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**Problems Encountered by Students When Translating Collocations**  
**in Literary Texts**  
**The Case of English 3rd Year LMD Students, University of Jijel**

A Dissertation Submitted in Partial Fulfillment of the Requirement for Master Degree in  
English Didactics

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## Dedication

*To the light of my eyes*

*To the one who made me who I am today*

*To the love of my life, my dear father Elias*

*To the queen of my heart, my lovely mother Saida*

*Thank you for raising me strong, for trusting me, and for always encouraging me to do my best.*

I would like to dedicate this research work to my grandfather **Bachir** who always has been proud of me and believed in me may you rest in peace.

To my hero in life my grandmother **Sefia** may you rest in peace.

To my dear sister **Amel** and to my beloved brothers **Bachir** and **Boualem**.

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To all the ABC School staff especially to **Mr. Bounar Fateh** and **Mr. Kebieche Amine**.

To all my dear friends **Miram, Sabrina, Souzane, Soumia, Sahar, Nafissa, Amel Zegh**.

*Thank you all for your encouragements and support.*

**Sefia Mecheter**

## Dedication

*Thank you with flowers*

*Thank you with hearts*

*I will pray for you hard*

*Though it will never be enough*

*My dear grandfather Mohammed*

This research project is dedicated to my grandfather **Mohammed** and my grandmother **Zohra** whom I consider as my parents. Thank you for your support and your patience.

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### **Abstract**

Identifying collocations and being able to translate them are two difficult tasks to be done, especially in literary texts. There exist previous research about the translation of collocations in general. However, the studies that have been investigated previously did not deal with literary texts specifically. Based on this view, the current research work aims to explore the problems encountered by third year students while translating collocations in literary texts, and it focuses on how translation and literature play a vital role at raising intercultural communication when dealing with TT and ST. Trying to explore the topic, both quantitative and qualitative approaches were used. In order to collect data and meet the objective of this research work, a test was administered to 82 third year Licence students of English at the University of Mohammed Seddik Ben Yahia, Jijel. It also attempts to explore the concept of collocations through a comparative and contrastive analysis of two different Arabic translations of the same English novel, the Old Man and the Sea. The findings of this study showed that third year students of English face serious problems in translating collocations in literary texts. Besides, the findings showed that most students and the two translators used literal translation in order to translate collocations in the selected literary text and that sometimes collocations in English end up as non-collocations in Arabic due to the cultural differences.

### List of Abbreviations

**SL:** Source Language.

**TL:** Target Language.

**ST:** Source Text.

**TT:** Target Text.

**V:** Verb.

**N:** Noun.

**ADV:** Adverb.

**ADJ:** Adjective.

**PREP:** Preposition.

**NC:** Native Culture.

**TC:** Target Culture.

**CC:** Communicative Competence.

**ICC:** Intercultural Communicative Competence.

**EFL:** English as Foreign Language.

**LMD:** Licence, Master, Doctorate

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## **1. Introduction**

Collocations are words that go hand in hand. They are very important for many reasons. They allow people to think quickly and naturally. They are also an important key to fluency and they enable people to communicate more efficiently. It follows then that their translation seems to be more important especially if students are unaware of them mainly because they belong to different cultures and languages. Third year EFL students of English at the University of Mohammed Seddik Ben Yahia, Jijel are no exception to the rule and face serious problems in translating collocations from English into Arabic. The problem is compounded when they are required to deal with collocations in literary texts.

The main purpose for conducting the current study is to explore the problems that students encounter while translating collocations in literary texts, and the causes that led to these mistranslations.

## **2. The Background of the Study**

Since international interaction continues to expand, cross-cultural communication is highly needed. Translation is one of the most significant ways that may provide a better communication across cultures. However, like any other field of research, translators face some issues in the process of translation, issues that provoke much debate and academic discussion.

Alsughair (2007) was the first to conduct a study on the translation of lexical collocations in literary texts. In this study, she examined four English literary works translated from English into Arabic. She focused on how translators deal with collocations when transferring them to the TL and whether the target text fulfils the linguistic and stylistic characteristics of the collocations or not. The findings of this study showed that the choices

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made by translators range from opting for literal to idiomatic rendition and typical to atypical collocations. Moreover, other findings of this research suggest that calque translation is the most frequent strategy adopted by translators and that formal equivalence seems to be the first choice of translators in dealing with collocations in literary texts.

In another study, Fanit (2010) carried out a study on problems in translating collocations. A test was administered to (30) Master1 Students of English at Mentouri University, Canstantine. The findings of this study revealed that students of English as a foreign language do not give enough importance to English collocations.

In 2015, Alwafai investigated some aspects of equivalence in literary translation. She analysed two Arabic translations of Ernest Hemingway's *The Old Man and the Sea* (1952), suggesting some solutions to some problems of literary translation. The result of this study revealed that the best translation should consider both contextual factors and cultural factors in SL and TL.

Indeed, the above-mentioned studies are about the problems encountered by students when translating collocations in general. However, the studies which have been investigated previously in Algeria do not deal with literary texts specifically, which opens a vast territory for further research.

### **3. Statement of the Problem**

Translation is of great importance in EFL classes, for it cultivates open mindedness towards other cultures and helps one to communicate across cultures properly and naturally. However, translators face some difficulties in dealing with the different ways to translate naturally some linguistic, cultural, and textual aspects. In this research, third year EFL students of English at the University of Mohammed Seddik Ben Yahia encounter some difficulties in translating collocations in literary texts, difficulties which often relate to lack of exposure to the

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target culture which, in this context, refers to the Anglo-Saxon culture. Additionally, it is here believed that the students' problems arise from their limited knowledge of certain linguistic aspects that relate to grammar, pragmatics, and sociolinguistics.

### **4. Research Questions**

The present study addresses the following research questions:

- 1) What are the problems that third year students of English encountered while translating collocations in literary texts?
- 2) What are the techniques used by EFL third year students of English when translating collocations in literary texts?
- 3) What are the causes that lead to the mistranslation of these collocations in literary texts?

### **5. Aims of the Study**

This study aims at exploring the problems encountered by third year EFL students of English at the University of Mohammed Seddik Ben Yahia when translating collocations in literary texts. It also focuses on how translation and literature play a vital role in raising the students' awareness and fostering intercultural communication and dialogue.

### **6. Research Methodology**

This study is conducted both qualitatively and quantitatively. In order to answer the previously raised research questions, an exploratory test was administered to (82) third year EFL students at the University of Mohammed Seddik Ben Yahia, Jijel. This test consists of fifteen passages, from *The Old Man and the Sea*, to be translated into Arabic.

### **7. The Structure of the Study**

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The current study consists of two chapters: one theoretical and the other practical. The first chapter is divided into three sections. The first section deals with key issues related to translation. The second section subsequently highlights some concepts related to collocations. The third section, then, discusses some points concerning the translation of collocations in literary texts. The second chapter represents the practical part. It comprises three sections. The first section deals with the methodology of the research. Then, the second section is devoted to data analysis. Finally, some issues about data interpretation are discussed in the third section.

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Conclusion

## **Chapter One: Theoretical Framework**

### **1.1. Section One: Translation**

#### **Introduction**

Collocations are combination of words that usually go hand in hand. Their translation is very important, especially if students belong to different cultures. This chapter is concerned with reviewing some theoretical aspects related to translation, collocations, and the translation of collocations in literary texts. It is divided into three sections. The first section deals with some issues related to translation. The second section subsequently highlights key concepts about collocations. The third section, then, discusses some points related to the translation of collocations in literary texts. Firstly, it provides a definition to translation; it deals with some techniques of translation, processes, theories, procedures, and its importance in EFL classes. Subsequently, it deals with collocation, its definition, approaches, types, structures, and highlights its importance. Finally, the last section points at some issues related to literary translation.

#### **1.1. Definition of Translation**

It is difficult to come out with a definition to translation since it has been defined in diverse and dissimilar ways. The first thing to be taken into account is that translation does not only include in its process written discourses but also verbal ones. Specifically, verbal discourses relate more closely to interpreting. Thus, translation must be distinguished from interpreting. In this study, the focus is on written discourses rather than verbal ones. Different disciplines like linguistics, philosophy, literature, culture and so on and so forth define translation differently, too. Therefore, this study provides definitions that are going to be used later.

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As an abstract concept, according to the online Oxford Dictionary, translation derives from old French '*translater*' and from the Latin word '*Translatus*' meaning '*to carry over*'. It is worthwhile, here, to clarify exactly what is meant by "*to carry over*". The term refers to an act of '*translating*' in English as stated in the Online Etymology Dictionary. According to Merriam-Webster's Online Dictionary, translation is "to turn into one's own or another language" (Merriam-Webster, 1828). That is to say, it means to change from one form to another and to turn into a given language. Translation, then, is a process of altering a given written discourse, mainly, a source text in a source language into a targeted language.

In particular, translation involves a process-product operation in the sense that a translator deals first with the translation of the original text (ST) into a given language before dealing with the target text (TT). A competent translator should take into account the textual level, the referential level, the cohesive level, and the level of naturalness (Newmark, 1988, pp. 22-29). Therefore, it is important to highlight the most important points that should be considered while translating. Translation is comprised of the lexicon, the grammatical structures, the communication situation and the cultural context of the source text before transferring them suitably to the target text. That is to say, one has to take into account differences between the source text in source language and the target text in the target language. A combination of the above-mentioned levels would make the translation a good one. At the two first levels, the translator decodes and encodes the message from ST to TT. Then comes the cohesive level where the textual level and the referential level are linked to make the translation cohesive at the level of the textuality and the meaning of the ST. This is what Newmark identifies as the mood of the text (Newmark, 1988, p. 23). Finally, the last level is only concerned with the TT. Newmark (1988) asserted that the TT should make sense and should sound natural to the target language readers (p. 25).

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Some translation scholars as Nida (1964) and Bell (1991) focus in their definitions on the necessity of preserving semantic and stylistic equivalences. Besides, as Almanna (2016) stressed in his book *'The Routledge Course in Translation Annotation'*, analysing the text's typology and its significance (pp.41-42), of course taking into account the appropriate grammatical structures, cultural contexts and moods of both texts (Almanna pp. 82-83; Fawcett,1997, p. 85; Newmark, pp. 96, 23). the previously mentioned definitions are selected because they raise issues, which are going to be dealt with later in detail.

### **1.1.2. Techniques of Translation**

The two general translation strategies identified by Vinay and Darbelnet(1995 are direct translation and oblique translation. In their book, *Stylistique Comparée du Français et de l'Anglais: Méthod de Traduction*, which was translated into *English as Comparative Stylistics of French and English: A Methodology for Translation*, Vinay and Darbelnet said that there were seven main procedures: Direct translation and Oblique translation.

#### **1.1.2.2. Direct Translation**

Direct translation covers three procedures: Borrowing, calque, and literal translation.

##### **1.1.2.1.1. Borrowing**

. Vinay& Darbelnet (1995) said, "In order to introduce the flavour of the SL culture into a translation, foreign terms may be used" (p.32. Borrowing is the idea of taking the word from the source language (SL) and using it in the target language (TL). It is used either when discussing a new word in which there is no equivalent term in the target text or when using a word from SL for stylistic effect, where the translator wants to use the foreign term). Some examples of the French borrowings from other languages are 'alcool ', 'redingote ', etc. In the

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English such words as ‘menu’, ‘chic’, ‘hangar’, etc. In the Arabic such words as ‘Tsunami’, ‘dollar’, ‘Oued’, etc.

### 1.1.2.1.2. Calque

A calque is transferring an expression literally from source text (ST) into the target text (TT).

For example: Play a role (يلعب دوراً)

Thérapie occupationnelle (Occupational therapy)

### 1.1.2.1.3. Literal Translation

According to Vinay & Darbelnet (1995), literal translation is the appropriate grammatical and idiomatic transfer of the SL text into the TT (p. 33). The idea of translating word for word in a way that does not change the meaning is considered an acceptable use of literal translation by Vinay and Darbelnet. For instance, *the end justifies the means* can be translated as الغاية تبرّر الوسيلة

### 1.1.2.2. Oblique Translation

In those cases where literal translation is not possible, Vinay and Darbelnet say that the strategy of oblique translation may be used. This covers four other procedures: Transposition, Modulation, Equivalence, and Adaptation.

#### 1.1.2.2.1. Transposition

According to Vinay & Darbelnet (1995), Transposition is the replacement of one word class with another without altering the meaning of the message (p. 36). Therefore, they refer to transposition as changing word class without changing meaning. This is a change of one part

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of speech for another (e.g. noun for verb) without changing the meaning. To clarify this idea, consider the following examples:

A red car (سيارة حمراء), not (حمراء سيارة)

Before he had gone out (قبل خروجه)

### 1.1.2.2.2. Modulation

Vinay & Darbelnet (1995) said that modulation means varying the form of the message by a change in the point of view (p. 36). It consists of using a phrase that is different in the source and target language to convey the same idea. For example, it is not difficult to... من السهل

He read the book from cover to cover قرأ الكتاب من أوله إلى آخره

### 1.1.2.2.3. Equivalence

Vinay & Darbelnet (1995) stated that the same situation could be presented by two texts using different stylistic and structural methods (p. 38). For example, we use 'Ouch' to express pain in English, while in French we use 'Aie'. Both words would immediately indicate to readers that there is some level of pain involved.

Equivalence also relates to idiomatic expressions. For example, (a man is known by the company he keeps) can be translated as قل لي من تعاشر أقل لك من انت

### 1.1.2.2.4. Adaptation

Vinay & Darbelnet (1995) stated that adaptation is used in those cases where the type of situation referred to by the SL message is unknown in the TL culture (p. 39). In such cases, translators should create a new equivalent situation. To clarify the idea, consider the following examples:

Before you could say Jack Robinson      في لمح البصر

### 1.1.3. Theories of Translation

The following are some theories of translation

#### 1.1.3.1. Formal Equivalence

In 1964, Nida published his famous book, *Toward a Science of Translating*, in which he introduced his two types of equivalence: Formal equivalence and Dynamic Equivalence. Nida's theory of translation developed from his own practical work from the 1940s onwards when he was translating and organising the translation of the Bible. He defined formal equivalence as follows:

Formal equivalence focuses attention on the message itself, in both form and content ... one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language. This means, for example, that the message in the receptor culture is constantly compared with the message in the source culture to determine standards of accuracy and correctness (p. 159).

Formal Equivalence, later called "Formal Correspondence" (Nida & Taber 1969, p. 22), focuses on the need to pay attention to the form and content contained in the message. Therefore, the translator has to remain close to the original text as much as possible without adding his thoughts and ideas. The form of the translation corresponds to the original text.

#### 1.1.3.2. Dynamic Equivalence

In contrast to Formal Equivalence, Nida stated that:

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Dynamic equivalence is that type of translation in which the message and receptor should be the same as that which existed between the original receptors and the message.

A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his own culture” (Nida, 1964, p. 159).

Dynamic equivalence, later called “functional equivalence” aims at completing naturalness of expression. That theory in which the original text is translated thought for thought, not word for word is now known as functional equivalence. In addition, the message not only should be understood, but also be appreciated. The effect of the translated text on both the new reader and the original reader should be the same.

### **1.1.3.3. Skopos Theory**

According to Nord (1997), “Skopos is a Greek word for “*purpose*”. According to Skopos theory, the prime principle determining any translation process is the purpose (Skopos) of the overall translation action” (p. 27).

Many translation scholars try to examine translations based on the purpose for which they were written. As a result, Skopos theory was developed. In this theory, it is the purpose of the target text, which determines the choice of method and strategy in the process of translation. When you translate, your work is determined not by what is in the source text, but by what your client wants you to do. It is determined by the purpose of translation on the target language.

### **1.1.4. Procedures**

Nida (1964) put forward procedures, which are divided into two categories: technical and organizational procedures. The former contain three main phases: analysis of the respective language, source and receptor, a careful study of the source language text and determination of

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the appropriate equivalents. The latter are a kind of revision of the translated text. Certain steps are to be taken into account before, while and after the process of translating. These steps include reading over the entire document, obtaining background information, comparing existing translations of the text, making a first draft of sufficiently comprehensive units, revising the first draft after a short lapse of time. It also includes reading about for styles and rhythm, studying the reactions of receptors by the reading of the text by another person, submitting a translating to the scrutiny of other competent translators and revising the text for publication. (Nida, 1964, pp. 241-247).

On the other hand, Newmark (1988) developed procedures for translating cultural specific items. He claimed that translation procedures are used for sentences and the smaller units of language (p. 81).

### 1.1.4.1. TRANSFERENCE

It is to carry over an SL word into a TL text with no translation. It comprises loan words, transcription and borrowing. For instance, names of newspapers, geographical names, street names, new technical terms that do not have equivalents in the source language, etc. (Newmark, 1988, pp. 81-82)

Table 1

#### *Transference Examples*

<b>Example</b>	<b>French translation</b>	<b>Arabic translation</b>
Madagascar	Madagascar	مدغشقر
Hollywood	Hollywood	هوليوود
The internet	L' internet	الانترنت

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### 1.1.4.2. NATURALIZATION

It means to modify an SL word, first to the normal pronunciation, then to the normal morphology (word-forms) of the TL. In other words, it is a kind of direct transfer from ST to TT.

Consider the following example: Edimbourg would be Edimbourgh for Edinburg. (Newmark, 1988, p. 82)

### 1.1.4.3. CULTURAL EQUIVALENT

It is to translate an SL word or expression into a culturally equivalent one. Consider the given examples in the following table:

Table 2

#### *Cultural Equivalence Examples*

Basketball	Basketball
Officier de police	Police officer
Carte d'identité (Newmark, 1988, p.83)	Identity card
Pause a café (Newmark, 1988, p.83)	Tea-break

### 1.1.4.4. FUNCTIONAL EQUIVALENT

It is a procedure where the translator puts culture in use in the sense that he or she deculturalises a cultural word. (Newmark, 1988, p.83) For example, the word 'Oxford' is used to refer to the 'Oxford Dictionary' or *Oxford, le dictionnaire d'anglais* or قاموس اكسفورد

### 1.1.4.5. DESCRIPTIVE EQUIVALENT

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It refers to a combination of the description and the function of a word. This example makes the definition clearer: The description of the word ‘samurai’ is a Japanese aristocracy from the eleventh to the nineteenth century; its function was to provide officers and administrators (Newmark, 1988, p.84)

### 1.1.4.6. SYNONYMY

This refers to the use of a close TL equivalent to an SL word where a precise equivalent may or may not exist and when the word is useless in the text especially with adjectives and adverbs of quality.

For instance, ‘il est très aimable’ would be ‘he is kind-hearted’ or انه لطيف despite the fact that the word ‘*amiable*’ in French is not equivalent to ‘*kind-hearted*’ in English or ‘اللطيف’ in Arabic.

### 1.1.4.7. THROUGH-TRANSLATION

It is determined as a literal translation of common collocations, names of organizations, phrases, the components of compounds, acronyms, etc. Like NATO and WTO. i.e., words or expressions of the like would be translated as word for word (Newmark, 1988, pp.84-85).

### 1.1.4.8. SHIFTS OR TRANSPOSITIONS

It refers to a change in the grammar of the ST to TT (Newmark, 1988, pp.85-88) as in:

Des langues = لغات

Des pays = بلدان

Des vérités = حقائق

### 1.1.4.9. RECOGNIZED TRANSLATION

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It is the use of the official or the generally accepted translation of any institutional term (Newmark, 1988, p.89). For example, the translation of ‘Cambridge University’ would be ‘جامعة كامبرج’

### 1.1.4.10. TRANSLATION LABEL

According to Newmark (1988), “A translation, usually of new institutional terms, which should be made in inverted commas.” (p. 90). That is to say, the translator should put names of institutions in inverted commas as in ‘heritage language’= ‘Langue d’heritage’.

### 1.1.4.11. COMPENSATION

COMPENSATION is said “to occur when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part or in a contiguous sentence.” (Newmark, 1988, p.90). i.e., to make up for the loss of some components of a text which have an effect on the reader.

### 1.1.4.12. COMPONENTIAL ANALYSIS

Newmark (1988) asserted that componential analysis is “To compare an SL word with a TL word which has a similar meaning, but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components”. He provided the following example: *portiere* in French refers to door in English (of railway carriage or car, therefore with window) (p. 114). Translators may use close equivalents to refer to some words in special cases.

### 1.1.4.13. REDUCTION AND EXPANSION

Newmark (1988) stated, “These are rather imprecise translation procedures, which you practice intuitively in some cases, and AOC in others” like an SL adjective of substance plus general noun, a TL noun such as in: *linguistics* translated into *science linguistique* (p.90).

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Translators may adapt and create new ways to translate whenever some procedures do not reach the satisfaction of the text being translated.

### **1.1.4.14. PARAPHRASE**

This means to shed light upon the meaning of a segment of the text. As Newmark (1988) stated, “It is used in an 'anonymous' text when it is poorly written, or has important implications and omissions” (pp.81-90).

### **1.1.5. Pedagogical Translation in EFL Classes**

It is believed that translation is of great importance in EFL classes. Within the era of teaching methods, the focal point in GTM was to read in the context of translation and so little attention was given to communicative aspects and spoken language. Recent developments in SLA have heightened the need for a communicative approach as stated by Kramsh (2007), especially with the emergence of cross-cultural interactions and globalization. So, the notion of CC was introduced by Hymes (1972) and later Canale and Swain's (1980). Kramsch (1993, p.224) stated, “searched for a common universal ground of basic physical and emotional needs to make the foreign culture less threatening and more accessible to the language learner.” Since translation is an important area in internalization, multiculturalism, international business and globalization, this has led to the shift from teaching methods to a competency-based approach. Most importantly intercultural communicative competence. According to ICC, EFL learners should be conscious, tolerant, and open-minded with the differences between NC and TC (Kramsch, 1993). That is why the aim of an intercultural pedagogy is to teach language in the appropriate context and build an intercultural competent speaker. The latter would be aware of the cultural differences, different norms, different beliefs, and different social groups. This

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results as well at making learners competent with respect to translation. Thus, an intercultural competent learner of English will be able to translate ST to TT in the appropriate context.

### **Conclusion**

This section gave an overview about key issues related to translation. It first provided a definition of translation. Then, it dealt with two strategies of translation along with the techniques. It later discussed three main theories followed by the procedures. Finally, this section closed with highlighting the importance of translation in EFL classes

## **1.2. Section Two: Collocations**

### 1.2. Definition of Collocations

#### 1.2.1. Collocations, Idioms, and Phrasal Verbs

##### 1.2.1.2. Collocations

##### 1.2.1.3. Idioms

##### 1.2.1.4. Phrasal Verbs

#### 1.2.2. Approaches to Translation

##### 1.2.2.1. The Lexical Approach

##### 1.2.2.2. The Semantic Approach

##### 1.2.2.3. The Structural Approach

#### 1.2.3. Types of Collocations

#### 1.2.4. Structure of Collocations

##### 1.2.4.1. Noun+Noun

##### 1.2.4.2. Verbs+Adverbs

##### 1.2.4.3. Adverbs+Adjectives

##### 1.2.4.4. Adjectives+Nouns

##### 1.2.4.5. Nouns+Verbs

##### 1.2.4.6. Verbs+ Expressions with Prepositions

#### 1.2.5. Importance of Collocations

#### 1.2.6. Translation of Collocations

## PROBLEMS IN TRANSLATING COLLOCATIONS IN LITERARY TEXTS

### Conclusion

## 1.2. Section Two: Collocations

### 1.2. Definition of Collocations

According to McCarthy & O'Dell (2005), “a collocation is a pair or group of words that are often used together.” (p.6) Learning collocations is beneficial, for it makes English language learners sound native-like, i.e., natural (though they are not aware of it) and (Baker, 1992, p.47); however, sometimes EFL learners confront some kind of ambiguity and confusion. EFL learners use closely synonymous words and this leads to errors. To clarify more, consider the following example: the expression ‘*to start a family*’. Despite the fact that the synonym of the word ‘*to start*’ is ‘*to begin*’, they cannot be used interchangeably in this context simply because the verb ‘*to begin*’ does not collocate with the word ‘*family*’ and these collocational differences should be learnt through repetitive exposure to the target language.

According to Larson (1984) “Collocation is concerned with how words go together, i.e., which words may occur in constructions with which other words” (p. 155). Collocations are well known to native speakers and highly proficient English learners, but difficult for language learners in general because there is no rule for learning them especially when there is the insufficient exposure to English. As English language learners, being aware of collocations is very important because it helps at enhancing fluency if, of course, used properly. Additionally, if exposed to SL frequently, it enriches one’s phraseology and lexicology. (Ginzburg, Khidekel, Knayzeva, & Sankin, 1997, p.74)

To clarify more, let us split up the word collocation first. The prefix *co-* is used to mark unity (together), whereas the word ‘*locate*’ is used to refer to placement and the suffix *-ion* marks nominality. Hence, the word collocation refers to words that are placed or joint together. For example, the word ‘*money*’ collocates with the verbs *to donate money, to spend, to save, to*

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*change*, etc. also, the word '*friendship*' collocates with the following: *to strike up a friendship*, *to develop a friendship*, etc.

### 1.2.1. Collocations, Idioms, and Phrasal verbs

To understand collocations clearly, a distinction is made between collocations, idioms, and phrasal verbs.

#### 1.2.1.1. Collocations

Firth defined collocations as “the company words keep” (as cited in Lewis, 2000, p.48), i.e., they are words that are generally used together and that the meaning of them can be guessed by knowing the meaning of the individual words. Even though the words fast and quick are synonymous, but only fast collocates with food. Any other combination like 'quick food' may sound wrong or unnatural. Also, only the verb 'commit' can collocate with crime, and not make or do.

#### 1.2.1.2. Idioms

According to Mc Carthy & O'Dell (2005), “Idioms are groups of words in a fixed order that have a meaning that cannot be guessed by knowing the meaning of the individual words” (p.6). So, an idiom is an expression whose meaning is different from the meaning of its elements. It carries meanings, which cannot be deduced from the meaning of its individual components. According to Newmark (1981), idioms are phrases or word groups whose meaning cannot be elicited from the separate meanings of each word of which they are formed (p. 125). For example, it is raining cats and dogs is an idiom meaning 'it is raining heavily'. Catch the bus is another idiom. Native speakers have no problem with the idea that buses can be caught, but non-native speakers do have a problem.

#### 1.2.1.3. Phrasal Verbs

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“Phrasal verbs are verbs that consist of a verb and a particle” (McCarthy & O’Dell, 2004, p.6). So, they are a combination of a verb and a particle resulting in a new word or phrase. A particle can be a preposition or an adverb. For example, she is looking after the children is a phrasal verb meaning she is taking care of them.

All in all, Firth said that all collocations are idiomatic, and all idioms and phrasal verbs are collocations (as cited in Lewis, 2000, p. 50).

### **1.2.2. Approaches to Collocations**

There are many approaches to the study of collocations: Lexical, semantic, and structural.

#### **1.2.2.1. The Lexical Approach**

Selivan (2016) stated that the origins of the lexical approach could be traced back to John R. Firth, who is regarded as the pioneer in the study of collocations and the developer of this approach. He claimed that the meaning of a word is determined by the words it co-occurs with. As a result, lexis is considered to be independent from grammar, i.e., lexis should be at the centre of language learning. Wilkins (1992) stated that without grammar, very little can be conveyed; without vocabulary, nothing can be conveyed (as cited in Lewis, 2000, p.19). So, this approach focuses on developing learner’s proficiency with lexis, or word and word combinations. It neglects the idea that grammar is superior. So, the lexical approach encourages learners to learn collocations as lexical items, not as individual words. For example, ‘*inclement weather*’ is seen as a single unit of meaning, and not as two individual words with two individual meanings.

#### **1.2.2.2. The Semantic Approach**

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The theory of Firth (1930) was found insufficient by semanticists. The lexical approach is unsatisfactory because it categorizes collocations based on how often these words co-occur without justifying why there are some lexical items that collocate only with certain other lexical items. The supporters of this semantic approach try to examine it from a semantic point of view, and separately from grammar. The main purpose is finding out the reason why words collocate or go hand-in hand with certain other words. For example, why one can say 'blonde hair', but not blonde car. Also, why do we say '*inclement weather*'? But not '*inclement behaviour*'. According to Robins (1997), "Word meanings do not exist in isolation, and they may differ according to the collocation in which they are used" (p.21).

### 1.2.2.3. The Structural Approach

In this approach, collocations are determined by the structure and occur in patterns. Grammar is included in this approach. So, lexis and grammar are interrelated and cannot in a way be separated. Consequently, two categories are recognised: The lexical and the grammatical collocations. The grammatical collocations consist of a noun, an adjective, or a verb, plus a preposition or a grammatical structure such as to+infinitive or that clause such as by accident, to be afraid that, etc. Lexical collocations, on the other hand, do not contain prepositions, infinitives, or relative clauses, but consist of combinations of nouns, adjectives, verbs, and adverbs such as appreciate sincerely, strong tea, withdraw an offer, etc. (Lewis, 2000)

To clarify the above two types of collocations better, look at the following table:

Table 3

*Lexical vs Grammatical Collocation*

## PROBLEMS IN TRANSLATING COLLOCATIONS IN LITERARY TEXTS

<b>Lexical collocations</b>	<b>Examples</b>	<b>Grammatical collocations</b>	<b>Examples</b>
<b>Verb+n</b>	Do homework	<b>V+infinitive</b>	Interested in
<b>Adj+ n</b>	Strong tea	<b>N+preposition</b>	Apathy towards
<b>N+n</b>	A pride of lions	<b>N+to-infinitive</b>	A need to
<b>N+verb</b>	Bombs explode	<b>Preposition+n</b>	By accident
<b>Adv+adj</b>	Deeply absorbed	<b>Adj+preposition</b>	Fond of
<b>Verb+adv</b>	Apologize humbly	<b>Adj+to-infinitive</b>	Nice to be here

### 1.2.3. Types of Collocations

In any collocation, if one has given you a word, one can predict the other word. This predictability is not always valid. Some collocations are strong. For example, consider the following collocations: '*inclement weather*', where no word other than *weather* collocates with *inclement* to give the same meaning. Also, in '*take a photo*', only *take* collocates with *photo*. They are also called closed collocations, i.e., the presence of one word means that you strongly expect the other word to be there too. On the other hand, there are some words that can collocate with many other words. They are called weak or open collocations; several words can be used to give the same meaning. To clarify this, consider the following examples: Big house, big lorry, keep to the rules, stick to the rules, etc. Big can collocate with many words like lorry, house, etc. Also, keep to or stick to the rules (McCarthy & O'Dell, 2005, p. 6)

To illustrate the above ideas more, consider the following table:

Table 4

*Types of Collocations and their examples*

<b>Strong collocations</b>	<b>Weak collocations</b>
Take a photo	Blue shirt
Inclement weather	Big house
Trenchant criticism	White skirt
Rancid butter	White wine
	Good hour
	Good age
	Good time

#### **1.2.4. Structures of Collocations**

Learners should be aware of the different kinds of collocations. McCarthy & O'Dell (2005) classified collocations into the following patterns:

##### **1.2.4.1. Noun+ Noun**

Some nouns collocate strongly with particular nouns. To clarify more, consider the following examples:

Driving license, shop assistant, time management, etc.

##### **1.2.4.2. Verbs+ Adverbs**

Some verbs have particular adverbs, which regularly collocate with them.

E.g., she **pulled steadily** on the rope.

She **smiled proudly**.

##### **1.2.4.3. Adverbs+ Adjectives**

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Some adjectives go hand in hand with particular adverbs. By way of illustration, consider the following examples:

They are **happily married**.

I am **fully aware** that there are serious problems.

### 1.2.4.4. Adjectives+ Nouns

Some nouns often have particular adjectives, which regularly collocate with them.

E.g., bright colour, difficult decision, big deal, etc.

### 1.2.4.5. Noun+ Verbs

Some nouns and verbs often go together.

E.g., **The economy bloomed** in the 1990s.

**The company launched** the product in 2002.

### 1.2.4.6. Verbs+ Expressions with prepositions

Some verbs collocate with specific prepositional expressions.

E.g., I was **filled with horror** when I read the newspaper report of the explosion.

When she spilt juice on her new skirt, the little girl **burst into tears**.

## 1.2.5. The Importance of Collocations

Collocations are very important in the sense that they allow us to think more quickly and communicate more efficiently. They are an important key to fluency. According to McCarthy & O'Dell (2005), learning collocations is important for three main reasons. First of all, they are good because they give you ways to say things naturally; For example, smoking is

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“strictly forbidden” is more natural than “smoking is strongly forbidden”. Secondly, they give you alternative ways to say things; for instance, saying it was “bitterly cold and pitch dark” is more expressive and colourful than saying it was “very cold and very dark”. Finally, collocations can better your writing style, improve it, and make it perfect. For example, saying “poverty breeds crime” is better than saying poverty “causes crime” (p. 6).

### 1.2.6. The Translation of Collocations

Collocations are very significant in any language, they represent a beautiful, artistic, and powerful branch in it, be it at the surface or deep structure. Speaking of translation, it is believed that it is difficult to translate collocations correctly from the source text to the target text because it is necessary to know the meaning, the type, and the structure of the collocations to be translated in the source text and its equivalent in the target text (Baker, 1992, pp. 47-48)

To understand better, let us consider the following examples. The structure of the collocation ‘smashing victory’ is ‘adjective + noun’ so the translator should know that in the Arabic language one starts with the noun first and then the adjective to describe it. Hence, in Arabic it would be ‘انتصار ساحق’. It is also important to know the exact equivalent of the collocation in the ST and identify the meaning of idiomatic expressions. For instance, the collocation ‘by accident’ would be in Arabic ‘بمحض الصدفة’, and would not take the ‘preposition + noun’ structure.

Firth (1957) said once “you shall know a word by the company it keeps”. Human beings use set phrases to speak and not separate words. Therefore, the same thing should be done in translation; the translator has to translate the collocation as a whole pattern and not literally otherwise the produced translation in TT would be unnatural as Nida (1964) stated. Fixed phrases, for instance, should be translated that way. The translator should know that ‘to fall in line’ (to form a line by standing one in front of another by the online free dictionary) is

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'يُصطف' in Arabic i.e., وقفوا في صف الواحد تلو الآخر, as cited in Almaany Online Dictionary and not a literal translation 'يسقط على خط'. Another example is 'to run a business' which means, according to the Cambridge online dictionary, to control a business and not the literal meaning of the verb 'to run' which means to move at a speed as it is referred to by the Oxford Dictionary. The translator should spot the suitable verb in Arabic, which is يدير thus the translation would be 'يدير عملا' as it is mentioned in Almaany Online Dictionary (2010-2019) and not 'يجري عملا'. i.e., one has to be aware of the existing collocational ranges in both ST and TT (Baker, 1992, pp.49-50).

Translators struggle to figure out cultural elements in ST let alone how to translate it to the TT. Still, a good translator should always try to overcome cultural gaps be they mental culture or material culture. In addition, Firth (1930) associated collocation usage with society and culture. For example, the two words *rancid* and *addled* are used in English with the words *butter*, eggs when they go bad though 'addled butter', and 'rancid eggs' are unlikely collocations in English (Palmer 1976) as cited in (Baker, 1992, p.47)

## Conclusion

This section gave an overview about some issues related to collocations. It first defined collocations and made a distinction between collocations, idioms, and phrasal verbs. It later dealt with three approaches to collocation. Then, it discussed some types of collocations along with the structure. Additionally, it highlighted the importance of collocations and their translation.

**1.3. Section Three: The Translation of Collocations in Literary Texts**

1.3. Definition of Literary Text

1.3.1. Characteristics of Literary Texts

1.3.2. Translation of Literary Texts

1.3.3. Translation of Collocations in Literary Texts

Conclusion

### 1.3. Section Three: The Translation of Collocations in Literary Texts

#### 1.3. Definition of Literary Text

Before defining what literary text is, one should know, first, what literature means. Several attempts were made trying to give a fixed definition to the discipline, but they failed. Rexroth (1974) Many researchers think of the term as any written form, be it an essay, poetry, prose, owned by a specific group of people sharing the same culture, language at a given time. This definition was criticized for ignoring Orature. Merriam-Webster Dictionary (since 1828) defined literature as “writing having excellence of form or expression and expressing ideas of permanent or universal interest”. Literature then does not only refer to written forms but also to Orature or oral literature (Rexroth, 1974). The latter refers to storytelling, myths and ritual speeches that have been passed down from generation to generation through frequency until they were transmitted through writing at a peculiar epoch. This written form has come to be known as literary text (Lethbridge & Mildorf, 2004).

A literary text is a piece of writing, written with a particular style: a technique that an individual author uses in his writing. It varies from author to author and depends upon one's syntax, word choice, and tone (Almanna, 2016, p. 180). Mainly, genre. “(such as poetry, fiction, drama and the like), which belong to a ‘big’ genre in which the world is created autonomously through imaginative texts sharing certain characteristics, such as containing features of expression and having, to a certain degree, a weak relationship with the real world”. (Almanna, 2016, p.43). It can be fictional or non-fictional. The former is divided into prose and poetry written in the form of novels, short stories, drama, novellas, etc. (Lethbridge & Mildorf, 2004). Here, raises the point that, this paper focuses on prose fiction.

Therefore, a literary text is a type of narrative that contains an aesthetic function, a specific purpose, and a hidden background (political, social, religious, etc.) in this type of texts,

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both writers and readers should be aware of the code of the literary production and reception (Lethbridge & Mildorf, 2004, p.8). They should also be acquainted with different literary devices specially metaphor and symbolism because the latter are what distinguishes literary texts from non-literary texts (Hardison, 2013). Above all, the reader should have a sense of dramatic tension and narrative drive to understand the figurative meaning that lies behind the text. Because just like any other piece of writing that contain a communication model (sender-message- receiver), literary texts convey specific messages, ideas, points of view and truths and for literary texts, it is author- literary text (message) - reader. (Lethbridge & Mildorf, 2004, p.8)

### **1.3.1. Characteristics of Literary Texts**

Literary texts are different from non-literary texts. The following are some criteria scholars use to distinguish between literary texts and non-literary texts. First of all, fictionality is one feature that distinguishes literary texts from any other kind of texts. Literary texts are fictional; writers usually create their imaginary characters and even imaginary dialogues. Knowing that a specific text is from a novel implies that the characters and the setting are fictitious.

Additionally, literary language is different from other non-literary language in the sense that the former is special. One could easily distinguish between literary language, business English, and everyday language. Besides, the lack of pragmatic function is another characteristic feature of literary texts. Most books are written and used for a specific purpose. They have pragmatic function in the sense that they are written to inform, educate, and guide the reader. Literary writing, on the other hand, has no specific purpose, and different readers may approach the same text differently.

Nevertheless, this cannot be taken as a rule. Even literary texts do have a purpose. The only difference is that literary texts have more clearly defined purposes. Lastly, literary texts

## PROBLEMS IN TRANSLATING COLLOCATIONS IN LITERARY TEXTS

are ambiguous. Different readers can come up with different reactions and different interpretations of a specific literary text. Another feature of literary texts is the style. Writers of literature have their own style. This style represents the thoughts, opinions, and personality of the writer through two aspects: Diction (the writer's choice of words) and syntax (the sentence structure). Besides, not only literary vocabulary has denotative meaning (dictionary meaning), but also connotative meaning (intended meaning) (Lethbridge & Mildorf, 2004, pp.3-7)

### 1.3.2. Translation of Literary Texts

Of all translations, literary translation is known to be the most difficult one since different elements are involved in the process of translation. In literary translation, it is believed that translators are required not only to translate the form of the text but also the content just like in any other type of text. The content of the ST must be well transmitted to the TT. "A literary translator is bilingual and bicultural" (Baker, 1998, p. 127). No cultural gap is to be left between the ST and TT. To clarify better, a good translator should transfer the content of ST suitably to TT and alter it in case it does not correspond the target culture. Therefore, the content must be equivalent in the two cultures.

Literary texts are characterized by having a very special style of writing as well as a unique language. Therefore, being creative and building new syntax and lexis would not be strange for literary writers and readers. Baker stated that "new and unusual combinations of words occur frequently and we do not necessary dismiss them as unacceptable" (Baker, 1992, p.50) she also said, "people create unusual collocations on purpose" (Baker, 1992, p.50). Literary writers, specifically prose fiction writers, do not have specific grammatical rules to follow or even a restricted language to use. They use different registers, dialect, idiolect, etc. meaning that literary writers are not forced to use an academic style of writing or academic language and this is what pragmastylistics justifies as the need or necessity to express oneself

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in all conditions linguistically or extralinguistically (Hickey, 1993, pp.573-578). Thus, the translator should be competent enough to know the right equivalents of structures, forms of language and language varieties in both ST and TT.

Literary periods and movements are also to be taken into consideration in the translation literary texts. The language and the literature of the Victorian Period differ from those in the Early Modern Period the way they differ in the Romantic and Realistic movements. That is to say, the development of literature and language follow the development of civilization and culture where also different aspect of life as religion, linguistics, arts, etc., differ. Therefore, literary texts vary all along spatial periods and this a very essential point that translators should take into consideration when translating. (Lethbridge & Mildorf, 2004, p.10; Suzuki, 2009) and

Choosing the right translation strategies or techniques depends on the type of texts that are classified as Hervey & Hegglin (1992) stated according to Reiss as follows artistic and creative self-expression, conveying information, and persuading somebody to do something. (p.57). Nevertheless, what is sure in literary translation is that translators should be bold to translate the text creatively and freely. Having a sense of narrative drive and rich imagination is also very welcome in this kind of translation. The artistic side of literary text should be preserved in the translated text; the reader in the target language should feel the power and magic of words in the fictional representation of the plot and events of the text being translated.

### **1.3.3. The Translation of Collocations in Literary Texts**

As it has already been stated above, literary language has its own specific characteristics, which distinguish it from everyday language. It is mostly full of different figures of speech like similes, metaphors, etc. Consider the following examples, ‘the internet is like a window to the world ’and ‘as strong as a lion: these similes are fixed collocations and are specific to the English culture. Translating this kind of collocations is not an easy task since collocations tend

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to stand together arbitrarily (Baker, 1992, p.14). One needs to give the Arabic version the same beauty of the English text as translation studies suggest. However, in most cases one cannot consider the Arabic versions as collocations, but just translations due to the structural, lexical, cultural and geographical differences as it is believed. Additionally, as Baker stated, "When two words collocate, the relationship can hold between two or several of their various forms, combined in any grammatically acceptable order" (Baker, 1992, p.49). For instance, *'the internet is as a window to the world'* can be translated as 'الانترنت هو نافذة العالم'. The latter is just a translation, and even one cannot understand the meaning when only read the collocation in isolation. When translating collocations, one should just try to find the equivalent collocations in Arabic as Nida (1964) suggests in his Theory of Equivalence.

Moreover, translators should be aware of collocational range and collocational markedness. Some words in both English and Arabic language have a very limited collocational range as in 'يرن الجرس' in Arabic. The word 'يرن' collocates only with 'الجرس' as mentioned in Almann Online Dictionary (2010-2019), but if used in a literary text to describe something it is acceptable. For example, the following sentence 'يرن قلبي شوقا لأرض الأجداد' implies that the person missed his country and used the word 'يرن' to mark a literary way to describe his or her grief creatively and artistically. Therefore, 'يرن قلبي' instead of 'يخفق القلب' is a marked collocation created for a specific purpose (Baker, 1992, pp.50- 52; Almann, 2016, p.118)

### **Conclusion**

This section represented a brief overview about literary texts, their characteristics, and its translation. Additionally, the translation of collocations has been mentioned illustrating in general terms the differences between its translations in other contexts, more specifically in literary texts.

## **Chapter Two: The Practical Part**

## **Chapter Two: Practical Part**

### **Chapter Two: Methodology and Data Analysis and Discussion**

#### **2.1. Section One: Research Methodology**

Introduction

2.1.1. Research Paradigm

2.1.2. Population and Sampling

2.1.3. Tools of Research

2.1.4. Data Collection

2.1.5. Data Analysis

Conclusion

#### **2.2. Section Two: Data Analysis**

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#### **2.3. Section Three: Data Discussion**

2.3.1. What are Problems Encountered by Students while Translating Collocations in Literary Texts?

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**Appendix**

Résumé

ملخص

## **Chapter Two: Research Methodology, Data Analysis, and Data Discussion**

### **Introduction**

This chapter is devoted to the practical part of the research. It attempts to find out the problems encountered by learners while translating collocations in literary texts. It comprises three sections: the research methodology drawn upon, data analysis, and data discussion. The first section described some elements related to research methodology including the research paradigm, population and sampling, research tools, data collection procedures. It also deals with data analysis. Later, in the second section, it displays the findings obtained from the test. Finally, the discussion and interpretation of the findings are discussed in the third section.

### **2.1. Section One: Research Methodology**

#### **Introduction**

This section aims at explaining the research methodology used to explore the problems encountered by students translating collocations in literary texts. It deals with the main elements related to research methodology: the research paradigm, population and sampling, research tools, data collection procedures. It closes with the analysis of the data obtained and an explanation of some of the limitations of the study.

#### **2.1.1. Research paradigm**

In order to explore the topic, both quantitative and qualitative approaches were used. Measuring the occurrence of the same problem encountered by third year EFL students led to the use of the quantitative data. Dornyei (2007) stated that the most important characteristic of quantitative research is that it is centered on numbers (p. 32). Qualitative data, on the other

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hand, came from the exploratory test and analysis of the problems encountered by students when translating collocations in literary texts. It attempts to explore the concept of collocation through a comparative and contrastive analysis of two different Arabic translations of the same English novella, *The Old Man and the Sea*, written by Ernest Hemingway, along with the exploratory test. This combination of the two approaches is often referred to by the word 'triangulation'. Denzin (1978) defined triangulation as "the combination of methodologies in the study of the same phenomenon" (p. 291). The descriptive nature of the topic led to the dominance of the qualitative approach over the quantitative.

### **2.1.2. Population and Sampling**

The population of this study is third year LMD English Language Students at the Department of Foreign Languages at Mohammed Seddik Ben Yahia University, Jijel. The sample of this study consists of 82 students selected randomly from four third year EFL classes. Dornyei (2007) defined a sample as "the group of participants whom the researcher actually examines in an empirical investigation." (p. 96). The reason behind choosing third year students is the fact that they study literary translation only in their third year. Besides, they are expected to be aware of the use of collocations and to have a good level as far as the English is concerned.

### **2.1.3. Tools of Research**

To conduct this research, an exploratory test was administered. The latter focuses on the discovery of ideas and insights as stated in (Kothari, 1985, p. 33). Students were required to translate fifteen passages containing collocations selected from Hemingway's novel '*The Old Man and the Sea*'. This novel was chosen for a very specific purpose since it is believed that Hemingway's style of writing is direct, and the language contains plain English and not Old English. Also, which is related to normal speech, is less difficult for third year students to take in. As such, time was saved due to the circumstances during which the research was carried out.

#### **2.1.4. Data Collection Procedures**

To proceed with the research, primary data was collected through direct communication with a group of students and the content of the test was analysed. On the 24<sup>th</sup>, February 2019 at the department of English at Mohammed Seddik ben Yahia, Jijel, students were required to translate the given passages in their formal setting in the translation session with their teacher of translation.

#### **2.1.5. Data Analysis**

To analyse the data collected, examination and classification of the translated passages were made. Then, comparison was made between the students' translation and two other provided translations of Wahba and Albaalabaki. After that, we provided our own translations and made another comparison with the previously mentioned comparisons. All that based on some translation theories and techniques.

### **Conclusion**

This section provided a brief summary about research methodology. It dealt with the research paradigm, population and sampling, research tools, data collection procedures

## 2.2. Section Two: Data Analysis

### 2.2.1. Analysis of the Test along with the Translators' Translation

Table 5

*The Students' and Translators' translation of the Collocation "walked up the road"*

Collocation	Students' translation	Repetition	Percentage	The translators' translation
				Mounir Ghabrial
				Albaalaba Wahba
				ki
1. They	مشوا معا	20	24,39%	وتقدما معا
walked up	ساروا على الطريق	19	23,17%	ساروا في الطريق معا
the road	سلكوا الطريق مع بعضهم	02	2,43%	
together to	صعدوا الطريق معا	09	10,97%	
the old	اتخذوا الطريق معا	01	1,21%	
man's	اجتازوا الطريق معا	02	2,43%	
shack...	عبروا الممر	02	2,43%	
	عبروا الطريق معا	02	2,43%	
	مشوا على الدرب سويا	03	3,65%	
	Did not translate	22	26,82%	

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As far as the translation of students is concerned, all students mistranslated the collocation as a whole into the Arabic language; however, 24, 39% used the verb *يمشي* to translate the act of walking which is right, in fact, with respect to the theory of Dynamic Equivalence because students here are translating the meaning of the collocation. In Arabic, this verb means 'انتقل', which refers to an act of moving using one's feet as in Almaany Online Dictionary (2010-2019); however, the verb 'يمشي' in Classical Arabic often collocates with women (ابن إسماعيل, 2002, p.150) and it was mentioned in the Koran twice in Surat, Taha, verse 40 and in Surat Alkassass in verse 25. In addition to that, this act takes a short action in comparison with the verb 'سار' (د.ت, شوقي), which 21.17% and the translator Wahba used as an equivalent verb "to walk up". Two Suras in the Koran explain better the difference between the two verbs better. In Surat Loukman "ولا تمش في الأرض مرحا", verse 18, the verb 'يمشي' is used when mentioning the engine of doing the action, which is in such a case the 'feet'. However, in Surat Youssouf "وجاءت سيارة" the act of 'سار' is mentioned when doing the action with the engine, which in this case is Camels (ابن إسماعيل, 2002, p.150). It is also different in terms of distance in the sense that 'السير' is longer than 'المشي' as it is mentioned in Surat Alqassass "فلما قضى موسى فلما قضى موسى" verse 29, which is from

Median to Egypt (ابن كثير, د.ت). The preposition up, here, is used to mark the direction, which in this context refers to 'going up'. In this respect, it should be translated into 'صاعدا' in Arabic. The verbs 'سلك', 'عبر', and 'اجتاز' are used in a wrong way because they all imply that there are kind of barriers to overcome in the road, as in Almaany Online Dictionary (2010-2019); for instance, consider the following *اجتاز العقبة* and *صعد الجبل*. 2, 43% translated the word 'road' into 'الممر' which is far from being correct because the latter is a word that refers to a way made to people to cross the streets safely like bridges as cited in Almaany Online Dictionary (2010-2019). 1, 21% used the word 'الدرب' which means 'مدخل ضيق', according to Almaany Online Dictionary (2010-2019), to translate the word 'road'. Additionally, the translator Albaalabki

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translated 'انتقل الى الامام', i.e., as cited in Almaany Online Dictionary (2010-2019), 'وتقدما معا'. According to Formal Equivalence Theory, the given translation is incorrect since the technique used to translate the collocation did not preserve the structure of the collocation though it might be correct according to the Theory of Dynamic Equivalence since the verb 'تقدم' refers to an act of 'going up', as in Macmillan Online Dictionary(n.d.). Hence, a good translation would be 'صعدا صعدا نحو متجهين نحو', for the verb 'صعد' means, according to Almaany Online Dictionary (2010-2019), 'علا من اسفل الى اعلى'.

*Table6:*

*The Students' and Translators' Translation of the Collocation 'the sun was down'*

## PROBLEMS IN TRANSLATING COLLOCATIONS IN LITERARY TEXTS

Collocation	Students' translation	Repetitio n	Percentage	The translation	translators'
				Mounir	Ghabrial
				Albaalaba	Wahba
				ki	
2..., the old man was asleep in his chair and <b>the</b> <b>sun</b> was <b>down</b>	الغروب وكانت الشمس هبطت الشمس كانت منخفضة كانت الشمس غائبة كانت الشمس ارتفعت كانت اشعة الشمس فوقه كانت الشمس قد مالت بينما الشمس تنحدر الى المغرب كانت الشمس تسقط اكانت الشمس مشرقة تجاهل المتلازمة اللفظية Did not translate	56 02 03 06 01 02 01 01 02 01 01 06	68,29% 2,43% 3,65% 7,31% 1,21% 2,43% 1,21% 1,21% 2,43% 1,21% 1,21% 7,31%	وكانت الشمس قد غربت الضفة الغربية من السماء	وقد انتقلت الشمس الى الضفة الغربية من السماء

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The word 'sun' collocates with the word 'down' to mean that it is already dark outside as it is mentioned in Merriam-Webster Online Dictionary (since 1828). With respect to translation, all students mistranslated the collocation. 68, 69% used the word 'غروب' to translate the collocation, which is likely to be confusing with sunset that implies that it is turning dark as it is mentioned in Merriam-Webster Online Dictionary (since 1828) and that corresponds to بينما الشمس تتحدر الى المغرب. 8,53% used Literal translation as a technique to translate the collocation and that led to a mistranslation according to the Theory of Dynamic Equivalence. 4,87% translated the collocation out of context and did not understand the meaning. 1.21% translated the collocation creatively using a special way to describe the action of 'going down' as 'مالت', which is particularly suitable for translating literary texts. However, this technique does not work in Hemingway's writings because his style is often referred to as minimalistic. That is to say, it is very simple and full of direct and declarative sentences as (Lindsay, 2014) said. This also applies for the translation given by Wahba. As a suggestion, the correct word that translates the collocation is 'أفل'. The word 'أفل' means 'غاب' and 'زال' (no longer there) as cited in the Koran in Surat Alanaam

أبي القاسم) (Verse 78) "فلما رأى الشمس بازغة قال هذا ربّي هذا أكبر فلما أفلت قال يا قومي اني برئ مما تشركون" (الطبري، د.ت) 2009, p.24) in this case the meaning of 'أفل' is 'gone'

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Table 7

*The Students' and Translators' Translation of the Collocation "see him clearly"*

Collocation	Students' translation	Repetition	Percentage	The translators' translation
				Mounir Albaalabaki Ghabrial Wahba
3 ...and the old man could see him clearly.....with the light that came in ...	استطاع الشيخ أن يراه بوضوح كان يراقبه بوضوح استطاع العجوز ان يلمحه	55 - 01 02	67,07% - 1,21% 2,43%	استطاع وكان في العجوز ان ميسور الشيخ يراه بوضوح ان يتبينه في وضوح
	Did not translate	24	29,26%	

67, 07% translated the collocation 'to see clearly' successfully. According to the Theory of Formal Equivalence, the structure of the ST should be preserved in the TT. 'استطاع الشيخ أن يراه بوضوح' takes the 'verb+ adverb' structure in Arabic just like in English. In addition, the verb 'رأى' implies that there is a visual perception or eyesight as القاسم أبي asserted (p.275) as cited in the Koran in Surat Alanaam "فلما رأى القمر بازغا قال هذا ربي" (verse77). On the other hand, the adverb 'clearly' means, according to the Oxford Online Dictionary, 'obvious' was translated successfully as بوضوح which in Arabic means, according to Almaany Online Dictionary (2010-2019), 'بان وظهر'. However, Albaalabaki mistranslated the collocation saying 'وكان في ميسور'. According to Almaany Online Dictionary (2010-2019), the word 'تبين' is used in Arabic to mean 'اتضح الحقائق', i.e., to investigate or to become evident as it is mentioned in the Koran in Surat Alhojourat "يا أيها الذين آمنوا إذا جاءكم فاسق بنبأ فتبينوا". This verse means as الطبري said, whenever somebody tells something, one needs to investigate if it is true or not. 2, 43%

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translated the collocation as 'استطاع العجوز ان يلمحه' which is not correct because the verb 'لمح' means 'في طرفة عين', according to Almaany Online Dictionary (2010-2019), and to glance in English as it is mentioned in the Oxford Online Dictionary. They both imply that there is a quick action as it is mentioned in the Koran in Surat Alqamar "كلمح بالبصر" verse 50, i.e., كسرعة اللوح that is used here figuratively to mark the swiftness of taking decisions by the Almighty (ابن كثير، د.ت. 1, 21% translated it as 'كان يراقبه بوضوح' which is also not correct because the verb 'يراقب' means 'حرس', as it is mentioned in Almaany Online Dictionary(2019), i.e., to have an eye on somebody or an act of surveilling, as in the Oxford Online Dictionary(2019). Therefore, the suitable translation is 'استطاع العجوز أن يراه بوضوح'.

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Table 8

*The Students' and Translators' Translation of the Collocation "took hold"*

Collocation	Students' translation	Repetition	Percentage	The translators' translation	
				Mounir Albaalabaki	Ghabrial Wahba
4.He <b>took</b>	أخذ يخطوا	02	2,43%	أمسك بإحدى	أمسك بإحدى
<b>hold of one</b>	أمسك بقدم واحدة	16	19,51%	القدمين	قدميه
foot gently	أخذ قبضة رجل	16	19,51%		
and held it ...	وضع قدمه	02	2,43%		
	تقدم برجل واحدة	01	1,21%		
	أخذ عقدا من رجل واحدة	02	2,43%		
	بقي واقفا على رجل واحدة	01	1,21%		
	احتفظ بقدم	01	1,21%		
	هو أخذ قدما	01	1,21%		
	تجاهل المتلازمة اللفظية	05	6,09%		
	Did not translate	35	28,07%		

Students along with the translators mistranslated the collocation. 31, 70% have not got the meaning of the collocation and 19, 51% used the verb 'أمسك', which is actually not equivalent to the collocation 'to take hold'; that is to say, students got confused with the verb 'to hold'. To take hold of something means to take something in your hand as it is mentioned in the Oxford Online Dictionary, i.e., 'أحكم القبض', according to Almaany Online Dictionary (2010-2019), and then 'تمسك به'. However, 'to hold' is simply an act of grasping as it is

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mentioned in the Oxford Online Dictionary (2019), i.e., 'أمسك' means 'قبض على الشيء بيده' as cited in Almougem Online Dictionary (2019). Saying 'مسك بقدم واحدة' does not sound right in this context because the writer continued his speech with '.... held it' which may cause a redundancy in this case. Thus, a good translation would be 'أحكم قبضته على رجل واحدة'.

Table 9

*The Students' and Translators' Translation of the Collocation "headed for"*

Collocation	Students' translation	Repetition	Percentage	The translators' translation	
				Mounir Albaalabaki	Ghabrial Wahba
5...they were	ذهب كل واحد	05	6,09%	واتجه كل منها	كل منها يسعى
out of the	يتراًس	09	10,97%		نحو البقعة
mouth of the	قام بالتقدم	01	1,21%		
harbour	ينتشرون بعيدا	03	3,65%		
<b>headed for</b>	توجهها الى	07	8,53%		
the part of the	كل واحد رفع رأسه	04	4,87%		
ocean...	سالكين	01	1,21%		
	لجأ	02	2,43%		
	تجاهل المتلازمة اللفظية	07	8,53%		
	Did not translate	43	52,43%		

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24, 39% of students mistranslated the collocation. The verbs 'ترأس' (head of), تقدم (to proceed), انتشر (to spread), سلك (to get in), and لجأ (to resort), according to Almaany Online Dictionary (2010-2019), are not equivalent to the collocation 'to head for' whatever the techniques used, here, with respect to the Theory of Dynamic Equivalence. 4, 87% used Literal Translation as a technique saying 'كل واحد رفع رأسه', translating the word 'head' as 'رأسه' which is the body part. Wahba translated the collocation as 'كل منها يسعى نحو البقعة', which is close to the real meaning of the collocation. The verb 'يسعى' means 'قصد المكان' as in Almougem Online Dictionary (2019), that is to say, to go somewhere and, according to the Oxford Online Dictionary (2019), move from one place to another in English. The 8, 53% translated the collocation in a right way using the word 'توجه', i.e., 'ذهب' as stated in Almougem Online Dictionary (2019) which in English corresponds to the meaning of the collocation that means 'to take the direction' or 'to go' to a place as stated in Collins Online Dictionary(n.d.). Therefore, the suitable translation would be 'اتجهوا نحو'.

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Table 10

*The Students' and Translators' Translation of the Collocation "trembling sound"*

Collocation	Students' translation	Repetition	Percentage	The translators' translation	
				Mounir	Ghabrial
				Albaalabaki	Wahba
6...he heard	سمع صوت ارتجاف	26	31,70%	.... انتهت الى	صوتاً مهتزاً
the <b>trembling</b>	سمع صوت مرتعشا	11	13,41%	سمعه ذبذبات....	مرتعشا
<b>sound</b> as	سمع صوت ارتجاج	02	2,43%		
flying fish left	سمع صوت اهتزاز	11	13,41%		
the water...	سمع صوت ضوضاء	01	1,21%		
	سمع صوت مذهش	01	1,21%		
	سمع صوت تدفق المياه	02	2,43%		
	سمع ضجيج	02	2,43%		
	تجاهل المتلازمة اللفظية	02	2,43%		
	Did not translate	24	29,26%		

31,70% translated 'trembling sound' as 'سمع صوت ارتجاف' which is not correct because, as stated in Amaany Online Dictionary (2010-2019), the word 'ارتجاف' is always used in Arabic when we refer to something scary. 1,21% used the word 'ضوضاء' which is out of context because the latter is used with the sound that a mob makes, i.e., 'جلبة' in Arabic as in Almaany Online Dictionary (2010-2019) and the same thing goes for the word 'ضجيج'. 2,43% translated the collocation into 'صوت تدفق المياه', which is in English the flow of water as in Merriam-Webster Online Dictionary (since 1828). 1,21% used the adjective 'مدهش', which means 'مثير' as cited in Almaany Online Dictionary (2010-2019), i.e., 'amazing' in English as cited in the Oxford Online Dictionary (2019). 2,43% used the word 'ارتجاج', which in Arabic often collocates with brain as 'ارتجاج في الدماغ او المخ' as cited in القاموس الطبي. In this case, students

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meant 'ارتج الصوت' as cited in Almaany Online Dictionary (2010-2019). Albaalabaki's translation is considered to be out of context because he used the word 'ذبذبات', i.e., vibrations in English as cited in Almaany Online Dictionary (2010-2019). On the other hand, 13,41% of students along with Wahba used the word 'مرتعشا' and 13,41% used the word 'اهتزاز'. According to Almaany Online Dictionary (2010-2019), the two words satisfy the context. Also, one might say 'سمع صوتا متهدجا'. Therefore, according to Almaany Online Dictionary (2010-2019), the words 'اهتزاز', 'مرتعشا', and 'متهدجا' describe best the tremble of the sound because they all mean that there is some kind of shaking.

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Table 11

*The Students' and Translators' Translation of the Collocation "sweet smelling"*

Collocation	Students' translation	Repetition	Percentage	The translators' translation	
				Mounir	Ghabrial
				Albaalabaki	Wahba
7...a great fish	رائحة حلوة	08	9,75%	حسن الرائحة	نكهته الحلوة
could feel	رائحة كريهة				
which was not	لا يملك رائحة لذيذة	03	3,65%		
sweet	تجاهل المتلازمة اللفظية				
smelling...	لم يترجم	01	1,21%		
		01	1,21%		
		69	84,14%		

The adjective 'sweet' always collocates with the noun 'smelling' in English to describe a pleasant aroma as in Oxford Collocation Online Dictionary(n.d.). 9, 75% translated the collocation as 'رائحة حلوة' using a Literal Translation and so it resulted in a mistranslation because the adjective 'sweet' is used here figuratively. 1, 21% used the adjective 'لذيذة' to describe the pleasant aroma which is not correct because 'لذيذة' in Arabic collocates with taste, according to Almaany Online Dictionary (2010-2019), which it is often referred to as 'tasty' in

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English. Wahba's translation an out-of-context translation (نكهته الحلوة) because in whole it means 'good flavour'. The latter means, as cited in Merriam-Webster Online Dictionary (since 1828) "the blend of taste and smell sensations evoked by a substance in the mouth". 3, 65% translated the collocation as 'رائحة كريهة' using Modulation as a technique to avoid the negation, which the writer used in the passage where the collocation occurred and it would be better to preserve the structure of the TT with respect to Formal Equivalence Theory despite the fact that the meaning is correct. Therefore, a good translation would be 'رائحة عطرة'. The adjective 'عطر', i.e., 'حسن الرائحة' in Arabic, according to Almaany Online Dictionary (2010-2019), is used to describe an agreeable smell. According to Skopos theory, this translation works best with respect to the Islamic culture because in the Islamic religion people are required to use perfumes or, as it is known in the Islamic culture 'الطيب'. As the Prophet Peace Be Upon Him said, "حُبِّبْ، "إِلَيَّ مِنْ دُنْيَاكُمْ النَّسَاءُ وَالطَّيِّبُ وَجُعِلَتْ قَرَّةُ عَيْنِي فِي الصَّلَاةِ". And 'الطيب' in the Arabic language is all what has a pleasant aroma (البلاح, 2015). Therefore, a good translation would be: 'لم يكن ذو رائحة عطرة' or 'لم يكن ذو رائحة طيبة'.

Table 12

*The Students' and Translators' Translation of the Collocation "good tasting"*

Collocation	Students' translation	Repetition Percentage	The translators' translation
			Mounir Ghabrial
			Albaalabaki Wahba

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8...which	مذاق جيد	07	8,53%	طيب المذاق	مذاقه الطيب
was not	مذاق حلو	02	2,43%		
sweet	ذوقه وطعمه لذيذ وممتاز	02	2,43%		
smelling and	لا يملك طعم جيد	01	1,21%		
<b>good tasting</b>	تجاهل المتلازمة اللفظية	01	1,21%		
	Did not translate	69	84,14%		

8,53% used the adjective 'جيد' to translate the adjective 'good' which is right in this context because 'جيد' collocates, according to Almaany Online Dictionary, with the word 'مذاق' or food in general with respect to translation. 2,43% used the adjective 'حلو' which is 'sweet' in English. The adjective 'حلو' may be correct to describe 'a good taste' in Arabic as cited in Almaany Online Dictionary (2010-2019). 2,43% used the adjective 'لذيذ', i.e., 'شهي' in Arabic as in Almaany Online Dictionary (2010-2019) which refers to 'delicious'. The latter means, according to Merriam-Webster Online Dictionary (since 1828) "appealing to one of the bodily senses especially of taste or smell". The previously mentioned translations might be correct, for students used closed adjectives that describe the good taste in English and Arabic. To 'taste' in English means to eat food with small quantities as cited in Merriam-Webster Online Dictionary (since 1828), which is also the same in Arabic (أبي القاسم, 2009, p 241). One example to clarify better is cited in the Koran in Sourat Alaraf, "فلما ذاقا من الشجرة بدت لهما سوءاتهما و طفقا", verse 22, meaning *ate from the tree* as explained by الطبري. Therefore, 'taste' is translated a 'الذوق'; so, a better translation would be 'ولا طيب المذاق'. The adjective طيب collocates best with المذاق in Arabic, for all what goes through the mouth might be 'طيب' and what is 'طيب' in Arabic refers to all what the senses appreciate (أبي القاسم, 2009, ص402, ابن منظور, 1997, ص.563) as cited in the Koran in Sourat Taha

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“كلوا من طيبات ما رزقناكم” verse 81. With respect to Skopos theory, the suggested translation is a correct one because in the Arabic culture all what is حلال طيب (سلطان، 2016) as it is mentioned in the Koran in Surat Albaqara “...كلوا مما في الأرض حلالا طيبا...” verse 168. Thus, Albaalabaki and Wahba did succeed in their translation.

Table 13

*The Students' and Translators' Translation of the Collocation "broke the surface"*

Collocations	The Students' Translation	Repetition	Percentage	The Translators' Translation	
				Mounir	Ghabrial
				Albaalabaki	Wahba
9...No flying	كسر السطح	11	13,41%	لم تنبتق من سطح	لم ير أي .....مبعثرا
fish broke the	كسر المحيط	1	1,21%	الماء	على سطح الماء
surface...	تطفو على السطح	1	1,21%		
	لا سمك على السطح	9	10,97%		
	لم تكتسح أي سمكة	1	1,21%		
	السطح	-	-		
	لم تمر أي سمكة	1	1,21%		
	السطح	-	-		
	المظهر الخارجي	1	1,21%		
	تقتحم السطح	1	1,21%		
	تخترق السطح	2	2,43%		

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يجتاز السطح	1	1,21%
تكسر السفينة	2	2,43%
حطّم السطح	1	1,21%
Did not translate	50	60,97%

In Hemingway's novella, *'The Old Man and the Sea'*, the verb 'to break' collocates with the word 'surface' to mean that something appears to be seen to people which, in this context, refers to fish. All students mistranslated the collocation, for they used a Literal Translation neglecting the texts' intended meaning. 18, 26% translated 'broke' as 'كسر', which means, "to separate into parts with suddenness or violence", as in the Online Merriam- Webster Dictionary (since1828). In this context, one cannot translate the verb 'كسر' literally, because it usually collocates with something that is solid and not with liquids, in both Arabic and English. However, as far as literature is concerned, writers can be creative and use whatever structure to create a sense of dramatic tension and kind of exaggeration. Other verbs were used to translate the collocation, but they all did not fit the intended meaning because they were used out of their context. Wahba translated 'broke the surface' as 'لم ير أي سمك طائر مبعثرا على سطح الماء', which is a mistranslation because the word 'مبعثرا' means according to Almaany Online Dictionary (2010-2019) 'مفرقة و مبددة' i.e., scattered. Also the verb 'بعثر' in Arabic means 'انقلب باطنها ظاهرها' as it is used in the Koran in Surat Al Infitar 'وإذا القبور بعثرت', verse 4, which means that the graves turned over as ابن عاشور. Albaalabaki used the verb 'انبثق', which means 'to rush quickly and suddenly' so his translation does not suit the intended meaning. In Almaany Online Dictionary (2010-2019), the verb 'ظهر' means 'بان و برز بعد الخفاء' and the verb 'تراء' means

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‘ظهرت على’, they both suit the intended meaning. Hence, a good translation would be ‘ظهرت على’ (appeared to the surface), or ‘تراءت إلى أعينه’.

Table 14

*The Students’ and Translators’ Translation of the Collocation “rose in the air”*

Collocations	The Students’ Translation		Repetition	Percentage	The Translators’ Translation	
					Mounir	Ghabrial
					Albaalabaki	Wahba
10...a small	ارتفعت في الهواء	12	14,63%		تنبّ في الهواء	تعلو في الهواء
tuna rose in	قفزت في الهواء	2	2,43%			
the air...	شاهد سمكة في	3	3,65%			
	الهواء	-	-			
	نمو سمكة في	1	1,21%			
	الهواء	-	-			
	تعالق في السماء	1	1,21%			
	صعدت إلى	2	2,43%			
	السطح	-	-			
	ظهرت في الهواء	5	6,09%			
	أزهرت في الهواء	1	1,21%			

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Did not	53	64,63%
translate		
(تجاهل المتلازمة اللفظية)	2	2,43%

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'Rose in the air' was used as a collocation in the novella to mean 'the upward movement of a fish to seize food or bait', as cited in the Online Merriam-Webster Dictionary (since 1828). 14, 63 % (The majority of students) translated 'rose in the air' successfully 'ارتفعت في الهواء', and 1, 21% translated it as 'تعالَت في السماء'. The words 'علا' and 'ارتفع' are used with people to refer to high position and authority whereas with things and animals to refer to high surface, as it is mentioned in Almaany Online Dictionary (2010-2019). Additionally, أبي محمد (1971) stated that 'أي ارتفعت و هي لم تستقر 'علت في السماء' (p. 35). Thus, students succeeded to create the intended meaning. Wahba translated 'rose in the air' as 'تعلو في الهواء', which is correct with respect to the Theory of Dynamic Equivalence; however, because the structure of the collocation was not preserved (tense) it might be considered as incorrect as far as Formal Equivalence Theory is concerned. Albaalabaki translated the collocation as 'تثبَّ في الهواء'. He mistranslated this collocation because, according to Almaany Online Dictionary (2010-2019), the verb تثب means 'to jump', and 'to jump' and 'to rise' are not synonymous. Students used other verbs to translate the collocation, but they all failed. They used the verbs 'قفز' (jump), 'شاهد' (watch), 'نما' (grow), 'اصعد' (ascend), 'اظهر' (appear), 'ازهر' (bloom) which were used out of their context as in Almaany Online Dictionary (2010-2019). Therefore, the suitable translation would be ارتفعت or تعالت في الهواء.

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Table 15

*The Students' and Translators' Translation of the Collocation "held the line"*

Collocations	The Students' Translation		Repetition	Percentage	The Translators' Translation	
					Mounir	Ghabrial
11. The old man held the line delicately, and softly...	أمسك الخيط	21	25,60%	أطبق يده على	العجوز	أمسك
	أمسك الصنارة	3	3,65%	الخيط		الحبل
	حمل الحبل	1	1,21%			
	حمل الصنارة	2	2,43%			
	قبض خيط	2	2,43%			
	الصنارة	-	-			
	أمسك السلسلة	1	1,21%			
	عقد الخيط	1	1,21%			
	حمل الخيط	1	1,21%			
	حمل الخط	1	1,21%			
	أحكم القبض	1	1,21%			
Did not translate	48	39,36%				

Hemingway used 'Held the line' to refer to the act of having or maintaining (a fishing tackle) in the grasp, as it is explained by the Online Merriam-Webster Dictionary (since 1828).

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30, 46% of students along with Wahba translated the collocation 'held the line' as 'أمسك الخيط', which is more or less correct because 'أمسك' refers to the act of grasping which is the appropriate verb that translates the verb 'to take hold'. According to Almaany Online Dictionary (2010-2019), 'أمسك الشيء بيده' means 'قبض عليه بها'. Nevertheless, students mistranslated the word 'line' as الخيط, which is incorrect because the use of the word "line" is meant for خيط الصنارة in Arabic.

6, 06% used the word 'حمل'. 'حمل الشيء' means, "to hold something or someone with your hands, arms or on your back and transport it, him, or her from one place to another", as it is referred to in the Online Cambridge Dictionary (2019). However, the text's intended meaning is to grab, i.e., to make a sudden grasping. According to the Theory of Dynamic Equivalence, the technique used to translation 'حمل الخيط' is wrong because they translated the latter literally; neglecting the text's intended meaning. 2.43% translated 'hold the line' as 'قبض خيط الصنارة' which 'القبضة... بجميع الكف' as 'القبضة... بجميع الكف' and 'الموردى' said that 'بجميع الكف' as it is mentioned in the Koran in Surat Taha "فقبضت قبضة من أثر الرسول" (verse 96). 1, 21% translated 'held the line' as 'عقد الخيط'. The collocation 'عقد الخيط' means to link and attach parts of the line: 'جعل فيه عقدة، جعل منه عروة وأدخل أحد طرفيه فيها وشدّه نحوه' as it is mentioned in Almaany Online Dictionary (2010-2019). Albaalabaki mistranslated the collocation because 'أطبق يده على الخيط' implies that he is attacking the line. According to Almougem Online Dictionary (2019), 'هجم عليها محيطا بها و مسيطرا عليها' means 'أطبق يده على', i.e., 'attacked' (هاجم) or 'seized' (استولى). Hence, a good translation would be 'أمسك خيط الصنارة'.

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Table 16

*The Students' and Translators' Translation of the Collocation "got down on his knees"*

Collocations	The	Repetition	Percentage	The	
	Students' Translation			Translators' Translation	Mounir
				Albaalabaki	Wahba
12. He was	رکع علی رکبتیه	7	8,53%	انزلق نحو مقدّم	هبط فوق رکبتیه
thirsty too and	انحنی علی رکبتیه	1	1,21%	الزورق ما استطاع	
he <b>got down</b>	استلقى علی	1	1,21%	إلى ذلك سبيلا	
<b>on his knees</b>	رکبتیه	-	-		
and, being	نزل علی رکبتیه	6	7,31%		
careful not to	جئا علی رکبتیه	6	7,31%		
jerk on the	جلس علی رکبتیه	1	1,21%		
line...	وقع علی رکبتیه	1	1,21%		
	سقط علی رکبتیه	8	9,75%		
	متكى علی رکبتیه	1	1,21%		
	انهار علی رکبتیه	1	1,21%		
	انحنى علی ساقیه	1	1,21%		
	Did not	48	58,53%		
	translate				

'Get down' collocates with the word 'knee' in English. According to the Online Merriam-Webster (since 1828), it means 'to kneel down' and in the Novella's context; it refers

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to the act of kneeling down to drink water from the bottle. 9, 75% translated the collocation 'got down on his knees' wrongly as 'سقط على ركبتيه'. The verb 'سقط' is used wrongly because it has a negative meaning, and even a negative impact on the person as it is mentioned in the Koran in Surat Achouarae "فأسقط علينا كسفا من السماء ان كنت من الصادقين" (verse 187) meaning according to ابن كثير to let part of the sky fall down, i.e., 'تقع' on non-believers. Therefore, the verb 'سقط' means 'وقع' as in Almaany Online Dictionary (2010-2019). 8, 53% translated this collocation as 'رقع على ركبتيه'. This translation is not correct because the verb 'رقع' means 'to kneel', and it is generally used while praying as it is mentioned in the Koran in Surat Alhadj "يا أيها الذين آمنوا اركعوا واسجدوا", verse 77, with respect to Skopos theory. According Oxford living Dictionaries (2019), 'رقع' means 'be or assume a position in which the body is supported by a knee or the knees as when praying or showing submission'. In Arabic, the verb 'رقع' means 'اطأ رأسه و انحنى إلى أن تصل راحته إلى ركبتيه', as in Almaany Online Dictionary (2010-2019). 7, 31% translated 'got down on his knees' as 'نزل على ركبتيه'. The verb 'نزل' means to move downwards. 1, 21% translated this collocation as 'جلس' which means to 'sit down' in English. 1.21% translated 'got down on his knees' as 'وقع'. 'وقع' means 'to suddenly go down onto the ground or towards the ground without intended to or by accident' as it is mentioned in the Cambridge Online Dictionary (2019). 1, 21% translated this collocation as 'انهار' i.e., 'to collapse'. According to the Online Cambridge Dictionary (2019), 'انهار' means to fall down suddenly because of pressure or having no strength or support. According to Almaany Online Dictionary (2010-2019) 'انهار' means 'هوى به'. 2, 43% translated 'got down on his knees' as 'انحنى على ركبتيه'. According to Almaany Online Dictionary (2010-2019), 'انحنى' means 'اطأ رأسه', 1.21% translated this collocation as 'استلقى'. In Almaany Online Dictionary (2010-2019), 'استلقى' means 'نام على ظهره' i.e., 'to lie on the back'. 1.21% translated 'got down on his knees' as 'متكى على قدميه'. They ignored both the structure and the meaning of the collocation and used the adjective 'متكى' instead of a verb. With respect to the Theories of Formal and Dynamic

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Equivalence, the previously mentioned translations are incorrect. 7,31%, on the other hand, used the verb 'جثا' which means 'جلس على ركبتيه', as it is mentioned in Almaany Online Dictionary (2010-2019). As for the translators, they both mistranslated the collocation. Wahba translated the collocation as 'هبط على ركبتيه'. 'هبط' means 'according to Almaany Online Dictionary (2010-2019), 'نزل'. Albaalabaki translated the collocation as 'انزلق نحو مقدم الزورق ما استطاع إلى ذلك سبيلا' which means, according to Almaany Online Dictionary (2010-2019), 'زلت قدمه'. Added to that, the unnecessary addition of the expression 'ما استطاع إلى ذلك سبيلا'. So, his translation is non-equivalent to the ST. Hence, 'جثا على ركبتيه' is the suitable translation.

Table 17

*The Students' and Translators' Translation of the Collocation "the sun sets"*

Collocations	The Students' Translation		Repetition	Percentage	The Translators' Translation	
					Mounir	Ghabrial
					Albaalabaki	Wahba
13. There are two more hours before the sun sets...	غروب الشمس	36	43,90%	بزوغ الشمس	تغرب	أن قبل الشمس
	شروق الشمس	3	3,65%			
	مغيب الشمس	4	4,87%			
	طلوع الشمس	2	2,43%			
	Did not translate	37	45,12%			

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The word 'sun' collocates with the verb 'to set' to refer to 'the time in the evening when the sun disappears or daylight fades', as in the Online Oxford Dictionary (2019). 43,90% translated 'sun sets' as 'غروب الشمس'. They used one of the techniques of translation, which is Transposition. They translated the collocation equally from the TL to the SL. In the Koran in Surat Taha, Allah said, "قيل طلوع الشمس و قيل غروبها", verse 130; sun sets is described as غروبها which is the case for the 4,87% who translated it as 'مغيب الشمس' because 'غابت الشمس' means 'غربت', i.e., disappeared as in AlMaany Online Dictionary (2010-2019). 6,08% translated the collocation as 'طلوع الشمس, شروق الشمس' which is out of context. According to the Theory of Formal Equivalence, the previously mentioned translations do not convey the full intended meaning of the text because the form of the ST was not preserved; students did not translate the word 'before' which resulted in a mistranslation. Concerning the translators, both of Albaalabki's and Wahba's translations were equivalent to the ST. 'قبل أن تغرب الشمس' and 'لن تغرب الشمس قبل' 'ساعتين' is close to the TT, which is, according to Nida's Theories of Equivalence, significant. Thus, a good translation would be 'قبل أن تغرب الشمس'

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Table 18

*The Students' and Translators' Translation of the Collocation "makes jokes"*

Collocations	The Students' Translation		Repetition	Percentage	The Translators' Translation	
					Mounir	Ghabrial
					Albaalabaki	Wahba
14...they play	يمزحان	8	9,75%	يمزحان	يمزحان	
and <b>makes</b>	يصنعون جوًا	2	2,43%			
<b>jokes</b> and love	مرحا	-	-			
one another...	يلقيان الدعابات	2	2,43%			
	يصنعون نكتا	5	6,09%			
	يلقيان النكت	4	4,87%			
	يمرحون	1	1,21%			
	Did not translate	60	73,17%			

According to the Online Cambridge Dictionary (2019), 'to make jokes', which takes the form of verb + noun, means "to feel encouraged and happier or to cause someone to feel this way" such as telling amusing stories. 9, 75% translated 'makes jokes' as 'يمزحان'. According to Formal Equivalence Theory, this translation is not fully correct because the form of the

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translation does not correspond to the original one. The verb 'مزح' generally collocates with human beings, not animals but as far as the literary text is concerned, animals make jokes; this literary device is called personification. According to ("Personification", n.d.), Personification is a figure of speech where non-humans are given human characteristics. On the other hand, 6, 09 % translated 'makes jokes' as 'يصنعون نكتا', and 2, 43% as 'يصنعون جوا مرحا'. The verb 'صنع' do not collocate with animals as cited by Abilkassim (n.d) لا ينسب الصنع إلى الحيوانات و الجمادات (p. 375). 7.31% translated it as يلقيان النكت and يلقيان الدعابات, they used the verb 'يلقي' which means to say something gently as in Almaany Online Dictionary (2010-2019) as cited in the Koran in Surat An-Nisaa "ولا تقولوا لمن ألقى اليكم السلام لست مؤمنا..." verse, (94), i.e., who greets you as ابن كثير stated. Nevertheless, 1,21% translated 'makes jokes' as 'يمرحان' which is, in fact, correct. According to Abilkassim, "المرح شدة الفرح" (p. 229) i.e., the verb 'مرح' means to cheer up. Both translators translated the collocation as 'يمرحان', which is from literature point of view correct. Hence, A good translation would be 'يمرحان' or 'يمرحان'

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Table 19

*The Students' and Translators' Translation of the Collocation "take a good rest"*

Collocations	The Students' Translation		Repetition	Percentage	The Translators' Translation	
					Mounir	Ghabrial
					Albaalabaki	Wahba
15. <b>Take a good rest,</b> small bird...	استرح جيّدا	خذ القليل من	13	15,85%	إنّها الآن تستشعر	كان شيء من
		الراحة	1	1,21%	حالا أفضل مما	النشاط قد عاوده
		خذ قسطا من	-	-		كانت عليه
		الراحة	11	13,41%		
		خذ راحتك	-	-		
		خذ استراحة	9	10,97%		
		احصل على القليل	11	13,41%		
		من الراحة	2	2,43%		
		Did not	-	-		
		translate	35	42,68%		

According to the Online Oxford Dictionaries (2019), 'Take a good rest' in English means, "cease work or movement in order to relax, sleep, or recover strength". 15,85% along with Wahba translated 'take a good rest' as 'استرح جيّدا' using one of Vinay& Darbelnet's

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strategies, which is Transposition. They used a verb instead of an adjective, which is a good translation because the verb 'استراح' means 'طلب الراحة', for a short period and it generally collocates with other words that require a duration such as 'فاصل استراحة، دقيقة استراحة', as in Almaany Online Dictionary (2010-2019). However, 'استرح جيداً' transmits the intended meaning of the collocation since the character asked the bird to take a good rest and good, according to the Online Cambridge Dictionary (2019), gives a pleasant and very satisfactory feeling. That is to say, to take a longer time in comparison with 'استرح' when standing alone as a word. 13,41% translated 'take a good rest literally as 'خذ استراحة'. According to Abilkassim (n.d) 'خذ' means to approach someone and take something (p. 193). In this context, this translation is significant because the bird approached the Old Man; however, according to the Theory of Formal Equivalence, it is considered insignificant, for students ignored the adjective 'good', which marks the longitude of the action. 1,21% translated this collocation as 'خذ القليل من الراحة'. They used the adjective 'القليل' to convey the idea, which trapped them in a mistranslation. The same thing applies for 'احصل على القليل من الراحة'. Another thing that should be known is that 'احصل' means, according to Almaany Online Dictionary (2010-2019), 'نل', and it requires a reward after hard work as it is mentioned in the Koran in Surat Al Imran 'لن تتألموا البر حتى تنفقوا مما تحبون', Verse 92. الطبرسي (2014) clarified the reward, 'بر الله تعالى' is 10, 97% translated 'take a good rest' as 'خذ راحتك', which is a mistranslation because 'خذ راحتك' is a vernacular in the Algerian society. 13, 41% translated this collocation as 'خذ استراحة' and translated the verb 'خذ' literally, omitting the adjective. 13, 41%, on the other hand, translated the collocation as 'خذ قسطاً من الراحة' which is a suitable translation because the word 'قسطاً' means, according to Almougem Online Dictionary (2019), 'حصّة و نصيب'. Albaalabki's translation on the other hand, 'انعم براحة' 'انعم براحة' conveys the equivalent meaning of the collocation, for 'رغدا' means 'سابقة' i.e., very comfortable and satisfying. So, the suitable translation would be 'خذ قسطاً من الراحة' because it leaves the choice for the subject to rest either for a short or a long time.

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Table 20

*The Students' and Translators' Translation of the collocation "joined together"*

Collocations	The Students' Translation		Repetition	Percentage	The Translators' Translation	
	Mounir	Ghabrial			Albaalabaki	Wahba
16...Now we are <b>Joined together</b> and have been since noon...	نحن معا		12	14,63%	وہا نحن الآن قد	أنا وھی متحدان
	نحن منضمین مع بعض		3	3,65%		ارتبطنا
	بعض		-	-		
	لقد اجتمعنا		21	25,60%		
	نحن متصلان معا		2	2,43%		
	قد اشترکنا		1	1,21%		
	مرتبطین		2	2,43%		
	غیر مرتبطین		1	1,21%		
	بقینا مع بعض		1	1,21%		
	لقد اتحدنا مع بعض		3	3,65%		
	بعض		-	-		
	منتمیم إلى بعض		1	1,21%		
	(تجاهل		1	1,21%		
	المتلازمات		-	-		
	(اللفظية)		-	-		
	Did not translate		34	41,46%		

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'Joined together' comprises two words that collocate together in this context to mean that 'finally the old man caught the fish'. 25,60% translated 'joined together' as 'لقد اجتمعنا'. They mistranslated the collocation because the verb 'اجتمع' is used out of its significant context. According to Almaany Online Dictionary (2010-2019), 'اجتمع' means to meet someone in a particular place i.e., 'التقى' which does not reflect the intended meaning. 14,63% translated the collocation as 'نحن معا' which means that 'we are now together'. 3,65% along with Albaalabaki used the word 'اتحد' to translate the collocation as 'اتحدنا مع بعضنا' which is, also, a mistranslation because the verb 'اتحد' means 'they become one, that is to say 'اتحد الشيطان' means 'صارا شيئا واحدا', as in Almaany Online Dictionary (2010-2019). 2,43% translated the collocation as 'نحن متصلاان' i.e., 'ارتبطا' as in Almaany Online Dictionary (2010-2019). 3,65% translated the collocation literally as 'نحن منضمين مع بعض', neglecting the intended meaning. Other translations are 'قد' (participated), 'مرتبطين' (related), 'غير مرتبطين' (unlinked), 'ابقينا مع بعض' (stayed together), 'منتيمين إلى بعض' (belong to each other), but they all are non-equivalents to the TT. Wahba translated it as 'و ها نحن الآن قد ارتبطنا بمصير واحد', which resulted in a completely different meaning as well, that is, the Old Man and the fish cannot have the same predestination. With respect to the context where the collocation occurred, the Old Man struggled to catch the fish and when he finally did, nobody was there to help him carry it to the boat. The previously mentioned translations did not convey the intended message. Hence, a preferable translation would be 'الآن' 'ظفر بها' for, according to Almaany Online Dictionary (2010-2019), the verb 'ظفر' means 'حصل', i.e., 'to obtain' something.

Table 21

*The students' and Translators' Translation of the Collocation "feeling better"*

Collocations	The	Repetition	Percentage	The	
	Students'			Translators'	
	Translation			Mounir	Ghabrial
17...He was	كان أفضل حالا	9	10,97%	Albaalabaki	Wahba
<b>feeling better</b>	يشعر بتحسن	25	30,48%	إنها الآن تستشعر	كان شيء من
...	كان يشعر بارتياح	6	7,31%	حالة أفضل	مما النشاط قد عاوده
	كبير	-	-	كانت عليه	
	يشعر بخير	2	2,43%		
	لم يترجم	40	48,78%		

'Feeling' often collocates with 'better' in English. The intended meaning of the collocation in the text is that the Old Man was not fine at first, but after drinking some water, he felt better. However, this translation implies that he was fine, but now he is not, which is the opposite. 7,31% translated the collocation as 'كان يشعر بارتياح كبير'. The verb 'ارتاح' means as cited in Almaany Online Dictionary (2010-2019) 'to take a rest'. 2, 43% translated the collocation as 'يشعر بخير', which does not exist in Arabic, instead one says إنه بخير. Wahba's translation (إنها الآن ) تستشعر حالة أفضل مما كانت عليه is out of context because the author was talking about the Old Man, not the fish. Albaalabki's translation (كان شيء من النشاط قد عاوده) conveys the intended meaning of the text, which is feeling soak as in Almaany Online Dictionary (2010-2019), but with regard

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to the Theory of Formal Equivalence, it is required to preserve the surface structure of the text. 30,48% translated 'he was feeling better' as 'يشعر بتحسّن', which is a good translation because the verb to feel is, in Arabic, شعور as in Almaany Online Dictionary(2010-2019) and 'better' might be translated as أحسن, but they ignored the tense of the verb used in the collocation. The same thing goes for 'كان أفضل حالا'. With regard to the Theory of Formal Equivalence, this translation does not fully convey the real meaning because the resulted impact on the reader is not the same as well. To clarify better, according to the Online Free Dictionary (n.d.), 'was feeling' indicates that the action was in progress at a certain moment in the past'. So, in order to make this translation significant, it should be preceded by 'كان', i.e., 'كان يشعر بتحسّن', which is the right translation.

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Table 22

*The students' and Translators' Translation of the Collocation "his head was clear"*

Collocations	The Students' Translation		The Translators' Translation	
		Repetition	Percentage	
				Mounir Ghabrial
				Albaalabaki Wahba
18...He knew	كان قراره واضحا	1	1,21%	صفا رأسه
he could not	استوضح له هذا	1	1,21%	وكانت ذكّية
go away <b>his</b>	في ذهنه	-	-	
<b>head was</b>	رأسه نظيف	2	2,43%	
<b>clear</b>	رأسه خاليا	1	1,21%	
	رئيسه كان	1	1,21%	
	واضحا	-	-	
	عقله كان صافيا	2	2,43%	
	كان ذهنه صافيا	4	4,87%	
	وجهته واضحة	1	1,21%	
	باله كان مرتاح	1	1,21%	
	رأيه كان واضحا	1	1,21%	
	عقله كان فاطن	1	1,21%	
	فكره غير صاف	1	1,21%	
	رأسه مكشوف	1	1,21%	
		1	1,21%	

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تركيزه كان	-	-
واضحا	4	4,87%
رأسه جيد	6	7,31%
رأسه كان واضح	2	2,43%
تفكيره كان واضح	2	2,43%
رأسه صافيا	1	1,21%
رأسه ظاهر	1	1,21%
رأسه غير مرتاح	1	1,21%
الجزء الأعلى	-	-
واضح	2	2,43%
فكره صافيا	42	51,21%
Did not		
translate	2	2,43%
(تجاهل		
المتلازمات		
(اللفظية)		

'His head was clear' was used as a collocation in the Novella to refer to the ability of thinking clearly, as it is mentioned in the Online Free Dictionary (n.d.). 7,31% translated 'his head was clear' Literally as 'رأسه كان واضحا'. The students and Albaalabaki translated 'head' as the upper part of the body 'رأس' and clear as 'واضحا' and 'صافيا' to refer to an apparent object. The same thing goes for 'رئيسه كان واضحا', 'عقله كان صافيا', 'باله كان مرتاح', 'رأيه كان واضحا', 'تركيزه كان واضحا', 'رأسه جيد', '4, 87% translated 'his head was clear' as 'رأسه جيد', '4, 87% as 'كان ذهنه صافيا', and '2,43% as 'عقله كان صافيا'. According to (العريفي, 2013), there is a difference between 'عقل' and 'ذهن'.

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He stated that 'الذهن هو نقيض سوء الفهم، أمّا العقل فهو ضدّ الحمق'. So, 'كان ذهنه صافيا' is more significant than 'عقله كان صافيا' as cited in Almaany Online Dictionary(2010-2019). Wahba's translation (وكانت ذكيّة) is wrong because he referred to the fish, not to the Old Man. Therefore, a good translation would be 'كان ذهنه صافيًا'

Table 23

*The Students' and Translators' Translation of the Collocation "poured some of the coffee"*

Collocation	Student's	Repetition	Percentage	The Translators'	
	Translation			Translation	Translation
				Mounir	Ghabrial
				Albaalabaki	Wahba
19...He	صبّ قليلا من القهوة	21	25,60%	وصب شيئا من	صب بعض القهوة
<b>poured some</b>	سكب القليل من القهوة	19	23,17%	القهوة في قدح	في كوب
<b>of the coffee</b>	أذاب القليل من القهوة	02	2,43%		
in a glass...	أفرغ القليل من القهوة	02	2,43%		
	جلب فنجانا من القهوة	03	3,65%		
	وضع بعض القهوة	03	3,65%		
	Did not translate	32	39,02%		

According to the Online Oxford Collocation Dictionary(n.d.), the verb 'to pour' often collocates with liquids in the English language. 25, 60% translated the collocation as 'صبّ قليلا' in Arabic and 23, 17% as 'سكب القليل من القهوة'. According to Dynamic Equivalence Theory, the first translation is not successful because it did not take into account the equivalent meaning of the collocation. That is to say, the verb 'صبّ' in Arabic is always used in to refer to a negative action and has a negative impact on the object as it is mentioned in the Koran in

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Surat Alanbiaa “يصب من فوق رؤوسهم الحميم” (verse 19). It has been mentioned several times in this context (Surat Abassa in verse 25, Surat Adoukhan in verse 48, and Surat Alfadjr in verse 13). The same thing goes for the translation of Albaalabaki and Wahba. On the other hand, the 23, 17% successfully translated the collocation because ‘سكب’ is used to refer to a positive action having a positive impact on the object as it is mentioned in the Koran in Surat Alwakia “وماء مسكوب” in verse 31. In this context, it describes the gentle movement of water as it goes from top to bottom (الغامدي, 2003). Other ways were used to translate the collocation, but they were all mistranslations, for the verbs ‘أذاب’ (melt), ‘أفرغ’ (empty) and ‘جلب’ (bring) as in Almaany Online Dictionary (2010-2019) were used out of their context and real meaning. Therefore, ‘سكب القليل من القهوة’ is the best translation.

### **2.3. Section Three: Data Discussion**

Unlike the second section of this chapter, which analysed the results yielded by the test, this section deals with data discussion. The results of this research will be discussed in relation to the following main research questions:

- 1) What are the problems encountered by learners while translating collocations in literary texts?
- 2) What are the techniques used by students in translating collocations in literary texts?
- 3) What are the causes that lead to the mistranslation of these collocations?

#### **2.3.1. The problems encountered by learners in translating collocations in literary texts**

The findings of this study showed that third year students of English at the University of Mohammed Seddik Ben Yahia face serious problems in translating collocations in literary texts. They encounter problems in finding the exact equivalence in translation. Also, most students translate the sentences from one language to the other in the same order although word order in Arabic is different from that in English. Besides, some students are unfamiliar with the collocations and some of them even avoid translating them. Additionally, some of them were unable to understand the English collocation properly. Moreover, due to the cultural differences, students failed to translate English fixed phrases into Arabic. Furthermore, stylistically speaking, students were unaware of the different writing styles.

#### **2.3.2. The techniques of translation used by students**

Most students used Literal translation as a technique to translate the given collocations, which means to translate each word exactly instead of giving the general meaning naturally.

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Therefore, students ended up with a mistranslation. Also, they used Modulation which is a technique that requires the ignorance of a word without influencing the meaning.

### **2.3.3. The causes that lead to the mistranslation**

- 1) Unfamiliarity with collocations and the different structures
- 2) The probability that the students did not deal with translation techniques
- 3) Ignorance of the relationship between literature and culture
- 4) Lack of exposure to the target culture and the native culture

### **Limitations of the study**

When carrying out this research, a number of constraints hinders its accomplishment. Students could not finish the passages' translation because they were limited with time; one hour and a half was not enough for them. In addition, some of the participants did not collaborate; they just translated a line or sometimes half of it in each passage. Lastly, the lack of references was one of the greatest obstacles that impeded this research. However, the obtained data were useful and helpful to carry out this research.

### **Recommendations**

Translation and literary texts are of a crucial value in EFL classes, for they both deal with culture and society. They both in one way or another play a vital role at enhancing students' phraseology and knowledge about the English language and culture. That is why it is highly recommended to welcome literature and translation as specialties at the English department of Mohammed Sedik Ben Yahia, Jijel.

As for future research, it is suggested that more attention should be paid to the role of literature and translation as modules and their benefits for EFL students as they enhance their speaking skills and raise the students' critical thinking.

### **General conclusion**

This master dissertation explored some of the problems faced by students when translating collocations in literary texts. The first chapter contains three sections. The first section discussed translation, its various techniques, and its importance in EFL classes whereas the second section dealt with collocations, their existing types and structures, and their translation in general. The last section discussed literary texts, their characteristics, their translation, and most importantly the translation of collocations in literary texts. To conduct this study, a student's exploratory test was administered to 82 3<sup>rd</sup> year EFL Students of the University of Mohammed Sedik Ben Yahia, Jijel. Then, later, it was analysed along with two other selected translations in Arabic, namely the translation of two translators whose books had been published (Mounir Albaalabaki and Ghabrial Wahba). The study showed that most of students are not aware of collocations neither in English nor in Arabic. In addition, it showed that they are not familiar with the different grammatical structures and lack knowledge about both the target culture and the native one alike. Mostly all students and the two translators resorted to a Literal translation. That is to say, while reading, students and learners in general tend to process the whole operation in Arabic. Modulation was also one of the techniques that the students used although only few of them used it. As far as the two other selected translations are concerned, the same techniques were used and this proves that not only students in an academic context face the above-mentioned problems but also free translators and trained ones. While suggesting some significant translations, it has been noticed that collocations in English sometimes end up as non-collocations in Arabic due to cultural differences and linguistic variations, which EFL students should be aware of simply because what matters most nowadays is TT and how to transmit the intended meaning in the ST.

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### Appendix

#### The Test

Translate the following passages into Arabic

1- They walked up the road\_together to the old man’s shack and went in through its open door. The old man leaned the mast with its wrapped sail against the wall and the boy put the box and the other gear beside it (P.14 - 15).

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2- When the boy came back, the old man was asleep in his chair and the sun was down. The boy took the old army blanket off\_the bed and spread it over the back of the chair and over the old man’s shoulders (P.17).

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3- The boy was asleep on a cot in the first room and the old man could see him clearly\_with the light that came in from the dying moon. He took hold\_of one foot gently and held it until the boy woke and turned and looked at him (P. 24).

## PROBLEMS IN TRANSLATING COLLOCATIONS IN LITERARY TEXTS

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4- Sometimes, someone would speak in a boat. But most of the boats were silent except for the dip of the oars. They spread apart after they were out of the mouth of the harbour and each one headed for the part of the ocean where he hoped to find fish (P. 26).

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5-In the dark, the old man could feel the morning coming and as he rowed, he heard the trembling sound as flying fish left the water and the hissing that their stiff set wings made as they soared away in the darkness (P. 27).

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6- Each sardine was hooked through both eyes so that they made a half-garland on the projecting steel. There was no part of the hook that a great fish could feel which was not sweet smelling and good tasting (P. 29).

PROBLEMS IN TRANSLATING COLLOCATIONS IN LITERARY TEXTS

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7-"He's found fish," he said aloud. No flying fish broke the surface and there was no scattering of bait fish. But as the old man watched, a small tuna rose in the air, turned and dropped head first into the water (P. 35).

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8- The old man held the line delicately, and softly, with his left hand, unleashed it from the stick. Now he could let it run through his fingers without the fish feeling any tension (P. 39).

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9-He was thirsty too and he got down on his knees and, being careful not to jerk on the line, moved as far into the bow as he could get and reached the water bottle with one hand (P. 43).

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PROBLEMS IN TRANSLATING COLLOCATIONS IN LITERARY TEXTS

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10-There are two more hours before the sun sets\_and maybe he will come up before that. If he doesnt may be he will come up with the moon. If he does not that may be he will come up with the sunrise (pp. 43 - 44).

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11- "They are good, "he said. "They play and make jokes\_and love one another. They are our Brothers like the flying fish." (pp. 45 - 46).

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12-"Take a good rest, small bird», he said. "Then go in and take your chance like any man or birth or fish (p. 52).

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## PROBLEMS IN TRANSLATING COLLOCATIONS IN LITERARY TEXTS

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13- My choice was to go there to find him beyond all people. Beyond all people in the world. Now we are joined together and have been since noon. And no one to help either one of us (P. 48).

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14-" It was the only way to kill him," the old man said. He was feeling better\_since the water and the he knew he could not go away and his head was clear\_(pp.91-92).

15-Finally, the old man woke.

"Dont sit up," the boy said. "Drink this."

He poured some of the coffee in a glass.

The old man took it and drank it (P. 117).

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### **Résumé**

Connaître les collocations et savoir les traduire sont deux tâches difficiles à accomplir, notamment dans les textes littéraires. Il existe des recherches antérieures sur la traduction des collocations en général. Cependant, les études qui ont été menées précédemment ne traitaient pas particulièrement le texte littéraire. Partant de ce point de vue, le travail de recherche en cours vise à identifier les problèmes que rencontrent les étudiants de troisième année lors de la traduction de collocations dans le texte littéraire. Il révèle également comment la traduction et la littérature jouent un rôle essentiel dans la création d'une communication interculturelle lorsqu'il s'agit de texte source et de texte cible. En essayant d'explorer le sujet, des approches quantitatives et qualitatives ont été utilisées. Afin de recueillir des données et d'atteindre les objectifs de cette analyse, un test a été administré à 82 étudiants de troisième année licence d'Anglais de l'Université Mohammed Seddik Ben Yahia de Jijel. Il tente pareillement d'examiner le concept de collocations à travers une analyse comparative et contrastive de deux traductions Arabes différentes du même roman en Anglais, *Le Vieil Homme et la Mer*. Les résultats de la recherche ont montré que les étudiants de troisième année d'Anglais croisent de sérieux problèmes dans la traduction des collocations dans le texte littéraire. En outre, les résultats ont montré que la plupart des étudiants et les deux traducteurs optent pour une traduction littérale afin de traduire les collocations dans le texte littéraire sélectionné et que, parfois, les collocations en Anglais se transforment en non-collocations en Arabe, faute de différences culturelles et même linguistiques.

## ملخص

معرفة وترجمة المتلازمات اللفظية مهمتان صعبتان، خاصة في النصوص الأدبية. لقد سبق وأن تُطرق إلى هذا الموضوع في دراسات سابقة، ولكن لم يسبق أن تُطرق إليه في النصوص الأدبية. تهدف الدراسة التي في متناول أيدينا إلى تحديد المشكلات التي يواجهها طلبة السنة الثالثة عند ترجمة المتلازمات اللفظية في النص الأدبية. كما تهدف إلى تحديد الدور الذي تلعبه الترجمة والأدب في خلق التواصل بين الثقافات عندما يتعلق الأمر بالنص المصدر والنص الهدف. في محاولة لاستكشاف الموضوع، استخدم المنهج الكمي والنوعي ومن أجل جمع البيانات وتحقيق أهداف هذا التحليل، وقد تم إجراء اختبار على 82 طالبا في السنة الثالثة في جامعة محمد صديق بن يحيى في جيجل أين حاولنا دراسة مفهوم المتلازمات اللفظية من خلال تحليل مقارن لترجمتين مختلفتين باللغة العربية لنفس الرواية باللغة الإنجليزية، الرجل العجوز والبحر، وأظهرت نتائج التحليل أن طلبة السنة الثالثة تخصص اللغة الإنجليزية يواجهون مشاكل في ترجمة المتلازمات اللفظية في النص الأدبي. بالإضافة إلى ذلك، أظهرت النتائج أن معظم الطلبة والمترجمين على حد سواء اختاروا ترجمة حرفية لترجمة المتلازمات اللفظية في النص الأدبي المحدد وأن بعض المتلازمات اللفظية في اللغة الإنجليزية تترجم أحيانا إلى مفردات باللغة العربية بسبب الاختلافات الثقافية وحتى اللغوية.