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## Implications of Lexical Choices in Translating Novels as Literary Texts

### The Case of *A Farewell to Arms* in Arabic

#### *Abstract*

Literary translation is the recreation in one language of a literary work that was originally created in another language. This involves lexical, grammatical and stylistic choices in the target language. These choices should reflect the semantic, pragmatic and aesthetic values of the original. The ultimate goal is to create an equivalent work of art that has the same message, tone and effect. This paper is an analytical study of the lexical choices made by M. Baalbaki in translating *A Farewell to Arms* by Hemingway into Arabic. The aim of the study is to explore the nature of these lexical choices and their implications for the novel and its readers. The study shows that M. Baalbaki uses unfamiliar Classical Arabic words and collocations and Arabic lexical items of Islamic religious connotations. These choices have changed the level of discourse in the novel from informal and/or semi-formal to highly formal and have added an Islamic flavor to the novel.

## 1 Introduction

### 1.1 Literary Translation

Literary translation is the recreation in one language of a work of art that was originally created in another language. This recreation involves lexical, grammatical and stylistic choices in the target language (TL) by the translator based on his/her interpretation of the original text in the source language (SL). These choices in the TL are supposed to reflect the semantic, pragmatic and aesthetic values of the source text (ST). These values relate to all stylistic and discursal features of the original. The lexical, grammatical and stylistic choices made by the translator in the TL usually decide the success or failure of the reception of the translation in the target sociocultural context. In literary translation, the ultimate aim of the translator is to create an equivalent work of art in the TL that has the same message, tone and effect. This means, "all facets of the [literary] work, ideally, are reproduced in such a manner as to create in the TL reader the same emotional and psychological effect experienced by the *original* SL reader"

(Landers 2001: 27). However, this is easier said than done. This is because a number of factors govern translation in general and literary translation in particular. These factors are of human, linguistic and sociocultural nature.

The human factor relates to subjectivity, which is an inherent feature in humans as readers and writers. Subjectivity affects the translator during the process of reading and interpreting texts prior to translating them. It also affects the translator during the process of re-expressing the ST ideas in the TL. The human factor also relates to the decoding and encoding abilities of the translator as an interlingual and intercultural communicator. In other words, not all translators have the same level of competence required for literary translation as an act of intercultural communication.

The linguistic factor manifests itself in the lexical, grammatical and stylistic differences between languages. These differences usually result in translation challenges that involve difficult decisions by the translator. The sociocultural factor reflects differences between the sociocultural background of the ST writer and that of the translator as a target text (TT) creator. These sociocultural differences usually have an unconscious impact on humans as readers and writers. In other words, humans are the product of their sociocultural environments and so are the SL and TL texts. All the above-mentioned factors can have an immense impact on the lexical, grammatical and stylistic choices made by the translator.

## **1.2 Research Issue, Aim and Methodology**

Upon reading the Arabic translation of Ernest Hemingway's *A Farewell to Arms* by Munir Baalbaki (Hemingway 1959), one notices that the translator uses highly formal unfamiliar Arabic lexical items, which are incompatible with the level of discourse in the novel. The incompatibility of these lexical items makes them marked in the Arabic text of the novel. Therefore, this paper is an analytical study of the lexical choices made by M. Baalbaki in translating this novel from English into Arabic. The study is based on an analytical comparison between lexical choices made by M. Baalbaki in Arabic and parallel lexical choices made by Hemingway in English (Hemingway 1929). The aim of the study is to explore the nature of lexical choices made by the translator and the implications of his choices for the novel as an Arabic text in its own right and for its readers. Special emphasis is placed on the implications of the translator's lexical choices for the level of discourse in the translation in contrast with the level of discourse in the original. This issue is discussed in view of three notions: language variation, register and lexical choices.

## **1.3 Language Variation, Register and Lexical Choices**

Language variation can be synchronic or diachronic. Following Quirk et al. (1985: 15-25), language use involves five major types of synchronic variation whose differing properties are realized through the several types of linguistic organization (phonology, lexicology, and grammar). These types of variation are related to five aspects: (a) region,

(b) social group, (c) field of discourse, (d) medium, and (f) attitude. Diachronic variation is related to change in time, which reflects historical change in language.

Regional and social group variations relate primarily to the language user. People use a regional variety because they live in or have once lived in a region. In the same way, people use a social variety because of their belonging to a social group. Within each variety, there is considerable variation in speech according to education, socio-economic group, and ethnic group. Some differences correlate with age and gender.

The other three types of variation relate to language use. In other words, people use the varieties according to the situation and the purpose of communication. The field of discourse relates to the activity in which people are engaged. A language-user has a repertoire of varieties according to field and switches to the appropriate one as occasion requires. The switch involves turning to the particular set of lexical and grammatical items habitually used for handling the field in question. The medium may be spoken or written. The use of a written medium normally presumes the absence of the people to whom the piece of language is addressed. The attitude expressed through language is conditioned by the relationship between the participants in the particular situation. This relationship is reflected in the linguistic choices that proceed from the attitude to the hearer (or reader), to the topic, and to the purpose of communication. A gradient in attitude is usually recognized between formal and informal and the corresponding linguistic contrasts involve grammar and vocabulary. This situational use of language is related to the notion of register as an essential aspect of discourse.

'Register' in this context refers to the variety of language defined according to the situation in which it is used, and is different from 'dialect', which is a regional variety of language identified according to the language user (Wales 1990: 361). Register has three parameters: tenor of discourse, mode of discourse and domain of discourse. What concerns us most here is the tenor of discourse, which is the relationship between the message sender (speaker or writer) and the message receiver (hearer or reader). This relationship is reflected intentionally or unintentionally in the form of the message. Formality and politeness are two interacting and overlapping aspects of tenor, which reflect attitude. The aspect of formality reflects the attention the speaker/writer has given to the structuring of their message. Greater attention yields more care in writing, and this marks the discourse as having a higher degree of formality and indicates a more distant relationship between the speaker/writer and the hearer/reader. Formality in language use can be marked in a number of ways. One way is the use of lexical alternatives, which, though sharing denotative meaning, differ connotatively and are thus able to act as markers of formality. English, for example, has pairs such as *obtain–get*, *large–big*. The differentiation between formal and informal registers has some psychological reasons. The formal register takes far longer to encode and to decode and, consequently, requires more attention by both the sender and the receiver to process information. (Bell 1991: 86-87). Politeness is "a combination of interpersonal considerations and linguistic choices affecting the form and function of linguistic interactions" (Bussmann 1996: 370). Politeness encompasses polite friendliness and polite formality and is concerned with

the actions and relevant language choices people make to maintain their face and that of the people with whom they interact. (Huang 2012: 225).

In each language, there are certain registers and degrees of formality based on sociocultural considerations. These degrees may vary from one language to another,

but it is intuitively clear that there is a scale of formality [...] probably in all languages. We all recognize that certain utterances would be phonologically, grammatically and lexically stilted if used in certain informal or intimate situations; and conversely, that there are utterances that are appropriate in informal situations, but would be judged by most speakers to be colloquial for formal occasions. (Lyons 1977: 580)

In English, a five-term distinction is identified for five degrees or levels of formality, namely (a) very formal, (b) formal, (c) neutral, (d) informal, and (e) very informal. People chiefly use the labels 'formal' and 'informal', leaving the 'neutral' normal style unmarked. Language is sometimes designated as 'very formal' or 'very informal'. Occasionally, 'very informal' is replaced by 'casual' or 'familiar' (Quirk et al. 1985: 27). These levels correspond in number, and roughly in denotation, with the levels identified by Joos, namely 'frozen', 'formal', 'consultative', 'casual', and 'intimate' (Joos 1962, quoted in Lyons 1977: 580).

Because of the diglossic nature of Arabic, register in Arabic has to be discussed in relation to user-related variation, i.e. temporal and regional varieties. Following Alish (2005: 1-17), there are mainly three user-related varieties: Classical Arabic (CA), Modern Standard Arabic (MSA) and Colloquial Arabic. The first two are viewed as elevated varieties and the third as a low variety. To Arabs, the first two varieties are known as *al-fushaa* الفصحى (pure). They share almost similar syntax and morphology, but they exhibit differences in register and vocabulary. CA is the language of the Holy Quran and its interpretations, the traditions of Prophet Muhammad, religious studies, classical Arabic literature, and classical scholarly works. MSA is the language of government offices, formal education, modern technology, scholarship, modern literature, the media, and religious sermons in mosques and churches. Colloquial Arabic (*al-'aammiyya*) is an umbrella term for a number of regional varieties, namely Syrian, Iraqi, Peninsular, Egyptian and North African varieties. These are further sub-divided into sub-varieties used in different Arab countries for every day interpersonal, casual communication.

Register in MSA is divided into three main levels. Level one, the lowest level of register, is informal and casual. Level two is standard, educated speech with pausal pronunciation where case and mood markers are dropped. It is the level of language used in spoken media. Level three is the highest of register levels. It is very careful speech, official and formal, whether extemporaneous or prepared. This level of register adheres strictly to the pronunciation and grammatical conventions of MSA (and sometimes CA) and is marked by low frequency word choice. This includes news broadcasts, political speeches, proceedings at a court of law, sermons, and talk among Arabic specialists in highly formal situations. As is the case in other languages, four main factors determine the level of register: age, gender, status, and origin. (For more on

register in Arabic see Dickins, Hervey and Higgins 2002: 162-172, Holes 2004: 3-6, Ryding 2005: 2-9, and Versteegh 2014: 126-191).

Levels of formality in a language correlate with phonological, lexical and grammatical features known as features of register. Because “probably the most obvious linguistic difference among registers is word choice” (Biber 2006: 478), lexical features in written texts are probably the most marked and varied of all features. In a language, the

vocabulary provides a large variety of alternatives to denote the same thing, but they partially differ in meaning [...]. Such meaning ‘connotations’ belong to different ‘stylistic levels’ and indicate distinct spheres of action, activity types, topics or ‘social worlds’ within a speech community. (Sandig/Selting 1997: 138)

In literary texts, the above-mentioned aspects of discourse are also viewed as aspects of style, which is “the way in which language is used in a given context, by a given person, for a given purpose” (Leech/Short 1981: 10). Therefore, in novel translation, following Landers (2001),

we must know the context. In this case, we must first establish the authorial voice. Is the novelist using an omniscient point of view or speaking through one of the characters? Does the point of view shift? Where does the overall tone fall on the informality/formality spectrum? Only after determining these variables can the translator decide the correct register for a given phrase. Register also applies to individual words. A single word can be jarring if it resonates in a wrong register. [...] What the reader unconsciously perceives as the ‘correctness’ of translation hinges on many elements, including the crucial choice of the appropriate word, both denotatively and connotatively. (Landers 2001: 60)

It is against this theoretical background that M. Baalbaki’s lexical choices in translating *A Farewell to Arms* will be studied analytically.

#### **1.4 Previous Studies**

To the best of my knowledge, no previous study has dealt with this particular issue. However, a previous study in Arabic by the author of this paper has dealt with a related issue. The study title is *In’ikaas al-Thaqaafa al-’Arabiyya al-Islaamiyya fii Tarjamaat Munir Baalbaki al-Riwaa’iyya* (‘Reflection of Arab-Islamic Culture in Munir Baalbaki’s Novel Translations’) (Giaber 2013). The study is based on a descriptive analytical investigation of two Arabic translations by M. Baalbaki of two English novels; namely, *Jane Eyre* by Charlotte Bronte and *Uncle Tom’s Cabin* by Harriet Stowe. Using examples from the translations of both English novels, the author shows how the translator’s Arab-Islamic cultural background is reflected in his translations through the use of Arabic words and phrases representing various aspects of Arab-Islamic culture. The author considers this reflection as a result of an act of conscious or unconscious domestication by the translator, which can be misleading for readers of the two novels in Arabic (Giaber 2013: 220).

## 1.5 The Novel and the Translator

*A Farewell to Arms* was first published in 1929. It has attracted worldwide attention as an important literary work of art in English (cf. Sexton 2001; Owens-Murphy 2009; Bhatt 2011). Many writers and critics consider it Hemingway's best novel that made him famous (Sexton 2001: 9). This novel "raises the curtain on the distinctive and influential Hemingway style of writing, often summed up as the use of short, declarative sentences rich with specific, concrete detail" (Sexton 2001: 16). The novel text consists of descriptive passages by the narrator and main character, Frederic Henry, and dialogue between different characters on different occasions and in different places. Hemingway relies a lot on dialogue in expressing ideas and moving events forward. In both, descriptive passages and dialogues, Hemingway uses simple language of everyday life as can be seen from the following passage:

The other cars pulled up. I got out and told the driver to go on and that if we had not caught up to them at the junction of the road to Cormons to wait there.  
I hurried up the driveway and inside the reception hall I asked for Miss Barkley.  
'She is on duty.'  
'Could I see her just for a moment?'  
They sent an orderly to see and she came back with him.  
'I stopped to ask if you were better. They told me you were on duty, so I asked to see you.'  
'I'm quite well,' she said, 'I think the heat knocked me over yesterday.'  
'I have to go.'  
'I'll just step out the door a minute.'  
'And you're all right?' I asked outside.  
'Yes, darling. Are you coming to-night?'  
'No. I'm leaving now for a show up above Plava.'  
'A show?'  
'I don't think it's anything.'  
'And you'll be back?'  
'To-morrow.'  
She was unclasping something from her neck. She put it in my hand. 'It's Saint Anthony,' she said. 'And come to-morrow night.'  
(Hemingway 1929: 40-41)

As in this passage, the characters use direct simple words and sentences as well as short forms (e.g. *I'm, I'll, I don't, it's*) in their informal conversations, which constitute most of the novel text. Following Bhatt (2011), Hemingway "cuts out the unnecessary details and attracts our attention to the most important event. Hemingway's most important contribution is his dialogue wherein the authorial comment is absolutely minimal" (Bhatt 2011: 1). His characters are "attracted to the concrete and the physical rather than to abstract ideas" (Meindl 1996, cited in Owens-Murphy 2009: 87). Hemingway utterly emphasizes this through the narrator, Frederic, who "would rather orient himself around the concrete particulars of his experience such as the numbers of roads and regiments, geographical markers, and dates" (Owens-Murphy 2009: 90).

*A Farewell to Arms* has been translated into many world languages. In Arabic, it was translated twice, the first translation was by Munir Baalbaki (Hemingway 1959) and the second was by Jalal Asmar (Hemningway 2010). M. Baalbaki's translation has been

chosen as the subject of this study because of two reasons. First, because of the prominence of M. Baalbaki as an English–Arabic literary translator and lexicographer in the Arab World, and second, because Asmar’s translation exhibits omission of many sentences and phrases, which makes it an incomplete representation of the novel (Hemingway 2010).

M. Baalbaki was a Lebanese English–Arabic translator and lexicographer. Translation and dictionary making were the two main areas of contribution for which he became very famous in the Arab World, thanks to his renowned comprehensive Al-Mawrid English–Arabic Dictionary (M. Baalbaki 1967) and his Arabic translations of famous English classical novels. Al-Mawrid Dictionary was first published in 1967 and continued to be published in updated editions even after M. Baalbaki’s death in 1999. M. Baalbaki translated and published more than one hundred books. These include a number of renowned world classical novels such as ‘The Miserable’ by Victor Hugo, ‘A Tale of Two Cities’ and ‘Oliver Twist’ by Charles Dickens, ‘Uncle Tom’s Cabin’ by Harriet Stowe, ‘Jane Eyre’ by Charlotte Bronte, ‘The Good Earth’ by Pearl Buck, ‘The Old Man and the Sea’ and ‘A Farewell to Arms’ by Earnest Hemingway. Because of his immense contribution to the modern Arabic translation movement, he was awarded the title of ‘*Shaikh al-mutarjimiin al-’arab*’ (Chief of Arab Translators) (R. Baalbaki 2005: 589-593).

## 2 The Study

The focus of the study is the nature of lexical choices made by M. Baalbaki in translating *A Farewell to Arms* and implications of his choices for the novel and its readers in Arabic. In literary translation, implications of lexical choices are crucial because language is a powerful source of influence on humans, as

every utterance, and often a word in isolation, conveys a set of associations that go beyond the literal denotation of the words themselves. Consciously or unconsciously, human beings equate words and expressions, grammatical constructions, even intonation patterns, with socially-defined non-linguistic characteristics. (Landers 2001: 59)

These non-linguistic characteristics shape the way TL readers receive and interpret literary works of art.

Based on a critical reading of the translation and an analytical comparison between the translation and its English origin, one notices that in addition to the use of pragmatically suitable lexical items in different parts of the translation, M. Baalbaki makes other lexical choices that are pragmatically unsuitable for the level of discourse in the novel. These lexical choices are divided into four types as follows:

- (a) Use of highly formal Arabic words incompatible with the level of discourse in the original.
- (b) Use of highly formal Classical Arabic collocations in translating both informal collocations and non-collocational items.

(c) Use of Arabic lexical items of intertextual relationship with the Holy Quran and the general Islamic religious tradition.

(d) Use of words borrowed from English and Italian to fill in lexical gaps in Arabic.

In what follows, each of these types of choice will be discussed using authentic examples from the translation and the original novel.

## 2.1 Use of Highly Formal Arabic Words Incompatible with the Level of Discourse in the Original

The translator uses many highly formal lexical items most of which are Classical Arabic words belonging to pre-Islamic and post-Islamic periods. The translator uses these Classical Arabic words as equivalents to lexical items used by Hemingway in the twentieth century. For the purpose of analysis, these words are divided into four types: (a) Classical Arabic words, (b) derivatives created from Classical Arabic forms, (c) forms used in uncommon/classical senses, and (d) uncommon plurals. In what follows, examples of each type along with their corresponding English items will be discussed.

### 2.1.1 Use of Classical Arabic Words

The translator uses highly formal Classical Arabic words as equivalents to semi-formal and informal words used by Hemingway's characters in the novel. In the translation, there are at least one hundred and sixty highly formal Classical Arabic words. These words are pragmatically incompatible with the level of discourse in the novel because they change the tenor of discourse between the characters in Arabic, who appear to be speaking like pre-Islamic characters, as can be seen from the examples in Table 1 below. Because of practical reasons, only thirty three examples are discussed here. These examples are taken from different parts of the novel to be representative of all the translation as can be seen from the page numbers. This distribution of examples allows a fair judgment of the lexical choices made by the translator.

No.	Translation	p.	Original	p.
1	وكان ثمة على عرائش الكرمة أمالييد صغيرة خضراء. <i>wa kaana thammata 'alaa 'araa'ishi al-karma 'amaaliid saghiira khadraa'</i>	17	There were small green <u>shoots</u> on the vines,	10
2	منذ أن ذهبت لم نعرف غير قزمة الصقيع وتشقق القدمين واليدين من البرد، <i>mundhu 'an dhahabta lam na'rif ghayra qadmat al-saqii' wa tashaqquq al-qadamayn wa al-yadayn mina al-bard</i>	19	Since you are gone we have nothing but <u>frostbites</u> , chilblain,	11



3	وكانت اللحظة تقضي بعبور النهر فوق المضيق الضيق، وبالانتشار عند سفح الكتيب <i>wa kaanat al-lahzatu taqdii bi'ubuuri al-nahri fawqa al-madiiqi al-dayiqi wa bi-l-intishaari 'inda safh al-kathiib</i>	25	The attack would cross the river up above the narrow gorge and spread up the <u>hillside</u> .	16
4	كانت المدينة قاتظة على من يمشي في الشوارع، <i>kaanat al-madiina qaa'iza 'alaa man yamshii fii al-shawaari'</i>	26	It was <u>hot</u> walking through the town	17
5	تبدو على محياك العذوبة التي تكون للكلاب عند النزو. <i>tabdu 'alaa muhayyaak al-'udhuuba al-latii takuunu liikilaab 'inda al-nuzuu</i>	41	You have that pleasant air of a dog in <u>heat</u> .	25
6	وكان مفروضا فينا أن نعتمر بالخوذ الفولاذية <i>wa kaana mafruudan fiinaa 'an na'tamira bilkhuwadh al-fuulaadhiyya</i>	42	We were supposed to <u>wear</u> steel helmets	27
7	كان الكاهن طيبا ولكنه مضجر <i>kaana al-kaahinu tayyiban wa lakinnahu mudjir</i>	56	The priest was good but <u>dull</u> .	37
8	وأرسل إذن للاستعلام فرجعت هي معه <i>wa 'ursila aadhinun lilisti'laam faraja'at hiya ma'ahu</i>	61	They sent <u>an orderly</u> to see and she came back with him.	40
9	وسلكنا الطريق العسكرية، الجديدة، الرديئة، التي امتدت فوق قمة الرابية <i>wa salaknaa al-tariiq al-'askariyya al-jadiida al-radii'a al-latii imtaddat fawqa qimmat al- raabiya</i>	65	We went along the rough new military road that followed the crest of <u>the ridge</u>	42
10	وأعلن عن اعارتهم قساعا إذا لم يكن لديهم قساع <i>wa 'a'lana 'an i'aratihim qisaa'an 'idhaa lam yakun ladayhim qisaa'</i>	68	He would loan them <u>mess tins</u> if they did not have <u>them</u> .	45
11	وأخرجت مديتي وفتحتها ومسحت شفرتها <i>wa 'akhrajtu mudyati wa fatahtuhaa wa masahtu shafratahaa</i>	77	I took out <u>my knife</u> , opened it, wiped off the blade	50
12	وكانت أرومة الرجل تختلج وتهتز <i>wa kaanat 'aruumata al-rajuli takhtaliju wa tahtaz</i>	79	and the <u>stump</u> twitched and jerked	52
13	وشرع الرجل الإنكليزي يتحدث في ذراية بلسان إيطالي مبين <i>wa shara'a al-rajulu al-inklizii yatahadathu fii dhuraaba bilisaanin iytaaliyin mubiin</i>	83	The Englishman broke into <u>voluble</u> and perfect Italian.	54
14	عند الغسق وصل الكاهن <i>'inda al-ghasaqi wasala al-kaahin</i>	101	It was <u>dusk</u> when the priest came.	63

15	لقد أدركت أنني <u>ثمِل</u> جدا، ولكنني استسلمت للنوم. <i>laqad 'adraktu 'anii thaml jiddan wa lakinnanii istaslamtu lilnawm</i>	114	I found I was quite <u>drunk</u> but went to sleep.	72
16	كانت الحشيرة راسخة مريحة وكنت أستلقي من غير حراك <i>kaanat al-hashiiyya raasikha muriiha wa kuntu 'astalqii min ghayri hiraak</i>	120	The <u>mattress</u> was firm and comfortable and I lay without moving,	77
17	لقد خيل إلي أنني في الجبهة، فتمطيت في السرير. <i>laqad khuyila 'ilaya 'anii fii al-jabha fatamataytu fii al-sariir</i>	128	I thought I was back at the front and <u>stretched</u> out in bed.	82
18	<u>فحصرتها</u> بين ذراعي في قوة. <i>fahasartuhaa bayna dhiraayay fii quwwa</i>	132	and <u>held her</u> tight to me.	84
19	كان ثمة على ردين سترته نجمة وسط مربع <i>kaana thammata 'alaa rudn sutratihi najmatun wasaṭa muraba'</i>	144	There was a star in a box on his <u>sleeve</u>	91
20	والجواد يمشي ونيدا، وظهر السائق أمامنا <i>wa al-jawaadu yamshii wa'iidan wa zahru al-saa'iqi 'amaamanaa</i>	159	the horse going <u>slowly</u> , and up ahead the back of the driver	101
21	أتمنى أن أراكما أنتما الاثنين في <u>شردمتي</u> <i>'atamanaa 'an araakumaa 'antumaa al-'ithnayn fii shirdhimatii</i>	175	I'd like to have you two in my <u>platoon</u> .	111
22	<u>وقعت</u> في مقعد العربية الخلفي <i>wa qaba'tu fii maq'adi al-'arabati alkhalfii</i>	216	I <u>sat</u> back in the carriage	136
23	حتى مع <u>تيكيت الضمير</u> سوف تكون أسعد حالا <i>hattaa ma'aa tabkiiti al-damiiri sawfa takuunu 'as'ada haalan</i>	242	Even with <u>remorse</u> you will have a better time	153
24	ووقع بصري على طريق <u>الانكفاء</u> <i>wa waqa'a basarii 'alaa tariiqi al-'inkifaa'</i>	284	I saw the <u>road of the retreat</u> stretched out far ahead,	176
25	كان بياني ينزع السداة الخشبية من <u>دين خمر</u> مغطى بأعصان مجدولة. <i>kaana biyaani yantazi'u al-sidaada al-khashabiyya min duni khamrin mughataa bi'aghsaanin mujadwala</i>	288	Piani was taking the wooden cork out of a big wicker-covered <u>wine jug</u> .	179
26	وأخيرا <u>انقلبت</u> على نفسي وتمددت على معدتي <i>wa 'akhiiran infataltu 'alaa nafsii wa tamaddadtu 'alaa ma'idatii</i>	333	Finally, I <u>rolled over</u> and lay flat on my stomach	205
27	كانت الخمر باردة كالتلج وكانت <u>مزاء</u> إلى حد بعيد <i>kaanat al-khamru baaridatan kaththalji wa kaanat muzzaa' 'ilaa hadin ba'iid</i>	373	The wine was icy cold and very <u>dry and good</u> .	231
28	إنكما لن تشكراني إذا <u>ابتلعتكما اللجة</u> <i>'inakumaa lan tashkuraani 'idhaa ibtala'atkumaa al-lujja</i>	387	You won't thank me if you <u>get drowned</u> .	239

29	كنت أخطئ المياه بمجدافي وسط الدجنة <i>kuntu 'ukhtī'u al-miyaaha bimijdaafii wasata al-ddujna</i>	390	I missed the water with the oars in <u>the dark</u>	241
30	كان ثمة جليد على شعر خطومها <i>kaana thammata jaliidun 'alaa sha'ri khutuumihaa</i>	433	There was frost on the hair of their <u>muzzles</u>	268
31	لبست كاثرين جرماقا ثقيلًا <i>labisat kathriin jurmaaqaan thaqiilan</i>	437	Catherine wore heavy <u>overshoes</u>	271
32	فهبطت الشارع المقفر <i>fahabaṭtu al-shaari'a al-muqfir</i>	451	I walked down the <u>empty</u> street.	278
33	أنت نشوى <i>'anti nashwaa</i>	457	You are <u>drunk</u>	282

Tab. 1: Examples of Classical Arabic Words

M. Baalbaki uses 'amaaliid أمالييد for *shoots*, qadmati al-saqii قضمة الصقيع for *frostbites*, safh al-kathiib سفح الكتيب for *hillside*, qaa'iza فائضة for *hot*, al-nuzuu النزو for *heat*, na'tamira نعتمر for *to wear*, mudjir مضجر for *dull*, aadhinun آذن for *an orderly*, al-raabiya الرايية for *ridge*, qisaa'an قصاعا for *mess tins*, mudyati مديتي for *my knife*, aruumata al-rajuli أرومة for *stump*, dhuraabatin ذرابة for *voluble*, al-ghasaqi الغسق for *dusk*, thamlun ثمل for *drunk*, al-hashiiya الحشية for *mattress*, fatamaṭaytu فتمطيت for *stretched*, fahaṣartuhaa فهصرتها for *held her*, rudn رذن for *sleeve*, wa'iidan ونيدا for *slowly*, shirdhimatii شردمتي for *my platoon*, qaba'tu قبعت for *I sat*, tabkiiti al-damiiri تبيكت الضمير for *remorse*, tariiqi al-'inkifaa' طريق الانكفاء for *road of the retreat*, duni khamrin دن خمر for *wine jug*, infataltu انفطلت for *I rolled over*, muzzaa' مزاء for *dry and good*, ibtala'atkumaa al-lujja ابتلعتكما اللجة for *you get drowned*, al-ddujna الدجنة for *the dark*, khutuumihaa خطومها for *their muzzles*, jurmaaqaan جرماقا for *overshoes*, muqfir مقفر for *empty*, and nashwaa نشوى for *drunk*. Because they belong to Classical Arabic, stylistically these words represent a more elevated style than that represented by their corresponding lexical items in the original novel, as shall be explained in the following sections.

A quick comparison between the Arabic words used by the translator and the English words used by the source text writer shows that the translator's words do not reflect the register or level of discourse in which the characters were engaged. The Arabic words give the impression that the characters were highly educated and using a highly formal language in highly formal situations. However, facts of the novel indicate otherwise. Most of the characters are military and paramilitary personnel connected by friendly relationships and are acting in military circumstances of a war situation where they perform military and paramilitary duties and struggle for their lives. The source text shows that the characters communicate with each other in an informal way using the simple language of their daily life (see examples in Table 1). Even more informal (or intimate) is the language used by the main two characters of the novel, Frederick Henry and Catherine Barkley, in their romantic adventure. For example, describing what happened in one of his meetings with Catherine, Frederick says "and held her tight to me"

(Hemingway 1929: 84). As we can see here, Frederick uses very simple informal words, but when a modern Arab reader reads M. Baalbaki's translation of this sentence *fahaṣartuhaa bayna dhira'a'ay fii quwwa* "فهِصَرْتِهَا بَيْنَ ذِرَاعِي فِي قُوَّةٍ" (Hemingway 1959: 132), he/she may think of the pre-Islamic romantic story of 'Antara ibn Shaddaad عنترة بن شداد talking about his love affair with 'Ablah عبله. This gives a different temporal dimension to the novel. The translator himself seemed to be aware of the pedantic nature of some of his lexical choices as he occasionally includes footnotes to clarify the meanings of his chosen words and phrases (cf. Hemingway 1959: 34, 79, 108, 161, 162, 182, 255, 271, 304, 331, 345, 364, 384, 407, 417, 424, 430, 433, 437, 452).

Pragmatically, to reflect the informal level of discourse in the novel, the translator could have used stylistically parallel MSA words and phrases. For example, *ghuṣuun layyina* غصون لينة instead of 'amaaliid أماليد for *shoots*, *las'at al-bard* لسعة البرد instead of *qaḍmat al-ṣāqii* قضمة الصقيع for *frostbites*, *jaanibu al-tal* جانب التل instead of *safḥ al-kathiib* سفح الكتيب for *hillside*, *saakhina* ساخنة instead of *qaa'iza* قانظة for *hot*, *al-har* الحر instead of *al-nuzuu* النزو for *heat*, *nartadii* نرتدي instead of *na'tamira* نعتمر for *to wear*, *mumil* ممل instead of *mudjir* مضجر for *dull*, *al-ghafiir* الغفير instead of *aadhinun* آذن for *an orderly*, *al-murtafi'* المرتفع instead of *al-raabiya* الرابية for *ridge*, *ṣuḥuun* صحون instead of *qisaa'an* قصاعا for *mess tins*, *ḥarbatī* حربتي or سكينتي *sikkiini* instead of *mudyati* مديتي for *my knife*, *jad'* جدع instead of *aruumata al-rajuli* أرومة الرجل for *stump*, *ṭalaaqa* طلاقة instead of *dhuraaba* ذرابة for *voluble*, *al-zulma* الظلمة instead of *al-ghasaqi* الغسق for *dusk*, *sakraan* سكران instead of *thaml* ثمل for *drunk*, *al-firaash* الفراش instead of *al-ḥashiyya* الحشية for *mattress*, *fatamaddadtu* فتمددت instead of *fatamaṭaytu* فتمطيت for *stretched*, *faḍamamtuhaa* فضممتها instead of *fahaṣartuhaa* فهصرتها for *held her*, *kum* كم instead of *rudn* ردن for *sleeve*, *baṭji'an* بطيئا instead of *wa'iidan* وئيدا for *slowly*, *faṣiili* فصيلي instead of *shirdhimatii* شرذمتي for *my platoon*, *jalastu* جلست instead of *qaba'tu* قبعت for *I sat*, *nadam* ندم instead of *tabkiiti al-ḍamiiri* تبيكت طريق الانكفاء ' *tariiqi al-'inkifaa'* طريق العودة instead of *tariiqi al-'inkifaa'* طريق الانكفاء for *road of the retreat*, *jarrati khamrin* جرة خمر instead of *dunni khamrin* دن خمر for *wine jug*, *inqalabtu* انقلبت instead of *infaltaltu* انفتلت for *I rolled over ladhiidha* لذيذة instead of *muzzaa'* مزاء for *dry and good*, *gharaqtumaa* غرقتما instead of *ibtala'atkumaa al-lujja* ابتلعتكما اللجة for *you get drowned*, *al-zulma* الظلمة instead of *al-ddujna* الدجنة for *the dark*, *'unuufihaa* أنوفها instead of *khuṭuumihaa* خطومها for *their muzzles*, *al-hidhaa'* al-waaqii الحذاء الواقعي instead of *jurmaaqaan* جرماقا for *overshoes*, *al-khaali* الخالي instead of *al-muqfir* المقفر for *empty*, and *sakraana* سكرانة instead *nashwaa* نشوى for *drunk*. Paradoxically, most of these suggested Arabic translations are also available in the translator's famous Al-Mawrid English-Arabic Dictionary (M. Baalbaki 1967).

### 2.1.2 Use of Derivatives Created from Classical Arabic Forms

In addition to using classical words, the translator uses derivatives from classical words. Almost all these derivatives do not maintain the level of discourse in the novel as they belong to a more highly formal style (classical Arabic style) than that of the original novel as can be seen from the examples in Table 2 below.

No.	Translation	p.	Original	p.
1	وحيث البرد شديد وجاف، والتلج جاف وذروي <i>wa haythu al-bardu shadiidun wa jaafun wa al-thalju jaafun wa dharuuriy</i>	21	Where it was clear cold and dry and the snow was dry and <u>powdery</u> .	13
2	فارتديت ملابس، وهبطت السلم، واحتسيت بعض القهوة في المطبخ، ومضيت إلى المرآب <i>fartadaytu malaabisii wa habatu al-sullama wa ihtasaytu ba'da al-qahwa fii al-matbakh wa madaytu 'ilaa al-mir'aab</i>	23	I dressed, went downstairs, had some coffee in the kitchen and went out to the <u>garage</u> .	15
3	كان المستشفى البريطاني دائرة ضخمة <i>kaana al-mustashfaa al-bariṭaanii daaratan dakhma</i>	27	The British hospital was a big <u>villa</u>	17
4	وقد أحدثت اندفاعاً أزيزياً في الهواء <i>wa qad 'ahdathat indifaa'an 'aziiziiyyan fii al-hawaa'</i>	36	Came with a <u>whishing rush</u> of air	23
5	وكانت القداحة على شكل مشعاع (رادياتور) سيارة فيات. <i>wa kaanat al-qaddaha 'alaa shakli mish'aa' (raadiyatur) sayyaarat fiyaat</i>	67	The lighter was shaped like a Fiat <u>radiator</u> .	45
6	كما تسقط من لدلول جليدي بعد غياب الشمس <i>kamaa tasquṭu min dulduulin jaliidiyyin ba'da ghiyaabi al-shams</i>	89	as they fall from an <u>icicle</u> after the sun has gone.	57
7	فقال الصادح الآخر <i>faqaala al-saadihu al-aakhar</i>	170	The other <u>tenor</u> said	109
8	في الخريف عندما نثري أوراق الشجر <i>fii al-khariifi 'indamaa nadhrii 'awraaqa al-shajar</i>	202	It is nice there in fall when the leaves <u>turn</u>	128
9	وضربني على ظهري ضربة مرئانة <i>wa darabanii 'alaa zahrii darnabtan mirnaana</i>	235	He <u>whacked</u> me on the back	150
10	ودببت بين الغندول وبين أفريز الشاحنة <i>wa dababtu bayna al-ghunduuli wa bayna ifriiz al-shaahina</i>	331	I crawled down between the gondola and the <u>shelter</u> of the high-car behind.	204
11	جلست على حافة المغطس <i>jalastu 'alaa haafati al-maghtas</i>	379	I sat down on the edge of the <u>bathtub</u> .	235
12	وحمل المشريي الحقيبتين <i>wa hamala al-mashrabiyy al-haqibatayn</i>	383	The <u>barman</u> took the two bags.	237
13	يتعين علي أن أجنب المركب عائلة منخسفات الموج <i>yata'ayyanu 'alayya 'an 'ujaniba al-markaba ghaa'ilata munkhasafaat al-mawj</i>	393	I have to keep the boat out of the <u>trough of the waves</u> .	243

14	نزعت السداة بمديتي الجيبية <i>naza'tu al-sidaada bimudyati          al-jaybiyya</i>	393	I pulled the cork with my <u>pocket-knife</u>	243
15	علبة مفتوحة من البسكويت المملح ذات غلاف مزجج مصقول <i>'ulbatun maftuuḥatun mina al-baskwiiti al-          mumallah dhaata ghilaafin muzajjajin          maṣquul</i>	419	Opened <u>glazed-paper</u> package of pretzels	260
16	سوف نأخذ زليقة ونهبط الطريق <i>sawfa na'khudhu zulayqa wa nahbiṭu al-ṭariiq</i>	424	We'll get a <u>bobsled</u> and come down the road.	263
17	الليالي المثلوجة القاسية <i>al-layaali al-mathluuja al-qaasiya</i>	432	Hard <u>cold nights</u>	268

Tab. 2: Examples of Derivatives Created from Classical Arabic Forms.

The translator uses *dharuuriy* ذروري for *powdery*, *al-mir'aab* المرآب for *garage*, *daaratan* داراة for *villa*, *indifaa'an 'aziiziyyan* اندفاعا أزيزيا for *whishing rush*, *mish'aa* مشعاع for *radiator*, *dulduulin* دلدول for *icicle*, *al-ṣaadiḥu* الصادح for *tenor*, *nadhrii* نذري for *turn*, *mirnaana* مرناة for *whacked*, *ifriiz al-shaahjina* افريز الشاحنة for *shelter of the high-car*, *al-maghtas* المغطس for *bathtub*, *al-mashrabiyy* المشربي for *barman*, *ghaa'ilata munhkasafaat al-mawj* غائلة منخسفات الموج for *trough of the waves*, *mudyati al-jaybiyya* مديتي الجيبية for *pocket-knife*, *ghilaafin muzajjajin* غلاف مزجج for *glazed-paper*, *zulayqa* زليقة for *bobsled*, and *al-layaali al-mathluuja* الليالي المثلوجة for *cold nights*.

Some of these derivatives belong to MSA and may maintain the original level of discourse such as *dulduulin* دلدول for *icicle* and *daaratan* داراة for *villa*, but the other derivatives may not as they belong to a Classical Arabic style. Stylistically more compatible words could have been used to maintain the original level of discourse as follows: *naa'imun khafiif* ناعم خفيف for *powdery*, *al-warsha* الورشة for *garage*, *hafiifan* هفيفا for *whishing rush*, *mubarrid* مبرد for *radiator*, *al-munaadi* المنادي for *tenor*, *waaqi al-shaahjina* واقى الشاحنة for *shelter of the high-car*, *al-ḥawd* الحوض for *bathtub*, *al-saaqi* الساقى for *barman*, *munkhafaḍaat al-mawj* منخفضات الموج for *trough of the waves*, *sikiin al-jayb* for *pocket-knife*, *ghilaafun maṣquul* غلاف مصقول for *glazed-paper*, *zallaja* زلاجة for *bobsled*, and *al-layaali al-baarida* الليالي الباردة for *cold nights*.

### 2.1.3 Use of Common Words in Classical/Uncommon Senses

In some cases, the translator uses common words in classical or uncommon senses leading to a change in the type of register used by the characters in their casual conversations. A quick comparison between the English and Arabic items in Table 3 below shows that M. Baalbaki's translations are stylistically incongruous, as they do not reflect the same level of language indicated by Hemingway's words and phrases.

No.	Translation	p.	Original	p.
1	صرعت شمعته وانسللت إلى الفراش في الظلام. <i>sara'tu sham'atahu wa insalaltu 'ilaa al-firaashi fii al-zalaam</i>	41	I knocked over his candle with the pillow and got into bed in the dark.	26
2	في استطاعتي أن أرى أنوف الكاتدرائية <i>fii istiṭā'atii 'an 'araa 'unuuf al-kaatidraa'iyya</i>	151	I could see the points of the cathedral	95
3	وعرجت على مزين، فحلفت لحيتي، وانقلبت إلى غرفتي في المستشفى. <i>wa 'arajtu 'alla muzayyinin fahallaqtu lihyatii wa inqalabtu 'ilaa ghurfatii fii al-mustashfaa</i>	192	I stopped at a barber shop and was shaved and went home to the hospital.	121

Tab. 3: Examples of Common Forms used in Classical/Uncommon Senses

In translating *I knocked over his candle* the translator uses the verb *sara'a* صرع in the phrase *sara'tu sham'atahu* صرعت شمعته. This verb is not uncommon in MSA, but using it with *sham'a* شمعة to mean *knock over* is uncommon. The phrase *'asqatu sham'atahu* أسقطت شمعته maybe more appropriate here. Also, the plural word *'unuuf* أنوف is a common word in MSA, but using it with *al-kaatidraa'iyya* الكاتدرائية in translating *the points of the cathedral* is uncommon and gives it an Arabic classical sense. It also creates a metaphor in Arabic that has no equivalent in the original text. The Arabic compound word *'atraaf al-kaatidraa'iyya* أطراف الكاتدرائية is suggested here as an equivalent to *points of the cathedral*. This translation maintains the original level of discourse and does not add any metaphor. The same applies to the use of *inqalabtu* انقلبت in the phrase *inqalabtu 'ilaa ghurfatii* انقلبت إلى غرفتي in translating the English phrase *went home*. The Arabic verb *'udtu* عدت can be more appropriate here because *inqalabtu* انقلبت is more formal and denotes a classical sense that has no equivalence in the source text.

#### 2.1.4 Use of Uncommon Plurals

In Arabic, many words have more than one plural form (cf. Anis et al. 1972; Fayruzabadi 2009; Sawaie 2014: 342-367), but not all plural forms of a word are equally common or equally used in different registers and types of discourse. Uncommon plural forms are not usually used in Arabic informal discourse. However, the translator uses a number of uncommon plural forms in his rendering of the novel as shown in Table 4.

No.	Translation	p.	Original	p.
1	وكان ثمة حصر من تين وسنتر مصنوعة من سويقات الذرة <i>wa kaana thammata huṣrun min tibn wa sutarun maṣnuu'atun min suwayqaat al- dhura</i>	66	There were screens of <u>corn-stalk</u>	44
2	في الإمكان تسوية السرر <i>fii al-'imkaani taswiyat al-surur</i>	90	So that the <u>beds</u> could be made	58
3	خلال أوقات يقظتنا من النهار <i>khilaala 'uwayqaati yaqzatinaa mina al- nahaar</i>	154	During the day <u>when we were awake</u>	98
4	كنت أنام في الأصباح <i>kuntu 'anaamu fii al-'asbaah</i>	166	I slept in the <u>mornings</u>	106
5	في صف ممتد قرب الأصاطب <i>fii safin mumtadin qurba al-'asaatib</i>	182	In a row out near the <u>stables</u> .	116
6	ورأيت علائم الانزعاج بادية عليه <i>wa ra'aytu 'alaa'im al-inzi'aaji baadiyatan 'alayhi</i>	331	I saw him still <u>looking uncomfortable</u>	204
7	منحدر رهيب معبد بالحصى الضخام <i>munhadarun rahiibun mu'abbadun bilhasaa al-dikhaam</i>	418	Went down very steeply and paved with <u>cobbles</u>	259

Tab. 4: Examples of Uncommon Plurals

These examples show that the translator uses the uncommon diminutive plural form *suwayqaat* سويقات in the compound *suwayqaat al-dhura* سويقات الذرة instead of *siqaan al-dhura* سيقان الذرة to translate the English compound *corn-stalk*. He also uses *al-surur* السرر instead of *al-'asira* الأسرة in translating *the beds*, *'uwayqaati yaqzatinaa* أوقات يقظتنا instead of *'awqaati yaqzatinaa* أوقات يقظتنا for *when we were awake*, *al-'asbaah* الأصباح instead of *'awqaat al-sabaah* أوقات الصباح or just *al-sabaah* الصباح for *mornings*, *al-'asaatib* الأصاطب instead of *al-istablaat* الاصطبلات for *the stables*, and *'alaa'im al-inzi'aaji* علائم الانزعاج instead of *'alaamaati al-inzi'aaj* علامات الانزعاج for *looking uncomfortable*, and *bilhasaa al-dikhaam* بالحصى الضخام instead of *bilhasaa al-kibaar* بالحصى الكبار for *cobbles*.

## 2.2 Use of Highly Formal Classical Arabic Collocations in Translating Both Informal Collocations and Non-collocational Items

Collocation is a restricted relationship between two or more lexical items. It is the co-occurrence of two or more words (collocates) together in specific contexts in language. If one word is mentioned the other is automatically recalled. Through use, collocations become idiomatic expressions with idiomatic meanings (e.g. black box, classroom, driving license, blind confidence). Different languages develop different collocational patterns such as the use of specific verbs or adjectives with specific nouns. However,

differences in collocational patterning among languages are not just a question of using, say, a different verb with a given noun; they can involve totally different ways of portraying an



event. Patterns of collocation reflect the preferences of specific language communities for certain modes of expression and certain linguistic configurations; they rarely reflect any inherent order in the world around us. (Baker 1992: 49)

It follows that in translation, the way source language collocations are translated and the way target language collocations are used can have a crucial impact on the quality of translation. In translating *A Farewell to Arms*, M. Baalbaki uses highly formal Classical Arabic collocations from Classical Arabic in translating both (a) informal collocations and (b) non-collocational items. Table 5 below shows some examples for (a).

No.	Translation	p.	Original	p.
1	وفيما أنا أفرك جسدي بمنشفة أجلت بصري في الغرفة <i>wa fiimaa 'anaa 'afruku jasadii biminshafatin 'ajaltu basarii fii al-ghurfa</i>	20	While I rubbed myself with a towel I <u>looked around the room</u>	12
2	واغتسلت ورجلت شعري، وانطلقنا. <i>wa ightasaltu wa rajjaltu sha'rii wa intalqnaa</i>	26	I washed, <u>brushed my hair</u> and we started.	17
3	لقد قذفوه بقتلته مزقته اريا اريا <i>laqad qadhafuuhu biqunbulatin mazzagathu iraban iraban</i>	30	They <u>blew him all to bits</u> .	19
4	ابق هنا واذرع المكان جيئة وذهابا <i>ibqa hunaa wa 'adhri' al-makaana jii'atan wa dhahaaban</i>	59	You <u>walk up and down</u> .	38
5	أيتها الطفل، حين تستلقي هنا، في الجو الحار، ألا تتورثان ترك؟ <i>'ayuhaa al-tifl hina tastaalqii hunaa fii al-jawwi al-haari 'alaa tathuuru thaa'iratuka</i>	94	Tell me baby, when you lie here all the time in the hot weather don't <u>you get excited?</u>	61
6	وحين رأيتها شعرت أنني متيم بحبها. <i>wa hina ra'aytuhaa sha'artu 'annii mutayyamun bihubbihaa</i>	132	When I saw her I <u>was in love with her</u> .	84
7	كنت مدلها بها. <i>kuntu mudallahan bihaa</i>	132	I was <u>crazy about her</u> .	84
8	لقد أحببتها حبا جما <i>laqad 'ahbaltuhaa huban jamman</i>	154	I <u>loved her very much</u>	98
9	الشقة بينه وبين سائر الجياد بعيدة <i>al-shuqqatu baynahu wa bayna saa'ir al-jiyaad ba'iida</i>	183	He was <u>running away</u> from the others	116
10	فرجعت أدراجي إلى المراب <i>faraja'tu adraajii 'ilaa al-mir'aab</i>	271	I <u>went out back</u> to the garage.	169
11	كنا قد سمعنا الطائرات مقبلة، ورأيناها تمر فوق سمت الرأس <i>kunaa qad sami'naa al-taa'iraati muqbilatan wa ra'aynaahaa tamuru fawqa samti al-ra's</i>	291	We had heard planes coming, seen them pass <u>overhead</u> .	181
12	وكنا نغد الخطى <i>wa kunnaa naghudhdhu al-khuta</i>	298	We were <u>walking fast</u> .	185

13	إن بهجة غامرة لتضج في جوانحي 'inna <u>bahjatan ghaamiratan</u> <u>latadujju fii</u> <u>jawaanihii</u>	400	It's a grand feeling.	247
14	وحدج زميله بنظرة مغضبة <u>wa haddaja zamilahu binazratin</u> <u>mughdibatin</u>	409	The champion of Montreux <u>glared at his</u> <u>colleague.</u>	252

Tab. 5: Examples of Formal Arabic Collocations for Informal English Collocations.

Examples of highly formal Classical Arabic collocations in translating informal collocations include 'ajaltu baṣarii رجلت شعري أجلت بصري for *I looked around*, rajjaltu sha'rii رجلي شعري for *brushed my hair*, mazzaqathu iraban iraban مزقته اربا اربا for *blew him all to bits*, wa 'adhri' al-makaana jii'atan wa dhahaaban واذرع المكان جيئة وذهابا for *walk up and down*, tathuuru thaa'iratuka تثور تثور ثائرتك for *get excited*, mutayyamun bihubbihaa متيم بحبها for *in love with her*, mudallahan bihaa مدلها بها for *crazy about her*, 'ahbaltuhaa huban jamman أحببتها أحيبتها for *I loved her very much*, al-shuqqatu ... ba'iida الشقة ... بعيدة for *running away from*, faraja'tu 'adrajii فرجعت أدراجي for *I went out back*, fawqa samti al-ra's فوق سمت الرأس for *overhead*, naghudhdhu al-khuṭaa نغذ الخطى for *walking fast*, bahjatan ghaamiratan بهجة غامرة for *It's a grand feeling*, and wa haddaja zamilahu binazratin وحدج زميله بنظرة for *glared at his colleague*. All these Arabic collocations are highly formal if compared with their English counterparts. Stylistically more appropriate translations can be used in Arabic such as nazartu fiimaa hawlii نظرت فيما حولي for *I looked around*, mashshaṭtu sha'rii مشطت شعري for *brushed my hair*, mazzaqathu qiṭa'an مزقته قطعاً for *blew him all to bits*, 'ajuulu al-makaana أجول المكان for *walk up and down*, taghdab تغضب for *get excited*, 'uhibuhaa أحبها for *in love with her*, majnuunun bihaa مجنون بها for *crazy about her*, 'uhibuhaa kathiiran أحببتها كثيراً for *I loved her very much*, al-masaafa ... ba'iida المسافة ... بعيدة for *running away from*, fa'udtu فعدت for *I went out back*, fawqa ru'usinaa فوق رؤوسنا for *overhead*, musri'an مسرعاً for *walking fast*, kuntu mubtahijan كنت مبتهجا for *It's a grand feeling*, and haddaqa fii zamilihii حدق في زميله for *glared at his colleague*.

The translator also uses highly formal Arabic collocations for English non-collocational items, thus adding idiomatic Arabic cultural connotations to the novel. The following are some examples:

No.	Translation	p.	Original	p.
1	وأترع كأسين فتناولناهما، وسباباتنا مرفوعتين. <u>wa 'atra'a ka'sayni fatanaawalnaahumaa wa</u> <u>sabbaabaatunaa marfuu'atayn</u>	26	He <u>poured two glasses</u> and we touched them, first fingers extended.	17
2	ضابط ينظر إلى شزرا من وراء مكتبه <u>daabitun yanzuru 'ilayya shazaran min</u> <u>waraa'i maktabihii</u>	43	An orderly of some sort <u>looked at me</u> <u>disapprovingly</u> from behind a desk	28
3	وهي لم تبد في نظري أشد خطراً علي من حرب تدور رحاها في السينما <u>wa hiya lam tubdu fii nazarii 'ashada khataran</u> <u>'alayya min harbin taduru rahaahaa fii</u> <u>al-sinamaa</u>	55	It seemed no more dangerous to me myself than <u>war in the movies.</u>	35

4	وخفضتها إلى فمي، ومصصت أطرافها أعضا عليها بالنواجذ، ومضغت، <i>wa khafaqtuhaa 'ilaa fami wa maṣastu 'atraafahaa 'aadan 'alayhaa bilnawaajid wa madaghtu,</i>	77	I lowered it into the mouth, sucked and <u>snapped in the ends</u> , and chewed,	50
5	فسرحت نظري من خلال النافذة فترة قصيرة ثم استسلمت للرقاد مرة أخرى. <i>fasarrahtu nazarii min khilaali al-naafidhati fatratan qaṣiiratan thumma istaslamtu lilruqaadi maratan 'ukhraa</i>	125	I <u>looked</u> out the window a while and went back to sleep.	80
6	وسألتني بعد أن أسدت إلى خدمة ما في كثير من البراعة <i>wa sa'alatnii ba'da 'an 'asdat 'ilayya khidmatan maa fii kathiirin mina al-baraa'a</i>	125	She asked after she <u>had done something for me</u> very skillfully.	80
7	كنت أخشى أن تضني علي بذلك. <i>kuntu 'akhshaa 'an tadunii 'alayya bidhaalik</i>	128	I thought maybe <u>you wouldn't let me have</u> it.	82
8	لقد كنا نتضور جوعا <i>laqad kunnaa natadawwaru juu'an</i>	145	We were <u>very hungry</u>	92
9	فلم أنيس بينت شفة <i>falam 'anbus bibinti shafa</i>	204	I <u>did not say anything</u> .	129
10	لكي نحملها يسقط المتاع الذي خلفه وراءهم <i>likay nuḥammilahaa bisaqti al-mataa'i alladhii khallafuhu waraa'ahum</i>	271 272	And load <u>the junk</u> they've left	169
11	إن معاقره الخمر لن تفيديني <i>'inna mu'aaqarata al-khamri lan tufiidanii</i>	274	- Do you <u>want a drink</u> , Bartolomeo? [...] - Now <u>it</u> wouldn't do me any good.	170
12	كنا كلنا نقطع أفنانا وأغصانا <i>kunnaa kullunaa naqṭa'u afnaanana wa aghsaanan</i>	294	We were all cutting <u>twigs and branches</u> .	182
13	تكحل العين بمشهد البحيرة والجبال <i>nukahhila al-'ayna bimashhadi al-buḥayrati wa al-jibaal</i>	415	We could <u>see</u> the lake and the mountains	257
14	يقف الحطابون عنده ليطفئوا ظمأهم <i>yaqifu al-ḥaṭṭaabuna 'indahu liyutfi'uu zama'ahum</i>	432	Where the woodcutters stopped <u>to drink</u>	268
15	شاهدنا بعض الثعالب ونحن عائدان إلى المنزل في موهن من الليل <i>shaahadnaa ba'da al-tha'aalibi wanaḥnu 'aa'iduuna 'ilaa al-manzili fii mawhinin mina al-layl</i>	433	Coming home <u>in the evening</u> , we saw foxes.	269
16	كانت السماء صافية الأديم <i>kaanat al-samaa'u saafiyaṭ al-'adiim</i>	447	The night was <u>clear</u> and the stars were out.	277

Tab. 6: Examples of Formal Arabic Collocations for Non-Collocational English Items.

The table shows that the translator uses *wa 'atra'a ka'sayni* وأترع كأسين for *poured two glasses*, *yanzuru 'ilayya shazaran* ينظر إلي شزرا for *looked at me disapprovingly*, *ḥarbin*

*taduuru rahaahaa* رجاها حرب تدور for *war*, *'aadan 'alayhaa bilnawaajid* عاضا عليها بالنواجد for *snapped in the ends*, *fasarrahtu nazarii* فسرحت نظري for *I looked*, *'asdat 'ilayya khidmatan* أسدت إلي خدمة for *had done something for me*, *taḍunii 'alayya* علي تضني for *you wouldn't let me have*, *nataḍawwaru juu'an* نتضور جوعا for *very hungry*, *falam 'anbus bibinti shafa* لم أنبس بينت شفة for *I did not say anything*, *bisaqti al-mataa'i* بسقط المتاع for *the junk*, *mu'aaqarata al-khamri* معاقرة الخمر for *want a drink*, *afnaan wa aghsaanan* أفنانا وأغصانا for *twigs and branches*, *nukahhilu al-'ayna* نكل العين for *see*, *liyutfi'uu zama'ahum* ليطفنوا ظمأهم for *to drink*, *fii mawhinin mina al-layl* في موهن من الليل for *in the evening*, and *saafiyat al-'adiim* صافية الأديم for *clear*.

To maintain stylistic equivalence in literary translation, it is not recommended to use target language collocations for source language non-collocational items. This is because collocations are idiomatic and may convey cultural features and values that are not in the source text. Therefore, non-collocational source text items are better translated by target language parallel non-collocational items. For example, *wa mala'a ka'sayni* وملا كأسين for *poured two glasses* *yanzuru 'ilayya bistinkaar* ينظر إلي باستنكار for *looked at me disapprovingly*, *ḥarb* حرب for *war*, *'aadan 'alayhaa biasnaanii* عاضا عليها بأسناني for *snapped in the ends*, *nazartu* نظرت for *I looked* *fa'alat shayy'an min 'ajlii* فعلت شيئا من أجلي for *had done something for me*, *tamna'iinii min 'akhdhihaa* تمنعيني من أخذها for *you wouldn't let me have* *jaa'i'ina jiddan* جائعين جدا for *very hungry*, *lam 'aql shayyan* لم أقل شيئا for *I did not say anything*, *al-faḍalaat* الفضلات for *the junk*, *shurba al-khamri* شرب الخمر for *want a drink*, *aghsaanan wa fruu'an* أغصانا وفروعا for *twigs and branches*, *naraa* نرى for *see*, *linashraba* لتشرب for *to drink*, *fii al-masaa'* في المساء for *in the evening*, and *saafiya* صافية for *clear*.

### 2.3 Use of Arabic Lexical Items of Intertextual Relationship with the Holy Quran and the General Islamic Religious Tradition.

Consciously or unconsciously, the translator uses Arabic lexical items of intertextual relationship with (a) specific words and phrases in the Holy Quran and (b) words and phrases in the general Islamic religious tradition. The translator seemed to have used these expressions out of his broad and deep knowledge of the language of the Holy Quran and other Islamic tradition texts. In what follows, examples of both types will be given.

Table 7 below shows examples of Arabic lexical items of intertextual relationship with specific words and phrases in the Holy Quran. The underlined Arabic phrases include lexical items from the Holy Quran that can be recognized by Arab readers who are familiar with the Holy Quran text. This familiarity with the Quranic text creates a relationship of intertextuality between the Arabic translation of the novel and the Holy Quran. The translator uses these items to translate English words and phrases in the original novel. In addition to conveying the contextual meaning of the source text words and phrases, these Arabic items add Islamic cultural connotations to the novel and change its level of discourse. This is because these expressions belong to Quranic Arabic, which is a highly elevated register of Arabic that does not correspond to the register chosen by Hemingway for his novel. To highlight but few examples, the translator

uses *al-mutadaththiruuna bima'aatifihih* المتدثرون بمعاطفهم for *in their capes*, *wa i'tasamuu bi-l-samti* واعتصموا بالصمت for *they were silent*, *bilisaanin 'iytaaliyyin mubiin* بلسان إيطالين ميين for *voluble and perfect Italian*, *'ahbaltuhaa hubban jamman* أحببتها حبا جما for *I loved her very much*, *mithqaala dharratin* مثقال ذرة for *a damn*, *nattakhidhu sabiilanaa 'ilaa al-funduq* نتخذ سبيلنا إلى الفندق for *going into the hotel*, *min waraa'i al-hijaab* من وراء الحجاب for *came out again*, and *al-laylu saajiyan* الليل ساجيا for *the night outside*.

No.	Translation	p.	Original	p.
1	وكان الجنود المتدثرون بمعاطفهم مبللين موحلين <i>wa kaana al-junuudu al-mutadaththiruuna bima'aatifihih muballaliina muhaliin</i>	8	the troops were muddy and wet <u>in their capes</u> .	4
2	رافعين المعكرونة على الشوكة حتى تندلى أطرافها واضحة لنخفصها بعد ذلك ونولجها أفواهنا، <i>raafi'ina al-ma'karuuna 'alaa al-shawka hattaa tatadallaa 'atraafuhaa waadihatan linakhfiqahaa ba'da dhaalika wa nuulijuhaa 'afwaahanaa</i>	12	Lifting the spaghetti on the fork until the loose strands hung clear then <u>lowering it into the mouth</u> .	6
3	واعتصموا بالصمت حتى خرجت <i>wa i'tasamuu bi-l-samti hattaa kharajtu</i>	68	<u>They were silent</u> until I went out	45
4	ثم رانت عليه السكينة <i>thumma raanat 'alayhi al-sakiina</i>	79	Then <u>he was quite</u>	52
5	وشرح الرجل الإنكليزي يتحدث في ذراية بلسان إيطالي ميين <i>wa shara' al-rajulu al-'inkliizii yatahaddathu fi dhuraaba bilisaanin 'iytaaliyyin mubiin</i>	83	The Englishman broke into <u>voluble and perfect Italian</u> .	54
6	ورأيت الستارة تراج وانجيس النور <i>wa ra'aytu al-sitaara tuzaahu wa inbajasa al-nuur</i>	83	I saw the blanket open, the light <u>came in</u>	54
7	والله يشهد أني لم أرد أن أقع في حبها. <i>wa Allahu yashhadu 'annii lam 'urid 'an 'aqa'a fi hubihaa</i>	134	<u>God knows</u> I had not wanted to fall in love with her.	85
8	لقد أحببتها حبا جما <i>laqad 'ahbaltuhaa hubban jamman</i>	154	I <u>loved her very much</u>	98
9	ولكن كان ثمة ضباب يغشى المدينة <i>wa laakin kaana thammata dabaabun yaghshaa al-madiina</i>	178	But there was a <u>mist over the town</u>	113
10	أنا لا أبالي مثقال ذرة <i>'anaa laa ubaali mithqaala dharratin</i>	249	I don't give a <u>damn</u>	156
11	كان المطر يهطل مدرارا <i>kaana al-mataru yahtulu midraaran</i>	282	It was still <u>raining hard</u>	175
12	قضى الأمر. <i>qudiya al-'amru</i>	295	<u>It's -ed.</u>	183
13	الله أعلم <i>Allahu 'a'lamu</i>	307	<u>Christ knows</u>	189

14	إنكما لن تشكراني إذا ابتلعتكما اللجة <i>'inakumaa lan tashkuraanii 'idhaa ibtala'atkumaa al-lujja</i>	387	You won't thank me if you <u>get drowned</u> .	239
15	وبصرت بأضواء الفندق، ورحت أجدف مبتعدا عن الشاطئ <i>wa basurtu bi'adwaa'i al-funduq wa ruhtu 'ujaddifu mubta'idan 'an al-shaati'</i>	388	I <u>saw the lights of the hotel</u> and rowed out	241
16	وحين برز القمر من وراء الحجاب، كرة أخرى، غدا في استطاعتنا أن نرى <i>wa hina baraz al-qamaru min waraa'i al-hijaab karratan 'ukhrra ghadaa fi istitaa'atinaa 'an naraa</i>	391	When the moon <u>came out again</u> we could see the white villas	242
17	كنا على الرصيف نتخذ سبيلنا إلى الفندق <i>kunnaa 'alaa al-rasjif nattakhidhu sabiilanaa 'ilaa al-funduq</i>	412	We were down on the pavement <u>going into the hotel</u> .	254
18	كان فيها الليل ساجيا خارج النافذة <i>kaana fiyhaa al-laylu saajiyān khaarija al-naafidha</i>	417	It was lovely in bed with the air so cold and clear and <u>the night outside</u> the window.	259
19	سوف نعهد إليه بمهمة التوليد عندما يجيئني المخاض. <i>sawfa na'hadu 'ilayhi bimahamat al-tawliid 'indamaa yajii'anii al-makhaad</i>	422	We'll have him when <u>the baby comes</u> .	261

Tab. 7: Examples of Arabic lexical items of intertextual relationship with the Holy Quran.

The above Arabic expressions can be traced back to their origins in the Quranic verses and chapters as can be seen from the following table:

No.	Translation	p.	Quranic Verse	Verse no.	Surah (Chapter)
1	وكان الجنود المتدثرون بمعاطفهم مبللين موحلين <i>wa kaana al-junuudu al-mutadaththuuna bima'aaṭifihim muballaliina muḥaliin</i>	8	يا أيها المدثر قم فأنذر <i>yaa'ayuhaa al-mudaathir qum fa'andhir</i>	1 + 2	المدثر Al-Muddathir
2	رافعين المعكرونة على الشوكة حتى تتدلى أطرافها واضحة لنخضها بعد ذلك ونولجها أفواها، <i>raafi'ina al-ma'karuuna 'alaa al-shawka hattaa tatadallaa 'atraafuhaa waadihatan linakhfiqahaa ba'da dhaalika wa nuulijuhaa 'afwaahanaa</i>	12	يولج الليل في النهار ويولج النهار في الليل <i>yuuliju al-layla fi al-nahaari wa yuuliju al-layla fi al-layl</i>	13	فاطر Faatir
3	واعتصموا بالصمت حتى خرجت <i>wa i'tasumu bi-l-samti hattaa kharajtu</i>	68	واعتصموا بحبل الله جميعا ولا تفرقوا <i>wa i'tasumu bihabli Allahi jamii'an walaa tafarraquu</i>	103	آل عمران Aala Imraan
4	ثم رانت عليه السكينة <i>thumma raanat 'alayhi al-sakiina</i>	79	كلا بل ران على قلوبهم ما كانوا يكسبون <i>kalla bal raana 'alaa quluubihim maa kaanuu yaksibuun</i>	14	المطففين Al-Mutaffiifin

5	وشرع الرجل الإنكليزي يتحدث في ذرابة بلسان إيطالي ميبين <i>wa shara' al-rajulu al-'inkliizii yatahaddathu fi dhuraaba bilisaanin 'iytaaliyyin mubiin</i>	83	لتكون من المنذرين بلسان عربي ميبين <i>litakuuna mina al-mundhiriina bilisaanin 'arabiyyin mubiin</i>	159	الشعراء <i>Al-Shu'araa</i>
6	ورأيت الستارة تزاح وانجيس النور <i>wa ra'aytu al-sitaara tuzaahu wa inbajasa al-nuur</i>	83	فانجست منه اثنتا عشرة عينا <i>fanbajasaṣ minhu ithnataa 'ashrata 'aynan</i>	160	الأعراف <i>Al-A'raaf</i>
7	والله يشهد أني لم أرد أن أقع في حبها. <i>wa Allahu yashhadu 'annii lam 'urid 'an 'aqa'a fi hubihaa</i>	134	والله يشهد إن المنافقين لكاذبون <i>wa Allahu yashhadu 'inna al-munaafiqiina lakaadhibuun</i>	1	المنافقون <i>Al-Munaafiquun</i>
8	لقد أحببتها حيا جما <i>laqad 'ahbaltuhaa hubban jamman</i>	154	وتحبون المال حيا جما <i>wa tuhībuna al-maala hubban jamman</i>	20	الفجر <i>Al-Fajr</i>
9	ولكن كان ثمة ضباب يغشى المدينة <i>wa laakin kaana thammata dabaabun yaghshaa al-madiina</i>	178	والليل إذا يغشى والنهار إذا تجلى <i>wa al-layli 'idhaa yaghshaa wa al-lnahaari 'idhaa tajallaa</i>	1	الليل <i>Al-Layl</i>
10	أنا لا أبالي مثقال ذرة <i>'anaa laa ubaali mithqaala dharratin</i>	249	فمن يعمل مثقال ذرة خيرا يره <i>faman ya'mal mithqaala dharratin khayran yarah</i>	7	الزلزلة <i>Al-Zalzala</i>
11	كان المطر يهطل مدرارا <i>kaana al-maṭaru yahtulu midraaran</i>	282	يرسل السماء عليكم مدرارا <i>yursilu al-samaa' 'alaykum midraaran</i>	11	نوح <i>Nuuh</i>
12	قضى الأمر. <i>qudiya al-'amru</i>	295	قضى الأمر الذي فيه تستفتيان <i>qudiya al-'amru al-dhii fihi tastaftiyaan</i>	41	يوسف <i>Yusuf</i>
13	الله أعلم <i>Allahu 'a'lamu</i>	307	الله أعلم بما في أنفسهم <i>Allahu 'a'lamu bimaa fii 'anfusihiim</i>	31	هود <i>Huud</i>
14	إنكما لن تشكراني إذا ابتلعتكما اللجة <i>'inakumaa lan tashkuraanii 'idhaa ibtala'atkumaa al-lujja</i>	387	قيل ادخلي الصرح فلما رأته حسبته لجة <i>qila 'udkhulii al-sarha falamma ra'thu hasibathu lujja</i>	44	النمل <i>Al-Naml</i>
15	وبصرت بأضواء الفندق، ورحت أجدف مبتعدا عن الشاطئ <i>wa basurtu bi'adwaa'i al-funduq wa ruhtu 'ujaddifu mubta'idan 'an al-shaaṭi'</i>	388	قال بصرت بما لم يبصروا به <i>qaala basurtu bimaa lam yabsuruu bihi</i>	96	طه <i>Taaha</i>
16	وحين برز القمر من وراء الحجاب، كرة أخرى، غدا في استطاعتنا أن نرى <i>wa hina baraz al-qamaru min waraa'i al-hijaab karratan 'ukhraa ghaadaa fi istiṭaa'atinaa 'an naraa</i>	391	وإذا سألتموهن متاعا فسنلوهن من وراء حجاب <i>wa sa'altumuhunna mataa'an fas'aluuhunna min waraa'i hijaab</i>	53	الأحزاب <i>Al-Ahzaab</i>

17	كنا على الرصيف نتخذ سبيلنا إلى الفندق <i>kunnaa 'alaa al-rasiif nattakhidhu sabiilanaa 'ilaa al-funduq</i>	412	فلما بلغا مجمع بينهما نسيا حوتهما فاتخذ سبيله في البحر سرابا <i>falamaa balaghaa majma'a baynihimaa nasiyaa hutahumaa fattakhadha sabiilahu fi al-bahri sarabaa</i>	61	الكهف <i>Al-Kahf</i>
18	كان فيها الليل ساجيا خارج النافذة <i>kaana fihaa al-laylu saajiyan khaarija al-naafidha</i>	417	والضحى والليل إذا سجى <i>wa al-duhaa wa al-layli 'idhaa sajaa</i>	2	الضحى <i>Al-Duhaa</i>
19	سوف نعهد إليه بمهمة التوليد عندما يجينتي المخاض. <i>sawfa na'hadu 'ilayhi bimahamat al-tawliid 'indamaa yajii'anii al-makhaad</i>	422	فأجاءها المخاض إلى جذع النخلة <i>fa'ajaa'ahaa al-makhaadu 'ilaa jidh'i al-nakhla</i>	23	مريم <i>Maryam</i>

Tab. 8: Origins of Qur'anic expressions.

Examples of formal expressions from the general Islamic religious tradition used by the translator in translating simple informal words and phrases include *wa khayru al-biri* 'aajiluhu' *والخير البر عاجله* for *better now than ever*, 'in shaa' Allah *إن شاء الله* for *Yes*, *wa Allahu yashhad* *والله يشهد* for *God knows*, 'aqsama kruwil aghlaza al-'aymaan *أقسم كروويل أغلظ الأيمان* for *Crowell swore*, 'uqaddima istiqaalati wa al-salaam *والسلام* for *simply leave* and *zawjatan saalihatan* *زوجة سالحة* for *a good wife* as can be seen in Table 9.

No.	Translation	p.	Original	p.
1	يجب أن ترى ماذا فعلت في انتزاع ثلاثة أمتار من المعى الدقيق، وخير البر عاجله <i>yajibu an traa maadhaa fa'altu fii intizaa'i thalaathati 'amtaarin mina al-ma'ii al-daqqiiqi wa khayru al-biri 'aajiluhu</i>	92	you should see what I did in the removal of three meters of small intestine and <u>better now than ever</u> .	59
2	إن شاء الله. إلى اللقاء. <i>'in shaa' Allah. 'ilaa al-liqaa'</i>	108	' <u>Yes</u> . Goodbye,' he patted my hand.	67
3	والله يشهد أنني لم أرد أن أقع في حبها. <i>wa Allahu yashhad 'annii lam 'urid 'an 'aqa'a fii hubihaa</i>	134	<u>God knows</u> I had not wanted to fall in love with her.	85
4	أقسم كروويل أغلظ الأيمان أن القوم صبغوه بذلك اللون صبغا. <i>'aqsama kruwil aghlaza al-'aymaan 'anna al-qawma sabaghuuhu bidhaalika al-lawni sabghan</i>	182	Crowell <u>swore</u> was dyed that color	116



5	إني عند الحاجة مستعدة لأن أقدم استقالتني والسلام. <i>'innii 'inda al-haajati musta'iddatun li'an 'uqaddima istiqaalati wa al-salaam</i>	195	If necessary I'll simply leave.	123
6	ما أشد رغبتني في أن أكون زوجة صالحة <i>maa 'ashadda raghatii fii 'an 'akuuna zawjatan saalihatan</i>	450	I so want to be <u>a good wife</u>	278

Tab. 9: Expressions from the General Islamic Religious Tradition.

The above-mentioned Quranic and general Islamic expressions change the level of discourse in the novel from informal to highly formal and add an Islamic religious flavor to the novel. This is because pragmatically the Arabic expressions belong to a different domain of discourse (i.e. Islamic culture) and temporally they belong to Classical Arabic, which is a highly elevated register. This affects the way readers of the translation view the characters and the ideas they represent in the novel. Characters in the original novel show no sign of using Islamic concepts in expressing themselves, but conversations by the characters in the translation reflect an Islamic tone. Therefore, some readers of the translation may think that the original writer had an Islamic background or has been affected, in one way or another, by the Islamic culture; an idea that has no evidence in the original novel. For example, the translator uses *zawjatan saalihatan* زوجة صالحة (Hemingway 1959: 450) in translating *a good wife* in Catherine's sentence "I so want to be a good wife and have this child without any foolishness" (Hemingway 1929: 278). The back translation of *zawjatan saalihatan* زوجة صالحة is 'a pious wife', which is conceptually different from 'a good wife'. Referentially, *zawjatan saalihatan* زوجة صالحة in the Islamic tradition denotes a specific type of wife with specific religiously acceptable Islamic qualities and characteristics related to commitment to Islamic teachings and obedience of her husband. In the original novel, when Catherine says "I so want to be a good wife" she does not mean that she wants to be 'a pious wife with specific religiously acceptable Islamic qualities'. Contextually, the use of the phrase "without any foolishness" at the end of Catherine's sentence indicates that she means *zawja 'aaqila* زوجة عاقلة (literally a sensible wife), but not 'a pious wife'. This example shows the extent of impact that the above-mentioned Islamic words and phrases can have on Hemingway's novel in Arabic.

#### 2.4 Use of Words Borrowed from English and Italian to Fill in Lexical Gaps in Arabic

Borrowing is a common practice in translating between structurally and culturally different languages such as English and Arabic. Usually, translators resort to borrowing to fill in lexical gaps in the TL or to retain a specific feature or flavor in the SL. In translating the novel into Arabic, the translator borrows English and Italian words of different types as indicated in Table 10 below.

No.	Translation	p.	Original	p.
1	وكان الليفتنانت رينالدي مستسلما للنوم في السرير الآخر. <i>wa kaana al-liftinaant Rinaaldii mustasliman linnawmi fii al-sariiri al-'aakhar</i>	18	The <u>lieutenant</u> , Rinalidi, lay asleep on the other bed.	11
2	هالو! كيف كانت إجازتك؟ <i>haaluu! kayfa kaanat 'ijaazatuk?</i>	18	Ciaou! He said. What kind of time did you have?	11
3	فقال الكابتن <i>faqaala al-kaabtin</i>	22	The <u>captain</u> said	15
4	هذه الماكينة ليست جيدة <i>haadhihi al-maakina laysat jayyida</i>	24	This <u>machine</u> is no good	15
5	كانت تحمل عصا رفيعة من أغصان نخيل الروطان <i>kaanat tahmilu 'asan rafii'atan min 'aghṣaani al-ruutaan</i>	28	She was carrying a thin <u>rattan</u> stick	18
6	أوقف سيارتي اثنان من الجنود القربينيين <i>'awqafa sayyaaratii ithnaani min al-junuudi al-qarabinniyyiin</i>	36	Two <u>carabinieri</u> held the car up.	23
7	اللوحات الجصية (فريسكو) <i>al-lawḥaat al-jassiyya (friskuu)</i>	43	And the <u>frescos</u> on the wall	28
8	وأعطيت كلا منهم علبة من السكاير <i>wa 'a'taytu kullan minhum 'ulbatan mina al-sakaayir</i>	67	I gave them each a packet of <u>cigarettes</u>	45
9	فحين كان الشباب يسرندون كان الفلوت هو وحده الممنوع. <i>fahina kaana al-shabaabu yusarniduuna kaana al-fluutu huwa wahdahu al-mamnuu'</i>	108	When the young men <u>serenaded</u> only the <u>flute</u> was forbidden.	67
10	وفد رينالدي لزيارتي مع مايجور الزمرة <i>wafada rinaaldi liziyaaratii ma'a maayjuur al-zumra</i>	111	Rinaldi came in to see me with the <u>major</u> from our mess.	70
11	كانت ثمة خطوط تراموي، وكانت الكاتدرائية قائمة خلف هذه الخطوط. <i>kaanat thammata khuṭuut tramway, wa kaanat al-kaatidraa'iyya qaa'imatan khalfa hadhihi al- khuṭuut</i>	209	There were <u>streetcar</u> tracks and beyond them was the <u>cathedral</u> .	132-133

12	وإلى يسارنا كانت الدكاكين والمحلات التجارية، مضاءة النوافذ وعند مدخل الـ"غاليري". <i>wa 'ilaa yasaarinaa kaanat al-dakaakinu wa al-mahallaatu al-tjaariyyatu mudaa'ata al-nnawaafidhi wa 'inda madkhali al-ghaalirii</i>	209	On our left were the shops, their windows lighted, and the entrance to the <u>galleria</u> .	133
13	في استطاعتي أن أقدم إليكما دراجا أو ودقوقا. <i>fii istiṭāa'atii 'an 'uqaddima 'ilaykumaa durraajan 'aw wudquuqan</i>	217	I could get a pheasant, or <u>woodcock</u> .	137
14	حتى لقد استقرت السيارة على الديفيرانسيال <i>hattaa laqad istaqarrat al-sayyaratu 'alaa al-difiraansiyaal</i>	291	until the car rested on its <u>differential</u> .	181
15	وكانت قريبتاهما معلقتين بهيكلتي دراجتيهما <i>wa kaanat qarabintaahumaa mu'allaqatayni bihaykalay darraajatayhimaa</i>	304	Their <u>carbines</u> were clipped to the frame of the bicycles.	188
16	ودببت بين الغندول وبين أفريز الشاحنة <i>wa dababt bayna al-ghunduul wa bayna ifriiz al-shaahina</i>	331	I crawled down between the <u>gondola</u> and the shelter of the high-car behind.	204
17	كانت السماء ترسل مطرا نوفمبريا ناعما <i>kaanat al-samaa'u tursilu maṭaran nufambariyyan naa'iman</i>	399	There was a fine <u>November</u> rain falling	247
18	إنه صائد شموه <i>'innahu saa'idu shamwa</i>	433	He's a <u>chamois</u> hunter	269

Tab. 10: Examples of Borrowed Words.

Some of the borrowed words are common in modern spoken and written Arabic. Examples of these words are *maakina* ماكينة for *machine*, *al-sakaayir* السكاير for *cigarettes*, and *kaatidraa'iyya* كاتدرائية for *cathedral*. In another case, the translator creates an uncommon adjective from a common borrowed word, namely *maṭaran nufambariyyan* مطرا نوفمبريا for *November rain*. Other borrowed words include names of military ranks such as *al-liftinaant* الليفتينانت for *lieutenant*, *al-kaabtin* الكابتن for *captain*, and *maayjuur* مايجور for *major*. Because the main events of the novel take place in Italy, Hemingway uses Italian words and phrases to depict a realistic image of the novel setting and dialogue. This includes words and phrases from Italian as the language of some characters in the novel. The translator borrows these Italian words into Arabic, and this maintains the Italian local flavor in the novel. Examples of these words are *al-junuudi al-qarabinniyyiin* الجنود القربينيين for *carabinieri*, *al-ghaalirii* الغاليري for *galleria* and *qarabintaahumaa* قريبتاهما for *their carbines*.

Some of the borrowed words are names of animals, birds and plants, which are uncommon in the Arab area such as the use of *shamwa* شموه for *chamois*, *wudquuqan* ودقوقا for *woodcock* and *al-ruuṭaan* الروطان for *rattan*. Other examples of borrowed words include names of car parts such as *al-difiraansiyaal* الديفيرانسيال for *differential* and *al-*

*ghunduul* الغندول for *gondola*. The translator seems to be aware of the unfamiliarity of some of his borrowing-based word formations; therefore, he uses footnotes to explain the meanings of some of these words (Hemingway 1959: 108, 433). These footnotes give additional information to readers to capture as much of the original meaning as possible. In other cases, the translator uses an Arabic translation of the English word and supports it with borrowing such as the use of *al-lawhaat al-jassiyaa* (اللوحات الجصية) (فريسكو) (Hemingway 1959: 43) for *frescos* (Hemingway 1929: 28). In some cases, he just gives the English word in a footnote (Hemingway 1959: 217). This of course does not help the readers who do not know English. In one case, the translator borrows an English word and uses it as a translation for an Italian word as in the use *haaluu* هالو (hello) for *Ciaou*.

### 3 Study Findings

Based on the above discussion the following findings are made:

- (1) In addition to the use of pragmatically suitable lexical items in different parts of the translation, M. Baalbaki makes other lexical choices that are pragmatically unsuitable for the level of discourse in the novel as they create a shift in register. These lexical choices are of four types:
  - (a) Use of highly formal Arabic words that are incompatible with the level of discourse of the original. These words include (1) Classical Arabic words, (2) derivatives created from Classical Arabic forms, (3) forms used in uncommon/classical senses, and (4) uncommon plurals.
  - (b) Use of highly formal Classical Arabic collocations in translating both (a) informal collocations and (b) non-collocational items.
  - (c) Use of Arabic lexical items of intertextual relationship with the Holy Quran and the general Islamic religious tradition.
  - (d) Use of words borrowed from English and Italian to fill in lexical gaps in Arabic.
- (2) Lexical choices (a), (b), (c), and (d) represent a more elevated style than that represented by their corresponding lexical items in the original novel and subsequently they change the level of discourse in the novel from informal to highly formal.
- (3) Use of culturally and religiously loaded Arabic lexical items adds a flavor of Arab-Islamic culture to the novel. This affects the way readers of the translation view the characters and the ideas they represent in the novel.

## 4 Conclusion

This paper was devoted to a descriptive analytical study of the lexical choices made by the English–Arabic translator **Munir Baalbaki** in rendering Hemingway’s novel *A Farewell to Arms* from English into Arabic. The aim of the study was to explore the nature of lexical choices made by the translator and the implications of his choices for the novel as an Arabic text in its own right and for its readers in Arabic. Special emphasis was given to the implications of the translator’s lexical choices for the level of discourse in the translation in contrast with the level of discourse in the original novel. The study was based on an analytical comparison between lexical choices made by M. Baalbaki in Arabic and parallel lexical choices made by Hemingway in English. The study findings show that in addition to using suitable Arabic lexical items that maintain the level of discourse in some parts of the original, the translator uses many highly formal Classical Arabic words and collocations, which are incompatible with the level of discourse of the original. He also uses Arabic lexical items of intertextual relationship with the Holy Quran and the general Islamic religious tradition. These lexical choices change the level of discourse in the novel from informal to highly formal and add a flavor of Arab-Islamic culture to the novel.

Finally, three points are worth mentioning here. First, this study offers a case study for literary translation criticism, which can serve as a source of significant data for further development of English–Arabic literary translation theory and methodology. Second, taking into consideration the special nature of its language, M. Baalbaki’s translation of *A Farewell to Arms* deserves a more comprehensive stylistic study in the light of contrastive English–Arabic stylistics and discourse analysis. Third, after more than fifty years of the first publication of M. Baalbaki’s translation, *A Farewell to Arms* requires a new translation based on a modern reading.

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