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Lectures in Translation Designed for First-Year Master's
Students in Civilization and Literature

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Introduction

Translation serves as a vital bridge between cultures and it operates within the ambit of different languages and cultures. It contributes to opening the door for the dissemination of literature, the spread of knowledge and broader understanding of cultures and civilizations.

This course comprises a series of lectures on foundational translation theories and practices, specifically designed for first-year master's students in the Civilization and Literature program within the Department of English Language at the University of El Oued. The content is meticulously structured to align with the prescribed syllabus for the initial year of the master's degree, emphasizing key concepts in linguistic transfer, cultural adaptation, literary translation, and specialized translation.

Lectures in the seventh semester focus exclusively on translation theories and literary translation, providing students with foundational insights into theoretical frameworks and highlighting the critical role of literary translation in fostering a profound comprehension of cultural contexts, historical nuances, and linguistic subtleties. In addition, the lectures address core challenges in translating literary texts, such as cultural elements, rhetorical and stylistic devices, while familiarizing students with relevant strategies and procedures involved in literary translation. Thus, through analysis of examples and excerpts, students will gain familiarity with the procedures and strategies for translating stylistic devices, including metaphor, allusion, foregrounding and deviation, etc.

The eighth-semester lectures focus on the translation of specialized texts across domains such as legal, economic, medical, and technical fields. The lectures address key features, including terminology precision and structural complexity. Students explore inherent challenges in conveying domain-specific knowledge, including cultural adaptation and terminological consistency.

To conclude, the lectures in translation for first year of master's degree emphasize literary and rhetorical devices and their rendition across languages. In addition, the lectures endeavor to enable students to develop a deeper appreciation of cultural differences and make them aware of linguistic discrepancies between English and Arabic. These lectures also introduce strategies and procedures for specialized texts translation.

Lecture1: Translation Theories/ Linguistic Theories

Translation is a vehicle through which ideas and pieces of information are disseminated from one culture to the audience of another culture. Translation enables the exchange of ideas among a diversity of people from different cultures. It is, therefore; an intellectual exercise that aims at transmitting diverse and necessary information to a multiplicity of people from different cultures. It involves detaching meaning from an original text, called the source text and transferring it into another text or the target text.

Scholars in the field of translation studies, to understand the process of translation, have attempted to provide the translators with relevant tools and procedures to overcome translation challenges. For instance, in the latter half of the 20th century an impressive body of research emerged in what is now known as translation studies. In fact, scholars have offered significant and vital contributions to its theory and practice. This has catalyzed a more extensive range of approaches to the theory and practice of translation. Thus, providing a sound ground for studying the process of translation.

Translation theory contributes to providing translators with significant frameworks to analyse and interpret a source text and the context of its production. In addition, these frameworks take into account the audience for whom the translation is intended (its reception) and consider a range of possible strategies for the translation. Furthermore, translation theory heightens translators' awareness in the sense of thinking more carefully about the different options for a given translation and the impact of their choices on the result of translation.

Linguistic Theories

Linguistic theories of translation focus on comparing linguistic structures between the source text (ST) and the target text (TT). Thus, translators' main task consists in the analysis of different levels of meaning in the ST, including lexical, semantic, pragmatic and communicative levels in order to provide the target audience with a translated text that preserves the original message. Indeed, eminent scholars such as Eugene Nida, Roman Jakobson and J.C.Catford eminent scholars have made significant contributions in theory of translation from a linguistic perspective.

2. Roman Jakobson (1896-1982)

A literary theorist and linguist, he was one of the founders of the influential School of Prague where with a group of scholars working in different areas such as phonology, syntax and literary theory across European languages (Snell-Hornby, 2006). In 1959, he wrote an essay titled *On Linguistic Aspects of Translation* in which he categorizes translation into three main types: intralingual translation, interlingual translation and intersemiotic translation. He defined them as follows:

a) Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.

b) Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.

c) Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems (Jakobson 1959, p. 139).

The first type is similar to the paraphrase or imitation occasionally discussed by 17th and 18th century theorists. The second of type, interlingual translation, represents the traditional, historic understanding of translation. He argues that achieving equivalence in interlingual translation is difficult since languages have different code units, and thus, there is no room for word for word translation. The intersemiotic translation was the true innovation, with its concept of a semiotic process that went beyond words. As Snell-Hornby has pointed out, "What is significant for Translation Studies, as assessed from today's perspective, is however that he goes beyond language in the verbal sense and does not look merely across languages" (Snell-Hornby 2006, p. 21).

1. Eugene Nida (1914-2011)

He is an American scholar specialized in the translation of the Bible. Nida coined the concept of equivalence, which becomes the core concept of linguistic theories. In fact, the period mid-20th century was seen as the zenith of linguistic equivalence. Eugene Nida was the most notable scholars of the era of linguistic theories. He proposes two types of equivalence: formal equivalence and dynamic equivalence developed to functional equivalence.

Formal Equivalence aims to achieve the intended meaning of the source text in the target text. It focuses on matching the linguistic forms and structures between source and target

languages. Nevertheless, formal equivalence does not refer to a word for word translation that consists in substituting word for another word from the target language because languages do not share the same grammatical and syntactic patterns in addition to their discrepancies in terms of idioms and cultural elements.

As to dynamic equivalence, it aims to achieve a comparable effect on the target audience as the source text had on the original readers. This type of equivalence focuses on the meaning rather than the literal translation, i.e. adopting a literal translation can result in an awkward and unnatural translation due to cultural discrepancies. Hence, following dynamic equivalence involves adapting cultural elements, idioms to the target culture. Thus, the target text evoke a similar response from the target audience.

c) Catford

He went further than Nida and others in adopting ideas and terminology from linguistics, insisting that, "the theory of translation is essentially a theory of applied linguistics" (Catford 1965, p. 19). In fact, he defines translation as, "a process of substituting a text in one language by for a text in another." (Catford 1965, p. 01). In addition, Catford introduced a number of definitions and concepts such as the concept of "grammatical rank" which introduced to the concept of equivalence new categories:

a. Rank-bound translation: each word or morpheme in the source text receives an equivalent target text word or morpheme, enabling precise exchange.

b. Unbounded translation: here, equivalence does not take place at the same level or rank but exchange can take place at the sentence, clause or other level.

Furthermore, Catford introduced the concept of formal correspondence and textual equivalence. A 'formal correspondent' is "any TL category (unit, class, structure) which can be said to occupy as nearly as possible the same place in the economy of the TL as the SL given category occupied in the SL" (Catford 1965, p. 27). Since in the process of translating, a target language may not have a formal correspondent, a "shift" (1965, p.73) may take place whereby equivalence occurs at a more general level. At this stage, the translator needs to seek to achieve textual equivalent, which is defined as, "any target language text or portion of text which is observed on a particular occasion to be equivalent of a given SL text or portion of text" (Catford 1965, p. 27).

Lecture 02: Formal Equivalence and Dynamic Equivalence

Exercise 01: Translation of Idiomatic Expression and Proverbs from English into Arabic Relying on formal Equivalence and Dynamic Equivalence.

The students will be asked to translate idiomatic and proverbs using first formal equivalence and then assess their translations whether make sense or not. If not, students will seek to achieve a translation using dynamic equivalence.

The first example

He has been gone through a harrowing experience. He was as cool as a cucumber.

Translating this sentence relying on the formal equivalence, based on a decoding process, will lead to a literal translation that does not produce any contextual effect for the target reader.

The first step in the process of translating this example is reading which will enable students to recognize the idiomatic expression: be cool as cucumber because they are supposed to be familiar enough with the source culture since they studied British and American literatures and civilizations.

First Translation based on formal equivalence:

لقد مرّ بتجربة مريرة ومع ذلك مازال مثل الخيار الطازج.

This translation is irrelevant to the target reader. Thus, students will be asked to look for the best way to convey the same intended meaning (using the dynamic equivalent). Students will look for the connection between harrowing experience and cool cucumber. At this stage, they will recognize that the expression "as cool as cucumber" is an idiomatic expression, and therefore, look for its equivalent expression in Arabic.

The second translation relies on dynamic equivalence; the student should find the equivalent expression in Arabic for "as cool as cucumber". The translation would be:

لقد مرّ بتجربة مريرة إلا أنه واجهها برباطة جأش.

The following examples are extracts from the novel 'the lady and the gypsy' of David Herbert Lawrence.

I am fined one guinea. And I with that I wash the ashes out of my hair (Lawrence 2005, p. 29).

Students will be asked to translate the excerpt using formal equivalence. If the rendition into Arabic will not achieve the intended effect, students have to think of using dynamic equivalence.

The translation of the excerpt based on formal equivalence results in a literal translation that is based on the first accessible interpretation, and it does not achieve the same effect on the Arab readers as the English sentence had on the English readers:

أنا محكوم بغرامة جنيته وبذلك أنفض الرماد عن شعري.

The problem with this translation, based on formal equivalence, lies within the translation of the expression 'I wash the ashes out of my hair'. In fact, this expression is a biblical allusion, hence student should take into account that they are translating to Arab readers who are in majority Muslims, and are not familiar with such biblical expressions.

Thus, students need to rely on dynamic equivalence to render the biblical allusion into Arabic. In fact, students need to find the equivalent allusion or expression in Arabic or paraphrase the meaning of the allusion. The translation would be:

أتغرم جنيها واحدا وبذلك أكفر عن ذنبي.

This translation makes the Arab readers understand the meaning of the biblical allusion. Translation involve languages and cultures.

Another example:

So, a woman could eat her cake and have her bread and butter (Lawrence, 2005, 65).

If the students rely on formal equivalence, the translation would be:

هكذا كانت المرأة بإمكانها أن تأكل كعكتها وتحافظ على خبزها وزبدتها.

This is a literal translation where each linguistic sign in the source sentences it substituted for its corresponding linguistic signs in the target language. Unfortunately, this translation do not convey the intended meaning by the writer.

Hence, students will be asked to look for a translation based on the concept of dynamic equivalence. To do so, students should recognize that the expression "eat her cake and have her bread and butter" is an idiomatic expression that means: being as basic as the earnings of one's livelihood (Merriam Webster dictionary). Thus, the translation would be:

وهكذا تستطيع المرأة أن تستمتع، وتضمن حظها من الرزق.

Exercise 02: Translation of Idiomatic Expression and Proverbs from Arabic into English Relying on Dynamic Equivalence.

(1) إنها تتظاهر باللطف والتواضع حين تتعامل مع غيرها لكنها متعجرفة إلى حد لا يطاق ولا تستطيع اخفاء ذلك فمن شب على شيء شاب عليه.

(2) كانت تجربة صعبة لكنها ربما تكون في صالحك فربّ ضارة نافعة.

(3) لا أعتقد أنه سيستثمر مرة أخرى في هذه الشركة بعد خسارته لثروة معتبرة فالمؤمن لا يلدغ من الجحر مرتين.

(4) لم يدخر جهداً من أجل الضفر بالمنصب لكنه لم يوفق فلكل جواد كبوة.

(5) بالكاد يستطيع تأمين الحاجات الأساسية لعائلته فهو يعيش عيشة الكفاف.

The students will be asked to translate the sentences from Arabic into English relying on the concept of equivalence. Students are supposed to easily recognize the idiomatic expressions, and accordingly, will opt for the dynamic equivalence which enable them to achieve effective translation. Thus, the translations of the above examples would be:

1) She pretends to be humble and friendly with people, but she is unbearably arrogant. In fact, a leopard cannot change its spots.

In this translation, we translate the idiomatic expression *من شب على شيء شاب عليه* by an equivalent expression in English: a leopard cannot change its spots. This translation achieves the same effect as the original sentence.

2) It was a bad experience, but it may be beneficial for you since every cloud has a silver lining.

This translation conveys the same meaning as the original one due to the use of the equivalent idiomatic expression in English (every cloud has a silver lining) to idiomatic Arabic expression *رب ضارة نافعة*.

3) Having lost a substantial fortune, I do not believe he will invest again in this company; once bitten twice shy.

The target sentence achieves the same effect as the Arabic sentence since it uses an equivalent English idiomatic expression (Once bitten twice shy) to the Arabic religious expression *لا يلدغ المؤمن من الجحر مرتين*.

4) He spared no efforts to get the job, but he did not succeeded as it said Homer sometimes nods.

The source sentence includes an idiomatic expression (لا يدخر جهدا) and a proverb (لكل جواد). Relying on dynamic equivalence, students should find in English the equivalents for (لا يدخر) (كبوّة جهدا) and (لكل جواد كبوّة). Thus, spared no efforts is the equivalent to (لا يدخر جهدا) and Homer sometimes nods is the equivalent to (لكل جواد كبوّة).

5) He can barely provide basic needs to his family; he lives from hand to mouth.

The source sentence includes an idiomatic expression: يعيش عيشة الكفاف, which can be translated into he lives from hand to mouth. This translation achieves the same effect as the source sentence.

Lecture 03: Functional and Cultural Theories

The "cultural turn" refers to a movement beginning around the 1970s. It emphasises the role of culture in shaping society and human behaviour. In fact, influenced by the development of cultural studies drawing on fields such as post-structuralism, cultural studies and literary criticism, the cultural turn highlights the importance of cultural context in interpreting and understanding social practices, literature and even economic activities.

In the same vein, the cultural turn was incorporated into translation studies, and it contributed significantly to broadening the scope of translation studies beyond linguistics to include history, politics, sociology, and literature. This cultural turn shifted emphasis from linguistic equivalence to non-linguistic matters and cross-cultural interaction. Thus, translation theory once seen as a sub-discipline of applied linguistics or literature studies embraced an interdisciplinary framework. For instance, Hermans (1996) states:

Translation used to be regarded primarily in terms of relations between texts, or between language systems. Today it is increasingly seen as a complex transaction taking place in a communicative, sociocultural context. This requires that we bring the translator as a social being fully into the picture (p. 26).

The cultural turn views translation as a cultural product where cultural considerations play a crucial role in translation's function and reception. Furthermore, the target culture was given more importance in a way that scholars consider the translated text the product of the target culture. For instance, theorists such as Bassnett and Lefevere (1990) and Jansen (2012) have noted the link between the cultural turn, functionalism and consequences for source-orientated equivalence:

What is emphasized by the Cultural Turn is the cultural setting of the target text, and especially the function of the translated text in this new setting. This is the central question put forward by the Skopos Theory ... And it entails serious implications for the seemingly inevitable, but at the same time highly problematic, notion of equivalence. (Jansen 2002, p. 124).

Thus, the concept of equivalence, within the cultural turn theories, is different from the traditional linguistic perspective. It is a more complex concept that involves understanding the cultural contexts and the function of the target text. This means that translation is no longer seen as a mere linguistic process. Therefore, translators need to adopt strategies that enable them to analyse and understand the cultural and social implications of translation.

Skopos Theory

Hans Vermeer developed his theory of skopos theory in the late 1970s, which became the best known approach of the functional theory in translation studies. Indeed, the term skopos functionalism are used interchangeably, however; skopos is one of various examples of functionalism. Reiss and Vermeer (1978) argue that the skopos (purpose) depends entirely on its purpose, which is the determining factor of the translation strategy. Thus, the strategy to adopt depends on the function of the target text such as informing, persuading, or entertaining the target readers. To achieve the skopos of translation, translators need to adapt the source texts to the target culture.

Functionalists prioritize the communicative function of the target text, which should be suitable culturally to the target audience. Hence, equivalence to the source text becomes of lower priority. Moreover, Vermeer (1978) describes the source text as having been "dethroned", ergo; translation means emphasizing the target text's purpose and function rather than replicating the source text. Furthermore, the purpose of the target text does not always match the purpose of the source text. For instance, a source text can be translated for different purposes; it might be, for example, translated to inform in one context but to persuade or entertain in another one. Indeed, since the translator can undertake a translation for a large vast target, there are a potentially an endless variety of skopoi (plural of skopos).

Thus, translators must adapt the target text in order to meet the needs and expectations of a certain person or particular audience. On the other hand, if translators aim to fit all receivers and achieve various purposes, the target text is likely to be equally unfit for any of them. To achieve a specific purpose, it is fundamental that the text be purposefully designed to suit a particular occasion (Nord, 2000).

In fact, the skopos theory emphasises the various purposes of the text, which may result in different translations. Thus, there is no single perfect translation since both skopos and context are fundamental factors for the translation product (Hornby, 2006). In addition, skopos needs to be explicitly set in any specific translation project (Vermeer 1996), yet even when this is absent, "there invariably exists an unspoken brief that professional translators will be able to infer from experience" (Gentzler 2001, p. 73).

As to the skopos of translation, the 'commissioner' or 'initiator' determines the skopos, a role usually associated with the sponsor but sometimes it is attributed to the translators themselves (Vermeer & Reiss, 1984). Additionally, the skopos should be defined in accordance with the anticipated need and expectations of the target audience. The translator may not succeed in achieving the intended skopos, and thus, the target audience may perceive a purpose that is inconsistent with that envisioned by the translator.

Lecture 04: Translation is an Interpretation Process

Interpretation constitutes the core of the translation process; therefore, many scholars and theorists stress the importance of the interpretation process (the Interpretive Theory for example) in achieving an effective translation. Different branches of Linguistics have contributed significantly to providing translation studies with a set of concepts and frameworks to address the different problems that may arise during the translation process.

Context is the key concept in the interpretation Process. For instance, Sperber and Wilson (1995, p. 6-15) define context as follows:

A context is a psychological construct, a subset of the hearer's assumptions about the world... A context in this sense is not limited to information about the immediate physical environment or the immediately preceding utterances: expectations about the future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about the mental state of the speaker, may all play a role in interpretation.

Sperber and Wilson (1995) give a different notion of context, which is totally different from the traditional notion that considers the context as a grammatical notion consisting of what comes before and after a particular sentence. Context, according to Sperber and Wilson, depends on the cognitive environment of the hearer; it consists of the hearer's assumptions about the world. Even though the external setting is an important factor in determining what contextual assumptions the hearer or reader will use to interpret an utterance or a text, it is not the only source from which the hearer can draw contextual assumptions (Smith, 2000).

Gutt (1991, p. 21) claims that a person's cognitive environment, "includes information that can be perceived in the physical environment, information that can be retrieved from memory... and information that can be inferred from these two sources". According to RT, the context is a set of assumptions in the hearer's or reader's mind. Therefore, the context is not given but chosen. When it comes to interpreting an utterance or a text, the hearer or the reader has a wide range of information that can be used in setting the appropriate context from a range of potential contexts. Concerning the selection of the appropriate context, Sperber and Wilson

(1986, p. 141) say:" The selection of a particular context is determined by the search of relevance". According to Sperber and Wilson, the relevance of a new assumption is determined by the amount of contextual effects that a hearer or reader can gain in the specific context in which the new assumption is processed.

Translation is an act of communication at an interlingual level. It involves two different linguistic systems and the most important two different cultures. Hence, the translator may encounter linguistic and cultural problems during the process of translation. Concerning the cultural background, the translator has to familiarize their self with the target culture. Given the fact that translation is not just a simple substitution of a set of linguistic units from one linguistic system to another one, the translator should be aware of the discrepancy between what is linguistically encoded and what is communicated. Therefore, the translator, relying on the context, should first undertake a decoding process of the source text. Taking into account the context, they should then make inferences to grasp the communicated meaning of the source text, and at a final stage they have to convey the communicated meaning of the source text in a form that should be consistent with the rules and the conventions of the target language.

Example 01 Let us consider the following advertisement by London transport: Less bread. No jam (Francisco Yus, 2013, p. 763).

In order to translate this advertisement, relying on context, the students should follow two basic steps during the interpretation process. They should start considering all the available interpretations, and then they should opt for the interpretation that fulfils the expectation of relevance to the target readers. This is how the process of interpretation, through inference, takes place.

Thus, the first accessible interpretation: "London Transport is offering something that involves less bread and no jam, probably some type of food". If the translator relies on this interpretation in translating the above advertisement, he will not provide the target reader with an effective translation:

السفر مع وسائل النقل في لندن: قليل من الخبز ولا مربى.

This translation creates confusion: how can we combine transportation with food.

Thus, students should not stop considering other interpretations because this one makes the target reader expend processing efforts without gaining contextual effects (understanding the advertisement).

Given the fact that the first interpretation is not relevant in the target language, will be asked to consider other interpretations, based on the degree of familiarization with the source culture, to work out the meaning of the advertisement. In fact, if students were familiar with the British culture, they would be able to construct the following interpretation:

"Less bread. No jam"; the word bread means "money" in informal English; hence, "jam" means no traffic jams. Thus, the communicated meaning is that London Transports offers a service, which costs less and involves no traffic jams. This interpretation enable student to produce a translation that makes sense. Indeed, this demonstrates that recognizing the context behind the source sentence is fundamental to selecting the most plausible interpretation from a set of interpretations, as this enables students to deliver an accurate translation.

The translation of the advertisement into Arabic would be:

سافر بأقل الأسعار وبدون ازدحام مع خطوط النقل في لندن.

Example 02

The British tourists prefer travelling to the continent to spend their summer holiday.

The literal translation of this sentence into Arabic:

يفضل السياح البريطانيون السفر إلى القارة من أجل قضاء عطلتهم الصيفية.

This translation is based on the first accessible interpretation based on a decoding process. In fact, the translation of the word "continent" by "القارة" leads to ambiguity because this translation is just a decoding of the word continent. The target reader (Arab) will wonder about the word continent which continent is meant by the sentence. This means that the target reader has to expend great efforts in processing the translated sentence.

However, if the students construct another interpretation, they would identify another that the word "continent" is a context-dependent word in British English; it refers to Europe where British citizens go to every year to spend their summer holiday. Thus, the literal translation of sentence does not achieve relevance to the Arab reader. In fact, s/he has to look for the meaning of the word "القارة" according to the context of the sentence. Translating the

same sentence, depending on the second interpretation, the translation of the same sentence would be:

يفضل السياح البريطانيون السفر إلى أوروبا لقضاء عطلتهم الصيفية.

This translation takes into account the source context, and thus provides the target readers with an accurate translation that conveys the same intended meaning as the source sentence.

Example 03

John is going to lead the discussions with the rival companies. He deserves to represent the company; he is an owlish man.

The translation, based on the first interpretation, into Arabic would be:

سيتولى السيد جون إدارة المفاوضات مع الشركات المنافسة. إنه جدير بتمثيل شركته فهو شخص ذو طبع حاد وصعب.

The problem with this translation lies in the translation of the expression 'an owlish man' by شخص ذو طبع حاد و صعب.

If students rely on the first accessible interpretation to construct the meaning of the expression, "an owlish man" depending on the physical appearance of an owl, which gives rise to a wrong interpretation, and the result, would be a literal translation. This translation does not achieve the will not be relevant to the target readers because it provides them with a wrong interpretation.

An owlish man " is a cultural expression in British English, hence; the translator should construct another interpretation. In fact, British people use this expression to refer to someone who has wisdom and good sense. To deliver an accurate translation, students be aware that the expression "An owlish man "is a cultural expression and it should be rendered by its equivalent expression in the Arab culture such as : شخص حكيم. Thus, this translation will relevant to the target audience and introduces a new cultural information to the cognitive environment and then to the target readers. The translation would be:

سيتولى السيد جون إدارة المفاوضات مع الشركات المنافسة. إنه جدير بتمثيل شركته فهو شخص يتحلّى بالحكمة.

Example n°4

He has been gone through a harrowing experience even though he was as cool as a cucumber.

Translating this sentence relying on the first interpretation, based on a decoding process, will

lead to a literal translation that does not produce any contextual effect for the target reader. The translation would be:

لقد مر بتجربة مريرة ومع ذلك مازال مثل الخيار الطازج.

The source sentence includes an idiomatic expression: be cool as a cucumber. Thus, this idiomatic expression should be rendered into Arabic by looking for its equivalent idiomatic expression in the Arab culture. The translation would be:

لقد مر بتجربة مريرة إلا أنه واجهها برباطة جأش.

The interpretation process in translation is crucial because it ensures that the intended meaning, tone, and cultural nuances of the original message are accurately conveyed in the target language. Interpretation is not merely a word-for-word conversion but involves comprehending the source message fully, including non-verbal cues, context, and underlying ideas, before expressing them appropriately in another language.

Lecture 05: Translation of Culture-Bound Expressions

Translation serves as vital bridge between cultures and it operates within the ambit of different languages and cultures. Translation contributes to opening the door for the dissemination of literature, the spread of knowledge and broader understanding of cultures and civilizations. Indeed, translation of culture is an essential means of promoting intercultural dialogue, reducing misunderstanding and fostering respect between cultures.

Nevertheless, translation is not a simple process that consists in converting words from one language to another; it involves transferring cultural meanings, values, beliefs, customs, and social practices embedded in the source language to the target language. In fact, the translator plays a crucial role in bridging gaps between the different cultural contexts in order to convey the intended message faithfully and appropriately.

According to Bassnett (1990), translation necessarily takes place within the boundaries of culture, i.e. culture is integral to the translation process and it shapes how meaning is transferred between languages. Moreover, and since translation is a cross-cultural communication, it requires consideration of both linguistic aspects and cultural elements. In fact, language and culture are intrinsically linked that one implies the other. Thus, what are the main strategies to adopt when there are substantial discrepancies between the source culture and target culture?

Strategies for Translating Culture

When translating culture and culture-bound expression, two main approaches are used to handle cultural discrepancies and convey meanings across languages effectively:

1. Domestication and Foreignization

Cultural translation strategies are generally split into domestication, which adapts to the target culture (TL culture-orientation), and foreignization (SL culture-orientation), which preserves the source culture. Domestication involves the adaptation of the target text and aims to minimize the strangeness of the foreign text. On the other hand, foreignization aims to preserve the exotic flavor of the source language and culture.

The dichotomy of domestication and foreignization dates back more than two centuries. In a lecture On the Different Methods of Translation, Friedrich Schleiermacher, a German theologian and philosopher said, “there are only two methods of translating,

either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him” (2). In fact, Schleiermacher shows respect for the original work, calling on the translator to remain faithful to the original and avoid any attempt to simplify it for the target reader. Thus, faithfulness should be the most important factor in a translation.

Lawrence Venuti (1995) has been widely regarded as a proponent of Schleiermacher’s theory of foreignization as opposed to domestication. He posits that translation has the power to construct representations of foreign cultures and define the interpretive frameworks for these cultures. In addition, he calls for the visibility of the translator and for the preservation of “foreignness” in opposition to “domestication” in the translated work.

The most well-known representative of domestication is Nida, the prominent American translator and translation theorist, who introduced dynamic equivalence and functional equivalence. In his opinion, the purpose of domestication is to ensure that the target audience grasp the translated text comparably to how original receptors understood and appreciated the source text.

1.1 Domestication

Domestication is a translation strategy that entails adopting a natural and fluent style to attenuate the exotic aspects of the source text and minimize its strangeness for target language readers. Thus, domestication strategy brings to forefront the “communicative” aspect of language in translation theory. Translation, as a conduit for communication between the source-language author and target-language readers, requires the utmost effort to support the readers’ understanding.

The “foreignness” should be removed by means of substitution with domestic cultural equivalents so that the target text is made more familiar to the reader. If we simply put it, domesticating translation is a kind of communicative translation, attempting to render the exact contextual meaning of the original in such a way that both the content and language are readily acceptable and comprehensible to the readership. In the west, the American translator and theorist Nida theorist is generally regarded as the most influential representative of domestication. In his long practice of Bible translation, he introduced linguistics into translation studies and put forward “the

closest natural equivalent". By "closest" he means that the target language text should be faithful to the source language text. By "natural" he holds that the language in TT should be fluent and idiomatic in TL. By "equivalent" he maintains that the TT readers' response to TT should be equal to the SL readers' response to ST. He emphasizes the important status of target readers to such an extent that he even considers "Reader's Equal Response" as an evaluation criterion for translation.

According to Venuti (1995), domestication acts as a form of violence against the source culture, affecting its identity and otherness. He claims that the violence of translation resides in its purpose and activity. Furthermore, the target language is subject to pre-existing representational structures, and hierarchies of dominance. This continually influence the production, circulation, and reception of texts. Nevertheless, despite the cultural differences conveyed by translation, the translated text is now inscribed within the target-language culture, assimilated to its frameworks, its canons and taboos, as well as its linguistic codes and ideological system. The aim of translation is to render the cultural otherness into something identical, recognizable, and familiar within the target context. This aim always inherently risks the complete domestication of the foreign text, often in deliberate projects, where translation becomes an instrument for an imperialist cultural appropriation of foreign cultures for domestic agendas, cultural, economic, and political agendas (Venuti, 1995, 196).

1.2 Foreignization

Foreignization refers to a translation strategy that lays the stress on certain SL-related elements considered as fundamental to the core message being conveyed by a text. Thus, translation works should preserve the foreign elements inherent in the source text, thereby offering the target audience access to unfamiliar aspects of the original context.

In his famous lecture "On the Different Ways of Translation", Friedrich Schleiermacher insists that translations from different languages into German should enable the German reader to perceive the influence of the source language the influence by preserving its distinctive linguistic features; thus, the reader can recognize, for example, a Spanish source text behind its German translation. If all translations read and sound alike, the cultural and linguistic identity of the source text will be lost in the target version. Thus, Schleiermacher prefers "foreignization"

strategy to "domestication, advocating for moving the reader toward the source text's foreignness.

Later, Lawrence Venuti built upon Schleiermacher's framework of foreignization versus domestication to critique ethnocentric translations. He claims that domestication as an ethnocentric strategy that assimilates the cultural aspects of the source text into the target culture, renders translations invisible, and thus, serves ideological agendas.

Lawrence Venuti is commonly acknowledged as the representative of foreignizing translation. In fact, he stresses the importance of preserving the foreignness or otherness of the original because ethnocentric translations hinder cross-cultural understanding by reinforcing hegemonic values and prioritizing domestication over the authenticity of the source text in global publishing. He even publicly asserted that his goal was to resist prevailing dominance of the target culture and to highlight and preserve cultural differences.

In the same vein, Humboldt (1816) advocates a movement toward the original. In his opinion, "A translator should have a foreign flavor to it, but only to a certain degree...as long as one does not feel the foreignness yet does feel the foreign, a translation has reached its highest goal" (3).

To sum up, Friedrich Schleiermacher's 1813 lecture "On the Different Methods of Translating" established the foundational dichotomy between foreignization (bringing the reader to the author) and domestication (bringing the author to the reader). Schleiermacher emphasizes his preference for foreignization to preserve cultural and linguistic authenticity. Thereafter, drawing from Schleiermacher's foreignization model as a critique of domestication practices, Venuti positioned foreignization as an ethical resistance to cultural imperialism in translation.

Venuti, in works like *"The Translator's Invisibility"* (1995), draws on Schleiermacher's romantic-era principles as a foundational basis for resisting ethnocentric translations. In fact, he advocated for the visibility of the translator and foreignness, echoing Schleiermacher's call for enriching the target language through exposure to the source's otherness.

According to Venuti, using foreignization in translation represents a kind of preservation of the original culture identity and a resistance against the target culture

usually when the original text is translated into the language of the ex-colonizer of the country. In this context, Venuti claims that:

Foreignizing translation seeks to restrain the ethnocentric violence of translation, it is highly desirable today, a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others. Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations. (1995, p. 20)

Lecture 06: Domestication vs Foreignization

1. Domestication Procedures

Domesticating techniques encompass those procedures used by translators to minimize the strangeness of the source text. They include mainly adaptation, reduction and expansion, transposition, and modulation.

1.1 Adaptation

According to Vinay and Darbelnet, adaptation is a translation procedure that can be discussed under the strategy of oblique translation. It “involves changing the cultural reference when a situation in the source culture does not exist in the target culture” (qtd in Munday 2001, 58). That is to say, adaptation is commonly employed when a source concept does not exist in the target culture; thus, the translator opts for replacing it with another that has a similar meaning in the target culture. In fact, the aim behind employing this procedure is to avoid any misunderstanding among target language readers. Some scholars consider adaptation as a form of betrayal and distortion to the source text's content and cultural integrity.

Example

The smarter you are, the less you speak.

إذا تم العقل نقص الكلام.

He kissed his daughter in the mouth.

Il serra tendrement sa fille dans ses bras.

قبل ابنته على جبينها.

1.2 Transposition

It involves the replacement of word class of the source text by another in the target text without affecting the meaning of the original message. It occurs when the translator changes the order of the words, the grammar, position of adjectives, word class, a change from singular to plural, or a change from phrasal clause to a verbal one. Transposition represents the translator's ingenuity in reshaping grammatical patterns and syntactic structures to achieve natural equivalence in the target language without distorting the

message. Vinay and Darbelnet (1995) distinguished two types of transposition, which are obligatory and optional. Obligatory transposition occurs when structural differences between languages require adapting the source text's grammatical rules or structure, whereas optional transposition is not imposed by such linguistic constraints.

Examples

When he comes back.

عند عودته.

He will soon be back.

لن يتأخر في العودة.

No admittance.

يمنع الدخول.

1.3 Modulation

A procedure that is used to convey the same meaning in a different manner. Vinay and Darbelnet define it as “This changes the semantics and point of view of the SL” (qtd in Munday 2001, 57). It involves changing the semantics and the view point of the source text.

Examples:

The houses were all dark.

لم يكن هنالك منزل لا مضيئاً واحداً.

Keep this for yourself.

لا تخبر أحداً.

2. Foreignization Procedures

Literal translation, transliteration, borrowing, and transference are the four main techniques used in foreignization:

2.1 Literal Translation

or word for word translation is the technique used in order to maintain the basic characteristics of the of the source language culture; translators employ literal translation to preserve the same meaning, style, form, content, and structure of the original culture without making any changes. Peter Newmark believes that it is important to use literal translation in translating literary works. He argues that “The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved” (2001, 153).

Literal translation serves as a straightforward strategy for transmitting the source text expressions into the target text; ensuring that these expressions retain the same dictionary meaning as the source expressions. In this approach, the translator must adhere to the source language's syntactic rules and original word order.

يوم لك ويوم عليك.

A day for you, a day against you.

2.2 Transliteration

This procedure refers to the process of replacing unknown words and elements of the source language culture with their transcription with words of the target culture. For instance, Ilyas (1989, 24) defines transliteration as, " the replacement of Source language letters (i.e. graphological units) by non-equivalent Target language letters, on the basis of a set of conventionally established rules". In other words, transliteration is the technique employed by the translator, whereby the translated word, sentence, or expression is transferred as it is but written with the TL alphabet.

Examples:

ان شاء الله.

In Shaa' Allah

2.3 Borrowing

a foreignizing procedure employed by the translator in a form of taking words or expression from the source language culture without making their translation; this technique is used when there is no equivalence in the target culture or when the translator wants to raise some aspects of the source language culture. Borrowing is sometimes referred to by foreignism, Germanism and Anglicism. It is a direct procedure of translation that is used in order to preserve the source language aspects. It is regarded as the simplest translation procedure.

Examples:

Computer: كمبيوتر

Technology: تكنولوجيا

2.4 Transference:

a direct strategy of transferring words from the source language culture to the target language. Here, the translator chooses to render the source language text to the target unchanged text without adding any extra explanation or clarification. The aim behind using transference in translating literary texts is to give the source language culture the sense of uniqueness. Newmark (1988) states that using transference in literary translation gives the translator the ability to “attract the reader, to give a sense of intimacy between the text and the reader- sometimes the sound or the evoked image appears attractive” (p. 82).

Examples:

Johnson brothers: الاخوة جونسون

According to Venuti (1995), foreignization and domestication are primarily used in translating literature; it is up to the translator to decide which strategy best fits a particular text. Foreignization is generally utilized to highlight the foreignness of the source text as well as preserving the cultural aspects of the source language. While, domestication is used to develop a translating method that does not allow the reader of the target text to perceive the foreignness of the source culture.

Lecture 07: Literary Translation

Translation plays an important role in increasing awareness and understanding among diverse cultures and nations. Literary translations in particular help these different cultures reach a compromise. The increasing interest in the literature of other languages has required a more studious regard for the problems of literary translation. In addition, translation plays an important role in bridging the gaps between the different cultures and nations. Literary translations in particular help these different nations reach a universal culture on a common ground.

1. Literary Translation

Moreover, literary translation should inevitably reflect the aesthetic value of the source text, i.e. the imaginative, intellectual and intuitive writing of the author. In fact, literary translation must reflect all the literary features of the source text such as sound effects, morphophonemic selection of words, figures of speech etc. (Riffaterre 1992). By the same token, Gutt (2010) stresses that in translating a literary work one should preserve the style of the original text: "...it is not surprising that theorists concerned with literary translation have paid considerable attention to the preservation of the stylistic properties of texts". In addition, Anani defines it crudely as "the translation of the different genres of literature including poetry narrative and drama. Like other types of non-literary translation, it involves transforming a verbal code into a different code, but unlike them, it is concerned not only in the referential meaning of words but also in their significance and effects" (1997, Ch. 1).

Most scholars and translation theorists have not provided definitions for literary translation in clear terms. However, some classic scholars define it through the literary translator's tasks and characteristics, what is translated (i.e. the spirit rather than the sense), the method of translation (i.e. free translation (or Dryden's "paraphrase"), not literal translation), or the function of the translation (that is, to educate readers in foreign literatures and cultures, increase the expressivity of meaning of one's own language, etc.) (Schulte et al., 1992). Others, like Landers and Newmark, define literary translation in terms of problems and main characteristics of literary language. Newmark singles out five main features of literary language that have to be rendered by the translator: (1) figurativeness and allegory; (2) onomatopoeic

nature (that sound is as important as meaning); (3) rhythm; (4) each word counts; and (5) full of polysemous words and collocations. (1998, pp. 102-103).

1.1 Main Challenges of Literary Translation

Most of problems encountered in literary translation are due to the features of the literary text. Landers (2001) defines literary translation in terms of uniqueness and creativity, describing it as “the most demanding type of translation”.

1.1.1 Literary Language

Most scholars in the sphere of literature assume that the language of literature is the main factor in defining literature and distinguishing between what is literature and what is not. Since antiquity Literary language has been imbued with a special character. It is regarded as distinctive from all other types of language due to the special use of language that is deviant, or “estranged” from ordinary, everyday, non-literary language. It often flouts the common language norms and patterns, utilizing artistic and intentional deviations (foregrounding) to achieve aesthetic purposes.

1.1.2 Style

The style of an author is the most significant feature in studying a literary text. In fact, stylisticians stress the importance of identifying the main features of the literary text that make it distinct and different from other types of texts. Moreover, the literary text is per se an act of expression, and has unique qualities that are extremely challenging. Stylisticians focus on studying the phonetic, structural, and semantic patterns, which cannot be analysed under the norms of the standard language. Indeed, the writer of literary texts uses these elements in a specific way in order to lend his text its aesthetic value. Therefore, attention should be given to the way the writer uses the language to create his piece of writing because it has an important bearing on the interpretation process.

Style as leech (1976) stated is the dress of thought. It is definitely an essential component of a literary text; it consists of a set of stylistic properties and rhetorical devices used by the writer in order to create a profound impact on the readers, ergo, the style of an author is the most significant feature that should be taken into account when it comes to studying a literary text.

Style is a debatable concept in stylistics, in fact; different definitions were given to this concept. For instance, Hasan Ghazala (2011, p.37) links style to the choice of words,

grammatical patterns, and syntactic structures: “Style is a linguistic choice in the first place. A linguistic choice made on the basis of options available in language”. In the same vein, Leech and Short (1981, p. 10) see that style means the way of using language by an individual in a specific situation for intended purposes: “the way in which language is used in a given context, by a given person, for a given purpose, and so on”. They lay emphasis on the uniqueness of style, which stems from the choices made by the speaker or writer in order to achieve a specific purpose. Thus, literary texts are analysed under a linguistic approach. In addition, Leech and Short put forward a checklist of stylistic categories: lexical categories, grammatical categories, figures of speech, and cohesion and context.

According to Crystal (1987, p.323), style refers to “any situationally distinctive use of language, and of the choices made by individuals and social groups in their use of language”. Wales (2001, p. 371) defines style as “the perceived distinctive manner of expression in writing or speaking”. As it has been mentioned above style is a polysemantic concept, for instance, many attempts have been made to define it according to different areas of study such as sociolinguistics, textual linguistics, literary criticism, pragmatics, etc. In general, style can refer to language style or author’s style.

2. Style in Literary Translation

The translation of a literary text is completely different from the translation of other types of texts. In fact, style, the fundamental component of the literary text, may be the most challenging part in literary translation. Hence, the translator should make the target reader familiar with the style of the writer of the source text. Indeed, style is the means used by the writer to express the ideas he wants to convey, the beliefs he adheres to, and the positions he adopts.

The translation of the literary text can raise a range of issues. In fact, the most difficulties to cope with are those related to the cultural difference related to the literary creativity, which can lead to stylistic difficulties. Thus, literary translation is considered the most difficult type of translation. In this context, Wilss states:

To get the sense of the difficulties involved in literary translation and the assessment of literary translation, one must keep in mind that literature, more than “ordinary” discourse, bears the imprint of

different authors, different life histories, dialects, registers, and last but not least, paradigmatic and syntagmatic variants. (1996, p. 26)

Studying a literary text indicates that both form and meaning should be carefully analysed. Similarly, when it comes to translating a literary text, both form and meaning have a bearing on the process of translation. For this reason, the translator of a literary text should pay attention to the stylistic features of the source text because the use of these stylistic features is driven by a deliberate and conscious selection made by the original writer.

Moreover, being open to multiple interpretations, is one of the difficulties the translator encounters during the process of translating a literary text. Therefore, the translator should be familiar with the style of the writer of the source text, his cultural background, and political positions. In this context, Boase-Beier (2006, p.1) comments: “From the earliest writings about translation, such as those of Cicero or Horace, style has often been mentioned but [...] its role has rarely been systematically explored. Yet style is central to the way we construct and interpret texts”.

In fact, stylistic features play a significant role in the interpretation process since they provide the translator with useful clues to the intended meaning of the source text. In addition, Gutt (2010, p. 130) stresses the importance of preserving the stylistic features of the source text: “This wider, stylistic dimension of communication is, of course, of special interest to literary studies, and so it is not surprising that theorists concerned with literary translation have paid considerable attention to the preservation of the stylistic properties of texts.” Indeed, in a novel, the writer opts for specific stylistic features for the sake of achieving the aesthetic value, and conveying specific meanings. Therefore, attention should be given to the way the writer used the language to create his piece of writing because it has a significant bearing on the interpretation process.

Moreover, the translator of literary texts not only should explain the meaning of the source text, but he should also endeavour to recreate the aesthetic value of the source text in the target language by preserving the stylistic features of the source text. Thus, the form of the target text is of a paramount importance in the translation of literary texts. In this regard, the translator Kazem Lotfi PourSaedi (1992, p. 198) says, “ ... what is important for the translator in his

attempts to establish equivalence is not only what the original author wants to say but also the way he says what he wants to say ... ”.

3. Approaches of Literary Translation

There are two main types of translation approaches. One focuses on the source text while the other emphasizes the creation of a target text that sounds natural in the target language. Traditionally, these approaches have been known as word-for-word translation vs. sense-for-sense translation or source-oriented translation vs. target-oriented translation. Both source-oriented and target-oriented approaches have their advocates. While some assert that a translation is mainly a copy of the original and that it should replicate the tone and linguistic structures of the source text, others maintain that the main function of a translation is to convey the information contained by the source text to the target readership so that it is fully accessible to them. Over the years, different scholars have described these two approaches using different oppositions: formal equivalence vs. dynamic equivalence by Eugene Nida; semantic translation vs. communicative translation by Peter Newmark, who claims that —the central problem of translation has always been whether to translate literally or freely (1993, p. 45); foreignization vs. domestication by Lawrence Venuti, among others.

The traditional approach to style in translation has mostly been source-oriented. It was widely believed that translation is a secondary activity. Hence, the translator should not have a style of their own and they should replicate the style of the target text as precisely as possible. Recent studies have not been as rigid and some scholars have even argued for the recognition of the translator's style, namely Baker (2000) and Saldanha (2011) among others. Saldanha herself claims that, although scholars like Malmkjær and Boase-Beier see the style of translation as influenced by the subjective interpretation of the translator, the focus remains clearly source-oriented, i.e. on the source text style and its reproduction (Saldanha 2011, p. 100).

Baker (2000) adopts a clearly target-oriented perspective, emphasizing the translator's style, which is characterized by a variety of linguistic and non-linguistic characteristics, such as open interventions, the translator's "choice of what to translate," their consistent use of specific strategies, and, particularly, their distinctive use of language, their "individual profile of linguistic habits," in comparison to other translators. According to Baker (2000), in the process of recreation, the translator's labour is obvious through their selection and organization of words,

their long or short sentence structures, or their plain or oratory way of speech. Thus, translators leave their fingerprints on the target text. As for Saldanha (2011, p. 100), she places herself at the target-oriented end of the debate with Baker; she also firmly believes that for translation to be considered as a literary activity, the concept of style is very important.

4. Literary Translator

Like any professional, the literary translator has to command certain capabilities and qualifications:

1) Due respect for the profession with a view to faithfulness and moral commitment to translating texts from one language into another. No deliberate additions, alterations, deletions or obliterations are exercised on the original unless justified on solid social, religious, cultural, moral, ideological or other grounds.

2) Accuracy of rendering in the sense that everything in a text should be included or taken into account in translation, but not necessarily translated verbatim.

3) Mastery of the two languages concerned in the translation, the SL and the TL, regarding the basics of their grammars (word order, major sentence and clause types, parsing, tenses, etc.), vocabularies. (Word combinations/collocations, technical terms of different fields and types, main figures of rhetoric, etc.), sound features (alliteration, assonance, consonance, rhyme, rhythm, and preferably a general idea about scansion, meter and foot).

4) Competence in tone. Landers (2001, p. 69) defines tone as “the overall feeling conveyed by an utterance, a passage, or an entire work, including both conscious and unconscious resonance”. He regards it as one of the essential capabilities of the translator (ibid, p. 8). Further, Anani (1997) assigns a whole chapter for “tone” in literary translation, defining it in terms of an attitude of irony, humor, seriousness, overstatement, understatement, etc. of the SLT author, which are prone to change from one age to another and one language to another.

5) Good knowledge of the different types of style of both languages: grammatical, lexical and phonological features of style, in addition to the stylistic scales of formality (i.e. frozen formal | classical, formal/standard, informal, colloquial, slang, etc.). They can be sometimes essential to meaning in the various types of text.

6) Good command of the differences between the conventions of the two languages involved, regarding the use, or non-use of formal/standard, old or modern, or colloquial, or

mixed in both languages, and either language. In the case of English and Arabic, for example, while the conventions of English allow for a large use and borrowing from colloquial dialects, written Arabic conventions do not, and are still resistant to colloquialisms of all types. Written Arabic is standard only, but it is usually Modern Arabic described as MSA (Modern Standard Arabic), and occasionally old Arabic, or CA (Classical Arabic). Old English, on the other hand, has disappeared from today's formal/standard written dialect. It might be the case that, as Landers suggests, "the half-life of a translation...is from 30-40 years; every 30 years (or 40 or 50...) the translation loses half its vitality, its freshness, to communicate to the reader in a contemporary voice" (Anani, 2001, p. 10).

7) Good knowledge of the SL culture, not necessarily to the same extent of the translator's knowledge of his/her native culture, for, unlike bilingualism, biculturalism is far-fetched.

8) Good awareness of the world around us, and the knowledge shared by all humans about the latest changes and developments with respect to science and technology, cultures, social, political, religious, moral and ideological values and attitudes.

9) Due respect for the TL readership's religious, moral, social, cultural and ideological sensitivities and values. The translator is not an insensitive dolorous duck, but a sensitive human being who has feelings, values, sensitivities, biases, prejudices, attitudes and points of view.

10) Specialism in translation (a higher degree), or at least a considerable proportion of background knowledge about translation theory (basic principles, guidelines, SL text, writer and translator's intentions, writer and translator's attitudes, SL and TL norms, problems and procedures/solutions). Moreover, and more importantly, the main translation methods (literal/semantic, free/communicative, pragmatic, non-pragmatic, creative, non-creative/ordinary, poetic/non-poetic, literary/ordinary, etc.): what, when and how.

11) The translator's personal possession of the best and latest monolingual and bilingual dictionaries and references, alongside online facilities in this regard. One or two references never make a good translator.

In addition to these capabilities, the literary translator has yet further faculties to be equipped with:

1) Creativity or inventiveness.

2) Special liking of literature, what Landers calls “sense of dedication” to literature. The literary translator should be first and foremost infatuated with literature.

3) Psychological aptitude to live the TL literary translation with respect not only to events, characters and the plot, but also, and more importantly, to every word, syntactic structure and prominent sound feature. In short, the literary translator should have personal aptness to lend himself/herself wholeheartedly to construct a matching literary text in the TL through translation.

4) Command of conventions of reading, understanding and interpreting literature.

5) Good knowledge of literary genres and sub-genres in both languages.

6) Considerable competence in figures of rhetoric (metaphors/allegory, similes, puns, metonyms, symbolism, irony, etc.) and special fixed phrases (e.g. idioms, proverbs, adages, etc.) in both languages.

7) Awareness of the basics of sound/prosodic features in both languages, especially alliteration, rhyme, rhythm, meter, foot, beat, scansion and other essentials of prosody.

8) Flexibility and open-mindedness.

9) Background knowledge of some famous works of literature in both languages.

10) Working with a back-of-the-neck idea that literature is symbolic, representing something else in human life.

Lecture 08: Translation of Literary Devices: Parallel Structures

Style is of a paramount importance in studying literary texts. In fact, an author uses a set of devices not only to lend his text its aesthetic value, but also to provide the reader with clues to the intended interpretation. Hence, translating style may be the most challenging part in literary translation. Thus, to what extent the stylistic features of the source text can be rendered into the target text. Stylistic features should be studied carefully during the process of translating a literary text because these features provide the reader with important clues to the intended meaning. However, due to the linguistic discrepancies and the cultural differences between languages, preserving the stylistic features of the source text is not always as straightforward.

In the field of translation studies, style was the subject of many researches, for instance, many scholars have devoted special attention to the study of style such as Venuti (1995), Wilss (1996), Boase-Beier (2006), Hasan Ghazala (2011), and Gutt (2014). They have stressed the importance of studying and analyzing stylistic features in literary translation.

1. Stylistic Devices

Writers tend to use language in a specific way in order to achieve the aesthetic purpose – that is, their choice contributes significantly to achieving novelty and uniqueness of the language in a given piece of writing. In stylistics, the term 'feature' is used to refer the writer's or speaker's preferences in terms of linguistic forms. However, there is no precise definition of stylistic features; for instance, Leech and Short (1981, p. 64) define a stylistic feature as the occurrence of a linguistic or stylistic form or category in a text. The linguistic categories include nouns, transitive verb, and negative. On the other hand, stylistic categories, which are more complex, include alliteration, balanced sentences, personification ...etc.

For Riffaterre (cited in Ghazala, p. 40) stylistic features are those distinctive and unpredictable facts, which must have a specific character, otherwise they will not be different from linguistic facts. Thus, stylistic features are those linguistic or formal features of a text, which are not used for their own sake, but are opted for by a writer because of their significance to the interpretation of the text (Wales, 2001, p. 438). For example, the use of transitive verbs in a text is a linguistic feature; however, it becomes a stylistic feature if it is quite frequent in the text or it is not used in the text. Moreover, the most established stylistic features, according to

Ghazala (2011, p. 41), are deviation, foregrounding, ambiguity, simplicity, complexity, nominalization vs verbalization, parallelism, repetition, transitivity, intransitivity.

2. Translation of Excerpt from English literature into Arabic

Students must identify the stylistic devices employed in each excerpt, look at their significance in the source texts, and explore the possibility of preserving them in the target texts.

The first extract is an excerpt from Charles Dickens' *A Tale of two Cities*:

It was the best of times, it was the worst of time, it was the age of wisdom, it was the age of foolishness, it was the epoch of light, it was the season of darkness, it was the spring of the hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to heaven, we were all going the other way. (2005, p. 05)

Step 01: Analysis of the Excerpt

In this excerpt, Dickens informs his readers that people have held conflicting opinions about the late 18th century. To make the contradictions in opinions manifest to the readers and to lend this passage an ironic quality, Dickens relied on the repetition of parallel structures. He uses pairs of independent sentences (it was the best, it was the worst / we had everything before us, we had nothing before us/ we were all going direct to heaven, we were all going the other way). Thus, Dickens provides the readers with a clue to the intended interpretation, which lies in the fact that the use of independent sentences represent, in fact, two independent statements.

Step 02: Identification of stylistic Devices

Dickens utilizes repetition of parallel structures as a stylistic device.

Step 03: The significance of Parallel Structure in Dickens' Excerpt

According to Gutt (2010: 146), the repetition of the parallel structures shows that the passage might be echoing the opinions of different groups of people. However, if Dickens had joined the two independent clauses (it was the best, it was the worst ...) in one clause (it was the best and the worst of times), the reader would not arrive at the idea that “it was the best of times” and “it was the worst of time” represents two conflicting opinions and thoughts about the late 18th century.

Thus, this excerpt is a perfect example on the significance of stylistic features in the interpretation of a literary text. In fact, a writer of a literary text opts for some linguistic devices

and syntactic patterns in a way that enables him to provide the readers with clues to the intended interpretation.

Step 04: After being familiar with the significance of parallel structures in Dickens' passage, students will translate it into Arabic.

Step 05: Listening to students' Translations

Step 06: Discussion about the preservation of parallel structure in the Arabic.

When it comes to the translation of Dickens's excerpt into Arabic, an accurate translation should inevitably preserve the repetition of parallel structures. This is due to the fact that Dickens relied on this stylistic feature in order to help his readers to arrive at the intended interpretation. Hence, translating the above excerpt without taking into account this stylistic feature may not enable the Arab reader to infer the same intended meaning the reader understands when reading the excerpt in the source language.

At this level, I provide students with a translation of Dickens' excerpt by Munir Al Baalabaki (2013, 07), a well-known Arab translator:

كان أحسن الأزمان، وكان أسوأ الأزمان. كان عصر الحكمة، وكان عصر الحماسة. كان عهد الإيمان وكان عهد الجحود. كان زمن النور، وكان زمن الظلمة. كان ربيع الأمل، وكان شتاء القنوط. كان أماننا كل شيء، ولم يكن أماننا شيء. كنا جميعاً ماضين إلى الجنة مباشرة، وكنا جميعاً ماضين إلى جهنم.

The translator managed to preserve the same stylistic feature (repetition of parallel structures) used by Dickens. The reflection of this stylistic feature is possible since it does not distort the linguistic and stylistic norms of Arabic since parallel structures are common in all languages.

However, if the translator had opted for joining the independent sentences:

كان أحسن الأزمان وأسوأها. كان عصر الحكمة والحماسة. كان عهد الإيمان والجحود. كان زمن النور والظلمة. كان ربيع الأمل وشتاء القنوط ...

The target reader will not be able to arrive at the intended meaning i.e. conflicting opinions and irony. As we mentioned before style is a matter of a deliberate and a conscious choice made by the author who, in order to express his feelings and ideas, chooses certain linguistic forms in preference to others. Therefore, preserving the stylistic features of the source text will enable the target reader to become familiar with the style of the author of the source text and provide him with clues to the intended meaning. However, it is not always possible to preserve the stylistic features of the source text this is due to the norms of the target language.

Lecture 09: Translation of Literary Devices: Polysyndeton

The following example is from Hemingway's short story *After the Storm*:
I said, "Who killed him?" and he said "I don't know who killed him but he is dead all right," and it was dark and there was water standing in the street and no lights and windows and boats all up in the town and trees blown down and everything all blown and I got a skiff and went out and found my boat where I had her inside of the Mango Key and she was all right only she was full of water. So I bailed her out and pumped her out and there was a moon but plenty of clouds and still plenty rough and I took it down along; and when it was daylight I was off Eastern Harbor. (1987, p. 227)

Step 01: Analysis of the Excerpt

Step 02: Identification of stylistic Devices

Hemingway utilizes the conjunction 'and' which is a rhetorical device known as polysyndeton. For instance, Hallen (2003, p. 93-95) defines polysyndeton as the repetition of conjunctions between every item in a series. It is very common in prose and poetry. In addition, polysyndeton has an overwhelming effect in a sentence. For example: "this term, I am taking biology **and** English **and** history **and** math **and** music **and** physics **and** sociology." All these 'ands' make the student sound like he is completely overwhelmed. The repetitive use of "and" gives each item in the series emphasis as well as keeping an equal beat in the rhythm of the sentence. In fact, Hemingway uses polysyndeton to convey to his readers the anxiety the character had been experiencing.

Step 03: The significance of polysyndeton in Hemingway's Excerpt

Hemingway uses polysyndeton to convey to his readers the anxiety the character had been experiencing.

Step 04: After being familiar with the significance of polysyndeton in Hemingway's passage, students translate it into Arabic.

Step 05: Listening to students' Translations

Step 06: Discussion about the preservation of polysyndeton in the Arabic.

Polysyndeton is the stylistic feature Hemingway opted for to convey anxiety and worry in this excerpt. Arabic uses a rhetorical device "Alwa:w" as polysyndetic device. Therefore, it is possible to render the polysyndetic

conjunction 'and' by its equivalent polysyndetic conjunction in Arabic, which is 'Alwa:w'. This rendition does not distort the norms of Arabic.

Hemingway's short story was translated by Musa Al Halul (2010, p. 146-147):

سألته: "من قتله؟"، قال "لا أعرف. لكن الرجل مات بلا شك."، كان الظلام يخيم، وكان الماء راكدا في الشارع، والعتمة ضاربة، والنوافذ مكسورة، وكانت القوارب متناثرة هنا وهناك في المدينة، والأشجار وكل شيء مقتلع، ركبت زورقا واتجهت به إلى قاربي الذي تركته داخل جزيرة المانغو، كان قاربي سليما، لكنه مملوء بالماء. أفرغته من الماء، وكان القمر يشع من بين السحب الكثيفة، وكان الطقس لا يزال عاصفا. مضيت في قاربي، وعند الفجر بلغت مشارف الميناء الشرقي.

Looking at the translation, we notice that the translator succeeded in rendering the polysyndetic conjunction 'and' into the conjunction 'Alwa:w' in Arabic except for '**and** I got a skiff **and** went out **and** found my boat' where he used 'wa' in one occurrence. However, if he had used the conjunction 'wa': ... **and** I got a skiff **and** went out **and** found my boat.

وركبت زورقا وغادرت ووجدت قاربي.

He would have kept conveying the sense of anxiety and worry the character had been experiencing.

In the same excerpt, we identify the use of personification, a figure of speech, which consist in attributing human qualities to non-human and things such as animals, plants, elements of nature, and abstract ideas. Personification is the act in speech and writing of giving inanimate objects, abstract concepts or actions, human or near human characteristics (Cuddon, 1982, p. 529). In the above excerpt, Hemingway uses the pronouns "she" and "her" to refer to the boat.

Unlike Arabic, English does not employ grammatical gender where each noun is assigned masculine, feminine or neuter gender regardless of whether the noun has a biological sex. For example, the word *سافدة* is feminine in Arabic because it ends with the grammatical "ة". For instance, most words ending in "ة" in Arabic are feminine. However, English employs natural gender i.e. animate entities with a biological sex take the masculine (he, him, his, himself) or feminine (she, her, hers, herself) gender, and inanimate nouns take the neuter (it, its, itself) gender.

Furthermore, metaphorical gender in English consists in using the pronouns 'he' and 'she' illogically by imposing masculinity or femininity to sexless objects and abstract concepts. As a result, some things are personified as masculine (mountains, rivers, oak trees, etc.), and some

things are personified as feminine (ships, boats, carriages, etc.). This use of metaphorical gender impart a poetic effect to a piece of writing and enables the author to highlight aesthetic feelings. (The New Fowler's Modern English Usage, p. 590)

Hemingway uses personification: and found my boat where I had her inside of the Mango Key and she was all right only she was full of water. So I bailed her out and pumped her out. However, the rendition of this part into Arabic does not preserve the stylistic feature used by Hemingway:

قاربي الذي تركته داخل جزيرة المانغو، كان قاربي سليماً، لكنه مملوء بالماء. أفرغته من الماء...

The word "boat" is "قارب" in Arabic and is masculine. This translation does not transfer the metaphorical gender to the target reader. Due to a linguistic discrepancy between Arabic and English, it is impossible to preserve the stylistic feature (metaphorical gender) used by Hemingway. Therefore, substituting "التي" for "الذي" will distort the grammatical rules of Arabic because "قارب" is masculine and hence should be followed by the pronoun "الذي" not "التي". Thus, the impossibility of preserving a stylistic feature can lead to a loss of important and subtle clues to the intended meaning.

Conclusion on the Preservation of Stylistic Devices in literary Translation

Translating a style of an author may be the most challenging part in literary translation because he utilizes stylistic features not only to lend his piece of writing its aesthetic value, but also to provide his readers with some clues to the intended meaning. Hence, preserving the stylistic features of the source text in the target text will make the target reader familiar with the style of the author of the source text. The study concluded, through the analysis of translations, that the translator should preserve the stylistic features of the source text when dealing with features that do not distort the norms of the target language. Thus, such translation preserves the original style, and enables the target readers to arrive at the intended interpretation of the original. However, in some cases, the translator encounters insurmountable difficulties in preserving an author's stylistic features due to linguistic discrepancies and cultural differences between source language and target language. In fact, each language is sui generis and it may not be possible for the translator to manage to preserve all the stylistic features of the source text in the target text.

Lecture 10: Translation of Allusion Part 01

Allusion is a literary device, which functions as an indirect or implied reference to a person, an event, a literary work, a myth, history, culture. Writers use allusions to enrich their work, engage the reader and embed deeper meanings within the literary works. In addition, through allusions, writers can create nuance and subtlety by hinting implicitly at different ideas and emotions. However, recognizing and interpreting allusions is not an easy task even among readers who share the same culture, i.e. not all readers within a specific culture will be able to recognize and interpret allusions.

Thus, the first step in the translation process consists in recognizing and interpreting the source text allusions. At this level, the translator is assumed to share with the writer of the source text knowledge on the referents of allusions, i.e. the translator has to be bilingual, bicultural and aware of the cultural baggage of the target culture. Once he/she managed to identify the allusion and construct the plausible interpretation, he/she will opt for the translation strategies and procedures that enable him/her to translate the allusions into the target language and culture

When looking into allusion within the sphere of translation studies, there is not much research on the translation of allusions. Researchers studying the translation of allusions emphasise the cultural nature of allusion. Leppihalme (1997) carried out a comprehensive study proposing a set of strategies for translating allusions. In the same vein, Gambier (2001) discuss strategies for translating allusions and the main factors involved in the choice of strategies.

1. Allusion

The term allusion comes from the Latin *alludere*, meaning 'to play with', 'to refer to'. Allusion is a rhetorical device authors utilize to add depth and complexity to works of literature, film, music, and art because it functions as an indirect or implied, or passing, reference to a person, event, text, myth, or cultural artifact that exists outside the immediate text (Harmon & Holman, 2005). In the same vein, Ben-Porat (1976) claims that Allusions are references to one person, place, event, or even a literary work that the audience is expected to appreciate. Historically, it is intended to mean a reference to some existing text, person, or cultural artifact, involving both authorial intent and reader recognition.

As to the identification of allusion, reader competence plays a crucial role, as recognizing allusions depends on cultural familiarity. For instance, Perri (1978) makes a distinction between the competent and the incompetent reader, for it is the recognition by the reader that matters. When the reader knows the referent, the allusion can be deciphered, while a reader who is not familiar with the allusion will not be able to recognize it. Thus, the reader's/ translator's competence, is a key factor in recognizing and interpreting references to prior texts, historical events, myths, or cultural artifacts. Thus, much of the impact of the allusion rests on how easily the reader /the translator is able to identify the source to which the allusion is made.

1) Chocolate was her Achilles's Heel.

This allusion means that her weakness was her love of chocolate. Achilles is a character in Greek mythology who was invincible. His mother dipped him in a magical water when he was a baby and she held him by the heel. The magic protected him all over, except for his heel.

2) She has the beauty and grace of Aphrodite.

This a reference to the Greek goodness of love (the Roman version is Venus).

2. Classification of Allusions

Allusions can be classified according to their form, function, or referential scope, as well as their use as stylistic devices. According to Ben-Porat (1976), these include direct allusions, which name, phrase, or event directly (Achilles' heel used to signify vulnerability), and indirect touchstones, which rely on other more subtle traces such as structural mimicry or thematic parallelism (e.g., echoing the rhythm of a biblical psalm without explicit attribution). In addition, Leech and Short (1981) develop this typology by dividing it into cultural allusion (for instance, references to mythology), historical allusion (as in wars or political movements), and literary allusion (i.e., quotes from Shakespeare's works).

2.1 Literary Allusions: they engage the reader and help them remember the message or the theme of the message. Writer utilize literary allusions to give examples or get a point across without going into a lengthy discourse.

a) I was surprised his nose was not growing like Pinocchio.

This a reference to the story of Pinocchio, where his nose grew whenever he told a lie. It is from "The Adventure of Pinocchio" written by Carlo Collodi.

b) When she lost her job, she acted like a scrooge, and refused to buy anything that was not necessary.

"Scrooge" was an extremely stingy character from Charles Dickens' A Christmas Carol.

2.2 Biblical Allusions: draw on the Bible's vast narratives and symbols to layer additional significance onto text. Writers assume readers share familiarity with these stories, allowing concise yet powerful communication. This device enriches themes like temptation, redemption, or judgment.

a) Dealing with some people requires the patience of job.

2.3 Mythological Allusions: are indirect references to characters, stories, events, or symbols from ancient myths, typically Greek or Roman, used in literature, speech, or art to evoke deeper meanings without full explanation. These allusions draw on shared cultural knowledge to add layers of emotion, symbolism, or commentary on human experiences. They enrich narratives by connecting modern contexts to timeless mythological themes.

a) Chocolate was her Achilles's Heel.

This allusion means that her weakness was her love of chocolate. Achilles is a character in Greek mythology who was invincible. His mother dipped him in a magical water when he was a baby and she held him by the heel. The magic protected him all over, except for his heel.

b) She has the beauty and grace of Aphrodite.

This a reference to the Greek goddess of love (the Roman version is Venus).

3. The Importance of Cultural Background in Recognizing Allusions

When it comes to translation, recognizing the connection between culture and language is essential for accurate translations. Moreover, translation has to operate within the ambit of different languages and cultures. Indeed, the cultural context has an important bearing on meanings of both source and target languages. Thus, the translator should take into account the cultural context because a word that sounds easy to translate may have subtleties. In fact, the meaning of a word not necessarily depends on its literal form, and thus the translator has to convey the meaning in a way which makes sense not only in the target language but also in the context of the target culture.

Translation serves as vital bridge between cultures and literary translation is a form of cultural communication. Nevertheless, translating literary texts makes translators face many

problems, including what is related to language and what is related to culture. Indeed, translating culture-bound concepts causes more difficulties to translators even though the two cultures in question are not too distant (Cordero, 1984). In addition, Nord (2005) claims that a translator needs to focus on those differences between cultures that are relevant to particular readers in a particular situation.

Thus, translating allusions requires special attention from translators because allusions are full of cultural connotations. For instance, Leppihalme (1997) emphasises that target readers may not be able to recognize the allusion, which may result in "*Culture bumps*". According to Leppihalme (1997), a culture bump occurs when the target reader has difficulty understanding source text- cultural allusions. Therefore, target readers would often have to be bicultural to be able to interpret allusions.

At this stage, it worth mentioning that cultural familiarity is crucial in identifying and recognizing the allusion in the source text. Hence, translators need to be familiar with the referent of the allusion, i.e. identifying, interpreting and translating allusions requires the translators to have a solid cultural knowledge of both the source and the target culture. In fact, in addition to being bilingual, translators need to be bicultural to be able to identify, understand and transmit the allusions to the target readers.

4. Translation of Allusions: Leppihalme's Model

Allusions require as Leppihalme (1997, 4) states, "a particular kind of receiver participation. The words of the allusion function as a clue to the meaning..." Consequently, in order to overcome the cultural barrier when translating allusions, the receiver should have "a high degree of biculturalization".

According to their forms, Leppihalme developed strategies for the translation of allusions. Allusions fall into two type:

1) Proper-name (PN) allusions: "allusions containing a proper name" (Leppihalme 1997, 10). Proper Name allusions include biblical PN allusions, allusions to figures of myth and antiquity, allusions to figures of literature, etc. For example, biblical PN allusions are references to biblical figures, places or events.

- ✓ Judas is an allusion to betrayal.
- ✓ Job allude to patience.

- ✓ David and Goliath refers to a situation where a weak person can defeat a strong adversary due to faith, courage and skills.

2) Key-phrase (KP) allusions: “allusions containing no proper name” (Leppihalme 1997). They are references to a well-known idea or phrase without mentioning the proper noun, and understanding this type of allusions depends on shared cultural knowledge. It is worth mentioning that the Bible is the main source of countless KP allusion in English literature.

Examples of KP Allusions:

- ✓ To be or not to be, that is the question. (Shakespeare)
- ✓ To cast pearls before swine. (The Bible)
- ✓ An eye for eye, a tooth for tooth. (The Bible)
- ✓ The writing on the wall. (The Bible)

As to the translation of allusion, Leppihalme proposes the following strategies:

Lecture 11: Translation of Allusion Part 02

As to the translation of allusion, Leppihalme proposes the following strategies:

1. Strategies for the Translation of Proper –Name Allusions:

- To keep the name unaltered.
- To change it.
- To omit it.

Alternatively:

1) Retention of name (either unchanged or in its conventional TL form,) with three subcategories:

- Use the name as such.
- Use the name, adding some guidance such as a brief phrase suggesting connotations.
- Use the name, adding a footnote.

2) Replacement of name by another with two subcategories:

- Replace the name by another SL name.
- Replace the name by a TL Name.

3) Omission of the name, with two subcategories:

- Omit the name but transfer the sense by other means, for example by a common noun.
- Omit the name and the allusion together.

2. Strategies for the Translation of Key-Phrase Allusions

1) Use of a standard translation, “a preformed TL version” of a common ST, such as the Bible (Leppihalme 1997, 127).

2) Minimum change, that is, a literal translation, without regard to connotative or contextual meaning – there is thus no change that would aim specifically at the transfer of connotations. (Leppihalme 1997, 96).

3) Extra-allusive guidance added in the text, where the translator follows his/her assessment of the needs of TT readers by adding information (on sources etc.) which the author, with his/ her SL viewpoint, did not think necessary; including the use of typographical means to signal that the material is preformed. (Leppihalme 1997, 98).

4) The use of footnotes, endnotes, translator's prefaces and other explicit explanations not slipped into the text but overtly given as additional information.

5) Simulated familiarity or internal marking, that is, the addition of intra-allusive allusion-signalling features (marked wording or syntax) that depart from the style of the context, thus signalling the presence of borrowed words.

6) Replacement by a preformed TL item.

7) Reduction of the allusion to sense by rephrasal, in other words, making its meaning overt and dispensing with the allusive KP itself.

8) Re-creation, using a fusion of techniques: creative construction of a passage, which hints at the connotations of the allusion or other special effects created by it.

9) Omission of the allusion.

In addition, Leppihalme mentioned the following alternatives:

1) Giving up: "the throwing up one's hands in desperation, stating that there are allusive meanings involved which are beyond translation (with no attempt to explain what they are)" (Leppihalme 1997, 84).

2) Leaving the allusion untranslated, that is, leaving SL words in the TT" (Leppihalme 1997, 84).

3) Replacement of the allusion by better-known source culture specific material. (Leppihalme 1997, 128).

3. Analysis of Allusions Translated from English into Arabic

The analysis consists in examining the translation of certain allusions from English into Arabic. We chose allusions from William Golding's *Lord of the Flies*. The Bible is the main source of allusions used by Golding. In addition, he alludes to literary works and historical figures and events.

In the analysis, students examined the translation of allusions from two translations of *Lord of the Flies* into Arabic:

1. أمير الذباب. (Abdelhamid Al-Jammal)

2. لورد الذباب. (Samir Izzat Nassar)

1. The title of the novel "*Lord of the Flies*" is the translation of the Hebrew name Beelzebub, the prince of Demons. It is a Biblical allusion *Lord of the Flies* references the devil in Christian theology. There are many verses in the Bible telling of "Beelzebub, the ruler of the

demons", and how it was an alias of Satan. Golding, who experienced the horror of the World War II, utilizes this allusion to express his belief that savagery is part of human nature.

The title is translated as follows:

1. أمير الذباب. (Abdelhamid Al-Jammal)

2. لورد الذباب. (Samir Izzat Nassar)

We notice that the two translations did not succeed in preserving this cultural allusion. Having been aware of the significance of this allusion and being more familiar with the source culture, the translators would have recognized the biblical allusion and opted for the strategy for translation such as providing the Arab reader with a footnote explaining the origin of the allusion. In addition, the translators could have also replace the name *Lord of the Flies* by a TL name such as:

الشيطان.

And the translation would be :

الشيطان الساكن فينا.

2. In page 63, Golding uses a literary allusion referring to three novels: "*Treasure Island*" by Robert Louis Stevenson, "*Swallows and Amazons*" by Arthur Ransom, "*Coral Island*" by R. M. Ballantyne

At once there was a clamour.

"Treasure Island--"

"Swallows and Amazons--"

"Coral Island--" (63)

Golding uses this allusion to create irony to the optimistic view of human nature portrayed in the three novels. He highlights the contrast between idealized adventure in the aforementioned novels and the dramatic story of the boys in *Lord of the flies*, who turned into savagery and chaos.

As to the translation of this allusion, translators did not manage to convey the intended meaning by Golding. Trnaslator1 rendered just the title of one novel:

جزيرة المرجان.

In addition, he neglected the two novels "*Treasure Island*" and "*Swallows and Amazons*".

Translator2 opted for a literal translation of *Coral Island*:

جزيرة الشعب المرجانية.

This translation is inaccurate because it refers to something completely different. Both translations will not enable the Arab reader to grasp the intended meaning.

The translators being aware of the literary references used by Golding, would have opted for the best strategies for the translation of these allusions. For example, they would have provided the target readers with a footnote explaining that these are titles of novels and Golding uses them in order to draw the attention to the fact that savagery and evil is part in every human being.

3. In the following passage, Golding employs a historical allusion:

“That's a wound,” said Simon, “and you ought to suck it. Like Berengaria.” (86)

To recognize this allusion and interpret it, the translator need to be familiar with the source culture. In addition, he/she should opt for the best strategy to enable the Arab reader to understand it as well.

Berengaria has nothing to do with the sucking of the wound. Simon the character in *Lord of the Flies* confuses Berengaria with Eleanor of Castile. Eleanor of Castile was the Queen of Richard I who was struck by a poison arrow she sucked the poison out of his wound consequently saving his life. Unlike Eleanor, Berengaria may have married Richard I for political more than romantic reasons.

Golding intends this confusion between Eleanor and Berengaria because he wants to compare Simon to Eleanor and Jack to Berengaria.

Translator1 recognized the allusion as a proper-name allusion and he retained the name using transliteration technique. However, he should have provided the target reader with a footnote on Berengaria.

As to translator2, conveyed the general meaning of the sentence without paying attention to the allusion.

The two translations shows the importance of cultural familiarity in the translation process. In fact, if the two translators had been familiar with the source culture, they would have recognized the allusion and then arrive at the plausible interpretation and grasp the intended meaning by the writer.

5. Conclusion

Translation serves as vital bridge between cultures and translation has to operate within the ambit of different languages and cultures. Hence, it is primordial for the translator to recognize the connection between culture and language. Indeed, the cultural context has an important bearing on meanings of both source and target languages.

Literary translation is a form of cultural communication that makes translators face many challenges, including what is related to language and what is related to culture. In fact, the meaning of a word not necessarily depends on its literal form, and thus the translator has to convey the meaning in a way which makes sense not only in the target language but also in the context of the target culture.

Allusion is a rhetorical device used by writer to refer to literary, religion, myth, history etc. to enrich their work, engage the reader and embed deeper meanings within the literary works. As to the translation of allusions from English into Arabic, the analysis of allusions from William Golding's *Lord of the Flies* translated into Arabic reveals that cultural familiarity is a key factor in recognizing, interpreting and rendering the allusions into Arabic. Thus, without being familiar with the target Culture, translators failed in recognizing some biblical, literary and historical references, and they did not succeed in conveying the intended meanings by Golding. Translators can also rely on some translation techniques to render allusions into Arabic such as providing footnote and explanations because the Arab readers do not have enough information to understand, for example, biblical and literary allusions. To conclude, the translation of allusions depends essentially on cultural familiarity.

Lecture 12: Translation of Metaphor Part 01

1. Figurative language

Figurative language, as described by Murphy and Koskela (2010), encompasses the use of lyrical and exaggerated expressions, employing imagery to evoke specific effects. The utilization of figurative language facilitates readers in inferring its intended meaning. This mode of expression is commonly found in various literary forms, including novels, poems, TV ads, and newspaper articles. Figurative language frequently employs words in a metaphorical sense, thereby transcending their conventional definitions.

Consequently, a strong interdependence exists between vocabulary and figures of speech. Figures of speech and semantics are intricately intertwined, as the comprehension of figurative meanings often proves challenging without a firm grasp of the literal meanings of words, along with their associated connotations. As a result, many individuals tend to disregard non-literal expressions when reading news articles, magazines, newspapers, or books, as interpreting a phrase literally may engender a sense of peculiarity or ambiguity. Tarigan (1995) posits that figurative language plays a pivotal role in vocabulary development and serves to facilitate the process of semantic learning.

According to Beckson and Ganz (1975) when figurative language is used metaphorically, including through metonymy, irony, metaphor, hyperbole, and understatement, its intended meaning can be inferred. Therefore, the figurative language is a form of communication that utilizes figures of speech as a tool for comparing different things and achieving a literal meaning.

2. Metaphor

Leech (1969) asserts that metaphor creates the illusion that the tone and vehicle are identical, but as other authors have pointed out, this illusion can often seem more genuine substantial than the literal world of understanding.. However, from a linguistic perspective, the figurative meaning of a metaphor always relies on a literal meaning as its foundation.

Stylistics and metaphor are integral elements of language that hold significant importance in literary expression and communication. Stylistics, as a branch of linguistics, focuses on the analysis of linguistic features within texts, exploring how these elements contribute to the overall

style and meaning. Metaphor, a widely-used rhetorical figure, involves the substitution of one word or concept with another, creating an implicit comparison and enriching the language with vivid imagery. This paper aims to investigate the profound relationship between stylistics and metaphor, shedding light on how figurative language choices affect stylistic expression and readers' interpretation.

2.1 Definition of Metaphor

The concept of metaphor has been subject to various interpretations by Western philosophers, with Paul Ricoeur, drawing from Aristotle's teachings in his seminal work "The Rule of Metaphor," describing metaphor as an enhancement of personal language through the alteration of a word's conventional meaning and its connection to something else, independent of the immediate context of a sentence. Aristotle, recognizing the profound power of metaphor, esteemed it as a testament to one's consummate mastery of language and an embodiment of their creative genius. As he eloquently stated, "Metaphor is the greatest form of wording, for this alone cannot be imitated from others, and it is a sign of natural talent, since to use metaphors well is to have insight into what is alike" (Poetics, 2006, p. 56).

During the Middle Ages, scholars and linguists adhered to Aristotle's approach, characterizing metaphor as an intricate stylistic tool that evoked aesthetic and artistic effects, captivating the reader. These historical perspectives align with contemporary definitions provided by modern English dictionaries and encyclopedias, which classify metaphors as linguistic devices employed by writers and creators.

Cuddon (1999) delineated metaphor as a figurative language technique predominantly prevalent in poetic literature, wherein a word or concept "becomes" another word by virtue of its characteristics. This analogy highlights the dissimilarities between the two elements. The comparison between the components of a metaphor, referred to as Tenor and Vehicle, is founded on implicit similarities within the explicit analogy approach.

According to Leech (1969), metaphor is associated with a particular rule of transference, which we may simply call the 'Metaphoric Rule', and which we may formulate: $F = \text{'similar to } L\text{'}$. That is, the figurative meaning F is derived from the literal meaning L in the sense of 'like L ' or 'it is as if L '. This metaphoric meaning is carried out through the employment of explicit constituents Tenor (the part of the metaphor used to describe to the audience), Vehicle (the

portion of the metaphor used as an image to compare it with for better understanding) , and Ground (the real meaning that tenor and vehicle share).

According to The Comprehensive Literary Dictionary, metaphor constitutes a linguistic instrument that establishes a comparison between two disparate entities without utilizing the words "as" or "like." It accentuates similarities between seemingly incongruent concepts or objects. Metaphors empower authors to metamorphose individuals, places, objects, and ideas into various imaginative forms, thereby facilitating the creation of vibrant and evocative imagery, enabling readers to perceive the subject matter from novel and captivating perspectives (Bonn, 2010).

David Punter provides a linguistic and rhetorical perspective, defining metaphor as an artistic and aesthetic phenomenon, establishing connections between contrasting ideas and objects. This transformative process enables one entity to assume the attributes of another and vice versa. In summary, the concept of metaphor can be elucidated through the following key points:

- a. Metaphor serves as a literary device utilized by authors, poets, and linguists.
- b. The originality of a metaphor lies in its analogous link between the two meanings of a word (Tenor and Vehicle).
- c. The evolution of metaphor has been seen as a conceptual framework aimed at evoking human behavior and thought.
- d. Metaphor's influence has contributed to the expansion of dictionaries due to the emergence of new meanings (Bonn, 2010).

Lecture 13: Translation of Metaphor Part 02

2.2 Classifications of Metaphor

Linguists categorize metaphors based on their distinct components and their relationships between them. These components are known as Tenor, Vehicle, and Ground. The classification may differ depending on the origins and schools of thought of linguists and researchers. Prominent figures in this field include David Edward Cooper, Henry Watson Fowler, Peter Newmark, George Lakoff, and Mark Johnson.

2.2.1 Mental Classification

This categorization, as posited by Fowler and Cooper, hinges upon the recipient's awareness of metaphors, presenting two distinct types: live metaphors and dead metaphors. According to Fowler (1926), a live metaphor denotes a scenario wherein both the sender and the receiver of a metaphorical phrase are conscious of its metaphorical nature, recognizing it as a substitute for a similar phrase that holds genuine meaning (Fowler, 1926). Conversely, a dead metaphor refers to the usage of a metaphorical expression so extensively embedded in our everyday language that its original figurative significance has waned. Cooper supports this idea by contending that the more we disregard its metaphorical essence and treat it as a literal equivalent, the diminished impact the metaphor imparts (Fowler, 1986).

2.2.2 Peter's Newmark Classification

Peter Newmark presents a comprehensive classification of metaphors based on their antiquity or novelty. The six categories are as follows:

2.2.2.1 Dead Metaphor

These metaphors have become so extensively utilized in daily language that their artistic and poetic qualities have faded, and they are now perceived as literal expressions. They often emerge from linking terms related to space, time, body parts, natural phenomena, and human activities. Examples include phrases such as "seeds of doubt," "lend a hand," "by his share," "World Wide Web," and "branches of government" (Joseph Conrad, 1995).

2.2.2.2 Cliché Metaphor

This type of metaphor circulates widely among the general public, relying on emotional and colloquial language to convey ideas in an emotional and sentimental manner. Examples

include expressions like "head over heels in love" (Ghazala, 2006, p.148) and "they breathe profits; they eat the interest on money" (Steinbeck, 1992, p.43).

2.2.2.3 Standard/ Stock metaphor

Retaining its technical and aesthetic qualities despite relative novelty, this metaphor fulfills an effective and functional role. While some metaphors become dead due to overuse, the standard metaphor preserves its emotional and affective elements, resonating with individuals. Joseph Conrad's novel "Heart of Darkness" offers an example of this type of metaphor, describing a military camp lost in a wilderness as "like a needle in a bundle of hay – cold, fog, tempests, disease, exile, and death" (Conrad, 1995, p.34), often found in political speeches and newspaper editorials.

2.2.2.4 Adapted Metaphor

This metaphor closely resembles the standard metaphor and reflects common cultural habits and behaviors within a society or country. For instance, the expression "The ball is in their court now" reflects English society's love for football and has become ingrained within their language (Ghazala, 2006).

2.2.2.5 Recent Metaphor

Representing an updated metaphor of unknown origin, this type gains widespread usage and becomes a fundamental component of a language. Examples in English include words like 'Womanizer' and phrases like 'head-hunting,' which denotes hiring two people for executive positions or persuading someone to vacate their position in return for financial incentives and higher roles (Newmark, 2006).

2.2.2.6 Original/ Creative Metaphor

This metaphor possesses exceptional artistic and aesthetic value, serving as a potent poetic device used by writers and poets to express their unique vision, life experiences, and messages. Consequently, it significantly enriches both the original and target languages' lexicons with fresh and innovative connotations. An exemplar of this metaphor can be found in Joseph Conrad's novel "Heart of Darkness," where he vividly describes the horizon where the sky meets the sea, stating, "In the offing the sea and the sky were welded together without a joint" (Conrad, 1995, p.31).

2.3 The Role of Metaphor

Metaphor is a creative and imaginative field that involves eliminating the difference between the 'Tenor' and the 'Vehicle' by expressing the same idea. Metaphor is often appreciated for its aesthetic and artistic qualities. Linguists and rhetoricians have long recognized metaphor as a type of statement and verbal embellishment that serves to bring two distant facts closer together.

While a simile involves the comparison of two things using the same measuring tool and maintaining each comparison's literal meaning, a metaphor links two facts so closely together that the meaning they carry helps to create a new, beautiful picture.. Linguists like Paul Ricoeur, David Punter, I.A Richards, George Lakoff, and Mark Johnson, who have studied the metaphor and have recognized their artistic and rhetorical function. However, the innovation and aesthetic beauty of metaphors can sometimes make them seem strange or vulgar to readers who are not familiar with the metaphorical language.

2.3.1 Semantic Innovation

In the scholarly discourse, Paul Ricoeur (2013) ascribes profound significance to metaphor, perceiving it as a "semantic event" tasked with extending its "semantic innovation" and engendering novel terms that echo its essence. Ricoeur regarded metaphor as a prime agent in expanding the semantic field within language. In his seminal work *The Rule of Metaphor*, he expounded, "[Metaphor] is at once an event and a meaning, an event that signifies an emergent meaning engendered by language" (p.154).

Furthermore, Ricoeur delved into the utilization of metaphor, asserting that the emergence of a novel meaning can be viewed as a linguistic creation. Upon its adoption by a substantial segment of the linguistic community, the newly formed meaning integrates into the shared lexicon, contributing to the polysemy of lexical entities and thereby enriching the language's history as a code or system (Ricoeur, 2013, p.155).

Building upon this foundational understanding, the ingenuity of rhetorical and eloquent individuals has yielded the creation of innovative metaphors, along with fresh language uses and functions. This creativity fosters continuous evolution within linguistic expression, as language perpetually expands its horizons through the dynamic interplay of metaphorical innovation.

2.3.2 Developing the Conceptual System

Traditional linguists and rhetoricians viewed the concept of metaphor as something unusual and offensive. However, the new theory created by Johnson and Lakoff in cognitive linguistics builds fresh foundations for understanding metaphor. The fundamental tenet of this theory is that metaphors function both cognitively and existentially in reality due to their connection to the metaphorical world. According to this philosophy, ideas and actions, rather than words and expressions, provide a useful instrument for incorporating thoughts and deeds in all areas of our daily life. As a result, our conceptual framework, which directs the course of our thoughts and actions, is metaphorical in nature (Lakoff & Johnson, 1980).

According to cognitive theory, metaphors are not just a tool of language; they have both epistemological and ontological meaning in reality because they are connected to the world of ideas and actions, rather than just the world of words and expressions. Supporters of this approach assert that it is more than just a language tool; rather, it is an intellectual and behavioral framework that encompasses all aspects of our daily life. From this perspective, metaphors are included in both the conceptual and symbolic structures of humans because they play a fundamental role in forming the "conceptual system" that governs human cognition, experience, and behavior in daily life.

If most of our conceptual systems are allegorical in nature, then it follows that most of our thoughts, daily experiences, and behaviors must be metaphorical in nature. This is corroborated by the following quote from Lakoff and Johnson which claim that "if we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what experience and what we do every day is very much a matter of metaphor" (Lakoff & Johnson 2003, p. 8).

The two prominent scholars under scrutiny approached the role of metaphors in everyday life from a perspective that transcends their traditional portrayal as mere linguistic devices. They probed into the pervasive nature of metaphors, asserting that their influence extends beyond language and permeates various aspects of human cognition, emotions, and behavior. Metaphors, as they expounded, serve not merely as tools for conveying specific truths about the universe or existence but as comprehensive means of expressing a wide array of facts and experiences. This encompasses a substantial proportion of our actions and feelings, which inherently rely on

metaphorical constructs. Consequently, metaphor assumes the character of an epistemological tool, playing a profound role in shaping how individuals perceive, understand, and engage with the world around them.

Metaphors are valuable because they can compensate grammatical mistakes as well as deficiencies in vocabulary and sentence structure. As all abstract meanings are related to thought, metaphors are the sole means to accurately communicate human intellect because conventional language usually fails in this area.

2.4 Interpreting Metaphor

Stylistic interpretation of metaphor delves into the nuanced and multi-dimensional facets of figurative language. Metaphors serve as creative vehicles that infuse literary expression with vivid imagery and emotional resonance.

2.4.1 Exploring Metaphorical Expressions:

In the stylistic interpretation of metaphor, Steiner (1978) closely examined the linguistic choices made by authors to create metaphoric expressions. They analyze the syntactic structures, word choices, and semantic associations that craft metaphors, identifying how these choices contribute to the overall aesthetic and emotional impact of the text.

2.4.2 Unveiling Implied Meanings

Metaphors often carry implicit meanings that extend beyond their surface appearances. Stylistic interpretation seeks to unearth these implied meanings, enabling readers to discover underlying themes, symbolism, and connotations that enrich the literary experience. By decoding these hidden layers, readers gain insight into the author's intended message and the deeper significance of the text. (Steiner, 1978)

2.4.3 Eliciting Emotional Responses

According to Zhang (2010), Stylistic interpretation acknowledges the emotive power of metaphors. Metaphorical language appeals to readers' emotions, enabling them to connect with the text on a personal level. Zhang analyzed how metaphors evoke various emotions, such as joy, sorrow, fear, or nostalgia, and how they intensify readers' engagement with the narrative.

2.4.4 Enhancing Imagery and Sensory Appeal

Through metaphor, writers create evocative imagery that engages readers' senses and imagination (Lakoff & Johnson, 1980). Stylistic interpretation focuses on how metaphors heighten sensory appeal, allowing readers to vividly experience the narrative world. By immersing readers in a realm of sight, sound, taste, touch, and smell, metaphors elevate the literary text into an immersive and enchanting experience (Lakoff & Johnson, 1980).

2.4.5 Framing Characterizations and Themes

Metaphors play a pivotal role in framing characterizations and themes within a narrative (Gibbs, 1994). In fact, stylistic analysis explores how metaphors shape the portrayal of

characters, align them with specific attributes, and contribute to their overall development. Similarly, Gibbs examines how metaphors reinforce central themes and motifs, unifying the text's underlying messages.

2.4.6 Cultivating Reader Interpretation

Stylistic interpretation acknowledges that readers bring their own experiences and perspectives to the text (Cameron, 2003). Metaphors facilitate this interplay by inviting readers to actively engage in the process of interpretation. The open-ended nature of metaphors encourages diverse readings, allowing readers to derive personal and subjective meanings from the text. (Cameron, 2003)

Lecture 14: Translation of Metaphor Part 03

2.5 Analysis of Metaphors Translated from English into Arabic

The metaphors in our analysis are extracted from William Golding's *Lord of the Flies*. William Golding utilizes metaphors in his novel as significant devices to convey specific meanings. The selection of examples of metaphors in our analysis is contingent upon their significance and contribution to the novel's message. The analysis involves identifying the types of metaphors and examining the translation methods. This rhetorical analysis seeks to enhance students understanding of the significance of preserving rhetorical devices in the target text, as they lend the literary work a distinct flavour in comparison with other genres. Thus, preserving the expressive function of the source text is the main feature of literary translation. In fact, when the translators succeed in translating metaphors into Arabic, they will contribute to achieving in the Arab readers a similar effect to the source text had on the source readers. Conversely, not including these rhetorical devices in the target text will affect the aesthetic value of the target text and reduce it to a simple narration of events.

2.5.1 Summary of the Novel *Lord of the Flies*

William Golding wrote *Lord of the Flies* in 1954; it narrates the story of a group of British schoolboys whose plane is shot down over the Pacific during an unspecified time of war in the future. The pilot of the plane is killed, although many of the boys survive the crash and find themselves deserted on an uninhabited island, where they are alone without adult people to take care of them. The first two boys introduced are the main protagonists of the story: Ralph is among the oldest of the boys, handsome and confident, while Piggy, as he is derisively called, is a fat and asthmatic boy with glasses who nevertheless has a keen intelligence. Ralph finds a conch shell, and when he blows it as Piggy advises him, the other boys gather. Among these boys is Jack Merridew (the main antagonist), an aggressive boy who marches at the head of his choir. Ralph, elected by the other boys as a chief, leads Jack and another boy, Simon, on an expedition to explore the island. On their expedition, they discover that they are on a deserted island and decide that they need to find food. The three boys find a pig, which Jack prepares to kill but he cannot actually stab it. Later, Jack manages to attract the other boys to join his

hunting group, which later turns into savages and behave in an uncivilized manner. As the Jack's group hostility intensifies, they try to murder Ralph and Piggy for their refusal to join them. They succeed in killing Piggy by throwing a big rock on his head and subsequently start to chase Ralph through the forest until they trap him between their spears from one side and the beach water from the other. They were on the verge of killing him when a naval officer arrives with his ship. He thinks that the boys have only been playing games, and he scolds them for not exhibiting a more organized and responsible demeanour as is the British custom. As the boys prepare to leave the island for home, Ralph weeps for the death of Piggy and for the end of the boys' innocence.

Golding utilizes creative symbolism to make his novel (*LOTF*) alive. He relies on symbolism in expressing physiological development, and general truths. Golding manages to convey a deep subject with simple style. He utilizes a relatively simple story to convey a brilliant idea. In the *LOTF*, one can see a huge number of different words, "synonyms and foreign words such as 'effulgence', 'suffusion', 'decorum', 'belligerence', 'ululation' " etc. Golding also utilizes the language of characters to express their identity, for example ,the 'littluns' use short, paratactic sentences and expressions typical of children, like 'beastie' instead of 'beast' (Golding, 2011). Fowler (1985) states that *LOTF* is an allegory and parable, " when one reads a tale, and concludes that under its surface meaning another is discernible as the true intent, one can say that this is an allegory .On the other hand, when one has a lesson to teach, and finding direct exposition ineffective then he may try the parable to achieve the lesson" (p. 559).

Dickson (1990, p. 1) defines allegory in its general sense as "a form of extended metaphor in which objects, persons, and actions in a narrative, either prose or verse, are equated with meanings that lie outside the narrative itself." The use of allegory in Golding novel lends *LOTF* a special charm and enables him achieve special effect on the readers. In fact, this novel provides a mixture of reality and imagination. Golding's fiction is a kind of an extraordinary amalgam of realism and fable. Golding, in *LOTF*, was brilliant at mixing both the recognizable qualities of realistic fiction with a consistent system of symbolism, which contributes to the allegorical meaning of the novel. Despite the fact that some other terms have been employed to

describe the novels of Golding such as being parable, fable and myth, the prevailing idea from the sixties to the present time is that Golding's novels encompass a form of moral allegory.

LOTF serves as allegorical microcosm of the world in which Golding lived and engaged. The island, the boys and various other objects and events in his novel reflect his general perspective on the world and humanity, as well as special insights to the values and culture of British society. The world constructed by the novel is credible. In this particular point Golding portrays his novel as parable, that is, "its characters and plot exist not just to make believable 'real life' situations, but also to form a commentary on the real world". This work of literature has received a considerable attention of both the critics and audience, and in 1983 had granted the Nobel Prize for literature for its creativity and intellectual value it represents. On the other hand, a novel at this level of importance needs extraordinary attention by the translators as they endeavour to render this masterpiece of art into Arabic (Al-Ukaily, 2011).

2.6 Methods of Translating Metaphors

Metaphor, as seen from the above explanation, is a device that can be used effectively by writers to convey far-reaching ideas and images by using direct comparisons to known ideas and images. In this respect, the translator has to be aware of the significance of such devices and work to find the same or equivalent images in the TT that allow them to convey the images of the ST and thus properly transfer the author's intended meaning. According to Reiss (2000, p. 58), a metaphor in a form-focused text, regardless of its type whether long established one or newly coined by a writer, should be translated by "an equally idiomatic metaphor of similar value or significance". Ghazala (2006, p. 154) acknowledges the importance of distinction between the types of metaphor but he, at the same time, acknowledges also that it is not crucial to translation. He (ibid.) adds that it is not necessary to translate each metaphor type from English into its Arabic equivalent "strictly in this way" but when possible (Al-Ukaily, 2011). The procedures suggested by Ghazala (2006, p. 154-5) to translate metaphors can be outlined as follows:

- 1- Looking for the Arabic equivalent whether this equivalent is metaphor or not for example, "foot of the page" into "ذيل الصفحة".
- 2- Using all possible means to translate the English metaphor into Arabic metaphor, which does not necessarily carry the same image but carries the same idea. For example, "he is a fox" into Arabic "حية من تحت تينة".

3- Rendering sense in case no plausible Arabic equivalent is available. For example, “a window of opportunity” into Arabic "فرصة كبيرة". However, he (ibid.) states that one should be careful when using the direct translation of sense with some types of metaphor such as dead metaphors, clichés and “avoid using it completely with cultural metaphors.” The rest of the metaphor types can be successfully managed by this direct method of sense translation.

Lecture 15: Translation of Metaphor in Golding's *Lord of the Flies*

2.7 The Analysis

It consists in analyzing three Arabic translations, and identify the strategies adopted by translators in rendering this important literary device in the *LOTF*. This analysis would provide a reliable ground to evaluate these translations as follows:

1) all round him the long scar smashed into the jungle was a **bath of heat**". (L5-6)

ت1: وكانت ندوب الصخور المندفعة إلى داخل الدغل والمحيطه به من جميع الجهات حمام حرارة.
ت2: فالصخرة المنخفضة الطويلة المدقة به، المغمورة قليلا بالمياه والمهشمة في وسط الغابة الكثيفة كانت مثل حمام تشع منه السخونة والحرارة.
ت3: حذف المترجم الاستعارة.

T1: the translator renders this metaphor *bath of heat* as a metaphor "حمام حرارة" which is a literal translation that imitates the form of the metaphor of the ST.

T2: the translator renders it as "مثل حمام تشع منه السخونة والحرارة" literally (like a bath from which a heat and heat are emitted), here the translator renders the metaphor into simile with some unnecessary tautology by rendering the word *heat* as السخونة والحرارة while they are synonymous words in this context and no need to put them together. This long rendition of the source metaphor affects the image the writer wants the reader to realize.

T3: the translator opts for not rendering of this metaphor, which represents a break in the flow of the images and events. Neglecting the subtly woven net of metaphorical expressions, which are linked with each other, would have a significant impact on the aesthetic value of the literary work, and its overall understanding.

Golding opts for this metaphor to convey the scene in which the events take place. He describes how the atmosphere around is inimical like a *bath* which is too hot to be endured by the children. At the same time *bath of heat* can be considered as an expression of exaggeration to reflect also the delicacy of the little children within this horrifying atmosphere, which is very new experience for them. Translatorion1, despite rendering the metaphor literally, is better than

the other two translations. The translator succeeded in matching the style of the author. To translate this metaphor adequately, we can draw upon in Arabic reservoir. For instance, the most probable collocation with the word " حمام " which is " ساخن to read like حمام ساخن which has the same metaphorical image and effect. Consequently, this rendition would be adequate and keep us away from the literality in T1, the tautology in T2 and the omission in T3 (Al-Ukaily, 2011).

ST: "A school of tiny, glittering fish flicked hither and thither. Ralph spoke to himself, sounding the bass strings of delight." "Whizzoh!" (L26-28).

ت1: اندفع سرب من أسماك دقيقة متألئة هنا وهناك.حدث رالف نفسه وهو يطلق صوت وتريات البهجة الجهيرة. ويززوه).

ت2: وانساب سرب من السمك الصغير بسرعة في خفة هنا وهناك، فتحدث رالف وبدأ السرور والبهجة على صوته: يا إلهي.

ت3: بدت المياه صافية بدرجة تتيح رؤية القاع وألوان المرجان الزاهية. وآلاف الأسماك الصغيرة اللامعة تهز المكان أثناء سريانها هزة عنيفة. ثم صرخ رالف من النشوة والسعادة.

T1: the translator renders the above metaphorical expressions as:

"حدث رالف نفسه وهو يطلق صوت وتريات البهجة الجهيرة.

In this excerpt the metaphorical expression used by Golding is an original one; therefore, it should be easy for the translator to convey, as original metaphors are considered as the easiest in translation. The translator opted for a literal rendition to convey the same metaphorical image of the original. However, he did not adapt it to the overall structure of the phrase, which makes the translation appears somewhat awkward. He did not take into account the structure of the ST sentence; in fact, the event in the ST sentence is only one, which is that sound of delight that Ralph makes. In this translation two actions are seen; the first, Ralph spoke to himself and second Ralph sounding the strings of delight. *Whizzoh*, on the other hand, is onomatopoeia, which is according to OALD (2010) is "the fact of words containing sounds similar to the noises they describe, for example hiss; the use of words like this in a piece of writing." The translator renders the onomatopoeic word by transliterating it as " ويززوه " which is recommended in this case as it describes the same sound represented in the original text (Al-Ukaily, 2011).

T2: the translator renders this metaphorical expression as

" فتحدث رالف وبدأ السرور "والبهجة على صوته - :ياالهي

"Ralph spoke and the delight and joy were apparent on his voice :- Oh, my God!". The translator did not focus on rendering the image aimed at by the writer. Instead, he gives some of the meanings implied by the original metaphor. The onomatopoeic word 'Whizzoh' is rendered by the translator as " ياالهي " which is not recommended here because it gives another image rather than the sound image the writer intends.

T3: the translator renders it as " ثم صرخ رالف من النشوة والسعادة " literally (then Ralph shouted of ecstasy and happiness). This translation contradicts the image of the original metaphor. First, the translator did not grasp the meaning of bass and substitute it for the verb shout. However, Ralph did not shout; and using the verb *bass* does not give this implication according to OALD (2010). Second, the translation sounds incomplete because of he skipping the translation of the onomatopoeic word 'Whizzoh'.

When analyzing the context in which this metaphorical expression occurs, we find that it appears in a romantic, peaceful and dreamy context. The metaphor given by the writer portrays someone who is playing on strings of a certain musical instrument to sound "Whizzoh!" by his bare mouth. This image is very expressive to affirm the extent of delight that Ralph, a character in the novel, feels as a culmination to this paradisiacal atmosphere. According to OALD (2010) bass means "the lowest tone or part in music, for instruments or voices." For example, *He* always plays his stereo with the bass turned right up. Bass in Arabic means, according to Alkawrid (2005), " الصوت الخفيض " (Al-Ukaily, 2011).

Thus, we conclude that the three translators failed in rendering adequately the image set by Golding. We suggest a translation that conveys the same image if possible with the same effect. Arabic has the verb " دندن " when someone makes a low and not understandable tunes. Accordingly, this verb fits into this case and Ralph spoke to himself means in Arabic " دندن مع ". The metaphorical expression can be rendered into Arabic equivalent as

"دندن. رالف مع نفسه وكأنه يعزف بفرح على أوتار موسيقية بصوت خافت وعميق.) ويززوه!

Consequently, the image has been preserved in the Arabic text with some necessary glossing to convey the meaning of the original metaphor.

(ST) 3-“The beach between the palm terrace and the water was a thin bow-stave, endless apparently.” (LOTF, p 18-19)

ت1: بدا الشاطئ بين مصطبة أشجار النخيل والماء شريطا قوسيا غير ظاهر النهاية، فقد تجمعت مناظر النخيل والشاطئ والماء على يسار رالف في نقطة في اللانهاية.
ت2 : والبلاج الذي يقع ما بين ارض النخيل المرتفعة المستوية ومياه البحر، كان بمثابة شريط ضيق لا نهائي على ما يبدو.

ت3: كان النخيل القريب من المياه ملتويا نحو الداخل على شكل قوس رقيق من دائرة لا نهاية لها.

T1: the translator renders this metaphorical expression as:

بدا الشاطئ بين مصطبة أشجار النخيل والماء شريطا قوسيا غير ظاهر النهاية
this translation does not convey the same image as the source metaphor for the following reasons:

- a- The word " مصطبة " is not the right equivalent for the English word *terrace* at least in this context; knowing that it is not an Arabic word and is used in the informal Arabic to mean bench.
- b- The Arabic phrase " شريطا قوسيا " is not an accurate equivalence to the English phrase thin bow-stave.

T2: the translator renders the metaphorical expression as:

و البلاج الذي يقع ما بين ارض النخيل المرتفعة المستوية ومياه البحر، كان بمثابة شريط ضيق لانهاية على ما يبدو.

We note in this rendition that the translator uses a foreign word البلاج instead of the Arabic word " الشاطئ ", which is not justified. The lexical items "palm terrace" on the other hand are rendered by the translator as أرض النخيل المرتفعة literally (the highland of the palms); but at the same time he renders the following phrase والمستوية ومياه البحر as literally (which is even with the level of the sea water), which is contradictory. The problem here is the mistranslation of the word "terrace", which has no definite equivalent lexical item that fits completely in the Arabic translation. Consequently, the translator did not succeed in choosing the acceptable equivalent (Al-Ukaily, 2011).

T3 renders the above metaphoric expression as:

كان النخل القريب من المياه ملتويا نحو الداخل على شكل قوس رقيق من دائرة لا نهاية لها.

Back translation: the palms near the water were arched inward in the shape of a delicate bow of forming an infinite circle).

This is a clear mistranslation of the original text because the translation implies that the *palms* are bent inwards which is inaccurate. Golding depicts the shape of the *beach* and how it was bent like a bow. The translator also misinterprets image and attached the adjective رقيق literally (*delicate*) to the *bow* which considerably diverge from the image the writer intends to portray. The writer endeavours to depict which Ralph's viewpoint, illustrating how the narrowness of the beach, limited by the sea from one side and the palm terrace from the other, is perceived (Al-Ukaily, 2011).

We noted that the three translators do not adequately manage to render the metaphor. This is due to the unavailability of an exact equivalent of the word terrace on one hand and misunderstanding of the original text (T3), as well as using foreign words as (T1) does.

The writer provides, in the above metaphor, a very expressive description to the scene where he metaphorically likens the space left between the palm terrace and the water of the sea as a thin bow stave. In this description he makes the reader feels as if he were there and looked from a high place to that long shore which seemed endless.

We ask students to think of a translation that keeps the same metaphorical image and effect by looking for the optimal Arabic equivalent. For instance, this metaphor can be rendered as:

"كان الشاطئ المحصور بين صفوف النخيل والماء يبدو كعصا قوس رفيعة لا نهاية لها".

In this translation, the optimal equivalent of the original image is maintained in the target language, which contributes to preserving the aesthetic as well as the symbolic aspect of the novel. The *bow* in Golding's symbolic language is a premonition to the inimical atmosphere, which the kids were going to pass through. Thus, mistranslating crucial metaphorical symbols would undermine the value of such important work and distort it.

(ST) 4- "He lost himself in **a maze of thoughts** that were rendered vague by his lack of words to express them." (L68-69)

ت1 : أضاع نفسه في ضباب أفكار أصبحت غامضة لافتقاره إلى كلمات تعبر عنها. حاول مرة أخرى وهو يقطب جبينه.
 ت2 : وفقد ذاته في متاهات الأفكار التي تعرضت للغموض والإبهام بسبب نقص المفردات اللغوية لديه، لأن الكلمات هي التي تعينه على التعبير عن تلك الأفكار. وحاول في تجهن تنظيم أفكاره مرة أخرى.
 ت3 : شرد رالف ثانيا في موجة من الأفكار التي لم يستطع ترجمتها إلى كلمات .

T1: the translator renders this metaphor as:

أضاع نفسه في ضباب أفكار أصبحت غامضة, لافتقاره إلى كلمات تعبر عنها.

Back Translation: he made himself lost in the fog of thoughts, which became vague because he lacked words to express them.

In this rendition the image of the *maze* is rendered by another image; the image of *fog* when no clear sight is possible. What is commended in this translation is the translation of the metaphor into an acceptable metaphorical expression. Nevertheless, the translator should render the same image whenever possible since the images here represent symbols, which provide a kind of development to the whole structure, coherence and theme of the novel. Moreover, the translator translates the phrase *he lost himself* as أضاع نفسه which gives the sense of a deliberate action by Ralph to be lost which is not the case because Ralph is like a victim of those confused thoughts that made him lost among them(Al-Ukaily, 2011).

T2: rendered it as:

وفقد ذاته في متاهات الأفكار التي تعرضت للغموض والإبهام بسبب نقص المفردات اللغوية لديه، لأن الكلمات هي التي تعينه على التعبير عن تلك الأفكار" .

Back Translation: he lost himself in mazes of thoughts, which exposed to ambiguity and obscurity due to his lack of vocabulary, because words that would help him to express those thoughts.

In this translation, the image of the maze was conveyed into Arabic as متاهات الأفكار, which is the same form of the metaphor in the ST but in a plural form. What is taken on this rendition is the rest of the sentence to which he adds a kind of explanation to the translation. This is considered to be a kind of tautology which is not appropriate since it is not justified in the first place and violates the conformity to the conciseness of the original metaphor. In a nutshell, this rendition succeeds

only in the rendition of the phrase *maze of thoughts* while falls short in giving an accurate equivalence to the rest of the sentence.

T3: renders it as:

شرد رالف ثانيا في موجة من الأفكار التي لم يستطع ترجمتها إلى كلمات.

Back Translation: Ralph was abstracted again in a wave of thoughts, which he could not render them into words.

In this rendition the original image '*maze of thoughts*' is replaced by the image of a *wave of thoughts* which does not have the same implications of confusion and bewilderment that a *maze* has, otherwise this translation is better than the above two translations for its conciseness and smoothness in Arabic.

Through this metaphor, Golding likens Ralph's lack of words to deliver his speech correctly as someone being lost in a maze; where one loses the ability to find the right way. The same as for Ralph where many thoughts are knocking in his mind and was unable to decide upon them. The suggested translation takes into consideration all above mentioned merits and demerits of the three above translations focusing on providing the optimal equivalence and preserving the metaphorical and symbolic value in Arabic as follows (Al-Ukaily, 2011):

"وجد رالف نفسه ضائعا في متاهة من الأفكار المبهمة لافتقاره إلى الكلمات المعبرة عنها".

(ST) 5- "You're a beast and a swine and a bloody, bloody thief!" (L94)

ت1: أنت وحش وخنزير ولص دموي دموي.

ت2: أنت متوحش، ودموي ، وخنزير، وجدير بالازدراء، ولص دموي !

ت3 : لست سوى شخص وقح. قذر. لص قذر .

T1: the translator renders the metaphorical expressions in the above sentence as:

أنت وحش وخنزير ولص دموي دموي.

In this translation, the metaphor is rendered directly into Arabic, which gives us the same image and function of the original text. He keeps the images of the origin

as well as paying attention to the use of the conjunction *and* as a rhetorical device called *polysyndeton*. *Polysyndeton* is defined according to Cuddon (1999, p. 685) as “the repetition of conjunctions. Common in poetry and prose. The most frequently used conjunction in English is 'and'.” This rhetorical device can be used sometimes to move “from the less important to the more important, sometimes from the general to the specific.” (Quinn, 1982, p. 11). Golding in his use of this device in the above sentence tries to give that sense of tension that his character *Ralph* felt and his anger with *Jack* which pushed him to launch a series of continuous descriptions started with *a beast* to end up with the *a thief*. The only flaw that the translator made is changing the order of the last two descriptions, namely; *bloody, bloody thief* into " " *لص دموي دموي* which is literally (bloody thief bloody). The researcher thinks that the order should be kept to give that sense of hesitation on the part of *Ralph* when he said the word *bloody* then with some delay expressed in the original text by the use of comma then he said the most insulting word to *Jack* *bloody thief*. In a nutshell, the translator is successful in his rendition to the image of the original with the metaphorical device (Al-Ukaily, 2011).

T2: the translator renders the above metaphor as:

أنت متوحش، ودموي، وخنزير، وجدير بالازدراء، ولص دموي!

What is noticed in this rendition the following:

- a- that the translator renders the noun *beast* in the original into an adjective in the Arabic version and this shift lessens the effect of the original metaphor and its shocking image.
- b- Changing the order of the original text into unjustified new order by placing the word " "دموي in the sentence away from its normal position without paying attention to the purpose of the original text.
- c- Adding the phrase " " وجدير بالازدراء , " literally (contempt worthy) which is not found in the original text. However, sometimes additions are needed to complete the translated text when problems of misunderstanding are expected or some implicit meaning in the origin should be made explicit. In this case the translator uses tautology excessively. Consequently, the translator is not successful in providing the optimal translation(Al-Ukaily, 2011).

T3: the translator renders the above metaphor as:

لست سوى شخص وقح. قذر. لص قذر

Back Translation: You are but an impertinent person. Dirty. Dirty thief.

If the sense of the metaphorical image in the ST is compared with the sense of this translation, it is possible to find a clear gap between them. The sense of the word *beast* is mainly the meaning of savagery and barbarity. The sense of the word *swine*, though not in all cultures, is the meaning of dirtiness and sometimes to mean *gluttony* according to the culture for which the text is translated. In this translation, the translator resorts to translating, though not accurate, the sense of the metaphors in the original which is not recommended unless no plausible Arabic equivalent is available. It is also noticed that he uses the periods as punctuation marks which hinder the flow of the metaphorical imagery and provides some different image and emotive meaning from that of the origin. Generally, the translator fails to choose the suitable lexical equivalents and provide a deformed image from that of the original by not paying attention to the metaphorical elements the writer uses, namely; polysyndeton (Al-Ukaily, 2011).

The suggested optimal rendition could be as follows:

أنت وحش وخنزير ودموي، لص دموي!

The adding of the exclamation mark to the last noun phrase is necessary to make the reader aware of some implicit meaning which Arabic translation may prefer to keep implicit. Concerning the word *bloody* has several meanings in addition to the above meaning of "دموي" "such as "متوحش، لعين" but the choice of "دموي" is to fit the context and to foreshadow the coming bloody events in this novel.

As seen from the above samples that it is possible in the most of cases to provide optimal translations of metaphorical images into Arabic. It needs only some serious effort to comprehend the ST meaning and figuring out the most appropriate equivalent in the TL. At this level, T1 is more successful than the other two translations in rendering most of the images of the ST into the Arabic language, which help the reader to imagine and feel the beauty of the original images and descriptions.

Lecture 16: Specialized Translation

Specialized translation encompasses the translation of texts within narrowly defined professional domains, such as law, medicine, economics, technology, or engineering, where the primary goal is to achieve functional equivalence rather than stylistic fidelity (Pym, 2010). Translators in this field must possess not only bilingual competence but also specialized subject-matter knowledge, enabling them to navigate complex terminology, genre-specific conventions, and cultural adaptations that ensure the target text performs the same practical purpose as the source (Šarčević, 1997). This distinguishes it from general translation, which handles everyday language, or literary translation, which prioritizes aesthetic and emotional effects; here, precision is paramount to avoid consequences like legal disputes or medical errors (Newmark, 1988).

Unlike literary translation, which emphasizes style and creativity, specialized translation prioritizes standardization through glossaries, adherence to functional theories like Skopos, and adaptation to cultural or systemic differences, particularly challenging in English-Arabic pairs due to morphological and rhetorical asymmetries.

Key principles guiding specialized translation include terminological consistency, often achieved through standardized glossaries, databases like IATE or Termium, and computer-assisted translation (CAT) tools that enforce uniformity across documents (Vermeer, 1989). Functionalist theories, such as Skopos theory, underscore that the target text's purpose—whether informing, instructing, or persuading—dictates translation strategies, sometimes necessitating explicitation, reformulation, or transposition to bridge linguistic asymmetries, particularly in English-Arabic pairs where Arabic's root-based morphology contrasts English's analytic structure (Nord, 1997).

1. Main Features of Specialized Texts

Specialized texts are characterized by high lexical density, featuring precise terminology and neologisms specific to the domain (e.g., "angiogenesis" in medical texts or "fiduciary duty" in legal ones), often comprising 10-20% domain-specific terms that require glossaries for consistency. They prioritize objectivity and neutrality through impersonal structures, passive voice, and nominalizations (e.g., "the contract is breached" instead of "someone breaches the contract"), minimizing ambiguity to ensure functional clarity across cultures.

Syntax in these texts tends to be complex yet standardized, with long noun phrases, hypotaxis (subordinate clauses), and standardized formats like numbered lists or tables, facilitating skimmability for expert readers but challenging direct translation into morphologically rich languages like Arabic. Additionally, they incorporate intertextuality via references to norms, standards (e.g., ISO), or prior documents, alongside visual elements like diagrams or formulas that must be preserved.

1.1 Lexical Density:

Medical: "Myocardial infarction" (heart attack) – a fixed term untranslated literally to avoid confusion; Arabic: "احتشاء عضلة القلب".

Legal: "Force majeure" – domain-specific clause for unforeseen events; requires explanatory equivalent in Arabic civil law: "القوة القاهرة".

1.2 Objectivity and Nominalization:

Economic: "GDP growth was stimulated by fiscal policy" (nominalized/passive) vs. general "The government stimulated growth" – maintains neutrality for reports.

Technical: "The torque is applied via the gearbox" – impersonal structure.

1.3 Complex Syntax and Standardization

Legal: "Whereas the parties hereto agree that the aforementioned obligations shall be fulfilled notwithstanding any intervening circumstances..."

Medical: Protocols like "Administer 500mg IV if systolic BP <90mmHg" – conditional clauses and abbreviations demanding exact replication.

Feature	Specialized Texts	General Texts
Vocabulary	High lexical density with domain-specific terms (e.g., "myocardial infarction," "force majeure"); neologisms and fixed collocations; 10-20% specialized lexicon.	Everyday words with multiple meanings (e.g., "run" as move, manage, or operate); flexible and idiomatic.
Syntax/Structure	Complex hypotaxis, long noun phrases, nominalizations, passive voice (e.g., "The protocol was	Simpler parataxis, active voice, shorter sentences; conversational flow.

	administered"); standardized formats like lists/tables.	
Objectivity	Impersonal, neutral tone; factual precision to minimize ambiguity (e.g., "GDP increased by 2.5%").	Subjective, expressive; allows opinion/emotion (e.g., "The economy is booming!").
Purpose	Functional/informative: instruct, regulate, report (e.g., manuals, contracts).	Communicative/entertaining: narrate, persuade casually.
Intertextuality	References norms/standards (e.g., ISO, pharmacopeias); visual aids like diagrams.	Minimal; self-contained without external dependencies.

2. Significance of Parallel Texts in Specialized Translation

Parallel texts hold significant value in specialized translation by providing authentic references for domain-specific terminology, stylistic conventions, and rhetorical structures, enabling translators to achieve functional equivalence in fields like economics, law, or medicine where precision is paramount. Unlike monolingual dictionaries, they reveal real-world usage patterns—such as recurring collocations in financial reports (e.g., "fiscal deficit" aligned with French "déficit budgétaire") or syntactic preferences in legal clauses—reducing errors in rendering complex structures and ensuring cultural appropriateness for target audiences. This comparability fosters consistency across documents, critical for international contracts or policy translations.

Parallel texts play a pivotal role in translation pedagogy by serving as practical corpora for hands-on training and error identification in specialized domains. Students engage with aligned source-target pairs—such as English and French economic reports—to observe authentic patterns, querying concordancers for collocations like "GDP growth" alongside equivalents like "croissance du PIB," which builds intuitive terminological mastery and genre sensitivity beyond rote memorization.

3. Levels of Analysis in Specialized Translation

Specialized translation analysis typically operates across three main levels: textual, extra-textual, and terminological, following models like those from Nord or Hatim and Mason to ensure functional equivalence in domains such as economics or law.

3.1 Textual Level Analysis

The textual level in specialized translation scrutinizes internal linguistic features such as syntax, lexicon, cohesion, coherence, and register to determine appropriate strategies for functional equivalence. Translators dissect sentence complexity, collocations, and rhetorical patterns; for English-Arabic economic texts, this reveals English nominalizations like "market volatility" requiring Arabic verbal expansions "تقلبات السوق" via transposition for natural flow. Cohesive devices—conjunctions, anaphora—must align with Arabic's preference for explicit connectors, preventing pragmatic loss in contracts where ambiguity could alter legal intent.

3.2 Extra-textual Level Analysis

Extra-textual analysis evaluates situational context including sender purpose, target audience skopos, cultural norms, and commission parameters, ensuring translations fulfill genre expectations in specialized domains. In English-Arabic legal documents, this assesses formality levels—English concise directives versus Arabic elaborate preambles—guiding adaptation of cultural references like date formats or honorifics. Nord's functional model emphasizes document function (informative, expressive), informing decisions like literalism for treaties versus equivalence for client briefs.

3.3 Terminological Analysis:

Terminological analysis focuses on domain-specific vocabulary, neologisms, and collocations, employing parallel texts or glossaries to establish consistent equivalences amid asymmetries. English acronyms "GDP" map to Arabic "الناتج المحلي الإجمالي" with retention strategies, while polysemous terms like "capital" demand context-sensitive choices ("رأس المال" financial vs. "عاصمة" geographic). CAT tools and terminological databases ensure uniformity across projects, critical for economic reports where inconsistencies risk fiscal misinterpretation.

4. Main Strategies used in Specialized Translation

Specialized translation relies on a systematic repertoire of strategies to navigate linguistic asymmetries and achieve functional equivalence in domain-specific texts such as economic reports, legal contracts, or technical manuals. Vinay and Darbelnet's foundational model

distinguishes direct strategies—borrowing, calque, and literal translation—that preserve source structures when target languages align grammatically, from oblique strategies—transposition, modulation, equivalence, adaptation, and compensation—that adapt for idiomatic naturalness amid structural divergences. These approaches ensure terminological precision and cultural appropriateness, particularly in English-Arabic pairs where diglossia and morphological complexity demand careful selection to maintain professional intent without sacrificing readability.

4.1 Direct Strategies

Direct strategies in English-Arabic specialized translation preserve source structures for terminological accuracy, vital in fields like economics where precision prevents financial misinterpretation. Borrowing retains English acronyms unchanged, such as "GDP" appearing as "GDP" in Arabic financial reports alongside explanatory "الناتج المحلي الإجمالي," ensuring global standardization without altering technical identity. Calque applies literal morphological transfer, exemplified by English "skyscraper" yielding Arabic "ناطحة سحاب" (cloud-scraper), directly mirroring the compound structure common in architectural or real estate contracts.

Literal translation employs word-for-word equivalence for compatible phrases, rendering "net profit" as "صافي الربح" in balance sheets, maintaining semantic fidelity and layout consistency in bilingual documents. These methods thrive when English-Arabic syntax aligns, as in nominal compounds, but falter with verbal asymmetries, necessitating supplementary glossaries for readability in Arabic's right-to-left script.

4.2 Oblique Strategies

Oblique strategies adapt English structures to Arabic naturalness, countering diglossic and morphological gaps in specialized texts. Transposition re-categorizes elements, shifting English gerund "risk assessment" (verbal noun) to Arabic infinitive construction "تقييم المخاطر," preserving function in insurance policies while suiting Arabic's preference for masdar forms.

Modulation reverses viewpoints, converting "inflation is under control" to "التضخم تحت السيطرة" (inflation under control), while equivalence replaces idioms like "blue-chip company" with "شركة رائدة" (leading company) in stock analyses. Adaptation localizes culture-bound terms, such as "Wall Street" explained as "مركز البورصة الأمريكية," and compensation shifts emphasis via rhetorical amplification when English brevity clashes with Arabic elaboration.

norms. These enhance fluency for Arabic readers but require expertise to safeguard domain-specific intent.

Exercise: General Translation vs Specialized Translation/ Translation into Arabic

Task1: identify if conveys a general meaning (everyday language) or a specialized one

Task2: Translate them into Arabic.

- 1) The company made more money this year because of good sales.
- 2) Inflation adjusted CPI rose 3.2% amid supply chain disruptions.
- 3) The bank lowered interest rates to help people borrow money.
- 4) The central bank executed a 25bps repo rate cut to ease monetary policy constraints.
- 5) Prices for food went up because of bad weather.
- 6) Commodity price volatility spiked 15% due to adverse weather-induced supply shocks.
- 7) The nurse checked the patient's blood pressure regularly.
- 8) Monitor continuous non-invasive BP with oscillometric method q15min during hypertensive crisis.
- 9) The doctor gave the patient medicine to reduce fever.
- 10) Hypoglycemia induced by sulfonylurea requires 15g dextrose IV stat.
- 11) The tenant must pay rent on time or leave the apartment.
- 12) The lessee shall be liable for indemnity against third-party claims arising from breach of covenant in the lease agreement.

Lecture 17: Legal Translation Part 01

Legal translation is understood as the translation of technical materials within the field of law. Correspondingly, legal language is a distinct language easy to some extent to those familiar with it, but to whom with which are unfamiliar is of certain difficulty. In other words, Legal language is characterised by a specific language and therefore a specific terminology. Thus, the would-be translator of this particular type of language must add to his or her knowledge some lexical features of English legal language and this will be the chief concern of this article.

A) Main Features of Legal English:

1. Lexical Features

1.1 Terms of Latin and French origin:

One of many noticeable features of English legal lexicon is the existence of Latinisms (Latin terms) in its terminology. Alcaraz and Brian (2002, p. 5) link the presence of such terms to certain reasons; we briefly consider them. In the first place, it was inevitable for English law to escape the influence of Latin, which was supported by the power of the Roman church over Europe at that time, and also to its widespread use throughout this place of earth as a language of learning and literature. In addition to the incredible power of the Roman law, which was a coherent written system, and had strength of an institution over a considerable area of Europe. Here are some Latin phrases and words in common use:

- **Bona fide** (good faith or in good faith)
 - **Res judicata** (an issue adjudicated)
 - **Bes nova** (a new thing; an undecided question of law)
 - **Actus reus** (guilty act)
 - **Alibi** (elsewhere; the fact or state of having been elsewhere when an offence was committed)
- (Garner, B. A, 2001)

Like Latinisms, the existence of legal French terms within English legal language is also apparent. After the Norman Conquest in 1066, the language of the invaders gained an undeniable position in the legal sphere of England, bringing with it a wealth of legal French terminology (Crystal & Davy 1986, p 208). As a case of illustration, the following terms are originally French:

- Contract, proposal, schedule, terms, conditions, policy, alias, quash and so on.

1.2 Archaic diction of legal English:

Legal English lexicon is considerably made of archaic legal terms. However, this touch of Archaism is not in vain, it is done on purpose. There are reasons behind this tendency towards archaic words. Tiersma (1999) states that “*legal language often strives toward great formality, it naturally gravitates towards archaic language*” (p. 95).

According to this quotation, archaisms give a flavor of formality to the language to which they belong. Some lawyers prefer to use antique terms instead of new ones. For example, they use ‘imbibe’ as an alternative of ‘drink’, ‘inquire’ rather than ‘ask’, ‘peruse’ instead of ‘read’, ‘forthwith’ as a substitution of ‘right away’ or ‘at once’ and so on. Another convenient example is the use of the verb ‘witnesseth’ with the preservation of an ‘eth’ ending for the third person singular of the present tense as an alternative of the current morpheme ‘es’ ‘witnesses’.

1.3 Legal Adverb

There are adverbs which are typical of legal documents. In fact, some of them are only used in legal documents. They are used to refer clearly to a specific time and place around documents. They are actually a mixture of deictic elements: ‘here’ ‘there’ and ‘where’ with certain prepositions: of, after, by, under etc. (Alcaraz & Brian, 2002).

a) HERE

1. Hereafter: in the future- from the production of this document on.
2. Hereby: resulting from this document.
3. Herein: appearing somewhere in this document.
4. Hereinafter: listed later in this document.
5. Hereof: relating to this document or part of it.
6. Hereto: following this document.
7. Heretofore: previous to the production of this document.
8. Hereunder: mentioned in the same section of this document.
9. Herewith: accompanying this document.

b) THERE

1. Thereafter: from the production of that document until now.
2. Thereby: resulting from that document or decision.
3. Therefore: for that reason.
4. Therein: appearing somewhere in that document.

5. Thereinafter: listed later in that document.
6. Thereinbefore: mentioned previously in that document.
7. Thereinunder: mentioned in that section of that document.
8. Thereof: relating to that document.
9. Thereto: following that document.
10. Theretofore: in the time before that document was produced.
11. Therewith: accompanying that document.

Here are some examples along with their Arabic translations:

The parties hereto agree as follow.

تم اتفاق الطرفين بموجب هذا العقد على ما يلي.

Hereinafter referred to as wife.

المشار إليه فيما بعد في هذا العقد باسم الزوجة.

Lecture 18: Legal Translation Part 02

1.4 Lexical Repetition or Redundancy:

In legal writing, draftsmen avoid the use of anaphoric devices or referential pronouns. Such as: the personal pronouns (he, she, it etc.) or the demonstrative ones (this, that, etc.), in addition to the verb 'to do' that may substitute a whole clause as in the following example, *He rents a car and so does his brother* (Sabra,1995) . Actually, legal language is highly concerned with the exactness of reference; hence its tendency toward lexical repetition, and therefore to functional redundancy. By way of illustration, consider these examples along with their Arabic translations used by Sabra himself:

The Lessee shall pay to the Lessor at the office of the Lessor.

يدفع المستأجر إلى المؤجر في مكتب المؤجر.

Here, if we opt for the possessive pronoun 'his' instead of the word 'Lessor' in the phrase 'at the office of the Lessor' would certainly create confusion and ambiguity. For example:

The Lessee shall pay to the Lessor at his office.

يدفع المستأجر إلى المؤجر في مكتبه.

In this case, it would be confusing whether the intended office is the one of Lessee or that of the Lessor. Consequently, such substitutes may, in many cases, refer to a lexical item other than that intended by the writer. At least this feature of legal writing facilitates the task of the translator to know the exact meaning intended by the legal drafter. However, using anaphoric devices or referential pronouns would definitely increase ambiguity and confusion. Therefore, it will be difficult for the translator to decide precisely which word the pronoun is referring to.

When translating legal texts, it is commonly advocated to keep the same redundancy of the original text since it is a redundancy that is functional. Therefore, the translator should ensure that the version proposed is without ambiguity as its original counterpart.

When translating legal texts, it is commonly advocated to keep the same redundancy of the original text since it is a redundancy that is functional. Hence, the translator should ensure that the version proposed is without ambiguity as its original counterpart.

1.5 Frequent use of doublets

Actually, there is a common use of such collocations in which synonyms or near-synonyms are combined in pair “doublets” Alcaraz & Brian (2002, p 9). Such words can be nouns, verbs, either adjectives or even prepositions. For example:

<u>Source language</u>	<u>Target language</u>
Made and enter	حرر
By and between	بين كل من
Lying and situated	الكائن
Terms and conditions	شروط
Covenants and obligations	التعهدات والالتزامات
Null and void	لاغيا وباطلا
In good order and repair	في حالة جيدة
Represents and warrants	يتعهد ويقر
Any and all	كل

2. Syntactic features of Legal English Language

2.1 Passivization

It is chosen for some reasons: (i) to obscure the agent, (ii) to focus on a part that the author sees as more prominent and (iii) to foreground a fact by leaving it unspecified. Both nominalization and passivization are attributes that ‘often obscure the identity of the actor; whether done intentionally or not, it can only reduce precision’ (Tiersma, 1999, p75). For example, the first person is avoided in an order, so ‘it is ordered . . . rather than I order’. The following are examples of the passive cited in the legal texts analyzed:

‘Will be based’, ‘can be accepted’, ‘has been approved’, ‘the court will need to be satisfied’
(A lawyer’s letter to a client)

2.2 Wh- deletion

Wh- forms deletion is one of the distinguishing features of English legal discourse, although it is not as common as other features. By wh- deletion is meant dropping the word initiated by ‘wh’ such as ‘which’, ‘what’ in a clause and the past participle of the verb is given. This notion is illustrated by Danet’s example: ‘agreement . . . herein (which is) contained or implied’ (1985, p. 280). It is not explained why wh- deletion occurs in English legal discourse; it can be considered a means of stylistic variation. These grammatical forms are repeated in contracts such as, ‘premises made available’, ‘notices given’, ‘risks assumed’, ‘obligations assumed’, ‘the times required’ and ‘assistance required’ (Partnership Contract).

2.3 Complex sentences

English legal language is known for its long and complex sentences. An English legal sentence is twice as long as the scientific English sentence (Danet, 1985). The longer the sentences, the more complex they are, the higher the number of subordinating clauses and phrases. Here is an example of a long complex sentence:

The Contractor **shall implement** and **maintain** appropriate technical and organizational measures so as to **prevent** the destruction, damage, loss or alteration . . . and the Contractor **shall provide** the Council with such information as it **may require to satisfy** itself that the Contractor **is complying with** such obligations . . . (Partnership Contract, article 45)

The underlined verbs in the above excerpt show the approximate number of clauses included in the sentence whether (i) independent, for example ‘The Contractor shall implement and maintain appropriate technical and organizational measures’, (ii) dependent, for example ‘that the Contractor is complying with such obligations’, (iii) or infinitival, for example ‘to prevent the destruction’. There is also a high frequency of nominalized forms such as: ‘destruction, damage, loss . . .’ and the long lexical chains: ‘. . . to prevent the destruction, damage, loss or alteration’. This variety of clauses results in a compound complex sentence which consists of a mixture of coordinating conjunctions such as ‘and’, ‘as’, ‘so as to’ and subordinating conjunctions such as the relative pronouns ‘that’ and ‘which’. It should be noted

that this sentence, though long as it appears, compared to modern English sentences of other text types, is shorter than old legal sentences.

2.4 Performative verbs:

Language used in the law performs certain acts, mainly, declaring a right, making a prohibition, or giving permission. Maley (1994, p. 21) argues that in the ambit of legal English ‘performativity and modality are the linguistic means which express the institutional ideology of the role relationships involved in legislative rule-making’. Austin (1962) classifies performatives as explicit and implicit. Explicit speech acts are expressed through a speech act verb (for example certify, declare, confirm, enact) as in the frozen formula used in: ‘be it enacted that by the king’s most Excellent Majesty . . .’ The following are some clarifying examples:

I . . . hereby authorize the following marriage certificate. (Marriage Certificate)

We the people of the United States, in order to form a more perfect union, establish justice, . . . , provide for the common defense, . . . do ordain and establish this Constitution for the United States of America. (Preamble of the American Constitution)

Lecture 19: Legal Translation Part 03

2.5 Modal auxiliaries:

Modality is ‘a key feature of the legal text and as has been recognized, the prevalent forms of modality within legal texts are imperative and axiomatic’. Deontic modals (shall, must, should and may) are the most common modals in English legal discourse due to the performative nature of legal documents.

Shall

Triebel (2009, p154) comments: ‘in legal documents shall is not used to express future time but to express obligation’. Coates, however, (1983, p189) demonstrates that the obligatory sense of shall ‘is restricted to formal legal contexts’.

Shall is used ‘in the imperative sense to impose a duty or obligation on the legal subject to whom it refers’ (Bhatia, Candlin and Gotti, 2003, p347).

Must

Sometimes must is used in place of shall to express the same sense of necessity. Nevertheless, Tessuto (in Bhatia, Candlin and Gotti, 2003, p. 198) argues that ‘it is used in a directory sense to signify that it is necessary to take some steps if a right or option is to be exercised (i.e. in procedural rather than substantive provisions)’.

According to Triebel (2009, p155), ‘must denotes all required action, whether or not the subject of the clause performs the action of the verb. Hence, notice must be given within 14 days’. Foley (2002, p. 369) distinguishes between the use of shall and must in legal texts:

Some authorities would distinguish shall for an obligation imposed on a human agent with legal consequences as in:

Upon your return, you shall report to the Agency your activities while abroad.

And must for conditions precedent or subsequent as in:

The report must include details of your activities while abroad.

Although must is used to denote emphasized obligation, it is also used to refer to epistemic meaning which weakens its use in a legal context and the first preference goes to shall (Foley, 2002, p. 365).

May: is the second most frequent modal in the legal documents. Its meaning is mainly deontic (permission).

‘may expresses both epistemic possibility and deontic permission. The two meanings are related because you can only give permission to something possible’ (Foley, 2002, p. 364).

Further to the above brief discussion of shall, may and must, it seems that the use of modal auxiliaries in legal drafting is surrounded by many obstacles and interpretations. In response to this, Foley (2002, pp. 373–374) suggests the following solution: ‘abandoning the modals in favour of lexical equivalents such as “is obliged to” and “is entitled to”, would overcome the problems stemming from the seemingly inherent ambiguity’. An example of this given in the UDHR: ‘Everyone is entitled to all the rights and freedoms set forth in this Declaration’. This solution, I believe, is not sufficient since English lexical items expressing modality are limited.

2.6 The use of negation

Negative and double negative are used in legal English. They are expressed either in ‘not’, ‘never’, in negative prefixes such as ‘un’ or in words like ‘unless’ and ‘except’. Here are some quoted examples:

The tenant agrees with the landlord . . . not to do or allow, not to assign . . . without the

2.7 Binomial expressions/doublets and triplets:

Gustafson (1975, p. 9) defines binomial expressions as ‘sequences of two words belonging to the same class, which are syntactically coordinated and semantically related’. Danet (1985, p. 283) considers them a type of syntactic parallelism. Triebel (2009, p.160) refers to what he calls ‘doubling’: the use of several terms to describe a single concept, where a single term would be adequate for that purpose . . . it is misleading as it has the appearance of added certainty or suggests some additional meaning which does not exist’. According to Tiersma (1999, p. 13), a juxtaposition of two or may be three words is known as doublets or triplets. Sometimes, they are called word pairs such as ‘true and correct’; ‘false and untrue’ or conjoined phrases: ‘by and with the consent and advice of . . .’. Danet (1985, p. 280) comments that these pairs are ‘frozen expressions which are irreversible; they are formal syntactic features rather than lexical ones’. Following are two examples for doublets and triplets:

I **make, publish and declare** this instrument to be my Last **Will and Testament**. By signing this document, I revoke any and all former **Wills or Codicils**, previously made by me, if

such documents existed prior to the signing of this Last Will and Testament. (Last Will and Testament).

No one shall be held in **slavery or servitude**; . . . shall be subjected to **torture or to cruel**, inhuman or degrading treatment . . .; no one shall be subjected to attacks on his **honour or reputation**.

As shown from the above examples, doublets and triplets are considered synonymous or near- synonymous words that come to existence in English legal language as a result of common law courts shifting from French to English, ‘there was some concern as to whether the words of the same referent had the same meaning. To avoid any problems drafters began to include both terms, just to be safe’ (Beveridge, 2002, p. 59). Doublets and triplets and other parallel structures are considered good examples of the prosodic features of legal discourse (for example alliteration, as in slavery/servitude above).

Lecture 20: Legal Translation Part 04/ Terminology

Legal English as a technical language:

Legal English vocabulary is a mixture of archaic terms and terms of Latin and French origin. Another noticeable feature of legal English is its technical terminology. According to Tiersma (1999):

If a word or a phrase is used exclusively by a particular trade or profession or if that profession uses it in a way that differs from its normal meaning and the term has a relatively well-defined sense, it should be considered a technical term (p. 108).

This reveals that a technical term is an unshared term used exclusively by a specific trade or profession. In other words, specialists in the legal sphere are actually equipped by a distinct language peculiar to ordinary people and highly characterized by a vocabulary of technical nature. Accordingly, Alcaraz and Brian (2002, p. 17) present a classification of technical vocabulary: purely technical terms and semi-technical terms.

1. Purely technical terms: are those that are only applicable in the legal sphere but nowhere else. For example,

<u>source language</u>	<u>Target language</u>
Decree (n)	حكم/مرسوم
Mortgage (n)	رهن
Sub-letting	كراء من الباطن
Deem (v)	يعتبر أو يعد
Permits	العقار
Tenant	المكثري
Lease (n)	إيجار/كراء
	فيما بعد

Hereinafter	المالك/المكري
Landlord	

Actually, the understanding of such kind of terms is of great importance in grasping any given legal text in which they occur.

2. Semi-technical terms: words and phrases of this group belong to everyday lexicon, which has gained extra-meanings in the legal context. Therefore, terms of this type are polysemic, tougher to recognize their precise meaning without resorting to the context in which they occur. The following examples are terms of this type:

General meaning:

<u>Source language</u>	<u>Target language</u>
Assignment	مهمة، واجب
Maintenance	صيانة، محافظة على، إبقاء على
Consideration	تفكير، بحث، اعتبار، الخ
Title	اسم، عنوان، لقب

Legal meaning:

<u>Source language</u>	<u>Target language</u>
Assignment	تقويت العقد للغير
Maintenance	نفقة
Consideration	مقابل
Title	حق تملك أو سند تملك

Actually, purely technical terms are monosemic; that is, having one legal meaning and so having no difficulty for the translator. The latter can simply consult a bilingual dictionary, of

course, not a standard dictionary but a specialized legal one. However, semi-technical vocabulary is a more complex type of terms; they have one meaning or more than one in everyday language and another in the field of law. So, it is recommended for translators to get accustomed to consult specialized dictionaries whenever something in the context alerts them to a usage distinct from standard or everyday usage. Being unaware of this problem, one can take for granted that terms of this type have just a general meaning.

Legal English lexicon differs to a great extent from ordinary one. No doubt that such vocabulary does not render legal language clearer, but unfortunately tougher, hard to understand without a considerable familiarity with the legal sphere.

Lecture 21: Legal Translation Part 05/ Translation Exercises

Exercise 01: Translate the Following sentences in to Legal English Using Legal Adverbs.

- (1) أعلن بموجب هذه الوثيقة أنني وكلت أخي ليكون وكيلًا لي في المعاملات المالية.
- (2) فيما يلي الدرجات التي تحصل عليها الطالب للسنة الجامعية 2023-2024.
- (3) بعد سماع أقوال الضحية، يتعين على جهات تنفيذ القانون تأمين الحماية من أي ضرر قد يقع على الضحية.
- (4) على الطالب أن ينهي 20 ساعة معتمدة في هذا الفصل بنجاح ليكون عدد الساعات الاجمالية 180 ساعة معتمدة.
- (5) أكملنا عمليات الشراء بموجب المادة العاشرة من هذا العقد.
- (6) يكون هذا التعديل جزءًا لا يتجزأ من العقد ويقرأ معه ويكون نافذاً كما لو كان بالأصل جزءًا منه.
- (7) وبعد ذلك يدعو رئيس اللجنة إلى انعقادها عند الحاجة ومرة واحدة على الأقل في السنة.
- (8) توفر المؤسسة التدريب المهني النافع للسجناء القادرين على الانتفاع به، ولا سيما الشباب.
- (9) يعتبر الحق في الانتصاف القضائي السريع والفعال، بوصفه وسيلة لتحديد مكان وجود الأشخاص المحرومين من حريتهم.
- (10) تراعي المؤسسة قانون التجارة والأنظمة الصادرة بموجبه.

Translation and Analysis

Students will be required to produce translations that exemplify the main features of legal translation. Thus, when a translation does not match legal translation, students, based on the lectures, will be required to introduce the necessary modifications to make it consistent with the legal style.

For example:

- (1) أعلن بموجب هذه الوثيقة أنني وكلت أخي ليكون وكيلًا لي في المعاملات المالية.

Can be translated as follows:

I declare by this document that I have appointed my brother to act on my behalf in financial transactions.

However, this translation can be improved by using a pronominal adverb:

I hereby declare that I have appointed my brother to act on my behalf on financial transactions. (the use of the pronominal adverb "hereby")

- (2) فيما يلي الدرجات التي تحصل عليها الطالب للسنة الجامعية 2023-2024.

a) Here are the grades that the students has scored during the academic year 2023-2024.

b) Listed hereunder are the grades the students has scored during the academic year 2023-2024. (The use of the pronominal adverb "hereunder")

(3) بعد سماع أقوال الضحية، يتعين على جهات تنفيذ القانون تأمين الحماية من أي ضرر قد يقع على الضحية.

After hearing the testimonies of the victim, the law enforcement agencies must protect the victim from any harm that can be done against him.

This translation would be corrected by using a pronominal adverb, the best modal verb in addition to the correct terminology:

After hearing the testimonies of the victim, the law enforcement agencies shall protect the victim from any harm might be inflicted thereagainst. (the use of "shall" + "might" + the legal verb "inflict"+ the passive voice)

(4) على الطالب أن ينهي 20 ساعة معتمدة في هذا الفصل بنجاح ليكون عدد الساعات الاجمالية 180 ساعة معتمدة.

The students must successfully complete 20 hours this semester so that the total hours will be 180.

The improved translation:

The students shall successfully complete 20 credit hours this semester thereby the total credit hours is 180. (we utilize "shall" to express obligation+ the term "credit"+ the pronominal adverb " thereby")

(5) أكملنا عمليات الشراء بموجب المادة العاشرة من هذا العقد.

We have completed the purchase according to the article 10 of this contract.

The legal translation:

We have completed the procurements in accordance with Article 10 of this contract. ("in accordance with"+ "the procurements")

(6) يكون هذا التعديل جزءا لا يتجزأ من العقد ويقراً معه ويكون نافذا كما لو كان بالأصل جزءا منه.

This modification must be part of contract and must have the same effect as if it were presented in the original contract.

The improved version:

This amendment shall be part and parcel of the contract and shall hereupon have the same force and effect as if it were set forth in the original contract. (the term "amendment"+ "shall" to mark

obligation+ the pronominal adverb " hereupon"+ the doublet "force and effect" + the legal verb "set forth")

(7) وبعد ذلك يدعو رئيس اللجنة إلى انعقادها عند الحاجة ومرة واحدة على الأقل في السنة.

The translation, based on Standard English, would be:

Then, the leader of the commission must call for its convening as needed and at least once a year.

The improved version:

Thereafter, the commission shall be convened by its chairman whenever necessary and at least once a year. (the pronominal adverb "thereafter"+ the modal "shall"+ the passive voice)

(8) توفر المؤسسة التدريب المهني النافع للسجناء القادرين على الانتفاع به، ولا سيما الشباب.

The institution provides useful vocational training for prisoners capable of benefiting from it, especially young prisoners.

The improved version:

The institution shall offer useful vocational training for prisoners able to profit thereby and especially for young prisoners. (the Arabic verb in present expresses obligation and should be rendered by "shall"+ the use of the pronominal adverb "thereby")

(9) يعتبر الحق في الانتصاف القضائي السريع والفعال، بوصفه وسيلة لتحديد مكان وجود الأشخاص المحرومين من حريتهم.

The right to a quick and effective court response is seen as a way to find out where people who are locked up are being held.

The legal version:

The right to a prompt and effective remedy as a means of determining the whereabouts. (the use of the semi-technical term "remedy"+ the near doublet "prompt and effective"+ the pronominal adverb "whereabouts)

(10) تراعي المؤسسة قانون التجارة والأنظمة الصادرة بموجبه.

The institution complies with the trade law and the regulations issued under it.

The legal version:

The institution shall observe the Trade Law and the bylaws issued thereby. (the Arabic present tense expresses obligation and therefore should be rendered by "shall" + the legal collocation observe the Law Trade+ the use of the pronominal adverb " thereby"

Lecture 22: Legal Translation Part 06/ Translation Exercises

Exercise 01: Match the crimes to their definitions.

The list: arson, assassination, assault, bigamy, blackmail, bribery, burglary, embezzlement, espionage, extortion, forgery, fraud, libel, manslaughter, murder, perjury, piracy, robbery, slander, smuggling, theft, treason.

1. acting in such a way as to make someone believe he or she will be hurt.
2. betraying your country to a foreign power.
3. copying patented inventions or copyrighted works.
4. entering a building illegally and stealing things.
5. getting money from people by threatening to publicise facts they do not want revealed.
6. getting money from people using threats.
7. getting property or money from people by making them believe untrue things.
8. going through a ceremony of marriage when you are still married to someone else.
9. killing a public figure illegally and intentionally.
10. killing someone illegally and intentionally.
11. killing someone unintentionally or in mitigating circumstances.
12. making illegally a copy of banknote or document.
13. offering money corruptly to get someone to do something to help you.
14. saying something which damages someone's character.
15. setting fire to a building.
16. stealing something by using force or threatening to use force.
17. stealing, taking property which belong to someone else.
18. taking goods illegally into or out of a country.
19. telling lies when you have sworn an oath to say what is true in court.
20. trying to find out secrets by illegal means.
21. using illegally or stealing money which you are looking after for someone else.

22.: writing, publishing or broadcasting a statement which damages someone's character.

Exercise 02: Translate into English

- 1.. تحمي الدول الأطراف كل إنسان على إقليمها من أن يعذب بدنيا أو نفسيا أو أن يعامل معاملة قاسية أو لا إنسانية أو مهينة أو حاطة بالكرامة وتتخذ التدابير الفعالة لمنع ذلك وتعتبر ممارسة هذه التصرفات أو الإسهام فيها جريمة يعاقب عنها،
2. تتعهد كل دولة طرف في هذا الميثاق بأن تكفل لكل إنسان موجود على أراضيها وخاضع لسلطانها حق التمتع بكافة الحقوق والحريات الواردة فيه دون أي تمييز بسبب العنصر أو اللون أو الجنس أو اللغة أو الدين أو الرأي السياسي أو الأصل الوطني أو الاجتماعي أو الثروة أو الميلاد أو أي وضع آخر دون أي تفرقة بين الرجال والنساء.
3. لا يجوز لأية دولة طرف في هذا الميثاق عدم التقيد (الخروج عن) الحريات الأساسية الواردة فيه والتي يستفيد منها مواطنو دولة أخرى تتعامل وتلك الحريات بدرجة أقل.
4. حرر عقد الإيجار هذا في يوم من شهر سنة بين كل من (المشار إليه فيما بعد في هذا العقد «المالك») وبين (المشار إليه فيما بعد في هذا العقد «المستأجر»).
5. ونظرا للتعهدات والالتزامات الواردة في هذا العقد وكذلك مقابل عوض مادي معتبر وبموجب الإقرار على الإيصال وكفايته. تم اتفاق الطرفين بموجب هذا العقد على مايلي:
6. ليس في هذا الإعلان نصّ يجوز تأويله على أنه يخول لدولة أو جماعة أو فرد أي حق في القيام بنشاط أو تأدية عمل يهدف إلى هدم الحقوق والحريات الواردة فيه.

The Correction:

1) The States parties **shall** protect every person in their territory from being subjected to physical or mental torture or cruel, inhuman or degrading treatment. They **shall** take effective measures to prevent such acts and **shall** regard the practice **thereof**, or participation **therein**, as a punishable offence.

2) Each State Party to the present Charter undertakes to ensure to all individuals within its territory and subject to its Jurisdiction the right to enjoy all the rights and freedoms recognized **herein**, without any distinction on grounds of race, colour, sex, language, religion, political opinion, national or social origin, property, birth or other status and without any discrimination between men and women.

3) No State Party to the present Charter **shall** derogate from the fundamental freedoms recognized **herein** and which are enjoyed by the nationals of another State that shows less respect for those freedoms.

4) This LEASE AGREEMENT is made and entered into on(day) of(month), year, by and between hereinafter referred to as “landlord” and..... hereinafter referred to as “tenant”.

5) NOW, THEREFORE, in consideration of the **covenants** and **obligations herein** contained and other good and valuable **consideration**, the **receipt** and sufficiency of which is **hereby acknowledged**, the parties **hereto** agree as follows:

6) Nothing in this **Declaration may** be interpreted as implying for any State, group or person any right to engage in any activity or to perform any **act** aimed at the destruction of any of **the rights** and **freedoms set forth herein**.

Lecture 23: Economic Translation

Broadly speaking, specialized translation covers the specialist subject fields falling under non-literary translation. It encompasses science and technology, economics, law, politics, medicine and mass media. When translation studies emerged as a discipline back in the early seventieth (Holmes 1972), scholars were concerned mainly with literary translation, whereas the other areas of technical translation were regarded as part of Applied Linguistics and snubbed as an inferior form of mechanical translation (Hornby, 1996). With the emergence of LSP theory, the broader term LSP translation (Somers 1996; Schaffner 2004) became popular and is still widely used today. In particular, the advent of computer and the age of globalization have had significant impact on the development of technical, scientific, legal translation. Today LSP translation has matured into specialized translation (Thelen 2004; Deblache 2002), thus shifting the emphasis to the transfer of specialist knowledge (Hoffman 1993; Mayer 2003) by a translator who ideally has “the knowledge, the competence, and the recognized status of an expert” (Hornby, 1992, p. 10).

Main Features of Economic Texts

Economic texts are distinguished by their heavy reliance on specialized terminology that conveys precise meanings for concepts like budget deficits, revenues, economic growth, and recession, often using fixed expressions unique to the field. These texts frequently feature long, complex sentences composed of multiple clauses and modifiers, which, despite their structural intricacy, encapsulate relatively straightforward underlying ideas to explain economic relationships.

1. Terminology

Terminology is an important part of economic texts that should be taken into account during the process of translation; terminology is the most noticeable aspect of technical texts. It helps to convey information. In translation of economic texts, translators may come across a set of economic terms, which fall into two categories: cross-cultural terms and cultural specific terms.

- a) **Cross-Cultural Terms:** are known as universal, they do not belong to a specific culture and they have a technical or a scientific nature. These terms are not restricted to a

specific culture or language, and they do not impose serious translation problems to the translator because it is easy to find their equivalent in the target language. It only requires from the translator to master a good culture in the source language as the target equivalents it is easy to find them.

Examples:

AFM: Arab Monetary Fund.

IMF: International Monetary Fund.

- b) **Cultural-Specific Terms:** these belong to one language. Thus, it is not easy to find their equivalents.

“**Off shore**” is the description for the purchases of the U.S.A from its allies who suffer financial shortage in the budget. These purchases act as a helpful policy, which aims to help these countries. Since there is no equivalent term in Arabic, the translator has to adopt the procedure of paraphrasing:

مشتريات الولايات المتحدة الأمريكية من حلفائها ضمن نطاق سياسة المساعدة الدولية.

« **Pool** »: is an agreement between a group of countries, which have mutual interests in a certain field of economy:

اتفاق بين مجموعة من الدول لها مصلحة مشتركة في ميدان معين من ميادين الاقتصاد.

“**Bottleneck**” is a kind of inflation that occurs when the demand for goods is increased whereas the supply is decreased: اختناق اقتصادي

Cartel : is a group of firms which act together to coordinate the decision in the markets and control prices as they were in a single monopoly:

اتحاد احتكاري.

2. The common lexical features:

a) **Synonymy:** synonyms occur in economic texts on a large scale:

“production exchange/ stock exchange: البورصة

Firm/ partnership/ company: شركة

Slump/ Black Friday: تدهور مالي

“Conditions / Conjuncture”: أوضاع أو ظروف

100Synonyms have different collocation restrictions, which in turn give different meaning:

“compensation- indemnity- allowance” are synonyms that can be translated into Arabic as:

تعويض

But if these synonyms are connected with other words in economic contexts, they will give different meaning as follows:

Insurance indemnity: تعويض تأمين

Travelling allowance : تعويض تكاليف نقل

Compensation for damage : تعويض عن ضرر

b) Polysemy: indicates the availability of more than one meaning for the same word.

Asset means a useful thing: شيء نافع

Asset in an economic texts can refer to a part of a capital like a building, a land

c) Collocations: are very common in economic texts. A collocation is the habitual co-occurrence of individual lexical items; it is a combination of two or more words occur together.

“Bank transfer”: تحويل مصرفي

“Run a company”: يدير شركة

“Flea market”: سوق الأشياء المستعملة

“Domestic market “: سوق داخلية

d) Metaphors : economic texts may contain metaphors and metaphorical expressions:

dribbling offers: عروض شحيحة

A window of opportunity: فرصة سانحة

e) Acronyms: an acronym is a word composed of the first letters of the words in a phrase, especially when this is used a name (NATO: North Atlantic Treaty Organization): الناتو

Acronyms are very in English economic texts:

OECD: the Organization for Economic Cooperation and Development.

It is translated in Arabic: دول منظمة التعاون الاقتصادي

IC : Indifference Curve : منحنى السواء

ED : Elasticity of Demand: مرونة الطلب

ES : Elasticity of Supply : مرونة العرض

GDP : Gross domestic product : إجمالي الناتج المحلي

In general, the translator can use the transliteration and provide the reader a word to word translation of the acronym in Arabic as the aforementioned examples. In addition, an economic text can also include statistics and graphics.

It is worth noting that parallel texts can be very useful when it comes to translating economic texts and specialized texts in general because the translator can find in these parallel texts not only equivalent terms, but also whole sentences. Thus, he will be able to deliver a translation in the deadlines.

Exercise: Answer the following questions:

- a) Identify the main features (discussed earlier) in the text below.
- b) Is this text targeted at novice or specific readers?
- c) Translate the text into Arabic.

Monetary Policy and General Economic Policies

Monetary policy is basically a type of stabilization policy adopted by countries to deal with economic imbalances. Since monetary policy covers the monetary aspects of the general economic policy, a high level of coordination is required between monetary policy and other instruments of economic policy. Further, the effectiveness of monetary policy and its relative importance as a tool of economic stabilization varies from one economy to another due to differences among economic structures, divergence in degrees of development in money and capital markets resulting in differing degree of economic progress, and differences in prevailing economic conditions. However, we may briefly mention that the weak effectiveness which is usually attributed to monetary policy in developing countries is caused by the fact that the economic problems in these countries are mainly structural and not monetary in nature, while the limited effectiveness of monetary policy in countries which lack developed money markets occurs because monetary policy is deprived of one of its major tools, the instrument of open market operations. Also, there are those who belittle the effectiveness of monetary policy in time of recession, comparing the use of this policy in controlling recession as “pressing on a spring”. Many others see monetary policy as ineffective in controlling the inflation that results from an imbalance between the demand and supply of goods and services originating from the supply side while they confirm the effectiveness of monetary policy in controlling inflation that results from increased demand. However, this does not preclude the effectiveness of monetary policy as a flexible instrument allowing the authorities to move quickly to achieve stabilization, apart from its importance in realizing external equilibrium in open economies.

Lecture 24: Translation of Technical Texts

Translation of technical texts constitutes a subdomain of specialized translation, focusing on documents like user manuals, engineering specifications, scientific reports, and software documentation that demand absolute precision to avoid operational errors or safety risks. These texts feature high lexical density, standardized terminology, imperative syntax, and visual elements (diagrams, tables), requiring translators to prioritize functional equivalence over stylistic flair, often employing direct strategies like literal translation for unambiguous instructions alongside oblique techniques such as transposition for adapting English nominalizations to target-language verbal forms.

Translation of technical texts demands unwavering precision and functional fidelity, as these documents—ranging from user manuals and engineering blueprints to software interfaces and medical protocols—prioritize operational clarity over literary expressiveness, where even minor ambiguities can lead to safety hazards or financial losses. Technical discourse exhibits hallmarks like dense nominalizations, imperative verb forms, standardized acronyms, and embedded visuals (charts, schematics), necessitating translators to maintain layout integrity while decoding specialized lexicon through direct strategies such as literal translation for unambiguous commands ("Press the power button" as "اضغط زر التشغيل") and borrowing for global terms like "API" retained as-is with glosses.

1. The Challenges of Technical Translation

Technical translation faces primary lexical challenges stemming from domain-specific terminology, neologisms, and polysemy, where English technical texts employ concise acronyms ("CPU," "RAM") and compound nouns absent in Arabic's morphological system, demanding calques like "وحدة المعالجة المركزية" or glossaries to prevent ambiguity in user manuals. Collocational asymmetries exacerbate issues, as English "fault tolerance" lacks direct equivalents, requiring transposition to "تحمل الأخطاء" while preserving functional precision; translators must navigate rapid technological evolution, where unstandardized neologisms like "blockchain" evolve into "سلسلة الكتل" via borrowing or descriptive adaptation, risking inconsistency without parallel corpora or terminological databases.

Syntactic and stylistic challenges arise from English's nominal density and imperative brevity clashing with Arabic's verbal preference and elaboration norms, necessitating modulation ("run diagnostics" to "قم بتشخيص الأعطال") to maintain readability without diluting commands. Cultural-procedural hurdles include measurement conversions (imperial to metric), safety iconography localization, and diglossic choices—Modern Standard Arabic for formality versus dialects for accessibility—while visual-text integration demands layout preservation in right-to-left scripts. These compound with quality assurance pressures, where CAT tools aid consistency but cannot substitute subject-matter expertise, critical for avoiding operational errors in engineering or medical documentation.

Challenges intensify with neologisms, measurement conversions (e.g., inches to centimeters), and procedural culture-specificity, addressed via oblique techniques including transposition (English gerund "troubleshooting" to Arabic infinitive "استكشاف الأخطاء وحلها") and equivalence for idiomatic warnings ("handle with care" to "تعامل بحذر"). In English-Arabic technical translation, diglossia favors Modern Standard Arabic for universality, supplemented by parallel corpora for collocation accuracy ("data encryption" as "تشفير البيانات"), with CAT tools ensuring terminological consistency across revisions. Pedagogically, these texts offer rich material for training domain competence, bridging linguistic analysis with practical usability testing.

2. Example of a Technical Text

Evolutionary Algorithm

An evolutionary algorithm (also **EA**, **evolutionary computation**, **artificial evolution**) is a generic term used to indicate any population-based meta-heuristic optimization algorithm that uses mechanism inspired by biological evolution, such as reproduction, mutation, and recombination (see genetic operators). Candidate solutions to the optimization problem play the role of individuals in a population, and the cost function determines the environment within which the solutions “live” (see also fitness function).

Evolution of the population then takes place after the repeated application of the above operators.

Specific examples of EAs are given bellow. Most of these techniques are similar in spirit, but differ in the details of their implementation and the nature of the particular problem to which they have been applied.

- **Genetic algorithms** – This is the most popular type of EA. One seeks the solution of a problem in the form of strings of numbers (traditionally binary), virtually always applying recombination operators in addition to selection and mutation.
- **Genetic programming** – Here the solutions are in the form of computer programs, and their fitness is determined by their ability to solve a computational problem.
- **Evolution strategy** – Works with vectors of real numbers as representations of solution, and typically uses self- adaptive mutation rates.
- **Evolutionary programming** – Like genetic programming, only the structure of the program is fixed and its numerical parameters are allowed to evolve.

Because they do not make any assumption about the underlying fitness landscape, it is generally believed that evolutionary algorithms perform consistently well across all types of problems (see, however, the no – free – lunch- theorem). This is evidenced by their success in the fields as diverse as engineering, art, biology, economics, genetics, operations research, robotics, social sciences, physics, chemistry, and others.

2.1 The Analysis

2.1.1 Lexical and Terminological Strategies

The source text's dense technical lexicon—compounds like "population-based meta-heuristic optimization algorithm"—employs extensive borrowing for acronyms ("EA") retained verbatim in Arabic with initial expansion "EA (الحوسبة التطورية)," following global standardization practices in AI documentation. Calques dominate for complex terms: "genetic operators" → "عوامل الوراثة الجينية" mirrors morphological structure, while polysemous "fitness" resolves contextually as "لياقة" (borrowed from biology/AI parlance) rather than physical fitness equivalents. Neologism handling via descriptive adaptation appears in "no-free-lunch theorem"

→ "نظرية 'لا غداء مجاني'" preserving conceptual metaphor through literal calque with quotation marks for salience.

2.1.2 Syntactical and Structural Adaptations

English nominal density (18-word noun phrases) clashes with Arabic verbal preferences, addressed through transposition: gerundial "evolving" implied in "self-adaptive mutation rates" becomes infinitive "معدلات طفرة ذاتية التكيف", breaking hypotaxis into clearer parataxis. Modulation inverts perspectives—"play the role of individuals" → "تلاعب دور الأفراد" shifts agent-focus for natural Arabic syntax. List formatting preserves via bullets with bolded terms ("الخوارزميات"), maintaining visual taxonomy crucial for skimming in technical encyclopedias; amplification adds connectors ("تُعرف أيضًا بـ") to enhance cohesion absent in concise English.

2.1.3 Textual Features

Cohesion via anaphora ("the above operators" → "العوامل المذكورة أعلاه") and parenthetical cross-references ("see genetic operators") transfers literally, ensuring hypertextual logic. Register formality sustained through Modern Standard Arabic, avoiding diglossic colloquialism despite right-to-left script challenges; imperative absence (definitional text) allows literalism, though bullet points' parallelism foregrounds typology effectively.

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