6). Holmes (1988/2000: 173) describes the newly introduced discipline as focusing on “the complex of problems clustered around the phenomenon of translating and translations.” He says that “translation studies is to be understood as a collective and inclusive designation for all research activities taking the phenomena of translating and translation as their basis or focus” (ibid.: 176).

Holmes (1988:176) says that translation studies has two main objectives: “(1) to describe the phenomenon of translating and translation (s) as they manifest themselves in

the world of our experience, and (2) to establish general principles by means of which these phenomena can be explained and predicted.”

He divides Translation Studies into: pure and applied. Pure TS is classified into “*Descriptive Translation Studies (DTS)* or *Translation Description (TD)* and *Theoretical Translation Studies (ThTS)* or *Translation Theory (TTh)*. ThTS are subdivided into general and partial theories. In general theories, Holmes refers to writings which aim to describe every type of translation consequently making generalizations that will be relevant for translation as a whole. The partial theoretical studies are restricted according to medium (machine or human translation, is machine working alone or aided by human); area (specific languages of cultures); rank (specific level such as word or sentence); text type (specific discourse types such as literary, business or technical); time (specific time or period) and problem (specific problem such as equivalence).

DTS is further subdivided into products-oriented DTS (two stages: (1) analysis of individual existing translation and (2) comparison of translations of the same text); function-oriented DTS (the function of translated works in the recipient socio-cultural situation. It is a study of context rather than text (Holmes 1988/2000: 177)) and process-oriented DTS (psychology of translation; what happens in the translator’s mind). Theoretical Translation Studies, as the name suggests, uses “the results of descriptive translation studies, in combination with the information available from related fields and disciplines, to evolve principles, theories, and models which will serve to explain and predict what translating and translations are and will be” (ibid.: 177-8).



(from Toury, 1995:10)

The importance of Holmes's paper lies in the description of the possibilities of translation studies. The map is often employed as a point of departure, even if consequent theoretical discussions have attempted to rewrite parts of it. The present research has changed the 1972 perspective. Focusing on the 'pure' aspects of theory and description reflects Holme's research interests.

Many contributions were made to translation theory in the sixteenth, seventeenth and eighteenth centuries by scholars such as Martin Luther, Etienne Dolet, John Dryden and Alexander Fraser Tytler. Luther translated the Bible into East Middle German and managed to face the challenge of expressing God's word in the Bible in a way that common people, unable to read Latin, Greek or Hebrew, can understand his translation. The success of Luther's translation is mainly due to his use of German vernacular and to his writings which were made possible by the use of modern printing techniques. Luther was accused of changing the Holy Book in his translation. To defend himself, he issued *Sendbrief vom Dolmetschen* ('Circular Letter on Translation') in 1530.

Dryden (1680/1992:17) introduces three translation categories:

1. Metaphrase: This is word-by-word and line-by-line translation which corresponds to literal translation.
2. Paraphrase: It means following the sense of the ST author in mind; whole phrases can be changed (faithful or sense-for-sense translation).
3. Imitation: This is considered as free translation.

(Quoted in Munday 2008:26)

Dryden's model had considerable influence on later writing on translation. His approach to translation is prescriptive setting out what translators should do to deliver appropriate translations. Despite its importance in the theory of translation, Dryden's writing reflects the language used at that time such as 'genius' of ST author, 'force' and 'spirit' of the original (Munday 2008:26).

Dolet (1540/1997, quoted in Munday 2008: 27) lists the following five principles in order of importance:

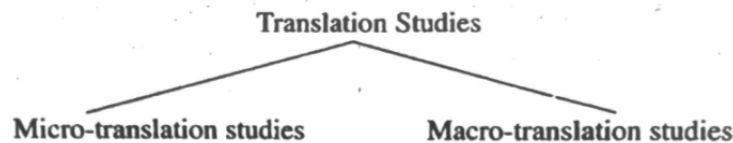
1. The translator must perfectly understand the intention of the author and content of the original text, although he is allowed to clarify obscurities.
2. The translator should have perfect knowledge of both SL and TL.
3. The translator should avoid word-for-word translations.
4. The translator should avoid Latin and unusual forms.
5. The translator should use words eloquently and avoid clumsiness.

Dryden here focuses on the sense of translation rather than the word for word translation. Tytler (in Bassnett 2002:69 and Munday 2008:27) states that:

1. The translation should completely match the idea of the ST.
2. The style and manner of writing should match those of the ST.
3. The translation should have the full ease of the original composition.

Tytler opposes Dryden's influence and argues that 'paraphrase' had led to excessively loose translations. He agrees that translators should clarify obscurities in the original. Translation theories from Dryden to Tytler address the difficulty of recreating the spirit, soul or nature of the work of art.

Mohanty (2007:230) broadly classifies translation studies into micro-translation studies and macro-translation studies:



He (ibid.) says that micro-translation studies “encompasses that area wherein translation is both the means and the goal of the study.” In macro-translation studies, “translation is just a means or instrument to achieve some other goal, and hence, it is peripheral” (ibid.). Mohanty explains that translation activities in our present time cover a wide variety of religious, scientific and social fields. He (ibid.: 231) says that translation is now a profession for a large number of people around the world. He adds that the construction of a comprehensive translation theory should integrate all of these facts.

Most contribution to translation studies was made in the second half of the twentieth century. Many translation scholars and theorists discussed translation and proposed different approaches, techniques, types, functions, and purposes of translation. The following pages highlight some of the main contributions to translation in this regard.

## **2.3. Issues and concepts in translation**

### **2.3.1. Equivalence**

Equivalence has been the dominating concept of most translation theories since the fifties of the twentieth century. The most important move in this period is drawing an opposition between translating for pragmatic equivalence and translating that is formally equivalent, which aims to reflect the linguistic and cultural features of the foreign text (Venuti 2000:121). Some scholars supported equivalence concept while others criticized it. Catford (1965:21) says that “the central problem of translation practice is that of finding TL equivalents. A central task of translation theory is that of finding the nature and conditions of translation equivalence.” That a translation should have an equivalence relation with the SL text is problematic (Hervey et al. 1995:14). Halverson (1997:207-210) discusses the concept and argues that it represents the relationship of likeness/ sameness/ similarity which exists between two entities. Equivalence in translation helps to deepen our understanding of the nature of translation. Equivalence, at the abstract level, is a rather necessary and important term in the field of translation studies (Gentzler 1993:58).

Baker and Saldanha (2008:96) say that theorists like (Catford 1965, Nida and Taber 1969, Toury 1980, Pym 1992) define translation based on equivalence relations. However, other theorists argue that equivalence is either irrelevant (Snell-Hornby 1988) or damaging to translation studies (Gentzler 1993/2001). Baker (1992: 5-6) explains that she uses the term equivalence “for the sake of convenience – because most translators are used to it rather than because it has any theoretical status.” She (ibid.: 6) believes that linguistic and cultural aspects influence equivalence and make it relative. Pym (1992:37) says that equivalence is circular; i.e., equivalence defines translation and translation, in turn, defines equivalence. The following section analyses major contribution to translation types and equivalence.

#### **2.3.1.1. Equivalence effect approach**

This part presents the contributions made by Nida and Taber and Newmark to equivalence which focus on creating equivalent effect. Nida introduced two kinds of equivalence: *formal equivalence* – or *formal correspondence* in the second edition by Nida and Taber (1982) - and *dynamic equivalence*. While formal correspondence “focuses attention on the message itself, in both form and content”, dynamic equivalence is based upon “the principle of equivalent effect” (Nida 1964:159). Nida and Taber (1969:201) say that formal equivalence seeks to reproduce ST form into the TT.

The translation which attempts to produce a dynamic equivalence is based on “the principle of equivalent effect”, where “the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message” (Nida 1964:159). Nida states that dynamic equivalence seeks “the closest

natural equivalent to the source language message” (Nida 1964:166, Nida and Taber 1969:12 in Munday 2001:42).

Nida and Taber (1982:200) explain that:

Frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful.”

Achieving dynamic equivalence is challenging for various reasons. Nida (1964:159) claims that dynamic equivalence “aims at complete naturalness of expression.” This feature is very difficult to achieve when STs and TTs are different in culture. To add, Nida did not specify the “number of intervening grades” between formal equivalence and dynamic equivalence. Gentzler (1993:53) says that Nida’s work aims to propose a new definition of the principles and rules that govern and evaluate the degree of adequacy of translation. Nida (1964:191) believes that the strict rendering of formal equivalence and dynamic equivalence obscures “the meaning of the original” and “the intent of the original” respectively. He prefers dynamic equivalence translators who perceive “more fully and satisfactorily the meaning of the original text” (ibid.: 192).

Munday (2001:38) says that the title of the first book reflects the significance of how Nida seeks to bring translation into a more scientific era by incorporating recent works in linguistics.

#### **2.3.1.2. Newmark: Semantic Translation and Communicative Translation**

Newmark argues that the problem of whether to adopt author oriented translations or reader oriented translations is endless. He (1981:38) adds that “the conflict of loyalties,



the gap between emphasis on source and target language will always remain as the overriding problem in translation theory and practice.” He introduces semantic translation and communicative translation:

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.

(Newmark, 1981:39)

He criticizes the equivalent effect and says it is “inoperant if the text is out of TL space and time” (1981:69). He (ibid.: 63) distinguishes semantic translation from literal translation in that the former “respects context.” He (1981:39) adds that “in communicative as in semantic translation, provided that the equivalent effect is secured, the literal word-for-word translation is not only the best, it is the only valid method of translation.” He (1988:48) explains that equivalent effect is difficult to achieve because of: (1) if the SL text purpose is to affect and the TL translation is to inform; (2) if there is a noticeable cultural difference between the SL and the TL text. The degree of text universality determines the possibility of equivalent effect (ibid.: 49). He (1998:83) says “it is usually agreed that national cultures are the biggest barriers to equivalent effect.”

### **2.3.2. Catford and translation shifts**

The term translation shifts was proposed by Catford in 1965. He says that formal correspondence refers to any category in the target language which could include (unit, class, element of structure) which could possibly occupy the “same” place in the TL as the category of the SL (ibid.: 27). Textual equivalence refers to “any TL text or portion of

text which is observed on a particular occasion to be equivalent to a given SL text or portion of text.”

Textual equivalence is said to be governed by ST and TT pair. On the other hand, formal equivalence is a more general concept. The two concepts divergence leads to translation shifts. Catford (1965:73) says that translation shifts are “departures from the formal correspondence in the process of going from the SL to the TL.” He identifies two kinds of shifts: level shift and category shift. Level shift means that “a SL item at one linguistic level has a TL linguistic equivalent at a different level” (ibid.). *Three people are reported killed* can be an example of level shift from English into Arabic. The passive construction is rendered into Arabic as *tushiru<sub>1</sub> attaqariru<sub>2</sub> ila maqtali<sub>3</sub> thlathati<sub>4</sub> ashkhaS<sub>5</sub>* (lit. reports<sub>2</sub> indicate<sub>1</sub> the killing<sub>3</sub> of three<sub>4</sub> people<sub>5</sub>). The passive construction *are reported* is turned into *verb + noun* in *tushiru* indicate *الـتقارير* *attaqarir* reports.

Catford (1965:76) says that category shifts refer to the departures from formal correspondence in the translation process. He (ibid.) divides category shifts into structure-shifts, class-shifts, unit-shifts and intra-system-shifts.

1. Structure-shifts: These shifts are the most common which involve a grammatical shift.

English Adj. + N.

A new<sub>1</sub> school<sub>2</sub>

Arabic N + Adj.

*madrasatun<sub>2</sub> jadidatun<sub>1</sub>* مدرسة جديدة

2. Class-shifts: These are concerned with the shifts from one part of speech in the SL into another in the TL. In the following example, *sad* (adj.) is turned into verb *ahzana* (made sad):

English

Arabic

His departure made her sad.

*Ahzanaha rahiluh* أحزنها رحيله

made sad she departure his

3. Unit-shifts: These types of shifts take place when the translation equivalent in the TL is at a different rank to the SL. Such shifts can happen at word, phrase, clause and sentence level. *Watch your steps* can be translated as one word in Arabic, *ihthar*.
4. Intra-system shifts: These occur when “SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system.” Catford (ibid.: 80) provides the example of *advice* which is singular in English and becomes *des conseil* plural in French. *News*, an uncountable noun which takes singular verb, is mostly translated as *akhbar* أخبار plural in Arabic. *Khabar* (sg.) خبر is the translation of *news item*.

Catford’s approach for his linguistic theory of translation was criticized by other translation theorists. Snell-Hornby (1988:20) criticizes Catford for using simplistic and invented sentences to exemplify his categories of translation equivalence and for only discussing it at the sentence level. She argues that Catford’s definition of textual

equivalence is “a circular definition which leads nowhere” (ibid.: 19), his theory's reliance on bilingual informants or translators is “hopelessly inadequate”, and his approach is based on “isolated and even absurdly simplistic sentences ..... words” (Snell-Hornby 1988:20). For her, the concept of equivalence in translation is an illusion. She stresses that the translation process cannot simply be reduced to a linguistic exercise, as claimed by Catford for instance, since there are also other factors, such as textual, cultural and situational aspects, which should be taken into consideration when translating. She does not believe that a translation can be performed depending on linguistics only. Despite the importance of the linguistic approach in translation, Catford seems to offer a narrow picture of the translation process. His examples are limited to certain language pairs and do not exceed the sentence level. He does not discuss the pragmatic and semantic aspects (Leonardi 2007:87). Munday (2008:61) says that Catford's examples are idealized and decontextualized.

### **2.3.3. Functional approach in translation**

Skopos comes from the Greek word for “aim” or “purpose” and was introduced in translation theory in the 1970s by Hans J. Vermeer to refer to the purpose of a translation. Vermeer and Reiss wrote a book titled *Grundlegung einer allgemeinen Translationstheorie* [*Groundwork for a General Theory of Translation*] in 1984 which focuses on skopos theory. In this approach, the translation product is conditioned by the client. The approach highlights that equivalence is irrelevant and that social factors influence and guide the translation process. The purpose of translation is given priority in this approach.

Vermeer (1989/2000: 222-3) states:

The source text is oriented towards, and is in any case bound to, the source culture. The target text, the *translatum*, is oriented towards the target culture, and it is this which ultimately defines its adequacy... The *skopos* theory merely states that the translator should be aware that some goal exists, and that any given goal is only one among many possible ones.... The important point is that a given source does not have one correct or best translation only.

The following are the basic rules of the *skopos* theory (Reiss and Vermeer 1984:119 in Munday 2001:79):

1. A *translatum* (or TT) is determined by its *skopos*.
2. A TT is an offer of information (information-sangebot) in a target culture and TL concerning an offer of information in a source culture and SL.
3. A TT does not initiate an offer of information in a clearly revisable way.
4. A TT must be internally coherent.
5. A TT must be coherent with the ST.
6. The five rules above stand in hierarchical order, with the *skopos* rule predominating.

One of the important advantages of the *skopos* theory is that there is a possibility to translate the same text in different ways to serve the purpose of the TT and the commission which is given to the translator. Vermeer says:

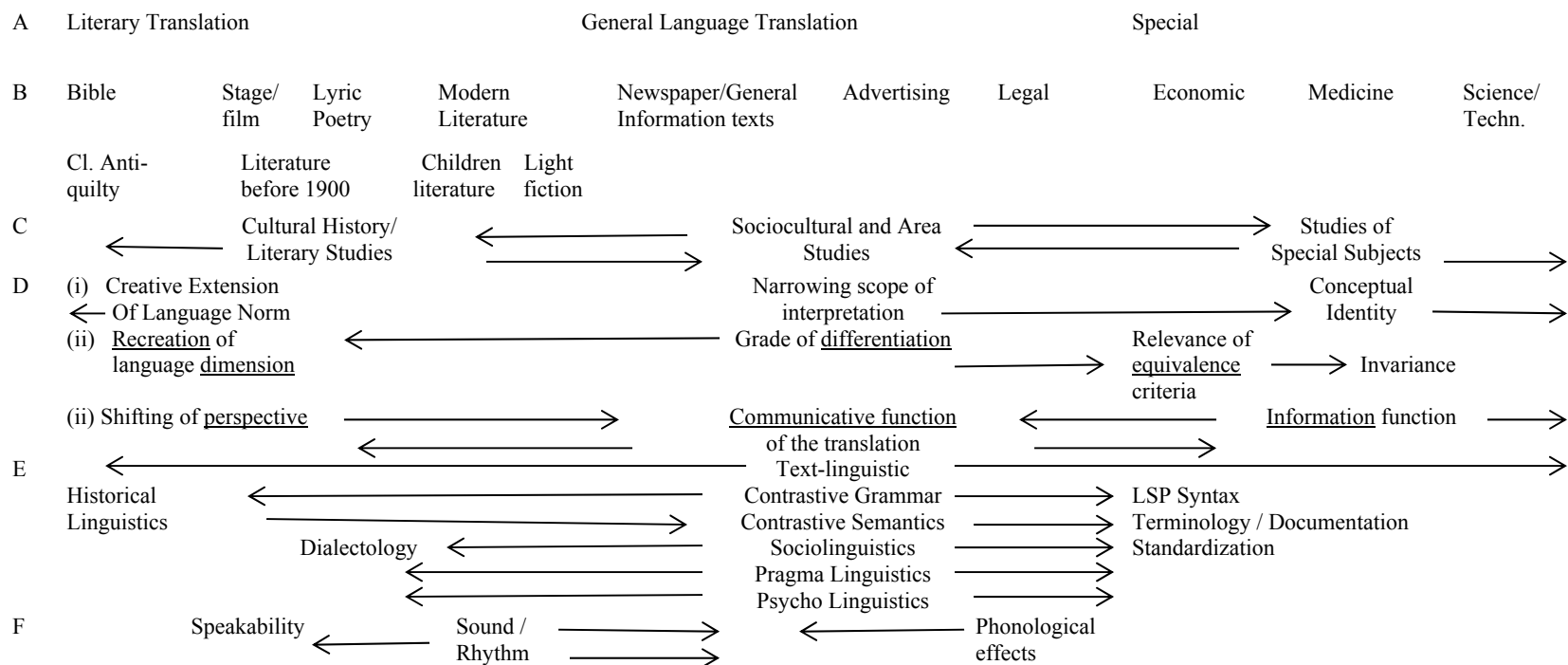
What *skopos* states is that one must translate, consciously and consistently, in accordance with some principles respecting the target text. The theory does not state what the principle is: this must be decided separately in each specific case.

(Vermeer 1989/2000:228)

This approach was criticized mainly for the strict focus on intention and purpose. Nord (1997:110) responds to the criticism that “not all translations have a purpose” and says that rendering the ST context is one purpose and rendering the sender’s intention is another. Garzone (2000) criticizes skopos theory for the “dethronement” of the ST, which is unacceptable in legal translation where the ST is “sacred writ.” Reiss’s and Vermeer’s use of “skopos”, “purpose”, “function” and “aim” interchangeably has resulted in terminological confusion (Baker 2008:120). Despite the fact that a translation may achieve its desired skopos, it may be inadequate on other considerations, especially with regard to lexical, syntactic, or stylistic decisions on the microlevel (Chesterman 1994:153 in Baker 2008:121).

Snell-Hornby (1988) attempts to integrate a wide variety of different linguistic and literary concepts in an “integrated” approach to translation. As for the type of the text to be translated, she incorporates cultural history, literary studies, sociocultural and area studies in her approach to translation. Snell-Hornby is a well-known critic of the notion of equivalence in translation studies (Munday 2001:183).

Snell-Hornby (1995:35) summarizes the work done in translations studies in four points: (1) translation studies should not be an offshoot of other disciplines; (2) translation studies should be top down approach unlike linguistics which is micro- to macro-level; (3) translation studies has been hampered by classical modes of categorization and (4) translations studies is concerned with a web of relations. Individual items are ranked as per text, situation and culture. Hornby (1995:32) has presented the integrated approach as follows:



Text-type and relevant criteria for translation

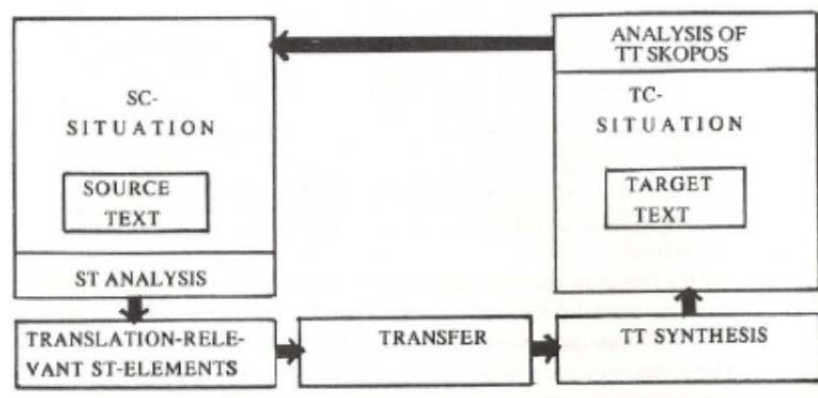
Snell-Hornby moves from level A (the most general) to level F (the most specific). In level A, she integrates literary, general and special translation together without separating between them according to the conventional areas of translation. Level B indicates typical text types; level C ‘shows the non-linguistic disciplines . . . which are inseparably bound up with translation’. Level D covers the process of translation: (1) understanding the ST, (2) the TT focus and (3) TT communicative function. Level E covers areas of linguistics relevant to translation and level F, the lowest-order level, deals with phonological aspects, such as alliteration, rhythm and speakability of stage translation and film dubbing (in Munday 2008:75-77).

Munday (2001:186) says that despite the fact that she deals with “translation as cross-cultural event” in the second chapter, where she discusses cultural metaphors (pages 55 – 62), she focuses on functional theories and some linguistic norms.

Christiane Nord promotes Reiss’ and Vermeer’s *skopos* theory of translation in her book *Text Analysis in Translation* (1991). She (ibid.: 28) says “translation is the production of a functional target text maintaining a relationship with a given source text that is specified according to the intended or demanded function of the target text (translation *skopos*).” She (ibid.) adds that a translation is achieved for a target situation taking into account determining factors such as recipient, time and place of reception. For her, a translation is mainly determined by functionality.



Nord's (1997:34) translation process diagram:



Nord (ibid.: 33) says that a translations process involves different steps. The first step is the analysis of TT skopos. The second step is ST analysis which is divided into (a) analysis for main idea and (b) a comprehensive analysis. After this, the translator indicates ST elements relevant to translation which can be adapted in TT skopos matching with TT elements. The translator should decide which of the TL elements match the intended TT function. To deliver a successful translation, Nord says that a translator has to produce a functional text conforming to the initiator's needs (ibid.).

Nord (ibid.: 28) combines functionality with loyalty. She says "functionality is the most important criterion for translation, but certainly not the only one." She (ibid.: 29) says that translation relies on TT skopos compatibility with the ST. The definition of this compatibility is culture-specific. In her culture, it implies "loyalty" towards ST author. Translators should not "falsify" the author's intention.

The functional and communicative translation theories moved translation from a static linguistic phenomenon to being an act of intercultural communication. Reiss's work establishes a link between language function, text type, genre and translation strategy.

Reiss's approach was later coupled to Vermeer's highly influential skopos theory, where the translation strategy is decided by the purpose of the translation and the function of the TT in the target culture.

#### **2.3.4. House: Overt and Covert Translation**

House (1997:42) argues that the function of the text can be characterized by determining the ST situational dimensions "the situational dimensions and their linguistic correlates are considered to be the means by which the text's function is realized." Her theory suggests that every text is in itself placed within a specific situation which has to be correctly identified by the translator; if the ST and the TT differ considerably on situational features, then they are not functionally equivalents. She acknowledges that "a translation text should not only match its source text in function, but employ equivalent situational – dimensional means to achieve that function" (ibid.: 42).

She introduced two types of translation:

**Overt Translation:** This is a type of translation "in which the addressees of the translation text are quite "overtly" not being directly addressed" (House 1997:66). For her, an overt translation must overtly be a translation not a "second original" (ibid.). She adds that the ST is linked to SL community and its culture. Although the ST is directed at SC addressees, it has the potential of general human interest. STs calling for overt translation already have an established status in SL community and possibly in other communities. STs are divided into (1) overt historically linked STs (linked to a particular occasion where SL audience is addressed) and (2) overt timeless STs (as in work of art).

**Covert Translation:** This is “a translation which enjoys the status of an original source text in the target culture” (ibid.: 69). The ST is not particularly linked to its culture or audience. ST and TT address their receivers directly. STs and their covert translations have equivalent purposes. An example of covert translation is a tourist information booklet, an economic text and a journalistic text. Covert translation aims to “recreate, reproduce or represent in the translated text the function the original has in its linguacultural framework and discourse world” (ibid.: 114). House uses the term ‘cultural filter’ which means that translators should adjust cultural elements and make the TT read as fluent as the ST. An overt translation aims at second level functional equivalent. Here, the TT attempts to match the genre, register and linguistic strategies of the ST (ibid.: 163).

### **2.3.5. Larson: meaning based translation**

Larson (1998:17) distinguishes between two types of translation:

There are two kinds of translations. One is form-based translation and the other is meaning-based. Form-based translations attempt to follow the form of the source language and are known as literal translations. Meaning-based translations make every effort to communicate the meaning of the source language text in the natural forms of the receptor language. Such translations are called idiomatic translations.

She says that literal translation can be helpful to reproduce the linguistic features of the source text as in the case of a linguistic study of the source language. However, she states that literal translations do not help the speakers of the target language understand the meaning of the source text (ibid.). She states that translators seek to reproduce TTs which deliver the same messages as those of the STs using the natural grammatical and lexical choices of the target language (ibid.: 19). “The basic overriding principle is that an idiomatic translation reproduces the meaning of the source language (that is, the meaning

intended by the original communicator) in the natural form of the receptor language” (ibid.:19-20). She, however, believes that the SL interference can affect translation and that an idiomatic translation is only possible if translators make modifications in form (ibid.: 20). Larson states that “the fact that the receptor language is spoken by people of culture which is often very different from the culture of those who speak or (spoke) the source language will automatically make it difficult to find lexical equivalents” (ibid.: 169). The mismatches between the SL and the TL make it necessary for translators to make several adjustments in the process of translation.

### **2.3.6. Baker’s typology of equivalence**

Baker (1992) divides equivalence into different levels, starting from word level, and ending in pragmatic level. She categorizes equivalence as follows:

- **Equivalence at the word level** (ibid.: 10-43). In a bottom-up approach to the study of translation, Baker says that equivalence at word level is the first element to be examined by translators. When analysing STs, translators recognize words as single units aiming to find a direct ‘equivalent’ in the TL. Number, gender and tense are important factors in translation (ibid.: 11-12).
- **Equivalence at the collocational level:** Baker (ibid.: 46-81) speaks of how words occur in the company of other words. She (ibid.: 47) says that collocations reflect the tendency of certain words to co-occur regularly in a certain language. Such tendency depends on the propositional meaning. *Cheque* often occurs with *bank*, *pay*, *money* and *write* than with *moon* and *butter*. She discusses the problems of

translating collocations which include the effect of ST patterning, misinterpreting the meaning of the SL collocation and accuracy vs. naturalness.

- **Grammatical equivalence** (ibid.: 82-116): Baker (ibid.: 83) states that languages use different grammatical systems to express any kind of information. She explains that different grammatical rules could cause problems in translation. This can influence the transfer of information or message. The changes may include addition or omission of information in the TT due to the lack of certain grammatical devices in the TL itself. Number, tense and aspects, voice, person and gender may cause problems in translation.
- **Textual equivalence**: In this section, Baker (ibid.: 119-212) discusses equivalence between a SL text and a TL text and focuses on information and cohesion. She says that texture is an important aspect in translation because it provides practical guidelines for the understanding and analysis of the ST. This can help translators produce a cohesive and coherent text for the TC audience in a particular context. Translators may choose to maintain the cohesive ties as well as the coherence of the SL text. The target audience, the purpose of the translation and the text type determine translators' choice.
- **Pragmatic equivalence**: Baker (ibid.: 217 – 54) discusses implicatures and strategies of avoidance during the translation process. Implicature is not about what is explicitly said but what is implied. Therefore, translators need to find out the implied meanings in translation in order to get the ST message across.

Translators should recreate the author's intention in another culture to enable TC readers understand the message clearly.

### **2.3.7. Vinay and Darbelnet and their equivalence in translation**

Vinay and Darbelnet (1995:342) view equivalence-oriented translation as a procedure which “replicates the same situation as in the original, whilst using completely different wording.” They also suggest that if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text. According to them, equivalence is the ideal method when translator need to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds.

With regard to equivalent expressions between language pairs, they say that they are acceptable as long as they are listed in a bilingual dictionary as “full equivalents” (ibid.: 255). They conclude by saying that “the need for creating equivalences arises from the situation, and it is in the situation of the SL text that translators have to look for a solution” (ibid.). However, later they note that glossaries and collections of idiomatic expressions “can never be exhaustive” (ibid.: 256). Vinay and Darbelnet provide examples to prove their theory: *Take one* is a fixed expression which equivalent in French is *Prenez-en un*. However, if the expression appeared as a notice next to a basket of free samples in a large store, the translator would have to look for an equivalent term in a similar situation and use the expression *Échantillon gratuit* (ibid.: 256).

Vinay and Darbelnet (2000:84-93 in Munday 2001:56) identify two main translation strategies: direct and oblique translation. Direct translation includes

borrowing, calque and literal translation. Oblique translation consists of transposition, modulation, equivalence and adaptation.

#### **2.3.8. Venuti and the invisibility of the translator**

Venuti (1995:1) uses the term invisibility “to describe the translator’s situation and activity in contemporary Anglo-American culture.” He believes that invisibility can be achieved in two ways:

1. By the way translators tend to translate ‘fluently’ into English, to produce an idiomatic and ‘readable’ TT, thus creating an ‘illusion of transparency’,
2. By the way translated texts are typically read in the target culture.

Venuti (1995:19-20) discusses the invisibility of the translator along with two other types of translation strategy: domestication and foreignization. Both strategies focus on the text to be translated and the translation method used. He (1995:21) argues that domestication is a dominating Anglo-American translation culture. He (ibid.: 20) is not in favour of domestication strategy as it involves “an ethnocentric reduction of the foreign text to Anglo-American target language cultural values.” This means that there is a need to perform translation in a transparent manner.

Foreignization “entails using a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language” (Venuti 1997:242). He (1995:20) explains that the foreignizing method is “an ethnodeviant on target language cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad.” The foreignizing method of

translating, which Venuti (ibid.: 305-6) calls “resistancy”, is a non-fluent translation style developed to make the presence of the translator visible by highlighting the foreign identity of the ST and protecting it from ideological domination of the target culture. Venuti (1998:11) continues to use foreignization and calls it “minoritizing” translation.

Although Venuti argues for foreignization, he (1995:29) acknowledges of some of its contradictions. He says it is a subjective and relative term that still involves some domestication because it translates an ST for a target culture and depends on dominant target culture values to become visible when it departs from them. Venuti (ibid.: 34) argues for foreignizing translations and says they “are equally partial in their interpretation of the foreign text but they do tend to flaunt their partiality instead of concealing it.”

Venuti’s approach was criticized by many theorists. Pym (1996:174) notes that Venuti’s “call for action”, for translators to demand increased visibility, is best exemplified by Venuti himself as a translator – theorist. Although Venuti concentrates on translation into English, the trend towards the translation policy of “fluency” occurs in translations into other languages. Pym (ibid.: 171) asks if Venuti’s resistancy is testable. In addition, Pym (ibid.) says that Venuti “does not enable us to talk about translators as real people in political situations, but about quantitative aspects of translation policies, and about ethical criteria that might relate translators to the societies of the future.”

Munday (2001:155) says argues that Venuti does not offer a specific methodology which can be applied to the analysis of translation. He says that Venuti used numerous case studies of translation which include a range of approaches, discussions of



translators' prefaces and analysis of extracts of ST-TT pairs to evaluate the translation strategy which is dominant in a given context or culture.

## **2.4. Problems of equivalence**

The concept of equivalence resulted in a considerable debate among translation theorists and practitioners in terms of its definition and types and the possibility of achieving TL equivalents. To start with, Biguenet and Schulte (1989: xiii) state that "some languages are richer than others in their word count" and "an exact equivalence from one language to another will never be possible" (ibid.). They also believe that perfect translation is an impossible task (ibid.: vii). Gregory Rabassa (in Biguenet and Schulte 1989:1) stresses that "a translation can never equal the original; it can approach it, and its quality can only be judged as to accuracy by how close it gets." Toury (1980:39-65 in Schaffner, 1999:5) says that a translation is every text accepted by a community as a translation. Equivalence is a label attached to a translation relation (ibid.). House (1997:24) says that "the equivalence relation equals the relation between a source text and its translation text." She (ibid.) stresses the importance of linguistic and extra-linguistic factors to specify, refine and modify the equivalence relation. Ivir (1996:155 in Hickey, 1998:63) argues that "equivalence is ... relative and not absolute... it emerges from the context of situation as defined by the interplay of (many different factors) and has no existence outside that context." Catford (1965:21) explains that "the central problem of translation practice is that of finding TL translation equivalents." He says that the task of translation theory is to define the nature and conditions of translation equivalence.

Baker (1992) discussed equivalence at different levels and identified some translation problems at these levels. At the word level, she (ibid.: 21) provided examples of non-equivalence at the word level. Culture specific concepts such as *Speaker* in *Speaker of the House of Commons* pose a challenge to translators because of the unavailability of TL equivalents. Another problem which she (ibid.) identified is that a SL concept may not be lexicalized in the TL where she provided *standard* as an example. That the SL word is semantically complex is another problem at the word level (ibid. 22). The differences in expressive meaning is another challenge as in the use of the term *homosexuality* which is not pejorative in English while the Arabic ‘equivalent’ *shithuth jinsi* (literally: ‘sexual perversion’) is more pejorative (ibid.: 23-4).

Regarding the problems associated with equivalence above the word level, Baker (ibid.: 54) discussed the “engrossing effect of source text patterning.” She said that *break the law* is not acceptable in Arabic whereas the common collocation is *contradict the law*. Another problem at this level is the misinterpretation of the meaning of the SL collocation (ibid.: 55-6). She also discussed the tension between accuracy and naturalness. Here Baker says that translation involves tension which is considered a difficult choice between what is typical TL collocation and what is accurate. Culture specific collocations can pose problems to translators. Baker (ibid.: 60) cites the example of *lesser-known languages* or *major languages* which have no equivalent collocations in Russian.

Given that this thesis deals with some translation problems at word and collocational levels, the discussion of equivalence problems with reference to Baker's work will be limited to the scope of this thesis.

The concept of equivalence was classified into different types. Nida (1964) proposed formal equivalence and dynamic equivalence (later called dynamic correspondence). Popovic (1976) distinguishes four different types of equivalence as follows:

1. *Linguistic equivalence*, where the SL and TL texts are similar on the linguistic level (word for word translation);
2. *Paradigmatic equivalence*, where there is focus on the elements of grammar;
3. *Stylistic (translational) equivalence* focuses on the functional equivalence of the elements in SL and TL texts and tries to achieve identical meaning; and
4. *Textual (syntagmatic) equivalence* focuses on equivalence of form and shape.

(Quoted from Bassnett 2002:33)

Despite its centrality in many translation theories, equivalence was severely criticized by scholars such as Mary Snell-Hornby. She (1988:22) claims that German scholars reject equivalence and consider it unsuitable for translation studies. She believes that equivalence did not add any important contribution to translation studies (ibid.: 26). Bassnett (2002: 34) says that "the problem of equivalence, a much-used and abused term in Translation Studies, is of central importance." Van den Broek (1978:32-33) argues "it is the precise definition of equivalence in mathematics which forms the main obstacle of

its use in translation theory. The properties of a strict equivalence relationship (symmetry, transitivity, reflectivity) does not apply to the translation relationship.” Jakobson (1959/2000:114) says “equivalence in difference is the cardinal problem of language and the pivotal concern of linguistics.” Full equivalence between code-units does not exist (ibid.). Bassnett (2002:37-38) stresses that equivalence in translation does not mean sameness, because sameness is impossible to exist between two TL versions of the same text.

It is clear that no translation is perfect and that, as Baker (1992:57) says, it is too difficult to produce exact copies of one text in two languages. This is further enhanced by fairly assuming that translations are generally subject to addition, skewing or even loss.

Fawcett (1997: 25-6) believes that the difference in the components and relations of meaning between languages results in two consequences for translation which are now a commonplace of linguistic theories of translation. Firstly, the meaning transferred is decided by situation and context, not by the dictionary, and secondly, the transfer will mostly involve some kind of loss or change. Catford (1965:49) argues that the “SL and TL items rarely have the same ‘meaning’ in the linguistic sense; but they can function in the same situation.”

Neubert and Shreve (1992:1) argue that the potential for the distortion and loss of meaning in translation is immense. They (ibid.) explain that complexity is attributed to the linguistic, textual and cultural context of the source text. Venuti (1995:18) says:

Translation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target language reader. This difference can never be entirely removed, of course, but it necessarily suffers a

reduction and exclusion of possibilities—and an exorbitant gain of other possibilities specific to the translating language.

Venuti (ibid.: 19) believes that translation causes violent effects at home and abroad. He justifies his stand by stating that translation exerts a massive power in constructing national identities for foreign cultures, and therefore it potentially figures in ethnic discrimination, geopolitical confrontations, colonialism, terrorism and war. In addition, translation uses the foreign text in the maintenance or revision of literary standards in the target-language culture, as in translating poetry and fiction, with the various poetic and narrative discourses competing to achieve cultural dominance in the target language.

## **2.5. Problems of difference in cultures**

Spindler (1963:7) defines culture as “a patterned system of tradition-derived norms influencing behavior.” Jawad (2011)<sup>1</sup> defines culture as:

A holistic compound and accumulative growth, comprising the product of science, knowledge, ideas, beliefs, arts, literature, morals, laws, customs, traditions, intellectual and sensory perceptions, historical, linguistic and environmental legacy, which all shape human thought, shape his moral character and social values that which determine his practical behavior in life.

ALC (2004:98) defines culture as “science, knowledge and arts which aim at adroitness.” Othman (1974:9) says “culture in Arabic means adroitness and understanding.” Newmark (1988:94) considers 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.” Here Newmark reflects the strong link between language and culture. Newmark (ibid.: 95) does not regard language as a component or feature of culture in a contrary view to Vermeer (1989:222) who believes that “language is part of a culture.” Nida (1964:130) argues that the “differences between cultures may cause more

severe complications for the translator than do differences in language structure.” Lotman (1978) says:

No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language. Language, then, is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy. In the same way that the surgeon, operating on the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril.

(Quoted in Bassnett 2013:25)

Bassnett (2002:32) says:

to attempt to impose the value system of the SL culture onto the TL culture is dangerous ground ..... The translator cannot be the author of the SL text, but as the author of the SL text has a clear moral responsibility to the TL readers.

Sapir (ibid.: 22) considers that “no two languages are very sufficiently similar to be considered as representing the same social reality. The two worlds in which different societies live are distinct worlds, not merely the same world with different labels attached.”

Nord (1997:34) argues that “translators interpret source-culture phenomena in the light of their own culture-specific knowledge of that culture, from either the inside or the outside, depending on whether the translation is from or into the translator's native language and culture.” Larson (1998:103) says that “different languages have different concentrations of vocabulary depending on the culture, geographical location, and the worldview of the people.”

The specificity of a cultural concept results in a cultural gap between an SL and a TL if they are distant cultures. Savory (1968:16) says that “troubles of a different kind

arise from gaps in languages which cannot be filled by translating because for a word that may be quite familiar in one language there is no equivalent in another.” Aixela (1996:57) “textual items” which represent “a translation problem can only be explained by appealing to an intercultural gap.” Aixela (ibid.) says that culture specific items do not exist of themselves but as a result of the conflict which arises from a linguistic reference in the source text which, when translated to another language, poses a translation problem due to the nonexistence or different value of the item in the target language culture.

Hervey et al. (1995:20) proposed *cultural transposition* which addresses any degree of departure from the total literal translation or word-for-word translation which translators employ to transfer contents of a ST into target culture. For them, degrees of cultural transposition involve the choice of features indigenous to the TL and the TC in preference to those in the SC. This will lead to minimizing the ‘foreign’. Degrees of cultural transposition can be seen along a scale showing the extremes of exoticism and cultural transplantation. The scale is arranged as follows: exoticism, cultural borrowing, calque, communicative translation and cultural transplantation.

A single parent<sup>2</sup> is the parent, not living with a spouse or partner, who has most of the day-to-day responsibilities in raising the child or children. A single parent is usually the primary caregiver with whom the children reside for the majority of the time. In some societies, a child ends up with the primary caregiver, usually the mother, and a secondary caregiver, usually the father. Historically, death of a partner was a major cause of single parenting. Single parenting can result from separation, death, child abuse/neglect,

or divorce of a couple with children. The translation of such a term to Arabic can be challenging<sup>3</sup>.

## 2.6. Word and meaning related concepts

Bolinger and Sears (1968:43 in Baker 1992:11) say that “the word is the smallest unit of language that can be used by itself.” Lea (2007:859) defines *word* as “a single unit of language which means something and can be spoken or written.” Crystal (2008:521) defines a *word* as “a unit of expression which has universal intuitive recognition by native-speakers, in both spoken and written language.” He believes that defining and identifying a word is problematic. He (ibid.: 523) sub-classifies words into variable and invariable types, grammatical words v. lexical words, closed-class v. open-class words. Word-classes can be identified through analysing different grammatical, semantic and phonological properties of words in a language.

Juma (2006:13) defines كلمة *kalmia* word as the singular form of كلم *kalim* words, لفظ *lafth* articulation or pronunciation which denotes a meaning. He (ibid.) divides a word into three types: اسم *ism* noun, فعل *fi'l* verb and حرف *harf* preposition. In explaining the meaning of *word*, Hasan (1966:13) says that the Arabic language has twenty-nine alphabets. Each alphabet is an abstract symbol denoting itself as long as it is not connected to another alphabet. Each word denotes a partial meaning when it occurs by itself. Words gain more comprehensive meaning when used in a sentence.

Lamb (2004:118) discusses the concept of word and says:



1. Words can have more than one meaning as in *table* (piece of furniture or display of information on a book.).
2. Different words may have the ‘same’<sup>4</sup> meaning as in *big* and *large*.
3. Meaning can be analysed into components (componential analysis or conceptual meaning<sup>5</sup>). *Mare* can be analysed into *female* and *horse*.
4. Some combinations of words have meanings which are different from the combination of their separate meanings as in *blow up* (destroy by explosion).
5. Words have opposite meanings (antonyms) as in *big* and *little*.
6. The meanings of some words are included in the meaning of other words.  
The meaning of *plant* is included in the meaning of *tree* (hyponymy).

### 2.6.1. Types of Meaning

Baker (1992:13-17) classifies the types of meaning into (1) propositional meaning (meaning resulting from a word and its referent relation. This meaning has truth value), (2) expressive meaning (expressing feelings or attitudes with no truth value), (3) presupposed meaning (depends on co-occurrence between words) and (4) evoked meaning (arising from dialect and register).

Leech (1981:9-19) distinguishes between seven types of meaning as follows:

1. **Conceptual meaning:** “denotative” or “cognitive” meaning: It is the central factor in linguistic communication and is integral to the essential functioning of language. The principle of contrastiveness and the principle of structure form the basis for all linguistic patterning. The conceptual meaning can be studied in terms

of contrastive features as when we compare *woman* having features such as (+human, -male, +adult) to *boy* (+human, +male, -adult).

2. **Connotative meaning:** It represents “the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content” (ibid.: 12). Connotative meaning comprises a multitude of additional and non-criterial properties assigned to the referent which vary from age to age and from society to society. Leech (ibid.: 13) says that connotation is incidental rather than an essential part to language.
3. **Social meaning:** This type refers to “that which a piece of language conveys about the social circumstances of its use” (ibid.: 14). Such meaning can tell us about the social background of the speaker.
4. **Affective meaning:** It is largely a parasitic category since that we rely upon the mediation of other categories of meaning – conceptual, connotative and stylistic to express our emotions.
5. **Reflected meaning:** It “arises in cases of multiple conceptual meaning, when one sense of a word forms part of our response to another sense” (ibid.: 16).
6. **Collocative meaning:** This type of meaning consists of the associations a word acquires on the account of meanings of words which tend to occur in its environment. Leech gives the example of *pretty* and *handsome* which share the meaning ‘good-looking’.
7. **Thematic meaning:** refers to the way a speaker or writer organizes the message, in terms of ordering, focus and emphasis.

Leech (ibid.: 18) says that reflected meaning and collocative meaning, affective meaning and social meaning have more in common in relation to connotative meaning than to conceptual meaning. All such types of meaning can be called associative meanings.

### **2.6.2. Meaning, denotation and reference**

Lyons (1977:207) defines the denotation of a lexeme as “the relationship that holds between that lexeme and persons, things, places, properties, processes and activities external to the language system.” He says that *class of animals* is the denotation of the lexeme *cow*. Contrary to denotation, reference relationship “holds between an expression and what that expression stands for on particular occasions of its utterance” (ibid.). Reference does not apply to single word forms or single lexemes (ibid.: 197). For Lyons, denotation, like sense, is a relation which applies to lexemes and holds independently of particular occasions of utterance. To illustrate this, he provides the example of *cow* in English. ‘The cow’, ‘John’s cow’, or ‘those three cows over there’ may refer to individuals, but the word *cow* alone cannot.

Lyons also distinguishes between denotation and sense. He defines a sense of a word as the “place in a system of relationships which contracts with other words in the vocabulary” (1968:427). Later, he (1977:206) defines it as “the relationship between words or expression of a single language, independently of the relationship, if any, which holds between those words or expressions and their referents or denotata.” He (ibid.) says that the sense of “that book over there” is the same sense in the question *Have you read that book over there?* and in the request *Bring me that book over there* as it is in the

statement *I have read that book over there*. Deciding if the reference is the same in the question, request or statement depends on the context of the utterance. Lyons (ibid.: 210) compares between denotation and sense and says that there are words like *unicorn* which have no denotation but have sense. It is normal to say *There is no such animal as a unicorn* but it is not semantically accepted to say *There is no book such as a unicorn*. This shows that *unicorn* and *animal* are related in sense.

Certain expressions may have the same reference but different sense as in the example of the logician Gottlob Frege's (in Lyons 1977: 197-8) *The Morning Star is the Evening Star*. Both expressions refer to the same extra-linguistic referent, planet *Venus*. However, the two expressions do not share the same sense. *Morning Star* is not a synonym of *Evening Star*. The first refers to planet *Venus* when seen in the morning before sun rise. The second refers to the same when it appears in heavens after sunset.

## **2.7. Synonymy in English**

Synonymy is defined as 'sameness of meaning' (Palmer 1981: 88; Harris 1973: 11), 'identity of meaning' (Lyons 1981: 148), 'sameness of sense' (Lyons 1968: 441) and "the fact of two or more words or expressions having the same meaning" (Hornby 2010:1570). Cruse (1986: 267) defines synonyms as "lexical items whose senses are identical in respect of 'central' semantic traits, but differ, if at all, only in respect of what we may provisionally describe as 'minor' or 'peripheral' traits." He (ibid.) adds that synonyms can be used to explain or clarify the meaning of another word.

Lyons (1968:405) argues that each word has one meaning, languages express content by different words and natural languages do not have words with the same

meaning though a similarity in meaning can exist. He speaks about a stricter and looser definition of ‘synonymy’. In the former, “two items are considered synonymous if they have the same sense” (ibid.: 446). In the looser interpretation, he cites “nice” from *Roget’s Thesaurus*. Under the entry of ‘nice’, different synonyms represent different shades of the meaning of the word. Therefore, the thesaurus

“provides us with an array of hundreds of words and expressions which are at our disposal to use instead of ‘nice’ with which we started. All these words and expressions are synonymous with ‘nice’ under the looser interpretation of synonymy (ibid.).

Later, he (1981:148) distinguishes between completely synonymous lexemes which have the same descriptive, expressive and social meaning in certain contexts and absolutely synonymous lexemes which have the same distribution and should be synonymous in their meanings and in all their context of utterance. Lyons (1977:427) says that any two elements can be absolutely synonymous only if they are synonymous in all contexts.

In his *Rhetoric*, Aristotle (cited in Ullmann 1962:151) says that “synonyms are useful to the poet.” According to him, words of ambiguous meaning are chiefly useful to enable the sophist to mislead his hearers<sup>6</sup>. Ullmann emphasizes the use of synonymy as invaluable stylistic resource and argues that “choosing between two or more alternatives is fundamental to our modern conception of style” (ibid.). Gairns and Redman (1986:23) believe that “as long as the differences are highlighted, the use of synonyms is often a quick and efficient way of explaining unknown words.” Such differences include dialect as in *flat* (GB) = *apartment* (US), style as in *kid* (colloquial) = *child* (neutral), and connotation as in *skinny* = *thin* where *skinny* is more pejorative.

Corbett (1977:33) explains that synonymy is used in dictionaries as a definition technique which is the simplest way to clarify the meaning of a word. Newmark (1988:59) says that synonymy is used to achieve sentence coherence. Such use is only appropriate when literal translation is impossible. He (ibid.: 54) stresses that translators translating without synonymy should use synonymy as a compromise, to translate more important segments of the text and meaning more accurately.

Jackson (1988:65) says that “two words are synonyms if they can be used interchangeably in all sentence contexts.” He (ibid.: 66) rejects strict synonymy for two reasons. The first argument is related to the economy of the language. Having two words with exactly the same meaning is “a luxury a language can do without.” The second argument is related to the historical use of the synonymous pair. When two absolute or full synonyms are used, then (1) the meaning of one differs and the word “begins to be used in contexts from which the other one is excluded”, or (2) one word “will fall of use and become obsolete” (ibid.: 67). Jackson gives examples of *mouton* and *sheep*. He says that *mouton* was borrowed into English from medieval French and was completely synonymous with *sheep*. *Mouton*, *mutton* in modern English, is still in use in the English vocabulary but its meaning has become specific referring to the meat of the animal. The animal itself continues to be called *sheep*. Another example is *foe* and *enemy*, though *foe* is still used in some literary texts. Jackson (ibid.: 67-73) says that synonyms can exist due to geographical reasons (regional vs. standard dialect), style (formal vs. informal), register (technical vs. common), attitude (connotations) and sensitivity (euphemism).

Saeed (2003:65) identifies three basic factors which influence the choice of a word from a list of synonyms. These factors are as follows:

- Language style: Saeed says that the colloquial, formal, or literary style of the language determines the choice of a word from a group of synonymous words. An example of this is *police officer* vs. *cop*.
- Attitude: The positive or negative attitude of the speaker is another factor influencing the choice of a word; e.g. *corpulent* vs. *obese*. Saeed (2007:65) says that “synonyms may portray positive or negative attitudes of the speaker: for example *naive* or *gullible* seem more critical than *ingenuous*.”
- Collocational restrictions (it is possible to have collocations such as *cop car* or *police car* but not *guards car*).

In addition, Saeed argues that regional constraints influence the choice of synonyms. He cites the example of Irish English *press* and British English *cupboard* and says that the words have “belonged to different dialects but become synonyms for speakers familiar with both dialects” (ibid.: 65-6). Yule (1996:118) says that it is not necessary that ‘sameness of meaning’ should mean ‘total sameness’. Katz (1972:48) states “synonymy is the limiting case of semantic similarity; it is the case where two constituents are as similar as possible, where there is no difference in meaning between a sense of one and a sense of the other.” He states that two synonyms are considered synonymous if they are both included in one another. He (ibid.: 49) highlights the importance of context in the selection of synonyms. *Peace* and *tranquillity* are considered synonyms but when collocating with a word like conference, only *peace* is appropriate.

Odell (1984:115-119) discusses synonymy and says that there are two kinds of synonyms: *monotypical* synonymy “the kind which exists between two tokens of the same type” and *multitypical* synonymy “the kind that exists between two tokens of different types.” He (ibid.: 119) gives the following examples to show the difference between the two types:

1. Men over six feet tall are *rare* in Greece.
2. Women who like macho men are *rare* these days.
3. He was *caught* trying to cross the border.
4. She was *captured* when she visited his grave.

*Rare* in sentence 1 and *rare* in sentence 2 are examples of monotypical synonyms. However, *caught* in sentence 3 and *captured* in sentence 4 are multitypical synonyms. This criteria proposed by Odell aims to determine whether “a linguistic expression has, in the same or different linguistic context, the same sense as another linguistic expression” (ibid.). Hurford and Heasley (1983:106) define synonymy as “the relationship between two predicates that have the same sense.” They reject the existence of complete or perfect synonymy and argue that synonymy and sense depend on each others.

### **2.7.1. Synonymy in Arabic**

In their discussions on synonymy, Arab linguists can be divided into two groups: one group arguing for the existence of synonymy and the other arguing against this phenomenon (Shaheen 1980:214 - 219). The first group attributes synonymy to the richness of the language. The other group believes in attributes of a word rather than synonyms. This group explains that words of at least one semantic component in



common can be described as attributes. Therefore, the words الحسام *al-husam* and الباتر *al-batir* are attributes of the word سيف *sayf* sword. In fact, the words *al-husam* and *al-batir* are adjectives which add certain meaning to the word *sayf* sword but they are not synonyms of it.

Arab linguists started to discuss synonymy since the second Hijri century<sup>7</sup>. Sibawaih (edited by Haroun Abdulsalam in 1991) categorizes words relations as: (1) different words with different meanings, (2) different words with the same meaning, and (3) the same word with different meanings (polysemy). In fact, Sibawaih (1991:24) argues for synonymy in Arabic but did not explain its existence. He explains الترادف “*attarā duf*” (synonymy) as:

“....two different words with two different pronunciations, but the meaning is one.”

Assuyuti (1986:402) says that synonyms are:

“...*lexemes which refer to one thing as one consideration.*”

Among the linguists who supported and discussed synonymy are Ibn Jenni and his instructor Abu Ali Al Farisi. Ibn Jenni believes that synonymy is a characteristic feature of Arabic. He devised a chapter and titled it “Matching of Meanings of Different Origins.” Others who argued for synonymy include Imam Fakhru Eddin Al Razy and Al Taj Al Sakbi<sup>8</sup>. The other group of linguists that rejects synonymy in Arabic includes Abu Abdullah Mohammed bin Zeyad Al A’rabi, Abu Al Abbas Ahmed bin Yehya Tha’lab, Abu Mohammed Abudllah bin Ja’far Darastaweih and Abu Ali Al Farisi<sup>9</sup>.

Ibn Faris (395 A.H) distinguished between lexemes in different occurrences and says that مائدة *ma'ida* and خوان *xuwan* refer to table. *ma'ida* is used if there is food on the object (table), but if there is no food, then it is called *xuwan*.<sup>10</sup> Al'askari (1977:13) believes that two or more phonemically different lexical items have different meaning and says "each two names thought to be giving one meaning in one language, have specific meanings for each not conveyed by the other, otherwise, the second will be a useless addition."

Ibn-Darastawaih (quoted in Abdultawwab 1999:312) asserts that no one language can have two different words with the same meaning. Al Marzouqi (ibid.: 313) says "linguists were asked about the difference between ارفضوا *irfaddu* and انفضوا *indaffu* – where it was assumed that if the pronunciation is different, then the meanings are different. He said that *infaddu* means having different opinions. *Irfaddu* means that one group rejects the other." Tajuddin Al Sabki (ibid.: 313, Isma'il 1981:238) says "some scholars reject the notion of synonymy in Arabic and claim that whatever is thought to be synonyms are words having different meanings conveyed in different adjectives, as in the case انسان *insan* man and بشر *basher* humans where the first refers to forgetfulness and the second refers to creation." He seeks to distinguish between synonymous words by providing their antonyms. Explaining his approach, he gives the examples of "قعد *qa'ada*" and "جلس *jalasa*." He says that the two words are not examples of synonyms as for "jalasa", the antonym is اضطجع "reclined" and for "qa'ada", it is قام "stood up." Lu'aibi (1981:306) says that synonymy is a reality in a language and cannot be denied. Abdultawwab (1999:316 -21) points out the reasons for the abundance of synonymy in Arabic:

1. The different names given to one item in different dialects: The interaction between the different dialects preserved some of the different names of the same item. Some of the synonymous words are even mentioned in the Quran as أقسم *aqsama* and حلف *halafa* meaning swear.
2. Describing an object by different adjectives based on the different features of that object. An example of this is the word سيف *sayf* sword which has many other names, formerly adjectives, like الصارم *alSarim*, الباتر *albatir*, القاضب *alqaDib*.
3. The differences of words pronunciation in different time periods: Al Asma'i (ibid.: 320) narrated that the Arabs used to say اتملص *atamallaS*, اتملس *atamallas*, and اتملز *atamallaz* which all mean get rid of or avoid.
4. Borrowing from other languages like Persian. Words such as استبرق *istabraq* and يام *yam* that refer to silk and sea respectively are borrowed from Persian.

Scholars explain that synonymy exists when the following conditions are fulfilled:

1. The full correspondence of meaning between synonymous words (Al Zeyadi 1980:66).
2. Unity of the linguistic environment of the words which are said to be synonymous. The words must belong to one dialect (Al Zeyadi 1980:66, Anis 1965:178-179).
3. Unity of time (Al Zeyadi 1980:66, Anis 1965:179).
4. The condition is that no word of the synonymous pair should be a phonological evolution of the other (Al Zeyadi 1980:66-67, Anis 1965:179).

Omer (1982:9) argues that understanding the meaning of synonymy determines the existence of synonymy. Abu Odeh (1985:58), an opponent of synonymy, says that “synonymy exists only in literary texts and has no existence in Quran.” Abu Ssaydeh (2001:54) believes “no two words can be absolute synonyms: there will always be a point at which the two words will diverge.”

Muqit (1997:77) highlights the importance of conveying the implied meaning in translation. Muqit tries to distinguish between Arabic words referring to horse. The words include حصان *hiSan*, جواد *jawad*, أدهم *adham*, أغر *aghar*, and كميت *kumayt*. Examples of such synonyms occur in literary texts. Muqit says that “jawad” and “adham” are best translated as a *race horse* which is *black*. *Aghar* means a horse with a white patch on the forehead. *Kumayt* refers to black and red horse.

### **2.7.2. Scale of Synonymy**

Cruse (1986) and Lyons (1981) define synonymy and introduce different types of synonyms. Farghal (1998:117) argues that “synonyms could be placed on a scale of synonymity.” Cruse (1986:267) says “within the class of synonyms some pairs of items are more synonymous than others, and this raises the possibility of a scale of synonymity of some kind.” As the following sections show, the scale of synonymity ranges between zero synonymy and absolute synonymy.

#### **2.7.2.1. Absolute Synonyms**

Lyons (1981:50) says that “a pair of synonyms can be absolute if, and only if, all their meanings are identical, and they are synonymous in all contexts, and they are identical on all dimensions of meaning.” Cruse (1986:268) defines absolute synonymy as

“two lexical units would be absolute synonyms (i.e. would have identical meanings) if and only if all their contextual relations were identical.” He (ibid.) says that the scale needs well-defined end point; and if there is only one, it forms the origin, or the zero point, on the scale. He provides *long* : *short* and *green* : *expensive* as examples of zero synonymy. Cruse asserts that the line which divides between “synonymy and non-synonymy is relatively vague in many cases.” He (ibid.) believes that the “scale will be one of semantic difference rather than one of synonymy.” For him, the definition of absolute synonymy makes it difficult to prove that two items are synonymous because “that would mean checking their relations in all conceivable contexts (it would be theoretically impossible)” (ibid.). He provides the following examples for absolute synonyms: *begin*: *commence*, *chew*, *hate*: *loathe*, *scandalous*: *outrageous*. He argues that we can find some discriminating contexts for each pair of these examples where one is more normal and the other is less normal. Moreover, Cruse (ibid.: 269) says that “the difference in normality in A and B<sup>11</sup> should not be taken as an evidence of non-synonymy of *hide* and *conceal*”:

A. Where is he hiding? (normal)

B. Where is he concealing? (odd)

To show that *hide* and *conceal* are not absolute synonyms, one can use only contexts showing that each member is at home syntactically:

- Jonny, where have you hidden Daddy’s slippers? (+)
- Jonny, where have you concealed Daddy’s slippers? (-)

*Hide* is a transitive verb while *conceal* is an intransitive verb.

Cruse further explains that “there is no motivation for the existence of absolute synonyms in a language” and “absolute synonyms, and that is if they exist at all, are extremely uncommon” (ibid.: 270). He adds that “natural languages abhor absolute synonyms just as nature abhors a vacuum” (ibid.). *Sofa* and *settee* are examples of absolute synonyms. Palmer (1981:89) rejects absolute synonymy and says that “there are no real synonyms, that no two words have exactly the same meaning.” He (ibid.: 89-90) suggests five ways in which synonyms differ:

1. A difference in dialect: *fall* in the United States and *autumn* in Great Britain.
2. A difference in style: *a nasty smell* and *an ‘orrible stink*.
3. A difference in emotive meaning: “drunk” instead of “inebriated.”
4. Collocational restriction: *addled* with eggs but not with *brain*.
5. Synonyms having close in meaning. Palmer refers to the overlap of meaning as a “loose sense of synonymy” (1981: 91).

Lyons (1995:61) says that absolute synonyms should fulfil three conditions:

- a) They should have identical meanings;
- b) They should be synonymous in all contexts, i.e. interchangeable in all contexts;
- c) They should be semantically equivalent on all dimensions of meaning, descriptive and non-descriptive

Cruse (2000:157) defines absolute synonymy as “complete identity of meaning” and absolute synonyms are “equinormal in all contexts.” He defines the equinormal environment of absolute synonyms as follows:

X and Y, if they are to be recognized as absolute synonyms, in any context in which X is fully normal, Y is, too; in any context in which X is slightly odd, Y is also slightly odd, and in any context in which X is totally anomalous, the same is true of Y.

He believes that this requirement is severe and that only few pairs, if any, qualify as absolute synonyms. The following examples are cited in Cruse (2000:157) as an evidence of the difficulty of finding uncontroversial pairs of absolute synonyms:

(i) *brave: courageous*

Little Billy was so brave at the dentist's this morning. (Relatively more normal)

Little Billy was so courageous at the dentist's this morning. (Relatively less normal)

(ii) *calm: placid*

She was quite calm just a few minutes ago. (Relatively more normal)

She was quite placid just a few minutes ago. (Relatively less normal)

The above discussion on absolute synonymy shows that it is impossible to find absolute synonyms. Cruse believes that there is no motivation for absolute synonymy and that examples of such type of synonyms are extremely uncommon. Palmer rejects absolute synonymy because no two words have exactly the same meaning.

#### **2.7.2.2. Cognitive Synonyms**

Cruse (1986:88) defines cognitive synonymy as follows:

X is a cognitive synonym of Y if (1) X and Y are syntactically identical, and (2) any grammatical declarative sentence S containing X has equivalent truth-

conditions to another sentence S1, which is identical to S except that X is replaced by Y.

It is important to highlight here that the truth condition value is a decisive element if two synonyms are to be called synonymous. Cruse (1986:88) provides *fiddle* and *violin* as examples of cognitive synonyms in: “*He plays the violin very well* entails and is entailed by *He plays the fiddle very well*” (ibid.) (Italics in the original). Another example of cognitive synonyms is *fat* and *thick* (ibid. 241).

Cruse also distinguishes between plesionyms and cognitive synonyms and says: “Plesionyms are distinguished from cognitive synonyms by the fact that they yield sentences with different truth-conditions” (1986: 285). He adds that it is possible to assert a member of a plesionymous pair and deny the other. He explains this by the example: It was not *foggy* last Friday – just *misty*.

Persson (1990: 112) proposes that “true synonyms differ from co-hyponyms in not having a relation of contrast. Their semantic relation may rather be called ‘mutual inclusion’, which is sometimes regarded as a special kind of hyponymy.”

Cruse confirms that “there is unfortunately no neat way of characterising synonyms” (1986: 266). He (ibid.) adds that “synonyms must have a significant degree of semantic overlap, as evidenced by common semantic traits.” For Cruse, *honest* and *truthful* are synonyms having a high semantic overlap, but *alsation* and *spaniel*, although being closely related but they are not synonyms. He (ibid.) stresses that “synonyms must not only manifest a high degree of semantic overlap, they must also have a low degree of



implicit contrastiveness.” He (ibid.: 267) explains that “a synonym is often employed as an explanation, or clarification, of meaning of another word.”

A very important aspect of cognitive synonymy is the truth conditions of the synonymous pairs. Cruse (ibid.: 270) explains that “to be cognitive synonyms, a pair of lexical items must have certain semantic properties in common.” He (ibid.: 271) gives the examples of (1) “I just felt a sudden sharp pain” and (2) “Ouch!” to show the difference in the semantic mode semantic mode of expression, i.e. the meaning expressed in the first example is in the prepositional mode while the meaning in the second is in the expressive mode. Example 1 has truth condition but 2 has not.

Cruse (ibid.: 277) says that cognitive synonyms include lexical items which differ only in expressive traits as in *jolly* and *very*, *father* and *daddy*, *cat* and *pussy*.

Radford (1999:198) points out that cognitive synonymy can be defined in terms of entailment. He cites *horse* and *steed* as examples of cognitive synonyms. He provides the following examples to show that these cognitive synonyms entail each others.

A. ‘Sir Lancelot rode a white horse’ entails ‘Sir Lancelot rode a white steed’

B. ‘Sir Lancelot rode a white steed’ entails ‘Sir Lancelot rode a white horse’.

Radford (ibid.: 198-199) says that it is essential to keep the modifier ‘cognitive’ with such two synonyms because “there are sentential contexts where their appearance, while not affecting the truth value of the containing sentence, certainly affects its acceptability.”

Allan (1986:194) highlights the importance of connotations resulting from using cognitive synonyms in literary texts. He gives the examples of *horse* and *steed* and shows how they are different from each others in terms of the connotation of meaning. *Steed* connotes an animal ridden on festive occasions, or in wars. *Horse* does not have connotative meaning because it is unmarked.

### **2.7.2.3. Near Synonyms**

Cruse (1986:266) says that near synonyms “have a low degree of implicit contractiveness.” Murphy (2003:155) argues that the “senses of near-synonyms overlap to a great degree, but not completely.”

An example of near synonyms is *forest* and *wood*. We can find that the word *national* collocates only with *forest* but not with *wood*. Cruse (2000:159) provides an example when near synonyms contrast in certain context: *He was killed, but I can assure you he was NOT murdered, madam.*

Lyons (1995: 60) provides a definition of near-synonyms as “expressions that are more or less similar, but not identical, in meaning.” He stresses that near-synonyms should be distinguished from ‘partial synonyms’. Lyons defines partial synonyms as lexical items which meet the criterion of identity of meaning but which “fail to satisfy the conditions of absolute synonymy.”

Cruse (2000:159) says that “the borderline between propositional synonymy and near-synonymy is at least in principle clear, even if decisions may be difficult in particular cases.” He adds that two points should be made clear. First, language users do

have instinct knowledge in deciding which pairs of words are synonyms and which are not. Second, it is not sufficient to simply speak of a scale of semantic distance, and to propose that synonyms are words whose meanings are relatively close (ibid.). Being semantically closer does not entail being more synonymous. Cruse (ibid.) gives a list of items which are semantically close but not synonymous:

entity	process
living thing	object
animal	plant
animal	bird
dog	cat
spaniel	poodle

Cruse says that the function of these words is to contrast with other words at the same hierarchical level. The function of *dog* is to indicate “not cat/mouse/camel.” Synonyms do not function to contrast with each others. In some contexts, synonyms contrast with each others as in the case of near-synonyms: *He was killed, but I can assure you he was NOT murdered, madam.* (ibid.).

Cruse (ibid.) argues that it is not easy to characterize the sorts of difference which do not destroy synonymy. He adds that permissible differences between near-synonyms must be either minor, backgrounded, or both. For Cruse, the minor differences include:

1. adjacent position on the scale of ‘degree’: *fog: moist, laugh: chuckle, hot: scorching, big: huge, disaster: catastrophe, pull: heave, weep: sob*;
2. certain adverbial specializations of verbs: *amble: stroll, chuckle: giggle, drink: quaff*;
3. aspectual distinctions: *calm: placid* (state vs. disposition);
4. differences of prototype centre: *brave* (prototypically physical): *courageous* (prototypically involves intellectual or moral factors).

An example of backgrounded major distinction is *pretty* (“female” presupposed) vs. *handsome* (“male” presupposed), where the propositional meaning of both is “good-looking.” In the case of *man: woman*, where gender distinction is foregrounded, the resulting terms are not synonymous (Cruse 2000:160).

### 2.7.3. Test of synonymy

Linguists used various methods to discuss the similarities and differences in meaning. Ullmann (1962: 143-4) introduced three methods to test synonyms. The first method is the substitution test. Two lexemes may have many characteristics in common; however, they are not called ‘synonyms’ unless one can replace the other. Palmer (1981:91) agrees with this point of view and adds that as total synonymy is rare and hardly any words qualify as absolute synonyms, the substitution test should be applied to those lexemes which are interchangeable in some contexts only, for instance, the noun *sense* may be modified by both *broad* and *wide* but *accent* solely by *broad*.

In addition, *reject* and *decline* can be interchangeable when they are used as verb as in: He declined/rejected my offer; He declined/rejected to comment on the paper. In

both sentences, *reject* and *decline* mean *refuse*. However, when *reject/decline* are used as nouns, they cannot be interchanged as in: Theft incidents are on the decline; The rejects are sold for cheap prices in the market. *Decline* in the first sentence means ‘gradual decrease’; whereas *rejects* in the second sentence means ‘*damaged goods*’.

The second method consists of the investigation of the opposites, i.e. antonyms, of the synonymous lexemes. This test shows that words which may be interchangeable in a certain context have the same antonym in precisely that context; on the other hand, in context in which they cannot be used interchangeably, their antonyms differ. For example, “the verb *decline* is more or less synonymous with *reject* when it means the opposite of *accept*, but not when it is opposed to *rise*” (Ullmann 1962: 144).

The third way of differentiating between synonymous lexemes is “to arrange them into a series where their distinctive meanings and overtones will stand out by contrast” (ibid.), such as the adjectives denoting swiftness: *quick*, *swift*, *fast*, *nimble*, *fleet*, *rapid* and *speedy*.

## **2.8. What is collocation?**

In its modern linguistic sense, the term *collocation* was first introduced by Firth, whose work on collocation is quoted in many present studies. Firth (1951:194) says “I propose to bring forward as a technical term, meaning by ‘collocation’, and to apply the test of ‘ collocability’.” Firth provides the following example to explain what he meant by technical term:

Part of the meaning of the word *ass* in modern colloquial English can be by collocation:

- I. An ass like Bagson might easily do that.
- II. He is an ass.
- III. You silly ass!
- IV. Don't be an ass.

One of the meanings of *ass* is its habitual collocation with an immediately preceding *you silly* and with other phrases of address or of personal reference (Firth 1957:194-195). Firth emphasizes that it is necessary to present “words in their commonest collocations” and proposes one of the most quoted statements about collocation: “you shall know a word by the company it keeps” (ibid.: 179). He (ibid.: 182) adds that “collocations are actual words in habitual company. A word in a usual collocation stares you in the face just as it is.”

Collocations is defined as “the occurrence of two or more words within a short space of each other in a text” (Sinclair 1991:170); “the co-occurrence of two items in a text within a specified environment” (Sinclair 2004:10); “the relationship a lexical item has with items that appear with greater than random probability in its (textual) context” (Hoey 1991:6); “a composite unit which permits the substitutability of items for at least one of its constituent elements” (Cowie 1981:244); “a composite structural element in its own right” (Mitchell 1971:52); “a cover term for the cohesion that results from the co-occurrence of lexical items” (Halliday and Hassan 1976:287); “words ..... frequently occurring together” (Yule 2010:122); “the mere word accompaniment” (Firth in Palmer 1968:169); “the tendency of words to be biased in the way they co-occur” (Hunston 2002:68); “the way in which words occur together in predictable ways” (Lewis & Hill

1998:1); “a lexical relation between two or more words which have a tendency to co-occur within a few words of each other in running text” (Stubbs 2001:24) and “the way in which words co-occur in a natural text” (Lewis 2000:132).

In addition to the above definitions, Kjellmer (1994: vix) says that “collocation is a sequence of words that occurs more than once in identical form and which is grammatically well structured.” Kjellmer gives examples of collocations as: *at the outset*, *could be expected to*, *not significantly different from*, *peaceful coexistence*, *powdered coffee*, and *with great difficulty*. Ullmann (1962:238) argues that “every word is surrounded by a network of associations which connect it with other terms.” He (ibid.: 198) says that “habitual collocations may permanently affect the meaning of the terms involved.”

Halliday (1961:275, 2002:61) argues that collocation represents “the syntagmatic association of lexical items, quantifiable, textually, as the probability that there will occur at  $n$  removes (a distance of  $n$  lexical items) from an item  $x$ , the items  $a$ ,  $b$ ,  $c$ . Any lexical item thus enters into a range of collocation, the item with which it collocated being ranged from more to less probable.” “It is essential also to examine collocational patterns in their grammatical environments, and to compare the descriptions given by the two methods, lexical and lexicogrammatical” (Halliday 1966:159). He (2004:38) says “the measure of collocation is the degree to which the probability of a word (lexical item) increases given the presence of a certain other word (the node) within a specified range (the span).”

What is common between all the above definitions is that collocation is considered a co-occurrence of two or more words in certain environments to give certain meaning. What we mean by certain meaning here is that, say, *deliver* in *deliver a letter* has a different meaning compared to *deliver* in *deliver a speech*. English does not have a separate word to show that difference in meaning the word acquires when collocating with a different word. Arabic, taking the two occurrences above, has a different verb for both occurrences of *deliver* and thus *deliver* in *deliver a letter* is translated as *يسلم yusallimuu* and as *يلقي yulqi* in *deliver a speech*.

### **2.8.1. Collocation vs. colligation**

Despite the fact that both collocation and colligation deal with word combinations and occurrences, and that they exist within the relationship between lexis and grammar, the two concepts are different. Firth (in Palmer 1968:183) defines colligation as “the interrelation of grammatical categories in syntactical structures.” This definition shows that colligation focuses on the grammatical relationships between words. Colligation, to quote Crystal (2008:86), is “a term in Firthian linguistics for the process or result of grouping a set of WORDS on the basis of their similarity in entering into syntagmatic grammatical relations.”

He (ibid.) explains this relation by saying that the verbs which require a specific type of verbal complements are considered to be in colligation with these complements. Verbs as *agree*, *choose*, *decline*, *manage*, etc. colligate with *to* + infinitive constructions and not – *ing* forms, as in *I agree to go* vs. \**I agree going*.



Cruse (1986:40) defines collocation as “sequences of lexical items which habitually co-occur, but which are nonetheless fully transparent in the sense that each lexical constituent is also a semantic constituent.” He (ibid.) provides the following examples of collocations: *fine weather, torrential rain, light drizzle, high winds*. Bussmann (1996:200) says that colligation comes from [Lat. *colligatio* ‘bond’]. Colligation (ibid.) refers to “morphologically and syntactically motivated conditions for the ability of linguistic elements to be combined. These conditions can lead to differences in meaning: *The car stopped* vs. *The car stopped honking*.” Hoey (2005:43) defines colligation as:

1. The grammatical company a word or word sequence keeps (or avoids keeping) either within its own group or at a higher rank;
2. The grammatical functions preferred or avoided by the group in which the word or word sequence participates;
3. The place in a sequence that a word or word sequence prefers (or avoids).

These points show that lexical verbs, as an example, may not occur with primary auxiliaries and that such verbs avoid final positions in a sentence. *Ponder* avoids passive constructions.

Singleton (2000:17) proposes that:

“particular syntactic patterns are associated with particular lexical items ..... labeled *colligation* - from the Latin *cum* (‘with’) and *ligare* (‘to tie), the image underlying this term being that of elements being ‘tied together’ by, as it were, syntactic necessity.”

He explains that colligation used to be applied to a restricted range of syntactic relations – as the relationship between a verb and the verbal complement as in *She*

*regrets eating chocolate tonight. [regret + VERBing]*. However, recent linguistic studies have focused on a wider conception of the interaction between lexicon and syntax, to the degree that it has become difficult to determine where lexicon ends and where syntax begins (ibid.).

Hartmann and Stork (1972:41) propose a definition of colligation as “a group of words in sequence, considered not as individual lexical items, but as members of particular word classes. Thus the colligation *The boy kicks the ball* would be considered as noun phrase + verb + noun phrase.” They focus on the sentence level or group of words in terms of their syntactic structure.

Palmer (1968:111) says:

“the structures of words, phrases or other ‘pieces’ and of sentences are stated in terms of interrelated elements assigned to phonological, grammatical and other mutually determined categories. These elements are in syntagmatic relation with one another and if grammatical, are said to constitute a colligation.”

He emphasizes the importance of grammatical relationships between words as the main element for colligation. The importance of grammatical relationships is re-emphasized here by Butler (1985: 7) who explains that “at the lexical and grammatical levels respectively, the concept of structure is reflected in the more specific phenomena of collocation and colligation.” that grammatical relationships are of prime importance in colligation.

### **2.8.2. Classification of collocation**

Newmark (1988:212) classifies collocations as follows:

1. Adjective plus noun, as in heavy labour, runaway inflation, economic situation, inflationary pressure.
2. Noun plus noun (i.e. double-noun compound), as in nerve cell, government securities.
3. Verb plus object, which is normally a noun that denotes an action, as in pay a visit, read a paper, attend a lecture.

He (ibid.) explains that the above classifications of collocations are the most common, where the three types are centred on the noun, which is the second component of these three types.

Benson et al. (1986:ix) say that collocations fall into two major types: grammatical collocations and lexical collocations.

### **Grammatical collocations:**

Benson et al. (ibid.) define grammatical collocation as “a phrase consisting of a dominant word (noun, adjective, verb) and a preposition or a grammatical structure such as infinitive or clause.” They divide grammatical collocations into:

1. Noun + preposition as in *blockade against*, *apathy towards*. In this type, Benson et al. (ibid.: x) exclude combinations such as noun + *of* (blockade of).
2. Noun followed by *to* + infinitive (Benson et al. 1986: x). This type includes five syntactic patterns as follows:

- I. It was a *pleasure (problem or struggle)* to do it.

- II. They had the *foresight* (*instructions, an obligation, permission, the right*) to do it.
  - III. They felt a *compulsion* (*an impulse, a need*) to do it.
  - IV. They made an *attempt* (*an effort, a promise, a vow*) to do it.
  - V. He was a *fool* (*a genius, an idiot*) to do it. (Ibid. x).
3. Nouns that can be followed by a *that clause*: *We reached an agreement that she would represent us in court*. Nouns followed by relative clauses introduced by *that*, when *that* can be replaced by *which*, are not included (Benson et al. 1986: xi).
  4. Collocations consisting of preposition + noun combinations: *by accident, in advance, on alert* (ibid.).
  5. Adjective + preposition combinations (Benson et al. 1986: xii) as in *they were angry at everyone*.
  6. Collocations consisting of predicate adjective and a following *to* + infinitive (ibid.). Here adjectives have two basic constructions with infinitives: *it was necessary to work; she is ready to go*.
  7. Adjectives followed by a *that clause* (Benson et al. 1986: xiv): *she was afraid that she would fail the exam; it was nice that he was able to come for the holidays*.

### **Lexical collocations:**

Benson et al. (1986: xxiv) explain that, unlike grammatical collocations, lexical collocations do not contain prepositions, infinitives, or clauses. Lexical collocations typically include nouns, adjectives, verbs and adverbs. An example of adjective + noun lexical collocation is *warmest regards*.

### **Types of lexical collocations:**

1. Collocations consisting of a verb (usually transitive) and a noun/pronoun (or prepositional phrase (ibid.)). Examples include: *come to an agreement, compose music, reach a verdict*.
2. Collocations which include a verb meaning essentially *eradication* and/or *nullification* (original italicized) and a noun. Benson et al. (1986: xxvi) list a number of examples of which we cite *reject an appeal, lift a blockade, break a code, reverse a decision*.
3. Collocations consisting of adjective + noun. A well-known example is *strong tea* (not \* *mighty tea*).
4. Collocations comprising a noun and a verb (ibid. xxvii); the verb names an action characteristic of the person or thing designated by the noun: *adjectives modify, blood circulates, bombs explode*, etc.
5. Collocations indicating the *unit* that is associated with the noun (ibid.). The structure of this type of collocations is often *noun1 of noun 2*. This type indicates:
  - A. the larger unit to which a single member belongs: *a colony (swarm) of bees, a herd of buffalos*.

B. the specific, concrete, small unit of something larger, more general: *a bit (piece, word) of advice, an article of clothing, an act of violence*, etc.

6. Collocations consisting of adverb and adjective (ibid.). Examples include *deeply absorbed, strictly accurate*.

7. Collocations consisting of a verb and an adverb (ibid. xxviii). Examples include *affect deeply, amuse thoroughly, apologize humbly*, etc.

### **2.8.3. Distinguishing collocations from phrases and idioms**

Collocations, idioms, and phrases are three different concepts despite the fact that they are all word combinations. To highlight the difference among the three concepts, Benson et al. (1986:252-53) use different combinations with the noun *murder* to illustrate the main distinguishing features of the three concepts. They say that the least cohesive type of word combinations is phrases which they refer to as ‘free combinations’. *Murder*, as a noun, can be used with a number of verbs (*to analyse, boast of, condemn, discuss*, etc. *a murder*), and these verbs, in turn, combine freely with other nouns, as *analyse the data, discuss the issue, he boasted of his achievements*. Unlike phrases, idioms are frozen expressions whose meanings, except arguably for transparent idioms where the meaning of the constituting words can be understood (Peacock 2009:2, Glucksberg 2001:74), do not reflect the meanings of their component parts. An example of an idiom containing the noun *murder* is *to scream blue murder* (to complain very loudly). Between idioms and free word combinations are loosely fixed combinations (or collocations) of the type *to commit murder*.

#### 2.8.4. Collocational meaning

Collocational meaning was introduced by Firth (1951:194) who said “I propose to bring forward as a technical term, meaning by ‘collocation’, and to apply the test of ‘ collocability’.” Meaning by collocation introduced by Firth reflects that words may have different meaning when they are used as constituents of collocations. Lyons (1977: 612) criticizes Firth’s collocability and says “exactly what Firth meant by collocability is never made clear. It may nonetheless be helpful to refer in this connexion to the so-called distributional theory of meaning.” He (ibid.: 613) stresses that:

“it must be admitted that there is frequently so high a degree of interdependence between lexemes which tend to occur in texts in collocation with one another that their potentiality for collocation is reasonably described as being part of their meaning.”

He (ibid.) gives an example of the collocation of ‘bandy’ with ‘leg’ and points out that it is hard to account for such a collocation based on the specifications of the meaning of ‘bandy’ where there is no mention with its collocability with ‘leg’. Leech (1981:17) says “this kind of meaning consists of the associations acquired by a word on account of the meanings of a word tending to occur in its environment.” Leech (ibid.) gives an example of ‘pretty’ and ‘handsome’ which, despite the similarity of their meanings, are restricted to the range of nouns with which they occur. We can speak of a *pretty girl* and *pretty woman*, but *pretty man* does not occur, but we can speak of a *handsome man*.

Bell (1991:83) argues that one of the major problems with regard to word meaning “is the meaning that derives from the relationship of word to word rather than that which relates to the word in isolation.” Baker (1992:14) considers collocation as a kind of presupposed meaning. She (ibid.) points out that one of the ways to discuss collocation is to “think of it in terms of the tendency of certain words to co-occur

regularly in a given language.” She argues that the tendency of specific words to co-occur with other words can be judged under propositional meaning. *Cheque* has the tendency to occur more with *bank*, *pay*, *money* and *write* than with *moon* or *butter* (ibid.). She (1992:48-9) gives an example of how the meaning of words in collocation changes across languages. She provides *deliver* as a verb in English which collocates with different nouns. For each instance of the verb collocating with a noun, Arabic uses a different verb.

Deliver means **يسلم** *yusallim* in Arabic (from Baker 1992:49)

deliver a letter/telegram	<i>yusallimu</i>	<i>khitaaban/tillighraafan</i>
deliver a speech/lecture	<i>yulqi</i>	<i>khutbatan/muhaadaratan</i>
deliver news	<i>yanqilu</i>	<i>akhbaaran</i>
deliver a blow	<i>yuwajjihu</i>	<i>darbatan</i>
deliver a verdict	<i>yusdiru</i>	<i>hukman</i>
deliver a baby	<i>yuwallidu</i>	<i>imra'atan</i>

Sinclair (1987:320) says that “there are many ways of saying things, many choices within language that have little or nothing to do with the world outside.” Baker (1992:53) highlights the importance of collocation in identifying the meaning of words. She uses *dry* as an example and says that we think of *dry clothes* and *dry river* which mean ‘free from water’. Moving away from typical collocations of *dry*, we find that the meaning of *dry* depends on the pattern of collocation which the word does not possess in isolation. Baker (ibid.) gives examples of *dry cow*, *dry bread*, *dry voice* etc., to show that the meaning of *dry* in these examples is not conveyed by the literal meaning or dictionary meaning of the word.



### 2.8.5. Collocations in Arabic

Studies on collocations in Arabic trace back to second century A.H. Since then, many Arab linguists have discussed this phenomenon and classified collocation types in Arabic. However, Arab linguists have not proposed a comprehensive and systematic notion of collocation in their modern studies on the phenomena. Bahumaid (2006:137) believes that “the relatively few modern studies on collocations attempted by Arab researchers tend to utilize the conceptual framework developed in English lexical studies.” Collocations in Arabic do not reflect the same structure and meaning as that of the English ones because the translation involves two different linguistic systems (Heliel 2002:62).

Words constituting a collocation reflect semantic relationship among themselves to express a specific meaning. For example, جريمة *jari:ma* ‘crime’ collocates with the adjective نكراء *nakraa* ‘detestable’. It is a similar case in English where *commit* collocates with *crime* where *commit* is mainly used to refer to wrong doing. Hafiz (2002:95) argues that people tend to use the sense of *nakraa* ‘detestable’ and consider it more appropriate in this context than other adjectives reflecting a negative sense. He (2002:98) argues that the adequate knowledge of the meanings of words helps in explaining the mutual expectancies of words combinations.

Husamaddin (1985:257) argues that collocation, المصاحبة اللغوية *al-muSaaHabah al-lugawiyyah* (lit. linguistic company), is the simplest form of idiomatic expression and defines it as the normal company a word in a language keeps with other words.

Husamaddin (1985:258-9) says that word combinations in a language are governed by ضوابط المصاحبة *dawabit al-musaahabah* (collocational restrictions).

Husamaddin proposes three collocational restrictions as follows:

1. توافقيات المصاحبة *tawaafuqiyyat al-muSaaHabah* (collocational agreement) which refers to the agreement between the words constituting the collocation. Such agreement allows words combinations as جبل شاهق *jabalun shahiq* (high mountain) and excludes combinations as \* رجل *rajulun* (high man). Arabic accepts collocations as رجل طويل *rajulun Taweel* (tall man). The same applies to رجل وسيم *rajulun wasi:m* (handsome man) and امرأة جميلة *imra'atun jami:lah* (pretty woman) were وسيم *wasi:m* and جميلة *jami:lah* are not interchangeable.
2. مدى المصاحبة *mada al-muSaaHabah* (collocational range) which determines the number of words with which a word can collocate. A verb like ارتكب *irtakaba* (commit) collocates with a limited number of words, mainly with جريمة *jari:mah* (crime).
3. تواترية المصاحبة *tawaaturiyyat al-muSaaHabah* (co-occurrence) which refers to words appearing together in a language. Such co-occurrence is not governed by rules limiting the number of occurrences.

Husamaddin (2000:36) notices that there are two types of collocations:

1. اقتران عادي *iqtiran 'aadi* (usual collocation) or expected collocation which depends on the agreement between language speakers on having certain words collocating with other certain words as in خرير *xari:r* (water babble) which speakers understand that it refers to water.

2. اقتران غير عادي *iqtirān ghayr 'adi* (unusual collocation) or unexpected collocation which is related to the style of the text and its author.

Ghazala (1993:7-44) identifies three different categories of المتلازمات اللفظية *al-mutalaazimaat al-lafthiyyah* (collocations). The first category is made according to التركيب *al-tarkib* *al-qawaa'id* *lil-mutalaazimaat al-lafthiyyah* (grammatical patterns of collocations), the second according to التركيب اللفظي للمتلازمات *al-tarkib al-lafthiy lilmutalaazimaat al-lafthiyyah* (verbal patterns of collocations) and التركيب الأسلوبي للمتلازمات اللفظية *al-tarkib al-?usluwbi lil-mutalaazimaat al-lafthiyyah* (stylistic patterns of collocations). Ghazala (ibid.) subcategorizes three categories as follows:

The first category (grammatical patterns of collocations) includes the following 20 different types:

1. noun + adjective, for example, رأي رشيد *ra'yun rashid* (a right opinion). This is the most common among other types.
2. noun + noun (*iDaafah* or annexation), as in شروق الشمس *shuruwqu al-shams* (sun rise);
3. noun + conjunction + noun. The nouns in this type could be antonyms of each others or complements. Antonyms of one another as in الخير والشر *al-xayr wa al-shar* (good and evil); complements of one another as in السماء والأرض *assama' wa al-alrD* (sky and earth);
4. adjective + adjective, for example, مهموم ومغموم *mahmum wa maghmum* (anxious and doleful);

5. verb + noun (direct meaning) as in يبدل جهدا *yabthulu juhda* (to make an effort);
6. verb + noun (figurative meaning) as in ترتعد فرائسه *tarta'idu fara'iSuhu* (panic stricken);
7. verb + verb stem as in يعلو علوا *ya'lu 'uluwan* (rise high);
8. verb + adverb describing a state of a person as in ينتصب واقفا *yantaSibu waqifan* (to stand up);
9. verb + preposition + noun as in يتوارى عن الأنظار *yatawara 'an al-antha:r* (to disappear);
10. verb + relative pronoun + verb as in أعذر من أنذر *a'thara man ?anthar* (he who warns is excused);
11. verb + conjunction + verb as in قبل ويدبر *yuqbil wa yudbir* (to come and go);
12. time/place adverbial + conjunction + time/place adverbial as in صباح ومساء *Sabahun wa masa* (morning and evening);
13. preposition + noun + noun as in للمرة الأولى *lilmarrati al-ula* (for the first time);
14. collocation which starts with negation as in لا إفراط ولا تفريط *laa ?ifraT wa-laa tafriyT* (neither excess nor neglect);
15. noun + verb as in حي يرزق *hayyun yurzaq* (alive and kicking);
16. noun + preposition + noun as in الكمال لله *al-kamaal li-llah* (perfection of only for God);
17. collocation starting with a particle functioning as a verb as in ليت شعري *layta shi'ri* (I wish I had known);
18. arbitrary patterns used for oath as in والله العظيم *wallahi al-3athi:m* (I swear by the Great God);

19. arbitrary patterns used for swearing or cursing as in عليك اللعنة *3alayka al-la3nah* (curse on you); and
20. arbitrary patterns used to express compliment as in سلمت يداك *salimat yadaaka* (well done).

In patterns 18, 19 and 20, Ghazala did not specify a structure to identify the grammatical structures of the three patterns. This makes it difficult to identify the nature of such collocations.

The second category includes ten types of verbal patterns of collocations. This category is more difficult to identify than the previous one. The following are the types and examples of this category:

1. homogeneous collocations: is the type of collocations the constituents of which have similar pronunciation and belong to the same root. An example of such collocations is شاهد شاهد *shahida shahidun* (a witness witnessed). The words *shahida* and *shahidun* come from the same root;
2. non-homogeneous collocations: where the constituents are not similar in pronunciation and do not belong to the same root. An example is استقبال حار *istiqbaalun haarrun* (a warm reception). *Istiqbaalun* (reception) and *harrun* do not belong to the same root;
3. emphatic collocations which are used to emphasize an action or idea as in هز هزا *hazza hazzan* (to shake strongly);
4. direct collocations which do not include a figurative meaning as in قصير القامة *qasi:ru al-qamah* (he is short);

5. figurative collocations as in طار صوابه *Taara Sawaabuh* (lost his senses);
6. complimentary collocations as in طري اللسان *Tariyyu al-lisaani* (sweet-tongued);
7. uncomplimentary collocations as in طفح الكيل *Tafaha al-kail* (enough is enough);
8. neutral collocations as in تداعي الأفكار *tada'i al-afkaar* (association of ideas);
9. collocations which are difficult to categorize as in حديث طويل *Hadi:thun Tawi:lun* (a lengthy talk);
10. ironical collocations as in بطل الأبطال *baTalu al-?abTaal* (the hero of heroes).

The third category which Ghazala (ibid.) identifies is based on stylistic patterns:

1. emphasis as in قلة قليلة *qillatun qaliylatun* (very few);
2. exaggeration as in لذ وطاب *latha wa Taab* (delicious and tasty);
3. aestheticism as in خضم في *fi xiDam* (in the course of);
4. euphemism as in ابيضت عيناه *ibyaDDat 3aynah* (his eyes became white – blind);
5. standard versus colloquial as in قاب قوسين أو أدنى *qaba qasaini aw adna* (very close).

Ghazala (ibid.) made an attempt to classify the types of collocations in Arabic. However, there are some shortcomings in his classifications. He classifies emphatic collocations in the third type of the second category and emphasis in the first type of the third category as being governed by the same classification criterion and thus there is no need to include them into two different categories. Ghazala did not explain exactly what he meant by *collocations which are difficult to categorize* in the ninth type of the second category.

## **2.9. Translation strategies**

A translation problem can occur as part of transfer. Problems may be anticipated at the macro and micro-levels (Baker 2001:188). Translation strategies or procedures are the two main terms used when rendering a text from a language into another. Translation theorists may differ in their use of the two terms.

A distinction is made between local and global translation strategies (Séguinot 1989:21-53; Lörcher 1991:71). Local strategies deal specifically with the translation of certain language structures and lexical items. On the other hand, global strategies apply to a more general level and address textual style and whether translators should suppress or emphasize certain aspects of the source text.

Venuti (1995) proposes domestication and foreignization as translation strategies. He (1995:21) argues that domestication is a dominating Anglo-American translation culture. He (ibid.: 20) is not in favour of domestication strategy as it involves “an ethnocentric reduction of the foreign text to Anglo-American target language cultural values.” This means that there is a need to perform translation in a transparent manner. Foreignization “entails using a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language” (1997:242). He (1995:20) explains that the foreignizing method is “an ethnodeviant on target language cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad.” The foreignizing method of translating, which Venuti (ibid.: 305-6) calls “resistancy”, is a non-fluent translation style developed to make the presence of the translator visible by highlighting the foreign identity of the ST and

protecting it from ideological domination of the target culture. Venuti (1998:11) continues to use foreignization and refers to it as “minoritizing” translation.

While arguing for foreignization, Venuti (1995:29) acknowledges of some of its contradictions. He says it is a subjective and relative term that still involves some domestication because it translates an ST for a target culture and depends on dominant target culture values to become visible when it departs from them. Venuti (ibid.: 34) argues for foreignizing translations and says they “are equally partial in their interpretation of the foreign text but they do tend to flaunt their partiality instead of concealing it.”

Chesterman (1997:92) distinguishes between two different types of strategies as follows:

Comprehension strategies have to do with the analysis of the source text and the whole nature of the translation commission; they are inferencing strategies, and they are temporally primary in the translation process. Production strategies are in fact the results of various comprehension strategies: they have to do with how the translator manipulates the linguistic material in order to produce an appropriate target text.

Newmark (1988:81) distinguishes between translation methods and procedures by saying “while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language.” He (ibid.) says that the use of procedures “depends on a variety of contextual factors.”

He (ibid.: 45 – 47) lists the following methods of translation. He (ibid.: 45) classifies translation methods into those which place emphasis on SL (word-for-word translation, literal translation, faithful translation, semantic translation) and those which emphasize the TL (adaptation, free translation, idiomatic translation and communicative translation).



- *Word-for-word translation*: The SL word order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally (ibid.: 45-46). This type of translation is used to understand the mechanics of the source language text.
- *Literal translation*: The SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.
- *Faithful translation*: This method attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures. This type of translation transfers cultural words and maintains the grammatical and lexical abnormality.
- *Semantic translation*: It differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text. Cultural words are translated by functional terms but not by cultural equivalents.
- *Adaptation*: It is the freest form of translation and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved. The SL culture is converted to the TL culture and the text is rewritten.
- *Free translation*: It produces the TL text without the style, form, or content of the original. It is a type of paraphrase which is longer than the original.
- *Idiomatic translation*: it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

- *Communicative translation*: It attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership (ibid.: 45-47).

The procedures which Newmark proposes are transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through-translation, shifts/transpositions, modulation, recognised translation, translation label, compensation, componential analysis, reduction and expansion, paraphrase, notes, additions and glosses, and deletion. These are practical procedures and can be used by translators to address specific translation problems.

Krings (1986:18) believes that a strategy represents the “translator’s potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task.” This shows that the strategies used by one translator may differ from those used by another translator. Seguinot (1989 in Baker 2001:188) proposes three global strategies which translators can use: (a) translating without interruption for as long as possible; (b) correcting surface errors immediately; but leaving errors involving meaning until a natural break occurs, typically at the end of clause or sentence, and (c) leaving the monitoring for qualitative or stylistic errors in the text to the revision stage. Lörscher (1991:76) says that translation strategy is “a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it.”

Different translation theorists have proposed a number of translation strategies, procedures or methods. Despite the fact that many of these strategies were proposed to deal with certain text types, some general strategies can address many translation

problems in many different languages. For example, *paraphrase* is a global translation strategy which can apply to different text types. Taking this research into consideration, this strategy was used on the word level and collocational level. *Adaptation* is a translation strategy which can be used to translate culture specific concepts. Any translation strategy should attempt to account for the meaning, purpose, content, form, style and function of STs as much as possible.

## **2.10. Summary**

This chapter has reviewed the literature on various topics including the definition of translation, history of translation and translation studies. In addition, the chapter included a discussion on key concept in translation such as meaning related concepts, unit of meaning, synonymy and collocations. A summary has been provided on types of meaning, denotation and connotation. Synonymy has been defined in Arabic and English. Scale of synonymity and types of synonyms have also been addressed here. A number of translation strategies were introduced to deal with different text types and purposes. The chapter has also provided a detailed review of literature on collocations in English and Arabic. Problems of translating collocations from English into Arabic have been classified. Strategies to address such translation problems have been provided. The application of translation theories and strategies is governed by text type, purpose and function. Such translation theories are linked to various fields which regulate the application of these strategies. The most important fields include:

1. Linguistics: Translation and translation process are discussed in the light of certain linguistic disciplines such as semantics, pragmatics, grammar, among

other related linguistic disciplines. These linguistic fields seek to find linguistic equivalence between the ST and the TT. The fields and approaches may also focus on context, register and discourse.

2. Culture: Culture related aspects in translation cover other fields such as sociology and religion. Translation theories highlighted the importance of cultural aspects in translation and sought to achieve cultural equivalence between STs and TTs.
3. Function: What is the purpose of translating a certain text? *Skopos* theory focuses on the purposes and functions of translation texts. An advantage of this theory is that a certain text can be translated in different ways depending on the purpose of translating that text.
4. Equivalence: The concept of equivalence created an endless debate between translation theorists. Some concepts such as linguistic equivalence, cultural equivalence, textual equivalence and equivalent effect attracted scholars' contributions as well as criticism to the same. Achieving equivalent effect on TT readers is a very challenging task given, mainly, the cultural differences between the ST and the TT.

The chapter concludes with a review of general translation strategies and procedures.

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<sup>1</sup> <http://albasaer.org/index.php/post/61> retrieved on 13 August 2013

<sup>2</sup> [http://en.wikipedia.org/wiki/Single\\_parent](http://en.wikipedia.org/wiki/Single_parent)

<sup>3</sup> The difficulty of translating such a term lies in the religious as well as the cultural implications it may produce in the Arab world. The original term may also mean that the child is born for parents who are not married. Such a child may be living with either of the parents. In this case, how will translators render such facts into Arabic knowing that the Arabs do not accept such a phenomenon which can be or is allowed in the western societies? In such a case, it may be useful to determine the specific details to be included in the translation such as is the child living with the mother or father and reason for the reason which lead to such a situation.

<sup>4</sup> This concept is referred to as synonymy which can be referred to in section 2.7 of this chapter.

<sup>5</sup> For more details, refer to Lyons, J. (1995:107-8) and Leech, G. (1981:9-10).

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<sup>6</sup> Retrieved on 21 March, 2013 from <http://rhetoric.eserver.org/aristotle/rhet3-2.html>

<sup>7</sup> The Hijri calendar or Islamic calendar is a lunar calendar consisting of 12 months in a year of 354 days.

<sup>8</sup> <http://www.forsanhaq.com/showthread.php?t=215862>

<sup>9</sup> <http://tarbiaa.yoo7.com/t44-topic>

<sup>10</sup> [http://www.voiceofarabic.net/index.php?option=com\\_content&view=article&id=648:2010-05-24-18-36-26&catid=5:2008-06-07-09-31-31&Itemid=336](http://www.voiceofarabic.net/index.php?option=com_content&view=article&id=648:2010-05-24-18-36-26&catid=5:2008-06-07-09-31-31&Itemid=336).

<sup>11</sup> A and B here are a replacement of 8 and 9 in Cruse (1986:269).

# **CHAPTER III**

## **RESEARCH METHODOLOGY**

### 3.1. Research and its types

Research refers to a search for knowledge. It can also be defined as a scientific and systematic search for information on a specific topic. It is also considered an art of scientific investigation (Kothari 2009:1). It is an academic activity and should be used in a technical sense (ibid.). Hornby (2010:1299) defines the term as “a careful study of a subject, especially to discover new facts or information about it.”

Slesinger and Stephenson (in Kothari 2009:1) define research as “the manipulation of things, concepts or symbols for the purpose of generalising to extend, correct or verify knowledge, whether that knowledge aids in construction of theory or in the practice of an art.”

Best (2006:25) argues that research is “*the systematic and objective analysis and recording of controlled observations that may lead to the development of generalizations, principles, or theories, resulting in prediction and possibly ultimate control of events*” (Italics in original). Boomer (1987:9 in McDonough 1997:2) says “research is simply institutionalized and formalized thinking. It is doing self-consciously what comes naturally.”

#### 3.1.1. Basic vs. applied research

McDonough (1997:42) says that basic research is a research without immediate practical utility, driven by the advancement of theory. Applied research (ibid.) involves some kind of applicability. Kothari (2009:3) argues that fundamental (basic) research focuses on generalizations and the formulation of a theory, whereas applied research aims

at finding a solution for a problem. Best (2006:21) adds that the aim of applied research is to improve a product or a process.

### **3.1.2. Descriptive vs. analytical research**

Descriptive research contains surveys and enquiries of different kinds. It aims at describing the state of affairs as it exists (Kothari 2009:2). On the other hand, analytical research uses facts or already available information, and analyses these to make a critical evaluation of the material (ibid.: 3).

“Descriptive research ..... aims at making explicit the significant effects within the context itself. To this end the research attempts to provide a rich account of the whole situation rather than minimizing it” (McDonough 1997:45). Best (2006:23) says “descriptive research ..... is concerned with all of the following: hypothesis formulation and testing, the analysis of the relationships between non-manipulated variables, and the development of generalization.” He (ibid.) adds that “*Descriptive research (quantitative)* uses quantitative methods to describe *what is*, describing, recording, analyzing, and interpreting conditions that exist.”

### **3.1.3. Quantitative vs. qualitative research**

Quantitative research is based on the measurement of quantity or amount and can be used with phenomena that can be expressed in terms of quantity (Kothari 2009:3). On the other hand, qualitative research is concerned with qualitative phenomenon. This type of research includes ‘Motivational Research’ which is used to investigate the reasons for human behaviour. “Qualitative research claims to describe life worlds ‘from the inside out’, from the point of view of the people who participate” (Flick et al. 2004:3).



### **3.1.4. Action research**

As Best (2006:21) explains, action research focuses on immediate application and does not aim to develop a theory or a generalization of applications. “It has placed its emphasis on a problem here and now in a local setting. Its findings are to be evaluated in terms of local applicability, not universal validity” (ibid.). McNiff (2002:15) believes that action research involves learning through action and reflection. This type of research is conducted in a variety of contexts such as the social and caring sciences, education, organization and administration studies, and management.

## **3.2. Research method of this thesis**

The research method used in this thesis is descriptive. Using this method, we will attempt to describe and analyse the selected translated texts and highlight the problems of translating these texts.

This thesis follows a bottom-up approach in dealing with the translation problems between English and Arabic. Such problems occur at the word level, collocation level and other higher levels of a text. Chapter four classifies translation problems at word level into different domains: the cultural domain, the technological domain and the economic domain. In chapter five, we discuss the problems of translating English synonyms into Arabic. A literature review of synonymy in English and Arabic is presented in the chapter. Shakespeare’s *Hamlet* is the case study of this chapter. Chapter six discusses translation problems at collocation level.

### **3.4. Research questions**

Given that this thesis deals with selected English to Arabic translation problems, the questions we propose herein are primarily focused on the factors which may affect translation activities. We propose that if there is any text in any given language, there could arise various needs to render/translate/articulate that text into another language. Different strategies/methods/techniques can be used to complete the translation task. Given that this thesis deals with English as the source language and Arabic as the target language, we assume that translators may face many challenges which result from the different linguistic as well as cultural settings of the two languages. Given this, what are the factors which determine that a given translation is accurate and acceptable? How can one decide if the target language equivalent fully corresponds to the source language text?

The thesis attempts to answer the following questions:

1. Can translation problems at word level be classified into different domains?
2. How far does the cultural background of the TL audience influence the rendering of SL words which have different implications for different audience?
3. What strategy/strategies can translators follow when source texts contain vocabulary not lexicalized in target languages?
4. Does the absence of a TL equivalent word mean that the SL is untranslatable?
5. How can translators accommodate culturally specific terms into target languages and avoid the foreignness of such terms?

6. Do translators need to compromise certain aspects of the source language unit of translation in order to render acceptable translations?
7. What problems can result from translating English synonyms into Arabic?
8. To what extent does the tension between accuracy and naturalness affect the choice of the target language 'equivalent' word?
9. What are some of the problems which translators may face when translating English collocations into Arabic? What strategies can tackle such problems?
10. Are there general/specific translation strategies that translators can use to address translation problems at different levels?

### **3.5. Data collection**

Data was collected from various sources to show that the problems which this research discusses exist on different levels and in different types of texts. The data was collected from the following sources:

- *The Dictionary of Cultural Literacy*. This dictionary was the source of data in chapter IV, "Problems of Translation at the Word Level." Chapter IV classifies the collected words into three domains: culture, technology and economy. The reason for choosing these domains lies in the huge volume of English to Arabic translation activities which are carried out on a daily basis. The cultural domain covers the discussion on the translation of nine words from English into Arabic. The selection focused on words which have no direct equivalents in Arabic, words which require context sensitive translation as in the case of translating *Christianity* and words the translation of which violates the acceptable Arabic

language use as in the case of translating *homosexuality*. The discussion of this term has shown that the translation of the term as *luwatah* لواطه (Literally: gayness) and the adjectival form *luti* لوطي (Literally: gay) should be avoided. The reason for this argument is that such renderings violate the religious reference to the term as detailed in the discussion of the term. The discussion includes the translation of ten words in the technological domain and ten words in the economic domain. The analysis of the translations rendered into Arabic provides reasons for the inappropriateness of existing renderings basing on the analysis of the meaning of ST words and their translations into Arabic. In addition, possible renderings of words having no Arabic equivalents are provided.

- Shakespeare's *Hamlet* is the source text used for the analysis in Chapter V. There are many Arabic translations of *Hamlet*. Three translations by well-known translators are selected for the analysis of the problems of translating synonyms. *Hamlet* is a representative example for the study and the reason for choosing it in particular is that it is taught as an English literature course in many universities across the Arab world. In addition, the play is performed on stage<sup>1</sup>. This work can apply to other plays as well providing identifying the synonymous pairs. Regardless of the fact that the text dates back to 1603, the synonymous pairs selected exist in recent texts. The synonymous pairs selected are common such as in the case of *kill* and *murder* and *answer* and *reply*. Several monolingual dictionaries such as *Oxford Learner's Thesaurus: a dictionary of synonyms* and *Webster's New Dictionary of Synonyms* are used to highlight the similarity as well as difference in meaning between the synonymous pairs selected for the analysis.

- The data used in Chapter VI comes from different sources. A collection of specialized English – Arabic dictionaries were used to provide examples of translated collocations. In addition, examples of inappropriate translations of collocations are cited from well-known Arabic newspapers such as *Al Quds Newspaper* (a daily newspaper printed in London, New York and Frankfurt) and *Al-Arabiya* (A well-known Arabic news website). The analysis of the translated collocations shows why some translations are inappropriate. The meaning of the selected English collocations is compared to their Arabic translations. The translations are highlighted, explained and suggestions are provided to render appropriate renderings based on the explanation of the meaning in the SL and TL.

### 3.6. Summary

This chapter has defined research and provided a classification of research types which include basic and applied research, descriptive and analytical research, quantitative and qualitative research and action research. The research methodology of this research has been proposed. Research questions which this thesis aims to answer are also proposed. The chapter concludes with data collection.

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<sup>1</sup> [http://petra.gov.jo/Public\\_News/Nws\\_NewsDetails.aspx?lang=1&NewsID=132042](http://petra.gov.jo/Public_News/Nws_NewsDetails.aspx?lang=1&NewsID=132042). The news article here mentions that the play was performed on stage in Jordan in December 2013.

# **CHAPTER IV**

## **PROBLEMS OF TRANSLATION AT THE WORD LEVEL**

## 4.1. Introduction

Words in a given language reflect unique lexical, linguistic and cultural features which distinguish them from those of other languages. In addition, words can symbolize cultural or religious references unavailable in other languages. Thus, one can assume that the goal of achieving full equivalence between the units of one language and those of another may be difficult to attain.

Arabic belongs to the Semitic language family while English is a part of the Indo-European language family. This difference may, as we shall see throughout the thesis, result in translation problems which require practical solutions. Translation problems may occur at different language levels, the basic being the word level. An English word may not have an equivalent in Arabic but can still be rendered into Arabic using different strategies as the case may require. *Rewrite* as one word is rendered into Arabic in as a multiword expression, i.e., يعيد كتابة *yu'idu kitabat*. *Deliver* in *to deliver a speech* and *to deliver a letter* is translated as يلقي *yulqi* and يسلم *yusallim* respectively in Arabic.

This chapter discusses some problems of translation from English into Arabic at the word level. Given that English and Arabic belong to two distinct language families and given that the two languages belong to two different cultural, religious as well as social backgrounds, it is expected that translating from English into Arabic poses challenges at different levels.

## 4.2. Cultural domain

1. *Brunch*: This word is not mentioned in Ramadan (2006), Baalbaki (1970), or in Doniach (1972). Hornby (2010:188) defines the word as “a meal that you eat in the late morning as a combination of breakfast and lunch.” Having late breakfast is not a common practice in the Arab world. However, some people are accustomed to or may sometimes have late breakfast. Despite this, Arabic does not lexicalize an equivalent word for *brunch*. Arabic lexicalizes breakfast, lunch and dinner as the three main meals of the day. Given Hornby’s definition above, we suggest integrating the components of the meaning of the source term into the Arabic rendering. The two basic components of the term are *breakfast + late*. We can render the same into Arabic as فطور متأخر *fatu:r mut’akhir* (lit. breakfast late) which means late breakfast.
2. *Speaker*: As Baker (1992:21) states, *Speaker* (of the House of Commons) does not have an equivalent in Arabic as well as in many other languages. Hornby (2010:1480) defines *Speaker* as “the title of the person whose job is to control the discussion in a parliament: *the Speaker of the House of Commons/Representatives*.” AHDEL (1992:6882) says that *Speaker* means “the presiding officer of a legislative assembly.” Baalbaki (1970:884) renders the term in Arabic as “1. a. متحدث *almutakallim*, b. خطيب *alkhati:b* (both mean speaker but *alkhati:b* is used in a religious sense), c. الناطق بلسان هيئة *annaTiq bilisan hai?ah* (the spokesperson of an institution). 2. الرئيس *arra?i:s* (هيئة شرعية *hay?ah shar’iyyah*), president (legislative assembly).” Doniach (1972:1181) defines the term as رئيس مجلس العموم البريطاني *“ra?i:s majlis al’umum albiriTani”* (the presiding officer of the British House of



Commons). The definition which Doniach provides accounts for the cultural specificity of the SL word.

When mentioned in its context (House of Commons), the term does not exist in Arabic. The Speaker<sup>1</sup> presides over the debates of the House of Commons and determines which members may speak. The Speaker's duties include maintaining order during debate and, possibly, punishing members who break the rules of the House. When translated into Arabic, the role of the Speaker should be preserved in translation. The translations of the term in question as *متكلم mutakallim*, *الخطيب alkhati:b* and *متحدث باسم na:Tiq bism* (all maybe generally translated as spokesperson) do not account for the shade of meaning of the SL term. Therefore, in translating this term, the dictionary meanings provided by Baalbaki should be excluded because they do not express the status of the referent in the SL. Moreover, Baalbaki translation of the term as *الرئيس arra?i:s* (*هيئة شرعية hay?ah shar'iyah*) president (legislative assembly) is a general rendering which could apply to officials in other countries than Britain. Among the consulted dictionaries, only Doniach's translation of the term reflects the role of the Speaker (House of Commons). Translators are therefore required to pay attention to such terminology and attempt to reflect the shades of meaning of the SL terms.

3. *Lugger*: It is defined in AHDEL (1992:4303) as "a small boat used for fishing, sailing, or coasting and having two or three masts, each with a lugsail, and two or three jibs set on the bowsprit." Doniach (1972:730) defines the term as *سفينة ذات أشراع safinah thata ashru' mu'ayyanat ashshakl* (a ship having sails of certain

shapes). The term is not listed in Hornby (2010). Baalkabi (1970:544) defines the terms as لغر “lugher” (a transliteration of the English word *lugger*), مركب ذو شراع *markib thu shir’ ruba’i alaDla’* (a boat having quadrilateral sail) The term is not mentioned in Hasan (2006).



A lugger is used as a traditional fishing boat off the coasts of France, England and Scotland. In addition, the above English definition does not mention the shape of the lugsails. However, we find Baalbaki (ibid.) mentioning that it has one sail while the English definition says two or three. This is not a common term in Arabic but the example mentioned here aims at exploring the possibility of rendering such a term in case translators encounter the same in an English text to be translated into Arabic. *Lugger* can be translated as مركب شراعي *markib shira’i* sail boat. The translation strategy used here is the use of more general term. Baker (1992:26) says that this strategy is used by professional translators to address the problem of unavailability of TL equivalent.

4. *Commonwealth*: Hornby (2010:300) defines the term as “an organization consisting of the United Kingdom and other countries, including most of the countries that used to be part of the British Empire.” AHDEL (1992:1583) defines the term as “an association

comprising the United Kingdom, its dependencies, and many former British colonies that are now sovereign states with a common allegiance to the British Crown. It was formally established by the Statute of Westminster in 1931.” Doniach (1972:248) transliterates the term into Arabic. Baalbaki (1970:198) defines it as جمهورية أو دولة *jumhuriyyah aw dawlah dimugraTiyyah* (a democratic republic or state). Doniach (ibid.), under the same lexical entry, transliterates the term and defines it as: رابطة الشعوب البريطانية *rabiTat ashshu'ub albiriTaniyyah* (the association of the British nations). The translations of the term provided by Baalbaki and Doniach do not reflect the meaning of the SL term. Baalbaki translation reads ‘democratic republic or country’ and Donicah translation reads ‘the association of the British nations’. The term *commonwealth* consists of two basic components: United Kingdom and countries or colonies which used to be part of it. The Arabic rendering should include these two components of the meaning. We suggest using a translation strategy which consists of transliteration and a short explanation of the term to make it understandable in Arabic. Thus, *commonwealth* can be rendered as:

الكومنويلث (رابطة المملكة المتحدة والبلدان أو المستعمرات التابعة لها)

Commonwealth (rabitat al mamlakah al muttahidah wa albuldan aw al musta'marat attabi'a laha) (lit. association United Kingdom and countries or colonies associated to it): Commonwealth (the association of the United Kingdom and countries or colonies which are associated to it).

5. *Homosexuality*: Hornby (2010:746) defines *homosexual* as “a person, usually a man, who is sexually attracted to people of the same sex.” AHDEL (1992:3498)

defines the term as “1. Sexual orientation to persons of the same sex. 2. Sexual activity with another of the same sex.” Baalbaki (1970:432) lists the meaning of *homosexuality* as (إشتهاء المماثل) لواطه *luwaTah (ishitiha? Almumathil)* gayness (being sexually attracted to people of the same sex). Doniach (1972:561) translates the term as لوطي “*luTi*” (gay), شاذ جنسيا “*shath jinsiyyan*” (lit. sexual pervert), and إشتهاء المماثل *ishtiha? almmathil* (being sexually attracted to people of the same sex).

Many translations have been provided for the English term *homosexuality*. Let us provide examples of how the term was translated differently. *Homosexuality*<sup>2</sup> was translated as شذوذ جنسي *shututh jinsi*<sup>3</sup> (lit. sexual abnormality). In another instance<sup>4</sup>, it was translated as المثلية الجنسية *almathaliyyah aljinsiyyah*<sup>5</sup> (being sexually attracted to people of the same sex).

As seen above, rendering the term as sexual abnormality shows that the translator relied on the expressive meaning when rendering the SL term. The expressive meaning refers to the speaker’s feelings or attitudes and cannot be judged as true or false (Baker 1992:13). This type of meaning is also referred to as “connotative, emotive, expressive” (Munday 2008:207). The second rendering (being sexually attracted to people of the same sex) is a neutral rendering between sexual abnormality and لواطه *luwatah* (gayness) which has religious connotations.

The Quranic reference to the acts of the nation of Prophet LuT is mentioned in the Quran, Chapter 27, verse 55 “Would ye really approach men in your lusts rather than women?.” It is important to highlight here that translating *homosexuality* into Arabic as لواطه *luwaTah* is an insult to Prophet Lut<sup>6</sup> because the wrong doing was committed by the

people of Lut. The name of the ‘wrong’ doing should not be derived from the name of the Prophet. Even Prophet Mohammed did not use the terms *luti* gay or *luwaTah* gayness and rather described it as “Whoever you find doing the action of the people of Lut<sup>7</sup>.” This means that Baalbaki’s translation and Doniach’s translation should be excluded. However, Baalbaki explanation of the term as *being sexually attracted to people of the same sex* can be considered.

6. *Bacon*: It refers to the salted or smoked meat from the back or sides of a pig (Hornby 2010: 97 and AHDEL 1992:603). Baalbaki (1970:82) translated the term as لحم خنزير مملح أو مجفف *lahm khinzi:r mumallah aw muqaddaq* (lit. meat pig salted or dried). The following example shows the necessity to make deliberate changes in a certain component of the SL term meaning to avoid the foreignness of the said term. *Oscar Mayer wakes you up with bacon alarm*<sup>8</sup>, is a news release about an iphone application which shoots out the bacon scent from a device attached to an iphone. *Bacon* in this example was translated as لحم مقدد *lahm muqaddad* dried meat. The translation strategy used in rendering such a cultural specific term necessitates deleting the reference to pig to avoid the foreignness of the term. The context where *bacon* was mentioned does not require referring to pig when translating it into Arabic. *Bacon*<sup>9</sup> was also translated as لحم مقدد *lahm muqaddad*<sup>10</sup> dried meat in a news article about a fight between a mongoose and an adder. Reference for pig was also deleted in this example.

The two examples above can be used to exemplify the tension between accuracy and naturalness. Strict adherence to accuracy can make the term sound odd (unnatural) to TL readers who are mostly Arabs who are religiously forbidden from eating bacon. What is

important to say here is that if such terms are mentioned in a general context not focusing on the type of meat itself, as in the case of the above two examples, translators should account for naturalness.

7. *Christianity*: It is important to discuss the translation of the term in order to understand the ideology behind the use of any of the two most commonly used renderings into Arabic. Baalbaki (1970:176) translates the term as نصرانية *NaSraniyyah*. This rendering reflects a religious (Islamic) reference to the followers of Christianity. Doniach (1972:217) translates it as مسيحية *masihiyyah* or نصرانية *nasraniyyah*. Alqafari and Alaql (1992:64) say that النصرانية *annaSraniyyah* is the name given to the religion sent to ‘Isa (Jesus). The name is derived from: (1) الناصرة Annasirah (Nazareth city) or (2) نصرهم *nasrihim li‘Isa* (supporting ‘Isa), an adjective describing the Christians who supported Issa. Alqafari and Alaql (ibid.: 64-65) say that المسيحية *almasihiyyah* is a name used at a later stage referring to Messiah (‘Isa المسيح), a name given in the Quran to ‘Isa (Jesus). Alqafari and Alaql (ibid. 65) argue that Muslims should call Christians as نصاري *naSara* to reflect their commitment to the use of the name given to them in the Quran and Sunna. *Christianity* can be translated into Arabic in accordance with: (1) the religious context where the term is rendered as النصرانية *annasraniyyah*; and (2) the non-religious context where the term is rendered as مسيحية *masihiyyah*.
8. *Serendipity*: Hornby (2010:1395) defines the term as “the fact of sth interesting or pleasant happening by chance.” AHDEL (1992:6560) defines the term as “the faculty of making fortunate discoveries by accident. The word comes from Sanskrit *Suvarnadweepa* ‘suvarna dwi:pa’ which means Golden Island. Baalbaki (1970:873) transliterates the term into Arabic as السرانديبية *assarandibiyyah* and further explains it as

the talent of discovering pleasant things by chance. Doniach (1972:1125) defines the term as “the talent of discovering useful things by chance.” The term is not mentioned in Hasan (2006). Though the meaning of the concept is



accessible to the speakers of many languages including Arabic, an equivalent term conveying the meaning expressed by the SL term does not exist. However, *serendipity* may be paraphrased into Arabic as اكتشاف الأشياء المفيدة صدفة *iktishaf al'shya' almufudah sudfatan* (discovering useful things by chance).

9. *Facepalm*: Wikipedia<sup>11</sup> defines *facepalm* (sometimes also face-palm or face palm) as the physical gesture of placing the one's hand flat across one's face or lowering one's face into one's hand or hands. The gesture is often exaggerated by giving the motion more force and making a slapping noise when the hand comes in contact with the face. The gesture is found in many cultures as a display of frustration, disappointment, embarrassment<sup>12</sup>, shock, surprise or sarcasm.

Despite its familiarity to the target language audience, the term has no equivalence in Arabic. However, the term can be paraphrased into Arabic as تفاجأ بشدة *tafaja'a bishiddah* (was extremely surprised). This is to show an expression of surprise. Similar rendering can apply for expressing frustration, disappointment or embarrassment. Cultural adaptation can be a strategy to render such terms in case a TC chooses to express certain feelings differently.

### 4.3. Technological Domain

With the advancement of technology in various fields including those related to computer, new terms have emerged to describe certain processes. The following section analyses some of the common terms used in the technological domain and their translations into Arabic.

1. *Offline*: This term has the opposite meaning of the definitions given to the term “online” below.
2. *Online*: Hornby (2010:1063) says that online is “adj. (computing) controlled by or connected to a computer or to the internet”, or “communicating with other people by computer” (ibid.: 897). Merriam-Webster<sup>13</sup> online dictionary defines the term as “connected to, served by, or available through a system and especially a computer or telecommunications system (as the Internet) <an *online* database>; *also*: done while connected to such a system <*online* shopping>.” Arabic does not have equivalent terms for *online* and *offline*. However, the terms can still be rendered into Arabic by translating the basic element in the English definition, i.e., connected to the computer or internet. Thus, *online* can be translated as متصل بالمبيوتر أو الانترنت *muttaSil bilcomputer aw bilenternet* (connected to computer or internet). *Offline* can be translated as غير متصل بالانترنت أو شبكة كمبيوتر *ghayr muttaSil bilenternet aw shabakat computer* (disconnected from the internet and computer network). A phrase containing either of the two adjectives may be translated as:



- A. *Online process*: It can be translated as عملية تنفيذ من خلال الاتصال بالانترنت *'amaliyyah tunaffathu min khilal al'ttisal bilinternet* (process implemented through internet connection).
- B. *Offline browsing*: This phrase can be translated as تصفح بدون اتصال بالانترنت *taSaffuh bidon ittisal bilinternet* (browsing without internet connection).
3. *Spam*: Hornby (2010:1477) says that *spam* is “advertising material sent by email to people who have not asked for it.” The dictionaries consulted for this study did not list a translation of this term into Arabic. Almaany online dictionary defines the term as follows:
- A. *sukham*: Omer (2008:1046) defines the word سخام *sukham* as سواد القدر *sawadu alqidr* (the black colour on the billy – pot for cooking – where this colour is caused by the smoke). This rendering was classified as computer terminology.
- B. *risalah electroniyyah*: email (electronic mail) رسالة الكترونية. This rendering is not appropriate because *spam* is only one type of email. The definition does not explain the nature of such an email.
- C. The appropriate rendering of the term is provided by the UN<sup>14</sup>. The term was rendered as بريد الكتروني طفيلي *bari:d electroni Tufaili* (obtrusive email). This reflects the important part of the definition of *spam* as being an email sent to people who do not asked for it.
4. *Pharming*: Hornby (2010:1135) says that pharming refers to “the practice of secretly changing computer files or software so that visitors to a popular website

are sent to a different website instead, without their knowledge, where their personal details are stolen and used to steal money from them.”

5. *Phishing*: Hornby (2010:1136) defines the term as “the activity of tricking people by getting them to give their identity, bank account numbers, etc. over the internet or by email, and then using these to steal money from them.”

Pharming and phishing, as seen above, are the activities meant to obtain personal data to steal money. Although the term is understood in Arabic, yet there is/are no equivalent term(s) for pharming and phishing. However, Hornby’s definition of the term can be rendered into Arabic to make the term accessible in Arabic. In addition, قرصنة إلكترونية *qarsanah iliktroniyyah* (electronic piracy) may be used to describe the process of attempting to steal information which may be used to steal money.

6. *Brownout*: Hornby (2010:187) defines the term as “a period of time when the amount of electrical power that is supplied to an area is reduced.” Hirsch et al. (2002:590) explain that the term refers to “a situation in which the voltage in a power grid is reduced below its normal level but not eliminated completely.” The term is contrasted to *blackout* which means “a complete loss of electrical power in a particular area.” Baalbaki (1970:131) translates the term as تعميم جزئي *ta’ti:m juz?i* partial blackout. One way to test the appropriateness of this term is to compare it to an antonym. تعميم كلي *ta’ti:m kulli* (Lit. complete blackout) is used in media<sup>15</sup> to express the confidentiality of an issue. However, the term used also by Baalbaki was also used in a news article about a partial media blackout<sup>16</sup>. To reflect a specific reference to electricity domain, the term can be rendered into Arabic as انخفاض الجهد الكهربائي

*inkhifaD aljuhd alkahraba?i*. This can account for the meaning of the SL term (reduced voltage).

7. *Dot-coms*: Hirsch et al. (2002:454) say that the term refers to start-up companies that sell goods over the internet. The term does not have an equivalent in the English Arabic dictionaries consulted for this study. The term can be rendered as شركات ناشئة للتجارة الالكترونية *sharikat nashi?ah littijarah alalikroniyyah* electronic startup companies for e-commerce.
8. *Backbone*: The meaning of the term changes according to field and usage. In the technological field, the term refers to “the primary line(s) that connects the slower, shorter portions of a communication network together.” The term may be translated as خط رئيس لشبكة اتصال *khaT ra?i:s lishabakat ittiSal* (the main line of a communication network).
9. *Platform*: The term is defined in Hirsch et al. (2002:601) as “the combination of computer hardware and operating system that applications must be compatible with.” The dictionaries consulted for the study do not contain this meaning. However, they list other meanings of the word. Baalbaki (1970:696) gives the following meanings of *platform*: 1. (a) خطة *khittah* (plan), برنامج *barnamaj* (program); (b) the political program (of a party or candidate); 2. منصة *manassah* (dais); 3. Here Baalbaki gives the meaning of a pavement in railway station. Doniach (1972) translates the term as منصة (خشبية عادة) *manassah (khashabiyyah ‘adatan)* stage (usually wooden). Al-Saleh (1999:399) translates it as برنامج سياسي *barnamaj siyasi* (political program). The explanation of the meaning can be rendered into Arabic. We suggest that this term be translated as:

منصة (حاسوب: مكونات الحاسوب وأنظمة التشغيل التي ينبغي أن تتوافق معها البرامج)

*Minassah (hasub: mukawwinat alhasub wa anthimat attashghil allati yanbaghi an tatawafaq ma'aha albaramij)* Platform (computer: computer hardware and operating system that applications must be compatible with).

10. *Mainframe*: Hirsch et al. (2002:599) define *mainframe* as “a large, powerful computer system. A mainframe computer typically carries out complex calculations and is shared by many users.” This term was not lexicalized in any of the dictionaries consulted for the study. However, the meaning of the term can be rendered into Arabic as حاسوب رئيسي *hasub ra'isi* main computer.

### 4.3. Economic domain

1. *Bottleneck*: Hornby (2010:167) defines *bottleneck* as “anything that delays development or progress, particularly in business or industry.” AHDEL (1992:949) defines the term as “a hindrance to progress or production.” Hirsch et al. (2002:450) provide a definition as “the point at which an industry or economic system has to slow its growth because one or more of its components cannot keep up with demand.” The term is further explained as<sup>17</sup>: A point of congestion in a system that occurs when workloads arrive at a given point more quickly than that point can handle them. The inefficiencies brought about by the bottleneck often create a queue and a longer overall cycle time. Baalbaki (1970:121) translates *bottleneck* as يعيق *ya'uq* hinder or يوقف *yuqif* stop. This is a partial translation of the term which does not reflect the domain in which the same is used. To account for the shade of meaning of the term,

the term can be translated as معيق عمل أو إنتاج *mu'i:q 'amal aw intaj* business or production hindrance.

2. *Cartel*: Hornby (2010:223) defines the term as “a group of different companies that agree to increase profits by fixing prices and not competing with each others.” AHDEL (1992:1238) defines the term as “a combination of independent business organizations formed to regulate production, pricing, and marketing of goods by the members.” Baalbaki (1970:155) paraphrases the term as اتحاد المنتجين للتخفيف من وطأة التنافس بينهم *ittihah almuntijin liltakhfi:f min waT?at ttanafus baynahum* producers union to reduce the brunt of competition between them. Baalbaki paraphrase of the term focuses on one aspect of the term, i.e., reducing the competition among producers. Hornby’s definition includes three different components of meaning: increasing profits, fixing prices and stop competition. We suggest accounting for the three components of meaning and thus render the term as اتحاد المنتجين لزيادة الأرباح وتحديد الأسعار ووقف المنافسة *ittihad almuntijin liziadat alarbah wa tahdid alas'ar wa waqf almunafasah* producers union to increase profit, determine prices and stop competition.
3. *Obsolescence*: The term is defined in Baalbaki (1970:625) as آيل إلى الزوال *'ail ila azzawal* (coming to an end). Doniach (1972:829) translates the term the same as Baalbaki. However, the explanation of the term is different from the meaning provided by Baalbaki and Doniach. Hirsch et al. (2002:464) define the term as “a decline in the value of equipment or of a product brought by an introduction of new technology or by changes in demand.” The term can be translated as انخفاض القيمة *inkhifad alqimah* reduction in value. An explanation in Arabic can be added to show

that this reduction is a result of the introduction of a new technology or a change in demand.

4. *Make-work*: Hirsch et al. (2002:461) define the term as “publicly provided employment that is designed primarily to relieve unemployment and only incidentally to accomplish important tasks. If private employers are hiring few people because of a business slump, the government can “make work” for people to do.” Such a term does not exist in the English Arabic dictionaries consulted for this study. Looking at the definition above, one can understand that this type of work is temporary and aims to provide jobs for the unemployed. The concept is understood in Arabic. The term can be translated as برنامج التشغيل المؤقت *barnamaj attashghi:l almu'qqat*, temporary employment program. Many institutions around the world implement such type of program. UNRWA in Gaza Strip<sup>18</sup> implements this program to support the unemployed Palestinians.
5. *Bitcoin*: It is considered as a peer-to-peer payment system introduced in 2009 by developer Satoshi Nakamoto. It is a digital currency created and used in open source software. The currency is referred to as virtual currency and is not controlled by a single entity, like a central bank. There is an increase in the use of Bitcoins to pay for products and services. Some merchants may accept the currency because the transaction fee when using this currency is lower compared to fees imposed by debit card processors. This is a new term which, as the case with the names of other currencies, cannot be translated. This term can be transliterated into Arabic just as dollar, rupee, euro or other currencies. In addition, a short description (may vary) can be added to highlight the use of such currency. Given that it is an electronic currency,

a possible paraphrase may read عملة بيتكوين الالكترونية *'umlat bitcoin alaliktroniyyah* (bitcoin electronic currency).

6. *Outsourcing*: AHDEL (1992:5169) defines the term as “the procuring of services or products, such as the parts used in manufacturing a motor vehicle, from an outside supplier or manufacturer in order to cut costs.” Hornby (2010:1081) defines the term as “(business) to arrange for sb (somebody) outside a company to do work or provide good for that company.” *Outsourcing* is a practice used by different companies to reduce costs by transferring portions of work to outside suppliers rather than completing it internally<sup>19</sup>. Almarwidi dictionary does not list this word neither does Ramadan (2006). Almarwidi Online Dictionary<sup>20</sup> defines the word as البحث عن مصادر خارجية *albahth 'an masadir kharijiyyah* (searching for external resources). This definition contains part of the meaning related to the external resources. However, the main elements of the meaning of the word are missed here; i.e., procurement of services or products and cutting down the costs. The difficulty in translating *outsourcing* into Arabic lies in the unavailability of an equivalent term, though the concept exists. The term may be translated into Arabic as شراء خدمات أو منتجات من مزود خارجي لتقليل التكاليف *shira' muntajat aw khadamat min muzawwid khariji litaqlil attakalif* (purchasing good or services from an external supplier to cut down costs).
7. *Dumping*: Hirsch et al. (2002:455) define the term in the economic domain as “the sale of goods of one nation in the markets of a second nation at less than the price charged within the first nation.” The term is defined in Farah et al. (2004:286) as يغمر الأسواق بسلع *yaghmur alaswaq bisila' bi'as'ar munkhafidah* flooding the market with goods at low prices. This is a partial rendering of the term because the paraphrase did

not mention that the goods are sold in external markets. It is therefore suggested to add place dimension in the paraphrase. A possible rendering of this meaning can be يغمر الأسواق الخارجية بسلع منخفضة السعر مقارنة بالأسواق المحلية *yaghmur alaswaqalkhariyyah bisila' munkhafidatu assi'r muqaranatan bilaswaq almahalliyyah* flooding external markets with goods at lower prices compared to local markets. Other rendering mentioning the components of the meaning are also possible.

8. *Oligopoly*: It is defined in Hirsch et al. (2002:464) as “control over the production and sale of a product or service by a few companies.” The term is not mentioned in the dictionaries consulted for the study except for Al-Saleh (1999). The term is defined as احتكار القلة *ihitkar alqillah* (monopoly of the few). The explanation of the term found is similar to the explanation provided by Hirsch et al (ibid.). However, the use of احتكار *ihitkar* (monopoly) has a different connotation than that on *oligopoly*. Monopoly and oligopoly have different connotations<sup>21</sup>. In a monopoly market, a single company produces goods which have no close alternatives. There are barriers to the entry of other companies. In oligopoly market, a small number of large companies produce similar goods which are slightly different. In monopoly, the seller charges high prices for the goods because there is no competition. In oligopoly, the prices are reasonable because of competition. This shows that translating *oligopoly* as احتكار *ihitkar* is inappropriate given the explanation of the difference between the two. *Oligopoly* can be paraphrased in Arabic as تحكم مجموعة شركات في السوق *tahakkum majmo'at sharikat fi assuq* control over the market by few companies. It was important to show the distinction between *oligopoly* and *monopoly* because the dictionary rendering did not account for their different connotation when translating *oligopoly* as احتكار *ihitkar* (lit. monopoly).



9. *Principal*: Hirsch et al. (2002:466) define the term as “the original amount of money lent, not including profits and interest.” The consulted dictionaries rendered the meaning as *main* or *manager*. The meaning of the term in the economic domain is not lexicalized in the dictionaries consulted for the study. The term, given the definition above, can be translated as الدين الأصلي *addain al’asli* the original debt.
10. *Divestiture*: Hirsch et al. (2002:454) define the term as “the act of a corporation or conglomerate in getting rid of a subsidiary company or division.” Many Americans and Europeans called for divestiture on companies working in South Africa to force South Africa to end apartheid. Baalbaki (1970:285) defines the term as تجريد *tajrid* (lit. dismantling). The term is not lexicalized in the other dictionaries consulted for the study. Baalbaki definition does not reflect the shade of meaning of the term. *Divestiture* can be translated as تصفية الشركات لشركات تابعة *tasfiat asharikat lisharikat tabi’ah* (dissolution of subsidiaries).

#### 4.4. Summary

This chapter has discussed some of the translation problems at word level. The chapter aims to highlight certain translation problems which can be challenging to translators. The words selected for translation are divided into three main domains: cultural domain, technological domain and economic domain. Some of the words in the three domains have no Arabic equivalents as in the case of *bottleneck*, *outsourcing*, *facepalm* and *serendipity*. Some other words were inappropriately translated into Arabic. The chapter explains the SL meaning of such words and compares it to that of TT words to assess the level of their translation appropriateness. Some culture specific concepts

have also been discussed above. Having analysed the above selected words and the translation challenges they pose, we propose the following strategies:

1. Translation using a more general word (in Baker 1992:26):

If the target language does not lexicalize a word at the same level of specificity as that of the source language word, translators may opt for a more general word to convey the meaning. In the translation of *brunch*, translators may opt for a more general word which is *breakfast*. This is based on the definition of *brunch* provided above.

2. *Paraphrase*: Newmark (1988: 90) calls it “explanation of the meaning.”

Paraphrase is a widely used strategy which can be used to explain English SL terms which have no equivalent words in Arabic. *Bottleneck* refers to any factor which is considered as a hindrance to progress or production. Having no equivalent word in Arabic, the term can be paraphrase as معيق عمل أو إنتاج *mu'i:q 'amal aw intaj* business or production hindrance.

3. Cultural equivalent: *Bacon* refers to salted or smoked meat from the sides of a

pig. لحم مقدد *lahm muqaddad* (slices of salted or smoked meat) can serve as the Arabic equivalent of *bacon*. The translation of the term above involved a deletion of reference to pig meat the consumption of which is strictly prohibited among the TL readers the majority of whom are Muslims.

4. Couplets: As Newmark (ibid.: 91) explains, couplets using two, three or more

procedures to address a single problem. *Bitcoin* which we rendered above as عملة إلكترونية *'umlat bitcoin alalikronoyyah* (bitcoin electronic currency) is an

example of using two translation strategies: paraphrase and transliteration of the SL term.

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<sup>1</sup> [http://en.wikipedia.org/wiki/Speaker\\_of\\_the\\_House\\_of\\_Commons\\_\(United\\_Kingdom\)](http://en.wikipedia.org/wiki/Speaker_of_the_House_of_Commons_(United_Kingdom)). As the analysis shows, there is no equivalent in any other language for Speaker. This is a culture specific concept which poses a challenge for translators.

<sup>2</sup> <http://www.dailymail.co.uk/news/article-2581817/Doomed-airliner-pilot-political-fanatic-Hours-taking-control-flight-MH370-attended-trial-jailed-opposition-leader-sodomite.html>. Retrieved on 21 April 2014.

<sup>3</sup> <http://www.albawabnews.com/463853> retrieved on 21 April 2012.

<sup>4</sup> <http://www.dailymail.co.uk/sciencetech/article-2559021/Being-gay-DNA-researchers-claim-controversial-new-study.html> retrieved 21 April 2014.

<sup>5</sup> <http://www.alarabiya.net/ar/medicine-and-health/2014/02/14-المثلية-الجنسية-تخضع-للجينات-دراسة-تثبت-أن-الوراثة.html>

<sup>6</sup> <http://vb.tafsir.net/tafsir27222/#.VQZgz9KUeBE>. Retrieved on 16 March, 2015.

<sup>7</sup> <http://sunnah.com/urn/1326580>

<sup>8</sup> <http://money.cnn.com/2014/03/06/news/bacon-alarm-clock/> retrieved 22 April 2014.

<sup>9</sup> <http://www.dailymail.co.uk/news/article-2477828/Dinner-No-fangs-Hungry-mongoose-lucky-escape-trying-capture-adder.html>

<sup>10</sup> <http://sabq.org/QZGfde>

<sup>11</sup> <http://en.wikipedia.org/wiki/Facepalm>

<sup>12</sup> <http://www.macmillandictionary.com/buzzword/entries/facepalm.html>

<sup>13</sup> <http://www.merriam-webster.com/dictionary/online>. retrieved on 4 April 2014

<sup>14</sup> <http://www.un.org/arabic/conferences/wsis/spam.htm>. Retrieved on 6th April 2014.

<sup>15</sup> [http://www.assabah.press.ma/index.php?option=com\\_content&view=article&id=46572:2013-09-13-15-43-23&catid=67:cat-nationale&Itemid=600](http://www.assabah.press.ma/index.php?option=com_content&view=article&id=46572:2013-09-13-15-43-23&catid=67:cat-nationale&Itemid=600) retrieved in 23 April 2014.

<sup>16</sup> <http://www.elwatannews.com/news/details/130782> retrieved on 23 April 2014.

<sup>17</sup> <http://www.investopedia.com/terms/b/bottleneck.asp>. Retrieved on 6th April 2014.

<sup>18</sup> <http://www.lajeen-db.ps/ar/?p=2006>

<sup>19</sup> <http://www.investopedia.com/terms/o/outsourcing.asp>

<sup>20</sup>

[http://www.almaany.com/home.php?language=arabic&lang\\_name=English&word=Outsourcing&category=23](http://www.almaany.com/home.php?language=arabic&lang_name=English&word=Outsourcing&category=23)

<sup>21</sup> <http://www.investopedia.com/ask/answers/121514/what-are-major-differences-between-monopoly-and-oligopoly.asp>. Retrieved on 25 March, 2015. The discussion here shows the distinction between monopoly and oligopoly and highlights that, despite their similarity, they have different.

# **CHAPTER V**

## **PROBLEMS OF TRANSLATING SYNONYMS**

## 5.1. Introduction

This chapter aims to compare three translations of Shakespeare's *Hamlet* and analyse the different renderings of the synonyms selected from *Hamlet* into Arabic. The selected translations of Shakespeare's *Hamlet* are translations by three well-known translators in the field. In this context, the analysis aims at answering questions as “to what extent have the translators managed to accurately translate the selected synonyms in *Hamlet*?” and “did they manage to account for the shades of meaning related to the selected synonyms?” Scholarly studies on synonymy and its effect on translation, especially from English into Arabic, rarely exist. It is a phenomenon generally dealt with in linguistic studies. There has been less focus on finding solutions or proposing applicable procedures to the problematic nature synonymy poses in translation in specific. This study aims to contribute to enriching the discussion in this field and provide some guidelines which can apply to future work.

The analysis is based on the consideration that synonymy represents similarity in meaning rather than ‘sameness’. A group of synonyms from the play along with three different translations by Anani, Jabra and Mutran are arranged in tables containing the source words and three translations for each.

Translation often poses a challenge to translators due to factors such as, but not limited to, different languages, religions, cultures and time periods. Another challenging factor in translation is the purpose of translation and the audience targeted by the translated text. Loyalty to the original text is another factor. Among the major influences on translation as a process and as a product is the issue of the ‘untranslatability’ (a

controversial issue among translation theorists) of linguistic, cultural or religious specific terms. When translating, translators need to take such issues into account to the best of their abilities to produce texts which are easy to read and follow. Translators also need to fully understand the source text in its environment before attempting to render that text into a different language. Understanding the source text setting is a crucial factor in the process of translation.

The analysis attempts to account for the problems the three translators faced in translating *Hamlet* and to propose general procedures to overcome such problems. The translations of the following three translators of Shakespeare's *Hamlet* were chosen:

1. Dr. Mohammed Anani (2004)
2. Jabra Ibrahim Jabra (2000)
3. Khalil Mutran (1965)<sup>1</sup>

The following synonyms were identified in the play and will be analysed to assess the appropriateness of their translations.

A. Kill and murder

B. Fate, lot and doom

C. Grief, sorrow, woe

D. Bold, valiant and brave

E. Enemy and foe

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<sup>1</sup> The first edition was dated 1949.

F. Answer and reply

G. Earnest, grave, serious, sober and solemn

H. Sigh, groan and moan

I. Intent vs. purpose

## **5.2. Analysis of the selected synonyms**

### **5.2.1. Kill and murder**

This section includes an analysis of the translations of *kill* and *murder* as synonyms. Both words mean to cause someone to die. Hornby defines *kill* as “to make sb (somebody) die” (2010:849). Hornby also defines *killing* as “an act of killing sb deliberately.” Gove (1984:479) defines *kill* and *murder* as “kill, ....., murder, ..... are comparable when meaning to deprive of life or to put to death.” Hornby (2010: 1007) defines murder (noun) as “the crime of killing sb deliberately.” *American Heritage Dictionary of the English Language* (AHDEL) (1992:3987) defines *kill* as “to put to death” and “to deprive from life.” *Murder* (ibid. 4786) is defined as “The unlawful killing of one human being by another, especially with premeditated malice”, “to kill (another human being) unlawfully” and “to kill brutally or inhumanly.” Baalbaki (1970:502) translates *kill* as يَقتُل *yaqtul*. Doniach (1972:646) translates it as قَتَلَ *qatala*. Baalbaki (1970:599) translates *murder* as القَتْل العمد *alqatl al’amd* deliberate killing. Doniach (1972:799) translates *murder* as قَتْل عمدي *qatl ‘amdu* (deliberate killing) or اغتيال *ightiyal* assassination.

The following extracts are taken as an example: Act 3 scene 2

LORD POLONIUS

I did enact Julius Caesar: I was killed i' the Capitol; Brutus killed me.

HAMLET

It was a brute part of him to kill so capital a calf there. Be the players ready?

Ghost (Act 1 scene 5)

Revenge his foul and most unnatural murder.

HAMLET

Murder!

Ghost

Murder most foul, as in the best it is;

But this most foul, strange and unnatural.

**Table 1: Kill and Murder**

Synonymous pairs	Anani translation	Jabra translation	Mutran translation
Murder	مقتل <i>maqtal</i>	مقتله <i>maqtal</i>	مقتله <i>maqtal</i>
Kill	قتلوني <i>qataluuni</i>  قتلني <i>qatalani</i>  بقتل <i>biqatl</i>	قتلت <i>qutilitu</i>  قتلني <i>qatalani</i>  يبقر <i>yabqir</i>	قتلك <i>qatlak</i>  قتلني <i>qatalani</i>  يقتل <i>yaqtul</i>

The translators rendered *kill* and *murder* as مقتل *maqtal* (killing) and قتل *qatala* (killed). They rendered *murder* mainly as a derivation of يقتل (to kill). The translators did



not reflect the nuance of meaning intended by the use of *murder* and rendered it in the same manner as *kill*. *Murder* and *kill* have different connotative meanings as well as expressive meanings in English which were not conveyed in the translation. Gove (1984:479) states that the use of *murder* implies an intention and planning for a crime beforehand. It also represents the act of a criminal character. *Kill* (ibid.) is a very general term which only states the fact. It does not suggest human agency or the means of death or the conditions causing the death. The possibility of the absence of human agency in the use of *kill* indicates that the incident of killing may be caused by an animal (say a horse kicked someone and killed him) or a car accident.

Newmark (1991:1) says “the more important the language of a text, the more closely it should be translated. This is valid at every rank of the text.” We could notice the importance of choosing the two synonyms in question. The two synonyms share the propositional meaning but differ in their expressive meaning which was not reflected in the Arabic translation.

Jabra uses the word *يقتل* *yabqir* (lit. disembowel) to convey the meaning of *to kill* in *to kill so capital a calf*. Hornby (2010:434) defines disembowel as “to take the stomach, bowels and other organs out of a person or animal.” This rendering, given the meaning of disembowel, is inappropriate. This is because killing was by stabbing and there was no mention that the organs were taken out.

Newmark (1988:32) stresses that “the chief difficulties in translating are lexical, not grammatical, i.e. words, collocations and fixed phrases or idioms.” Furthering his discussion on the difficulties in the translation of words, Newmark (ibid.: 33) classifies

the difficulties with words in two kinds: “(a) you do not understand them; (b) you find them hard to translate.” Neither of these two kinds justifies Jabra’s translation of *kill* as *بيقر yabqir* (disembowel).

*Murder* was translated the same in three translations. The intention of killing is not highlighted in the given translations. Choosing to translate *kill* and *murder* as قتل *qatala* (kill) reflects that the translators adopted the propositional meaning which both synonyms share. However, the expressive meaning which reflects the nuance in meaning was not highlighted in the three translations.

Baker (1992:57) says that:

A certain amount of loss, addition, or skewing of meaning is often unavoidable in translation; language systems tend to be too different to produce exact replicas in most cases. The degree of acceptability or non acceptability of a change in meaning depends on the significance of this change in a given context.

Given the examples above, we can conclude, based on Baker’s words, that it is possible and predictable to experience a loss or skewing of the meaning of the source text. However, the loss of the nuance of meaning of the two synonyms above could have been avoided given that the Arabic language expresses such a nuance. *Killed* is rendered in Arabic as قتل *qatala*. *Kill* does not reflect the intention of the killer. However, *murder* shows a predetermination to carry out the killing of another person. Baalbaki (1970: 599) translates *murder* as القتل العمد *al-qatl al-‘amd* deliberate killing. This shows that the difference in meaning can be rendered into Arabic. The translations of *kill* and *murder* represent the tension between accuracy and naturalness which Baker (1992) discussed. Opting for accuracy rather than naturalness means that the components of meaning and shades of meaning should be reflected in translation. However, choosing naturalness over

accuracy means that translators seek to render translations which sound natural to TL readers. This may entail forsaking some aspects of meaning which are not important for the TL readers. A translator may opt for accuracy when translating *kill* and *murder* and therefore highlight the difference in meaning between the two words. Another translator may opt for naturalness and account for the prepositional meaning of the synonymous pair.

### **5.2.2. Fate, lot and doom**

Hornby (2010:451) defines *doom* as (2) “.... any terrible event that you cannot avoid.” *Fate* (ibid.: 558) is defined as “the things, especially bad things, that will happen or have happened to sb/sth”; and (2) “the power that is believed to control everything that happens and that cannot be stopped or changed.” He gives the following examples on the first definition and the second definition respectively: *The fate of the three men in unknown; Fate was kind to me that day. Lot* is defined as “a person’s luck or situation in life” (Ibid. 915).

Gove (1984:327) explains that “fate, destiny, lot, portion, and doom are comparable when they denote the state, condition, or end which is decreed for one by a higher power.” Fate is one of the ancient goddesses called Fates, the Supreme Being, or the law of necessity. Fate suggests inevitability. “*Lot* carries a strong implication of distribution in the decreeing of one's fate. *Lot* stresses the action of blind chance or as if by determination through the casting of lots” (ibid.). “Doom, more than any of these words, implies a final and usually an unhappy or calamitous award or fate” (ibid.).

AHDEL (1992:2680) defines *fate* as:

“1. a. the supposed force, principle, or power that predetermines events. b. The inevitable events predestined by this force. 2. A final result or consequence; an outcome. 3. Unfavorable destiny; doom.” *Fates* refer the three goddesses, Clotho, Lachesis, and Atropos, who control human destiny in the Greek Mythology & Roman Mythology. *Doom* is defined as “Fate, especially a tragic or ruinous one” (Ibid. 2245).

The concept of *fate* and *destiny* is deeply rooted in the Islamic society in which the would-be readers of the translated version of *Hamlet* live. In fact, Islam makes it an article of faith to believe in fate. Al-Ashqar (2005:11) cites a hadith where Prophet Mohammed defines *Iman* (faith) as “Faith is to affirm your belief in Allah, His angels, His Books, His Prophets, the Day of Judgment, and the Divine Decree its good and evil.”

Baalbaki (1970:339) translates *fate* as القضاء والقدر *al-qada wa qadar*. A number of scholars discussed the concept of *fate* in Islam and proposed different definitions thereto. Some did not see a difference between القضاء *al-qada* and القدر *al-qadar* and argued they refer to the same thing where if one is said, the second is implied. Others however believed that the two concepts are different. Saleh Al-Luhaidan<sup>1</sup> says that there is a difference between *al-qada* and *al-qadar*. He says that *al-qadar* is not known to humans and that it is more general than *al-qada*. For him, *al-qada* is unavoidable. Baalbaki (ibid.: 289) translates *doom* as القدر (وبخاصة القدر المشؤوم) *alqadar (bikhassah alqadar almash'um)* ill-omened fate. *Lot* (ibid.: 541) is translated as قرعة *qur'ah* lot or قدر *qadar* (fate). Doniach (1972:339) translates *fate* as قضاء وقدر *qada wa qadar*. *Doom* (ibid.: 348) مصير، هلاك *masir, halak* destiny, destruction. *Lot* (ibid.: 725) is translated as قرعة *qur'ah* lot or نصيب، قسمت، حظ، بخت *nasib, qismah, hath, bakht* (share, fortune, fate, destiny as equivalents of the four words respectively). Since the translation of *fate*, *doom* and *lot* is related to cultural difference, it is important to briefly show what such a concept means to

the target language readers. Hence, care should be taken when dealing with the translation of such concepts.

Fate:

Act I, scene 1,

And even the like precursor of fierce events,  
As harbingers preceding still the fates  
And prologue to the omen coming on,

Act 1, scene 1,

If thou art privy to thy country's fate,  
Which, happily, foreknowing may avoid, O, speak!

Act 1, scene 4,

My fate cries out,  
And makes each petty artery in this body  
As hardy as the Nemean lion's nerve.

Act 3, scene 2,

But, orderly to end where I begun,  
Our wills and fates do so contrary run  
That our devices still are overthrown;

Doomed: Act 1, scene 5,

I am thy father's spirit,  
Doom'd for a certain term to walk the night,

Lot: Act 2, scene 2,

Why,  
'As by lot, God wot,'  
and then, you know,

**Table 2: Fates, Doom, Lot**

Translator	Anani	Jabra	Mutran
Fates	الأقدار <i>al-aqdaar</i>	الأقدار <i>al-aqdaar</i>	الخطوب <i>al-khutuub</i>
	قُدر <i>qadar</i>	القدر <i>al-qadar</i>	قدر <i>qadar</i>
	قَدري <i>qadari</i>	مَصِيرِي <i>maSiri</i>	القدر <i>al-qadar</i>
	الأقدار <i>al-aqdaar</i>	المصير <i>al-maSir</i>	حظوظنا <i>7uthuthuna</i>
Doomed	حكم على <i>7ukima</i> 'alayya	حكم على <i>hukima</i> 'alayya	قضي على <i>qudia</i> 'alayya
Lot	بمصادفة <i>bimuSadafah</i>	اسمعوا يا قوم <i>isma'u ya qawm</i>	ثم اراد الله <i>thumma arada Allah</i>

The above translations of *fates*, *fate*, *doom* and *lot* differ considerably. Fate is translated as قدر *qadar* (lit. fate) by Anani, Jabra and Mutran. Anani and Jabra translate *fates* as الأقدار *al-aqadaar* (pl. of *qadar*). However, Mutran translates *fates* as الخطوب *al-khutub* (lit. matters). Alfeirozabadi (1986:30) defines خطب *khutub* as a situation or matter be it major or minor. Baalbaki (1995:515) defines خطب *khatb* (singular of خطوب *khutub*) as matter, misfortune, and mishap. This shows that Mutran's translation of *fates* as *khutub* (lit. misfortune or mishap) does not reflect the general meaning of *fates* which accommodates positive and negative sense of the work.

Anani and Mutran translate *my fate* as قدرى *qadari* my fate and القدر *al-qadar* the fate respectively. Their translation adopts the AHDEL definition of *fate* as the supposed force. However, Jabra's translation of the same as مصيري *maSiri* my inescapable fate indicates that the translator is referring to the predestined event which *Hamlet* cannot escape. قدرى *qadari* (my fate) and القدر *al-qadar* (the fate), according to the distinction shown above, is not known to man (from an Islamic perspective). When it comes to existence and one knows it is inevitable, it is called قضاء *qada'* or مصير *maSir* (predestined event which came into existence). This, according to the analysis above, shows that Jabra's translation of *fate* in the third and fourth quotations is closer to meaning of the original.

Anani translates *fates* in "Our wills and fates do so contrary run" as أقدار *aqdaar* fates; Jabra translates it as مصير *maSir* destiny and Mutran translates it as حظوظ *huthuuth* (plural of luck). Anani's translation of *fates* as أقدار *aqdar* is more appropriate in this context because one does not know the predetermined events.

I am thy father's spirit,  
Doomed for a certain term to walk the night  
And for the day confined to fast in fires,  
Till the foul crimes done in my days of nature  
Are burnt and purged away.

In this quotation, the Ghost informs Hamlet that he is the spirit of his father. The Ghost says it is doomed for a certain period of time to walk the earth at night and is trapped during the day in the fires of purgatory<sup>2</sup> until I (Ghost) inflict a self-punishment for my past sins.

AHDEL (1992:2245) defines doom (verb) as “to destine to an unhappy end.” Gove defines *doom* (n.) as a final and unhappy or calamitous award or fate. In this context, doomed means *sentenced to* unhappy fate which the Ghost was talking about in the quotation above.

Anani and Jabra translate *doomed* as حكم علي *hukima alayya* (I was sentenced to). This type of rendering conveys the meaning of the original and reflects negativity. The three different translations suggest unfavourable result of the judgment meant for facing the consequences of committing a sin in the context of religion. Mutran's rendering is more appropriate given that قضي *qada* (ordered) is more associated with religious context which coincides with the context of the above quotation.

AHDEL (1992:2680) mentions *lot* as a synonym of *fate* and says that the central meaning they share is that something is inevitably destined to happen to a person. One of the meanings of *Lot* (ibid. 4280) is “something that befalls one because of or as if

because of determination by lot.” Only Anani translates *lot* as مصادفة *muSadafah* by chance. Jabra and Mutran did not render *lot* in their translation of “As by lot, God wot.”

### 5.2.3. Grief, sorrow, woe

Hornby (2010:682) defines grief as: (1) a feeling of great sadness, especially when sb dies; (2) something that causes great sadness; and (3) problems and worry. *Sorrow* (ibid. 1472) is defined as (1) a feeling of great sadness because something very bad has happened and (2) a very sad event or situation. *Woe* (ibid.: 1772) is defined as (1) the troubles and the problems that sb has and (2) great unhappiness. Baalbaki (1970:401) translates *grief* as أسي، حزن *asa, huzn* (lit. grief and sadness). Doniach (1972:516) translates it as اكتئاب، آلام نفسية *ikti'ab, alam nafsiyyah* (depression, psychological pains). Baalbaki (1970:1070) translates *woe* as وأسفا *wa asafah* (lit. alas), ويل *wail* woe. Doniach (1972:1376) translates *woe* as ويل *wail* woe, بلاء *bala'* affliction.

Gove (1984:757) defines *sorrow* as the most general term (of the three), implying a sense of loss or of guilt; Grief denotes intense emotional suffering or poignant sorrow especially for some real and definite cause, and woe implies a deep or inconsolable misery or distress usually induced by grief. Baalbaki (1970:880) translate *sorrow* as حزن، أسي *huzn, asa* sadness, sorrow. This shows that Baalbaki translates *grief* and *sorrow* the same.

AHDEL (1992:3212) defines *grief* as (1) deep mental anguish, as that arising from bereavement; and (2) a source of deep mental anguish; (3) annoyance or frustration; and (4) trouble or difficulty. *Sorrow* (ibid.: 6847) is defined as (1) mental suffering or pain caused by injury, loss, or despair; (2) a source or cause of sorrow; a misfortune; and



(3) expression of sorrow; grieving. *Woe* (ibid.: 8136) is defined as deep distress or misery, as from grief. Grief, sorrow and woe denote some kind of mental distress. Grief (ibid.: 6070) is deep, acute personal sorrow, as that arising from irreplaceable loss. *Sorrow* connotes sadness caused by misfortune, affliction, or loss. *Woe* is intense, often prolonged wretchedness or misery.

The following quotations aim to analyse the different renderings of the three synonyms by the three translators. We will attempt to highlight the effect of the difference in their translations.

Though yet of Hamlet our dear brother's death  
The memory be green, and that it us befitted  
To bear our hearts in grief and our whole kingdom  
To be contracted in one brow of woe,  
Yet so far hath discretion fought with nature  
That we with wisest sorrow think on him,  
Together with remembrance of ourselves.  
Together with all forms, moods, shapes of grief,  
  
That can denote me truly: these indeed seem,  
For they are actions that a man might play:  
But I have that within which passeth show;  
These but the trappings and the suits of woe  
  
To do obsequious sorrow: but to persevere  
In obstinate condolement is a course  
Of impious stubbornness; 'tis unmanly grief;

We pray you, throw to earth  
This unprevailing woe,  
A countenance more in sorrow than in anger.

**Table 3: Grief, Sorrow, Woe**

Word	Anani	Jabra	Mutran
Grief	هم <i>ham</i> كآبة <i>ka'abab</i> ينكر شيم رجولتنا <i>yunkiru shayma</i> <i>rujulatan</i>	ملوها الاسي <i>mil'uha</i> <i>al-'asa</i> حزن حزن لا يليق بالرجال	حزنا وكما <i>huznan wa</i> <i>kamdan</i> حداد <i>7idad</i> حزن لا يتسم بالرجولة والشهامة <i>7uznun la</i> <i>yattasimu belrujulah</i> <i>wa al-shahamah</i>
Sorrow	حزن <i>huzn</i> حزن <i>huzn</i> احزان <i>ahzan</i>	الحزن <i>al-huzn</i> يحزن حداد عليه <i>yahzan</i> <i>hidadan 'alayh</i> حزن <i>huzn</i>	حزن يخالطه الحزم <i>huzn</i> <i>yukhalith al-hazm</i> حزن <i>huzn</i> حزن <i>huzn</i>
Woe	حزن <i>huzn</i> حزن <i>huzn</i> حزن <i>huzn</i>	حزن يتقطب <i>yataqattabu huzn</i> اسي <i>asa</i> حزن <i>huzn</i>	كآبة <i>ka'abab</i> أحزان <i>ahzaan</i> أحزان <i>ahzaan</i>

Although *grief*, *sorrow* and *woe* share their propositional meaning, their expressive meaning is different. Anani translated *sorrow* and *woe* in the three chosen occurrences as حزن *huzn* (all can be back translated as sadness). However, the meaning of *sorrow* is more general while *woe* expresses great unhappiness. Thus the two words cannot be translated the same. Anani also rendered *grief* in two different ways; once as هم *ham* (lit. distress) and another as كآبة *ka'abab* depression. This is an inappropriate rendering because هم *ham* refers to anything which keeps someone's mind busy. This

does not necessarily mean great sadness which is implied in this context. In addition, كآبة *ka'abah* results from great sadness. In this senses, كآبة *ka'abah* is an appropriate rendering for *woe* which results from *grief* as the above definitions show. *Grief* (mourning in the death of someone) is more appropriately translated as حداد *hidad* mourning. *Sorrow* in “*wisest sorrow*” means that it is wise to mourn Hamlet. In this context, Jabra’s rendering as حداد *hidad* mourning is the closet to the source-text meaning.

Considering that *woe* refers to an intense and prolonged unhappiness, Jabra’s rendering as well as Mutran’s rendering of *woe* as يتقطب حزنا *yataqattabu huznan* feel extremely sorry and كآبة *ka'abah* depression respectively are closer to the ST meaning. Anani’s rendering of *woe* as حزن *huzn* sadness reflects a general meaning and therefore does not account for the shade of meaning of *woe*. يتقطب حزنا *yataqattabu huznan* is rather an expression of wrinkled face due to great sadness. كآبة *ka'abah* is great sadness which affects the well-being.

The translators did not account for consistency in the translation of *grief*, *sorrow* and *woe*. Each word of the synonymous set *grief*, *sorrow* and *woe* is translated differently by each translator. *Grief* was translated in three different ways by Anani. Jabra and Mutran rendered different translations of the same word either on the level of individual translator or both of them. This shows that each of the three translators did not commit himself for one translation for one word.

#### 5.2.4. Bold, valiant and brave

*Bold* (of people or behaviour) is defined as being brave and confident; not afraid to say what you feel or take the risks: *It was a bold move on their part to open a business*

*in France* (Hornby 2010:159). Gove (1984:111) explains that *bold* may indicate a forward or defiant tendency to thrust oneself into difficult or dangerous situations. AHDEL (1992:912) defines bold as (1) fearless and daring; courageous; and (2) requiring or exhibiting courage and bravery. *Bold* (ibid. 989) stresses not only readiness to meet danger or difficulty but often also a tendency to seek it out as in “*If we shrink from the hard contests where men must win at the hazard of their lives... then bolder and stronger peoples will pass us by*” (Theodore Roosevelt). AHDEL (ibid.: 989) lists brave, bold and valiant as synonyms and says that these adjectives mean having or showing courage under difficult or dangerous conditions.

*Brave* (Hornby 2010:175) describes a person who is willing to do things which are difficult, dangerous or painful. *Brave* (Gove 1984:111) usually indicates lack of fear in alarming or difficult circumstances rather than a temperamental liking for danger: the *brave* soldier goes to meet death, and meets him without a shudder. AHDEL (1992:988) defines *brave* as possessing or displaying courage. *Brave* (ibid.: 989), the least specific, is frequently associated with an innate quality as in “*Familiarity with danger makes a brave man braver, but less daring*” (Herman Melville). Merriam-Webster Dictionary of Synonyms and Antonyms (MWDSA) (1992:48) defines *brave* and *valiant* as having or showing no fear when face with something dangerous difficult or unknown. *Brave* indicates lack of fear in alarming or difficult circumstances.

In Hornby (2010:1707), *valiant* describes a person who is very brave or determined. *Valiant*, said principally of persons, suggests the bravery of a hero or a heroine (AHDEL 1992:989): “*a sympathetic and detailed biography that sees*

*Hemingway as a valiant and moral man*” (New York Times). It indicates resolute courage in facing danger or attaining some end (MWDSA 1992:49).

Gove (1984:111) says that bold, valiant and brave are comparable when they mean having or showing no fear when faced with something dangerous, difficult, or unknown. *Valiant* suggests resolute courage and fortitude whether in facing danger or in attaining some end.

Baalbaki (1970:116) translates *bold* as جرئي *jarii*’ adventurous or مقدم *miqdam* undaunted. *Brave* (ibid.: 149) is translated as باسل *basil* courageous. *Valiant* (ibid.: 1022) is translated as شجاع *shuja*’. Doniach (1972:137) defines *bold* as شجاع *shuja*’, مقدم *miqdam* and جرئ *jarii*’. *Brave* (ibid. 149) is defined as جرئ *jarii*’, مقدم *miqdam* and باسل *basil*. *Valiant* is defined as باسل *basil* or صندید *Sindiid*.

Quotation from *Hamlet* including the synonyms *bold*, *brave* and *valiant*

Bold:

Act 2, scene 2,

But, as we often see, against some storm,  
A silence in the heavens, the rack stand still,  
The bold winds speechless and the orb below

Act 3, scene 2,

O, my lord, if my duty be too bold, my love is too  
unmannerly.

Brave:

Act 2, scene 2,

this most  
 excellent canopy, the air, look you, this brave  
 o'erhanging firmament,

Act 2, scene 2,

Why, what an ass am I! This is most brave,  
 That I, the son of a dear father murder'd,  
 Prompted to my revenge by heaven and hell,

Valiant:

Act 1, scene 1,

Thereto prick'd on by a most emulate pride,  
 Dared to the combat; in which our valiant Hamlet

Act 1, scene 2,

To our most valiant brother.

**Table 4: Bold, Brave, Valiant**

Synonym	Anani	Jabra	Matran
Bold	- تجاسر <i>tajasar</i>	- تطاوالت <i>taTawalt</i>	- واجب ثقيل <i>wajib thaqiil</i>
Brave	- أبدع <i>abda'</i>	- ما أجمل صنعي <i>ma ajmal Sun'i</i>	- تبا لهذه الشجاعة <i>tabban lihathihi ashshaja'ah</i>
Valiant	مقدام <i>miqdam</i> شهم <i>shahm</i>	شجاع <i>shuja'</i> باسل <i>basil</i>	باسل <i>basil</i> شهم <i>shahm</i>

The translation of *bold* in the first quotation is lost in the renderings of Anani, Jabra and Mutran. *Bold* is used in a negative sense here which means that a word carrying a similar sense should be used in the target text. Jabra's translation of *bold* as تطاولت

*taTawalt* (have the audacity to) and Anani's rendering of the same as *tajasar* تجاسر (have the cheek/audacity to) reflect the intended meaning of the ST word. Mutran's rendering of *bold duty* as واجب ثقيل *wajib thaqil* difficult duty does not reflect the meaning which the author intended.

*Brave* is used metaphorically to describe the hanging sky. Such metaphorical usage is completely lost in the three renderings of *brave o'erhanging firmament*. Mutran's rendering of *This is most brave* as تبا لهذه الشجاعة *tabban lihathihi ashshaja'ah* (damn this bravery) is the appropriate rendering among the three different translations of the same. Anani translated *brave* in *this is most brave* as أبدع *abda'* innovate; Jabra translated it as ما أجمل صنعي *ma ajmal Sun'i* well-done. Their translations do not reflect the negative connotation in "*this is most brave*."

#### 5.2.5. Answer and reply

AHDEL (1992:374) defines *answer* as a spoken or written reply, as to a question; a correct reply; a solution, as to a problem; and an act in retaliation or response. Hornby (2010:47) explains that *answer* and *reply* as verbs (and their corresponding nouns *answer* and *reply*) mean to say or write or sometimes to do something (or something that is said, written, or done) in return (as to a question, a call, a request, or a charge). One answers or makes an answer to a question, call, or appeal, or to the person or thing questioning, calling, or appealing, when one gives the attention or service demanded by one's situation or office or required by courtesy (answer a query). One replies or makes a reply (as to a question, charge, argument, or salute or to a questioner or an accuser) when one answers so as to cover the same ground as the question or charge; thus, one may *answer* a letter

by merely acknowledging its receipt, but one *replies* to it only when one answers all its questions or touches on all points requiring attention; an *answer* to a salute is uncertain in its nature if no details are given; a *reply* to a salute usually indicates that the salute has been returned in the same form or in kind and spirit. Often *reply* is equivalent to *answer back* (ibid.: 47).

Doniach (1972:47) translates *answer* as رد على *ajaba, radda 'ala* (lit. answered and replied). He (ibid.: 1058) translates *reply* as رد جواب *jawab, rad* (lit. answer, reply). Farah et al. (2004:64) translate *answer* as رد جواب *jawab, rad* (lit. answer, reply). *Reply* (ibid.: 623) is translated as جواب *jawab* (lit. answer). Despite the similarity in their meanings, the difference was not highlighted in the dictionary renderings. In the context of telephone, fax or email, رد *rad* (lit. reply) is used in Arabic. In the context of a question, جواب *jawab* (lit. answer) is used. This shows that the two words cannot be used interchangeably in different contexts. The following are quotations from *Hamlet* containing *answer* and *reply* followed by the three translations selected for the purpose of analysis.

Answer

BERNARDO

Who's there?

FRANCISCO

Nay, answer me: stand, and unfold yourself.

HORATIO

Stay! speak, speak! I charge thee, speak!

Exit Ghost



MARCELLUS

'Tis gone, and will not answer.

HORATIO

My lord, I did;

But answer made it none: yet once methought

It lifted up its head and did address

Itself to motion, like as it would speak;

Reply

HAMLET

I shall in all my best obey you, madam.

KING CLAUDIUS

Why, 'tis a loving and a fair reply

ROSENCRANTZ

Niggard of question; but, of our demands,

Most free in his reply.

**Table 5: Answer vs. Reply**

	Anani	Jabra	Mutran
Answer	أجبنى <i>ajibni</i> يجيب <i>yujiiib</i> يجب <i>yajib</i>	أجب <i>ajib</i> يجيب <i>yujiiib</i> جوابا <i>jawaban</i>	أجبنى <i>ajibni</i> يجيب <i>yujiiib</i> يرد <i>yarud</i>
reply	رد <i>rad</i> يجيب <i>yujiiib</i>	جواب <i>jawab</i> جواب <i>jawab</i>	رد <i>rad</i> يجيب <i>yujiiib</i>

Anani, Jabra and Mutran rendered *answer* in the same manner except for Mutran's last rendering of the same. Mutran rendered *answer* in *But answer made it none* as *يرد* (answer back). However, only Anani and Mutran render *reply* in *a fair reply* as *رد*

*rad*. Jabra did not account for the nuance of meaning between *answer* and *reply* and rendered both in all the selected quotations as أجب، يجيب، جواب *ajib, yujib, jawab* (lit. answer (imperative), answer (verb) and answer (noun)). رد *rad* is the closest rendering of *reply*. This means that Anani and Mutran accounted for the nuance of meaning in the rendering of *reply* in the first quotation where it is mentioned. However, none of the translators accounted for such nuance of meaning in the second rendering where the word was translated the same except for the difference of word class which is of no importance to our discussion. This reflects that the translators were not consistent in the translation of the given synonymous pair which highlights the loss of the shades of meaning of the original lexical units.

#### **5.2.6. Earnest, grave, serious, sober and solemn**

##### **Earnest**

Hornby (2010:478) defines *earnest* as very serious and sincere: *an earnest young man*. Earnest (Gove 1984:726) implies seriousness of purpose as well as sincerity and, often, zealotry and enthusiasm: *an earnest student*. *Earnest* implies sincerity and intensity of purpose: *Both sides in the dispute showed an earnest desire to reach an equitable solution* (AHDEL 1992:6565). Baalbaki (1970:301) translates *earnest* as جاد *jad*. Doniach (1972:368) translates *earnest* as جاد *jad* serious and مخلص *muhklis* sincere.

##### **Grave**

Hornby (2010:678) defines *grave* (adj.) as 1 (of situations, feelings, etc.) very serious and important; giving you a reason to feel worried: *The police have expressed*

*grave concerns about the missing child's safety*. 2 (of people) serious in manner, as if something sad, or important or worrying has just happened: *He looked very grave as he entered the room*. *Grave* (Gove 1984:725) implies both seriousness and dignity but it usually implies also an expression or attitude that reflects the pressure of weighty interests or responsibilities <a *grave* voice which, falling word by word upon his consciousness, made him stir inside with . . . fear—*Styron*). *Grave* is more likely than *serious* to be used when a mere appearance is to be implied (loved to exaggerate, to astonish people by making extravagant statements with the *gravest SLIT*). It may also be used of things with qualities suggestive of human gravity (the richness and *grave* dignity of its carved staircase and interior woodwork). *Grave* (AHDEL 1992:6565) suggests the dignity and sombreness associated with weighty matters: “*The soldier... of today is... a quiet, grave man, busied in charts, exact in sums, master of the art of tactics*” (Walter Bagehot). Baalbaki (1970:399) translates *grave* as خطير *khatir* dangerous, هام *ham* important, رزين *razin* grave. Doniach (1972:513) translates *grave* as وقور *waqur* (mentioning solemn as its equivalent in English) and مقلق *muqliq* (mentioning serious as its English equivalent).

## Serious

Hornby (2010:1395) explains the meaning of *serious* as follows: (1) thinking about things in a careful and sensible way; not laughing about something: *Be serious for a moment; this is important*. (2) bad or dangerous as in *serious illness*. (3) must be treated as important: *The team is a serious contender for the title this year*. Gove (1984:725) explains that *serious* implies absorption in work rather than in play, or concern for what

matters rather than for what merely amuses (there was no great warmth or fervor in those daily exercises, but rather a *serious* and decorous propriety—*Stowe*). Among the meanings listed under *serious* in AHDEL (1992:6564) are (1) grave in quality or manner: gave me a serious look; (2) carried out in earnest: *engaged in serious drinking; made a serious attempt to learn how to ski backward; serious study of Italian*; and (3) deeply interested or involved: *a serious card player*. AHDEL (1992:6565) explains that *serious* implies a concern with responsibility and work as opposed to play: *Serious students of music must familiarize themselves with the literature and idiom of all the important composers*. Baalbaki (1970:837) translates *serious* as رزين *razin* grave and خطير *khatir* dangerous. Doniach (1972:1125) translates *serious* as جدي *jaddi* and renders *serious* when it is an adjective of an issue as خطير *khatir* (mentioning important and grave as its English equivalents).

## Sober

Hornby (2010:1463) defines *sober* as serious and sensible when referring to people and their behaviors: *He is honest, sober and hard-working*. Gove (1984:726) *sober* attention to our instruction— *Grandgent*) but it more often suggests gravity that proceeds from control over or subdual of one's emotions or passions (come, pensive Nun, devout and pure, *sober*, steadfast, and demure—*Milton*). AHDEL (1992:6565) illustrates that *sober* emphasizes circumspection and self-restraint: “*a sober thoughtful man*” (Anthony Trollope). Baalbaki (1970:874) translates *sober* as رزين *razin* grave, واقعي *waqi'i* realistic and متزن *muttazin* sober. Doniach (1972:1170) translates *sober* as جدي،

رزین *jaddi, razin* (mentioning temperate and serious as the English equivalents for the same).

## **Solemn**

Hornby (2010:1395) defines *solemn* as looking or sounding very serious, without smiling done or said in a very serious and sincere way: *I made a solemn promise that I would return*. *Solemn* (ibid.: 1468) refers to a person who is not happy or smiling. *Solemn* (Gove 1984:726) usually heightens the suggestion of impressiveness or awesomeness often implicit in *grave* (perhaps it was natural . . . to mistake *solemn* dignity for sullenness). *Solemn* often adds to *grave* the suggestion of impressiveness: *The judge's tone was solemn as he pronounced sentence on the convicted murderer* (AHDEL 1992:6565). Baalbaki (1970:876) translates *solemn* as مقدس *muqaddas* holy. Doniach (1972:1172) translates *solemn* as وقور *waqur* solemn.

Gove (1984:725) explains that serious, grave, solemn, sober, and earnest can be applied to people, their looks, or their acts with the meaning of not light or frivolous but actually or seemingly weighed down by deep thought, heavy cares, or purposive or important work. AHDEL (1992:6564-5) explains that these adjectives are compared as they refer to the manner, appearance, disposition, or acts of persons and mean absorbed or marked by absorption in thought, pressing concerns, or significant work.

The following quotations cited from *Hamlet* aim to review the translations of earnest, grave, serious, sober and solemn. The review will discuss the differences among the three translators in rendering the aforementioned synonyms.

Earnest: Act 5, scene 2,

HAMLET

An earnest conjuration from the king,  
As England was his faithful tributary,

Grave: Act 3, scene 4,

Indeed this counsellor  
Is now most still, most secret and most grave

Serious: Act 1, scene 5,

Pity me not, but lend thy serious hearing  
To what I shall unfold.

Sober: Act 3, scene 4,

Twere good you let him know;  
For who, that's but a queen, fair, sober, wise,

Solemn: Act 1, scene 2,

Seems, madam! nay it is; I know not 'seems.'  
'Tis not alone my inky cloak, good mother,  
Nor customary suits of solemn black,  
Armed at point exactly, cap-a-pe,  
Appears before them, and with solemn march  
Goes slow and stately by them:

**Table 6: Ernest, Grave, Serious, Sober, Solemn**

Synonym	Anani	Jabra	Mutran
Earnest	جادا وملحا <i>jadan wa mulihhan</i>	رجاء حار <i>raja' har</i>	خطير <i>khaTir</i>

Synonym	Anani	Jabra	Mutran
Grave	عميق الصمت <i>'amiq aSSamt</i>	شديد الوقار <i>shadidu al-waqar</i>	اقصي درجات الرزانة <i>aqSa darajat arrazanah</i>
Serious	أعر السمع بجد <i>a'ir assam'a bijid</i>	اذنا جادة مصغية <i>uthunan jaddah mughiyah</i>	انصت بانتباه جدي <i>anSit bi'intibah jaddi</i>
Sober	ذات العقل <i>thata al'aql</i>	راجحة <i>rajihah</i>	عقل <i>'aql</i>
Solemn	يتجاوز لون عبائتي السوداء <i>yatajawaz lawn 'aba'ati assaGovea'</i>  يسير في رزانة – <i>yasiru fi razanah</i>	عبائتي الحالكة <i>'aba'ati alhalikah</i>  مشية العز والجلال <i>mashyat al'z wa aljalal</i>	عباءة سوداء <i>'aba'ah saGoveaa'</i>  يسعي امامها في مظهر جده <i>yas'a amamaha fi mathhar jaddih</i>

In the translation of *earnest* in *earnest conjuration*, the translators provided three different translations. *Earnest conjuration* means earnest plea make by the kind. The use of plea would suggest a request in an emotional manner. Thus Jabra's translation is appropriate in this sense. Anani translated *earnest* as جاد وملح *jadan wa mulihan* (serious and urgent) where *urgent* reflects the meaning of *earnest* in the quotation. Serious is an unnecessary redundancy. Mutran's rendition of *earnest* as خطير *khaTir* (can be back-translated as serious or grave) is not an appropriate rendering of the intended meaning of *earnest* in this context.

In translating *grave*, the translators adopted three distinct equivalents. Analyzing the context in which *grave* was used, we find that Jabra's and Mutran's renderings do not account for the intended meaning of the SL word. Hamlet used the line "Is now most still,

most secret and most grave” in a negative sense. Thus, translating grave as رزين *razin* or وقور *waqur* (grave) in a positive sense does not reflect the attitude of the writer. However, Anani’s rendering reflects the negative atmosphere in general but it does not convey the meaning of grave. عميق الصمت *‘amiq aSSamt* very silent is appropriate because this rendering is closer to *most still* and *most secret* rather than *grave*.

*Serious* in *serious hearing* was translated in three significantly varied ways. In his rendering of *serious*, Anani used أعر *a’ir* (lit. lend) and بجد *bijid* seriously to convey the meaning intended by *serious* in the quotation. أعر *a’ir* (lit. lend) is a request made for hearing which is further strengthened by the use of بجد *bijid* seriously. In this sense, Anani’s translation is appropriate compared to Jabra’s and Muttraan’s translations.

*Sober* is translated as رزين *razin* in Doniach (1972:1170) and Baalbaki (1970:874). Given that, *sober* in “a queen, fair, sober, and wise” could have been more appropriately translated as رزينة *razinah*. Anani’s translation and that of Jabra and Mutran do not account for the nuance in meaning of *sober*. Translating *sober* as ذات عقل *thata ‘aql* (mindedness) by Anani, راجحة *rajihah* (preferred to all others) by Jabra and عقل *‘aql* (mind) by Mutran are all expressed in the use of the word *wise* which follows *sober* in the quotation.

What was meant by *solemn black* in the quotation is wearing all black as a mark of grief. Jabra’s rendering as عبائتي الحالكة *‘aba’ati alhalikah* (my very black dress) is appropriate because Hamlet was referring to the inky black colour of his cloth which was reflected in Jabra’s translation. Mutran’s rendering is more general and does not include the translation of *solemn*. Anan’ uses a comparison which does not exist in the ST.



*Solemn march* was best rendered by Anani who translated it as يسير في رزانة *yasiru fi razanah* walks solemnly. Mutran did not render *solemn* in his translation.

### 5.2.7. Sigh, groan and moan

Gove (1984:737) explains that *sigh*, *moan* and *groan* are comparable as verbs when they mean to emit a sound, commonly an inarticulate sound, indicative of mental or physical pain or distress and as nouns, such a sound. *Sigh* implies a deep audible respiration that is a usually involuntary expression of grief, intense longing, regret, discouragement, weariness, or boredom (*sigh* no more, ladies, *sigh* no more, men were deceivers ever—*Shak.*). Baalbaki (1970:854) translates *sigh* as يتنهد *yatanahhad* sigh. Doniach (1972:1148) translates *sigh* as تحسر *tahassara* sigh for.

*Moan* (ibid.) implies a low, prolonged, usually inarticulate sound, especially one that is indicative of intense suffering of mind or body <they are quick to hear the *moans* of immemorial grief—*Blunden*). The term, however, is often extended to sounds which suggest of pain, complaint, or murmuring. AHDEL (1992:4668) says that *moan* is a low, sustained, mournful cry, usually indicative of sorrow or pain. Baalbaki (1970:585) translates *moan* as عويل *'awil* lamenting/mourning. Doniach (1972:782) translates *moan* as أن *anna* moan.

*Groan* (ibid.) implies a heavier sound than *moan* and more often suggests an unbearable weight of suffering or a strong spirit of rebelliousness to pain or discomfort (thy *groans* did make wolves howl—*Shak.*). Often however, in extended use the term carries no hint of suffering but implies noises made in strong disapproval or in pretended suffering <greet a speaker with *groans*). AHDEL (1992:3219) defines *groan* as “to voice

a deep, inarticulate sound, as of pain, grief, or displeasure”; and “to make a sound expressive of stress or strain.” Baalbaki (1970:402) translates *groan* as يئن *ya'in* groan. Doniach (1972:518) translates *groan* as أن *anna* groan.

The following section aims at analysing three different translations of the above synonyms. The analysis seeks to account for the translators' adherence to the source-text meaning of the selected synonyms. The following are quotations from *Hamlet* including *sigh*, *groan* and *moan*.

Sigh: Act 2, scene 1,

He raised a sigh so piteous and profound

As it did seem to shatter all his bulk

Act 2, scene 2,

Shall use his foil and target; the lover shall not

sigh gratis; the humourous man shall end his part

in peace;

Act 3, scene 3,

Never alone

Did the king sigh, but with a general groan.

Groan, Act 2, scene 2,

'O dear Ophelia, I am ill at these numbers;

I have not art to reckon my groans: but that

I love thee best, O most best, believe it.

Act 3, scene 2,

It would cost you a groaning to take off my edge.

Act 3, scene 3,

Did the king sigh, but with a general groan.

Moan: Act 3, scene 5,

He is gone, he is gone,

And we cast away moan:

God ha' mercy on his soul!

**Table 7: Sign, Groan, Moan**

	Anani	Jabra	Mutran
Sigh	تنهد <i>tanahhad</i> زفرات <i>zafrat</i> زفرة <i>zafrah</i>	تنهد <i>tanahhad</i> يتنهد <i>yatanahhad</i> تنهد <i>tanahhad</i>	تنهد <i>tanahhad</i> تتصاعد زفراته <i>ttaSa'ad zafaratuh</i> يصعد الزفرات <i>yuSa''id azzafarat</i>
Groan	أهاتي وأناتي <i>'ahaati wa annati</i> تتألمين <i>tata'allamiin</i> زفير وأنين <i>zafir wa aniin</i>	- تنهداتي والانين <i>tanhhudati wa al'aniin</i> ستتكبدن انينا <i>satatakabbadiina aniinan</i> - lost	همومي وأنيني <i>humuumi wa 'aniini</i> Lost أنين <i>'aniin</i>
Moan	أنات <i>annaat</i>	نكيه دوما <i>nubkihi dawman</i>	-

Baalbaki (1970:854) translates *sigh* as يتنهد *yatanahhad* which means breathing strongly as a sign of pain and sadness. In this context, all Jabra's renderings of *sigh* as تنهد

*tanahhad* are appropriate. This also includes Annani's and Mutran's first renderings. These renderings reflect the deep sound make as an expression of sadness. However, *sigh* is associated with audible respiration sound. This shade of meaning is reflected in Anani's and Mutran's renderings of the second and third quotations of the word.

In the translation of *groan*, the translators rendered three translations which differ considerably. Doniach (1972:518) translates *groan* as أن *anna* or أنين *aniin*. Baalbaki (1970:402) translates *groan* as يئن *ya'in* or أنين *aniin*. *Groan* was rendered as أهات وأنات *ahaat wa annaat* by Anani, تنهدات وأنين *tanahhudat wa 'aniin* by Jabra and همومي وأنيني *humuum wa 'aniin* by Mutran. The three translations are acceptable considering that they include the meaning referred to in Oxford and Alkawrid dictionaries. However, the addition of أهات *'ahaat* by Anani, تنهدات *tanahhudaat* by Jabra and هموم *humuum* by Mutran reflect a redundancy in meaning which does not add to the meaning. The use of زفير *zafir* (audible aspiration sound) by Anani in the translation of *groan* is inappropriate because this shade of meaning is included in *sigh*. Jabra did not translate *groan* in the third quotation nor did Mutran in the second quotation.

*Groaning* in *It would cost you a groaning to take off my edge* was translated as تتألمين *tata'allamiin* (you will feel pain) by Anani. This rendering accounts for the meaning of ST word as *groaning* results from a feeling of pain or sadness. Jabra rendered it as ستتكبدين أنينا *satatakabbadiina aniinan*. This rendering is an inappropriate rendering in Arabic because the collocation consisting of *satatakabbadiina* (you will incur) *aniinan* (groan) is not common. *Yatkabbad* collocates mostly with losses, especially financial. Mutran did not render *groaning* in the second quotation.

Baalbaki (1970:585) translates *moan* as عويل or نواح 'aweel - nuwaah. Anani translates it as أنات *annaat* which is appropriate. Jabra translated it as نبكيه دوما *nubikihi dawman* (we continuously cry for his absence). Mutran did not render it in his translation. This means that the meaning of *moan* is lost in the three translations.

#### 5.2.8. Intent vs. purpose

Gove (1984:458) explains that *intent* and *purpose* are comparable when meaning what one proposes to accomplish or to attain by doing or making something, in distinction from what prompts one (the *motive*), or from the activity itself (the *means*), or from the actual or envisioned outcome (the *effect*). *Intent* and *purpose* stress the clearly defined will to do or make something.

*Intent* (ibid.) suggests clearer formulation and greater deliberateness (behind my look you saw such unmistakable *intent*—*Millay*). *Purpose* entails more settled determination or more resolution than *intention* (have a *purpose* in life) as in (there lie youth and irresolution: here manhood and *purpose*—*Meredith*).

AHDEL (1992:1779-80) lists *intent* as a synonym of *intention* and explains that these nouns are used to refer to what one intends to do or achieve. *Intent* (ibid.: 3780) more strongly implies deliberateness: *The executor tried to comply with the intent of the testator*. *Purpose* strengthens the idea of resolution or determination: “*His purpose was to discover how long these guests intended to stay*” (Joseph Conrad).

Hornby (2010:811) defines *intent* as (1) showing strong interest and attention; and (2) determined to do something, especially something that will harm other people: *they*

were intent on murder. *Purpose* (ibid.: 1233) is defined as (1) the intention, aim or function of something; the thing that something is supposed to achieve: *our campaign's main purpose is to raise money*; and (2) what is needed in a particular situation: *These gift count as income for tax purposes*. Lea et al. (2008:602) explain that *purpose* and *intent* are words for talking about what somebody or something intends to do or achieve. Baalbaki (1970:473) defines *intent* as قصد *qaSd* or نية *niyyah*. Doniach (1972:610) provides the same definition. *Purpose* is defined as (1) غاية *ghayah* or غرض *gharad* , (2) عزم *'azm* or تصميم *taSmiim* and (3) نتيجة *natiijah* or أثر *'athar* (Almawrid 742). Doniach (1972:1010) defines *purpose* as قصد *qasd* or غرض *gharad*.

The following are quotations containing the synonymous pair intent and purpose. Three different translations are provided for analysis.

Intent: Act 1, scene 2,

For your intent

In going back to school in Wittenberg,

Act 1, scene 4,

Bring with thee airs from heaven or blasts from hell,

Be thy intents wicked or charitable,

Act 3, scene 3,

My stronger guilt defeats my strong intent;

And, like a man to double business bound,

Purpose: Act 1, scene 2,

Who, impotent and bed-rid, scarcely hears

Of this his nephew's purpose,—to suppress

His further gait herein;

Act 2, scene 2,

HAMLET

Why, any thing, but to the purpose. You were sent

for; and there is a kind of confession in your looks

which your modesties have not craft enough to colour:

Act 2, scene 2,

'The rugged Pyrrhus, like the Hyrcanian beast,'—

it is not so:—it begins with Pyrrhus:—

'The rugged Pyrrhus, he whose sable arms,

Black as his purpose, did the night resemble

The following are the equivalents of *intent* and *purpose*:

Table 8: Intent vs. Purpose

	Anani	Jabra	Mutran
Intent	تعتزمه <i>ta'tazimh</i> القصد <i>al-qaSd</i> العزم <i>al-'azm</i>	مشيئة <i>maghii'ah</i> نوايا <i>nawaya</i> عزمي <i>'azmi</i>	رغبته <i>raghbatak</i> نيته <i>niyyatak</i> عزيمتي <i>'azimati</i>
Purpose	يعتزم <i>ya'tazim</i> الحقيقة <i>al-7aqiiqah</i> نواياه <i>nawayah</i>	عزم <i>'azm</i> نستطرد <i>nastaTrid</i> قصد <i>qaSd</i>	يضمّره <i>yaTmiruh</i> على شرط ان يكون في الموضوع <i>'ala sharT</i> <i>an yakuna fi</i> <i>almawduu'</i> نواياه <i>nawaya</i>

In translating *intent* and *purpose*, the translators have shown a great deal of difference. Intent in the second quotation was translated as قصد *qaSd* aim (Anani), نوايا *nawaya* intentions (Jabra) and نيته *niyyatak* your intention (Mutran). This translation is in

line with Baalbaki and Doniach translation of the word. However, عزم 'azm determination and رغبة *raghbah* desire used to translated *intent* in the first quotation and third quotation are inappropriate because 'azm shows a higher degree of intentions whereas *raghbah* reflects a lower degree of intent.

The translation of *intent* as مشيئة *maghii'ah* which Baalbaki (1970:1050) defines as *will, volition, wish and desire* is an inappropriate because the word مشيئة *mashii'ah* is usually associated with God's will<sup>3</sup>.

In translating *purpose* in the quotations above, the translators have provided significantly different equivalents. Anani translated *purpose* in *Of this his nephew's purpose* as يعتزم *ya'tazim* which may serve as the closet rendering of the ST word given the meanings listed in Baalbaki (1970:742). The translation of *purpose* in *Why, any thing, but to the purpose* as حقيقة *haqiqah* fact does not convey the meaning of *purpose* in this context which is answering Hamlet's question. This shows also that the translator has completely altered the meaning of the ST word where *but to the purpose* meant to answer the question.

Jabra's translation of *purpose* as عزم 'azm in the first quotation is an appropriate translation given the meanings provided in Alkawrid dictionary and Oxford dictionary. Jabra'a and Mutran's translation of *purpose* in "but to the purpose" in the second quotation as *nastaTrid* نستطرد (we should not shift from one topic to another) and على *ala* شرط أن يكون في الموضوع 'ala *sharT an yakuna fi almawduu* (should stick to the topic) are inappropriate translations because what was meant is answering Hamlet's question.



Mutran's rendering of *purpose* as *ياDmiruh* *ياضمرة* (what he hid or concealed, Baalbaki 1995:122) does not convey the meaning of purpose in this context.

### 5.2.9. Summary

The above study aimed at analysing the translation of the selected synonyms in Shakespeare's *Hamlet* which is the case study of this chapter. The comparative study has incorporated three different translations of *Hamlet*. The aim was to verify the translators' ability to account for the nuance of meanings of the selected synonyms.

The analysis of the translation of the synonyms selected from *Hamlet* has reflected how the translators varied in their translations either on the level of one translator or on the level of the three translators. Translation of synonyms requires a careful study to account for the nuance of meaning between such synonyms in English and the selection of possible corresponding lexical items in Arabic. In fact, the analysis of the selected synonyms in *Hamlet* reflects the level of inconsistency in the translations provided by the three different translators.

The study has shown that the translators have sometimes accounted only for the 'propositional meaning' (Baker 1992:13) of the synonyms chosen for this study as in the case of *sorrow* and *woe* where both generally mean sadness. However, the translators did not account for the expressive meaning of such a synonymous pair in their translations. Baker (1992:56) discussed the tension between accuracy and naturalness and stated that translation usually involves a tension between what is typical and what is accurate. An example of such tension of found in the translation of *kill* and *murder* where *قتل qatala* may serve as a typical rendering of both. However, translating *kill* as *يقتل* and *murder* *يقتل*

عدا is an accurate rendering. The translations have also reflected that the translators in some cases accounted for one component of the meaning of the ST word. An example of this is the translation of *earnest conjuration* which means *urgent plea*. Anani rendered the meaning of *urgent* in his translation conveying one aspect of the meaning. Jabra rendered the meaning of *plea*. The two aspects of meaning represent the appropriate rendering of the ST phrase in Arabic. It is important that translators attempt to account for the components of the meaning of the ST words or phrases.

The analysis of the synonyms in *Hamlet* has shown that translation often faces certain inappropriate renderings when it involves reference to the cultural and religious context of the ST. Studies in this field have proven to a great extent that the cultural context of STs remains a challenge for translators working on translation texts.

The translation of *fates* has reflected the theological background of the author which was not reflected in the target text, the Arabic version of *Hamlet*. *Fate* is a central theme in many of Shakespeare plays. *Fates* may refer to the three mythological goddesses who stand for Moirai, the fates of Greek mythology, Sudice, the fates of Roman mythology and Norns, the numerous female beings who determine the fate or future of a person in Germanic paganism. Understanding how such mythologies are perceived by the ST author and readers alike is a crucial element which facilitates rendering the context into a TL. The different contexts of the STs and TTs make rendering culture specific items a challenge for translators. This is evident in the different renderings of *fate*, *lot* and *doom* above.

The translators seem to have adopted the domestication strategy to their translations where they attempted to make the text read without a foreign effect as in the case of *fates* which refer to three different goddesses. Venuti (1995:20) introduces domestication approach and says that it is “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home.” He also introduced the foreignizing method which he defines as “an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad.” Shuttleworth & Cowie (1997:59) argue that domestication chooses a translation in which a transparent, fluent style is adopted so as to minimize the foreign elements of the text for target language readers, while foreignization produces a target text which deliberately breaks target conventions by retaining something of the foreignness of the original. In translating *Hamlet*, the translators have adopted the domestication method where they sought to follow a fluent style minimizing the foreignness of the ST where they did not make reference to three goddesses. In doing so, they skewed the meaning of certain lexical items of the source to make it feel at home for the target text readers.

### **Recommendations for translators**

#### **1. Use of a more general word**

In rendering synonymous items which translators may find confusing in Arabic, a word of a more general sense can be used. An example of our previous analysis is the translation of *sorrow* and *woe* where the translator (Anani) translated both words as *حزن huzn* (sadness). Baker (1992:26) says that this strategy is used by professional translators to overcome such translation problems.

2. Use of monolingual dictionaries of synonyms. Such types of dictionaries are not common in Arabic of which we mention قاموس المترادفات والمتجانسات *qamous al-mutradifat wa al-mutjanisat*. Examples of dictionaries of synonyms in English are varied of which we mention *Webster's New Dictionary of Synonyms* (1984). *The American Heritage Dictionary of the English Language* is also a very useful resource to those interested in the field of synonym. Another useful dictionary is *Oxford Learners Thesaurus: A Dictionary of Synonyms*.
3. Translators should be consistent in their translations.
4. Translator should also account for the components of the meaning of the ST unit.
5. Translators should pay close attention to the context in which certain words are mentioned. Sometimes the meaning can change according to context.
6. Translators should standardize the translation of words having similar meaning (as in synonyms).
7. The analysis of the synonyms in *Hamlet* is a representative analysis of the phenomenon. Further analysis can be performed to explore other synonyms which were not covered in the study.
8. There is no one translation theory which can accommodate all text types. Hence, translators are free to adopt any theory which they deem suitable for rendering the literary texts to be translated. Care should be taken to account for the components of the meaning of ST words.

9. Any work of literature represents the author's views and thought. This entails that the words used in a given text are carefully chosen to reflect certain connotations or nuances of meaning. Therefore, such aspects should be considered in the translation process.
10. Translators should be aware of the culture background of the author and how such background is reflected in the author's literary works. When referring to specific concepts the interpretations of which vary according to the cultural backgrounds, translators need to explore the connotations of such concepts in the source text settings. An example from our analysis is the cultural significance attributed to the concept of *fate*. None of the translators accounted for the three goddesses in the Greek or Roman mythologies.

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<sup>1</sup> <http://www.al-jazirah.com/culture/2012/04102012/aoraq34.htm> retrieved on 30/09/2013.

<sup>2</sup> AHDEL (5876) defines purgatory as a place or condition of suffering, expiation, or remorse.

<sup>3</sup> [http://www.almaany.com/home.php?language=arabic&lang\\_name=%D8%B9%D8%B1%D8%A8%D9%8A&word=%D9%85%D8%B4%D9%8A%D8%A6%D8%A9](http://www.almaany.com/home.php?language=arabic&lang_name=%D8%B9%D8%B1%D8%A8%D9%8A&word=%D9%85%D8%B4%D9%8A%D8%A6%D8%A9)

# **CHAPTER VI**

## **PROBLEMS OF TRANSLATING COLLOCATIONS**

## 6.1. Introduction

The majority of scholars and theorists in the field of linguistics and translation believe that translation is challenging. This is evident in the fact that many theories of translation were proposed to deal with different text types. However, a comprehensive theory tackling different text types and purposes has not existed yet. Moreover, scholars have not yet come to a consensus on very basic issues in translation such as equivalence, the central concept in translation.

The translation of different patterns of collocations from English into Arabic highlights the different nature of English collocations and Arabic collocations which ultimately challenges a successful rendering of collocations. Larson (1998: 155) states that “knowing which words go together is an important part of understanding the meaning of a text and translating it well.” Hatim and Mason (1990: 204-205) argue that “achieving appropriate collocations in the TL text has always been one of the major problems a translator faces.” SL interference has always been a challenge which translators face in rendering an SL text into a TL text. They (ibid.) emphasize the effect of such a challenge on translation and say “there is always a danger that, even for experienced translators, SL interference will occasionally escape unnoticed and an unnatural collocation will flaw the TT.” They (ibid.: 204) highlight that there is a difference in the way language users perceive collocations and state that “what is a natural collocation for one language user may be less so for another.”

Firth (in Palmer 1968:110) argues that “it is most difficult to find parallels for collocations of a pivotal word in any other language and, as we all recognize, one-to-one relations are not common in the dictionary.”

There are various strategies proposed to deal with the translation of collocations among which paraphrase and expansion are discussed in this chapter. Each of the strategies is presented with examples from English Arabic dictionaries. The analysis concludes with a summary of the strategies and suggestions for further studies in the field.

## 6.2. Problems attributed to dictionaries

Part of the problems encountered in the translation of collocation is attributed to the bilingual dictionaries, English Arabic dictionaries. It is worth mentioning here that the only available English – Arabic dictionary of collocations is قاموس دار العلم للمتلازمات اللفظية *Dar El-Ilm Dictionary of Collocations* by Ghazala (2007). Let us cite *effectiveness* as an example from Lea (2002:250) and see how Ghazala (2007:478) treated that lexical entry. Lea mentions that *effectiveness* is a noun which can collocate with adjectives as *overall, limited, operational, organizational, practical, educational, military* and *political*. Lea also uses *effectiveness* with verbs such as *assess, check, determine, evaluate ....* Ghazala uses *effectiveness* with verbs only. Examples of his usage of *effectiveness* with verbs are *to assess ..., to check ....., to destroy ..., to enhance*, etc. This reflects the shortage of accounting for the different types of collocational patterns. Arabic accepts collocations such as *limited effectiveness* فعالية محدودة *fa'aliyyah mahdudah*. Some English common collocations are completely lost in Ghazala's dictionary. An example of this is *casual*



*wear* (Lea 2002:868) which is not listed under *causal* (Ghazala 2007:228) or *wear* (ibid. 1490). *Single mother* (Lea 2002:508) does not have an equivalent term in Ghazala's dictionary who mentioned collocations with *mother* such as *foster, nursing, unwed, working ....* (Ghazala 2007:862-3). Bilingual dictionaries do not follow a systematic method of listing the collocations under the main entries. The following are few examples of such a problem.

- *Master key*: المفتاح العمومي *almuftah al'umumi* is mentioned two times in Ghazala's dictionary, once under *key* (2007:755) and another under *master* (ibid.: 826). This collocation should be listed under *key* which is the node with which *master* collocates.
- *Universal set*: مجموعة عامة *majmu'atun 'ammah* in (Farah et al. 2004:777) should be listed under *set* which is the node, not under *universal*, the collocate.
- *Anonymous letter*: رسالة من مجهول *risalah min majhu:l* in (Farah et al. 2004:64) should be mentioned under *letter* which is the node. However, we find it mentioned under *anonymous*, the collocate.
- *Abnormal behaviour*: سلوك شاذ *sulukun shath* in (Al-Saleh 1999:21) should be listed under *behaviour* which is the node, the noun with which *abnormal* collocates.
- *Differential diagnosis*: تشخيص فارق *tashkhi:Sun fariq* should be looked up under *diagnosis*, the node.
- *Master plan*: الخطة الرئيسة *alkhiTatu Arra'isah* and master tape الشريط الرئيس *ashshari:Tu arra'i:s* should be listed under *plan* and *tape* respectively.

### 6.3. Misinterpreting SL collocations

One of the problems which translators face when translating collocations is misinterpreting the source language which results in communicating an inappropriate text in the TL. Baker (1992:56) cites a translation of *modest means* from *A Hero from Zero* which was translated into Arabic as التواضع والبساطة *attawadu' wa albasat* (modesty and simplicity). She (ibid.) argues that the SL collocation suggests lack of affluence in English. متواضع *mutawaadi'* can suggest a similar meaning when used with collocation as دخل متواضع *dakhl mutawaadi'* (small income). Using the adjective *mutawaadi'* (modest) and the noun *tawadu'* (modesty) with a person suggests that this person is unassuming which is not a correct rendering of *modest means*.

*Mating season* was translated as وكن *wak'* in (Farah et al. 2004:475). This type of rendering is inappropriate. وكن *waka'* (ALC, 2004:1054) literally means (1) with camel: fall down because of pain, (2) with a person: blamed him and (3) with nose: break the nose. However, the SL collocations can be rendered as موسم تزاوج *mawsim tazawuj* (mating season).

*Motion-picture projector* is translated as إسقاط سينمائي جهاز *jihaz isqaT sinima'i* (Farah et al. 2004: 496). The TL collocation does not convey the intended meaning of the source language collocation in showing that this type of device is a projector. جهاز *Jihaz* (device) and سينمائي *sinama'i* (used in cinema) can be understood from the Arabic rendering above. However, إسقاط *isqaT* (dropping) does not reflect the meaning of the purpose for which a projector is used. Projector can be translated as جهاز عرض *jihaz 'arD* which can be easily understood by the target language readers when used in the context

of cinema and other contexts. Therefore, جهاز عرض صور متحركة *jihaz 'arD Suwar mutaharrikah* (motion-picture projector) is an appropriate rendering for the SL collocation.

*Digital signal processing*: is translated as التشغيل الرقمي للإشارات *ttashghil arraqami lil'sharat* (DoC 1995: 63): This rendering of the SL collocation has altered the meaning of *processing* in the target language. *Processing* means معالجة *mu'alajah* in Arabic, not تشغيل *tashghil* (operating). Process means يعالج *yu'alij* (Baalbaki, 1970:726). The appropriate rendering of the SL collocation can therefore be المعالجة الرقمية للإشارات *almu'alajah arraqamiyyah lil'isharat*.

*Direct access storage device*: جهاز تخزين بالتوصيل المباشر *jihaz takhziin bettawSil almubashir* (DoC 1995:64): The TL collocation does not clearly express the SL collocation. The Arabic rendering means that the device stores data (although missing in the target rendering) through direct access. The SL collocations means: a device storing data to be accessed directly. *Direct access* here refers to the way of accessing the data, not the way of storing data which the Arabic translation reflects. An appropriate Arabic rendering of this meaning can be جهاز تخزين بيانات للوصول إليها بشكل مباشر *jihaz takhzin bayanaat lilwuSuli ilayha bishaklin mubashir* (a device to store data to be accessed directly).

*Dummy argument*: متغير دمية *mutaghayyir dumyah* (DoC 1995:69): The Arabic rendering failed to convey the meaning of the SL collocation. *Dummy argument* refers to the variable which appears in the definition of a function which will be replaced by an address at call time. The word دمية *dumyah* used in the Arabic rendering is a literal

translation of dummy. Dummy refers to a substitute and in this sense the appropriate rendering in Arabic is بديل *badil* alternative. Therefore, the appropriate Arabic rendering of *dummy argument* is متغير بديل *mutaghayyir badiil*.

*Network software*: برامجيات إدارة الشبكة *baramijiyyat idarat assabakah* (Farah et al. 2004: 507). The target language rendering in this example does not account for the meaning of the SL collocation. The word إدارة *idarah* management was added to the TL rendering while it does not exist in the SL unit. Thus, the additional word should be removed from the TL equivalent which should read برامج الشبكة *baramij ashshabakah*.

*Computer environment* (Farah et al. 2004:191) is translated as صناعة الأجهزة الملحقة *Sina'at alajhizah almulhaqah* (peripherals industry). This shows that the SL collocations was misinterpreted and, therefore, was not rendered appropriately in Arabic. *Computer environment* refers to the set of conditions governing the process of operating a computer<sup>1</sup>. In this context, the possible appropriate translation can be بيئة عمل الحاسوب *bi: 'at 'amal alhasu:b* (the environment of operating a computer).

*Air raid protection siren* was translated as صفارة إنذار *Saffart inthaar* (Saseen, et al. 2004:19). There is a significant loss in the TL. The TL collocation represents only one word of the SL collocation (siren). *Air raid protection* is completely lost in the TL rendering. To retain the meaning of the SL collocation, *air<sub>1</sub> raid<sub>2</sub> protection<sub>3</sub> siren<sub>4</sub>* should be translated as صفارة إنذار الحماية من الغارات الجوية *Saffarat inthar<sub>4</sub> alhimayah<sub>3</sub> min algharat<sub>2</sub> aljawwiyyah<sub>1</sub>* (siren for the protection of air raids).

#### 6.4. Transliteration despite the existence of a TL lexical item

One of the translation problems when translating collocations is the transliteration of the SL collocations despite the availability of corresponding TL words. The following examples of such translations:

*Operation*<sub>1</sub> *code*<sub>2</sub>: كود العملية *kauud*<sub>2</sub> *al'amaliyyah*<sub>1</sub> (DoC 1995:130): *code* is transliterated into Arabic despite the fact that Arabic has an equivalent word for it. *Code* is translated as شفرة *shafrah* in Baalbaki (1970:190) and Farah et al. (2004:182). However, Farah et al. (2004:191) translate *code* in *computer code* as *rumuz* رموز (symbols). The problem in rendering *code* as *rumuz* (pl.) is that رمز *ramz* means symbol not code. It is therefore appropriate to translate *code* as شفرة *shafrah*. Thus *operation code* is more appropriately translated as شفرة العملية *shafrah al'amaliyyah*.

*Parameter*<sub>1</sub> *passing*<sub>2</sub>: نقل البارامترات *naql*<sub>2</sub> *albaramitrat*<sub>1</sub> (DoC 2004:136): *parameter* is defined as the information passed to a procedure or function<sup>2</sup>. Given that the collocation is used in the computer domain, it is more appropriate to use the definition of parameter in the computer domain (information passed to a procedure or function). Therefore, نقل المعلومات إلى إجراء/مهمة *naql alma'lumat ila 'jraa'/mahammah* (passing information to procedure/function) serves as an appropriate rendering to the given SL collocation.

*Medal* in *gold medal* and *bronze medal* is transliterated in Arabic despite the existence of a TL equivalent term. Baalbaki (1970:567) translates medal as وسام *wisam*. Despite translating it as *wisam*, *medal* is still transliterated in collocations such as *gold medal* الميدالية الذهبية *almidaliyyah aththahabiyyah* and *silver medal* الميدالية الفضية *almidaliyyah*

*alfiDiyyah*. The appropriate rendering of *gold medal* is وسام ذهبي *wisam thahabi*. *Silver medal* can also be rendered as وسام فضي *wisam fiDi*.

## 6.5. Inconsistency in rendering SL collocations

The inconsistency in translating collocations in English-Arabic dictionaries reflects the effect of rendering the same part of certain collocations differently. The same part could be rendered the same without any change in the meaning or the sense of that collocation. It is understood that the same collocate in certain English collocations is replaced by a different word in Arabic. An example of this is *deliver a speech* and *deliver a message* where *deliver* in the first collocation is translated as يلقى *yulqi* and as يسلم *yusallim* in the second collocation. The following examples are cited from Farah et al. (2004: 191) to reflect the inconsistency in rendering certain lexical items in the given collocations:

Computer architecture	<i>Binaa' alalah, taSmiin mumarkaz</i>	بناء الآلة، تصميم مركز
Computer center	<i>Markaz hasu:bi</i>	مركز حاسوبي
Computer code	<i>Rumuz alhasu:b</i>	رموز الحاسوب
Computer configuration	<i>Mukawinat alhasib</i>	مكونات الحاسب
Computer environment	<i>Sina'at alajhizah almulhaqah</i>	صناعة الأجهزة الملحقة

The translation of the above collocations reflects that there is no commitment to consistency when translating *computer* in the five different collocations. In addition, some translations are inappropriate given that they do not convey the meaning of the SL collocations.

*Computer* in *computer architecture* is translated as آلة *alah* (device) and مركز *mumarkaz* (centralized). In all the five collocations above, *computer* is a noun used as an adjective. *Computer architecture* refers to the disciplines describing a computer by specifying its parts and their relations<sup>3</sup>. An appropriate rendering of *computer architecture* is given in Almaany Online Dictionary as بنية الحاسب *bunyat alhasib*<sup>4</sup> which reflects the parts of the computer and the relation between them.

In *computer code*, *computer* was translated as الحاسوب *alhasub* which is an acceptable rendering except for the addition of the definite article which is unnecessarily added to the TL collocation.

In *computer configuration*, *computer* is translated as الحاسب *alhasib* which is an acceptable rendering of *computer*.

*Computer* in *computer environment* was not rendered in the TL collocation. The translation corresponding to *computer environment* was صناعة الأجهزة الملحقة *Sina'at alajhizah almulaqah* (peripherals industry). The use of peripherals industry in Arabic does not convey the SL collocation meaning. Therefore, the translation of *computer* in the above collocation is lost.

The translation of the above collocations shows the level of inconsistency in the translation of collocations comprising the word *computer*. The analysis has provided the meaning and explanation of SL collocations in English and compared such meaning to the Arabic translation of the same.

## 6.6. SL collocations not lexicalized in the TL

SL collocations which are not lexicalized in TL dictionaries cause a major translation problem which poses a continuous challenge to translators. The constituents of the following collocations are listed in the Arabic dictionaries used in the study, mainly Doniach (1972), Baalbaki (1970) and Ghazala (2007). However, the dictionaries do not list these collocations.

*Driving rain* (Lea 2002:617) means that the rain is moving with force and violence<sup>5</sup>. This type of rain is blown by the wind with great force<sup>6</sup>. This collocation is not listed in any of the consulted dictionaries. However, the concept exists in Arabic and can be expressed in such a way to deliver the meaning of the SL collocation. أمطار غزيرة مصحوبة برياح قوية. *amTaarun ghazirah maShubatun biriyahin qawiyyah* (heavy rain accompanied by strong wind) is an appropriate rendering of the SL collocation. Though this translation does not provide a collocation in Arabic, paraphrasing the meaning of the SL collocation is a possible strategy to render this collocation.

*Official mouthpiece* (Lea 2002:510): mouthpiece is defined in Baalbaki (1970:596) as الناطق بلسان الحكومة *annaTiq bilisan alhukumah* (speaker of the government) and as ناطق رسمي *naTiq rasmi* (official speaker) in Ghazala (2007:865). However, none of the dictionaries contains the collocation *official mouthpiece*. In addition, *official* is an adjective which can be used to describe a person holding official duties in an organization or government department. This means that Baalbaki's rendering is more specific restricting the use to government employees. المتحدث الرسمي *natiq rasmi* and متحدث رسمي *mutahaddith rasmi* respectively are common collocations in Arabic. If the person



described by this collocation represents the government, then a possible collocation in Arabic can be *ناطق رسمي باسم الحكومة natiq rasmi b'ism alhukumah* (government official mouthpiece).

*Prosecuting barrister* (Lea 2002:57): Almajidi dictionary defines *barrister* as *محام في المحكمة العليا muhami fi almahkamah al'ulya* (a lawyer in a supreme court). Longman online dictionary differentiates between a lawyer, a general term for someone who has a professional training in legal work, and a barrister who represents people in court<sup>7</sup>. Prosecuting means *ادعاء iddi'a'* in Arabic. Therefore, a possible appropriate translation of *prosecuting barrister* can be *محام ادعاء في المحكمة العليا muhami iddi'a' fi almahkamah al'ulia* (prosecuting barrister in a supreme court).

*Real bind* (Lea 2002:66): *real bind* refers to a difficult situation or to a problem<sup>8</sup>. The consulted dictionaries did not include the English SL collocation. Given that *real bind* refers to a difficult situation, there are a number of possible rendering for the same in Arabic. The collocation can be translated as *وضع صعب wad' Sa'b* (difficult situation) and *محنة mihnah* (adversity). Other translations reflecting a difficult situation are also possible.

*Slavish adherence* (Lea 2002:9): Baalbaki (1970:28) translates *adherence* as *إخلاص ikhlaS* (loyalty) or *التزام ilitizam* (commitment). Baalbaki (1970:864) translates *slavish* as *واضيع wadi:'* (lowly). Doniach (1972:1159) translates it the same as Baalbaki but says that the literal meaning of the word should be avoided in translation. None of the consulted dictionaries (English – Arabic) lists *slavish adherence* as a collocation. Given the definitions above of *slavish* and *adherence*, and given Doniach recommendation not

to translate *slavish* literally, the collocation can be rendered in Arabic as التزام تام *iltizamun tam* (complete commitment).

*Single mother* (Lea 2002:508) does not have an equivalent in any of the dictionaries consulted in this study. The term refers to a widow or a divorced woman who lives with her children and has their day-to-day responsibilities. Such concept exists in Arabic but there is no collocation in Arabic corresponding to the English collocation *single mother*. مطلقه/أرملة تربي أطفالها *muTallqah/armalah turabbi aTfalaha* (divorced/widow bringing up her children) is a suitable Arabic rendering of *single mother*<sup>9</sup>.

*Bedroom community* is a term used to refer to a town where residents sleep but normally work somewhere else. This collocation is not listed in Ghazala's dictionary. However, مدينة سكنية *madinah sakaniyyah* is a term used to refer to a residential city.

## 6.7. Borrowing and cultural adjustment in TL

Borrowing between languages takes place at word level and above word level. The following two representative examples highlight the nature of loan words when they collocate with other words. The first example is a borrowing from English into Arabic and the second from Greek to English to Arabic. Cultural concepts, as can be seen in the following example, which are new to the Arabic culture are challenging to translators especially when, as we will see in the following example, the node of the collocation is not religiously accepted in the Muslim world in general and the Arab world in specific. The *Arab Idol* originates its name from *Pop Idol*, a British television music competition which ran on ITV from 2001 to 2003. The show aimed to choose the best new young pop singer (or "pop idol") in the UK based on viewer voting and participation<sup>10</sup>.

The mentioning of *idol* in *Arab Idol*, which appeared on 9<sup>th</sup> December 2011, caused much controversy in the Arab world. The reason for the criticism associated with the use of *idol* is the selection of one meaning of the word. *Idol* refers to the representation of a god used as an object of worship or a person or thing that is greatly admired<sup>11</sup>. MBC group issued a statement that *Arab Idol* means محبوب العرب *mahboub Al'arab* (the beloved of the Arabs) and that the term is not related to any religious belief.

*Wistful nostalgia* is not listed as a collocation in Ghazala's dictionary which only renders *nostalgia* as حنين (إلى الوطن) *hani:n ('la alwaTan)* (longing to home). *Nostalgia* is from Greek *nostos* "a return home" and *algos* "pain or suffering". *Wistful* refers to a feeling of sadness. *Wistful nostalgia* can be translated as حنين ممزوج بحزن *hani:nun mamzujun bihuzn* (nostalgia mixed with sadness).

## 6.8. Suggested strategies for translating collocations

### 6.8.1 Translating using alternative node in the TL collocations

*Sectarian violence* is translated as حرب طائفية *harbun taa'ifiyyah* (sectarian war) in *Sky News Arabia*<sup>12</sup>. The SL collocate *violence*, which means عنف *'unf* (Baalbaki 1970:1032), was rendered into حرب *harb* war (Baalbaki 1970:1043). Translating the SL collocation item *violence* as *war* in the TL collocation reflects that weaponry is used in this violence which is the actual event in Yemen to which the news article refers to. *Violence* does not specifically reflect the use of artillery. The node of collocations is *violence* which is changed into *war* in TT.

*Social security* is rendered as الكفالة الاجتماعية *alkafalah al'jtima'iyah* (Baalbaki 1970:874). *Security* is defined in Baalbaki (1970:827) as أمن *amn* and كفالة *kafalah*.

*Security* (Hornby 2010:1382) refers to protection against attack or something bad. The translation of *security* as أمن *amn* narrows and specifies the meaning of the collocations. However, translating it as كفالة *kafalah* (sponsorship) gives a general meaning of the SL collocation.<sup>13</sup>

Among the more general TL collocations is the translation of *foreign* in the following examples. *Foreign affairs* is translated as شؤون خارجية *shu'u:n kharijiyyah* (Doniach 1972:463) and *foreign office wazarat alkharijiyyah* (المملكة المتحدة) (ibid.). *Foreign trade* is translated as تجارية خارجية *tijarah khrijiyyah* (Baalbaki 1970:363). *Foreign* means أجنبي *ajnabi* in Baalbaki (1970:363.) and in Doniach (1972:463). *Foreign* (Hornby 2010:607) refers to dealing with other countries. *Khariji* means (external) خارجي *Khariji* and in this context, the translation of *foreign* as خارجي *khariji* makes the TL collocation more general. The antonym of خارجي *kharijit* (external) is داخلي *dakhili* (internal). Thus we have Ministry of Interior وزارة الداخلية.

### 6.8.2. Translating into more specific TL collocations

*Love child*: is a euphemistic expression for a child born out of wedlock. Ghazala (2007:255) translates *love child* as ابن زنا *ibn zina* and ابن سفاح *ibn sifah*, both of which mean *son of adultery*. The translation of *love child* as ابن زنا *ibn zina* reflects how the Islamic society treats children born out of wedlock. This concept has serious implications in the Islamic world in general and in the Arab world in specific. Illegitimacy is a main feature attributed to children born out of wedlock in the Islamic world. However, the two cultures differ in the degree of acceptance of children born in such a manner. ابن زنا *ibn zina* is a very specific naming given to a love child. This reflects that the reference is

mainly religious. Given that Islam prohibits making love or having children out of wedlock, *love children* face serious difficulties in the Arab and Islamic world.

*Accommodation house* which means a house for the boarding and lodging of travellers is not mentioned of the Ghazala's dictionary of collocations. بيت المسافرين *Baytu almusafer* is a more specific TL collocation which indicates that this type of house is used for travellers staying for a temporary period. It is worth mentioning here that this SL collocation is listed in Al-Saleh (1999:23) and was translated as *ma'wa* مأوى (shelter). Al-Saleh definition cannot be accounted for because of the contradiction in meaning in Al-Saleh (ibid.) where accommodation house is described as being "a place for a permanent stay." In addition, *ma'wa* is used in the context of needy people (poor), homeless or displaced. Therefore, translating *accommodation house* as بيت المسافرين *baytu almusafer* is more specific reflecting the meaning of the SL collocation.

*Political delegation* (Saseen 2004:13) is translated as تمثيل سياسي *tamthi:l siyasy*. Baalbaki (1970:258) defines *delegation* as تفويض *tafweed* (commission) and وفد مفاوض *wafduD mufawwaD* (commissioned delegation). In the above collocation, *delegation* was translated as تمثيل *tamthi:l* (representation). Baalbaki (1995:369) defines تمثيل *tamth:l* as representation of someone or an institution. The function of a political delegation is to represent the political institution which commissioned them. Thus, the use of تمثيل *tamthi:l* in the TL collocation makes it more specific in terms of referring to the function of the delegation.

*Political consolidation* is translated as استقرار سياسي *istqrar siasi* (political stability) in Saseen (2004:78). *Consolidation* which Baalbaki (1970:209) defines as اندماج *indimaj*

(integration) is translated as استقرار *istiqrar* (stability). Stability is a potential result of a political consolidation which makes stability a desired result.

### 6.8.3. Expanding SL collocations into TL

Expansion is another strategy used in the translation of collocations. The expansion strategy stipulates that the SL collocations are expanded in the TL. In certain cases, only one part of the SL collocation is expanded whereas in other cases, the whole the constituent parts are expanded. Expansion aims at facilitating the process of rendering the selected collocations into Arabic when the same structure is not used or does not exist in Arabic. What follows are examples of English collocations expanded into Arabic.

*Undercut the competition* in Ghazala (2007: 299) was translated as يبيع بسعر منافس في السلع *yabi' bisi'rin munafis fi assila'* (to sell good at competitive price). *Undercut* (Baalbaki 1970:1008) refers to offering goods or services at a lower price than the price offered by competitors. *Undercut* (the collocate in the SL collocation) does not have an equivalent word in Arabic. It is rather expanded where the meaning of which is explained in Arabic.

*Command refusal* (Saseen 2004:66) was translated as رفض تنفيذ الأوامر *rafd tanfi:th al'awamir*. The SL collocation node, *refusal*, was expanded into *rafd tanfi:th* (refusing the implementation of). It is understood that commands are issued to be implemented or adhered to. Refusing the commands implies refusing the implementation of such commands. This is the type of expansion which was rendered into the Arabic collocation.

#### 6.8.4. Translation through paraphrase

There are examples where the SL collocation is understood in Arabic, yet the same are paraphrased for the purpose of naturalness in Arabic. In most cases, paraphrase translation method is resorted to when there are no direct target language renderings for the SL lexical units at different levels.

*Outsourcing contract*: This SL collocation does not have a direct equivalent collocation in Arabic. *Contract* is translated into Arabic as عقد 'aqd. However, *outsourcing* has a long paraphrase in Arabic. *Outsourcing* means “to send out (work, for example) to an outside provider or manufacturer in order to cut costs”<sup>14</sup>. This meaning is rendered into Arabic as التعاقد مع طرف خارجي لتزويد خدمة *atta'aqud ma' taraf khariji litazwid khidmah* (contracting with an external party to deliver service). This paraphrase covers the intended meaning of the SL collocation.

#### 6.9. Summary

The chapter has discussed selected problems related to the translation of collocations from English into Arabic. The problems include problems attributed to dictionaries, transliteration, lack of TL entries and borrowing. The problems were discussed with examples to highlight the effects of the selected problems on the resulting translations.

The chapter concludes with proposing some strategies for the translation of collocations from English into Arabic. These are general strategies which can be applied to other problems of translation, say translation at word level. The strategies include

selecting more general TL collocations, selecting more specific TL collocations, expanding the SL collocations into the TL and paraphrasing SL collocations.

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1 <http://www.thefreedictionary.com/computer+environment>

2 <http://www.encyclopedia.com/topic/parameter.aspx>

3 [http://en.wikipedia.org/wiki/Computer\\_architecture](http://en.wikipedia.org/wiki/Computer_architecture)

4

[http://www.almaany.com/home.php?language=arabic&word=Computer+architecture&lang\\_name=English&type\\_word=0&dspl=0](http://www.almaany.com/home.php?language=arabic&word=Computer+architecture&lang_name=English&type_word=0&dspl=0)

5 <http://dictionary.reverso.net/english-definition/driving%20rain>

6 <http://www.oxforddictionaries.com/definition/english/driving>

7 <http://www.ldoceonline.com/dictionary/barrister>

8 <http://idioms.thefreedictionary.com/in+a+bind>

9 There are many single mothers in the Arab world. However, Arabic dictionaries do not list a lexical entry to single mother. The SL collocation may have to different meanings. In many non-Muslim countries, being a single mother is a normal phenomenon. A woman may have a child through marriage, relationship with a partner or even through artificial insemination. In the Arab world, however, being a single mother is only possible through a marriage relation. A woman becomes a single mother after divorce in case the husband does not provide a living for his children. It can also happen as a result of the death of the husband.

10 [http://en.wikipedia.org/wiki/Pop\\_Idol](http://en.wikipedia.org/wiki/Pop_Idol). The show started in the United Kingdom but has gained popularity in many countries around the world.

11 <http://www.oxforddictionaries.com/definition/english/idol>. This is why the controversy started when the show was first presented in the Arab world. This reflects the religious background of the target language audience influenced the type of rendering.

12 <http://www.skynewsarabia.com/web/article/463718>

13 [http://en.wikipedia.org/wiki/Social\\_security](http://en.wikipedia.org/wiki/Social_security). It refers to which refers to the programs governments implement to promote the welfare of the population through the provision of assistance to guarantee access to adequate resources for food and shelter and to promote health

14 <http://www.thefreedictionary.com/outsource>



# **CHAPTER VII**

## **CONCLUSION**

The basic aim of this research work is to analyse some of the basic problems and challenges translators face when translating from English into Arabic. Addressing various translation problems resulting from a range of different factors can improve the transfer between the SL and the TL which is the ultimate goal of translation. A translation aims at the betterment of the attainment of knowledge at different levels and the enrichment of the cultural, intellectual as well as scientific wealth. It goes without saying that translation proves to be the most effective means through which the Arabs as well as other nations maximize benefitting from the advancement in different fields of knowledge which is generally documented in English. Translation reached its zenith in the Abbasid period (750-1258). Baker (2008:330) says “the Arabs are credited with initiating the first organized, large scale translation activity in history.” Al-Khury (1988:24 in Baker 2008:330) lists the most important three factors which distinguish the Arabs’ pledge to translation from previous translation activities. The factors are: the range of source languages, the range of topics and subjects and the organization and institutionalization of translation movement under the Abbasid Empire.

However, translation movement in the Arab world has significantly declined after the fall of the Abbasid Caliphate till date. In the second half of the twentieth century, the Arabs translated around 10,000 books in various fields; 4000 of these books were translated by foreign agencies. Such translations were improvised, pirated and chaotic<sup>1</sup>. One of the main reasons for the decline in the translation movement is the fact that the Arabs do not feel the need for translation because of the wealth of knowledge they attribute to themselves. They feel that their poetry is a wealth and there is no need to translate the poetry of other nations. They also feel that they shared their scientific

knowledge with other nations and do not think that borrowing from others through translation is a necessity. Other reasons include: lack of proper training to translators, lack of government support to translation institutions and translators, and translators having no adequate background or qualification in translation. These factors have negative impact on the quantity and quality of translations in the Arab world.

Given the above reasons as well as other reasons related to the linguistic difference between Arabic and English, translators carrying out translations from English into Arabic are likely to encounter translation problems at various levels including, but not limited to, word level and collocations. Given that translation problems occur at various language levels, this thesis discusses certain problems of translation at word and collocational levels.

This thesis is divided into seven chapters. Chapter one is entitled “Introduction.” It provides a summarized history of translation into Arabic, the development and decline of the translation movement in the Arab world. Given the location of the Arab world, the Arabs had contacts with different nations from surrounding countries. Such contacts were initiated mainly due to commerce. As the Islamic Empire spread, the role of translation became more important. The most active translation movement was during the Abbasid era. It was during Al-Mamoon rule (813-833) that translation was institutionalized. Bait-ul Hikmah (House of Wisdom) was established as an institution to promote translation. Two translation methods were adopted in the Abbasid period.<sup>2</sup> The first method, associated with Yuhanna ibn al-Batriq and Ibn Naeemah al-Himsi, was a highly literal method translating each Greek word into its Arabic equivalent (word-for-word). This method was not successful and many of the translations rendered using this methods were

later revised. The second method which was associated with Ibn Ishaq and Al-Jawhari was sense-for-sense translation. This method helped produce fluent target texts without distorting the norms of the target language. The Golden Period of translation under the early Abbasid caliphs was followed by a period of writing in various fields including astronomy, alchemy, geography, linguistics, theology and philosophy. Arabic-speaking subjects of the Empire produced the most outstanding works in this period.

As the Islamic Empire experienced a long gradual collapse since the beginning of the eleventh century, so did the role of Arabic as Turkish was used as the language of the government and Persian was used as the language of polite letters (Baker 2001:322). During the first centuries of the Ottoman ruling, the Arab world was deprived of cultural contact. The first contact with Europe was initiated during the French invasion to Egypt in 1798. During the invasion, which only lasted for three years, orientalist established the first Arabic press in the region (ibid.).

The Arab world fell under occupation in the beginning of the twentieth century. The Arabs were not capable of keeping pace with the advancing fields of knowledge in the world around them. Translation movement declined to the extent that in the second half of the twentieth century only 10000 books were translated. This reflects the deteriorated situation the Arab world witnessed since then in various fields of everyday life.

Chapter two is entitled “Review of Literature and Theoretical Foundations.” This chapter covers various topics and lays the foundation for the analytical part of the thesis, i.e., chapters four, five and six respectively. It starts with defining translation where different definitions in Arabic and English are provided. The chapter then discusses

equivalence as the central concept in translation. Equivalence was discussed by different scholars including, but not limited to, Jacobson (1959/2000), Catford (1965), Halverson (1997), Gentzler (1993), Baker (1992), Pym (1992), Nida and Taber (1964) and many others. A typology of equivalence is provided in the chapter. Nida and Taber (1964) spoke about equivalence and effect. Newmark (1981) introduced semantic and communicative translation which is similar to Nida (1964) formal correspondence and dynamic equivalence. This chapter also discussed Catford (1965) translation shifts which he divided into level shifts and category shifts. In addition, the functionalist approach and Vermeer's *skopos* were also discussed in this chapter.

Larson (1998) introduced form-based translation and meaning-based translation. The former follows the form of the ST. It is therefore literal translation. The latter respects the natural forms of the receptor language. Snell-Hornby (1988) attempted to integrate a variety of linguistic and literary concepts to introduce an integrated approach to translation. She incorporates cultural history, literary studies, sociocultural and area studies in her approach to translation.

Baker (1992) provides a detailed study of equivalence in her book titled *In Other Words*. She divides equivalence into five levels. She believes that the word level equivalence is the first elements which translators should examine. Translators look at words as single units and aim at finding direct equivalents in the TL. In the above word level equivalence, she discusses collocations as a tendency of certain words to co-occur with each others. She discusses some of the problems associated with the translation of collocations and provides guidelines to translators. In discussing the grammatical equivalence, she states different grammatical structures between SL and TL may result in

notable changes which can influence the way the information or message is carried across. The changes may include addition or omission of information in the TT due to the lack of certain grammatical devices in the TL itself. Under textual equivalence, Baker says that texture is an important aspect in translation because it provides practical guidelines for the understanding and analysis of the ST. Such understanding and analysis can help translators produce a cohesive and coherent text for the TC audience in a particular context. In discussing pragmatic equivalence, she focuses on implicatures and strategies of avoidance during the translation process. Implicature is not about what is explicitly said but what is implied.

Equivalence is problematic due to the various definitions and classifications given to the term. It is natural to assume that any kind of shift or transfer will eventually result in a certain degree of loss of the content of the unit being shifted or transferred. Despite the abundance of literature on equivalence, translation theorists have not yet come to a consensus on how to define equivalence and how to classify it into different types. Given this, there is no one translation theory which can be applied to all texts type. We have noticed that most approaches to equivalence have focused on either the SL text (producing literal translations) or the target language text. Equivalent effect is difficult to achieve due to the different background of the ST and the TT. The ST could be addressed to an audience with a cultural or religious background which is different from that of the TT audience. A conflict may arise when the ST aims at teaching any ST content which contradicts the social, religious or cultural values of the TT audience. Translators should account as much as possible to various aspects of the meaning and structure of the ST and to produce a TT which maintains the norms of the language of the TT. The purpose of

translation, ST audience, TT audience, form, content and message are all decisive factors and should, to the best of translators' ability, be accounted for.

The chapter discusses different types of meaning and other related concepts such as denotation and connotation. It also provides an introduction to synonymy in Arabic and English. Different types of synonyms and the scale of synonymy are discussed. An introduction to collocation is provided from English literature and Arabic literature discussing this concept of word combination. The chapter concludes with a summary of translation strategies.

Chapter three is entitled "Research Methodology." Research and its types and the research method of this thesis are discussed in this chapter which concludes with data collection and the research questions which this thesis aimed to answer.

Chapter four discusses some of the translation problems at word level. The chapter divides the words used for discussion into three main domains: cultural domain, technological domain and economic domain. Thus, such analysis answers question (1) of the research questions included in the Research Methodology chapter: "Can translation problems at word level be classified into different domains?"

Under cultural domain, we answer the second question of the Research Questions: "How far does the cultural background of the TL audience influence the rendering of SL words which have different implications for different audience?" An example illustrating this point is the translation of a culture specific concept such as *homosexuality*. What we mean by culture specific here is that such word is looked at differently in different cultures. The term is translated into three different ways: لواطه *luwaTah* (gayness), شذوذ جنسي *shuthuth jinsi* (lit. sexual abnormality) and مثلية جنسية *mathaliyyah jinsiyyah* (being

sexually attracted to people of the same sex). Such rendering reflects how translators, and Arabs in general, react towards such a phenomenon. *luwaTah* (gayness) mistakenly suggests a ‘religious reference’ to Prophet Lut. *LuwaTah* is derived from *Lut* where translators or users of this word wrongly associate the action with Prophet Lut. The word *luwaTah* is not mentioned anywhere in Quran or Hadith (Prophet’s sayings). What is mentioned in Sunnah was “doing the actions of the people of Lut.” The same meaning is also mentioned in Quran, chapter 27:55: “Do you indeed approach men with desire instead of women?” شذوذ جنسي *Shuthuth jinsi* (sexual abnormality) suggests the unacceptability of the practice without making reference to religion. مثلية جنسية *mathaliyyah jinsiyyah* (being sexually attracted to people of the same sex) is a neutral rendering. Such different renderings reflect the difficulty associated with handling a term of this type because of the influence of the cultural or social background of translators.

The technological domain discussed terms such as *offline*, *online*, *burnout*, *backbone*, *dot-coms*. Although the meaning is understood in Arabic, there are no equivalent terms for such terminology. Paraphrase appears to be the most accurate rendering for such terms.

There are various English economic terms which have no equivalence in Arabic. Terms such as *cartel*, *make-work* and *outsourcing* have no equivalence in Arabic despite the fact that their meanings are understood. *Bitcoin* as a new term entering the economic terminology domain has not been discussed in English Arabic dictionaries. Different translation strategies are used to render such terms into Arabic. A combination of transliteration and paraphrase are sometimes used to express what this term means in Arabic. Thus, such strategies answer the third question which the thesis aimed at



answering: “What strategy/strategies can translators follow when source texts contain vocabulary not lexicalized in target languages?” In addition, the possibility of explaining a SL word into a TL in the absence of a TL equivalent word means that the SL is translatable. Words such as *serendipity* and *facepalm* do not have equivalent Arabic words; yet they can be explained or interpreted in Arabic. This answers the fourth question of the Research Questions: “Does the absence of a TL equivalent word mean that the SL is untranslatable?”

The translation of *bacon* is an example of the answer for questions five and six: “How can translators accommodate culturally specific terms into target languages and avoid the foreignness of such terms?” and “Do translators need to compromise certain aspects of the source language unit of translation in order to render acceptable translations?” The discussion of the translation of this word shows that translators can accommodate culture specific terms into the TL by avoiding reference to certain specific reference in the SL word, pig meat in this example. Therefore, translators need to compromise certain aspects of the meaning of the SL word to render such word appropriately into the TL, being Arabic in this context.

Chapter five discusses the problems associated with the translation of synonyms from English into Arabic. Shakespeare’s *Hamlet* was analysed as a case study. We have selected the synonyms in the play and discussed how they were translated in three different versions in Arabic.

Among the problems found in the chapter is the inconsistency of rendering the SL synonyms. Despite the fact that the SL text author used a synonym to reflect a different shade of meaning, translators in many instances do not observe such shades of meaning

in their translations. In addition, one part of the synonymous pair is found to be translated differently by translators. Another problem is the conflict between accuracy and naturalness for which the translators had to opt for the latter in order to produce a text which sounds more natural. The chapter concludes with guidelines for translators. The main point to be highlighted is that translators should be consistent in rendering synonyms and the shades of meaning should be accounted for when selecting Arabic equivalents for the synonymous pair. The discussion of the problems above provides an answer to the seventh question of this thesis: “What problems can result from translating English synonyms into Arabic?”

The translation of *kill* and *murder* reflect the tension between accuracy and naturalness. It is accurate to translate *murder* in Arabic as قتل عمد *qatl ‘amd* (deliberate killing). However, translating it in such a manner does not sound natural in Arabic. Therefore, it is more appropriate to account for a natural rendering than an accurate rendering in such a context where *murder* is translated using a more general word, *kill*. This answers the eighth question of the questions which this thesis aimed at answering.

Chapter six addresses the problems which result from the translation of English collocations into Arabic. The chapter discusses some of the problems resulting from the translation of English collocations into Arabic. One of the main problems associated with the translation of collocations is the lack of English Arabic dictionaries of collocations. As the study indicates, there is only one English Arabic dictionary of collocations compiled by Ghazala (2007). However, some collocations can be found in other non-specialized English Arabic dictionaries.

Another problem associated with the translation of collocations is the misinterpretation of the SL collocations. The study provides some examples of translated collocations where the SL collocations were misinterpreted and therefore inappropriate collocations were rendered in Arabic. Transliteration despite the availability of TT collocation is another translation problem. We have selected example of collocations such as *operation code* where the node *code* is transliterated despite the availability of equivalence in Arabic. *News archive* is another example where the node *archive* was also transliterated into Arabic. We have also provided examples of collocations which are not lexicalized in Arabic. However, the constituents of such collocations have equivalents in Arabic. *Bedroom community* is a collocation not lexicalized in the English Arabic dictionary of collocations consulted for this study or other English Arabic non-specialized dictionaries. We attempted to translate such collocations in a way that retains the meaning of the SL collocations into appropriate TL collocations. Based on the analysis of the collocations selected for the study, we concluded the chapter with suggestions and strategies that can help translators render collocations in Arabic with more appropriateness. The discussion of the problems of translating English collocations into Arabic answers the ninth question of this thesis: “What are some of the problems which translators may face when translating English collocations into Arabic? What strategies can tackle such problems?”

### **Recommended strategies**

By way of concluding this thesis, we present some strategies which aim at rendering more appropriate translations into the target language. The following strategies answer

the tenth questions of the research: “Are there general/specific translation strategies that translators can use to address translation problems at different levels?”

1. Identification of the purpose of translation: Translators should seek to know the purpose of translating a text. In case a text is to be translated for the purpose of general knowledge, there should be no focus on the specificity of terms which are part of the ST readers’ culture. We have cited an example of the translation of *bacon* where reference to pig meat was avoided in the Arabic translation given that the ST does not focus on this type of meat. This is a general strategy to address the specificity of culture specific terms.
2. Focusing on meaning type: Finding out the type of meaning of a word or a phrase helps translators deliver all or most of the shades of meaning of such a word or phrase. *Kill* and *murder* share the propositional meaning but differ in their expressive meaning. Such difference should be accounted for without violating the norms of the TL text. In discussing the synonyms in chapter five, we pointed out that there is a difference between the two words but such difference should be avoided when rendering them into Arabic. This aims at achieve fluency in the Arabic text. The translation method used here is the use of قتل *qatl* (killing) to render *murder* in Arabic. This is an example of the use of a more general word.
3. A specific translation strategy stipulates forth the deletion of certain elements of the SL word which are not of primary importance to translation. The translation of *bacon* where reference to pig meat is avoided in TL (Arabic) is an example of this strategy.

4. Accuracy vs. naturalness: The tension between accuracy and naturalness has always affected translation processes. We believe that naturalness takes precedence over accuracy given that the ultimate aim is to deliver a translation which sounds natural. However, translators should not neglect important aspects of the meaning of the ST.
5. Transliteration/borrowing/explanation: If the ST unit does not have a direct TT unit, the ST unit can be transliterated and explained into Arabic. An example of this is the translation of *commonwealth*.
6. Paraphrase is another practical method when no equivalent is found in Arabic. *Outsourcing* has not equivalent term in Arabic. Yet it can be paraphrased and the meaning of which can be made clear to TL readers.
7. Use of a more general word. In rendering synonymous items which translators may find confusing in Arabic, a word of a more general sense can be used.
8. Use of monolingual dictionaries of synonyms. Such types of dictionaries are not common in Arabic of which we mention قاموس المترادفات والمتجانسات qamous al-mutradifat wa al-mutjanisat. Examples of dictionaries of synonyms in English are varied of which we mention *Webster's New Dictionary of Synonyms* (1984). *The American Heritage Dictionary of the English Language* is also a very useful resource to those interested in the field of synonym. Another useful dictionary is *Oxford Learners Thesaurus: A Dictionary of Synonyms*.
9. Translators should be consistent in their translations.
10. Translators should also account for the components of the meaning of the ST unit.

11. Translators should pay close attention to the context in which certain words are mentioned. Sometimes the meaning can change according to context.
12. Translators should standardize the translation of words having similar meaning (as in synonyms).
13. There is no one translation theory which can accommodate all text types. Hence, translators are free to adopt any theory which they deem suitable for rendering the literary texts to be translated. Care should be taken to account for the components of the meaning of ST words.
14. Any work of literature represents the author's views and thought. This entails that the words used in a given text are carefully chosen to reflect certain connotations or nuances of meaning. Therefore, such aspects should be considered in the translation process.
15. Translators should be aware of the cultural background of the author and how such background is reflected in the author's literary works. When referring to specific concepts the interpretations of which vary according to the cultural backgrounds, translators need to explore the connotations of such concepts in the source text settings. An example from our analysis is the cultural significance attributed to the concept of *fate*. None of the translators accounted for the three goddesses in the Greek or Roman mythologies.

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<sup>1</sup> Al-Zawi, Amin (2009) "What Arabs Translate? And How? Improvisation, Piracy and Chaos." *Al-Shurookonline*. 22.04.2009. Retrieved from <http://montada.echoroukonline.com/archive/index.php/t-78230.html> on 23.11.2013. [Arabic]

<sup>2</sup> Rosenthal (1975:17 in Baker 2001: 320-1)

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