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Sayyab Translation Studies Series (STSS)

The aim of **Sayyab Translation Studies Series (STSS)** is to present a series of books on central issues of intercultural communication through translation and/or interpreting. Based on input from various linguistic and cultural contexts, each book in the series offers a comprehensive study of topics pertinent to the work of translators and interpreters as intercultural communicators/agents. The books in the series are intended for researchers, practitioners and students of translation studies, language and intercultural studies.

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Beyond Denotation in Arabic- English Translation

Edited by

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Preface

Said Faiq

This book is theoretically practical and practically theoretical. It seeks to establish a dialogue between the various theories of language use beyond denotation and applications that relate theory to practice with reference to translation. The book will surely be enjoyed by those looking for theories and their relevance to Arabic/English translation—theories that can also be applied to other languages—and by those looking for practical testing of such theories.

In translation, denotation is not that problematic, connotation is. A basic definition of language is that it is no more than a good grammar book and a good monolingual dictionary. But this is not the story of communication through language. Such communication is established through the combination of use and user. The differences between ‘go away’ and ‘piss off’, for example, cannot be adequately processed by relying on the good grammar book and the good dictionary, but rather by exploring the beyond denotation realms of language use, which is animated by user-intentionality. When the beyond denotation is invoked, users flout the norms and conventions that exist in their language, but do so through the manipulation of its components —lexis and grammar.

The use of metaphor, for example, as Allen Clark & Allison Burkette write (Introduction, in this volume), “... ‘breaks the rules’ of classification, allowing us to classify together things and ideas from different categories, different domains.” It is this ‘allowing us’ to do things with words—not immediately attributed to the ‘good grammar book nor the good dictionary’— that poses linguistic, cultural and ethical dilemmas for translators.

So, as the title states, this book explores issues of language use beyond denotation, such as idiomaticity, metaphor, collocation, simile, irony, apposition, euphemism, loanwords, and discursal meanings of verbs that all require special attention by the translator to produce *appropriate* translations between Arabic and English. Given that translation is intercultural communication par excellence, this book connects theory and practice for the translation of the beyond denotation strata of language.

Introduction

Allen Clark & Allison Burkette

In his writings on language, Benjamin Lee Whorf comments that speakers of different languages are directed by their grammars and lexes to make different observations and evaluations of reality. Nature (reality) does not come in prepackaged bits; as perceivers and users of language, we impose names and labels, such as “hill” or “horizon,” onto segments of our perceptions. One of the primary jobs of language, then, is to classify what is perceived. Whorf writes:

We are inclined to think of language simply as a technique of expression, and not to realize that language first of all is a classification and arrangement of the stream of sensory experience which results in a certain world-order, a certain segment of the world that is easily expressible by the type of symbolic means that language employs. (1998: 55)

Using symbols, the names and labels available to us, we break up the world we see into discrete, manageable pieces. Whorf further explains:

We cut up and organize the spread and flow of events as we do largely because, through our mother tongue, we are parties to an agreement to do so, not because nature itself is segmented in exactly that way for all to see. Languages differ not only in how they build their sentences, but in how they break down nature to secure the elements to put into those sentences. (1998: 240)

Thus language classifies. Language imposes structure onto our raw experience, providing speakers with the categories into which reality can be placed. It is this system of classification that Whorf believed to be the basis of culture itself.

In some ways, metaphor ‘breaks the rules’ of classification, allowing us to classify together things and ideas from different categories, different domains—beyond denotation. In terms of literary metaphor, Aristotle comments in his *Poetics* that the mastery of metaphor “consists in giving the thing a name that belongs to something else” (Section 3, Part I). Aristotle goes on to comment that the use of metaphor is a “sign of genius, since a good metaphor implies an eye for resemblances” (Section 3, Part XXII). Highlighting sameness among differences is the task of metaphor, often undertaken to enhance the understanding of a difficult or abstract concept or idea.

In addition to enhancing literary understanding, metaphor also allows us to understand the complex or abstract concepts that are part of our daily lives through these non-literal relationships. In fact, according to George Lakoff & Mark Johnson’s *Metaphors We Live By*, much, if not most, of human cognition and understanding is metaphorical in nature. For example, the word ‘metaphor’ itself is a metaphor, from the Greek root φέρειν (‘to bear, to carry’). Meaning—as that which is borne—is given a physical attribute; it can be carried, transferred from one place (word) to another in the manner of a physical object.

Chapter 1

Invasion and evasion in translating idiomatic expressions

Hasan Ghazala

Introduction:

One of the most intricate topics in the field of translation is idioms. Although the difficulty of translating idioms is underlined by translators, it has been underlined in translation studies, especially from English into Arabic. Apart from references here and there in passing by few writers on translation (Baker, 1992: ch.3; and Ghazala, 1995: ch.2), the literature on the subject has been as yet confined to lexicology and applied linguistics (Carter, 1987; Cowie, 1981; Richards, 1970), and yet to be attended to wholeheartedly in mainstream translation studies. The concentration has been rather on the translation of metaphor and metaphorical language, particularly literary language. But idioms have yet to receive their due attention.

The aim of this chapter is to investigate the main problems and difficulties of translating idiomatic language between English and Arabic: to what extent is idiomaticity retained, wasted, dissuaded, distorted or aborted, and why; and what solutions and procedures can be suggested to keep loss to a minimum. The translators' task here ranges from evasion to invasion in their attempts to transfer the idiomaticity of the source language (SL) into the target language (TL) to achieve equivalent sense, implications, connotations, cultural aspects and effects.

Overview:

The dictionary definition of an idiom is

- “[A] phrase, construction or expression that is recognized as a unit in the usage of a given language and either differs from the usual syntactic patterns or has a meaning that differs from the literal meaning of its parts taken together” (*Webster’s New World Dictionary*, 1991: 670).
- “[A] group of words whose meanings cannot be predicted from the meanings of the constituent words” (*Collins English Dictionary*, 1979: 760).
- “[M]etaphorical rather than literal ... also more or less invariable and fixed in form or order” (*Longman Dictionary of English Idioms*, 1977: viii).
- “[T]he sense of the whole cannot be arrived at from a prior understanding of the parts” (*Oxford Dictionary of Current Idiomatic English*, 1983: x).
- “[To] understand every individual word in a text and still fail to grasp what the text is all about” (*A Dictionary of American Idioms*, iv).

Five points are common among these definitions:

1. Idioms are metaphorical and cannot be understood directly.
2. They should not be taken literally; in the sense that their meanings are not the outcome of the individual meanings of their constituent words taken collectively.
3. Their syntactic form is usually fixed and cannot be changed or described as ungrammatical. Moreover, no word can be added, deleted or replaced (Baker, 1992).
4. Their meanings are also invariable.
5. Not clearly included in the definitions given above, idioms are mainly cultural and informal.

Thus, idioms are special, metaphorical, fixed phrases whose meanings and forms are not negotiable. Their most special and essential component is idiomaticity, namely, their metaphorical aspect. The appropriateness and effectiveness of a translation may depend on whether idiomaticity is retained or distorted.

Types of Idioms

Idioms are of different types and are classified in a number of ways. In the *Oxford Dictionary of Current Idiomatic English*, for example, types of idioms are based on a certain understanding of idiomaticity:

A view of idiomaticity which does full justice to the rich diversity of word combinations in English must recognize that the meaning of a combination may be related to those of its components in a variety of ways, and must take account also of the possibility of internal variation, or substitution of part for part.

Accordingly, idioms are categorized into four main types:

1. **Pure idioms:** Full, perfect idioms that are established through constant re-use, then undergo figurative extension and finally petrify (aptly used of various types of meaning-development) or congeal (no longer undergo change/become fixed and well-established in language), e.g., 'kick the bucket'.
2. **Figurative idioms:** These idioms hardly accept variation and pronoun substitution. They are purely figurative idioms that their literal meanings do not coincide with their figurative ones in normal, everyday use of language. In this sense, this type is not dissimilar from the previous one, e.g., 'burn one's boat'.
3. **Restricted collocations:** These are also labelled semi-idioms. They are usually two-word-units where one has a figurative sense while the other is used in its denotative sense, e.g., 'jog one's memory' (where 'jog' is figurative, whereas 'memory' is not).

4. **Open collocations:** These are more of specific, normal and flexible combinations of words, Adj.-N, V-N; N-N, (Newmark, 1988; Ghazala, 1993, 1995, 2001; Cowie, 1981; Carter, 1987; Baker, 1992; Benson & Benson, 1986; Hill & Lewis, 1997), than fixed idioms of invariable form and sense, e.g., 'fill the sink'.

Longman's Dictionary of English Idioms lists twelve types of idioms:

1. **Traditional idioms:** These are the well-known, most popular idioms that are almost full sentences, missing only a subject, e.g., 'spill the beans'.
2. **Idioms in which actions stand for emotions or feelings:** Cultural idioms of actions in appearance, but emotions or feelings by cultural implication; e.g., 'throw up one's arms/hands'(culturally, the action here is a sign of annoyance, not of happiness).
3. **Pairs of words:** Idioms which are two words each joined by and/or and many of which cannot be reversed, e.g., 'cats and dogs'; 'spick and span', 'hammer and tongs'.
4. **Allusions:** Words or phrases of special cultural significance and reference, e.g., 'Westminster'(the British Parliament and Government); 'catch 22'.

Practicals and Discussion:

a) Practical:

Exercise (1)

Many English idiomatic expressions do not have one-to-one equivalent in Arabic. The following example is translated into two possible Arabic versions, one is formal, non-idiomatic, non-effective, but gives sense only; another is colloquial, but perfectly effective and idiomatic. Which one is more acceptable than the other and why?

I'll eat my hat (if you do so and so):

1. "سوف أفعل/أعطيك ما تريد لو فعلت كذا وكذا"

2. "أقطع يدي/ذراعي ..."

Chapter 2

Translation of Metaphor: Notions and Pedagogical Implications

Abdul-Sahib Mehdi Ali

1. Introduction

Metaphor, the figure of speech in which a comparison is made between two seemingly unrelated subjects, is a distinctive feature of human communication. It has been described as the omnipresent principle of language (Richards 1936: 92); “our speech is so riddled with metaphors that we can hardly say a sentence without one” (Matthews 1979: 31). Metaphors are widespread in all social activities and at all levels of formality; in addition to literature, where they find the richest soil, they also abound in the languages of journalism, politics, law, philosophy, advertisements, and even science and technology. Furthermore, their presence is not confined to the domain of language but also extends to that of thought and action; “our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (Lakoff and Johnson 1980: 3). Much has also been said about the particularly important role metaphors play (with other figures of speech) in making our speech more meaningful and more specific, in producing images, in extending the significance of what we say, and in making the abstract concrete and vice versa (in addition to the foregoing sources, see, for instance, Kreuzer 1955; Nowottny 1962; Hawkes 1972; Gray 1992). Rather than being mere ornaments of discourse, figures of speech in general, and metaphors in particular, are thus looked at as essential tools of expression that are bound to be utilized whenever we have strong feelings to express.

Metaphor has also been widely discussed in the literature on translation; the issue, however, has proved challenging. Research into the cross-linguistic and cross-cultural dimensions of metaphor has shown that the source language (SL) image cannot always be retained in the target language (TL). Recognizing this problem, Dagut (1976) makes the following remarks:

Since a metaphor in the SL is, by definition, a new piece of performance, a semantic novelty, it can clearly have no existing ‘equivalence’ in the TL: what is unique can have no counterpart. Here the translator’s bilingual competence [. . .] is of help to him only in the negative sense of telling him that any equivalence cannot be ‘found’ but will have to be created. (Dagut 1976, quoted in Bassnett-McGuire 1980: 24).

In an attempt on their part to provide alternative solutions to this problem, some translation theorists and teachers (e.g., Newmark 1980; Larson 1984; Croft 1988; Ghazaala 1995) have proposed a number of translation procedures to translate metaphors from one language into another. These procedures include: (1) retaining the same SL metaphorical image in the TL, (2) replacing the SL metaphorical image with a TL simile while keeping the image, (3) replacing the SL metaphorical image with another established TL one, (4) retaining the same metaphorical image plus sense, (5) converting metaphor to sense, and (6) omitting the metaphor (when it occurs in an anonymous text).

Criticizing the above view, Maalej (www) rightfully argues that “the scheme does not say anything about how the choice from among the aforementioned procedures is made”, and that “the translation of metaphor cannot be ‘decided by a set of abstract rules, but must depend on the structure and function of the particular metaphor within the context concerned” (Snell-Hornby 1988-1995: 58). The foregoing view could also be criticized for overlooking some significant characteristics of metaphor that are not available in the types of rendition suggested to substitute it, including simile; such substitution will, consequently, often result in some kind of translation loss.

An investigation of the treatment of metaphor in English-Arabic translated works would reveal some misconceptions about the notion of similarity or comparison underlying metaphorical expressions, and what constitutes the primary function of metaphor: whether it is always used for practical description and understanding, or for purely aesthetic purposes. Another observation relates to the tendency among student translators (and, at times, even practicing translators) to apply one of the aforementioned translation procedures (e.g., the literal translation of the so-called ‘dead metaphors’, or the conversion of an SL metaphor into a TL simile) rather mechanically, often resulting in renditions that either sound unnatural and foreign, or fail to produce a rhetorical effect equivalent to that of the SL expression. In this chapter an attempt is made to bring into focus the foregoing misconceptions and observations about metaphor and to consider them from the point of view of translation with an eye towards illustrating the pros and cons of the translation procedures adopted.

The instances of figurative expressions cited here are for the most part drawn from literary works that form part of the material the writer has been using in his teaching of the ‘Translation of Literary Texts’ to senior Arab university students. It is felt that the translation of literary works is one type of translation where (serious) translators try their best to be as artistic, creative, and skillful as possible, and where methodological positions are generally more discernible than elsewhere.

Chapter 3

The Validity of Componential Analysis in Translating Metaphor

Maha Tahir Eesa

1. Introduction

Componential Analysis is a means by which an accurate account of sense relations, that hold among lexemes, can be given. This technique is met with contentions by some, but on the whole, an attempt is made here to prove that it is a valid and substantiated technique. As Componential Analysis accounts for sense relations, it is of greater use to studies based on such relations, and, therefore, has different uses for different purposes.

The technique of componential analysis is utilized in this paper as a means to interpret metaphors of universal nature and render them among languages, in particular those which are culturally distant, such as Arabic and English. Such an interpretation will definitely make the task of the translator easier.

2. Componential Analysis: Controversies and Validity

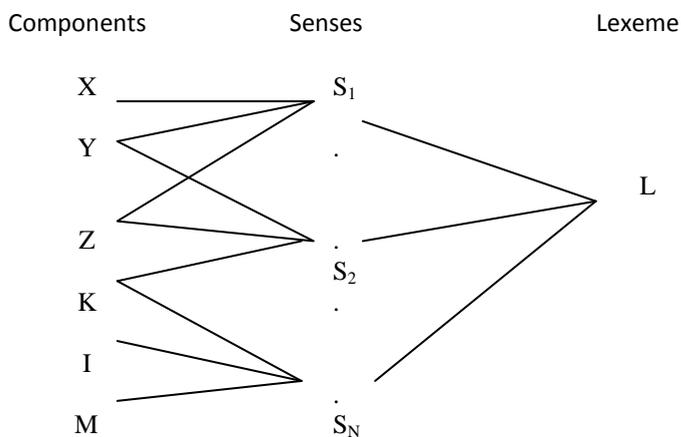
Componential Analysis is a way of formalizing and stating precisely the sense-relations that hold among words (lexemes). It involves analyzing the sense of the word into its components; therefore, an alternative term for componential analysis (henceforth CA) could be "lexical decomposition" (Lyons, 1981: 76). It is a process of breaking down the sense of the word into its semantic features (Leech, 1981: 89). By this process words can be defined componentially in terms of formulae. These componential definitions reduce the word's meaning into its ultimate contrastive elements. The dimensions of meanings are given a plus-minus (+, -) labeling system so that marked features carry (+) and unmarked features carry (-) (ibid: 90). These features are called semantic components: they refer to the theoretical constructs which characterize the vocabulary of a language (Lehrer, 1974: 46).

Two kinds of components are postulated in Katz and Fodor's early work: semantic markers and distinguishers that are enclosed in parentheses and square brackets respectively as in the following example (ibid: 49).

Bachelor : (HUMAN) (MALE) (ADULT) [who has never married]

CA, for Palmer (1976), offers a theoretical framework for handling all the semantic relationships of anatomy, synonymy, hyponymy, homonymy and polysemy; and allows us to define words in terms of a few components. It produces a level of semantic organization between the components themselves and the lexical item.

This level is represented by semantic feature complex (that stands for sense). Each complex specifies one of the senses of a lexeme as shown in this diagram (drawn by James, 1986: 91) wherein the componential features specify the senses of a lexeme:



2.1. Controversies

As a theory of word-meaning, CA is controversial. For theoretical reasons, CA is undermined if one looks carefully at particular analyses. The problem lies in how to decide on the senses that are basic for selecting “putative atomic universal components” (Lyons, 1981: 82). There is no reason to think that “what is basic in the sense of being maximally general is also basic in the day-to-day thinking of most users of a language” (ibid.). Moreover, if we select components that can be identified in the largest number of lexemes, then we may have particular lexemes that are analyzed less systematically and less economically than lexemes analyzed in their own terms (ibid.). Some controversies of CA as a theory are presented by Leech (1981) in which he refers to some of those who criticize it trying to defend his position (see pp.117-9 for details).

Another argument raised against CA is by Nida. Referring to some limitations in the technique of CA, he states that this analysis “tends to define more what a term does not mean than what it does mean” (1964: 87) because the features or components represent ways to separate territories of meaning from one another and not means by which any of these territories fill such areas with meaning. Yet, one could take issue with Nida’s position in this case being that separating territories of meaning is a step toward defining meaning itself.

Though the arguments previously mentioned show that CA is not void of problems, still the validity of this technique can be detected.

Chapter 4

Translation of Colour Metaphor: A Collocational and Idiomatic Perspective

Ramadhan M. Sadkhan

1. Introduction

Only Man has the ability to perceive or distinguish colours and uses this ability in very creative ways to meet his needs, linguistic or otherwise. Animals, on the other hand, do not share Man's ability to see colours. Take bulls, for instance—bullfighters are said to use a red rag to enrage bulls, hence the idiom: "like a red rag to a bull", but the translation of such an idiom is difficult to retain in another language. Thus, the present chapter tries to investigate the translatability of colour term metaphor from English into Arabic through highlighting the status of colour terms whether being a matter of collocation, idiomaticity, or both. This will have its bearing on the predictability and/or unpredictability of translating such terms, both from the collocational and idiomatic point of view, depending on such parameters as colour expression or symbolism, SL culture, partial idiomaticity, and, as a last resort, the search for the appropriate options, transliteration is among them, for some opaque colour idioms. In addition, the relatedness of colours with other disciplines (like art, psychology, physiology, anthropology, and physics) is touched upon to bring to the fore the domains language may avail in deriving the meanings of colour collocations and/or idioms. Colours included in this study are only those singled out by Berlin and Kay (1969).

"Colour is life, for a world without colours appears to us as dead" (Itten, 1961: 13). That is, the universe is coloured and not shaded. Man came to know colour the time he knew himself, because colour exists anywhere in which Man exists. It can be found in parts of the day (e.g., sunshine and sunset), in clouds, in flowers and roses, in seas, and in language. Man and colour are so intertwined that the latter was made use of in different aspects of life. Physicists, for instance, discovered germs by dint of colour changes in eye, skin, etc., and they knew the spread of planets and their distance from Earth dependent on their luminosity and brightness index. Moreover, designers try to choose colours that promote feelings of tranquility. Advertisers, too, aspire to use such colours that affect people's feelings, noting that many productions can only be exported after studying the colours those people reported to prefer. In psychology, specialists could furnish studies for schools, hospitals, kindergartens, sanatoriums, and clubs. To be acquainted with how psychologists approach the issue of colours, see, for example, Hilgard et al. (1971: 117 - 22). For physiologists, colour is important in checking sight, establishing driving test skills, and conducting studies for pilots and drivers in

general. In architecture, it is the colour that induces architects to pick, for example, red (baked) bricks, green glass, or white marble, etc., (Haider, 1984: 194 - 5). Needless to say that colour is extensively manipulated by all artists.

Accordingly, colours are not used haphazardly but, rather, symbolically depending on the impressions or feelings each colour may arouse in souls. Though colour symbolism is looked upon differently by different cultures and peoples, human beings seem to have oneness in experiencing colour expressions, with relative differences among mankind. This relativity accounts for the fact that "each individual sees, feels, and evaluates colour in a very personal way". (Itten, 1961: 13).

To use colour symbolically or literally is linked to one's language. As such, colours are terms expressing concepts to communicate certain messages. So, a language of two colour terms with it appears to have less access than that of, say, four or five colour terms with it in conveying and hence meeting different purposes. This fact may be attributed to the differences among languages in terms of colours. That is, a metaphor using a green term, for example in on language maybe rendered as red or some other colour in another. For example, "the English word BLUE has no equivalent in Russian and there is no equivalent to BROWN in French" Fillenbaum and Rapoport (1971: 41, emphasis in the original) or because of cultural implications determining colour expressions. The latter case is manifest in colour collocations and/or idioms so which languages resort using the same colour terms (e.g., "white lie" in English has its equivalent "كذبة بيضاء" in Arabic). This phenomenon can also be seen in different colour terms such as "blue" in "blue murder" becomes "أحمر" (red) in "موت أحمر" - literally "red death" in Arabic. So, "the colour systems of languages appear to differ [. . .] in spite of the apparently 'natural' system of the rainbow" (Palmer, 1976: 22).

Linguistically speaking, colours pose difficulties even for native speakers. This may be due to the binary role assumed by colours in language as is proposed in this study: they may occur as collocations and as idioms, or opaque idioms—with the former being largely predictable, the latter unpredictable. This being the case, to render such colour collocations and idioms from one language into another requires an awareness, on the part of the translator, of the main messages implied in those colour terms. So, the translation of "black and white thinker" must be different from that of "black and white television"; "black horse" is different from "black sheep"; "blue moon" differs from "blue film; "grey area" is different from "grey market". Such is the case when other examples of colour terms are translated into Arabic in that they lose their "colourness", so to speak. Just compare the SL colour metaphors with their Arabic TL equivalents: "black and white thinker" مفكر متمم; "black sheep" عار العائلة; "blue moon" بعيد جداً; "blue film" فلم إباحي. In the above examples, the colour term metaphors are rendered into non-

5. Practicals and Discussion:

a. Practicals

Exercise (1): Attempt a suitable translation for the following, taking into account the four parameters of translating colour terms:

1. It is a **black-letter day**.
2. The country will witness a **green revolution**.
3. He is a **yellow-livered person**.
4. These books are nothing but **white elephants**.

Hints for discussion:

- In translating (1), it is advisable to avail from the colour expression(s) of “black”.
- In (2), you can resort to what is called “partial idiomaticity” wherein you may literally translate one part of the colour term, and then manipulate a translation, for the other part, that goes with the whole sense of the term “green revolution”.
- In (3), the SL culture helps in rendering the term “yellow-livered” thanks to the popular common beliefs associated with both “yellow” and “liver”.
- In (4), the translated colour term is too opaque to be easily translated. It belongs to those colour terms whose meaning, and consequently translation, is beyond prediction.

Exercise (2): Judge whether the following renderings make sense or not, stating your reasons:

1. The witness drew a red herring across the trial.

قدّم الشاهد سمكة رنكة حمراء في المحاكمة.

2. He was obsessed by the green-eyed monster.

كان مأخوذاً بالوحش الأخضر العينين.

Hints for assessments:

To assess the aforementioned renderings, you may be guided by following questions:

1. Do those renderings make full use of colour symbolism or expression, partial idiomaticity, and an SL culture?
2. Does the literal rendering make sense? If not, give your justification.

b. Discussion

Exercise (1)

Translating the colour term metaphors used in the first four examples requires banking both on the collocational and / or idiomatic nature of those terms and on the parameters touched upon throughout this chapter.

In example (1), one can deduce the proper meanings by considering the expressions the colour “black” refers to like “dismalness, horribleness,... etc. In example (2), the translator should follow two steps: (a) exploit the partially-transparent colour term of “green revolution” in which “revolution” means “revolution”, and (b) try to attach a semantically equivalent term for ‘green’ by reviewing those expressions that are in compatible with the whole term “green revolution”. In example (3), “yellow-livered” can properly be translated when one is aware of the overtones of the colour “yellow” in the SL traditions and beliefs, especially in being connected to “liver”. In example (4), the process of translation seems less accessible due to the complete opaqueness that the “white elephant” represents. In such an example, the translator should think, in general, of the implications of “white elephant being “an honourable but onerous gift of the kings of Siam to a courtier they wished to ruin” (Schwarz et al, 1989: 458), and then furnish non-colour equivalent in rendering this less obedient term.

Keeping all the above premises in mind, one may come up with the following translations:

1. It is a **black-letter day**. انه يوم مشؤوم
2. The country will witness a **green revolution**. سيشهد البلد ثورة زراعية.
3. He is a **yellow-livered person**. هو شخص جبان
4. These books are nothing but **white elephants**. هذه الكتب بلا فائدة تذكر

Chapter 5

Translating Collocations between English and Arabic: Establishment of Collocational Equivalence

Ali R. Al-Hassnawi

0. Introductory remarks:

Collocation is the concept of word co-occurrence, where certain words appear predictably next to each other. Following those examples set out by Carter (1998: 60), two basic types of collocation are presented here. The first is what he calls 'lexical collocation' whereby two lexical items—i.e., nouns, adjectives, verbs or adverbs—co-occur with each other: (e.g., *strict* rules, rather than *rigid*; or 'he *pricked* his finger', rather than *pierced* or *punctured*). The second type refers to the co-occurrence of nouns, verbs or adjectives with prepositions or certain features of grammar—an example of which could be: the comparative form of an adjective co-occurring with the word 'than', or the verb 'deal' co-occurring with the preposition 'with'. This is known as *colligation* or grammatical collocation, which falls outside the scope of this paper. Farghal and Shakir (1992:233) define collocations as "a key component in the lexicon of natural language".

According to Newmark (1982: 114), the domain of the study of collocation lies in identifying the collocational range of lexical items. For the purpose of this paper, the term '*collocation*' is taken to mean restrictively the predictable semantic and logical tendency of a lexical item to co-occur with other lexical items in a given context. Such a type of collocation is considered as collocation proper or '*restricted collocation*' since it satisfies the condition of predictability which is crucial to the collocational patterning of lexical items. It is worth stating here that the tendency of lexical items to collocate with each other is determined by two types of lexical rules: strict sub-categorization rules and selectional restriction rules. The differences between these rules can be stated as follows: 1) in comparison with the first type, the second type of these rules is less universal; 2), while strict sub-categorization rules are purely semantic in nature, selectional restrictions are both semantic and pragmatic; 3) the former are highly predictable and rule-governed whereas the latter are fairly not; and 4) the violation of the former type results into ungrammatical structures whereas the violation of the latter may end up with metaphorical expressions with the truth value conditions flouted in unusual or stylistic expressions (Chomsky, 1965:77; McCawley, 1968:135).

As a universal linguistic phenomenon, this lexical combination just sounds 'right' to native speakers of a particular language, while other combinations simply seem unnatural and hence impermissible. Consider the following English examples:

'a fast train'	not	'a quick train'
'fast food'	not	'quick food'
'a quick shower'	not	a fast shower
'a quick meal'	not	'a fast meal'

Unfortunately, the decision on which some combinations are admitted as possible combinations while others are not is largely arbitrary and not norm-referenced. This arbitrariness is one of the basic properties of these lexical combinations known as collocations. The following section is set to discuss these properties.

1. Properties of Collocations:

As hinted above, one basic characteristic property of collocations is that they are typically characterized as arbitrary in terms of their co-occurrence. The notion of **arbitrariness** captures the fact that substituting a synonym for one of the words in a collocational word pair may result in an infelicitous lexical combination. Thus, for example, a phrase such as *make an effort* is acceptable, but *make an exertion* is not; similarly, *a running commentary*, *commit treason*, *warm greetings* are all true collocations, while *a running discussion*, *commit treachery*, and *hot greetings* are not acceptable lexical combinations.

Another fact to remember about these combinations is that they are language, dialect and register specific. What might be considered as a proper collocational pattern in one language may turn into an unacceptable lexical combination if rendered literally in another language. The English collocation 'a heavy smoker', for example, would result into an unacceptable expression if translated literally in Arabic as *مدخنٌ ثقيل* simply because the adjective *ثقيل* does not collocate with the noun *مدخنٌ*. Similar English collocations with the adjective 'heavy' would be rejected if rendered literally in Arabic. Consider the following examples:

English	Literal Translation	Acceptable translation
Heavy rain	مطرٌ ثقيل	مطرٌ غزير
Heavy meal	وجبةٌ ثقيلة	وجبةٌ دسيمة
Heavy fog	ضبابٌ ثقيل	ضبابٌ كثيف
Heavy seas	بحارٌ ثقيلة	بحارٌ هائجة

Once again, this adds to the complexity and difficulty of translating collocations from one language to another.

As for register and dialect dependency, the English noun *file*, for example, collocates with

Chapter 6

A Decoding-Encoding Approach to Translating Simile English > Arabic

Ali Al-Manna'

Introduction

Generally speaking, figurative language involves “a deviation from what speakers of a language apprehend as the ordinary, or standard significance or sequence of words, in order to achieve some special meaning or effect” (Abrams, 1988: 63). Figurative language is utilized by users in all text types and genres. However, it is considered “one of the features that gives literature its distinctiveness” (Teilanyo, 2007: 310). Figurative language is often divided into two main types: “tropes” and “schemes” (Leech, 1969; Abrams, *ibid*; Cotbert, 1971). Schemes (from the Greek word '*schēma*', which means form or shape) are figurative expressions in which there is a deviation from the ordinary or expected pattern of words, such as ellipsis, parallelism, apposition, alliteration, anastrophe, assonance, asyndeton, chiasmus, enallage, anadiplosis, zeugma, hyperbaton, etc. Tropes (from the Greek *tropein*, to turn), refer to a figurative language, which involves a deviation from its basic, straightforward meaning, such as metaphor, irony, metonymy, neologism, onomatopoeia, paradox, personification, simile, zoomorphism, litotes, euphemism, etc. (Cotbert, *ibid*).

In this chapter, the focus is on one type of tropes, namely simile. Simile is defined as a figurative expression used to describe something by comparing it with something else “in an imaginary or descriptive way” (Abdul-Raof, 2001: 149). It is a very touchy topic in relation to translation since its surface meaning and underlying meaning are not always identical, and thus it is not an easy task to pinpoint the author's intention. Although simile occurs frequently in most types of discourse, it is less investigated than other types of figurative language, such as metaphor or allegory. In this chapter an attempt is made to examine the intricate nature of simile: Definition, types, functions and its handling in relation to translation. The aim here is to develop an approach to translate figurative language, particularly simile. The decoding-encoding approach proposed in this chapter is adapted from Eugene Nida's three-stage system of translation.

The rest of the chapter is divided into sections in which simile in both languages Arabic and English is contrasted; the proposed approach along with a list of available local strategies is introduced; the proposed approach and the local strategies are attested to pinpoint their validity; the proposed approach is further attested in the form of questions; and finally a suggested discussion for questions is provided.

Overview

Simile in English

Simile is a figurative expression used to describe something by comparing it with something else, using comparison markers, such as 'like', 'as', etc. It has a quadripartite structure, consisting of, to use Fromilhague's (1995) terms (cited in Patrizia, 2007: 3):

- 1- **topic**, the entity which is described by the simile,
- 2- **vehicle**, the entity to which the topic is compared,
- 3- **similarity feature(s)**, the properties shared by topic and vehicle,
- 4- **comparison marker**, the article used to draw a comparison between the topic and vehicle.

So, in an idiomatic simile like 'he is as brave as a lion', the topic is 'he', the vehicle is 'lion', the similarity feature is that they are both 'brave' and the comparison marker is 'as...as'. Such structural features will definitely help us identify the similes easily; however, it is not always the case. Simile is not used just to decorate texts with rhetorical language or to show eloquence; it performs a great number of functions inside texts. At the forefront, comes the function to communicate "precisely and efficiently". Second, it is used to clarify the point in question, although it is not always easy to interpret similes since some of them are culturally bound. Third, simile could be used in textbooks as a pedagogic tool to "teach the abstract or unfamiliar concept by employing concepts known to students" (Patrizia, 2007: 5).

Simile could be classified into three types: Conventional, encyclopaedic and compressed. Each type is examined *vis-à-vis* translation and the proposed decoding-encoding approach.

Conventional simile, or sometimes labelled idiomatic simile, it is a type of simile, in which the vehicle is an entity, representing conventionally certain characteristics to native speakers, and is fixed in two common syntactic structures in English:

- 1) topic + Verb to be + as + comparison feature (Adjective) + vehicle (Noun (Phrase)), as in:

as busy as a bee.
as easy as pie.
as rich as Croesus.
as white as a sheet (or snow)
as tough as a stone.
as dull as a mule.
as clear as water (or the sky)
as cold as ice
as hard as nail

Exercise (2): In no more than 500 words, assess the translation of the following example quoted from Shakespeare's *Hamlet* and translated by Mutran:

For like the hectic in my blood he rages
And thou must cure me

فإن دمِّي لا تهدأ نارُهُ إلا بسفك دمّه

lit.: My blood's fire will not die down unless his blood is shed.

(both ST and TT cited in Zaki, 1978: 250)

Hints for assessments:

You may want to organize your assessment in the following order:

- 1- Did Mutran succeed in identifying the four elements of the ST simile?
- 2- Which local strategy did Mutran adopt?
- 3- Was Mutran able to pinpoint the underlying meaning?
- 4- Are there any salient stylistic features employed by the ST author? If so, was Mutran able to retain them in his translation?
- 5- State which local strategy you will opt for and why if you are asked to translate the same text?

Discussion

Exercise (1)

Can we, as translators, opt to change the comparison feature(s) as a local strategy in rendering the ST simile?

Example 1- *His words are as sharp as a sword.*

Prior to embarking on rendering it, let us start with analyzing its two levels of meaning and its quadripartite elements respectively.

The surface meaning is 'his words are as sharp as a sword'.

The deep meaning is that 'his words are sharp'.

The topic is 'his word', the vehicle is 'sword', the comparison marker is 'as' and the comparison feature, or the ground, is that both are 'sharp'.

So, in translating a simile, the deep meaning should be transferred – it does not matter, as stated above, whether you change the vehicle, the comparison marker, or replace the simile with a metaphor, etc. By changing the comparison feature in the above example, one could have translations like:

كلماته تلمع كالسيف (His words shine like a sword)

كلماته بيضاء كالسيف (His words are as white as a sword)

Although we maintain the topic and the vehicle in the above translations, we yield different meanings by using the same vehicle or a different vehicle. Changing the main point in translation will definitely affect the writer's intention and alter the text-type focus.

Example 2- *With all his crimes broad blown, as flush as May*

In this example, Shakespeare tries to compare crimes of Hamlet's father with May in terms of flushness. So, the deep meaning is that 'crimes of Hamlet's father are flush like May (or a flower, or whatever flushes)'. The translator, Jabra, however, unjustifiably changes Shakespeare's intention and, thus, shifts the text-type focus, by changing the comparison feature from 'flush' to 'reddish'. Below is Jabra's rendering:

وخطاياہ مفتحة الأکمام کلها محمرة كخدد آيار.

Lit. And his sins all are sleeve-undone, as reddish as May's cheek.

For no obvious reason, Jabra changes the comparison features, although he has more than a route to choose from. As stated above, simile could be translated into a metaphor as the differences between them lie in using the comparison marker. The writer's intention and text-type focus will remain intact, since there is a sort of implied likening as in the following translation:

وکل جرائمه متفتحة تفتح ورود شهر آيار.

Chapter 7

Irony: a multi-disciplinary approach to the translation of a literary concept

Raymond Chakhachiro

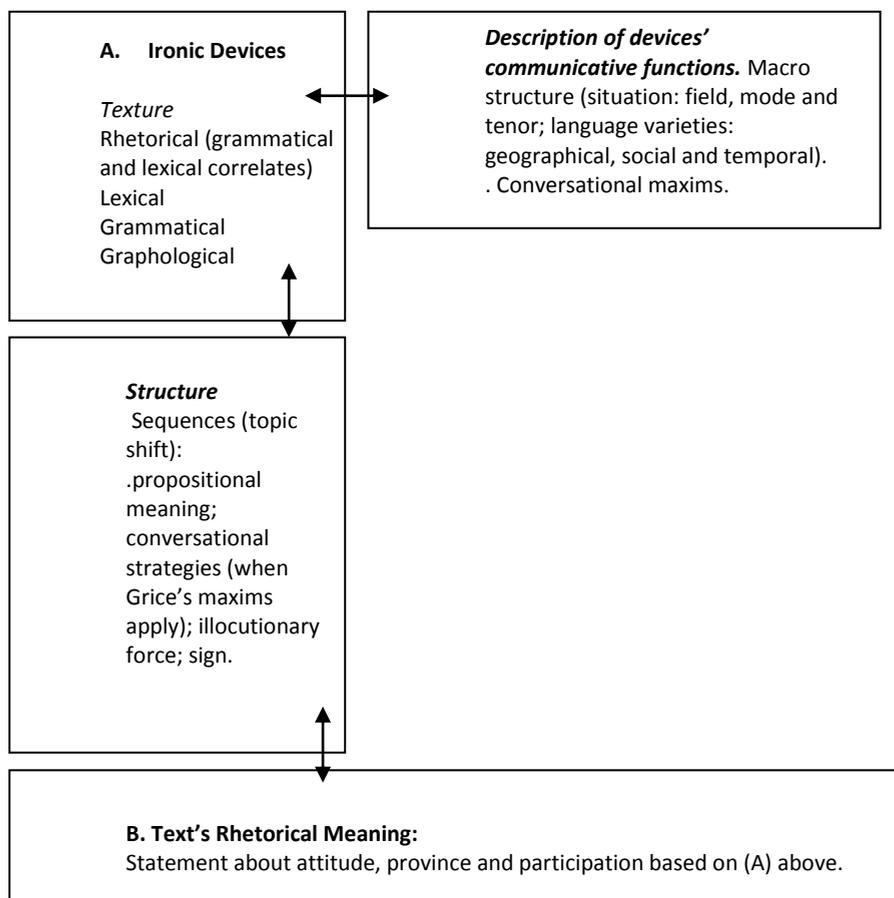
Introduction

Irony, employed historically in prose, poetry and conversation in Arabic and English, is a highly rhetorical and elusive tool, difficult to define in terms of style and language. Variable features affect the quality of irony, and studies dedicated to its use, in general have tackled the concept from its poetic standpoint and stopped short of delving into its formal realization (Booth, 1974; Handwerk, 1985; Finlay, 1990; Muecke, 1969, 1982; Muir, 1990; Winner, 1988; Hutcheon, 1995; Simpson, 2004). Although they differ in details, these studies unanimously stress the duality of meaning in irony.

Muecke (1969) emphasizes in his attempted definition that irony depends largely on the message and the content rather than the form and its effect on the senses. In this context, he says “[irony] is intellectual rather than musical, nearer to the mind than to the senses, reflective and self-conscious rather than lyrical and self-absorbed” (ibid: 6). This lack of concern for form is, perhaps, where the literary theory falls short of being useful on its own to the study of translation of irony.

Studies that attempted to identify irony’s literary and rhetorical devices, have reached an open-ended, inconclusive conclusions as to the formal devices (Simpson, 2004; Hutcheon, 1995) available for the production and reception of irony. Verbal Irony does not exist in a vacuum, and English and Arabic, the language pair in focus, employ established, overt (Booth, 1974) ironic devices that meet the average listener’s or reader’s linguistic expectations, and covert ones that thrive on the assumed shared knowledge of the listener or the reader, who is invited by the writer to infer the irony embedded under a layer of ostensible meaning to be undermined by, for example, a situation or historic event. Chakhachiro (2007; 2009) tackles the analysis and translation of the pervasive ironic devices in political commentary texts with reference to the following inter-disciplinary model that draws on stylistics, discourse, sociolinguistics, philosophy, behavioural linguistics and psycholinguistics.

A model for the analysis and translation of irony in commentary texts



This holistic model aims at: 1) establishing the texts' specific linguistic correlates with its macro aspects and conversational strategies with reference to irony, and how these aspects and strategies are realized lexically, grammatically, graphologically and/or rhetorically; 2) drawing a textual profile, i.e., the text's rhetorical meaning; and 3) proposing strategies for translation, by matching the perceived ironic devices with their target language functional equivalents, with a focus on maintaining the original overall rhetorical meaning and text development strategy.

Irony devices have an intrinsic role in the text's development. They pin down the illocutionary force of sequences (i.e., their rhetorical goal and the strength of irony employed), hence they assist in signaling topic shifts (Hatim & Mason, 1990), e.g.,

introduction, recommendation, substantiation of thesis previously cited. Conversely, the interpretation of ironic devices is, as in non-deviant texts, largely dependent on subsequent or preceding rhetorical goals and signs. Owing to the space and length of examples, structural consideration will be somewhat limited to the process of arriving at the illocutionary force of sequences under discussion with utilization of Grice's maxims when required

Flouting Grice's (1975) conversational maxims can serve as a strategy to produce ironic messages, and hence assist in perceiving these messages. The perception of potential ironic inferences involves, however, considering this strategy, or trigger, in correlation with the context of situation, including the environment (political, social, etc.), the use or abuse of the language inventory, rules and norms, and the text type convention (Hatim & Mason, 1990: 48): grammar, lexis, texture, structure and style (see reference to Grice's maxims and their application below).

The above model assisted in inferring ironic messages, locating their devices in English and Arabic and in mapping them onto the macro discursive strategies of messages. Driven by the quest of translation, the interactive model validates the fact that, although they are not analytically amenable to the rigour of grammatical, lexical, syntactic and semantic analyses, the production and, particularly, reception of verbal irony can rely on the aforementioned notions when a multi-layered analysis is applied. In Chakhachiro (2009) I question and analytically challenge "the limitations of universal interpretive models and general strategies in assisting the analysis of irony in general and for translation purposes in particular". Given the similarity in the purpose, the present paper will attempt to extend my earlier findings in relation to the translation of irony in political commentary text to the analysis and translation of irony in corrective prosaic literature.

Function of irony in corrective prosaic literature

It is claimed that irony was for the father of irony, Socrates, pedagogical. In addition to its aesthetic function, irony in prosaic literature is used for corrective purposes, i.e., as an instrumental tool (Muecke, 1982) which serves to realize a purpose using language ironically. Booth (1974) refers to such phenomenon as ironic satire. The other class of irony to Muecke (1969) is the unintentional and art for art's sake 'observable irony'. Muecke's classification of instrumental irony and observable irony can be relatively matched with Booth's (1974) stable irony and unstable irony, respectively. To Booth, stable irony offers the reader a stable reconstruction of the message through rhetorical tools shared with the writer, not to be undermined at a later stage. Unstable irony implies that "no stable reconstruction can be made out of the ruins revealed through the irony" (ibid: 240). It is the thesis of this paper that instrumental and stable ironies are integral to corrective prosaic literature - the literature that is used as a weapon against social injustice and hypocrisy - and dwell on culture-specific and shared stylistic

Practicals and discussion

Now translate the following utterances and sequences into your other language. Each utterance and sequence is preceded by short contextual information. Try to implement the analysis/translation model above, and discuss your translation process using the following pointers:

1. Grasp the overall meaning of the text with reference to the context provided. Irony is often dependent on context and textural and structural manipulation, which limits the usefulness of monolingual and bilingual dictionaries.
2. Underline any lexical, grammatical, graphological and/or rhetorical devices that, you believe, trigger irony (refer to discussion under 'Examples of rhetorical and stylistic aspects of irony in English').
3. Write a short discussion justifying the factors that underpin your identification of ironic devices as follows:
 - Tackle each device at a time.
 - Explain how the device imparts irony.
 - Make reference to the literature and its terminology, following the style of argument in 'Examples of rhetorical and stylistic aspects of irony in English'.
 - Discuss how the interaction between the device, context, structure and rhetorical meaning frame the intended meaning as opposed to the ostensible one.
 - (Optional) Write a statement of the utterance's or sequence's rhetorical meaning, based on the speech act theory and conversational maxims, including the propositional meaning, conversational strategy and illocutionary force. See example under *Al-Jahez* above.
4. Write a draft translation of the utterance or sequence using a bottom-up process.

That is, starting from the illocutionary force of the utterance, try to find equivalent devices in Arabic that can evince equivalent effect on the reader/victim of irony. For this impact to be achieved, the text should read naturally; hence be as creative as required. Employ devices that are idiomatic and cultural, e.g., 'do me a favour!' can translate into *الله درّك!* and make any textural or structural changes deemed necessary, e.g., 'it would be anybody's guess what date will best serve...': *سيكون أفضل موعد: ... or ... في علم الغيب* . *وحده الله عزّ وجلّ يعلم متى سيكون أفضل موعد لـ... or ... في علم الغيب* (See translation examples above).
6. Refine your translation as you deem necessary.

5. Write a short commentary justifying your translation.
- Tackle each device at a time.
 - Justify your translation with reference to the proposed translation/analysis model and the literature on irony invoked and any linguistic and rhetorical repertoire in Arabic employed to achieve the overall rhetorical meaning of the original utterance or sequence. Refer to examples in the above section.
 - Refer to the source text in your discussion on translation strategies, including pitfalls and solving strategies.
 - (Optional) Hand your translation to a literate Arabic reader and ask them to outline in plain words their understanding of the text. Compare their answer with the source text's rhetorical meaning then make the necessary adjustments if required.

Here are the examples for translation followed by background information:

1. Wickham: The world is blinded by his fortune and importance, or frightened by his proud behaviour, and sees him only as he chooses to be seen.

Context: This text is from Jane Austen's *Pride and Prejudice*. Mr Wickham meets with Elizabeth and a conversation about Mr Darcy, admired by Elizabeth and envied by Wickham, takes place. Refer also to discussion on an example from the same work by Austen above.

2. Private misfortunes contribute to the general good, so that the more private misfortunes there are, the more we find that all is well.

Context: check the background of this text, translated from Voltaire's *Candide, ou l'Optimisme* (1759), on <http://en.wikipedia.org/wiki/Candide>

3. I grant this Food will be somewhat dear, and therefore very *proper for Landlords*; who, as they have already devoured most of the Parents, seem to have the best Title to the Children.

Context: This passage is from Jonathan Swift's essay "*A Modest Proposal*", published in 1729 as a pamphlet (a kind of essay in an unbound booklet). At this time, and for many years afterward, Ireland (not an independent country) was far poorer than England. Most people born there were Roman Catholics and employed as agricultural labourers or tenant farmers. The landlords (landowners) were paid from the produce of the land, at rates which the workers could rarely afford. This ruling class was usually Protestant. Many of them were not born in Ireland, nor did they live there permanently. If the labourers lost their job, there would always

be other poor people to take it up. There was no social security system and starvation was as common as in the Third World today. Swift knows, in writing the Proposal, that in living memory, Irish people had been driven to cannibalism.”
<http://www.teachit.co.uk/armoore/prose/modestproposal.htm>

For the full text of A Modest Proposal visit:
http://emotionalliteracyeducation.com/classic_books_online/mdprp10.htm

4. Sugar would be too dear if one didn't have slaves to cultivate the sugar-cane.

Context: In this political treatise, *L'esprit des loix*, published in 1748, Charles Montesquieu “advocates constitutionalism and the separation of powers, the abolition of slavery, the preservation of civil liberties and the rule of law, and the idea that political and legal institutions ought to reflect the social and geographical character of each particular community.” http://en.wikipedia.org/wiki/The_Spirit_of_the_Laws

Another synopsis on the work can be found at:
<http://www.answers.com/topic/de-l-esprit-des-lois>

5. Now through the media, our leaders have learned, or at least their advisers have, that they still have the power ‘to stir men’s blood’, but by less articulate means: with mantras, a well-placed platitude on the radio, a bit of cant tossed lightly to a press pack, a gesture on TV. All these will do as well as any speech to conceal the truth or hold the populace in thrall.

Context: This passage is from *Death Sentence: the decay of public language* (2003), by Don Watson. The introduction to the book summarises the author’s overall message:

“Every day we are confronted with a debased, depleted sludge: in the media, among corporations and companies of all sizes, the public service, cultural institutions, out of the mouths of our leaders, at work, and even in the locker room. New styles of business management have forced on us this new public language that makes no sense to outsiders, and confounds even those who use it. It is a dead language: devoid of lyric or comic possibility, incapable of emotion, complexity or nuance.

Meanwhile, in step with managerial thinking, opinion polls and an impossibly demanding media, our political leaders employ this new

language and its store of clichés, jargon, platitudes and weasel words to hide or twist the truth.”

6. Squeezed by Begin’s invading armies, Yasser Arafat and the PLO pulled out of Beirut, whose ruins filled the world’s television screens, except for the sad hiatus in which Princess Grace died – by accident, scarcely history at all, just terribly regrettable, a containable tragedy. Then it was the Lebanon again, where Begin and Sharon were responsible for an uncontainable tragedy – the massacre in the camps. All of us who believed in the state of Israel’s right to exist had suddenly to face the fact that it was run by men too stupid to appreciate getting stuck with a label like *massacre in the camps* was contra-indicated, PR-wise.

Chapter 8

Apposition in English and Arabic: A Contrastive Study

Mehdi F. Al-Ghazalli

0. Introduction

Apposition is a linguistic phenomenon which is used for serving literal/metaphorical purposes. The present paper compares appositionⁱ in standard English (SE) and standard Arabic (SA) based on the hypothesis that appositives in SE exhibit a wider semantic network than those found in SA. To verify this, two theoretical surveys were carried out regarding appositives followed by undertaking a contrastive analysis to pinpoint divergences and convergences between both languages concerning the area under study. The results of the analysis validated the above-mentioned hypothesis. In terms of translation, it is suggested here that attention be given to linguistic context and text type to ensure accurate renditions of appositive structures from English into Arabic and vice-versa. It is thought that the findings of the study would be of some value to textbook producers, language learners and even to linguists to highlight language universals.

1. Apposition in English: Overview

Grammarians have put forward numerous definitions in an effort to provide a comprehensive and adequate identification of apposition in English. All of these definitions share a focus on the idea that apposition is a relationship between two noun phrases (NP)ⁱⁱ each of which reiterates the name and description of the other. In this regard Kaplan (1995:377) states that “an appositive is a construction immediately following a noun phrase which provides another way to refer to the referent of the noun phrase” (see Freeborn,1987:169). Disterheft (2004:371) proposes that appositives are NPs that rename another NP in the sentence. Leech and Svartvik (2002:248) define apposition as “two or more noun phrases which occur next to each other and refer to the same person or thing” (see 1.5 below).

It is not, however, the same as coordination, though both are two ways of treating two or more units on equal grammatical footing. Coordination is used for different language units; apposition is a way of expressing the same reference in different terms (Quirk & Stein, 1990:199). Downing and Locke (1992:283) hold the view that “apposition is some sort of elaboration with equality relationship of two clauses”. The second member of the apposition elaborates the first member as a whole, or one or more of its constituents (e.g., *you must make your excuse more convincing: no one will believe it*). Accordingly, the two authors widen the coverage of apposition to include clauses; which are not necessarily restricted to NPs. Quirk et al. (1985:131f) highlight the fact that apposition is primarily and typically a relation between two NPs. They list some conditions that should be met so that

units can be in apposition: 1) the omission of either appositive does not affect the acceptability of the sentence; 2) each constituent fulfils the same syntactic function in the resultant sentences; 3) it can be assumed that there is no difference between the original sentence and either of the resultant sentences in extralinguistic reference. Quirk et al. (*ibid.*) draws a distinction between full and partial appositives: full appositives are those that meet the above-mentioned conditions, whereas partial appositives do not necessarily satisfy all of them.

Burton-Roberts (1975:410) adheres to the thesis that appositions are only those constructions that can be linked by a marker or indicator (e.g., *that is, for instance, namely*, etc.) (see 1.4 below) ranging from NPs to sentences and adverbials.

1. *The president of France*, i.e., *Sarkosy* is paying a visit to Kuwaitⁱⁱⁱ. (NPs)
2. *You will not be let go*, i.e., *police will arrest you*. (sentences in apposition)
3. They arrived *here*, i.e., *Amman*. (Adverbials in apposition)

In addition to what is mentioned above, it is quite possible for reflexive pronouns to be in apposition:

4. You *yourself* must keep your word.^{iv}

After a cursory look at these examples by different grammarians, one finds that it is not plausible to restrict the term to nominals since nonnominal appositives (e.g., sentences, adverbials, and reflexive pronouns) are widely recurrent. Moreover, the assumption that appositives only occur in the presence of indicators is baseless due to the fact that appositives commonly exist without indicators as seen in example 1.4 below. Nevertheless, nominal appositives are more frequent than other apposition types, although the presence of indicators makes apposition more explicit and easier to recognize.

1.1 Types of Apposition

As described to in section 1 of this chapter, appositives are of different types depending on the constituent elements in apposition and on the syntactic function of the appositives themselves—whether restrictive or non-restrictive. Kaplan (1995:377f) maintains that appositives are related to reduced relative clauses due to the identity of meaning between both. Consider the following illustrative examples:

- 5a. Smith and Jack, our new neighbours, recommended this university.
- b. Smith and Jack, who are our new neighbours, recommended this university.

According to Kaplan (*ibid.*), most appositives are derived from non-restrictive

Chapter 9

Arabic Euphemism: the question of politeness in translation

Mohammad Farghal

Definition and Scope of Euphemism

Euphemism is a linguistic politeness strategy whereby an offensive or hurtful word/phrase is replaced with one that represents a less direct expression or carries a positive attitude. Lexically, euphemism is one way of creating cognitive synonyms in language, that is, the original expression and its euphemistic counterpart come to share conceptual or descriptive meaning but differ in their attitudinal dimension. The two terms زبال 'garbage man' and عامل نظافة 'a cleanliness worker,' for example, denote the same occupation in Arabic but the second one reflects a positive social attitude toward this kind of job, which is lacking in the first term. The second alternative is said to euphemize the first. Similarly, the military phrase إعادة انتشار 'redeployment' is more acceptable to listeners/viewers than انسحاب 'withdrawal' because it is less direct than the latter, despite the fact that both terms denote the same concept in military affairs.

The term 'euphemism' comes from Greek *euphēmism(os)*, which means the use of words of good omen. The Random House College Dictionary (1980:455) defines euphemism as "the substitution of a mild, indirect, or vague expression for one thought to be offensive, harsh, or blunt." More recently, Allan and Burridge (1991:14) offer this definition: "Euphemisms are alternatives to dispreferred expression, and are used in order to avoid possible loss of face." Clearly, both definitions refer to the employment of euphemism by language users to achieve the expression of politeness and demureness in human communication. A speaker's use of the common Arabic euphemism المرحوم 'the person given mercy, i.e., who died,' for example, instead of the neutral الميت 'the deceased' is usually informed by the addressee's relation to the deceased. The speaker/writer will opt for the euphemism in an attempt to prevent loss of face if he believes that the addressee cares for the referent. In some cases, however, the speaker's use of a euphemism may be motivated by general social mores rather than the addressee's face wants. For example, the speaker may opt to utilize the euphemism ذوو الاحتياجات الخاصة 'those with special needs' instead of the direct المعاقين 'the handicapped' to express solidarity with the referent rather than maintain his/her

face wants. Thus, euphemism may express both negative politeness (i.e., attending to the producer's own face wants in order to avoid his loss of face), as illustrated in the former case, and positive politeness (i.e. seeing to the receiver's face wants for the purpose of expressing solidarity with him), as exemplified by the latter case (For more information on politeness, see Brown & Levinson, 1987).

Euphemism in Arabic Linguistics

The linguistics of euphemism in Arabic is extremely sparse. There are only a few brief mentions of التلطف or التلطيف (al-Askari [verified 1989]; Matlub, 1996; Al-Jatlawi, 1998). Historically, al-Askari's term التلطف, which fits the term 'euphemism' very well, hardly relates to this phenomenon as we understand it in contemporary linguistics. He defines it as (482) التلطف للمعنى الحسن حتى تهجنه و للمعنى المهجين حتى تحسنه 'to manage the pleasant meaning kindly to make it objectionable and manage the objectionable meaning kindly to make it pleasant'. His examples show clearly that what he means is the employment of a non-preferred expression in a context where it acquires pleasant connotations, or vice versa. This differs from what we know as euphemism, a resource that necessarily involves the utilization of an alternative expression to replace the original non-preferred one in an attempt "to manage meaning kindly" via euphemizing.

The lack of a clear treatment of euphemism in medieval rhetoric comes as a great surprise, especially for those who are aware of the striking breadth and depth of this discipline in medieval Arabic linguistics. However, this absence cannot be attributed to a shortage of euphemisms in Classical Arabic. The Holy Qur'an alone constitutes a rich source for euphemistic expressions intended to avoid blunt or taboo expressions in areas such as sex and bodily effluvia, among others. Consider the two verses below:

(1) إذا جاء أحدكم من الغائط أو لامستم النساء. (Al-nisaa', Verse 43)

'If one of you has come back from defecation or you have touched women '

(2) فلما قضى منها وطراً زوجناكها.

(Al-'ahzaab, Verse 37)

'After he had got his need from her, we married you to her.'

In the verses above, 'sexual intercourse' is euphemistically referred to as 'touching' in the first verse and 'getting his need from her' in the second verse. Similarly, the first verse euphemizes a body excretion by the employment of the technical term 'defecation', in order to hide the socially tabooed attitude toward it. More recently, Farghal (1995) interprets the process of euphemizing in Arabic in terms of conversational implicature (Grice, 1975). In particular, he emphasizes the interaction between the politeness principle (Leech, 1983) and Grice's maxims of

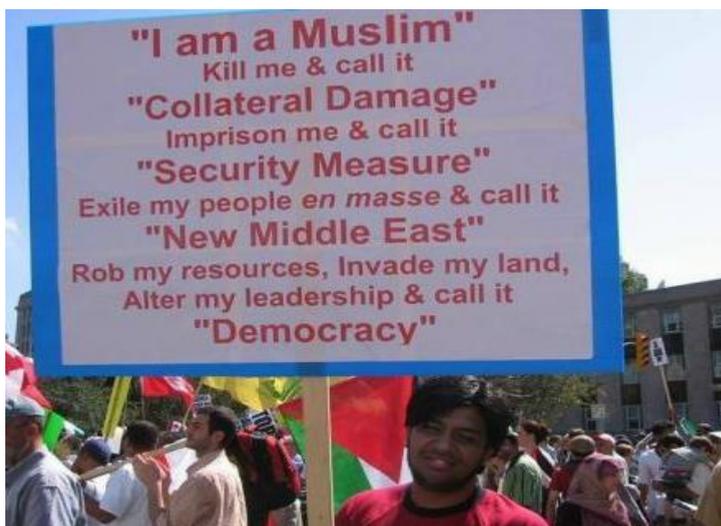
conversation in euphemistic expressions. Euphemisms are viewed as a pragmatic mechanism that reflects the organic interlock between the politeness principle and conversational maxims. By way of illustration, the Arabic euphemism وضع حداً لحياته

'He put an end to his life' as a replacement for انتحر 'He committed suicide' both flouts the maxim of quality (by being metaphorical) and the maxim of manner (specifically, the sub-maxim 'Be brief'). The producer's purpose is to conversationally implicate that the denotatum's life had been full of suffering; hence, from his point of view, it was good that he killed himself. This conversational implicature is missing in the neutral (but inherently negative) counterpart انتحر. Similarly, the vernacular euphemism أعطاك عمره 'He gave you his age' instead of the neutral مات 'He died' flouts the maxim of quality (Don't say what you believe to be false) and, as a result, conversationally implicates the speaker's wish that the addressee live long.

Chapter 10

Translating Political Euphemisms from English into Arabic

Manar Abdalla & Said Faiq



(source unknown)

Those who call a spade a spade, said Oscar Wilde, are fit only to use one.

A way to avoid calling a spade a spade is by a euphemism.

(Slovenko, 2005: 533)

This chapter examines the nature of euphemistic expressions, their various categories and uses, and the reasons why, or the contexts in which they are used by communicators. More specifically, the chapter discusses the difficulties encountered when translating a special class of euphemisms, namely, political euphemisms and specifically those euphemisms that occur in contemporary texts about Arabs and Islam. Translating these euphemisms demonstrates the social, moral, and religious challenges that confront translators, particularly when there is an adversarial relationship between the source and target cultures.

Definition of euphemisms

Etymologically, the word euphemism is derived from the Greek words *eit* for 'good' and *pheme* for 'speech'. When combined, these words mean to speak with good words or in a nice manner. Euphemisms are generally defined in terms of the

substitution of a more pleasant word or phrase for something or someone that, if described blatantly, would be more offensive in some manner to the receiver or the social community of the receiver. The following are two dictionary definitions of euphemisms:

A euphemism is the substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant. *Merriam Webster on line Dictionary* (2008)

Polite words or expressions that you use instead of a more direct one to avoid shocking or upsetting someone. *Longman's* (1995)

Slovenko (2005: 533) defines a euphemisms as, “substituting an inoffensive or pleasant term for a more explicit, offensive one, thereby *veneering the reality*” (emphasis added). While preserving the standard definition of euphemisms, Slovenko draws attention to the elements of concealment and deception associated with the use of euphemisms, ‘veneering reality’. In this sense, euphemisms “are motivated by kindness, some by good taste,” but also “by commercial or political deception or obfuscation” (Ibid: 548).

Euphemisms may be used to mislead the receiver into accepting a ‘reality’ that the speaker wishes to create that would otherwise be resisted by the receiver. This is especially true of political euphemisms where something morally and legally wrong such as launching a war against a whole nation for unjustified reasons and causing considerable casualties among civilians may be referred to as ‘preemptive attack’, ‘protective reaction strike’ or simply an ‘intervention.’

Euphemisms are to be understood as ‘social acts’ that language users resort to in order to avoid embarrassment in certain situations, to maintain a level of formality in specific settings, or to avoid mentioning names or words as in the case of social and religious taboos. Most importantly, euphemisms are at times used to delude the receivers in a way that serves the political hidden agenda of the producer.

For our purpose here, euphemisms refer to the use of words or phrases in a manner that conceals the true nature of the message and renders the receiver more likely to accept the message, but also by often gearing the receiver to accepting an interpretation of reality that serves the interests of the producer. This is a deviation from the standard use where the emphasis is placed on the interest of the receiver or the community of receivers in order to spare them the embarrassment or the offense that would otherwise be caused.

The use and nature of a euphemism may be further clarified by a brief description of a number of related concepts, namely, dysphemisms, cacophemisms and orthophemisms. Allan & Burridge (2006: 31) define dysphemism as the antonym of euphemism. A dysphemism is “an expression with connotations that are offensive either about the denotatum or to the audience, or both, and [it] is substituted for a neutral or euphemistic expression for just that reason.” Dysphemisms are used to refer to something or someone the producer despises or

Chapter 11

Handling Loanwords in Technical Translation into Arabic Musallam Al-Ma'ani

Introduction

Loanwords transcend political, geographical, and social boundaries. As they cross borders, loanwords still carry with them both foreign strangeness and special effects on the reader, regardless of the willingness or otherwise of the receiving languages to accept them. In translation, particularly technical, translators often come across words which are untranslatable and even when they are translatable the meaning remains obscure to the target language readers. This article examines the challenges and difficulties loanwords pose to technical translators and suggests some ways of handling them.

Overview of Loanwords and Technical Translation

The survival of technology, as many advocate, relies on the exchange of knowledge for which translation is regarded as an essential means. Modern technology can best be described as an explosion at "the frontier of knowledge, where you have to be most up-to-date" (Newmark, 1988:160). Similarly, the words of science can also be seen as "inventions or concoctions, made each for a specific purpose" (Savory, 1957:142).

It follows that technical texts can be seen as those which are particularly concerned with natural sciences and technology (Pinchuck, 1977) and technical translation refers to the type of translation wherein specialized technical terminology distinguish it from other translations.

The need for technical translation can be ascribed to the ever changing and rapidly expanding nature of science and technology imported —in the case of the Arab World— from other non-Arabic speaking nations, especially the West. So, in light of the growth of scientific, technical, economic, commercial, cultural and other relations with other nations, Arab countries cannot live in isolation from the rest of the world and technical translation will remain one of the means of mediation and interaction.

In technical translation, in particular, translators need not only be knowledgeable in the subject matter, but also familiar with the specialized terminology of the technical fields.

But, there is still, on the one hand, a shortage of technical terms in the Arab world, and there is a stark contrast in the technical terminology used in different Arab countries, on the other. Arab countries represented by the language academies — bodies that were specifically set up to tackle the issue of terminology in the Arab world— strive to introduce equivalent technical terms in order to gain knowledge

and allow the circulation and diffusion of modern sciences and discoveries in Arabic.

Specialized technical terms represent the main source of difficulties and challenges even to qualified and experienced translators: the more technical terms appear in the source language (SL), the more problems translating such texts will be in the target language (TL) leading to dissatisfaction about the end products, i.e., translations. To deal with this situation, a distinction needs to be drawn between translation of technical texts and the process of Arabisation.

Arabisation can be seen as an attempt to transfer a word or a term from a foreign language into Arabic with no changes being made except for changes to pronunciation to suit the sound system of Arabic —the introduction of terminology in Arabic (Badawi, 1973. Technical translation refers to the actual process of rendering technical and scientific discourse into Arabic.

In technical translation, translators may employ one of four main strategies to coin or find the most appropriate equivalents.

- 1) **Literal correspondence:** Here, the whole term is literally translated into Arabic and involves finding one-to-one equivalents. Consider the expression *blind approach*. This is literally translated into Arabic as اقتراب أعمى, where *blind* stands for أعمى and *approach* for اقتراب. Many technical terms have been translated into Arabic this way —retaining the literal meaning of the loan expressions since there is no other way of accommodating them into Arabic.
- 2) **Ishtiqaaq:** This is the derivation of terms from Arabic word roots. This is the most common approach in technical translation as many words are derived from existing roots. For example, the word مقاتلة in Arabic is derived from قتال.
- 3) **Majaaz:** This involves the use of existing Arabic words to refer to the meanings of new terms. The words *aircraft* and *automobile*, for instance, are translated into Arabic as طائرة and سيارة respectively. The former was used in the past to denote a *flying bird* and the latter to a *camel caravan*.
- 4) **naHt, blending,** is the merging and contraction of two words to produce a new term with a combined meaning. For example, the word *amphibious* is rendered into Arabic as برمائي. The Arabic term consists of two words بر (land) and مائي (water). So, these two words are merged together through the naHt process to mean a military vehicle or instrument suitable for use on land and/or in water.

Though productive, these four common methods are not always feasible because of the huge influx of technical information and associated terms. To remedy this situation, the direct borrowing of the foreign terms has been adopted. Borrowing is

described by al-Qinai (2001:109) as a natural by-product of translation, which involves "the adoption of technical, scientific and cultural specific terms for which ready-made equivalents are either unavailable or unpopular". For example, words like *helicopter*, *captain*, *express* were first borrowed into Arabic as equivalents did not exist, but as gained currency, Arabic equivalents were introduced along with what have become loanwords in Arabic.

Despite resistance in the Arab World to the use of foreign words and terms in Arabic, the borrowing of foreign terminology continues for the following reasons:

1. Terms related to fields which are unknown in the Arab world often take time to gain circulation; thus the use of loanwords related to these fields is an immediate solution.
2. Rapid changes in the specialized fields often bring about new terms, which are often new for the majority of the Western people themselves.
3. Innumerable new terms prove extremely difficult for Arab translators, as there are no immediate equivalents in Arabic.
4. Specialized dictionaries are not continuously updated in the Arab World.
5. There is a tendency to avoid archaic expressions which may not be understood in the Arab world.
6. Most of Arab researchers and scientists use foreign languages when conducting research.
7. Foreign words in most modern languages are often used to place an effect that cannot be achieved through original words of the target language. So, the purpose for which translation is carried out may govern the employment or not of a foreign term.
8. A foreign word, once entered a language, continues to develop and it is difficult to anticipate the additional meanings it may acquire, as it becomes an indispensable entry of the host language dictionary.
9. The borrowing of foreign terms is not only limited to translators; it includes all sorts of writings especially when dealing with two or more different languages and cultures.

Loanwords in Arabic

Like other natural languages, Arabic has always borrowed from as well as lent terms to other cultures and languages. The Holy Qur'an demonstrates that Arabic proved to be able to borrow from other languages, a fact which is denied by many Muslims who believe that the Qur'an does not have foreign words. Consider the two Qur'anic words: *فردوس* and *حواريون* (cited in al-Karuri (1986)). These two words are borrowed from Farsi and Syriac respectively and are still used up to now to mean *paradise* and *disciples* respectively.

Chapter 12

كان 'kaana' into English

Aboudi J. Hassan

Introduction

Since their formative years, Arab students have been conventionally taught and led to believe that the Arabic verb *kaana* —a form equivalent to the English past of 'to be'— is incomplete i.e., unlike normal verbs it does not involve motion but time and that when preceding a nominal clause *kaana* turns its nominative predicate into accusative. Other functions of *kaana* are usually paid little or no attention.

Against this background, instructors of translation are advised to gage the participants' linguistic knowledge and accordingly plan translation courses. More precisely, instructors need to explain the other functions of *kaana* before embarking on teaching texts heavily frequented by this verb. Otherwise, the translated texts will be incohesive, incoherent and incomprehensible.

كان 'kaana'

Both Arab grammarians and linguists and Arabists partially studied *kaana*. It is generally referred to as an incomplete verb used with the nominal sentences as past time switcher as in المهمة صعبة 'the mission is difficult' into كانت المهمة صعبة 'the mission was difficult'. It is also used as a part of verb combinations. In these verb combinations, *kaana* —it is conventionally claimed— precedes the following patterns and has various functions:

- 1) فعل = fa'ala = Arabic verb pattern indicating completion (roughly equivalent past tense)
- 2) يفعل = yaf'alu = Arabic verb pattern indicating incompleteness (roughly equivalent present tense)
- 3) سيفعل = sayaf'alu = Arabic verb pattern indicating incompleteness (roughly equivalent future tense)
- 4) فاعل = faa'il = active participle
- 5) مفعول = maf'uul = passive participle
- 6) *kaana* is also used as fully fledged verb with past time reference as in the following sentence:

وكانت حرب الخليج الاولى = The first Gulf war took place

Some Arab grammarians and linguists consider *kaana* as a defective verb form, i.e., when preceding a nominal clause, the latter is switched temporally into the past

and no action is indicated. Likewise, when it introduces a verb clause, the temporal reference of that verb or verbs falls within its past temporal framework. Other scholars believe the opposite and associate *kaana* with action or with action only.

Al Makhzumi (1986: 189) is of the view that *kaana* as a verb form in a stretch of language has only a temporal reference with no indication of a state or an event as in the following example

كان الطفل نائما 'The child was sleeping.' He went further to say (1986: 129) that when *kaana* introduces a clause with the Arabic verb form *فعل* in the perfective; it denotes an action or state, which was completed in the past as: كان علي قد كتب 'Ali had written the letter last week'. The action of writing the letter in this example was completed in a duration that ended last week. This implies that Al Makhzumi believes *kaana* in verb combinations indicates time while the main verb in the combination denotes completion or non-completion.

Al Samara'i (1980) believes that the Arabic *kaana* is not different from its counterparts in other Semitic languages and even from those in Indo-European languages in that it locates situation in time. He supported his claim by quoting Sibawayh:

وأما الفعل فأمثلة أخذت من أحداث الأسماء وبنيت لما مضى ولما يكون ولم يقع وما هو كائن لم ينقطع.

'Verbs are derivatives from the infinitives and made to indicate what happened, what will happen but has not happened yet and what is happening but has not finished yet.

Unlike Al Makhzumi, Al Samara'i thinks that *kaana*, used alone as a verb form, expresses an action or state with no temporal meaning. However, still according to Al-Samara'i, *kaana*, used with another verb form connotes a temporal reference. In this regard, it seems that he agrees with Al Makhzumi, but seemingly Al-Samara'i doesn't agree with others who justify the incompleteness of *kaana* by depriving it from indicating an event or state. In this regard, he said:

"وأما القول بان هذه الافعال (كان وأخواتها) قد سلبت الدلالة على الحدث وتجردت للدلالة على الزمن , فانه مبعده لهذه الافعال من الفعلية التي تشترط الحدث"

"The claim that these verbs (*kaana* and its sisters) are event-free and exclusively time carriers denied them the identity of being verbs which stipulates reference to an action".

Abbas Hassan (1963), on the other hand, claims that when *kaana* precedes a nominal clause like: كان البيان واضحا = the statement was clear, the clause infers that something is attributed to the "statement," namely "clarity" and the state of clarity occurred in the past, given the tense indicated by the perfective verb form *kaana*. In other words Abbas Hassan believes that *kaana* as a verb form has a dual function: action attributive and time carrier.
