THE TRANSLATION OF LEXICAL COLLOCATIONS IN LITERARY TEXTS

A THESIS IN TRANSLATION AND INTERPRETING
(ENGLISH/ARABIC/ENGLISH)

Presented to the faculty of the American University of Sharjah
College of Arts and Sciences
in partial fulfillment of
the requirements for the degree
MASTER OF ARTS
By
YUSRA AL SUGHAIR
B. A. 2007
Sharjah, UAE
June 2011
ABSTRACT
Collocations are a fascinating linguistic phenomenon in language and in translation. Collocations reflect the linguistic, stylistic and cultural features of texts. Therefore, the importance of collocations, generally in language and particularly in the translation of literary texts, as well as the way(s) in which they are translated, is investigated in this thesis. Within the process of translation, collocations are subject to different approaches opted for by translators when they transfer them for the source text into the target text.

The present thesis is a descriptive quantitative study of the translation of collocations in literary texts from English into Arabic. It makes use of the techniques of corpus linguistics to account for frequencies of occurrence and translation strategies. Four English literary works translated into Arabic are examined. The study attempts to shed light on how translators deal with collocations when transferring them to the target language, and whether the target text fulfils the linguistic and stylistic characteristics of the collocations or not. Three questions are investigated: What happens to collocations when they are translated? How do translators deal with collocations? And, what strategies do they adopt in translating collocations in literary texts? The study endeavours to answer these questions.

The study shows that calque translation seems to be the most frequent strategy in translating collocation in literary texts. Collocations are also modified in translation and therefore both marked and unmarked collocations have unmarked translations. In some cases, collocations end up as non-collocations in the target text.

TABLE OF CONTENTS
ABSTRACT ............................................................................................................... III
# LIST OF FIGURES

VI

# LIST OF TABLES

VII

# ACKNOWLEDGEMENTS

VIII

# 1 INTRODUCTION

1

## 1.1 INTRODUCTION

1

## 1.2 RESEARCH QUESTIONS

1

## 1.3 THESIS OUTLINE

1

## 1.4 CONCLUSION

2

# 2 COLLOCATION & LITERARY TEXTS

3

## 2.1 INTRODUCTION

3

## 2.2 COLLOCATIONS

3

## 2.3 TRANSLATION OF COLLOCATIONS

9

## 2.4 THE TRANSLATION OF LITERARY TEXTS

11

## 2.5 TRANSLATION OF COLLOCATIONS IN LITERARY TEXTS

14

## 2.6 CONCLUSION

16

# 3 DATA & METHODOLOGY

17

## 3.1 INTRODUCTION

17

## 3.2 DATA

17

## 3.3 METHODOLOGY

18

# 4 DISCUSSION & ANALYSIS

20

## 4.1 INTRODUCTION

20

## 4.2 DISCUSSION

20

### 4.2.1 Literal vs. idiomatic approach

20

### 4.2.2 Marked vs. unmarked collocations

21

### 4.2.3 Collocation into non-collocation

24

### 4.2.4 Translation strategies

24

## 4.3 CONCLUSION

31

# 5 CONCLUSIONS & RECOMMENDATIONS

33
5.1 INTRODUCTION ........................................................................................................... 33
5.2 FINDINGS .................................................................................................................... 33
5.3 RECOMMENDATIONS AND SUGGESTIONS FOR FUTURE RESEARCH .......... 34
REFERENCES...................................................................................................................... 35
Appendix 1: Collocations Identified In The Source Texts And Their Arabic Translations .................................................................................................................. 38
Appendix 2: Chapter Two of The Red Pony And Its Translation ......................... ERROR!
BOOKMARK NOT DEFINED.
Appendix 3: Chapter Five of The General’s Daughter And Its Translation .... ERROR!
BOOKMARK NOT DEFINED.
Appendix 4: Chapter One of East Wind: West Wind And Its Translation .......... ERROR!
BOOKMARK NOT DEFINED.
Appendix 5: Chapter One of July’s People And Its Translation ....................... ERROR!
BOOKMARK NOT DEFINED.
vi

List of Figures
FIGURE 4-1: TOP COLLOCATES OF عينان IN ALL NEWSPAPER SUB-CORPUS OF THE ARABICORPUS .................................................................................................................. 22
FIGURE 4-2: TOP COLLOCATES OF منزل IN ALL NEWSPAPER SUB-CORPUS OF ARABICORPUS .................................................................................................................. 23

vii

List of Tables
TABLE 4-1: NUMBERS AND PERCENTAGES OF STRATEGIES USED IN TRANSLATING COLLOCATIONS ........................................................................................................ 25
TABLE 4-2: STRATEGIES THAT ARE USED ONLY IN COMBINATION WITH OTHER STRATEGIES ............................................................................................................ 31
viii
ACKNOWLEDGEMENTS
The completion of this thesis would not have been possible without the help
and assistance of various individuals who have supported and encouraged me
throughout my writing process. I would like to thank my advisor, Dr. Sattar Izwaini,
for his untiring efforts and patience with me during my working on the thesis.
My sincere thanks also go to the various professors who have taught me at
AUS.
Dr. Basil Hatim, Dr. Said Faq, Dr. Ahmed Ali. Thank you for your efforts,
advises, and help. It was really a wonderful experience that I will always remember.
My deepest thanks, appreciation, and love go to my family, who have
encouraged me to complete my study and helped me during the years I spent in
MATI, as well as my husband, for his undying encouragement, patience, and support.

1

1 INTRODUCTION
1.1 Introduction
This chapter aims to introduce the main questions that this thesis tries to
answer. It also highlights the significance of this study and provides an outline of the
five chapters of this thesis.
1.2 Research Questions
According to Cowie (1981, p. 224), a collocation is defined as “a composite
unit which permits the substitutability of items for at least one of its constituent
elements (the sense of other element, or elements, remaining constant).” Collocations
are a fascinating linguistic phenomenon in language in general and in translation in
particular. They are usually used spontaneously in people’s speech as unmarked
collocations, but marked ones, which have a creative element, are used generously in
literary texts.
One of the problems that faces translators is how to translate collocations. Many
collocations are sometimes misrepresented to the target audience due to a failure to
recognize their linguistic, stylistic, and cultural aspects. Therefore, the importance of
the translation of collocations in literary texts is investigated in this thesis. The aim of the research is to shed light on how translators deal with collocations when transferring them to the target language, and whether the target text (TT) has fulfilled the linguistic and the stylistic characteristics of the collocations or not. Consequently, three questions will be investigated: What happens to collocations when they are translated? How do translators deal with collocations? And, what strategies do they adopt in translating collocations in literary texts? This study is significant because answering these questions will shed light on a recurring phenomenon within the translation process and the translators’ methods in dealing with this aspect of language in a particular genre.

1.3 Thesis Outline
This thesis includes five chapters; apart from the present chapter, other chapters are summarized below.

2
Chapter Two reviews the studies and discussions that address collocations and the problems of their translation, especially in the context of literary texts. Chapter Three includes an overview of the data as well as the methodology that were used in analyzing the translation of collocations in literary texts, and how they are collected and investigated. Chapter Four provides a discussion and analysis and endeavors to answer the research questions raised above. Chapter Five presents the conclusion and recommendations of the study.

1.4 Conclusion
This chapter has introduced the main questions that this thesis tries to answer. It has also indicated the significance of this study. In addition, the chapters that this thesis includes have been summarized. The next chapter will be a review of the literature on collocations and literary texts.
2 COLLOCATION & LITERARY TEXTS

2.1 Introduction

This chapter will introduce a general survey of the literature and main research areas on collocations. It includes a definition, structure, classifications, span, collocational range, collocation and register, metaphors and collocation, translating collocations in general texts and literary texts, and translation problems.

2.2 Collocations

Collocations represent a key constituent of the lexicon of natural language. They are a very interesting and important phenomenon in language, whose importance is perhaps farther-reaching than previously thought. Recent studies on translation have demonstrated that collocations are very important lexical constituents of texts and thus in translation.

Everybody uses collocations spontaneously in their speeches or writing, either from experience, dictionaries, from reading, or listening to native speakers, lectures, or conversations; indeed, collocations are a notoriously difficult area for language learners and, naturally, translators (see Stubbs, 1995, p. 245). Collocation occurs when two or more words combine, forming a lexical unit such as to have a lunch, or extremely happy.

Collocations play a vital role in the language: they are considered to be the mechanism that provides cohesion or textuality to the text. In addition, collocations are an essential organizing principle in the terminology of any language. The importance of collocations in the language is confirmed by Sarikas (2006, p. 36): “Collocations are important combinations of words that endow the language with natural sounding speech and writing.”

Collocations have many important functions in language, according to Sarikas (2006); one function is that collocations help people talk and write about any topic and communicate effectively, which means that by going through the procedure of having a productive collocation (to know which adjectives are used with which nouns
and vice versa), one develops one’s learning of linguistic rules as well as improves one’s linguistic ability and skills.

Another function, which is the most important one, is that “language that is collocationally rich is also more precise.” (Oxford Collocation Dictionary, cited in the in Sarikas, 2006, p. 36). This means that collocations make the text have a more precise meaning.

Many scholars give various definitions of collocations. Hatim (2001, p. 228) defines collocation as “the way in which words are found together conventionally.” He maintains that collocations exist together usually and naturally. For Singleton (2000, p. 58), a collocation does not only consist of two words; rather, it can gather more than two words or it can, as well, have restricted choices. The verb carry, according to Aisenstadt (1979, p. 72), can collocate with one word or more; but it enters the restricted range when “denoting being convincing” or “winning the argument” as in the following examples:

“Carry conviction
Carry persuasion
Carry weight”

In relation to collocation restrictions, Sinclair (1991, p. 109) argues that some “collocation patterns are restricted to pairs of words.” Although this argument is correct, he points out that there is no hypothetical restriction on the number of words concerned.

According to Cowie (1981, p. 224), a collocation is defined as “a composite unit which permits the substitutability of items for at least one of its constituent elements (the sense of other element, or elements, remaining constant),” which means that any collocation that has other alternatives which can substitute one or more of its elements is decided according to the situation in which it is used.

Moreover, Barnwell (1980, p. 55) contends that “collocation is concerned with the co-occurrence of words; with what other word(s) does a word usually occur? With what other words may it acceptably occur?” One word can have different meanings
according to the word it collocates with, such as: develop an area, develop a film, and develop a disease. This suggests the idea that the co-occurrence of the words in any collocation is very essential for the meaning of the word, as the changing of one word can affect the whole meaning of the collocation.

On the other hand, Benson (1989, p. 3) emphasizes that the relationship between the elements of a collocation is “not just as recurrent word combinations, but as arbitrary recurrent word combinations.” The arbitrary nature of collocations can be established when they are put together with parallel collocations in other languages, as he adds. For instance, while referring to a ‘strong tea’ in English, one says شاي قوي (heavy tea) in Arabic. So قوي is the translational equivalence of strong in English where they carry the same collocational meaning.

With regard to arbitrariness, Sarikas (2006, p. 34) does not believe in it. He agrees that producing a productive collocation requires “a greater degree of competence with language,” but the notion of arbitrariness is explained by predictability, wherein a native speaker of the language can predict these collocations while a learner of the same language finds it hard to collocate the words.

Maxwell and Heylen (1994, p. 299) observe that collocations consist of two parts, “the base and the collocate.” They give the example of “commetre un crime,” (in English commit a crime) where the noun (crime) is the base and the verb (commit) is the collocate.

Sinclair (1991, p. 109) provides a similar designation where the main word in the collocation pattern is called the node and the words that come either to the right or to the left of the node are called collocates. In relation to these collocates, Sinclair suggests that each collocation has its span; this is the distance between the collocation’s constituents. Although the span can be measured by the number of collocates, Sinclair suggests four words on each side of the node as a standard measurement of a span.

Collocational range commonly depends on the different meanings and senses of
the word; a more generic word collocates with more words and thus its collocational range will be wider. However, more specific words collocate with fewer words and thus the collocational range is narrower, as is the case with bound and restricted collocations (see below).

Register is strongly connected to collocations in the sense that it can determine the type of collocation that is used. It is commonly known that collocations have two general classifications: 1- common collocations, which are used in everyday language; and 2- register-specific collocations, which are used in specialized subject fields. Sinclair (1991, p. 109) confirms the relation between register and collocation by stating that when a register choice is made, “all the slot-by-slot choices are massively reduced in scope or even, in some cases, pre-empted.” The following examples will illustrate this idea. Examples of general collocations are:

He will give me a call when he arrives at the hotel.
The student should leave early to catch the train.

Some other collocations are subject field specific. Collocations such as readme file, proxy server, and dummy object are IT-specific collocations.

Translators should bear in mind specificity when they deal with collocations, as the more specific a word is, the narrower its collocational range will be. Besides, choosing a correct collocation should be influenced by register and genre: as Baker mentions (1992, p. 52), collocations that occur in one area of discourse will not be so in another area.

Metaphoric expressions are related to collocations because some metaphors are created by using word combinations such as the sun sank (The Red Pony, 28), which is translated into غرقت الشمس. According to Berry-Rogghe (1970, p. 224), cited in Izwaini (2000, p. 24), the collocational theory appears to be the only “semantic theory that includes some clarification of metaphor generation.”

Collocations are classified respectively into grammatical and lexical collocations. Grammatical collocations are characterized by compounding with a
preposition, where a preposition is used with a noun, verb, or an adjective: by mistake and depend on. Lexical collocations, which are the focus of this study, are the natural combinations between content words (nouns, verbs, adjectives, and adverbs). Lexical collocations can be classified into three types. Idioms are closely related to one type (bound collocations) and therefore they will be discussed as well:

1. Open collocations are characterized by a combination of two words or more occurring together with no specific relation between them and they are freely combinable. This means that the word can cluster with a large range of other words. For instance, the verb catch collocates with bus, train, cold, and fire.

2. Restricted collocations are considered to be the most commonly used ones. That is, the word can collocate with limited and fixed words. Restricted collocations are defined by Aisenstadt (1979, p. 71) as “combinations of two or more words used in one of their regular, nonidiomatic meanings.” Restricted collocations differ from free combination collocations in that they co-occur with a small number of words. Evelyn, et al. (1986, p. 253) provide to commit a murder as an example where the verb collocates with a few nouns such as murder, crime and embezzlement.

3. Bound collocations are, as Cowie (1981, p. 228) describes them, “a bridge category between collocations and idioms.” The significant feature of this group is that one of the elements of the collocation is, as Emery states (1987, p. 9), “uniquely selective” of the other. One example is to shrug one’s shoulders.

- Collocations are found in various types of syntactic configurations (Emery, 1987, p. 8-9),
- Subject/-Verb, for example, the water freezes.
- Verb/-Object, for example, break a code.
Adjective/-Noun, for example, best wishes.

Newmark (1978, cited in Sarikas, 2006, p. 35) points out that collocations are classified into eight groups: “1- Verb + verbal noun; Run a company/-do a favor, 2- Determiner + adjective + noun; A pretty girl/-a tall man, 3- Adverb + adjective; Bloody heart/-painfully honest, 4-Verb + adverb or adjective; Work hard/-feel well, 5- Subject + verb; The bell rings/-the dog barks, 6- Count noun + mass noun; A loaf of bread/-a drop of water, 7- Collective noun + count noun; a bunch of flowers/-a pack of cards, and 8- Idiom; pull one’s leg/-kick the bucket.”

Idioms are a different group from collocations, as the elements of idioms are used together in specialized senses forming a single semantic unit (rigid expressions), which has a figurative meaning. According to Baker (1992, p. 63), idioms are “frozen patterns of language which allow little or no variation in form and [...] often carry meanings which cannot be deducted from their individual components.” The meanings of the elements in the collocation the water freezes can be understood as individual semantic elements - the freezing of the water. However, the idiom pull one’s leg (بخد) does not connote the meanings of its parts pull + one’s + leg.

Besides, Sarikas adds that idioms “often have the same meaning as other lexical items in the language but carry certain emotive connotations not expressed in the others” (2006, p. 34), as in the idiom kick the bucket.

The line between idioms and collocations is not always very clear. In fact, there are some composite units such as foot the bill and curry favour that are considered, as Cowie (1981, p. 228) describes, as “a bridge category between collocations and idioms in the strict sense.” Mitchell (1975, p. 125), Cowie (1981, p. 224), Cruse (1986, p. 37), Evelyn et al. (1986, p. 253), Shakir, A. & Farghal, M. (1991, p. 1), Baker (1992, p. 63), and Sarikas (2006, p. 34) believe that an idiom is classified as a fixed combination that has a meaning as a whole but the meaning of its individual words are not the same as the meaning of the combination, e.g. pull one’s leg, as explained earlier.
On the other hand, the meaning of the combination of a collocation is the same as the meaning of its components, as in commit a murder, which is also explained above. In addition, Shakir & Farghal (1991, p. 1) state that collocations and idioms are more distinctive also when they are used in language. They note that collocations are “more communicatively useful” than idioms as they are more common in real speech and/or materials and “rarely replaceable” by other lexical substitutes. On the other hand, idioms are used more in informal conversation and thus they are used more in real speech and/or materials, as they are readily replaced by other lexical constituents.

Collocations in Arabic have not received a detailed treatment by Arab scholars. Arabic collocations are collected and documented by lexicographers such as Ibn Seedah, Al-Tha’aliby and Al-Yazijy, but were not studied in detail. Al-Sakkaky, quoted in Izwaini (2010, p.25), was the first one who refers to collocations. He points out the notion of collocations within his theory of context of meaning: “Every word associates with another word in a specific context” (1937: 80), but he did not elaborate on it.” In modern times, there are few bilingual English-Arabic dictionaries of collocations, including as Dar El-Ilm’s Collocation Dictionary (Ghazala, 2008).

2.3 Translation of collocations

It is commonly known that the task of translation must involve some kind of loss of meaning due to many factors (poor word choices, words with extended meanings, the different lexical and grammatical systems between the two languages, etc.). Sarikas (2006, p. 36) states that the basic loss when translating “is reported to be on a continuum between overtranslation (increased detail) and undertranslation (increased generalization) in the translation task.” In our case, when translating collocations, the translator should be very careful in delivering the accurate equivalent in the target language (TL).

Translators should have a wide knowledge of both the source and target languages and their cultures, as well as the strategies and norms in translation that
allow the translator to reproduce the writer’s imagery and style. Shakir & Farghal (1991, p. 4) maintain that translators should build their own memory bank of collocations which can be called up and activated when needed during the translation process.

It is generally known that exact equivalence in translation is almost impossible for several reasons, the most important one being that the English and Arabic languages are not from the same origin. The two languages have different lexical and grammatical systems, and there will always be a loss of meaning in translation.

One of the strategies proposed in translation studies literature is dynamic equivalence (Nida, 1964/2000), which seems to be a successful method of dealing with collocations in literary texts. Nida proposes two kinds of equivalence: formal equivalence and dynamic equivalence. Formal equivalence is “source-oriented; that is, it is designed to reveal as much as possible of the form and content of the original message” (p. 134). This means that a formal equivalent pays attention more to the source text and message rather than the TT. The collocation hard time can be translated into وﻗت ﺻﻌب as a formal translation.

In contrast, dynamic equivalence looks at the TT and makes it more natural for the receptor. As Nida states, the focus of a dynamic equivalence is directed to the receptor response where “the closet natural equivalent to the source-language message” is produced (p. 136). The collocation hard time can be translated into وﻗت ﻋﺻﯾب as a dynamic equivalence.

Translating collocations is also a very difficult task in that it is not enough to translate the components of the collocation only but also the semantic and cultural characteristics as well. Another problem that can be faced when translating collocations is when the translator is, as Barnwell (1980, p. 56) calls it, “carrying over” the collocation from SL to the TL, which sounds unnatural and ambiguous for the receptor language.

Baker (1992, p. 46) believes that the main challenge which the translator faces
while translating collocations, idioms, and fixed expressions consists of achieving an equivalence above the word level. In addition, translators should work hard to reduce translation loss to an acceptable minimum by knowing which feature in the SL should be valued and which can be ruled out.

One of the big mistakes translators tend to make is adopting several strategies while translating collocations such as using simplification, reduction, synonymy, and paraphrasing. As Asqlan (1991, p. 4) notes, “the higher the rate of these strategies, the less effective the translation is [...] consequently, the less natural the intended communication will be.”

Shakir & Farghal (1991, p. 13) draw a good conclusion after studying thirteen M.A. translation students by giving them several collocations to translate, and they found that the following strategies were adopted by the students in translating collocations: “1- Reduction (generalization, deletion, and message abandonment), 2- synonymy, 3- compensation, 4- paraphrase, and 5- transfer/calquing.”

Bahumaid (2006, p. 145) conducted a study to identify the procedures that translators use in rendering collocations when they are not familiar with their equivalents in the target langue. He found that there are four procedures used: 1- using a synonym or near-synonym of the collocation, 2- going for a literal translation, 3- avoiding translating the collocation at all, and 4- giving the meaning or explanation of the collocation. The most common procedure used is giving the meaning of the collocation (p. 145). Second comes the usage of a synonym, after that the literal translation, and finally, avoidance of the collocation.

Barnwell (1980, p. 56) warns against leaving the collocation as it is when transferring from the SL to the TL, as it may be unnatural in the TL. She also states that it is essential for any language learner to “be aware of the natural collocations of words in the language you are learning.”

According to Vinay and Darbelnet, cited by Munday (2008), some strategies can be adopted, such as the literal approach; however it does not always work as it
may lead to an incorrect translation. As for transposition and modulation, they are considered good strategies to be adopted, since Arabic lexical combinations tend to be different than the lexical combinations of English.

Sarikas (2006) argues that translators should not disvalue the relationships between words as well as the varieties of collocations but instead have a good understanding of both items. They should use language competence while deciding which verb goes with which object and what its equivalent meaning is in the TL. In cases where the translators do not find the equivalent of the collocation in the TL, they should not translate it, thus avoiding misrepresentation and other problems. Instead, they should use the original in their translation.

2.4 The translation of literary texts

The pleasure of reading literary texts is something that many of us want to share with others. As translation is considered to be one of the main sources of communication, the need for translating literary texts has increased. However, the fact that nations have different cultures and languages leads to some restrictions and problems in translating these texts.

Literary texts, in general, are discerned from other non-literary texts in the sense that they include unique wording. ‘Literary’ vocabulary not only has denotative meaning (dictionary meaning), but also connotative meaning (intended meaning). Hebron (2004, p. 133) gives a good example in the word harvest. When you hear this word, the first thing that will come to your mind is its dictionary meaning, which is the process of gathering the crops. However, if you think more about what this word implies, you will find that it has different meanings, such as the golden fields and payment.

Another feature of literary texts is the style. Writers of literature have their own writing style, which is the way they address a theme, and it is also considered one of the fundamental components of a literary text. Besides, style represents the writer’s voice, thoughts, and personality through their choices of syntax and wording. So the
author uses various literary techniques to express their style such as irony, symbolism, tone, and word play. Since collocations are wording choices, they are one feature of style.

Literature, as is widely known, is rich with metaphors and associations (connotative and denotative). Literary translation is perhaps considered to be the most difficult kind of translation as it relies strongly on appreciating literature and trying to reflect the writer’s style and word choice. Thus, translators should be creative enough to deal with word choices and deviances, but how can they deal with it? Actually, translation is accomplished by choosing the appropriate and idiomatic equivalents rather than choosing literal and non-established equivalents.

Translators should be aware of the difference between the language and the culture: being familiar with not only the culture but also the language, with its specific components of syntax and vocabulary, enables translators to translate literary texts. Translators should not only deal with literary texts’ words and ideas, however. They should also concern themselves with its culture as Landers (2001, p. 72) advocates: translators also deal with cultures as cited by Time magazine, which called literary translators “couriers of culture.”

Landers (2001, p. 8) also discusses the role of translating literary texts by mentioning some of the competences that a literary translator should control: “tone, style, flexibility, inventiveness…and ear for sonority, and humanity.” Besides, Lefevere (1992, p. 6) maintains that translating literature should take place in “the context of all the traditions of the two literatures.”

Jaber (2005, p. 23) points out that translators, through reading the text, should interact with the text’s words, which they examine to recognize their cultural and semantic function; to know their meanings, and points which need to be transferred. This is the situation that a translator has to face when dealing with literary texts: it is not subject to one interpretation or understanding, but interpretations could be different according to different perspectives.
The relationship between the creativity of a translator and the writer is demonstrated by Holman and Beier (1998) as one of the fundamental concerns of literary translation studies. They observe (p. 1) the fact that “the translator is subject to constraints which do not apply to the original author.” The process of translation is, of course, more restricted and less creative than writing an original work as it has many constraints which limit the translator in rewriting the original text. On the other hand, writing an original work is by nature more creative than translation due to the fact that the author is free from any restrictions and thus can unleash their thoughts and feelings and write as they wish. Consequently, Holman and Beier (1998, p. 6) maintain that restriction is seen as one main source of creativity, since creativity increases in response to restrictions present in the ST.

On the other hand, Lefevere (1992, p. 6) moves from concentrating on creativity by demonstrating the constraints that literary translators face. He argues that translators are constrained “by the times in which they live, the literary traditions they try to reconcile, and the features of the languages they work with.”

While translating literary texts, translators should determine what will be acceptable in a linguistic, cultural, moral, religious, and social sense to the target language (TL) reader. Therefore, their solutions for the problems, creativity, and deviances have to depend on their individual estimation according to the different levels of preparation and perception in source language (SL) and TL audiences. Sometimes translators reach a dead end; in such situations, they should overcome the constraints and apply greater creativity. Thus, a conclusion can be created, the constraint itself giving way to new creativity.

Although the earlier scholars agreed on how difficult the task of translating literary texts, poems and novels, for instance, is, many other people, as Bassnett (2002, p. 110-111) demonstrates, believe that translating novels is inherently less difficult due to their simpler structure; however, she disagrees with this idea by showing some translated examples (the opening paragraphs) from novels done by
translation students. She draws attention to the fact that students usually translate without reading the text or by just skimming it one time, which leads them to produce a translation that does not relate to the structure of the whole work. The big mistake these students made is that they considered the form as “separable” from the content. This is a good example that can prove the opposite of the general thought about a novel that it is the same as a poem and deserves the same treatment as other literary texts.

Hornby looks at literary texts from her own “integrated approach.” She attempts to incorporate many different linguistic and literary concepts into an overarching integrated approach to translation (Munday, 2008, p. 75). She uses the idea of prototypes to classify text types. All translations are classified in her diagram. One of these translations is literary translation; according to her diagram’s level, in level A is the area where the text falls, which in our case is literary translation. Level B is the prototype of the text types that falls under literary translation, which is modern literature. Level C is the area of study (non-linguistic discipline) which is literary studies. Level D covers the translation process of three sub-processes, as Munday (2008, p. 77) explains “including (i) understanding the ST, (ii) the TT focus and (iii) the communicative function of the TT.” Level E covers the specialized areas of linguistics relevant to translation. Level F (the last level) looks at the phonological features of stage translation and film dubbing such as speakability, sound, rhythm, and repetition.

2.5 Translation of collocations in literary texts

Jaber (2005, p. 158-168) observes that there are eight translational methods that deal with translating sentences and smaller units in literary texts. One of these methods is literal translation, i.e. translating word for word from the ST to the TT. It is not considered a perfect method, as Vinay and Darbelnet (1995) argue (cited in Munday, 2008, p. 57), because it could be “unacceptable,” giving conflicting or inadequate meaning to statements. This would lead to a fully different style of language. On the other hand, it could be helpful, as Newmark advocates that it could
be a good method when literal translation means translating meaning for meaning.

Jaber (2005, p. 159) gives the example “I took the exam دخلت إلى الامتحان” where دخلت is not a good rendition of take because دخلت means to enter the examination room; however, Jaber translates it as word for word, not meaning for meaning. Meaning for meaning translation of collocations in literary texts proves to be a good method. I had a dream can be translated into رأيت مناما.

Literal translation (word for word) is not recommended in translating literature as it does not give the TT the artistic color and sublimity and effect of its original language. This is because translating literary texts is usually a special case since the literary text has special features that distinguish it from other kinds of texts. Jaber (2005, p. 191-192) observes that collocations are widely used in literary texts, such as novels, and the translator has to deal with it in his/her translation task. He discussed the following categories:

- Collocations that contain a noun and an adjective, such as a tall boy in which the translator aims to find the accurate adjective in the target language, such as ولد طويل.

- Collocations that contain a verb and an object, such as run a company in which the translator aims to find the equivalent verb in the target language, such as يدير شركة.

- Collocations that contain two nouns or adjunct and governed words, such as mother tongue in which the translator should know the intended meaning and then find the equivalent governed word, such as اللغة الأم.

- Collocations that contain a subject and a verb, such as the bird chirps in which the translator aims to find the accurate verb in the target language, such as العصفور يفزق.

- Collocations that contain count nouns and mass nouns, such as a piece of cheese in which the translator aims to find the accurate count noun in the target language, such as قطعة من الجبن. It is an idiom and it can be a collocation.
only when it is used in the general sense.

- Collocations that contain a collective noun, such as a flock of sheep in which the translator aims to find the accurate collective noun in the TT, such as قطيع من الأغنام.

There is another kind of collocation that is formed by two synonyms or antonyms like الشجاعة والاقدام and good and evil. These kinds of collocations, which are also called irreversible binominals, are easier in translation when the translators find their equivalence in the TL; they should use it to provide the established TL collocation الخير و الشر Sometimes the word order of the collocation when it is transferred from the ST to the TT is not maintained and vice versa. In cases where the literary text includes some marked or deviated collocations, the translator should keep this creative deviation in the translation as this case is intended by the writer (Jaber, 2005, p. 193). For instance, a poisonous woman indicates how dangerous a woman is.

2.6 Conclusion

This chapter has introduced a general survey of the literature on collocations and the translation of collocations in literary texts. Relevant areas about collocations have been presented. The next chapter will introduce the data and methodology used in analyzing the translation of collocations in literary texts.

3 DATA & METHODOLOGY

3.1 Introduction

This chapter provides an overview of the data used in this study as well as the methodology that is used in analyzing the said data.

3.2 Data

This thesis aims at analyzing the translation of collocations in literary texts. Novels that are translated from English to Arabic were chosen to be the data. In choosing the data, an attempt was made to strike a balance between the origin/nationality and gender of the writers and the translators. Works that are
translated by female translators are not as readily available as those by male translators, which made their representation less. Four English novels with their Arabic translations were selected. They are:

1. The Red Pony, by John Steinbeck (an American male writer); translated by Samir Ezzat Nassar, a Palestinian male translator. The novel consists of four chapters (235 pages). Chapter two was chosen for analysis (pages 94-133). This was published as parallel texts of the original and its translation in one volume.

2. July’s People, by Nadine Gordimer (a South African female writer); translated by Ahmad Hereidy, an Egyptian male translator. The novel consists of seven chapters (128 pages). Chapter one was chosen for analysis (pages 7-20).

3. East Wind: West Wind, by Pearl Buck (an American female writer); translated by Dr. Gibral Wahbe, an Egyptian male translator. The novel consists of ten chapters (262 pages). Chapter six was chosen for analysis (pages 137-154).

4. The General’s Daughter, by Nelson Demille (an American male writer); translated by Rasha Jamal, a female translator. The novel consists of seven chapters (439 pages). Chapter five was chosen for analysis (pages 50-61).

To have reliable findings and draw accurate and authorized conclusions, I have verified and analyzed 173 collocations.

3.3 Methodology

Collocations were specified in the chosen chapters (the source texts) and then verified by consulting Cobuild Concordance and Collocations Sampler. The site facility provides 100 collocates that are statistically the most significant ones of the queried words. In addition, The BBI Dictionary of English Word Combinations (Benson et al., 1997) was also used for checking and verifying the selected collocations.

The translations, i.e. the Arabic collocations, were also checked in Dar El-ilm’s Dictionary of Collocations (Ghazala, 2007) as well as the ArabiCorpus, which
provides a list of collocates of the queried word. This corpus consists of 68,943,447 words from a number of sub-corpora such as newspapers (Al-Ahram, Hayat, Tajdeed, Thawra, Watan, Almasry Alyawm), the Quran, 1001 Nights, modern Arabic literature, postmodern writings, and non-fiction literature. One can query the entire corpus, or a sub-corpus.

As has been mentioned earlier, this study aims to examine various collocations along with their translations, and to see how the translators deal with them, how they represent them in the TT, and what kind of strategies they adopted. Thus, collocations are specified in the data to be examined along with their translations. Collocations and their translations were checked for their idiomaticity and stylistic and cultural features. Then, they were categorized according to the translation strategy that was used, i.e. whether they are translated literally, by calquing, or by any other strategy, using the strategies scheme proposed by Vinay & Darbelnet (1995). They identify two general translation strategies: direct and oblique translation. Direct translation includes borrowing, calque, and literal translation. Oblique translation consists of modulation, transposition, equivalence, and adaptation (Munday, p. 56-58).

The strategies that were used to translate the collocations were investigated by looking at the way the translator provided the translation in terms of markedness. For example, great mountains (The Red Pony, No. 4) is a marked collocation in that the writer chose great instead of high to give an element of creativity. On the other hand, the translator avoided this markedness and translated it literally into the unmarked idiomatic Arabic collocation الجبال الشاهقة. Another collocation is humming heat (The Red Pony, No. 50), which is an example of how marked collocations are translated by marked collocation. The translator kept this markedness in the TT by using a metaphorical collocation طنين حرارة that reproduces the style used in the novel.

The number and percentage of collocations translated by each strategy identified are calculated to rank them according to their frequency. The most-used strategy is determined as the most frequent strategy used in translating collocations in
literary texts. Finally, conclusions are drawn to provide a general and informative view of strategies used to translate collocations in literary texts as well as to provide recommendations for how to deal with them.

4 DISCUSSION & ANALYSIS

4.1 Introduction

This chapter aims at discussing and analysing the translation of collocations extracted from the data of this study as well as the translation strategies used. Examples are given with the ST between brackets along with the number of the collocation in the table provided in the Appendix.

4.2 Discussion

Translators deal with collocation in different ways, opting for different strategies to translate them. This seems to depend on the kind of the source text collocation and the kind of the target language collocation at the translator’s disposal. The choices made range from opting for literal or idiomatic rendition, to typical and atypical collocations. One hundred and seventy three (173) collocations were found in the data (see Chapter 3). I looked for the pattern prevailing in their translation, and a discussion is provided below.

4.2.1 Literal vs. idiomatic approach

A literal approach (word for word) tends to be used in dealing with many collocations and it is successful in some cases. The collocation grabs her hand (July’s People, 163) is translated into تقبض على يدها. This translation is successful because the context involves a motion, which allows the translation تقبض instead of تمسك where no motion is involved. The character suddenly saw a red traffic light and grabbed her friend’s hand. The translation of grabs as تقبض indicates the motion and gives the emotive meaning of this case. Another example of a literal approach is the sun sank (The Red Pony, 28) which is translated into غرقت الشمس. It shows that a literal translation of the elements results in a new marked collocation in the target language and reproduces the literary style of the writer.
Idiomatic translation means opting for a typical target language collocation that is chosen as an equivalent for the source language collocation. The collocation high mountains (The Red Pony, 29) is translated into الجبال الشاهقة. Idiomatic means that the chosen translation is an established target language equivalent. As the translation did not deviate from the standard target language collocation, it provides a target language typical collocation for an idiomatic source language collocation. Another example of idiomatic translation is wild animals (July’s People, 133). It is translated into حيوانات برية by using a calque.

4.2.2 Marked vs. unmarked collocations

Marked collocations are the ones that are unusual and do not follow the collocation pattern of the lexical items they include. They have a special meaning, which is different and more expressive than the unmarked ones. They are usually used in creative writing and therefore should be dealt with in a different way than the unmarked established collocations. In the case of literary texts, marked collocations play a vital role in the texture and style of the text. Some of the marked collocations can be translated into marked or even unmarked collocation according to the existence of an equivalent expression in the target language.

Some marked collocations are translated into unmarked ones; for instance, great mountains (The Red Pony, 4) and big mountains (The Red Pony, 5) were both rendered as جبال شاهقة; however, other unmarked collocations are translated into unmarked ones such as high mountains as جبال شاهقة. The way translators deal with collocation in terms of markedness can lead in some cases to leveling out the translations. As the examples above show, the three collocations great mountains, big mountains, and high mountains (The Red Pony, 29) were all translated into one unmarked collocation. Another example is translating both bow head (East Wind: West Wind, 105) and bend head (July’s People, 148) into أحنى الرأس, though they have different meanings.

Moreover, normalization can result from translating markedness into nonmarkedness.
In the case of marked collocations, big mountains and great mountains were both translated into the unmarked atypical collocation.  

One example of translating a marked collocation into a marked one is resentful eyes (The Red Pony, 32), which is translated as عينين مغتاظتين. This collocation is a new marked collocation that has been reproduced according to the source text style. It has been verified in the ArabiCorpus using the sub-corpora (modern literature and all newspapers). No results were found either in the nominative case عينين مغتاظتان (حالة الرفع) or the accusative case عينين مغتاظتين (حالة النصب) in both the modern literature and all newspaper sub-corpora. Moreover, the nouns عينان/عينان have 22 many collocates in both sub-corpora of modern literature and all newspapers, such as سوداوان، زرقووان، عسلتان، مغتمتان، مغتمتان (سوداوين، زراقوين، عسلتان، مغتمتان، مغتمتان); but مغتاظتان and مغتاظتين were not among them. See Figure 4.1.  

Figure 0-1: Top collocates of عينان in all newspapers sub-corpus of the ArabiCorpus

Another example is ranch house (The Red Pony, 1), which is translated into منزل المزرعة. This collocation is also a new marked collocation that has been reproduced in the TT according to the source text style. It has been verified in the ArabiCorpus too in both sub-corpora (modern literature and all newspapers). No results were found in either the modern literature or all newspapers sub-corpora. Also, the noun منزل has many collocates in both sub-corpora. In all the 16, 617 occurrences of منزل in both sub-corpora, the collocate المزرعة is not among its collocates.  

23 Collocates include السفير، العائلة، الشهيد، العائلة، الدكتور، الريف. Figure 4.2 shows some collocates of منزل.

Figure 0-2: Top collocates of منزل in all newspapers sub-corpus of ArabiCorpus

Here is another example of translating an unmarked collocation into an unmarked collocation. Bent head (July's People, 148) is translated into أحنت رأسها which is an unmarked collocation in the target language. In this case the translator
chose to maintain the unmarkedness of the source text collocation, although he could have chosen the more idiomatic one instead of something preferable for literary style.

Another example where the translator maintained the unmarkedness in translating a collocation is by using a combination of more than one strategy. Pure chance (The General’s Daughter, 75) is translated into by using a calque and the addition of . This enhanced the cohesion and the literary style of the target text.

4.2.3 Collocation into non-collocation

There are six cases of translation decisions made by the translator where there was a change from collocation into non-collocation (one word). Translating into noncollocation is probably because of the kind of TL equivalent available, and thus the translation is basically one word rather than a combination of words (collocation).

Jagged edge (The General’s Daughter, 77) is translated into , lays the groundwork (The General’s Daughter, 79) is translated into , paid heed (East Wind: West Wind, 109) is translated into , make connection (July’s People, 114) is translated into , and caught a glimpse (July’s People, 147) is translated into .

Another reason that seemed to make the translators translate the collocation into one word is the context and how they used it to deal with the collocation. To make contact (The General’s Daughter, 97) is translated into . Although a direct translation is (Ghazala, 2007, p. 327), the translation deviated from the established equivalent and the reason behind this is that the context is a military action where making contact with the enemy is a confrontation rather than actual contact. Therefore, the context and the structure of the text both prefer and allow this translation. This kind of translation can be called context-dependent translation.

4.2.4 Translation strategies

There is no doubt that the translation strategies opted for by the translator affect
Translation strategies play a vital role in delivering a complete and effective meaning in a way that maintains the cultural and stylistic features of the text. Translators play a major role in shaping the target text. The decisions they make as to which approach to adopt and which strategy to opt for contribute largely to the final product of the translation.

Here, strategies that are used in dealing with collocations in the data selected for this study are discussed starting from the highest frequency to the lowest. Table 1 below summarises the statistics of those strategies.

25

Table 0-1: Numbers and percentages of strategies used in translating collocations

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calque</td>
<td>88</td>
<td>50.8%</td>
</tr>
<tr>
<td>Modulation</td>
<td>22</td>
<td>12.7%</td>
</tr>
<tr>
<td>Equivalence</td>
<td>21</td>
<td>12.1%</td>
</tr>
<tr>
<td>Deletion</td>
<td>15</td>
<td>8.6%</td>
</tr>
<tr>
<td>Literal</td>
<td>14</td>
<td>8%</td>
</tr>
<tr>
<td>Explicitation</td>
<td>5</td>
<td>2.8%</td>
</tr>
<tr>
<td>Transposition</td>
<td>3</td>
<td>1.7%</td>
</tr>
<tr>
<td>Paraphrasing</td>
<td>2</td>
<td>1.1%</td>
</tr>
<tr>
<td>Other</td>
<td>4</td>
<td>2.3%</td>
</tr>
</tbody>
</table>

4.2.4.1 Calque

Calque translation is rendering a collocation by direct translation of its elements. It means that the source language structure or expression is transferred by a literal translation (Munday, 2008, p. 56). An example is translating living room (The General’s Daughter, 59) into حجرة المعيشة. This strategy is the first option for translators, as it is used in translating 50.8% (88) of the collocations. Calque translation provides a formal equivalence in the target text. This approach also produces new target language collocations and transfers the source text marked
collocations, reflecting the style of the source text writer.

4.2.4.2 Modulation

Modulation can be at the lexical, syntactic, or message levels. In this study, the focus is on modulation at the lexical level. This strategy means to change the semantic and the point of view of the collocation. It can be obligatory as in case of ranch hand (The Red Pony, 1), which is translated into ﻋﺎﻣل ﻣزرعة . The word hand is translated into ﻋﺎﻣل instead of ﺑد by moving from the part to the whole in order to have a coherent target text. Non-modulation, i.e. the literal approach, would produce a target language collocation that can mean “hand of the ranch,” which is absurd, aside from being a mistranslation. On the other hand, optional modulation can be choosing one alternative out of two (or probably more) translations available in the target language. Funny thing (The Red Pony, 3) is translated into ﻟمﺿحك ﻓﻲ اﻷﻣر . The translation could also be ﻟمﺿحك ﻓﻲ اﻷﻣر . Both translations are successful, but the former refers to one aspect of the matter whereas the latter describes the whole matter as funny. This goes back to the preferred structure in the target language, as this is the established expression in the target language. This strategy is used in translating 12.7% (22) of the collocations. Applying modulation can be a way to provide a dynamic equivalence in the target text.

In some cases, there is an intervention on the part of the translator. Intervention here means the conscious steps and changes made by the translator in dealing with collocations. These changes would otherwise be unnecessary or probably not resorted to by another translator. One example is the translation of Christmas card (The General’s Daughter, 94) into ﻣدﻋد ﻣﻠد by changing the noun Christmas to an adjectival phrase as well as using explicitation in terms of adding ﻣدﻋد to the noun ﻣدﻋد . The translation was carried out by moving from the specific (subordinate) to the general (superordinate), probably in order to make it open to all cultures. Although the translation could be ﻣدﻋد ﻣﻠد , a deviation took place probably to escape censorship in the publication or distribution of the book in some Arab countries. The
suggested translation was probably looked at in some countries as promoting religious symbols and seasons.

4.2.4.3 Equivalence

Equivalence in translation studies has a different meaning than the one that is used here as a translation strategy. According to Kenny, equivalence is “the relationship between a source text (ST) and a target text (TT) that allows the TT to be considered as a translation of the ST in the first place” (1998, p. 77). Also, Jakobson discusses the notion of equivalence in meaning and states that when we translate from one language to another, we cannot get a full equivalence of what he called a “codeunit” (Munday, 2008, p. 37) in the other language. So equivalence means to achieve an equal level of meaning and structure between the two texts.

On the other hand, equivalence as a translation strategy refers to the selection of an established expression in the target language. Vinay and Darbelnet refer to this by stating that “the same situation can be rendered by two texts using completely different stylistic and structural methods.” (1995, p. 38). Equivalence can be said to seek dynamic equivalence for source text collocations. The collocation take responsibility (The Red Pony, 6) is translated into ﯾﺗﺣﻣل اﻟﻣﺳؤوﻟﯾﺔ. This translation is the actual collocation used in the target language. This strategy is used in translating 12.1% (21) of the total number of collocations found in the data.

Equivalence can imply opting for a synonym included in a TL-established expression and thus moving away for the original meaning. One example is translating true friend (July’s People, 149) into the ﺻدﯾﻘﺗﻲ اﻟﺣﻣﯾﻣﺔ. Translating the adjective true into ﺻدوﻗﺔ produced the idiomatic target language collocation. However, this means ‘close friend’ which is not exactly the meaning of the source text collocation. Therefore, a better rendition could be ﺻدﯾﻘﺔ اﻟﺣﻣﯾﻣﺔ or probably ﺻدوﻗﺔ to give the denotative meaning of the ST, as it is not a matter of how close the friend is, but how sincere she is. Moreover, ﺻدﯾﻘﺔ اﻟﺣﻣﯾﻣﺔ is now used to translate girlfriend since a one-to-one corresponding translation for girlfriend is unavailable in Arabic due to
cultural reasons. This makes the collocation have a different connotation than that of its original meaning in the TL.

Equivalence can also mean opting for a non-collocation in the target language. As discussed earlier (see 4.2.3 above) there are cases where the source text collocations are translated into one word that represents a target text equivalent of the source text word combination, e.g. lays the groundwork (The General’s Daughter, 79) which is translated into تمهيد.

4.2.4.4 Deletion

This strategy is used in translating 8.6% (15) of the collocations. Deletion is found to be of two types:

1. Full deletion, which means the whole collocation, is dropped, i.e. providing no translation. It seems that there is no apparent reason for opting for this procedure, but in the case of Holy Spirit (The General’s Daughter, 87), the translation is deleted from the target text probably to avoid its religious associations or to be able to get the translation licensed by authorities for distribution in some countries’ markets.

2. Partial deletion is when one element (or more) of the collocation is dropped while transferring the remaining elements, as the deleted part does not affect the whole meaning of the original collocation. The collocation pairs of socks (The Red Pony, 2842) is translated into جوارب which is the translation of socks while pairs of is deleted.

4.2.4.5 Literal

Literal translation means to adopt the denotative meaning. It is also known as word for word translation which is one procedure under the direct translation category proposed by Vinay and Darbelnet (1995). It means to transfer the utterance from the source text into a syntactically and idiomatically appropriate target language utterance where the translator’s task is restricted “to observing the adherence to the linguistic servitudes of the TL” (Vinay & Darbelnet, 1995, p. 34). Poked her finger (The
General’s Daughter, 91) is translated into وُخزت أصابعها.Whih strategy is used in dealing with 8% (14) of the collocations. It is also used in combination with other strategies. Six collocations of these translations (43%) are translated literally along with another strategy such as explicitation, e.g. carried the bags (July’s People, 164) into حمل حقائب السفر, and transposition, e.g. speak the truth (East Wind: West Wind, 111) into أتكلم بصدق, where the noun is translated into an adverb. For the latter, the TT collocation is not an idiomatic TL expression since the established collocations are أقول الصدق/الحق and أصدقك القول which are closer to the ST collocation.

Translating metaphorical collocations using literal translation produces metaphorical collocations in the target text. Literal translation can be a good procedure for translating figurative language as it can be creative by transferring the style of the source text. The collocation a nameless sorrow (The Red Pony, 33) is translated into حزن لا اسم له. It is a mistranslation, as nameless here means indescribable and thus حزن لا يمكن وصفه can be more accurate. Literal translation can be a creative way to reproduce the style of the source text, the sun sank (The Red Pony, 28) is translated into غرقت الشمس.

4.2.4.6 Explicitation

Vinay and Darbelnet define explicitation as “the process of introducing information into the target language which is present only implicitly in the source language, but which can be derived from the context or the situation” (Klaudy, 2001, p. 80). This strategy is regarded as some kind of addition, but it is a more specific concept since addition in general does not necessarily mean that what is added is implicit in the source text. One of the reasons that explicitation is used in translation is to make up for the loss of meaning or to have a more target language-oriented structure.

Furthermore, explicitation is used to make implicit information in the ST explicit in the TT. Klaudy calls it “Amplification” (2001, p. 81). An example of explicitation is the translation of picked up the phone (The General’s Daughter, 82)
The underlined word is needed to provide a coherent target text as it is the target language established expression. This strategy is used in translating 2.8% (5) of the collocations.

Explicitation can indicate the translator’s intervention by deciding to add one word or more to the collocation. This is probably to make the context and situation clear. Long walk (The Red Pony, 48), for example, is translated as مسافة طويلة يقطعها سيرا على الأقدام. The translator added سيرا على الأقدام though سيرا implies walking rather than riding or using a form of transport. In this case مسيرة طويلة can be more accurate.

4.2.4.7 Transposition

Transposition involves changing the word class in a way that does not change the meaning of the message (Vinay & Darbelnet, 1995, p. 36). This strategy is used in dealing with 1.7% (3) of the collocations. Transposition can be of two types:

1. Obligatory transposition, where a change in the word class is needed to maintain the actual meaning of the ST message and to provide a collocation that has more target language character. One example is translating humming heat (The Red Pony, 50) into طنين الحرارة, where the source text adjective is translated into a noun. This seems to be an obligatory transposition since maintaining the structure of the original collocation would produce an awkward TT. The word طنين does not qualify as an equivalent for humming since the latter denotes having a continuous low sound, and the Arabic word refers to a loud sound. It also collocates with words other than الحرارة, and therefore the collocation provided in the TT is a deviation from the TL established pattern. The collocation أزيز الحرارة is more successful.

2. Optional transposition is where changing or not changing the word class does not affect the meaning. The collocation ride a horse (The Red Pony, 49) is translated into ركوب حصان, where the verb ride is translated into the noun ركوب rather than بركب though this can be an acceptable and successful translation.

As transposition tends to provide a grammatically and syntactically adapted
collocation in the target language, it can be said to be a procedure aiming at producing a dynamic equivalence in translation.

4.2.4.8 Paraphrasing
This strategy means to give an explanation of the utterance in the target language in order to produce the actual meaning of the statement in the source language expression. Single woman (The General’s Daughter, 95) is translated into ﻓﺗﺎة ﻣﺣﯾش ﻟوﺣدھﺎ. The translation gives a meaning according to the context and the ST events. This strategy is used in translating 1.1% (2) of the collocations.

4.2.4.9 Other
This section discusses translations that do not belong to any category of the above strategies; they deviate from the strategies already discussed, since the context determines the translation or a synonym of a calque is provided as a translation. This category includes 2.3% (4) of the collocations. One way is when a collocation is translated into a non-collocation depending on the context, for example to make contact (The General’s Daughter, 97) is translated into ﻣﺟﺎﺑﮭﺔ .. Other collocations are early morning (July’s People, 172) which is translated into ﺃوَل اﻟﻧﮭار (أول النهار , which is a synonym of the calque الصباح الباكر) and paper money (July’s People, 173) which is translated into ﺍﻟوﻠﮭم اﻟﻣﺎﻟﯾﺔ (أول الورقة , which is a direct translation (the head and modifier keep their slots in the translation). One more collocation, pink flesh (The General’s Daughter, 98), is mistranslated into ﻷرود ﻷرود . The original text describes women, and ﻷرود is not exactly pink flesh.

4.2.4.10 Combination of strategies
To deal with collocations, translators resort in some cases to using a combination of strategies by utilizing more than one strategy. Chews gum (July’s People, 166) is translated into ﻟوّا ﻷرود ﻷرود ﻻ ﻷرود, using both literal translation and addition. This approach is used in translating 11.5% (20) of the collocations. The most common strategy used in combination is addition (8 occurrences), literal (7 occurrences), transposition, deletion and calque (5 occurrences each), explicitation (4 occurrences), borrowing (2 occurrences) and equivalence and adaptation (1 occurrences).
The most common combination of strategies is literal and addition (used three times), and calque and addition (used twice).

Table 0-2: Strategies that are used only in combination with other strategies

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addition</td>
<td>8</td>
<td>4.6%</td>
</tr>
<tr>
<td>Borrowing</td>
<td>2</td>
<td>1.1%</td>
</tr>
</tbody>
</table>

Addition is the process of introducing target language elements in the translation. It is regarded as the more generic strategy in comparison with explicitation (Klaudy, 2001, p. 80). The collocation pure chance (The General’s Daughter, 75) is translated into where من قبیل is added to maintain the target language collocational pattern and to enhance the cohesion of the target text as well.

Furthermore, this strategy helps in providing more idiomatic TL expressions by adding an element that has no ST corresponding element. For instance, break the silence (The General’s Daughter, 80) is translated into where the underlined word is the added element. This strategy is used in translating 4.5% (8) of the collocations. These occurrences, however, are all in combination with other strategies. Addition is the most commonly used strategy in combination with other strategies found to be used in dealing with collocations.

Borrowing is one of the direct translations where the word in the source text is transferred directly into the target language due to a gap in the lexical system of the target language, e.g. pop music (July’s People, 165) is translated into Borrowing is used in dealing with 1.1% (2) of the collocations.

4.3 Conclusion

This chapter has discussed and analyzed collocations according to the ways in which they are translated and the strategies used to deal with them. As has been demonstrated, eight strategies are opted for when translating collocations. Calque translation is the most common strategy used followed by modulation and
equivalence. In some cases a combination of two strategies is used.

Using calque translation clearly shows that translators opt for a formal equivalence in the target language. Since this strategy is the most-used strategy (about 50% of the collocations) with a large gap between it and the second top strategy, it is safe to conclude that formal equivalence seems to be the prevailing approach adopted by translators in dealing with collocations in literary texts. However, using equivalence, modulation and transposition indicates a tendency to provide dynamic equivalence as well. The total number of collocations translated by these strategies is 26.2% of the translations; however, this figure still puts seeking dynamic equivalence second in rank, which by no means competes with formal equivalence.

5 CONCLUSIONS & RECOMMENDATIONS

5.1 Introduction

This chapter provides the conclusions of the thesis as well as its findings, and the answers to the three main questions (see Abstract). It also gives recommendations with respect to the translation of collocations in literary texts, and provides suggestions for future research.

5.2 Findings

As mentioned earlier, this thesis aims at investigating the translation of lexical collocations in literary texts. The data of this study was collected from four different chapters of English novels that are translated into Arabic. Collocations were extracted and checked using the BBI dictionary as well as the Corp website. Collocations were then analyzed according to their markedness, cultural and stylistic aspects, and translation strategies.

The study endeavored to answer the three questions of this research. The answer to question 1 (what happens to collocations when they are translated?) is that they are mostly reproduced literally in translation, and thus they retain their markedness if they are marked in the source text. They are also modified using modulation, transposition
or equivalence and therefore both marked and unmarked collocation have unmarked translations. In some cases, collocations end up as non-collocations in the target text. The answer to question 2 (how do translators deal with collocations?) is that translators deal with collocations in different ways, opting for different strategies to translate them. This depends on the kind of the source text collocation and the kind of the target language collocation at the translator’s disposal. The choices made by the translator range from opting for literal to idiomatic rendition, and typical to atypical collocations.

The answer to question 3 (what strategies do translators adopt in translating collocations in literary texts?) is that they adopt many strategies, including calque, modulation, equivalence, deletion, literal, explicitation, transposition, and paraphrasing. They also resort to a combination of strategies, or synonyms of a target language calque.

The findings of this research suggest that calque translation is the most frequent strategy adopted by translators. The second top strategies are modulation and equivalence. Hence, formal equivalence seems to be the first choice of translators in dealing with collocations in literary texts.

5.3 Recommendations and suggestions for future research
Translation requires meticulousness on the part of the translator so as to avoid delivering an awkward collocation and potentially an incorrect meaning to the target audience. It is recommended that the translation of collocations in literary texts avoid calque translation as much as possible and opt for other strategies that help in producing dynamic equivalence to produce texts with literary style in the TL. Calque translation should be used only in dealing with marked collocations to reflect the source text style, since it tends to provide TL collocations with less literary color.

Collocations are a fascinating phenomenon in all genres. Other kinds of texts such as business, sports reporting, legal language, and science and technology can be investigated.
REFERENCES


REFERENCES IN ARABIC

الأصمعي، عبد الملك. (1986 ) . 맛 مختلفة أفكاره و اتفقت معانيه. دمشق: دار الفكر


APPENDIX 1: Collocations identified in the source texts and their Arabic translations

<table>
<thead>
<tr>
<th>Number</th>
<th>English Collocation</th>
<th>Arabic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ranch hand</td>
<td>عامل المزرعة</td>
</tr>
<tr>
<td>2</td>
<td>Loud noise</td>
<td>بصوت عال</td>
</tr>
<tr>
<td>3</td>
<td>Funny thing</td>
<td>المصحكم في الأمر</td>
</tr>
<tr>
<td>4</td>
<td>The great mountains</td>
<td>الجبال الشاهقة</td>
</tr>
<tr>
<td>5</td>
<td>The big mountains</td>
<td>الجبال الشاهقة</td>
</tr>
<tr>
<td>6</td>
<td>Take responsibility</td>
<td>يتحمل المسؤولية</td>
</tr>
<tr>
<td>7</td>
<td>Little work</td>
<td>عمل بسيط</td>
</tr>
<tr>
<td>8</td>
<td>Little boy</td>
<td>الفتى الصغير</td>
</tr>
<tr>
<td>9</td>
<td>Ranch house</td>
<td>منزل المزرعة</td>
</tr>
<tr>
<td>10</td>
<td>Rat trap</td>
<td>فخ جرذان</td>
</tr>
<tr>
<td>11</td>
<td>Cold water</td>
<td>الماء البارد</td>
</tr>
<tr>
<td>12</td>
<td>Old man</td>
<td>الرجل العجوز</td>
</tr>
<tr>
<td>13</td>
<td>Rocking-chair</td>
<td>كرسي هزاز</td>
</tr>
<tr>
<td>14</td>
<td>Last words</td>
<td>الكلمات الأخيرة</td>
</tr>
<tr>
<td>15</td>
<td>Big hands</td>
<td>اليدين الكبيرة</td>
</tr>
<tr>
<td>16</td>
<td>Lower lip</td>
<td>شفتها السفلي</td>
</tr>
<tr>
<td>17</td>
<td>Milk a cow</td>
<td>أحلب بقرة</td>
</tr>
<tr>
<td>18</td>
<td>Dark skin</td>
<td>البشرة الداكنة</td>
</tr>
<tr>
<td>19</td>
<td>Mashed potato</td>
<td>البطاطس المهروسة</td>
</tr>
<tr>
<td>20</td>
<td>A piece of rope</td>
<td>قطعة حبل</td>
</tr>
<tr>
<td>21</td>
<td>Long time</td>
<td>مدة طويلة</td>
</tr>
<tr>
<td>22</td>
<td>Clear water</td>
<td>الماء الصافي</td>
</tr>
</tbody>
</table>
23 An impulse of cruelty
24 The wild grass
25 A lean man
26 The clogged holes
27 Yellow teeth
28 The sun sank
29 The high mountains
30 Flying heavily
31 Pieces of meat
32 Resentful eyes
33 A nameless sorrow
34 The swallow’s nests
35 Gentle voice
36 Country road
37 Screen door
38 Gentle wind
39 Older people
40 Hard time
41 Pair of jeans
42 Pairs of socks
43 He looked secretly
44 Big pain
45 Went to bed
46 Young man
47 Big hands
48 Long walk
49 Ride a horse
50 The humming heat
The General’s Daughter (Chapter Five)

Number ST Collocation Arabic Translation

51 To risk lives

52 Saved one life

53 Blood donor

54 Punctuation mark

55 Get a handle

56 Enemy camps

57 Photo album

58 Price tags

59 Living room

60 Ground floor

61 Criminal behaviour

62 Documentary proof

63 Opposite sides

64 National hero

65 Hard work

66 Light bulbs

67 Picked up this guy’s scent

68 Combs his hair

69 High-priced

70 Book titles

71 The play button

72 News channel

73 War drums

74 Tyre marks

75 Pure chance

76 Make calls
77 Jagged edge
عوائدها
78 Plant doubt
زرع بذور الشك
79 Lays the groundwork
تمهيد
80 Break the silence
أكبر حاجز الصمت
81 Prepared breakfast
أعدت الإفطار
82 Picked up the phone
رفع سماعة الهاتف
83 Take the rap
تحمل المسؤولية
84 Self-assured
واثقة من نفسها
85 Grabbed your attention
تجذب انتباهك
86 Give a break
ها قد عدنا ثانية
87 Holy spirit
الروح
88 Powder room
غرفة
89 Off-color joke
دعابة
90 Turned my attention
حوالفه انتباهي مجداً
91 Poked her finger
وخزت اصابعها
92 Roll her eyes
تقليب عينيها
93 Answering machine
جهاز تلقي للمكالمات الواردة
94 Christmas card
بطاقة العيد الديني
95 Single woman
فتاة تعيش لوحدها
96 Tip of tongue
لدي ما أرد به عليها

97 To make contact
مجابهة
98 Pink flesh
الاخمر

Novel # 3 East Wind: West Wind (Chapter One)
Number ST Collocation Arabic Translation
99 A gentle woman
السيدة الفاضلة
100 Delicate foods
الاطعمة النذيرة
101 My hot cheeks
احمرار وجنتي
102 Bearing of children
إنجاب الأطفال
103 Wise woman
104 Wedding cakes
105 Bowed my head
106 Aristocratic life
107 Foreign lands
108 Western books
109 Paid heed
110 To submit yourself
111 Speak the truth
112 Heard faintly

Novel # 4 July’s People (Chapter One)
Number ST Collocation Arabic Translation
113 Headed delegation
114 To make connection
115 Do shopping
116 Take a breath
117 Give the reason
118 Took a pictures
119 To pour tea
120 White skin
121 The white hand
122 Farming tools
123 The rainy months
42
124 The city center
125 Feeding their dog
126 The engraved lettering
127 Long time
128 Young woman
129 Hot water
130 Wash your clothes
131 Telephone calls
132 Snow-covered mountains
133 Wild animals
134 News bulletins
135 Fierce fighting
136 Master bedroom
137 Gold mines
138 Migrant workers
139 Ballet dancers
140 Traffic light
141 To hold hands
142 Stored grain
143 First time
144 Crossed the road
145 Mud bricks
146 School bus
147 Caught a glimpse
148 Bent head
149 True friend
150 Started fire
151 Out of reach
152 Bare feet
153 High school
154 To post a letter
155 Next year
156 Camping kit
157 Battery lantern
158 Looked different مختلفات

159 Frozen meat اللحم

160 Toilet soap صابون

161 Earth floor أرضية الكوخ

162 Old woman العجوز

163 Grabs her hand تقبض على يدها

164 Carried the bags حمل حقائب السفر

165 Pop music موسيقى البوب

166 Chews gum تلوك قطعة لبان في فمها

167 Gave a kick بضربة خفيفة

168 Left behind تركاه خلفهما

169 Find a solution يجدون حلًا

170 The savannah bush السهل المعشب المنبسط

171 Feeding-bottle زجاجة ينفذي منها طلله

172 Early morning أول النهار

173 Paper money الأوراق المالية