

Strategies of Translating Lexical Collocations in Literary Texts from English into Arabic

Dr. Abdou Ahmed Ali Mounassar*

abdomunassar71@tu.edu.ye

Abstract:

The present study investigates the translation of lexical collocations in literary texts from English into Arabic in light of the translation strategies used by some translators. Two English literary works have been translated into Arabic are used. (151) Lexical collocations were extracted from the two literary works. The study attempts to shed light on how translators deal with collocations when transferring them to the target language, and whether the target text fulfills the linguistic and stylistic characteristics of the collocations or not. Three questions are investigated: 1- What happens to collocations when they are translated?. 2- How do translators deal with collocations?. 3- What strategies do translators adopt in translating collocations in literary texts?. The findings of the study indicate that collocations can be translated through using different strategies. The literal translation strategy is used as the most frequent strategy in translating collocations in literary texts. The second strategy is modulation, etc. In some cases, collocations are translated into one word that represents a target text equivalent of the source text word combination.

Key Words: Translation, Lexical Collocations, Translation Strategies, Literary Text.

* Associate Professor of Translation -English Department - Faculty of Arts -Tamar University -Republic of Yemen.

استراتيجيات ترجمة المتلازمات اللفظية في النصوص الأدبية

من الإنجليزية إلى العربية

د. عبده أحمد علي منصر*

abdomunassar71@tu.edu.ye

الملخص:

تبحث هذه الدراسة في ترجمة المتلازمات اللفظية في النصوص الأدبية من الإنجليزية إلى العربية في ضوء استراتيجيات الترجمة المستخدمة من قبل المترجمين، وقد درس الباحث عملين من الأعمال الأدبية الإنجليزية المترجمة إلى اللغة العربية؛ حيث تم استخراج (151) متلازمة لفظية من العملين الأدبيين. وتحاول الدراسة تسليط الضوء على كيفية تعامل المترجمين مع المتلازمات اللفظية عند نقلها إلى اللغة الهدف، وهل كان النص الهدف يفي بالخصائص اللغوية والأسلوبية للمتلازمات اللفظية أولاً، وذلك من خلال الإجابة على ثلاثة أسئلة، هي: 1- ماذا يحدث للمتلازمات اللفظية عند ترجمتها؟. 2- كيف يتم التعامل معها؟. 3- ما هي الاستراتيجيات التي يختارها المترجمون عند ترجمة المتلازمات اللفظية في النصوص الأدبية؟. ومن خلال نتائج الدراسة توصل الباحث إلى أن المترجمين قد قاموا بترجمة المتلازمات اللفظية باستخدام استراتيجيات مختلفة. وكانت الترجمة الحرفية الاستراتيجية الأكثر استخداماً، يلها استراتيجية التحوير. وفي بعض الحالات، تتم ترجمة المتلازمات اللفظية بكلمة واحدة مكافئة لها في اللغة الهدف.

الكلمات المفتاحية: الترجمة، المتلازمات اللفظية، استراتيجيات الترجمة، النص الأدبي.

* أستاذ الترجمة المشارك - قسم اللغة الإنجليزية - كلية الآداب - جامعة ذمار - الجمهورية اليمنية.

Introduction:

Translation strategies play a vital role in translating collocations. Due to the significance of translation strategies, scholars theorized and developed different translation strategies such as those suggested by Newmark (1988), Nida (1964), Venuti (2002), Vinay and Darbelnet (1995). Translation is a process of transferring meaning from one language into another. The Concise Oxford English Dictionary (cited in B. Hatim and J. Munday) defines translation as "1- The act or an instance of translating. 2- A written or spoken expression of the meaning of word, speech, book, etc. in another language."⁽¹⁾. The first of these two senses relates to translation as process, the second to the product. However, the difficulty of translation arises from the culture or style substitution which cannot be achieved by only replacing words. Nida (1964) states that translation as a process includes the terms of meaning and style as the goal is to reproduce the natural equivalence of the source language message to the target language. One of the problems that face translators is how to translate collocations. Collocations are an important organizing principle in the terminology of any language, they are considered to be the mechanism that offers cohesion or textually to the text. Everybody uses collocations naturally in their speeches or writing, either from experience, listening to native speakers, from dictionaries, from reading, or conversations.

According to Ghazala collocation is "a combination of two or more words that always occur together consistently in different texts and contexts in a language. That is, a certain noun occurs with a certain adjective (e.g. *blind confidence*: ثقة عمياء) a verb with a noun (e.g. *draw a sword*: يستل سيفاً). a noun with a noun (e.g. brain drain: هجرة الأدمغة, etc.⁽²⁾. Undoubtedly, collocations are a very difficult area for language learners and translators. Linguists like Newmark, 1988 Baker, 1992 have shown that translators would be faced by various problems in rendering collocations.

The problem of the study:

One of the problems that faces translators is how to translate collocations. Many collocations are sometimes misused to the target listeners due to a failure to recognize their linguistic, stylistic, and cultural aspects. Therefore, the importance of the translation of collocations in literary texts is investigated in this study.

Significance of the Study:

This study is important because it sheds light on the translation process and the translators' methods in translating collocations in literary text from English into Arabic.

The Objective of the Study:

The purpose of this study is to shed light on how translators deal with collocations when transferring them to the target language i.e. Arabic language. It investigates the strategies they use in rendering these expressions. Therefore, three questions will be investigated: What happens to collocations when they are translated? How do translators deal with collocations? And, what strategies do they adopt in translating collocations in literary texts?

Delimitations of the Study:

This study is limited to one type of collocations: the lexical collocation. Two English novels with their Arabic translations were selected to be the corpus of the study. The researcher has confirmed and analyzed 151 collocations.

The Concept of Collocation:

The term collocation has many definitions. Baker (1992) defined collocation as "certain words to co-occur regularly in a given language."⁽³⁾ According to Crystal 1981, a collocation is "habitual co-occurrence of individual lexical items" (cited in Ghazala)⁽⁴⁾.

Collocation refers to the lexical relationship among words. It is a phenomenon which differs slightly from one language to another. There are several problems when translating collocations from one language to another. This is due to the differences in the cultural and linguistic structures between the SL and TL, as well as different systems, conventions and lifestyles which add variety and colloquial inference to the nature of collocations.

According to Newmark, "the difficulty of translating English collocations which appear arbitrarily to juxtapose nouns with verb -nouns because they indicate the two most significant meaning components, but have varied and sometimes mysterious case-relations." He believes that "collocations are easier to translate as they are made less arbitrarily, but the essence of a collocation is perhaps that at least one of the collocates moves from its primary to a secondary sense, and therefore, for standardized terms, literal translations are usually not possible"⁽⁵⁾.

Baker (1992) believes that "Differences in the collocation patterning of the source and target languages create potentials pitfalls and can pose various problems in translation. Some of these problems are difficult to handle than other"⁽⁶⁾.

The following are the most common pitfalls she has mentioned that a translator may face when translating collocations:

- 1- The engrossing effect of source text patterning.
- 2- Misinterpreting the meaning of a source-language collocation.
- 3- The tension between accuracy and naturalness.
- 4- Culture-specific collocations.
- 5 - Marked collocations in the source text.

Literary Text:

It is much more complex and challenging than any other translation. Every literary text is linked to the literary and cultural tradition of the language in which it is written. Sentences in it are very closely with the very nature of the language and have their roots deep in the life and habits of the people. Words are very rich in their connotative meaning. In addition to the explicit meaning, a literary text contains implicit and suggested meaning, which is equally important. So it appears that the process of literary translation can never be just an automatic one narrowly restricted to merely finding words and sentences in the target language that correspond to those in the source language. If this is true in the case of a non-literary text, it is untrue in the case of a literary one.

Literary Translator:

A literary translator has his responsibility for both; to his author and to his readers. He has to be faithful to the original with respect to its form, meaning and style and spirit. He has to make sure that his translation is in conformity with the linguistic and literary tradition of the target language. Thus the responsibility of a translator working with a literary text is in many ways greater than that of any other translator. A literary translator is capable of hearing the voice of the source text after transcending the words on a page. Moreover, a translator who has the ability to recreate the rhythm, song-like quality, voice, and musicality of the original text is preferably known as an efficient literary translator. A literary translator is expected to make a significant contribution towards better understanding of different cultures.

Lexical Collocation:

Lexical collocations consist of two content words or open class words, which include nouns, verbs, adjectives, and adverbs.

Benson , et al, *The BBI Combinatory Dictionary of English*(2009:) put six major types of lexical collocations: Noun + Verb, Adjective + Noun, Noun + Noun, Adverb + Adjective, Verb + Adverb, Verb + Noun.

1. Noun + Verb

In this type, it is shown how nouns occur with verbs side by side in a given context. The grammatical structure in Arabic is 'noun+ noun' but in English 'noun+ verb'. Let us consider the following examples:

Bees buzz	دوي النحل
Cats mew	مواء القطط

2. Adjective + Noun

They are specific adjectives used occasionally with specific nouns or modifying nouns used as an adjective such as:

Hard labour	أشغال شاقة/ مخاض عسير
Net weight	الوزن الصافي

3. Noun + Noun Collocation

There are several collocations occur as in the following:

Noun + Noun:

Brain drain	هجرة الأدمغة
Death sentence	حكم الإعدام

Noun + Noun (the/a + noun + of + genitive):

loss of memory	فقدان الذاكرة
The break of dawn	بزوغ الفجر

Noun + and + Noun (Addition) Collocation:

Means and ends	الوسائل والغايات
----------------	------------------

Bread and butter

مورد رزق/ قوت اليوم/ لقمة العيش

4. Adverb + Adjective:

These are used to emphasize purpose, or when we intend to add a strong feeling or a special kind of behavior to adjectives such as:

Absolutely full	ممتلئ تماما
Too happy	سعيد جدا

5. Verb + Adverb:

The combinations of a verb plus an adverb occur together as in the following:

Answer shamelessly	يجيب بخجل
Apologize sincerely	يعتذر بصدق

6. Verb + Noun:

It is the normal situation of a verb plus a noun together such as:

Attend a lecture	يحضر محاضرة
Exert an effort	يبذل جهدا

(Ghazalla, 2008)⁽⁷⁾.

Literature review:

There have been some studies on the translation of collocations from English into Arabic. Ali Faris (2013) conducted study that deals with the translation of English collocations into Arabic. The study hypothesizes that students encounter difficulties in translating English collocations into Arabic. These difficulties lie in finding the proper equivalent collocation in Arabic. So, the research is an attempt to diagnose these difficulties and present solutions. The result affirmed the translation of English collocations into Arabic poses three main general problems. First, the difficulty of generalization: some English words collocate with one and the same word, but they are not necessarily so in Arabic. The second problem is the variability of

collocations. Different collocations for the same meaning can be existed in English, but they have one collocation and one single meaning in Arabic. Third, such collocations are specific to English culture and people. He concluded that students should be cautious and refuse to surrender from the first attempt to the direct translation of any collocation, or else they would commit serious mistakes at times.

Aws Muayad & Mohamad Yasin (2015) have written a study examines the effect of mother tongue interference on the translation of English collocations into Arabic among Iraqi EFL students. The results show that Iraqi EFL learners were incompetent in collocations patterning and they tended to associate words inappropriately. This is evident in the fact that 67% of participants failed to achieve the pass mark, and only 33% showed an acceptable level of understanding and translation. In most cases, errors were made due to the tendency to literally translate the text and teachers of English as a foreign language in Iraq should pay great attention to collocations during the translation phase.

Corpus & Methodology:

This study aims at analyzing the translation of collocations in literary texts. Two English novels with their Arabic translations were chosen to be the corpus. They are;

1- *Heart of Darkness*, By Joseph Conrad; translated by Harb Mohammed Shaheen (2004).The novel consists of three chapters (pages 131). Chapter one was chosen for analysis (pages 2-49).

2- *Homage to Catalonia*, by George Orwell; translated by Abdulhameed Al- Hassan (2002). The novel consists of fourteen chapters (pages 138). Chapter six was chosen for analysis (pages 46-53).

To have reliable findings and draw accurate conclusions, the researcher has confirmed and analyzed 151 collocations. Through the discussion of each strategy, only two or three collocations can be taken as example.

Methodology:

Collocations were identified in the chosen chapters (the source texts). *Oxford-Collocations-Dictionary, a dictionary for students of English* was used for checking and verifying the selected collocations as well as *The BBI Combinatory Dictionary of English, Your Guide to Collocations and Grammar*. Various collocations were examined along with their translations, and to see how the translators deal with them, how they represent them in the T T, and what kind of strategies they adopted. Thus, collocations are examined along with their translations. Then, they were categorized according to the translation strategy that was used, i.e. whether they are translated literally, or by any other strategy that proposed by Vinay & Darbelnet.

The strategies that were used to translate the collocations were investigated by looking at the way the translator provided the translation .The number and percentage of collocations translated by each strategy identified are calculated to rank them according to their frequency. The most-used strategy is determined as the most frequent strategy used in translating collocations in literary texts. Finally, conclusions are drawn to provide a general view of strategies used to translate collocations in literary texts.

Discussion & Analysis:

Translators deal with collocation indifferent way. They selected different strategies to translate them. This seems to depend on the kind of the source text collocation and the kind of the target language collocation. (151) collocations were found in the corpus and discussion is provided below.

Translation Strategies

The translation strategies chosen by the translator affect the meaning of the T T. Translation strategies play a vital role in carrying a complete and effective meaning in a way that keeps the cultural and stylistic features of the text. Translators play a major role in shaping the target text. The decisions they make as to which procedure to adopt and which strategy to opt for the final product of the translation. Vinay and Darbelnet (cited in Munday) distinguished seven translation procedures which are used by the translator. They are divided into two groups: a- *Direct translation*; borrowing, calque, and literal translation. b- *Indirect translation*: transposition, modulation, equivalence and adaptation⁽⁸⁾.

The strategies that are used in the study are discussed starting from the highest occurrence to the lowest with two examples of the collocations for each strategy.

Table (1) below summarizes the statistics of those strategies.

Table (1): Numbers and percentages of strategies used in translating collocations

	Strategy	Number	Percentage
1	Literal translation	62	41.1%
2	Modulation	27	17.8%
3	Transposition	19	12.6%
4	Equivalence	12	8%
5	Combination of strategies	11	7.3%
6	Deletion	9	6%
7	Explicitation	6	3.9%
8	Paraphrasing	5	3.3%
	Total	151	100%

1-Literal translation

Literal translation is word for word translation which Vinay and Darbelnet describe it as being the most common translation procedure used between two languages of the same family and culture. According to them, literal, or word for word, translation is "the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the adherence to linguistic servitudes of the TL." ⁽⁹⁾

Newmwrk believes that "literal translation to be the basic translation procedure, both in communicative and semantic translation." His main point about literal translation is that "literal translation is held to be the best approach in both semantic and communicative translation: In communicative as in semantic translation provided that equivalent effect is secured. The literal word-for-word translation is not only the best, it is the only valid method of translation," ⁽¹⁰⁾.

"a flash of lightning" (Heart of darkness, 6) is translated into "ومضة برق," *the surprise attack* (Homage to Catalonia, 48) is translated to الهجوم المفاجئ. Another example, "a military camp" (Heart of Darkness. 7) is translated into مخيم عسكري.

This strategy is used in translating 41.1% (62) of the collocations.

2-Modulation

Modulation is a variation of the form of the message, obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance. It is considered unsuitable, unidiomatic or awkward in the TL ⁽¹¹⁾.

This strategy means to change the semantic and the point of view of the SL collocation. It can be obligatory and optional. An example is translating the collocation " *fresh water*" (Heart of Darkness, 9) into الماء العذب. Here the modulation is the change of the point of view. Another example, the translation of " *fresh air*" (Heart of Darkness, 27) into النسيم العليل, here also the modulation is the change of the point of view.

In the previous two examples, when the adjective *fresh* is used about water it means not salt, not sea water which means in Arabic غير مالح, عذب, But when it is used about air, it means clean and cool which means in Arabic نقي، طلق، عليل، منعش⁽¹²⁾.

This means the variation of the form of the passage, obtained by a change in the point of view of the translators.

This strategy is used in translating 17.8% (27) of the collocations.

3-Transposition

Newmark defined transposition as "a translation procedure involving a change in the grammar from SL to TL."⁽¹³⁾ According to Vinay & Darbelnet "transposition involves replacing one word class with another without changing the meaning of the message."⁽¹⁴⁾ That is a substitution of one part of speech by another. Generally, transposition is a replacement of a source language grammatical unit by a different TL one when restructuring the form. Any translation involves some modifications and changes on the linguistic level, because of structural and syntactic differences between the two languages involved.

Vinay & Darbelnet list at least ten different categories, such as: verb → noun, adverb → verb, the change from singular to plural, the change in the position of the adjective, etc.

Transposition involves changing the word class in a way that does not change the meaning of the message. It can be: obligatory and optional. "*the battles of the sea*"(Heart of Darkness, 4)(the+ noun +of + genitive) which is translated into المعارك البحرية (noun + adjective)the word *the sea* is translated toالبحرية. The translation was carried out by moving from noun to adjective, in order to have a coherent target text. The translators must, therefore, choose to carry out a transposition if the translation thus obtained fits better into the utterance, or allows a particular nuance of style to be retained⁽¹⁵⁾.

English word order usually demands obligatory transposition in Arabic. For instance, an English 'adjective + noun' is, in most cases, rendered in Arabic by a 'noun + adjective': "deep shadow"(Heart of Darkness, 13) which is composed of (adjective + noun) is

translated to ظل عميق (noun+ adjective)

Another example "*church bells*" (Homage to Catalonia, 47) which is translated to أجراس الكنائس the translation was passed from singular *church* into pluralالكنائس. This strategy is used in translating 12.6% (19) of the collocations. An optional modulation can be choosing one alternative out of two translations available in the target language. In the previous example: "deep shadow"(Heart of Darkness, 13) the translation could also be غمرته ظلال حالكة.

4-Equivalence

Vinay and Darbelnet stressed that "one and the same situation can be rendered by two texts using completely different stylistic and structural methods."⁽¹⁶⁾ Jakobson (cited in Munday) discusses the notion of equivalence in meaning and states that "The translator recodes and transmits a message received from another source. Thus translation involves two

equivalent messages in two different codes". He points out that "there is ordinarily no full equivalence between code-units".⁽¹⁷⁾ According to him the problem of meaning and equivalence focuses on the differences in the structure and terminology of languages. So equivalence means to achieve an equal level of meaning and structure between the source and the target texts. It means that the target text must match the source text as fully as possible. The collocation "*Good service*" (Heart of Darkness,4) is translated into

الطيبة the adjective *Good* is translated into الطيبة.

The Arabic version is not widely recognized collocation. It can be called semi-collocation or just translation. Equivalence can also mean opting for a non-collocation in the target language. There are cases where the source text collocations are translated into one word that represents a target text equivalent of the source text word combination. e.g. "*shook hands*" (Heart of Darkness, 14) is translated into *صافحني* , "*Black men*"(Heart of Darkness ,23) is translated to *زنج* , "*strike camp*" (Heart of Darkness, 30) is translated into *التخميم* , "*warm enough*"(Homage to Catalonia, 48) is translated to *كافية*.

This strategy is used in translating 8% (12) of the collocations.

5-Combination of Strategies

This strategy means that translators use more than one strategy. "*the centre of the earth*" (Heart of Darkness, 18) is translated into *مركز الكرة الأرضية* , using both transposition and explicitation. In "*smash the windows*" (Homage to Catalonia, 46) which is translated to *تحطيم زجاج بعض النوافذ* , using both explicitation by adding *بعض* and transposition by moving from verb *smash* to noun *تحطيم* . This method is used in translating 7.3 % (11) of the collocations.

6-Deletion

This strategy is used in translating 6% (9) of the collocations. Deletion is found to be of two types:

1. *Full deletion*, which means the whole collocation, is dropped, i.e. providing no translation. It seems that there is no apparent reason for selecting for this procedure. For example, "*were the questions you heard **night and day** from Spaniard and Englishman alike*" (Homage to Catalonia, 47) (كانت من الأسئلة التي يطرحها الإسبان والإنكليز على حد سواء).
2. *Partial deletion* is when one element (or more) of the source text collocation is dropped in the translation into the target text. The deleted part does not affect the whole meaning of the original collocation. The collocation "*real feeling*" (Heart of Darkness, 38) is translated into الشعور which is the translation of *feeling* while *real* is deleted. Another example "*a scrap of paper*" (Homage to Catalonia, 46) is translated into ورقة which is the translation of *paper* while *a scrap of* is deleted.

7-Explicitation

The concept of explicitation was first introduced by Vinay and Darbelnet (cited in Baker & Saldanha) who defined it as 'a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation.'⁽¹⁸⁾ One of the reasons that explicitation is used in translation is to make up for the loss of meaning or to have a more target language-oriented structure.

An example of explicitation is the translation of "*went home*" (Heart of Darkness,

رجل إلى وطنه الأم (33) into

Also "*unexploded shells*" (Heart of darkness, 46) is translated into

القنابل التي لا تنفجر لعدم وجود الحشوة فيها.

The underlined words in the previous collocations are needed to provide a coherent target text. This strategy is used in translating 3.9% (6) of collocations.

8-Paraphrasing

This procedure means to give an explanation of the word in the target language in order to produce the real meaning of the statement in the source language expression. "*flatter noses*"(Heart of Darkness, 8) is translated into الذين يملكون أنوفا أكثر انبساطا. The translation gives a meaning according to the context. "*dart and vanish*"(Heart of Darkness, 20) is translated to ثم تتلاشى وتصبح أثرا بعد حين. Another example "*centuries old*"(Heart of darkness, 19) is translated into يعود عهدها إلى عدة قرون .

This strategy is used in translating 3.3 % (5) of collocations.

Conclusion:

As stated earlier, this study aims at investigating the translation of lexical collocations in literary texts. The corpus of this study was collected from two English novels that are translated into Arabic. The study has attempted to answer the three questions. The answer to the first question (What happens to collocations when they are translated?) is that, in most cases the collocations are reproduced literally. They are also modified by using modulation, transposition or equivalence strategy. In some cases, collocations end up as non-collocations in the target text. The reasons behind that are probably the kind of TL equivalent available and

the context. The answer to the second question (how do translators deal with collocations?) is that translators deal with collocations in different ways, selecting different strategies to translate them. This depends on the kind of the source text collocation and the kind of the target language collocation. The choices made by the translator range from choosing literal to idiomatic translation. The answer to the third question (what strategies do translators adopt in translating collocations in literary texts?) is that they choose many strategies, including literal translation 41.1% , modulation 17.8% , transposition 12.6% equivalence 8%, a combination of strategies 7.3% ,deletion 6% , explicitation 3.9% and paraphrasing 3.3%. The findings of this study suggest that literal translation is the most frequent strategy used by translators and the second top strategies are modulation and transposition.

Recommendations:

Translation requires exactness on the part of the translator so as to avoid carrying inappropriate collocation and possibly an incorrect meaning to the target audience. In translating collocation, a good translator elicits the same emotional response in the reader as the source text does in its readers. Translators must be careful in using the various strategies in translating collocations in literary texts. They are well advised to avoid carrying over source-language collocation patterns which are untypical of the target language, unless there is a very good reason for doing so. The translators of collocations in literary texts feel obliged to reproduce every possible aspect of meaning conveyed in the source text, regardless of where the source collocations are likely to have any significance in the Arabic context. They should realize that collocations can be culture specific items which need extra care through their translations into the target language.

Appendix

Collocations in the source texts and their translations into Arabic

Heart of Darkness (Chapter 1)		
Number	ST Collocation	Arabic Translation
1	periods of separation	فترات افتراق
2	old fellows	الأصدقاء القداما
3	sunken cheeks	خدين غائرين
4	yellow complexion	بشرة شاحبة
5	a straight back	ظهر مستقيم
6	the sun sank	غارَت الشمس
7	red flames	لهب احمر
8	A box of dominoes	صندوق لعبة الدومينو
9	Good service	الخدمات الطيبة
10	abiding memories	للذكريات الخالدة
11	the rest of home	العائدين إلى ديارهم للخلود للراحة
12	the battles of the sea	المعارك البحرية
13	The sun set	غابت الشمس
14	the dusk fell	حتى حل الغسق
15	a great stir	ترتعبش بقوة
16	a casual stroll	نزهة طارئة
17	a flash of lightning	ومضة برق
18	the colour of smoke	دخانية اللون
19	a bundle of hay	كومة من القش

20	old times	الأزمان الغابرة
21	a military camp	مخيم عسكري
22	good friends	أصدقاء مخلصين
23	the palm of the hand	راحت اليد
24	The director of companies	مدير الشركة
25	flatter noses	الذين يملكون أنوفا أكثر انبساطا
26	the great city	المدينة الكبيرة
27	a long silence	فترة طويلة من الصمت
28	a hesitating voice	بصوت متلعثم
29	the poor chap	الشاب المسكين
30	Fresh water	الماء العذب
31	the hardest work	اصعب عمل
32	a white patch	رقعة بيضاء
33	big river	نهرًا كبيرًا
34	a place of darkness	المكان مظلمًا من جديد
35	very quick	بسرعة فائقة
36	a glorious idea	فكرة رائعة
37	the old chap	الرجل العجوز
38	the white man	الرجل الأبيض
39	the Company's offices	مكاتب الشركة
40	deep shadow	ظل عميق
41	deserted street	شارع مقفر
42	a dead silence	في حين خيم صمت مطبق كصمت القبور

43	a purple patch	رقعة أرجوانية اللون
44	A door opened	فتح الباب
45	shook hands	تصافحت
46	quick glance	النظرة الخاطفة
47	a long way	الرحلة الطويلة
48	a young chap	شاب
49	a cup of tea	فنجانا من الشاي
50	good fortune	وأصبحت نعمة وأية نعمة
51	the centre of the earth	مركز الكرة الأرضية
52	a blue sea	بحر أزرق
53	centuries old	يعود عهدها إلى عدة قرون
54	a great comfort	الارتياح
55	fresh air	النسيم العليل
56	dart and vanish	ثم تتلاشى وتصبح أثرا بعد حين
57	small flameلم تترجم.....
58	white smoke	الدخان الأبيض
59	a young man	شاب صغير
60	great precision	دقيقة ومتقنة
61	considerable bitterness	وبلهجة تنم عن المرارة والاسى
62	A rocky cliff	منحدر صخري
63	a puff of smoke	سحابة دخانية
64	black men	زنوج
65	think suddenly	خطر ببالي
66	the bursting shells	قنبلة المدفع

67	carrying a rifle	يحمل البندقية
68	rocky slope	منحدر صخري
69	Black shapes	أشكال سوداء
70	the dim light	الضوء المعتم
71	the gleam of the eyes	ومضة العيون
72	a great weariness	الإرهاق الشديد
73	guard against	وقاية نفسه من
74	apple-pie order	منسقة افضل تنسيق
75	manufactured goods	البضائع المصنعة
76	high desk	طاولته العالية
77	sick person	رجل مريض
78	a high stool	مقعده المرتفع
79	flies buzzed	فالدباب يطن
80	the sick man	الرجل المريض
81	buzz of flies	طنين الذباب
82	perfectly correct	صحيحة تماما
83	heavy loads	الأحمال الثقيلة
84	bare feet	الأقدام العارية
85	strike camp	التخييم
86	a long time	زمن طويل
87	the long grass	العشب الطويل
88	the general manager	المدير العام
89	middle size	معتدل القامة
90	went home	رجل إلى وطنه الأم

91	little thing	الشيء الصغير
92	tropical diseases	أمراض استوائية
93	round table	الطاولة المستديرة
94	cotton print	والقماش المطبع
95	a door opening	فتح
96	murmur of voices	دمدمت أصوات
97	a hooked nose	بأنف معقوف
98	real feeling	الشعور
99	a lighted torch	مشعلا مضيئا
100	really surprised	والدهشة قد اعترتني
101	great fun	مسليا للغاية
102	pouring water	تسكب الماء
103	the faint sounds	الأصوات الخافتة
104	a deep sigh	زفره عميقة
105	felt a hand	شعرت بيد
106	a false idea	فكرة سيئة
107	loose dirt	قذارة رخوة
108	the great river	النهر الكبير
109	primeval forest	الغابة البدائية
110	the young fool	الشاب الأحمق
111	a long time	فترة طويلة
112	night and day	ليلا ونهارا
113	a fresh departure	أول سفر
114	Good night	مساء الخير

115	imperfect manners	تصرفاتهم المشينة
116	a good worker	عامل جيد
117	young children	أولاد في ريعان العمر
118	pigeon flying	بتطير الحمام
119	great care	بناية فائقة
120	a low voice	بصوت خافت
121	the virgin forest	الغابة العذراء
122	a reasonable tone	لهجة معقولة
123	a white man	رجلا ابيضاً
124	short legs	قدمين
125	day long	طوال اليوم

Homage to Catalonia (Chapter 6)		
Number	ST Collocation	Arabic Translation
126	blue skies	أجواء زرقا
127	The winter barley	الشعير الشتوي
128	vegetable gardens	بساتين الخضار
129	a poor specimen	عينة ضعيفة
130	One day	احد الأيام
131	stray bullets	الطلقات الطائشة
132	a country house	قصر ريفي كبير
133	smash the windows	تحطيم زجاج بعض النوافذ
134	romantic tales	الشائعات الرومانسية

135	special orders	أوامر خاصة
136	church bells	أجراس الكنائس
137	a lighted match	ضوء أعواد الثقاب
138	fertile fields	الحقول الخصيبة
139	night and day	...لم تترجم...
140	Regular Army	الجيش النظامي
141	the surprise attack	الهجوم المفاجئ
142	freezing point	درجة التجمد
143	warm enough	كافية
144	packets of tea	علب الشاي
145	a tin of biscuits	علبة من البسكويت
146	a scrap of paper	ورقة
147	a packet of cigarettes	علبة من السجائر
148	large buildings	عمارتان عظيمتان
149	unexploded shells	القنابل التي لا تنفجر لعدم وجود الحشوة فيها
150	a hand grenade	قنبلة يدوية
151	Farm buildings	مزارعها

Footnotes:

1- Hatim, B. & Munday, J. *Translation: An Advanced Resource Book*. Routledge, London, 2004, p. 3

2- Hasan Ghazala, *Translation as Problems and Solutions*, Dar El-Ilm Lilmalayin, Beirut, Lebanon, special edition, 2008, p.106.

- 3- Mona Baker, *In Other Words: A course book on Translation*. Routledge. London, 1992, p. 47.
- 4- Hasan Ghazala, 2008, p.106.
- 5- Peter Newmark *A Textbook of Translation*, Prentice Hall, New York, 1988, p. 140
- 6- Mona Baker, 1992, p. 54-63.
- 7- Hasan Ghazala, 2008, p. 106-115
- 8- Jeremy Munday, *Introducing Translation Studies*, Theories and applications. Routledge, London and New York, 2001, p. 56-58.
- 9- Jean-Paul Vinay & Jean Darbelnet, *Comparative Stylistics of French and English, A methodology for translation* , Translated and edited by Juan Sager & M. Hamel, Benjamins Translation Library, Amsterdam, 1995, p. 33.
- 10- Jeremy Munday, 2001, p. 45.
- 11- Jean-Paul Vinay & Jean Darbelnet, 1995, p. 36.
- 12- Munir Baalbaki, *Al- Mawrid a modern English –Arabic dictionary*, Dar El-Ilm Lil Malayin. Beirut, Lebanon, 1993 p. 369.
- 13- Peter Newmark, 1988, p. 55.
- 14- Jean-Paul Vinay & Jean Darbelnet, 1995, p. 36.
- 15- ibid, 1995, p. 36.
- 16- ibid, 1995, p. 38.
- 17- Jeremy Munday, 2001, p. 37.
- 18- Mona Baker & Saldanha G, *Routledge Encyclopedia of Translation studies*, Routledge, London and New York, 2nd ed, 2009, p. 104.

References:

- 1) Aws Muayad & Mohamad Yasin, *Translating Collocations from English to Arabic among Iraqi EFL*. English Language and Literature Studies; Vol. 5, No. 3; 2015. Web Site, URL: <http://dx.doi.org/10.5539/ells.v5n3p57>
- 2) Catford, J.C. *A Linguistic Theory of Translation*, Longman, London, 1965.
- 3) David Crystal, *Cambridge Encyclopedia of the English Language*, Cambridge University Press, 1955.
- 4) Faris Ali, *The Translation of English Collocations into Arabic, Problems and Solutions*, Journal of the College of Arts. University of Basra No.(64), 2013.
- 5) Hasan Ghazala, *Translation as Problems and Solutions*, Dar El-Ilm Lilmalayin, Beirut, Lebanon, special edition, 2008.
- 6) Hatim, B., & Munday, J. *Translation: An Advanced Resource Book*. Routledge, London, 2004.
- 7) Jean-Paul Vinay & Jean Darbelnet, *Comparative Stylistics of French and English, A methodology for translation*, Translated and edited by Juan Sager & M. Hamel, Benjamins Translation Library, Amsterdam, 1995.
- 8) Jeremy Munday, *Introducing Translation Studies, Theories and applications*. Routledge, London and New York, 2001.
- 9) Mona Baker & Saldanha G, *Routledge Encyclopedia of Translation studies*, Routledge, London and New York, 2nd ed, 2009.
- 10) Mona Baker, *In Other Words: A course book on Translation*. Routledge. London, 1992.
- 11) Nida, E. *Towards a Science of Translating*. Brill Academic Pub, Leiden, 1964.
- 12) Peter Newmark, *A Textbook of Translation*, Prentice Hall, New York, 1988.
- 13) Roger Bell, *Translation and translating, theory and practice*. London and New York, 1991.
- 14) Venuti, L. *The Translation Studies Reader*. Routledge, New York, 2002.

Dictionaries:

- 1) Benson, Benson, and Ilson John, *The BBI Combinatory Dictionary of English, Your Gide to Collocations and Grammar*, Benjamins Publishing Company, 3rd Ed. 2009.
- 2) *Cambridge Advanced Learner's Dictionary* (2008) Cambridge University Press.
- 3) H.S. Hornby, *Oxford Advanced Learner's Dictionary of Current English*, Oxford University Press, 1989.
- 4) Harnby & et al, *English- Arabic Reader's Dictionary*, Oxford University press, 1980.
- 5) Munir Baalbaki and Dr, Rohi Baalbaki, *Al-Mawrid al-Waseet Concise Dictionary English –Arabic- English*, Dar El-Malayin. Beirut, Lebanon, 1996.
- 6) Munir Baalbaki, *Al- Mawrid a modern English –Arabic dictionary*, Dar El-Ilm Lil Malayin. Beirut, Lebanon, 1993.

Websites:

- 1) <https://www.google.com/search?q=collocation+dictionary+app&tbm>
- 2) <https://www.amazon.co.uk/Oxford-Collocations-Dictionary-Students-English/dp/0194312437>

