

THE USE OF COLLOCATIONS AS A MEASURE OF TRANSLATION QUALITY  
AND TRANSLATOR COMPETENCE

A THESIS IN ENGLISH/ ARABIC /ENGLISH TRANSLATION AND  
INTERPRETING

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by  
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THE USE OF COLLOCATIONS AS A MEASURE  
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Interpreting Degree

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ABSTRACT

In this thesis, the use of collocations as a measure of translation quality and of the translator's competence is studied. It is believed that collocations' competence contributes greatly to one's language competence and helps ably to communicate more naturally and fluently. The significance of using more acceptable and suitable TL (target language) collocations in the translation is examined through comparing two English /Arabic translations as samples from a collocational point of view. In the conclusion, the optimum translation is the one which uses more collocations that accurately reflect ST meanings and the remarkable character of the ST (elevated, rhetorical and expressive language). It is hoped that this will be adopted as a rigorous measure of translation Quality Assessment in general.

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## DEDICATION

*To my sweet small family*

*Mohammad*

*and Abdel Rahman*

# CHAPTER ONE

## INTRODUCTION

Collocation or the tendency of certain words to occur together is an interesting phenomenon in language. Collocations are found in all text types and in all languages in a diversity of ways. Moreover, people around the world implement collocations to communicate their ideas, thoughts and feelings each in his or her own way. In other words, collocations that help people to say much do at the same time reflect much about people themselves. Helena Halmari puts it nicely when she says:

Even intuitively, it is clear that we use words together with other words without realizing that we are making unconscious choices of what combinations go well together, of what co-occurrences have – however partly some degree of being ready-made in our minds, waiting to be used. And since such implicit co-occurrences are constantly used as combinations, they are also potential carriers of culture, of a certain ideology: when we use them, they attach us to our implicit views of the world, our views of our interactants, and of ourselves. (2004, p. 202)

The study in the first place aims to explore and shed more light on collocations and their role or even roles in the language. Besides, the study also aims to demonstrate these roles highlighted by scholars and researchers are in fact meaningful in the work of the translation, and to clarify this issue in practice through actually comparing two samples English/ Arabic translations from a collocational point of view.

More precisely, and influenced by the importance of collocations for the use and the users of language, this study is driven by the following hypothesis : if using collocations plays a great role in producing fluent, highly expressive , coherent , cohesive and even more comprehensible language according to many researchers, it is logical then to assume that a translator who implements more TL (target language) collocations in the TT( target text) will produce a more competent translation and thus the translation he or

she produces is of a better quality than a translation which implements fewer TL collocations. Consequently, and in order to test this hypothesis this study is carried out along the following lines.

Chapter Two will discuss the idea of Translation Quality Assessment. The notion of quality assessment according to Darwish (1999) is a central yet a controversial issue in the translation profession nowadays. The competence of the translator and the quality of his or her production is viewed and assessed from different perspectives, each following a different theory in translation. This chapter will briefly shed some light on a number of the translation theories and the way each theory approaches the idea of quality assessment. In other words, it will try to explain what a 'good' translation is according to the different translation theories.

The third chapter of the thesis will try to present as much information as necessary about collocations as far as the scope of the thesis is concerned. Definitions of the notion of collocations are provided to give a better idea of the notion itself as seen by different linguists and researchers. The chapter will try also to depict a number of suggested categorizations and classifications for collocations, which is a matter of discrepancy among scholars who do have different opinions about the range or borders of collocations based on different criteria. The most problematic point regarding this issue is whether or not idioms are to be considered collocations. The chapter also will highlight some of collocations' roles and significances such as their role in enhancing fluency, learning languages, and understanding and comprehension. The chapter will as well shed some light on the significant role of what Baker (1992) calls "marked collocations" which demand special attention from readers or receivers in general. The overlapping relationship between collocations and context, register, culture and language itself are to be discussed in this chapter for their vital importance for understanding and appreciating collocations' roles. The importance of recognizing and dealing with the different types of collocations in translation in order to come up with suitable TL collocations is to be explored as well as it is considered to be one of the "major problems a translator faces" (Hatim & Mason, 1990, p.204). Finally, this chapter shall devote a special section for Arabic collocations: their classifications and specifications.

Chapter Four will contain the explanations and analyses of the study on which this thesis is based. The first part of the study is planned as follows: collect a number of collocations from one of the translations into Arabic of the novel *Jane Eyre*; find the equivalences of those translations both in the ST (source text) and in another Arabic translation of the novel. And lastly, examine the quality of the collocations used in both translations and assess their effects on the translation quality itself. In other words, assess if the use of collocations plays any role in elevating the quality of the translation in general. Points such as the role of collocations in enhancing fluency and producing more coherent, cohesive, natural and appealing TT are to be tackled. Furthermore, the study will try to find out whether or not the collocations used by the different translators are well chosen to help convey the meanings or the content of the ST and at the same time preserve and reflect the eloquent and highly elevated style and language which marks the ST. It is assumed that a more competent translator would employ the type(s) of collocations that would help achieve these purposes.

The second part of the study will try to compare the translators' competence in language on the basis of comparing their ability to employ a bigger number of acceptable and correct TL collocations. The study claims that the two translators, though both are competent and well-known Arabic translators would vary in their collocational competence which is assumed to be a major part of one's language competence in general. Any chapter will be chosen from the novel and then the two translations of the chapter will be examined for the number of collocations they employ.

The third part of the study will analyze the results of an informal questionnaire that will be given to two categories of participants: Arabic language and literature major participants, and educated native speakers of Arabic to represent target readers. The study aims to collect the two groups of participants' point of views or evaluations for the two Arabic translations of *Jane Eyre* and anticipate the differences in the number and quality of collocations used in each translation will affect the preferences and decisions of the participants.

Finally, it is hoped that the study will help to confirm the assumption hypothesized here, and provide evidence to validate the proposal that calls for using collocations as a measure of Translations Quality Assessment.

## CHAPTER TWO

### TRANSLATION QUALITY ASSESSMENT AND TRANSLATION THEORIES

The translation quality assessment issue, though a very important one, is still considered to be problematic and controversial. Bowker (2000, p.183) quotes how this issue is described: in the words of Honig (1998, p.14), “where translation evaluation concerned, a speculative element will remain and has to be admitted”. “A complex challenge” (Mahn, 1987, p.44), “a thorny problem” (Snell-Hornby, 1991, p.19) and “a most wretched question” (Malmkjaer1998:70) and a “great stumbling block” (Bassnett-McGuire, 1992, p.19).

Bowker argues that the “notion of translation quality has very fuzzy and shifting boundaries” (2000, p.182). He agrees with many other researchers that there is a lack of universally applicable criteria according to which translation can be assessed. Moreover, scholars and researchers adopt different strategies and approaches and create diverse standards or measures to assess the quality of translation. As a result, House argues that “in trying to assess the quality of a translation one also addresses the heart of any theory of translation” (2001, p.243).

#### 2.1 Translation Quality Assessment and the theories of translation

Theories of translation diverge and vary according to the different perspectives, viewpoints and approaches scholars or theorists adopt. Still, a number of classifications of the theories of translation have been suggested on the basis of the similarities between these approaches and perspectives.

House, for example, suggested a classification that organizes the theories of translation in the following system, which for the purpose of this thesis helps to give a brief and a general idea of different translation theories, in addition to some assessments provided for those theories whether by House or other researchers. The notion of equivalence or translation equivalence which according to Shuttleworth and Cowie, is used by many writers to “describe the nature and the extent of the relationships which

exist between SL and TL texts or smaller linguistic units” (1997, p.49), is highlighted as well in the following approaches.

2.1 The Mentalist view approach Belong to this group, according to House, the neo-hermeneutic translation scholars who consider translation an individual creative act that depends only on subjective interpretation. For them texts have no core meanings at all, but their meanings change according to the position of the speaker. For House such an approach is “inappropriate for the evaluative business of making argued statements about when, how and why a translation is good” (p.244).

### 2.1.2 Response-based approaches divided into two sub- categories

#### 1- The Behavioristic views

Nida is considered to be a pioneer in adopting this approach as he took readers’ reactions to a translation as the main standard for assessing a translation’s quality. For him, a “good” translation is one that achieves “equivalence of response”. In other words, the manner in which receptors of a translation respond to the translation should be “equivalent” to the manner in which the source text’s receptors respond to the original. In this case, the translator should try, according to Nida, to come up with what he refers to as the ‘dynamic equivalence’. The well- known example of a dynamic equivalent in translation is Nida’s translation for the Biblical phrase “the Lamb of God” into an Eskimo language as the “Seal of God” because lambs are not known in the polar region. This notion, which is mainly relevant to biblical translation, can be also applied to other genres in translation especially literary texts (Hatim, 2001 & Shuttleworth and Cowie 1997). For House such a method -- equivalent response--is not applicable at all as there is no such clear criterion according to which the equivalent response can be measured.

#### 2-The Functionalistic, “Skopos”-related approach

In this approach, which is associated with Vermeer and Reiss, the purpose of the translation is what determines the quality of the translation. As Hatim (2001, p. 74) describes this theory: “the way the target text eventually shapes up is determined to a great extent by the function, or skopos, intended for it in the target context”. According to this theory, what determines the success or failure of a translation is “whether it was interpreted by the target recipient in away which was coherent with his or her situation,

and whether or not it led to any kind of protest against its meaning or form” (Reiss& Vermeer 1984 as cited in Shuttleworth and Cowie 1997, p. 157). This theory thus is based on two rules: First: interaction is determined by its purpose and second: purpose varies according to the text receiver (Hatim, 2001). Vermeer claims that the skopos theory “expands the possibilities of translation, increases the range of possible translation strategies and release the translator from the corset of an enforced – and hence even meaningless- literalness” (cited in Shuttleworth & Cowie, 1997, p. 156). Suttleworth and Cowie state that Reiss and Vermeer interpret equivalence on the basis of each individual text.

2.1.3 Text and Discourse based approaches : These approaches can fall also under three categories:

#### 1- Literature-oriented approaches: Descriptive Translation Studies

According to this theory, a translation is evaluated primarily in terms of its forms and functions inside the system of the receiving culture and literature. In this theory the ST is of subordinate importance. As far as the translation quality assessment is concerned, House argues that this theory “does fail to provide criteria for judging the merits and weaknesses of a particular case” (2001, p. 246).

#### 2- Post-modernist and Deconstructionist Thinking

Venuti is one of the most remarkable scholars who follow this approach. This approach calls for the visibility of the translator. The term “visibility’ as Hatim explains, refers to the “extent to which certain translation traditions tolerate the presence (intrusion, intervention) of the translator in the translation” (2001, p.45). Venuti argues that the invisibility refers to two distinct and related phenomena: the effect of discourse or the translator’s use of language, and the practice of reading or the way translations are received and evaluated (Hatim, 2001, p. 45).

#### 2.1 Domestication and Foreignization

The two notions of domestication and foreignization are also relevant to Venuti. A domesticating translation is a transparent translation that adopts a fluent style, sounds natural for TL readers and involves adaptation of the TT to conform to target discourse types. Or in the words of Venuti himself, domestication is an “ethnocentric reduction of

the foreign text to target language cultural values, bringing the author back home” (1995, p.20), whereas foreignization in translation stands for the “strategy which deliberately breaks target linguistic and cultural conventions by retaining some of the foreignness of the ST” (Hatim, 2001, p. 46). Venuti (1995) argues that it is necessary to opt for other translation strategies to get rid of the domination of the domestication trend in translation. Ding Xiaosong in his article “*Why Foreignizing Translation Is Seldom Used in Anglo-American World in Information Age*” argues that there are several reasons that would encourage many translators --especially the Anglo-Americans-- to follow a domesticating strategy in translation such as for example:

1- In most cases TL reader does not enjoy the same background of information the SL reader has, thus, a foreignizing TT will contain more information than the ST itself. As a result, the “translator usually uses some domesticating method to familiarize the foreign text to decrease the amount of information and the difficulty posed by the ST or to supply additional background information to make the understanding easier”.

2- Foreignizing increases the difficulty of understanding and produce a TT that does not sound smooth to the TR.

Finally, as many researchers point out, it is important to note that context plays a significant role in the justification and determination of opting for domesticating or foreignizing as a translation strategy, besides of course the purpose of the translation in the first place. For example, in literary translation, it is not only the content of the ST that matters, but also the form and the style. Xiaosong refers to the content or the meaning of the ST as the direct information which can be easily transferred into the TT, while the form or the style of the ST is the indirect or aesthetic information which is of a great importance for literary works because of its impact on the reader. This kind of aesthetic information can be achieved through rhetorical devices, syntax and lexis. Translators should try to preserve the beauty or the aesthetic aspect of the ST and try to reflect it in the TT in the best possible ways and certainly domestication is a good means to do so.

### 3-Linguistically-oriented approaches

House (2001, p.246) argues that the linguists and the linguistically oriented works have made tremendous contribution to the evaluation of translation starting from Catford (1965), the early Reiss (1971), Wilss (1974), Koller (1979) and recently works by Baker

(1992), Doherty (1993), Hatim and Mason (1997), Gerzymisch- Arbogast and Mudersbach (1998) and Steiner (1998). This approach “widened the scope of translation studies to include concerns with linguistics, pragmatics, sociolinguistics, stylistics and discourse analysis.”(p. 246). Though the relationship between source and translation text are ,according to House, taken “seriously” in these approaches they differ “in their capacity to provide detailed procedures for analysis and evaluation” (p.246).

The translation assessment model that House suggested does fall under this category as well since it adopts a linguistic oriented approach.

To shed more light on these approaches, Catford, House, Koller, Beaugrand and Hatim and Mason models are examined next briefly.

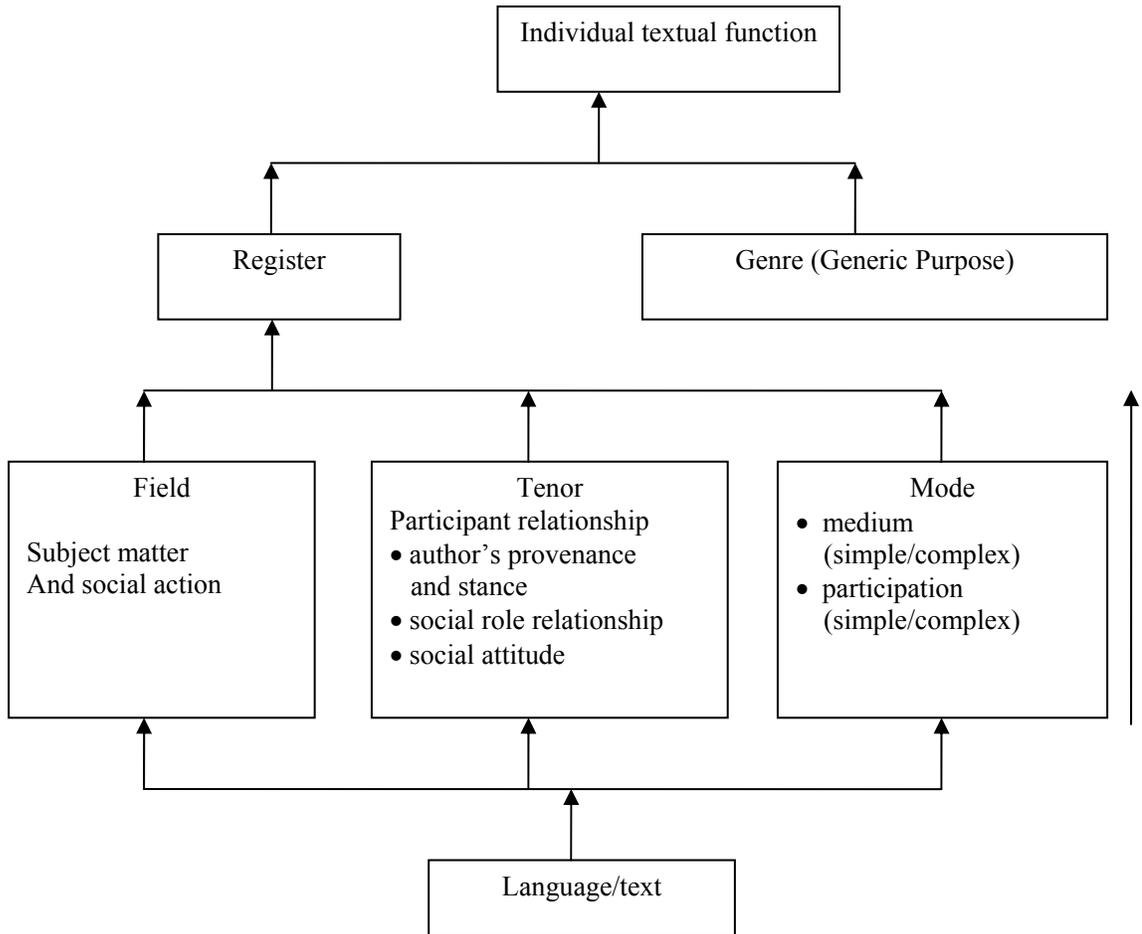
For Catford, the translation’s purpose is “not to transfer meaning between languages but to replace a source language meaning by a target language meaning that can function in the same way in the situation at hand” (Hatim, 2001, p.14). Shuttleworth and Cowie states that Catford’s view of equivalence “as something essentially quantifiable” (1997, p. 50). In his model, the translator should seek first what is referred to as a formal equivalence or correspondence when translating .That is, to find a TL category that can have the same place in the TL as the SL category has in the SL, for example, to translate an adjective by an adjective(Hatim, 2001). If this is not feasible, then the second solution is what is called the textual equivalence which “obtains when any TL text or portion of text is observed on a particular occasion... to be the equivalent of a given SL text or portion of text” like translating an adjective by an adverbial phrase (cited in Hatim, 2001, p.15). Shuttleworth and Cowie comment that Catford see “equivalence as something quantifiable, and translation as simply a matter of replacing each SL item with the most suitable TL equivalent” (1997, p.50). Hatim argues that Catford’s model does not provide adequate or clear idea of what the term ‘textual equivalence’ exactly means. The way this equivalence is viewed in Catford’s model is according to Hatim “fairly broad and may even include intercultural issues as how users of different languages perceive reality in different ways” (2001. p.17).

House’s model as she describes it is based on Hallidayan systemic-functional theory. It provides analysis and comparison of an original text and its translation on three different levels: the levels of Language/Text, Register (Field, Mode and

Tenor) and Genre as she illustrates it in the following figure (cited in Zequan) noting that special attention is given to register’s role in House’s model.

Figure1

House’s Scheme for Analyzing and Comparing ST and TT



House views ‘translation equivalence’ as one of the basic concepts supporting her model. She argues that “over and above its role as a concept constitutive of translation, ‘equivalence’ is the fundamental criterion of translation quality” (2001, p.247). House clarifies that it is not enough to link equivalence to formal, syntactic and lexical similarities only “because any two linguistic items in two different languages are multiply ambiguous, and because languages cut up reality in different ways” (p.247), and she suggests instead a “functional pragmatic equivalence”. House (1997) describes this equivalence as:

“... related to the preservation of ‘meaning’ across two different languages and cultures. Three aspects of that ‘meaning’ are particularly important for translation: a semantic, a pragmatic and a textual aspect, and translational is viewed as the recontextualization of a text in L1 by a semantically and pragmatically equivalent text in L2” (p.247).

House argues that the basic requirement for a translated text to be equivalent to its original “is to have a function equivalent -consisting of an ideational and an interpersonal functional component- which is equivalent to the ST’s function” (2001, 247). Finally, House asserts that text and the context of situation should not be treated as separate entities.

Koller suggests a pragmatic view of translation equivalence. As cited in Hatim (2001, p.28), the process of transferring ST into TL is influenced by factors like:

- SL/TL code properties ,possibilities and limitations
- how reality is perceived and partitioned
- linguistics, stylistics and aesthetic norms
- translation traditions
- client specifications

Koller (1979) identifies five types of translation equivalences in his model and refers to them as the ‘equivalence framework’. According to Hatim (2001), Koller’s framework has the advantage of turning equivalence into a relative concept and at the same time helps to inscribe in translation the notion of difference which stands for the minimum equivalence and the notion of identity or the maximum equivalence. The five equivalence levels suggested by Koller as cited in Hatim (2001, p.28) are:

- SL and TL words having similar orthographic or phonological features (formal equivalence);
- SL and TL words referring to the same thing in the real world (referential or denotative equivalence);
- SL and TL word triggering the same or similar associations in the minds of speakers of the two languages (connotative equivalence);
- SL and TL words being used in the same or similar context in their respective languages (text-normative equivalence);

- SL and TL words having the same effect on their respective readers (pragmatic or dynamic equivalence).

According to Hatim (2001), there is still a need after this model for models which are more “radically text –oriented” (p.30) and a “wider perspective of equivalence” (p.35) is needed.

He argues that the “textual model responded to this need most adequately” (p.35).

This model is represented by the translation scholar Beaugrande who calls for a text-based equivalence in translation. He defines “equivalence relations in terms of the translation being a valid representative of the original in the communicative act in question” (Hatim, 2001, p.31). Beaugrande’s model (1978) as cited in Hatim (2001, p.31) is based on “a number of basic assumptions which have collectively informed research into the status of textuality in translation and translation assessment:

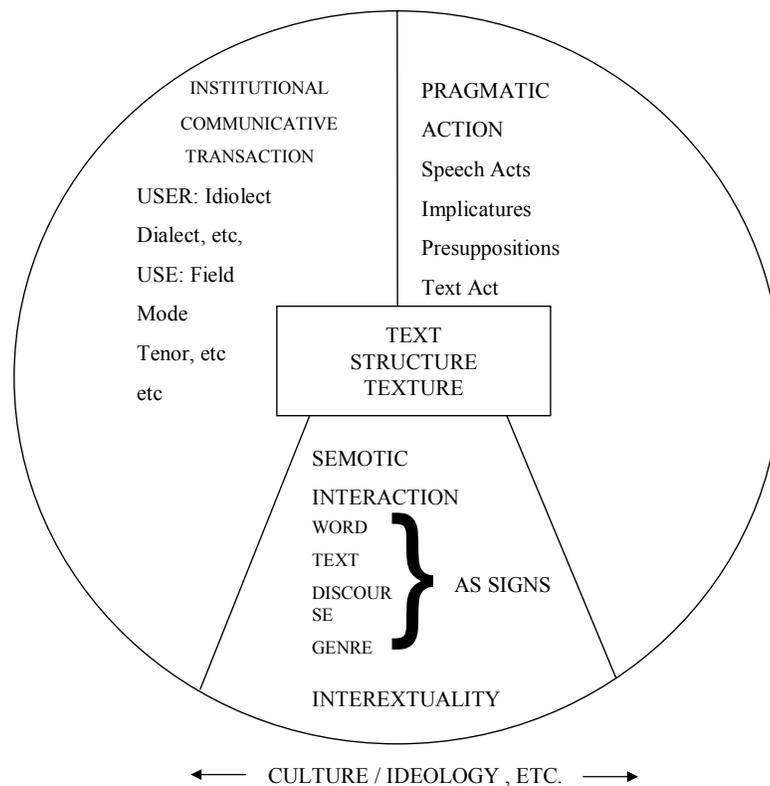
- The text, and not the individual word or the single sentence, is the relevant unit for translating.
- Translation should be studied not only in terms of similarities and differences between a source and a target text, but also as a process of interaction between author, translator and reader of the translation.
- The interesting factors are not text eaters in themselves, but underlying strategies of language use as manifested in text features.
- These strategies must be seen in relation to the context of communication.
- The act of translating is guided by several sets of strategies signaled within the text. These cater for:
  - The systematic differences between the two languages involved (e.g. the area of grammar
  - The type of language use found in an individual text (e.g. in the area of register of genre).
  - The selection of equivalent items within their relevant context. (e.g. denotative or connotative equivalence).

Munday (2001), on the other hand, discusses the Hallidayan- based translation theories such as House, Baker and Hatim and Mason. He argues that the foundations for the model of analyzing texts proposed by Hatim and Mason (1997) “incorporate and go

beyond House’s register analysis and Baker’s pragmatics” (p.100) and considers the works presented by Hatim and Mason 1990 and 1997 to be especially influential for translation studies as they consider the “pragmatic and semiotic dimensions of translation and the sociolinguistic and semiotic implications of discourses and discourse communities” (p.106). Hatim and Mason argue that there are three dimensions of context and different strands of text in context that have to be considered and accounted for in translation and translation analysis. They represent these three dimensions in the following figure (cited in Hatim, 1997, p.22):

Figure 2

The Three Dimensions of Context According to Hatim and Mason (1990)



Therefore, language and text according to Munday (2001) in this model “are considered to be realizations of sociocultural messages and power relations” (p.100).

Hatim and Mason's model of socio-textual practices as clarified in Hatim (2001, p. 121) build on the critical –linguistic assumption that for the language users to communicate effectively they have to be able to deal with:

- rhetorical purposes through texts (i.e. the function a text is intended to fulfill in use .e.g. counter –argumentation). A notion according to Hatim and Mason (1990, 1997) that is seen to be “pivotal both in the processing of texts and in the process of translation” (cited in Hatim, 2001, p.117).
- attitudes through discourse (e.g. racism)
- rules of appropriateness in conventionalized communicative events or genres (e.g. a Letter to the Editor).

Hatim (2001) explains that Hatim and Mason's scheme is “designed to cater for a range of socio-textual practices dealt with under the triad of macro signs: text- genre- discourse” (p.121): the ‘word’ is not regarded as a sufficient unit in translation anymore from the text-linguistic perspective, and there is a need for parameters in translation that are set by text in communication to yield not for one definite meaning but to an “array of possible meanings”(p.33). To start with the unit ‘text’, Hatim argues that it may be seen in relation to rhetorical purposes and the organization of sequences of sentences.

Analyzing textual phenomena such as sequential relations, intersentential structure and text organization should be the concern of a text analyst. Genre on the other hand, is defined as a “mode of using language conventionally and in a manner appropriate to given communicative occasions and to the goals of the participants in them” (Kress, 1985 as cited in Hatim 2001, p. 34). Both units ‘text’ and ‘genre’ are seen to be subordinated to the ubiquitous category of discursive practice --according to Hatim-- as they perform an enabling function. Discourse is defined as “modes of speaking and writing which involve social groups in adopting a particular attitude towards areas of socio-cultural activity (e. g. racist discourse, bureaucratise, etc)” (Hatim and Mason, 1997, p. 216). Hatim clarifies that the discourse analyst is supposed to be interested then in processing activities such as negotiating and interpreting sequences and structures, and examining the social relationships which stem from interaction. Hatim asserts that it is very important to recognize that content and form should not be treated as independent variables because

“formal manifestations of texts are themselves always functional in arranging and interpreting meanings” (2001, p.34).

Munday highlights that the model of Hatim and Mason concentrates on identifying ‘dynamic’ and ‘stable’ elements in a text. These elements according to the model are presented as a continuum and linked to translation strategy: “more ‘stable’ STs may require a ‘fairly literal approach’, while, with more dynamic STs, ‘the translator is faced with more interesting challenges and literal translation may no longer be an option”(2001,p. 101).

Regarding equivalence, the translator according to Hatim and Munday (2004) has to take a decision that is “contextually motivated (i.e. taken on adequate linguistic, rhetorical or conceptual ground” (p.253). They explain that for example “unmotivated formal equivalence is a form of blind literalism, while unmotivated dynamic equivalence is a form of blatant re-writing” (p.253). The notion of equivalence is believed by them to be relative and hierarchal. Furthermore, equivalence should not only be linguistic and semantic but also pragmatic that considers “what utterances count on in context” (Widdowson, 1997) (cited in Hatim and Mason, 1990, p.57).

Finally, due to the fact that it is not possible for the scope of this study to cover or discuss many of the significant and important translation theories, this section can be concluded with Darwish’s remark (1999, p.7) that the translation no matter what theories it relies on, has to adopt one of the following approaches as they help in fulfilling the different requirements of translations:

Source language text focused

Source language author centered

Source language reader centered

Target language text-focused

Target language reader centered

Target language translator centered

## 2.2 Translation Quality Assessment

As long as there is no universal criterion to depend on in order to assess the quality of translation, it makes sense to adopt the view that translation assessment is relative to approach and purpose. In other words, an evaluation or assessment of a translation can

only be done according to the objectives and the approaches adopted by the translator and his or her ability to function within the frame of this approach. That is, it is not acceptable to describe a translation to be 'good' or 'bad' unless the approach or the strategy the translator follows is identified first. Or in the words of Darwish: the most important criterion to be used in assessing the quality of a translation is "to ascertain whether the translator has succeeded in applying the chosen approach to the translation product to meet the information needs and requirements set out in a translation specification".

Moreover, claiming that there is no right or wrong in translation would make it even more difficult to come up with universal criteria to measure or evaluate translations. Pym (1998) for example, argues that there are "many ways of translating, many things that can be said through translation" (cited in Darwish, 1999). Scholars are coming up every day with new suggested criteria and models for the assessing and evaluating the quality of translation based again on their own views and understanding of translation and its role such as suggesting register analysis as a measure for translation quality assessment (Zequan, 2003), or suggesting a corpus- based approach (Bowker, 2000) to evaluate translations and control subjectivity. Malcolm Williams (2001) for example, calls for applying what he calls the argumentation theory to Translation Quality Assessment or- a full-text argumentation- centered approach to translation quality assessment - because this approach combines, in his point of view, the other approaches and overcome their shortcomings. Translation quality assessment models for him can be divided in two main categories: first, models with a quantitative dimension and, second, non-quantitative, textological models such as House's (1997).

Darwish argues that translation quality is "predicated on the notion that translation is not a haphazard activity. It is rather a rational, objective-driven, result-focused process that yields a product meeting a set of specifications, implicit or explicit" while the assessment is a "tripartite process that comprises (1) the source text, (2) the translation product and (3) the translator's performance" (1999, p.6). Darwish asserts that the viewer of the translator should be aware of the translator's approach before passing judgment no matter what is the criterion he or she is using to assess the translation.

Riccardo Schiaffino and Franco Zearo claim that it is very important to develop translation quality measurements because it is not possible to improve what cannot be

measured. For them a good measurement of translation quality should adhere to the following three criteria:

- Repeatable (two assessments of the same sample yield similar results)
- Reproducible (different evaluators should arrive at a similar assessment for the same piece of translation.
- Objective (void of subjective bias).

#### Conclusion:

This chapter presented different approaches of translation theories in order to examine the way each approach views translation and translation quality and the best way to assess a translation. Some light was shed on the concept of equivalence and how it develops from being viewed as formal, dynamic, pragmatic and finally textual. The chapter concludes that it is not easy to generalize one criterion to assess all translations as there are different reasons why different translations exist in the first place; thus it is relative to approach and purpose. For this thesis, collocations are thought to have especially important roles in all languages and accordingly in translation. As a result, the use of collocations is proposed as a measure for translation quality and translator competence. The next chapter will explore collocations and their significance.

## CHAPTER THREE

### COLLOCATIONS

#### 3.1 What is collocation?

In the words of Hatim, collocations are “the way in which words are found together conventionally” (2001, p.228). Palmer in his dictionary, *A Grammar of English Words*, gives the first definition for collocations as “successions of two or more words the meaning of which can hardly be deduced from the knowledge of their component words” (1938, p. iv). In Palmer’s opinion collocations such as: *as a matter of fact*, *at last* and *give up to say the least of it* have to be learned each as one word or single unit.

Gabrielatos (1994, p.1) states that the ‘term’ collocation was first introduced by Firth in his (1951) book where he considered the collocations as one level of meaning among other two levels which are the “conceptual or idea approach to the meaning of words” and “contextual meaning”. Firth for example said that one meaning of the word *night* is its collocate *dark* and one meaning of the word *dark* will be its collocate *night*.

Brashi describes the attempt made by Firth to explain the meaning of the words on the collocational level to be a “unique” one because “it was concerned with the meaning relationships between lexical items from the level of syntagmatic relationships and not the traditional view of point of paradigmatic relationships such as synonymy and anatomy”(2005, p.15). Firth defines the collocations of a given word as the “habitual or customary places of the word” or “the company that words keep” (Christopher & Schutze, 1999, p.141).

Mahmoud in his article “*Collocation Errors Made by Arab Learners of English*” claims that most of the researchers who defined collocations provide paraphrases of Firth’s. Brashi also states that Haliday and Sinclair among other linguists known as Neo-Firthians built their definitions on Firth’s. Haliday defines collocation as “a linear co-occurrence relationship among lexical items which co-occur together”. Haliday (1966, p.150) clarifies that a word like *tea* occurs conventionally with the adjective *strong* but does not occur with the adjective *powerful* although the two adjectives have the same meaning. Sinclair, notes that “lexical items” have “a tendency to collocate with one

another...and these tendencies ought to tell us facts about language that cannot be got by grammatical analysis”(cited in Schense) Schense quotes from Sinclair’s (1991) regarding collocations that “on some occasions words appear to be chosen in pairs or groups and these are not necessarily adjacent” (p.115). She depends on this to define collocation as “the event of co-occurrence between words” (2002, p. 9).

Sinclair describes the collocation’s structure to be made up of: the “ node” that has collocations , a “span” which he defines as “the number of lexical items on each side of a node that we consider relevant to that node” and the “items in the environment set by the span which he calls “collocates” (Brashi: 2005:17).

Baker provides a similar definition to Sinclair’s when she says that collocations would be thought of in terms of “the tendency of certain words to co-occur regularly in a given language” (1992, p.47). She argues that every word in a language has its own collocational range or a set of words usually compatible with it. The level of specificity of a word and the number of senses it enjoys are the two factors she highlights to determine the collocational range of this word: when the word is more general its collocational range is wider, and the opposite is true. The verb *bury* is used as an example of a general verb compared with its hyponym *inter*. *Bury* ’s collocational range is wider because it collocates with *people, treasure, one’s head, face, feelings, and memories*, while the verb *inter* can only be used with people . For the second factor, Baker believes that there is a positive relationship between the senses of a word and its collocational ranges. A verb like *run* has many senses such as *manage, operate or provide* and each sense has its own collocates. (That is, we say *run a company* to mean *manage* but *run a course* to mean *provide*)(Baker, 1992).

Abdul-Raof (2001, pp.28-34) emphasizes in his argument on the role that collocational restrictions play to determine the company that any word could keep. He states that words are “collocationally restricted” as “they occur and co-exist only in conjunction with their mates in a special linguistic environment”. For him, each word has its collocative meaning because certain nouns for example collocate only with certain verbs or adjectives. Abdul-Raof gives examples like the verb “to bark” that collocates with the noun “ dog”, the adjective “ lethal” that collocates with the noun “weapon”. He

refers to the key word in each collocation as a *nodal* item while the words that co-occur with it as *collocates*; he used the term *collocational range* to refer to the rainbow of collocates for a nodal item. Abdul-Raof draws attention that the collocational ranges of some nodal items overlap. In other words, as he explains, certain collocates may co-occur with two or more different nodal items.

Abdul-Raof also notes that the “violation of the collocational restrictions can produce unacceptable sentences although they are grammatical” while breaking the collocational restrictions can only be accepted if words are “employed figuratively”. He considers understanding the componential semantic features of a given word very important to produce a correct collocation. To illustrate this idea, he gives the following examples:

The collocational restrictions of verbs like *weep*, *smile* impose restrictions on the permitted combinations with certain nouns which enjoy the componential feature [ +Human, + Animate,+\_ Adult] like : *the child*, *the passenger*. However, verbs like *graduate*, *get married* require nouns with the semantic features[ +Humans, +Animate, + Adult] like *the student*. On the other hand, verbs like *howl* requires nouns with collocational semantic feature[ +Animate, \_Human, +Canine] while verbs like *neigh* requires nouns with the collocational semantic features [+Animate, +\_ Equine, \_Human].(p.32)

Cruse (2000) emphasizes on the co-occurrence preferences between words. He states that words have “definite preferences and dispreferences” (p.76), which explains why words for example accept to co-occur with some intensifiers but reject to appear with other ones though they reflect the same degree or intensity such as the possibility of saying *great surprise* but not *heavy one*, or, the typicality of saying *severe frost* but *high wind*.

Manning and Schutze, who define a collocation as “an expression consisting of two or more words that correspond to some conventional way of saying things” (1999, p.141) claim the following criteria to be the typical linguistic characterizations of collocations:

- Non –compositionality, which means that the meaning of a collocation is not a direct composition of the meaning of its parts. For example in the idiom: “*to kick the bucket*” the overall meaning has nothing to do with the meaning of each component as a single unit.

- Non-substitutability because the components of a collocation cannot be substituted even by their synonyms. For example, one cannot say *fire strength* in stead of saying *fire power*.

-Non-modifiability because “many” collocations do not accept to be modified with extra lexical items. They give the example: *get a frog in one’s throat* which can not be modified by an adjective to be: “*get an ugly frog in one’s throat*”. They add that a grammatical transformation is not usually acceptable in the collocation structure for example to change singular to plural (1999, pp.172-173).

### 3.2 Collocations classifications:

The classification or the categorization of collocations is still a matter of discrepancy among researchers of the field. As a result, they offer different classifications and categorizations of collocations. One of the arguable issues between linguists is whether or not idioms are to be considered as collocations? Or where exactly the borders of collocations have to be drawn?

Bolinger (1976) believes that what distinguishes collocations from idioms is that it is possible to deduce its whole meaning from at least one of its parts, while the idioms’ meaning cannot be understood from the meanings of its parts or constituents. He gives the example *spill in the beans* as in idiom where the meaning of the idiom cannot be understood through the meanings of its parts, while in a collocation like *indelible ink* the meaning can be derived from the parts. This criterion is adopted by many other linguists who decide to put idioms in a different category of words relationships rather than to consider them one pattern of collocation, like Mitchell, (1997), Sakher & Farghal (1992), Bahans (1993), Benson (1986), and Fontenelle (1994). (Brashi, 2005, p. 20; & Gabrielatos, 1994, p.5).

However, Manning and Schutze (1999, p. 141) use the same criterion to demonstrate that idioms are collocations: for them collocations are characterized by a “limited compositionality” and in most cases there is “an element of meaning added to the combination”. They use the collocation *strong tea* as an example and explained that the adjective *strong* here diverts to some extent from its basic sense *having great physical strength* and acquires the meaning *rich in some active agent*. Idioms accordingly are described to be the most extreme examples of non compositionality.

Cruse (1986, pp. 37-41) draws a distinguishing line between idioms and collocations as two separate terms, at the same time he introduces what he calls “bound collocations” which he defines as expressions “whose constituents do not like to be separated”, this category would be the “transitional area bordering on idioms”.

Center for Instructional Development and Research, the University of Washington, names the criteria of fixedness as one of the possible way to describe collocations. A continuum is suggested to place all collocations from unfixed, the less fixed, to the very fixed:

- The very fixed collocations on this continuum according to the definition “one in which the pattern has very few expected variations”, and the example given "kick the bucket", stand for idioms. They, mostly, form a particular expected meaning rather than a structure.

-Less fixed collocations (more structural) are defined as “common patterns that help structure a sentence but don't carry as much specific meaning by themselves”. The Let's+ *verb+ preposition+ nouns* collocations is an example of this pattern where the ideas the collocations carry could vary and still there is a common structure such as *Let's move on to the next point*, *Let's move away from this paragraph* or *Let's go back to the last chapter*.

- Less fixed collocations (less structural) are “words that are commonly used with other words” and they are believed not to be as structural in nature as the two previous categories. The following example is used to illustrate this point:

“We use "bus" and "car" with only certain sets of other words: We say "Get on a bus / climb on a bus but not enter a bus or get in a bus. However, we say get in a car. We say "take the bus"/"ride the bus"/"go there on the bus" but usually not “We can drive there on the bus”. However we say "We can drive there in her car.”

Michael Lewis (2000) distinguishes twenty types or patterns of collocations on the basis of his definition of collocation: “the way words occur together” (p.133).

- 1- *a difficult decision*(adjective + noun)
- 2- *submit a report*( verb+ noun)
- 3- *radio station*( noun+ noun)
- 4- *examine thoroughly*( verb+ adverb)
- 5- *extremely inconvenient* ( verb+ adjective)
- 6- *revise the original plan* (verb+ adjective +noun)
- 7- *the fog closed in*( noun+ verb)
- 8- *To put it another way* (discourse marker)
- 9- *a few years ago* (multi-word prepositional phrase)
- 10- *turn in*(phrasal verb)
- 11- *aware of* (adjective +preposition)
- 12- *fire escape*( compound noun)
- 13- *backward and forwards* (binominal)
- 14- *hook, line and sinker*( trinomial)
- 15- *On the other hand* ( fixed phrase)
- 16- *A sort of...*(incomplete fixed phrase)
- 17- *Not half!* (fixed expression)
- 18- *See you later/tomorrow/ on Monday*( semi fixed expression)
- 19- *Too many cooks...*(part of a proverb)
- 20- *To be or not to be ...*(part of a quotation)

Gabrielatos (1994) argues that there is a kind of “inconsistency” in dealing with collocations and idioms among the analysts. He suggests three factors to be taken into consideration simultaneously when trying to classify or categorize collocations: “the degree of compositionality, the degree of probability that the items will co-occur and the degree of fixity of the combination” (p.1). For him there are no clear boundaries between the categories of collocations. Accordingly, he proposes a continuum to place the lexical items on.

Finally, and as far as this thesis is concerned, the notion of collocation used in this study refers to “the way that words typically are used together” (Hatim& Munday, 2004, p.249) including idioms. Collocations can be represented on a continuum where its first end can start with a verb plus a preposition or an article and ends with the very fixed idioms.

### 3.3 Collocations: significance and roles:

Collocations play several significant roles when employed appropriately and functionally. First of all, it could be a significant indicator of one’s competence in a language. Mahmoud describes acquiring and being able to produce correct collocations as an “advanced level of proficiency in a language” (2005). Collocations are also adopted as the best approach to teach languages. According to Lewis’ (1997, p.15) fluency is “based on the acquisition of a large store of fixed or semi-fixed prefabricated items which are available as the foundation for any linguistic novelty or creativity”. Hill (2000) considers collocation an “important key to fluency” (p.55) and claims that the density of unrecognized collocations is what makes the listening and reading in a foreign language difficult and not the density of new words, whereas collocations competence would allow students according to him to read more widely, understand more quickly and speak more fluently. James (1998, p.152) also (cited in Mahmoud) said that using correct collocations “contributes greatly to one’s idiomaticity”. Hoey (2003) explains that the use of correct and suitable collocations distinguishes a native speaker from an advanced learner of a language who is able to maintain grammar correctness.

Nadja in his book *Collocations in a Learning Corpus* (2005) emphasizes the major role that collocations play in language processing and use. He lists examples of corpus studied which proved that most of the naturally occurring language is made up of phraseological recurrent patterns. For example, (Nadja referred to Howarth, 1996, p.120) in an analysis of over 5,000 verb-noun combinations in a written 240,000 word corpus, over a third of the combinations were collocations. Among the important functions identified for collocations in addition to the function of fluency, Nadja notes also their role in supporting comprehension and language learning, because they form the basis for the development of creative language.

Newmark (1988) emphasizes the importance of collocations for written texts. He says “if grammar is the bones of a text, collocations are the nerves, more subtle and multiple and specific in denoting the meaning” (as cited in Brashi, 2005, p.61). In addition, he argues that it is the collocation that adds the sense to words in texts. For example, the noun affects the sense of its adjective as in *pretty sight* or its verb as in *deliver a lecture*. Accordingly, he suggests that “the most powerful contextual influence on words is the collocation” (1991, p. 91). Baker (2002) emphasizes the same idea as she states that “what a word means often depends on its association with certain collocates” (p.53).

Hill(2000) points out that examining written texts from different genres from a collocational point of view proves that collocation is an important feature of all such texts although each kind of text exhibits different collocational characteristics.

Hatim & Mason highlight another role of collocation when they state that collocation is “crucial in establishing lexical cohesion” (1997, p. 47). They argued that “The more frequent the collocational pattern, the more cohesive will be the resulting text”. Lewis (1997) also argues that language consists of chunks that produce coherent texts when they are combined. Obeidat (1998) identifies in his contrastive study of stylistic aspects in Arabic and English translated literary texts two roles for collocations: first, collocations that are made up of compatible and coherent sets of words function to give unity to texts especially the literary ones, while the incompatible collocations can be united by juxtaposition to provide ironic contrast.

This same idea has been discussed by Baker (1992) who distinguishes between restricted collocations or words that co-occur according to “semantically arbitrary restrictions which do not follow logically from the propositional meaning of a word”(p.14), and marked collocations which she defines as unusual combinations of words that “involve deliberate confusion of collocational ranges to create new images” (p.51). The new images created by marked collocations served the function of challenging the expectations of hearers and readers, attracting their attention and sometimes creating laughter and that is the reason, according to Baker , which justifies the often use of marked collocations in poetry, fiction, humor, and advertisements.

Baker also draws attention to another significant role of collocations when she argues about the remarkable relationship between collocations and culture. That is, assessing the reason why certain words conventionally co-occur together can tell much about the culture that produced them. She argues that some collocations are a “direct reflection of the material, social, or moral environment in which they occur” (p.49). For example, while *law and order* is a common English collocation; *law and convention/tradition* القانون والتقاليد is more common in Arabic. Cultural bases made English speakers value “order” highly while more respect is given to the concept of “tradition” by Arabs.

Ghazala (2004) (in Arabic) argues that collocations have stylistic functions in language that have to be taken into consideration in translation. He claims that the aesthetic function, what he calls (الوظيفة الجمالية), especially in Arabic language, is the most important stylistic function of collocations. Ghazala (2004, p.23) gives the following examples to illustrate his point:

Table 1

Examples that illustrate the Aesthetic Function of Collocations

<i>to save one's skin</i> rather than “escaped”	نجا بجلده rather than هرب
<i>to stand helpless</i> rather than “to be unable to do something”	مكتوف اليدين rather than عاجز عن فعل شيء
<i>to breathe a sigh of relief</i> rather than “to rest after hardship”	تنفس الصعداء rather than شعر بالارتياح بعد عناء

<i>to lend a helping hand</i> rather than “to help”	مد يد العون rather than ساعد
<i>bed ridden</i> rather than “ill”	طريح الفراش rather than مريض

Ghazala points out that comparing each group of collocations used in the previous examples with their alternatives in the same language demonstrates clearly that collocations are more rhetorical and aesthetic than their alternatives, although the latter convey the same meaning. Accordingly, collocations’ effect on the texts and the readers or the hearers would be greater as well.

Ghazala’s argument, which gives extra credits to texts and translations that employ more collocations and considers them to be of a better or higher quality, is very relative to the assumption proposed in this study which hypothesizes that using (more) collocations can be good measure of the translation quality.

### 3.4 Collocations and translation:

Translating collocations is considered to be one of the challenging obstacles that translators face. Due to the fact that languages have through time formed their collocations in different, unique and even arbitrary ways, unfortunately, it is not easy in the most cases to find the exact equivalences of ST collocations in the TL. Factors like controlling ST influence, cultural- specific collocations, language –specific collocations and accuracy vs. naturalness, among others, are of a high consequence in collocation translation, yet they are not easy to be faultlessly and perfectly handled.

Ghazala(2004) states that although translating collocations is a very interesting part or task of the translator’s job, it is actually a challenging and demanding one. That is why he says that translators are strongly advised to be exceptionally sensitive to all types of collocations and extremely careful when translating them.

Abdul-Raof (2001) believes that in translation lexical collocational errors are likely to take place when language- specific collocations are not well assessed. This is because a typical acceptable collocation in one language can be unacceptable in another language. He gives the following example of the English adjective “heavy” and the nouns that typically collocate with it. The Arabic translation of the collocations showed that most of the nouns collocate with different adjectives except the nouns وزن، مدفعية ، صناعة، وجبة:

that conventionally co-occur with the adjective “ثقيل، ثقيلة” to reflect the same collocational meanings of their English equivalences.

Table 2

Examples of Typical English Collocations with the Adjective ‘Heavy’ and their Arabic Equivalences

English collocation	Arabic equivalence
heavy rain	أمطار غزيرة
heavy losses, casualties	خسائر جسيمة / فادحة
heavy fighting	قتال عنيف / ضار
heavy shelling	قصف مكثف
heavy artillery	مدفعية ثقيلة
heavy fire	نيران مكثفة
heavy bombardment	قصف مكثف
heavy blow	ضربة قاضية
heavy weight	وزن ثقيل
heavy meal	وجبة ثقيلة / دسمة
heavy sea	بحر هائج
heavy sleep	نوم عميق
heavy heart	قلب كئيب
heavy industry	صناعة ثقيلة
heavy smoker	مدخن مفرط
heavy eyes	عيون نعسانة
heavy traffic	مرور مزدحم / ازدحام

Based on the previous point, it is not safe at all then to make generalizations when translating collocations is concerned. Ghazala (2004, p.51) (in Arabic) explains that where for example the English collocation “commit a mistake” is an equivalent to the Arabic one “يرتكب/ يقترف خطأ” and also the English collocation “commit a murder” is

translated as “ يرتكب/ يقترف جريمة ”, it is not acceptable to say “ يرتكب/ يقترف الزنا ” in Arabic to stand for the English collocation “commit adultery”. Instead, it is typical to say “زنى/ يزني” in Arabic. And so it is concluded that the verb “commit” should not be automatically rendered as “يرتكب” in Arabic all the time.

It is also important to notice that even if the same collocational pattern appears in two languages, they may indicate two different meanings. For example, Baker clarifies that while *to run a car* in English means ‘to own, use, and be able to maintain a car financially’, in Modern Greek, this same collocation simply means that a car is being driven fast or with excessive speed.( 2002, pp. 52-53).

Context also plays a vital role in determining the choice or selection of collocations. In other words, even within the same language not all collocations are suitable for all contexts. Ghazala (2004) (in Arabic) notes that it is highly required from one who deals with collocations to pay great attention to the context(s) they are used in. He distinguishes a number of contexts each of which has its own specific characteristics and thus its special and suitable collocations: the religious context, the technical context and the literary context. For the translator, the paramount step is to recognize the collocations used in the ST and interpret their meanings in the context before finding a translation solution for them. Regarding this point Baker (1992) states that some collocations do have unique meaning in special contexts, and thus the inability of the translator to recognize a collocational pattern with a unique meaning would mark his or her translation to be “inaccurate or inappropriate” (p.53).

Furthermore, Baker discusses the importance of register awareness in order to understand, use or translate collocations in different contexts successfully. She defines register as “a variety of language that a language user considers appropriate to a specific situation”(p.15); that is why “some collocations may seem untypical in everyday language but are common in specific registers” (p.52). As a result, a reader who is not familiar of the register of certain fields such as the fields of photography, meteorology or statistics may mistake their register-specific collocations to be “marked”. This is true in her opinion even for a native speaker of a language who may not be able to “assess the acceptability and the typicality of register – specific collocations” (p.53).

Moreover, Baker argues that it is not enough to refer to the register-specific collocations as “simply the set of terms that go with a discipline”, since they even “extend far beyond the list of terms that one normally finds in specialized dictionaries and glossaries” (p.52). Translators have to recognize first the register –specific collocations in the ST and then try to find their typical equivalents in the TL. Baker concludes that being able to handle register -specific collocations successfully in translation is a significant reason why courses in specialized and technical language should form an essential part of translation training syllabuses.

Another negative aspect or even hazard that contributes to make collocations a challenging problem in translation is the influence of the ST patterns and their interference in the TT. According to Hatim and Mason (1990), there is always a danger that, even for the experienced translators, SL interference will occasionally escape unnoticed, and unnatural collocation will flaw the ST” (p.204). Baker as well, argues that translators who “get sometimes quite engrossed in the source text may produce the oddest collocations in the target language for no justifiable reason” (p.55). However, this problem can be avoided according to Baker if the translator is alert to the likely influence of ST patterns as a first precaution, then, carefully revises the TT, approaching it the way a TR who has not been exposed and influenced by the ST would. This method helps to detach the translator and so eliminate the interference of the ST collocational patterns in the TT.

A marked collocation or the deliberate use of incompatible words needs special care in translation too. As noted before, marked collocations play a remarkable role when employed figuratively or for rhetorical purposes such as to create irony or humor. Nevertheless, misinterpreting and thus mistranslating these marked collocations into the TT would produce a different or maybe an opposite TL meaning than the one intended in the ST. For example, Hatim and Mason (1990) emphasize that if the unexpectedness of a marked collocation is reduced in the TT, the level of informativity, the rhetorical purpose and the overall text focus of argumentation will be affected negatively. To deal with this point, Hatim and Mason suggest that: “In translation, the collocations should in general be neither less unexpected (i.e. more banal) nor more unexpected (i.e. demanding greater

processing effort)” (p.205). They clarify that such a balance is not easy to achieve in all of the cases.

Hervey, Higgins & Haywood (1995) also argue that in case of marked collocations:

“...it will be usually appropriate for the TT to coin equally deliberate miscollocations. The main thing then is to make sure the contrived miscollocations in the TT are stylistically plausible in light of the TL, and are clearly recognizable as deliberate ploys”(as cited in Schnese).

As highlighted before, collocations play a significant role in reflecting the cultural setting they appear in. This fact can be problematic in translation where the translator has to recognize culture –specific collocations and find suitable ways to communicate their meanings in the TT. Baker (1992) argues that when there are significant cultural differences between the source and target languages, there is a possibility for the ST to “contain collocations which convey what to the target reader would be unfamiliar associations of ideas” (p.59). Baker recommends giving the target reader hints to help him interpret the translation of culture-specific collocations, even if this demands a partial increase of information.

Finally and simply Newmark (1998, p.75) suggests distinguishing between two types of collocations as far as translation is concerned to make things less confusing: The first type is syntactic collocations which, according to him, refer to two or three words frequently juxtaposed and are of a higher interest to the translator, such as *deliver a letter* or *green memories*. The second type he calls the discorsal collocates, which refers to items of a particular lexical frame or field. This type is also useful to the translator when it is restricted to a particular discourse.

### 3.5 Collocations in Arabic Language:

Arabic is a language that is very rich in collocations. The majority of the Arabic collocations are mainly derived from Quran, Sunna (Prophet Mohammad peace be upon him sayings) and Arabic Classical literature especially poetry (Ghazala, 2004). He notes that although Arabic collocations are widely implemented by Arabs in a spontaneous and intuitive way, any distortion or inappropriate use of typical collocations would for sure draw attention automatically.

Similar to English collocations, Arabic collocations have been also classified by researchers into different categories on the basis of different criteria. For example, Emery (1991) provided the following categorizations for Arabic collocations, their definitions and examples:

a) Open collocations: combinations of two or more words that co-occur without any specific relation between them. Both elements are freely re-combinable and each element is used in a common literal sense. Example: بدأت الحرب/ انتهت الحرب

b) Restricted collocations: combinations of two or more words used in one of their regular, non-idiomatic meanings, following certain structural patterns, and restricted in their commutability not only by grammatical and semantic valency, but also by usage. Example: جريمة نكراء

c) Bound collocations: a bridge category between collocations and idioms. One of the elements is uniquely selective of the other. Example: أطرق الرأس

d) Idioms: the constituent elements of idioms are opaque, i.e. used in 'specialized' senses, together forming a single semantic unit (Cited in *The Nijmegen Arabic/Dutch Dictionary Project*).

Compilers of the Nijmegen Arabic /Dutch Dictionary state that it is the category of restricted collocations that represents a real challenge for learners of Arabic or learners of a foreign language in general. They classify Emery's restricted collocations into subcategories and justify this classification because according to them:

“... a classification system for Arabic collocation, which aims at serving the learner of Arabic, should include both syntactical information and information based on parts of speech. Unless contextual information is given, a user must for example know if a given noun will be the object or the subject of the verb that collocates with it.”

The following are the categories they provide with examples collected, according to them, from different media channels:

1-verb + noun: the noun being the subject (in some cases the verb is passive which, according to them, should be indicated)

شوهت الصورة/ أفادت الأنباء/ اكتنفت الغموض/ استغرقت المدة/ انخفض السعر/ تضاعل الأمل/ اشتدت الأزمة

2- verb + noun: the noun being the object

منح جائزة/ زرع الاستقرار/ مارس تعسف/ أحرز تقدما/ أحلّ سلاما/ قدّم وعودا

3- verb + preposition + noun: the noun being the indirect object after a preposition that comes with the verb .

تعرض لمخاطر/ اختار بين بدائل/ سعى إلى غرض/ اعتذر عن مضايقة

4- noun + adjective

حاجز نفسي/ قضايا ملحة/ أغلبية مطلقة/ جهد ضخم/ اكتفاء ذاتي

5- noun + noun: a construct phrase

قطار شحن/ نظام ترخيص/ تسلسل أحداث/ قائمة منتجات/ صندوق اقتراح

6- verb + adverb

علم يقينا/ اعتقد واهما/ اتصل هاتفيا/ نفذ بدقة/ أنتج بالجملة

7- adjective + adverb

صعب للغاية/ أقلّ قياسا بـ../ محدود للغاية

8- noun + preposition + noun

أسلوب في التفكير / صراع على السلطة/ خطر على استقرار/ شبكة من الطرق

9- adjective + noun: the so-called حسن الوجه construction.

حسن التجهيز/ وفير الجدارة/ قصير الأجل/ شديد اللهجة/ متعدد الجنسيات/ واسع النطاق

They also add two more categories to the previous ones because Arabic style uses combinations of synonyms or antonyms very often:

10) word + synonym أحداث وطيارات

11) word + antonym زيادة وإنقاص/ أقلع وهبط/ شحن وتفريغ

The example that illustrates the eleventh category is not actually relevant as the two words are not real synonyms. Nevertheless, the combination they suggest as a category is one that occurs frequently in Arabic like for example السعادة والهناء

Ghazala devotes especial attention to collocations in Arabic and English and suggests translations strategies for translating collocations for and from both languages. He defines collocations as “the two or more words which keep permanent- or usually permanent-company including idioms, fixed and especial expressions of all types and proverbs”(Ghazala , 2004, p. 92). He classifies Arabic collocations depending on three different criteria: grammatical, stylistic and a third criterion that studies the relationship

between the node of the collocation and the other constituents in terms of verbalism- what he calls “اللفظية”. Ghazala notes that the grammatical classification of collocations, in spite of all the complications it may involve, still can be considered the clearest and the less complicated classification system compared to the other suggested systems where the categories are more overlapping and more confusing.

Arabic collocations as suggested by Ghazala are categorized into twenty grammatical patterns illustrated with examples together with suggested English equivalences or translations in the following table: (Ghazala, 2004, pp. 2-11).

Table 3

Ghazala Grammatical Patterns of Arabic Collocations

Collocation patterns	Examples	
1-noun +adjective	deep wound	جرح عميق
2- noun+ noun	quite right	عين الصواب
3-noun+ noun connected by the Arabic conjunction (و)	right and wrong wealth and children glory and might	- الخطأ و الصواب -المال والبنون - المجد والسؤدد
4-adjective +adjective	quiet sufficient smiling crying	- كاف واف -ضاحك باك
5- verb + noun (actual meaning)	to draw a sword	-يستل سيفاً
6- verb +noun (figurative meaning)	to become strong /grow up	- يشتد عوده
7- verb+ cognate accusative (unrestricted object)	to win emphatically	- يفوز فوزاً
8- verb+ adverb	to bite the dust	- يخر صريعاً
9- verb + preposition + noun	to take into consideration	-يأخذ بعين الاعتبار
10- verb + relative pronoun+ verb	as one sows; so will one reap	-حصد ما زرع
11- verb + conjunction + verb	(go) back and forth	- يقبل و يدبر

12-time /place adverbial+ conjunction +time/place adverbial	morning and evening	- صباحاً و مساءً
13- prepositional collocation and it falls in four subcategories: a-preposition+ noun+ noun, b- preposition +noun +conjunction+ noun , c- preposition + noun + adjective and d- preposition + noun + conjunction + preposition + noun	under the seal of secrecy. to be most welcomed at first sight(glance) before and after	- في طي الكتمان -على الرحب والسعة - للوهلة الأولى - من قبل ومن بعد
14- collocations that start with negative particles	nothing wrong with it/ faultless	- لا غبار عليّة
15-noun + verb	alive and kicking	- حي يرزق
16- noun+ preposition +noun	passable with difficulty	-سالك بصعوبة
17- collocation that starts with a particle functioning as a verb(semi-verb)	(verily) with hardship goes ease	- إن مع العسر يسرا
18-oath collocations (do not follow one typical structure)	may I be made your ransom. I swear by God	- بأبي أنت وأمي - والذي نفسي بيده
19- cursing collocations (do not follow one typical structure)	Curse on you/ damn you. (God) damn you	- عليك اللعنة -تبّاً لك
20- Compliment collocations (do not follow one typical structure)	well said God forbid cursing you	- لا فوض فوك - أبيت اللعن

Translation has also played a role in adding new collocations into Arabic language. These collocations that are referred to as borrowed collocations become established Arabic collocations especially in the field of journalism. Brashi (2005) argues that the borrowed collocations form a major source for Arabic collocations that cannot be ignored. He lists a number of examples cited from Blau's book (1981) in which

he argues that the Arabic language journalistic style has been greatly influenced by the European one through translation and this influence has been transmitted to the users of the language. Following are some examples of borrowed collocations as cited in Brashi (p.55): Social injustice ظلم اجتماعي, war of nerves حرب اعصاب, a tuning point نقطة تحول, fire lines خطوط النار, policy of rapprochement سياسة التقارب, to show interest أبدى اهتماماً, zero hour ساعة الصفر, point of view وجهة نظر, to raise the level رفع المستوى, cold- blooded دم بارد, the financial world عالم المال, a spaceship سفينة الفضاء, a black market السوق السوداء, honorary doctorate دكتوراة فخرية, mature man رجل ناضج, a detective story رواية بوليسية.

Finally, Arabic language, as any other language, has its own specific restrictions on the formation of collocations. Recognizing such kinds of restrictions is vital for understanding collocations, using them properly and certainly of a great help in translation from or /and into Arabic.

Abdul Raof (2001, pp.33-35) highlights these features and restrictions and draws attention to their importance. Firstly, grammar has its restrictions on the formation of Arabic collocations to make them stylistically acceptable. Some Arabic verbs do not co-occur with certain nouns. For example, verbs like (أكل to eat, مضغ to chew, and اشترى to buy) collocate with nouns like (خبز bread, لحم meat, تفاحة apple) and take them as objects in the sentences, whereas other verbs like (شرب to drink, استنشق to breath, كسر to break into pieces) do not permit such collocating. On the other hand, all the previous Arabic verbs are not compatible with abstract nouns such as سعادة happiness, معرفة knowledge, or إيمان faith. Another special feature to be noted is the intransitivity of some Arabic verbs: The seventh Arabic verb form (انفعل) is an intransitive form that takes a subject noun and does not need object nouns, for example: انسحب to withdraw, انطفأ to extinguish or انخدع to be deceived.

Another feature discussed by Abdul Raof with respect to Arabic language specifications and preferences regarding collocations and grammar is that Arabic sentences use anaphoric (noun is first mentioned followed by its pronoun) rather than cataphoric references (pronoun occurs first followed by its noun). Abdul Raof gives the following example to illustrate this point:

- The Algerian president stressed in his speech yesterday the free elections.

It is more acceptable and favored to render this sentence into Arabic as:

-أكد الرئيس الجزائري في خطابه يوم أمس على الانتخابات الحرة

but not as:

في خطابه يوم أمس أكد الرئيس الجزائري على الانتخابات الحرة

While certain verbs and idiomatic expressions can only collocate with nominalization in Arabic, other expressions require a verb-first sentence as the following examples demonstrate:

- the verb رفض (denied, refused) needs a nominalization after its subject :

Chinese foreign minister refused *to comment* on reports from the United States.

رفض وزير الخارجية الصيني/التعليق على تقارير من الولايات المتحدة الأمريكية.

- the idiomatic expression , collocation, لم يستبعد إمكانية (did not rule out the possibility) occurs also followed by a nominalization:

The Algerian Interior Minister did not rule out the possibility of dissolving the Islamic Salvation Front.

لم يستبعد وزير الداخلية الجزائري إمكانية/تخاذ قرار بحل الجبهة الإسلامية للإنقاذ

- Expressions, collocations, like من المتوقع أن (it is expected that), من المرجح أن (it is likely that) ...etc are followed by a –verb first sentences:

من المتوقع أن يصل الرئيس السوري اليوم . It is expected that the Syrian president arrived today.

In addition to the grammatical restrictions imposed on the formation of Arabic collocations, Arabic language requires that emotive words or expressions collocate only with other emotive words. For example, the verb استشهد (to die a martyr) collocates typically with words like الشجاع, البطل but not with words like اللص, الجبان

## Conclusion

This chapter tried to shed light on collocations and their significant and important roles in languages. Different definitions of the notion of collocation were provided to examine how this notion is tackled by many scholars. Classifications and categorizations of collocations by various scholars were examined and the case made that idioms have to be considered a pattern of collocations, as they refer to words that conventionally occur together. This chapter also highlighted some aspects of the Arabic collocations, their specifications and their exceptional importance to Arabic language as they enrich and

add beauty and elegance to the language. The following chapter will try to demonstrate these roles of collocations so as to prove the positive effects of using collocations appropriately for translation quality.

## CHAPTER FOUR

### USING TARGET LANGUAGE COLLOCATIONS IN TRANSLATION AS A MEASURE OF TRANSLATION QUALITY AND TRANSLATOR COMPETENCE: STUDY AND ANALYSIS

#### 4.1 Use and selection of collocations reflect the translator's competence and the translation quality

The previous chapter explored the importance of collocations and the significant roles they play in language. It is assumed, accordingly, that a translation that employs TL collocations has to be described as more fluent, natural, coherent, cohesive, appealing and even more aesthetic. Knowing that collocations should render the ST meanings successfully, this is, as well, true only when the selection of collocations is appropriate to the ST 's genre, context, register variations (mode, tenor and field) and pragmatics involved. Dalia Abdel Hakim in her article "Collocation Puzzle" puts it nicely when she says that using collocations appropriately in translation resembles solving a puzzle game because the translator should select the right collocating words, "as if he is selecting the right piece of puzzle that is compatible with its adjacent one." She emphasized that this "puzzle-like witty game requires focusing on the right selection of words that echoes the intended look and feel of the source. Sometimes a word seems to be the most correct associate, yet it comes out to be completely the opposite".

The accomplishment of this work successfully, according to her, basically "demands concentration and awareness of both the source and target languages". It is assumed accordingly that one distinguishing quality or feature of a competent translator then would be his or her ability to employ and use collocations effectively in his or her translations and thus produce a TT of a higher quality.

To test this assumption the following study is carried out using *Jane Eyre* and two Arabic translations of it as sample works in the following steps:

- 1- From the first ten chapters of the novel in Al- Baalbaki's translation, about 100 collocations identified (pointed out) among many others.

- 2- The second step compares those collocations to the ST ones, that is, how these collocations are originally presented in the ST.
- 3- Next, the second translation is examined for translations of the ST selected items (the collocations selected from Al Baalabaki).
- 4- The fourth step is to compare both translations' collocations to the ST to assess their effect and role in determining the quality of their corresponding TT. The aims of this assessment are to determine whether:
  - 1- The collocations used in both translations convey and reflect the content ( meaning)of the ST correctly and accurately?
  - 2- Assuming that the meaning is preserved in both translations, the different choice of collocations between the two translations plays a role in elevating the quality of the translations by enhancing the naturalness, fluency,cohesion and coherence of the TTs? If so, how?
  - 3- The translations succeed in capturing and reflecting the remarkable elevated and elegant language of the ST through using collocations?

First of all , the TT has to be able to convey the message and the meanings of the ST as a primary objective. As Darwish argues: “in pursuit of quality, a true translator strives to keep control of the original meaning to ensure the integrity of information in translation”(1999,p.13). Accordingly,the collocations the translator opts for have to be a good means to achieve this objective, keeping in mind that the use of collocations has a great effect in clarifying meanings and enhancing understanding and comprehension. When comparing the collocations used in the Baalbaki translation to their equivalents in the ST and then comparing them with Morad's translation, we find that the two translations, in almost all cases , successfully convey the the ST meanings. However , there are some cases where Al Baalbaki 's usage of TL collocations enabled him to deliver the ST meanings more accurately than Morads' translation as shown in the following examples :

Table 4

Examples on Collocations' Effective Role in Conveying ST Meanings cited from Al Baalbaki and Morad Translations

ST	Baalbaki	Morad
I was quite not sure	لم أكن أعلم علم اليقين	كنت غير واثقة
I wished to reply fully to this question	لو أجيب إجابة وافية	أجيب في صراحة
...which interest she exacted every quarter	كانت تأخذه عنوة	كانت تتقاضاه
I will tell anybody who asks me questions, this exact tale.	سوف أروي هذه القصة بحذافيرها	سوف أخبر كل إنسان يسألني بهذه القصة نفسها
composed ,though grave, she stood	وقفت مكفهرة الوجه...ولكنها رابطة الجأش	وقفت متمالكة نفسها وإن بدت عابسة
When Mrs. Reed interposed, telling me to sit down; she then proceeded to carry on the conversation herself.	عندما أقحمت مسز ريد أنفها في الحوار	لولا أن تدخلت السيدة ريد في الحديث
but she only wanted to bring us all here	تجشمتنا عناء المجئ إلى هنا	تجيء بنا جميعا إلى هنا

As the examples in the table show, Al Baalbaki's choices of collocations help him convey the ST meanings perfectly. The collocations used are very successful and expressive. For example, the collocation يأخذ عنوة as a translation of the verb "exact" is more correct and accurate in the context of the novel as it reflects the force involved in collecting money or fines expressed in the ST, whereas the Arabic verb يتقاضى is neutral and does not denote any negative meaning. Bear in mind that according to *Al Mawrid English- Arabic Dictionary* (1997, p. 324) the verb "exact" can be used in Arabic in one of the following senses: ينتزع، يغتصب، يبتز، يتطلب، يقتضي.

The same thing can be noted when comparing how the adjective “exact” in “I will tell... this exact tale” is rendered in the two translations: “ سوف أخبر كل إنسان يسألني بهذه القصة ” and “ سوف أروي هذه القصة بحذافيرها ”. The collocation used in Baalbaki is more expressive and its meaning is more clear . *Al Mawrid English -Arabic Dictionary* offers the following Arabic meanings for this adjective: مضبوط، دقيق، مدقق (p.324), which has been well- accounted for in the collocation هذه القصة بحذافيرها . In addition, the verb أخبر typically collocates with the noun القصة better than the verb أروي .

Furthermore, an appropriate choice of collocations helps not only to reflect the direct meanings of the ST but would also go beyond this: sometimes the collocations can explicate the ST and clarify its meanings through the over toning these collocations may carry. This over toning is accepted as long as it is justified in the context of the ST. More over, it indicates a more understanding from the translator to the ST and a bitter ability to render it into the TL. The choice of collocations in Al Baalabaki’s translation in most of the cases precisely reflects the pragmatics and intentions of the source texts that literal translation could not carry or convey. When the two translations of the following sentences are examined carefully in the ST context, the collocations used by Baalabaki render the ST more properly and crystallize its meanings. They perhaps add some extra meanings to the ST sentences in some cases, however, that is acceptable from Baker’s point of view to preserve idiomacity and naturalness (1992).

1-“When Mrs. Reed interposed, telling me to sit down; she then proceeded to carry on the conversation herself.”

-Baalabaki: عندما أقحمت مسز ريد أنفها في الحوار

- Morad: لولا أن تدخلت السيدة ريد في الحديث

The Baalbaki translation indicates a negative view (entailment) of the action of interposing while the same action is neutral in the other translation.

2- but she only wanted to bring us all here

- Baalbaki: تجشمننا عناء المجئ إلى هنا

- Morad: تجيء بنا جميعا إلى هنا

The meaning added in the Baalbaki collocation is more powerful, appropriate, and well-justified in the context, the same thing applies to the following example.

3- ST: "I did so"

-Baalbaki: "صدعت بما أمرت"

- Morad: "ففعلت ذلك"

What Hatim and Mason (1990, p.204) suggest about collocation may be relevant to this point:

"Collocations perceived in texts can be pointers to an intended meaning which is not made explicit by other means. The collocational network built up over an extended length of text can, in itself, provide a modal of speaker meaning at a level deeper than that of the surface text".

To answer the second question, the fluency and the naturalness of the two translations is examined from a collocational point of view. In other words, the point is to assess the effect of the choices made in the two translations on the fluency and naturalness of the TTs as far as collocations are concerned.

The previous chapter establishes that the use of collocations promotes fluency, and that fluency is a very significant characteristic of a good translation--provided that other important factors such as accuracy, the intended readers and the translation purpose are also accounted for. Shapiro compares a translated text to a pane of glass that "you only notice it is there when there are little imperfections- scratches, bubbles. Ideally there should not be any". He sees translation as an "attempt to produce a text so transparent that it does not seem to be translated" (cited in Venuti 1995, p.1).

This kind of transparent translation that adopts a domesticating strategy gives the reader a chance to enjoy the TT more since it "leaves the reader in peace...and moves the

author towards him” as Schleiermacher states (Cited in Shuttleworth & Cowie, 1997, p.44).

Hatim and Mason consider collocation a device for lexical cohesion (1999) and they emphasize that the “more frequent the collocational pattern; the more cohesive will be the resulting text” (Hatim and Mason, 1990, p.205)

It is considerably noticeable that the appropriate choice of collocations in Baalbaki’s translation helped him profoundly to produce a fluent and coherent text . The following table shows the difference between the two translations in terms of fluency , naturalness. and the aesthithic touch or the beautiy of the language.

Table 5

Examples on the Role of Using TL Collocations in Enhancing TT Fluency and Naturalness Cited from *Jane Eyre’s* Two Translations

ST	Baalbaki	Morad
I could not pass quite as a blank	أمر بها مر الكرام	أمر ببعض صفحاته دون احتفاء
I will not stir	لن أتحرك قيد شعرة	لن أتحرك من مكاني
I was a discord in Gateshead Hall	لقد كنت نغمًا ناشزا	لقد كنت نشازا
when I dared move My heart beat thick	حتى إذا أنست في نفسي الجرأةوجب قلبي وجيباً متسارعا	لم أكد أجرؤ على الحراك دق قلبي بعنف
I should not like to go a begging.	لا أحب أن أضرب في الأرض مستنديه أكف المحسنين	لا أحب أن أتسول
without a word	من غير أن تنبس ببنت شفة	دون أن تنطق بحرف واحد
Eliza would have sold the hair off her head if she could have made a handsome profit thereby	لا تجد غضاضة	لم تكن لتتردد في بيع شعر رأسها
when I am grown up	عندما أشب عن الطوق	عندما أكبر

I shall remember to my dying day	ما دام في عرق ينبض	سأظل أذكر ما حييت
Something of vengeance I had tasted for the first time	لقد ذقت للمرة الأولى في حياتي طعم الانتقام	لقد ذقت شيئاً من الانتقام لأول مرة
quite comforted	سري عن نفسي	مرتاحة القلب، راضية
I was bewildered with the noise and motion	ذهبتا بصوابي	شتتا حواسي
Burns obeyed	امتثلت الأمر	أطاعت
rose en masse	وقفة رجل واحد	وقفت المدرسة كلها
I now glanced sideways	اختلست النظر	وجهت نظرات مختلسة
I had my own reasons for dreading	أن أتوجس خيفة	ما يبرر استيائي
now came a pause of ten minutes	ران الصمت	أعقب ذلك صمت
I, by this time in perfect possession of my wits...	استعدت رباطة جأشي	وقد استعدت كل حواسي
Now I wept	انخرطت في البكاء	رحت أبكي
Miss Temple gently assisted me to his very feet	ساعدتني على المثول بين يديه	ساعدتني لأقف أمامه
had roused her powers within her	حرك فيها كامن قواها	أيقظ مواهبها في أعماقها
the fury of which she was incapable had been burning in my soul	سورة الغضب تضطرم بين جوانحي	كان الغضب يحتدم في نفسي
were buried quietly and quickly	ورين الثرى في هدوء وعجلة	دفن في صمت وعجلة

the sick could eat little	لا يستهلكن غير النزر اليسير	لا يكثرن من الطعام
to be in danger of dying	أن يكون الموت قاب قوسين أو أدنى	خطر الموت يحوم
I stopped	أمسكت عن الكلام	-
I soliloquized	أناجي نفسي	أجادل نفسي
to serve	أرزح تحت نير الاستعباد	أستعبد
must look about for themselves and be their own helpers	حك جلدهم بظفرهم	أن يبحثوا لأنفسهم ويساعدوا أنفسهم
my brain...works and works	قدح زناد الفكر	راح يجتهد
it was then digested in my mind	حتى اختمرت في ذهني	حتى هضمه عقلي
scarcely sufficient to keep alive a delicate invalid	ما يكفي لامسك الرمق	ما يكفي لإبقاء مريض هزيل على قيد الحياة
for once it may pass	في إمكاني أن أغض الطرف عن ذلك	يمكن التجاوز مرة
By dying young	إن وفاتي غضة العود	إذ أموت صغيرة
If they did not love me,	كانوا يظنون علي بحبهم	كانوا لم يحبوني
to be respectable, proper, en regle	كريمة، لا غبار عليها	حميدة، سليمة، في موضعها
for I MUST see Helen,	لا بد لي أن أكحل الطرف بروية هيلين	لا بد لي من أن أرى هيلين
I must give her one last kiss	لا بد لي من... أن أطبع على جبينها القبلة الأخيرة	يجب أن أقبلها القبلة الأخيرة
it saw all round an unfathomed gulf	هاوية لا يسبر غورها تحيط به	هوة لا قرار لها تحيط به
ever profoundly interesting	تأخذ بمجامع القلوب	مشوقة

The collocations used in Al Baalbaki help to make the translation more fluent and natural because they are more common and frequent in Arabic language, especially in literary contexts. Ghazala (2004)(in Arabic) states that Arabic language is marked and noted for implementing rhetorical and coherence devices to the highest degree and he considers collocation as one of the most important devices that help to make the language more appealing, expressive and moving as illustrated in the previous examples.

It is clear in the examples used in Morad that although they reasonably succeeded to reflect the meanings of the ST, the translation in many cases not only does not sound as elegant and rhetorical as the Baalbaki's, or the ST itself, but also is sometimes awkward and unfamiliar. This is mostly because the translator provided literal translations--maybe as an attempt to maintain accuracy – but it comes at the expense of being natural. Compare for example the two translations of :

1-“scarcely sufficient to keep alive a delicate invalid”:

- Baalbaki: “ ما يكفي لامسالك الرمق ”
- Morad : “ ما يكفي لإبقاء مريض هزيل على قيد الحياة ”

2- “they must look about for themselves and be their own helpers”

- Baalbaki: “عليهم حك جلدهم بظفرهم”
- Morad: “ أن يبحثوا لأنفسهم ويساعدوا أنفسهم ”

Al Baalbaki's translation reflects the meanings of the ST in a smoother and more elegant way through finding the right and appropriate collocations. On the other hand, the literal translation of Morad sounds somewhat awkward and unnatural.

Baker (2002), although she does not deny the importance of producing accurate translation, highlights the significance of using natural and familiar TL patterns:

“the use of common target- language patterns which are familiar to the target reader plays an important role in keeping the communication channels open. The use of established patterns of collocation also helps to distinguish between a smooth translation, one that reads like an original, and a clumsy translation which sounds ‘foreign’.”(p.56)

She concludes that “at any rate, translators are well advised to avoid carrying over source-language collocational patterns which are untypical of the target language, unless there is a very good reason for doing so” (p.55).

Al Baalbaki ‘s successful and appropriate collocation choices in the most cases have been of great efficacy not only to match the genre of the text as a novel, but also to match its elegant style and powerful, appealing expressions. *Jane Eyre* was first published in the 19<sup>th</sup> century in 1847 and is still gaining readers for its compelling and absorbing style. It takes the form of an autobiography of the main character Jane Eyre. Knies in his book *The Art of Charlotte Bronte* describes *Jane Eyre* as a “total work of art” and

praises its use of first person narration for its skillful management of the readers’ emotional distance from Jane ,...,and for producing a story in which narrative technique and content are fused into an aesthetically satisfying whole.  
(cited in Newman,1996, p. 452)

The whole novel is narrated by Jane whose “manners, sophistication, and education are those of an aristocrat, because Victorian governesses, who tutored children in etiquette as well as academics, were expected to possess the “culture” of the aristocracy”  
(<http://www.sparknotes.com/lit/janeeyre/themes.html>)

This explains the elevated language used in the narrative of this novel. Jane the character is remarkable for her strong character, articulateness and powerful argumentation. She refers to many literary works, history books, historical places and characters; she also shows awareness of politics and she quotes from the Bible.

A good translation has to account for such facts and reflect them. This does not usually work by just translating the information or the content of the novel, but also it requires high-quality implementations of all possible language tools that would help to achieve this goal. Collocations can be of great help because they vary in their degrees of formality, technicality, etc to suit different contexts and registers.

Not to downgrade the level of eloquent style and high articulacy in the TT, a considerable number of the collocations used in Al Baalbaki translation are derived from Quran, Sunna or Arabic classic literature. These kinds of collocations serve to enrich the style and of course increase the degree of its eloquence and articulateness. Besides, it

accounts for the historical element or aspect in this novel without sounding odd or unfamiliar because although the language of the Quran is about 1400 years old, it is still widely read, understood and enjoyed for the same beauty, majesty and eloquence. As stated in the <http://en.wikipedia.org> the difference between the Quranic era and today's Standard Arabic is only in the degree of eloquence, whereas there are no real differences in the vocabulary or syntactic and grammatical rules. This makes using Quranic language through collocations an effective and efficient tool to elevate the language level and add the eloquent touch needed. The following table illustrates this point:

Table 6

Examples of Using Quranic Collocations to Preserve and Reflect ST Aesthetic and Eloquent Language cited from Translations

English ST	Baalbaki	Morad
it recoiled, baffled	انقلب على عقبيه	تراجع حائراً
I did so	صدعت بما أمرت	ففعلت ذلك
when she had ascertained that I was really subsiding	وثقت أنني جنحت للسكينة	استوثقت من استسلامي
I was quite not sure	لم أكن أعلم علم اليقين	كنت غير واثقة
every morsel of flesh in my bones	كل مضغعة من مضغ اللحم التي يكسو عظامي	كل مضغعة من لحم على عظامي
when I dared move	حتى إذا أنست في نفسي الجرأة	لم أكد أجرؤ على الحراك
relieving my grief	التنفيس عن كربتي	التخفف من أحزاني
till I am a woman."	حتى أبلغ مبلغ النساء	قبل أن أصبح امرأة
Perhaps the less said on that subject the better	كلما اختصرنا في الكلام عن هذا الموضوع كان ذلك خير وأبقى	ربما يحسن الإقلال من الكلام في هذا الموضوع
would I now have gone and asked Mrs. Reed's pardon	ألتمس الصفح والعفو	أطلبان تسامحني وتغفر لي

quite comforted	سري عن نفسي	مرتاحة القلب، راضية
Burns obeyed	امتثلت لأمر	أطاعت
Inclination guides me	يهديني سواء السبيل	ميلا يهديني
they would never alter	أن يغيروا ما بأنفسهم	لما تغيرت حالهم
to be in danger of dying	أن يكون الموت قاب قوسين أو أدنى	خطر الموت يحوم
I stopped	أمسكت عن الكلام	-
I set off in quest of Miss Temple's room	مضيت ميممة وجهي شطر حجرة الأنسة تمبل	شرعت أسعى إلى غرفة الأنسة
I soliloquized	أناجي نفسي	أجادل نفسي
With earliest day	لم يكد الصباح يتنفس	أولى بواكير النهار

Finally, it can be concluded that collocations are of great consequence to preserve and reflect not only the ST meanings in translation, but also many other factors such as naturalness, fluency and coherence and cohesiveness. At the same time aspects such as historical sense and elevated language can be well- accounted for through a careful and suitable choice of collocations. Consequently, the successful translator is the one who could make the best use of TL collocations by employing them effectively and purposefully in the TT. This in turns reflects what Alice Martin describes as being loyal to ST, TL and TT quality and requires “a need for a translator simply to be as good a writer as possible, able to use the language's resources and avoid poor [TL]”.

That is to say: the more typical the collocations used are, the more domesticating and natural the TT will read for the TR , especially in a literary work where the translator has to preserve not only the content of the ST but also its style and elegance in order to produce a work that can be appreciated .

## 4.2 The number of collocations used in the two translations of *Jane Eyre*' Chapter Thirteen

As established before, using collocations is of great relation to one's fluency and language competence as it reflects the extent to which the speaker or writer can use and implement natural and idiomatic language. Or as Hill puts it: collocations help us to "communicate more efficiently" (2000, p.54). It is proposed here that the more competent the speaker or the writer- the translator in our case- is, the more collocations he or she uses and puts into service in the translation, and the opposite is true of course.

To test this hypothesis: First, Chapter Thirteen of *Jane Eyre* is chosen –at random- and its two Arabic translations are used and examined as samples. Second, on the basis of the definition adopted for collocations which refers to them as the way words typically are used together, the number of collocations used in both translations is counted. Since collocational competence forms a fundamental part of one's language competence in general, the number of collocations the two translators have engaged in their translations is supposed to be a good indicator of their competence as translators.

The numbers of collocations used in both translations of the chapter concerned are as follows-- Noting that the two translations of the chapter are full and intact (i.e. they are not abridged or simplified):

- The number of collocations used in Al Baalbaki's translation is 133.
- The number of collocations in Morads' is 69.

Numbers show that Al Baalbaki has been able to transform this chapter into Arabic using almost twice the number of collocations the second translator--Morad-- has used to translate the exact chapter.

In order to make the comparison clearer, Ghazala's grammatical system (2004, pp.2-12) in which Arabic collocations are categorized into twenty grammatical patterns is adopted because it provides a comprehensive and clear patterning for Arabic collocations. The Following tables organize the collocations identified in both translations and classify them according to Ghazala's grammatical system.

Table 7

Noun + Adjective Collocations in the two Translations of *Jane Eyre*'s Chapter Thirteen

	Baalbaki	Morad
1	ساعة متأخرة	سكون نسبي
2	ساعة مبكرة	مناسبة فريدة
3	صورة شاحبة	جبين عريض
4	سكون نسبي	أدب جم
5	جمرات متقدة	فرصة مواتية
6	محنة قاسية	قصص خرافية
7	جبين عريض	خبرة واسعة
8	صدر عريض	موت مفاجئ
9	شغل شاغل	ألوان مائية
10	خصر نحيل	بحر خضم
11	لحظة مواتية	أحجار كريمة
12	عينين ثاقبتين	رياحاً هوجاء
13	عشرة قديمة	مكان قديم
14	جهداً عظيم	جبل شامخ
15	ليلة قمرء	صبر نافذ
16	طريق معبد	لهجة أمرة
17	عناية إلهية	جهود جبارة
18	ثقافة دينية	كالح اللون
19	جواب تقليدي	
20	عمل فذ	
21	عاصفة هوجاء	
22	عهد بعيد	
23	مثنوى قديم	
24	جواب مراوغ	
25	قصص خرافية	
26	موت مفاجئ	

27	بحر يعب عيابه	
28	عناية بالغة	
29	جهود جاهدة	
30	صبر نافذ	

Table 8

Noun+ Noun (annexation) Collocations in the Two Translations of *Jane Eyre's* Chapter Thirteen

	Baalbaki	Morad
1	رنين الجرس	طرق الباب
2	قرع الجرس	رنين الأجراس
3	احتساء الشاي	سيد القصر
4	رب القصر	وهج النار
5	تولي المهام	ضيء القمر
6	يوم الحساب	قسمات الوجه
7	حسن الاختيار	قمة التل
8	فحوى الحوار	سن الرشد
9	أسارير الوجه	تقدير السن
10	ضوء القمر	إشباع الميول
11	صاري السفينة	
12	خصل الشعر	
13	جيد المرأة	
14	ثمرة الجود	
15	أرجح الظن	
16	رب العائلة	
17	سن الرشد	
18	قمة الجبل	
19	طبقات المجتمع	

20	لهجة الأمر	
21	نزلاء القصر	
22	سمات الوجه	

Table 9

Verb +Noun (non-figurative meaning) Collocations in the Two Translations of *Jane Eyre's* Chapter Thirteen

	Baalbaki	Morad
1	يضرم النار	يشعل النار
2	يبدي رأيا	يفيض النهر
3	يهبط السلم	ينزل الستارة
4	يسدل الستارة	يرفع عينيه
5	يستغرق زمنا	يستغرق وقتنا
6	يتناول الشاي	ينتحل عذرا
7	يمعن النظر	يطيل النظر
8	ترتدي فستانا	يمل صحبة
9	يلقي نظرة	ينشر إعلانا
10	يحرز تقدما	يلقن الدرس
11	يستهل عملا	
12	يعزف لحنا	
13	يطالع كتابا	
14	يمزج الألوان	
15	يعتتم الفرصة	
16	يسئم رفقة	
17	يتناول الطعام	
18	يجري الجدول	
19	يطرحه أرضا	
20	يبذل جهداً	
21	يكتف الهواء	

Table 10

Verb +Preposition+ Noun Collocations in the Two Translations of *Jane Eyre's*

## Chapter Thirteen

	Baalbaki	Morad
1	يأوي إلى الفراش	يأوي إلى الفراش
2	يؤلف بين الأجزاء	يخلو إلى نفسه
3	يحوم حول الموضوع	يدلي برأيه
4	يولع بالهدايا	يسقط من حسابه
5	ينزل عند رغبتها	يستولي على دفة الحديث
6	يحل بين ظهرانينا	يصدع بالأمر
7	يأخذ بمجامع القلوب	يدلي بمعلومات
8	تطبع على جبينه قبلة	يصفح عنه
9	ينزل به أذى	ينزل به الضرر
10	يحظى بالقبول	يتشبت بالحياة
11	يتهرب من الجواب	
12	يلقي نظرة على	
13	يمثل في حضرة	
14	يتعلق بأهداب الحياة	

Table 11

Verb+ Noun (figurative meaning) Collocations in the Two Translations of *Jane Eyre's*

## Chapter Thirteen

	Baalbaki	Morad
1	يختلق الذرائع	يهبط الظلام
2	يعصف الغضب	يمس الكبرياء
3	يهيمن السكون	يوغر الصدر
4	يقتبس موضوعا	تدعو الحاجة
5	يلفت النظر	يعزف لحنا
6	يسمر عينيه	
7	يكون رأيا	

8	يثير حنق	
9	يجرح الكبرياء	
10	يقيم الدليل	
11	تقتضي الضرورة	
12	يقضي الواجب	
13	يوغر صدره	
14	يحلل الشخصية	
15	تقع عينه على	

Table 12

Verb+ Unrestricted Object (verb echoing) Collocations in the Two Translations of *Jane Eyre's* Chapter Thirteen

	Baalbaki	Morad
1	انتزع انتزاعاً	-

Table 13

Verb + Adverb Collocations in the two Translations of *Jane Eyre's* Chapter Thirteen

	Baalbaki	Morad
1	يقدره حق قدره	تصور جوعاً
2	يعجز كل العجز	يقفل راجعاً

Table 14

Adjective + Adjective Collocations in the two Translations of *Jane Eyre's* Chapter Thirteen

	Baalbaki	Morad
1	قليلة نادرة	

Table 15

Positional Collocations in the Two Translations of *Jane Eyre's* Chapter Thirteen

	Baalbaki	Morad
1	من غير ريب	من الواجب
2	على نحو واضح	بصفة عامة
3	في ريب من الأمر	في ريب من الأمر
4	على يقين	في المقام الأول
5	من الخير لك	
6	في أغلب الظن	
7	في حل من	
8	في أرجح الظن	

Table 16

Collocations that Start with Negative Particle in the two Translations of *Jane Eyre's* Chapter Thirteen

	Baalbaki	Morad
1	لا سلطان لها علي	لا حول لنا ولا قوة
2	لا تخفى علي	

Table 17

Noun+ Preposition Collocations in the Two Translations of *Jane Eyre's* Chapter Thirteen

	Baalbaki	Morad
1	جدير بالتقدير	بناء على (رغبة)
2	جرياً على المؤلف	
3	متسع من الوقت	
4	ضرب من الحديث	

Table 18

Noun+ Conjunction +Noun Collocations in the two Translations of *Jane Eyre's* Chapter Thirteen

	Baalbaki	Morad
1	طبل وزمر	الحدس والتخمين
2	الحدس والتخمين	المبالغة والقنوط
3	التأسي والسلوان	النظر والتمعن
4	التركيز والمواظبة	الصراحة والوضوح

Table 19

Time/Place Adverbial Collocations in the Two Translations of *Jane Eyre's* Chapter Thirteen

	Baalbaki	Morad
1	بين الفينة والأخرى	-

Although Ghazala notes that some nominal and adjectival collocations can switch their order according to the context such as saying ( ادعى النبوة-ادعاء النبوة )To allege prophet hood/allegation of prophet hood (2004, p.12), it seems that there is still a need to add another pattern to Ghazala's grammatical Arabic collocations patterns to make it more comprehensive system for Arabic collocation patterns which is adjective plus noun pattern. This pattern (as cited in Brashi 2005, p. 48) is listed among the twelve grammatical patterns Hafiz identified for Arabic collocations in his try to compile a dictionary of Arabic collocations.

Table 20

Adjective + Noun Collocations in the Two Translations of *Jane Eyre's* Chapter Thirteen

	Baalbaki	Morad
1	ضئيل الجسم	عريض الصدر

2	فارع الطول	نحيل الخصر
3	عريض الجبين	فارع الطول
4	غريب الأطوار	بارد الطبع
5	رشيق القد	
6	قوي الشخصية	
7	غليظ القلب	
8	شديد النحول	

As tables illustrate, in twelve of the collocations patterns or categories there is a considerable difference in the number of collocations used by the two translators. In some cases such as verb plus noun (the figurative relation), verb plus noun (non figurative), noun plus noun... etc the number of collocations used in Al Baalbaki is either double or treble the number used in Morad's translation.

The three collocation patterns: time adverbial, adjective plus adjective and verb plus unrestricted object are not used in Morad's translation.

In two patterns the number of collocations is the same: verb plus adverb and noun plus conjunction plus noun.

Finally, it can be concluded that the number of collocations used in different categories and various patterns can form a good indicator of the translator's competence and the translation's quality taking into consideration the importance roles collocations play in language. As demonstrated in the tables, while one translator has employed 133 collocations of almost all identified patterns of Arabic collocations, the other translator has used only half the number and in less categories and patterns. In other words, one translator used a more domesticating and natural language to produce a smooth and elegant TT whereas the second translator opts for translating literally in many cases and thus employs a less number of TL collocations.

## 4.3 Questionnaire

This part describes an informal questionnaire made for the sake of this study, the purpose of the questionnaire, the results and their implications.

### 4.3.1 The purpose of the questionnaire:

The questionnaire aims to test out if the number and quality of collocations used in each translation do affect the translations' quality in general from the point of view of Arabic target readers and Arabic language and literature specialists. In other words, it is a try to validate the hypothesis of the thesis by checking out how readers respond to the two translations. This can be inferred from the explanations participants provide to explain their choices in addition to their tendency towards choosing one style over the other. It is assumed that the translation that has a larger number of Arabic language typical collocations will be preferred.

### 4.3.2 Description of the questionnaire:

- Three excerpts are chosen from different chapters of *Jane Eyre* and the participants are provided with the two translations of each excerpt.
- The excerpts in the questionnaire are listed anonymously and in different order each time (e.g. Baalbakis' first then Morads' for the first ST then the order is reversed) so as to make the participants think more freely and consider each excerpt separately without being influenced by their first answer and generalize. (i.e. to check consistency).
- Texts selected from Al Baalbaki's translation employ a larger number of TL collocations than those that are taken from Morads'.
- The participants are divided into two groups:
  - 1- Arabic Language and Literature professionals.
  - 2- Educated native Arab target readers.
- Participants are asked to choose from each two TTs (translations) the one (text) they think is better and explain why.

### 4.3.3 Results and analysis:

#### Group I:

This group is made up of four participants whose major is Arabic language and literature.

The following table illustrates the results:

Table 20

Results of the Questionnaire Given to Arabic Language and Literature Professionals

Text 1		Text 2		Text 3	
Baalbaki	Morad	Baalbaki	Morad	Baalbaki	Morad
√	-	√	-	√	-
√	-	√	-	√	-
√	-	√	-	√	-
√	-	√	-	-	√

As the table shows that eleven out of twelve credits go to Al Baalabaki's translation.

Some of the reasons provided to explain choices are for example:

- the language is more poetic,
- it is more suitable to the novel genre,
- the language is more beautiful and appealing,
- the text uses more powerful and suitable expressions , collocations and vocabulary,
- the language is more expressive and eloquent,
- the language is more literary,
- the style is more elegant and coherent.

The most common explanations given were regarding the suitable choice of vocabulary and the appealing eloquent and expressive language.

Group II:

This group consists of six Arabic language native speakers who are at least holders of Bachelor degrees. The following table illustrates the choices of the participants:

Table 21

Results of the Questionnaire Given to Arabic Language Native Participants

Text 1		Text2		Text 3	
Baalbaki	Morad	Baalbaki	Morad	Baalbaki	Morad
√		√		√	
√		√		√	
√			√		√
	√	√		√	
√		√		√	
	√		√	√	

Among eighteen choices, Baalbaki's texts got thirteen while five of Morad's texts were preferred by the participants. Reasons given by this group participants were really interesting and relevant:

For choosing Al Baalbaki texts participants said:

- The choices of words and vocabulary are much better and some gave examples which are actually collocations.
- Its style reads familiar as it reads like Arabic literature texts.
- It helps the reader appeal to the text and identify with it.
- It is more eloquent and well –organized
- It draws and creates nice images
- The language is more expressive, appealing and attracts you to keep reading to find out more.
- The poetic and rhetorical language
- It reads nicer and more beautiful.

Mainly the two following reasons were given to explain choosing or preferring Morad's texts:

- More straight forward
- Easier to get

- Maybe some participants found it difficult to understand all the images and the figures of speech used in Al Baalbaki's translation.

Considering that almost all the Arabic language and literature specialists participants have chosen those texts that employ more collocations, and assuming that the participants of this group gave judgments based on their knowledge of the Arabic language literature norms and conventions, it is concluded that texts with more collocations are perceived to be of a higher quality according to this group participants who pointed out that factors like fluency, eloquence are very important for texts' quality which can be achieved by employing suitable collocations.

For the second group, the participants made their evaluations on the basis of their personal tastes and preferences. The number of participants, who went for Al Baalbaki texts or those texts that employ more collocations, again is more than the number of those who chose the Morads'. Some participants clarified that Baalbaki's texts besides being more eloquent, fluent and appealing, also sound more familiar to them and read more like other Arabic literature texts. This can be interpreted to mean that Arabic language target readers prefer more domesticating texts as they appeal more to them.

As a conclusion, people's opinions regarding the two translations and their preferences for texts that do in fact have more Arabic typical collocations reflect the importance of writing in a fluent domesticating style that match the taste of the readers and the conventions of their language.

The opinions of the participants in general support the hypothesis of this thesis that assume that a more competent translator is the one who uses more TL collocations, since most of the participants labeled texts with more collocations to be of a higher quality.

## CHAPTER FIVE

### CONCLUSION

This thesis has discussed the importance of using more TL collocations in translation, and how it affects the quality of the translation produced. The thesis has pursued a hypothesis which assumes that a larger number of collocations employed in the translation is an indicator of a more competent translator and thus a higher quality of the translation. The study also has examined the consequences of proper selection of collocations and what kind of weight and influence they can add to the quality of translation.

The thesis examined various features and roles of collocations which are believed to occupy an important area of all languages as they are part of all texts. Collocations, for example, play a central role in teaching and learning languages. Moreover, dealing with collocations overlaps with several other notions such as context, register, fluency, language competence, culture and so on. Therefore, to communicate properly one has first to be well aware of these notions and their relations with collocations. During translation, the translator is required to identify and recognize collocations and their significance in the ST as a prerequisite to render them properly in the TT, giving extra attention to marked collocations and their purposeful functions, culture-specific and language-specific collocations. Peter Newmark's quote can be relevant here; he clarifies that collocations are important to the extent that they "may override even meanings of powerful concepts" (1993, p. 21).

Trying to come up with reliable criteria upon which translation quality can be assessed and evaluated, scholars and translation theorists suggested various standards and principles in translation, each based on or inspired by a certain translation theory. The thesis reviewed some major or noteworthy translation theories and addressed the standards each theory establishes in order to describe a translation to be 'good' or 'successful' concludes that the translator should employ the theory that best fulfills the purpose of the translation and considers the nature of the ST.

Noting that collocations can play an effective role in helping the translator communicate the ST brilliantly, the thesis proposed using collocations as a measure of translation quality and translator competence.

For data to test its thesis, the paper compared two translations of one ST-*Jane Eyre*- in terms of the collocations used. First, the number of collocations each translator used in translating Chapter Thirteen of the novel of was counted. Numbers showed that one translator employed about as twice as many collocations as the other translator (133 collocations to 69 ones), taking into consideration, that the two translations are full and not abridged. As a conclusion, it can be said that translators do vary in their collocational competence (i.e. in their linguistic knowledge of the words that conventionally occur together to express certain ideas or deliver certain meanings in the TL). The collocations identified fall under various patterns of Arabic grammatical collocations in both translations, nevertheless, Al Baalbaki's translation (the one with more collocations), has used more patterns of collocations, an indication of a stronger knowledge and competence with the TL.

Second, the study examined the positive effects a careful and appropriate selection of TL collocations can have on the TT. By comparing a number of collocations used in the two translations to the ST, the following points emerged:

- Well- chosen collocations served to convey the meanings of the ST correctly.
- Collocations helped to enrich the TT and make it sound more fluent, elegant and beautiful.
- The awkward and the foreign structure that would result from translating ST collocations and expressions literally can be easily overcome if appropriate TL collocations are employed.
- In some cases, the translator can say through collocations more than what a literal translation of the ST would say. A matter that reflects a deeper understanding of the ST and a higher ability to utilize language tools.
- Collocations can be very good tools that help the translator preserve and convey the remarkable features of the ST. In the case of *Jane Eyre*, the elegant style and the powerful, elevated language, as well as the historical character of the novel

are well- accounted for through the use of Quranic collocations and others derived from the Arabic classic literature.

Third part of the work was analyzing the results of the questionnaire which measured whether Arabic language and literature professionals, and more importantly Arabic language target readers in general do prefer texts with more collocations or not . The results showed that the majority of the participants preferred texts that use more collocations because the translations sound more natural, fluent and aesthetic.

Finally, the thesis hopes that collocations receive more attention in the future especially from translators since competence with collocations improves and strengthens translator's language competence in general. Translators are not only required to handle ST collocations well and render them properly in the TT, but they also must integrate more acceptable and suitable TL collocations into their translations to produce appealing and expressive 'writings' rather than mere translations that transform ST words into the TL ones .

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APPENDIX  
SAMPLE QUESTIONNAIRE

النصوص التالية مقتبسة من ترجمتين لرواية أدبية إنجليزية "جين آير".

أي النصان أفضل برأيك؟ ولماذا؟

1

1- وبينما كان المرض قد أصبح من سكان "لوود"، والموت زائرها الكثير التردد عليها، وبينما كان ثمة وميض وخوف بين جدرانها، وبما كانت تفوح في غرفها ورداتها روائح المستشفيات وكانت العقاقير والأقراص تجاهد عبثاً لتقاوم اطراد الوفيات .. بينما كان يحدث كل هذا ، كان شهر أيار (مايو) الصحو يشرق دونما سحب على التلال المنيعه، والغابة الجميلة، خارج جدران المدرسة.

2- وبينما ألقى الداء رحله في " لوود" ليصبح من سكانها المقيمين، وبينما راح الموت يتردد إليها بين الفينة والفينة، وبينما خيمت الكآبة والخوف داخل جدرانها، وبينما عبقت حجراتها وممراتها بروائح المستشفيات وقد كافحت العقاقير والأقراص على غير طائل من أجل التغلب على أبخرة الموت الكريهة ، شع (أيار) المشرق ذاك صافي السماء فوق الكتبان الجسورة والغابات الجميلة خارج الجدران.

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2 أي النصان التاليين أفضل برأيك؟ ولماذا؟

1- "جين، قدامك الصغيرتان حافيتان ،اضطجعي إلى جانبي ، وغطي نفسك بلحافي"

فنزلت عند رغبتها: لقد احتوتني بذراعها فدنوت منها دنواً كان اقرب إلى الالتصاق. وبعد صمت طويل استأنفت كلامها ،في همس هذه المرة أيضاً: "أنا سعيدة جداً، يا جين.وحين يجيئك نعبي يتعين عليك أن تتجلدي وأن لا تحزني ، فليس ثمة ما يدعو إلى الحزن. إن الموت لابد أن يدركنا كلنا في يوم من الأيام، وان الداء الذي يقضي على ليس أليماً، انه لطيف ومتمهل، وان نفسي لمطمئنة. فأنا لا أخلف ورائي أي امرئ يأسى علي كثيراً.

2- "إن قدميك الصغيرتين باردتين يا جين... نامي وتغطي بلحافي"... ففعلت، وبسطت ذراعها فوقى، فالتصقت بها . وبعد صمت طويل، استأنفت الحديث هامسة :إنني جد سعيدة يا جين، فإذا سمعت أنني مت فلا تفكري ولا تحزني . إذ ليس ثمة ما يدعو إلى الحزن. لا بد لنا من أن نموت جميعاً يوماً ما ، وليس الداء الذي ينقلني من هذه الدنيا بمؤلم، وإنما هو لطيف ومتدرج... ثم إن بالي مرتاح، فلست اترك ورائي أحداً يأسف كثيراً لفراقي.

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### 3 أي النصان أفضل برأيك؟ ولماذا؟

1- ولو أن الناس تعلقوا دائماً بأهداب اللطف مع من يعاملهم في وحشية وظلم، ولو أنهم خضعوا دائماً لهم، إذا لمضى الأشرار على هواهم، وإذا لما استشعروا الخوف أبداً. ولما قدر لهم أن يغيروا ما بأنفسهم :على العكس إن ذلك خليق به أن يزيدهم إمعاناً في الغي والضلال . وحين نضرب لغير ما سبب يتعين علينا أن نرد، في قوة وعنف، بضربة مماثلة . أنا واثقة من انه يتعين علينا ذلك- وفي قسوة كافية لتلقين من يضربنا درساً يجعله لا يعود إلى مثلها كرة أخرى

2- لو ظل الناس مهذبين ومطيعين لأولئك القساة الظالمين، لسدر اللئام في غيهم، ولما شعروا بخوف على الإطلاق، ومن ثم لما تغيرت حالهم، بل لازدادت سوءاً.. فنحن عندما نصفع دون مبرر يجب أن نرد الصفعة بقسوة بالغة... أجل، إنني واثقة من أن هذا واجب.. ولتكن الصفعة من القسوة بحيث تعلم من يصفعنا أن لا يعود إلى ذلك قط.

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## VITA

Reham Zafer Bzour was born on May 24, 1976, in Libya. She graduated from Princess Basma High School, Amman, Jordan, in 1994. She graduated from the University of Jordan in 1998. Her degree was a Bachelor of Art in English Language and its Literature. In 2001, she finished her Post-Graduate Diploma from the University of Jordan in School Management from the Faculty of Educational Sciences.

Mrs. Bzour moved to the United Arab Emirates in 2001 and worked as high school English Literature teacher in Dubai National School in 2004. She began a master program in English /Arabic /English Translation and Interpreting in 2002 in the American University of Sharjah. She was awarded the Master of Arts degree in 2006.