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***TRANSLATING VERBS OF SENSES –TO SEE, TO  
HEAR, TO SMELL, TO TASTE, AND TO TOUCH – FROM  
ENGLISH INTO ARABIC***

Dissertation Submitted to the Department of Foreign Languages in Partial Fulfillment of the  
Requirement for the Degree of **MASTER** in Applied Languages.

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## **DEDICATION**

To my **PARENTS: YAMOUNA and MEKKI** who hold all my admiration and love

To my dear **BROTHERS: Abd Alghani , Nassr- Eddine, Mahmoud, Yasser, and**

**Ismail**

To my dear **SISTERS: Lamia, Sana, and Soumia**

To all **MY FRIENDS AND CLASSMATES: Amel, Karima, Ilhem, Rima, Souad,**

**Hawa, Hanane, Rabha, and Malika**

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## ABSTRACT

The present research is concerned with the translation of verbs of senses-to see, to hear, to smell, to taste, and to touch- from English into Arabic.

This research aims at investigating whether the pairs to see (رأى) / ra?a/ ; **to hear** (سمع) /samica/; **to smell** (شم) /samma/; **to taste** (ذاق) /daqa/, and **to touch** (لمس) /lamasa/ are really equivalents in all contexts. To achieve that study, different procedures are adopted as well as mistakes made by informants sample- 3<sup>rd</sup> year LMD students of English, Mentouri University, have been introduced, to check whether or not the meaning of the above mentioned verbs are rendered appropriately from English into Arabic.

Since the present study relates directly to an aspect of translation, equivalence, word and sentence meanings, theme and rheme have been dealt with as a theoretical support of the investigation. Focus has been put on Language in Context under the principle that language is best understood in its appropriate context, and not in its decontextualized form.

It has been assumed that when converting the English verbs of senses into Arabic, 3<sup>rd</sup> year LMD students of English take only the linguistic meaning into account, and neglect the contextual meaning.

The following transcription has been used when representing Arabic script in this dissertation. The scheme is as in Saad (1982:4).

<u>Arabic Sounds</u>	<u>Phonetic transcription</u>	<u>Arabic Sounds</u>	<u>Phonetic transcription</u>
ء	ʔ	ض	d
ب	b	ط	t
ت	T	ظ	z
ث	T	ع	c
ج	J	غ	g
ح	h	ف	f
خ	x	ق	q
د	d	ك	k
ذ	d	ل	l
ر	r	م	m
ز	z	ن	n
س	s	ه	h
ش	s	و	w
ص	s	ي	y

### Vowels

—	a	ا_	a
و_	u	و_	u
—	i	ي_	i

**Note:** The definite article **the** in English will be translated **al** into Arabic.

## **LIST OF ABBREVIATIONS**

**SL:** Source Language

**TL:** Target Language

**ST:** Source Text

**TT:** Target Text

**TGG:** Transformational Generative Grammar

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# INTRODUCTION

## 1. Aim of the Study

The present study aims at examining how equivalence is rendered in converting the different meanings of the English verbs of senses into Arabic. It particularly aims at bringing some help in the domain of translation to undergraduate and post-graduate students alike. This is sought to be done through the investigation of the performance of 3<sup>rd</sup> year L.M.D students of English at Mentouri University-Constantine, a case of study.

## 2. Statement of the Problem

The problem exists as a product of University students' performance when translating the English verbs of senses: to see, to hear, to smell, to taste, and to touch into the Arabic verbs equivalents رأى ، شمّ ، ذاق ، سمع and لمس which have the same core meaning. The point of investigation here is: are such equivalents appropriate in all contexts, or other ways of translating them require more serious consideration?

## 3. Hypothesis

We hypothesize that when converting the English verbs of senses into Arabic, 3<sup>rd</sup> year LMD students of English take only the linguistic meaning into account, and neglect the contextual meaning.

#### **4. Tools of Research**

Concerning data collection, a sample of the third year LMD students of English have been given five verbs of senses used in different contextual situations and asked to translate them from English into Arabic. The results obtained will be analyzed in accordance with the provided literature review.

The analysis consists of examining the various translations and identifying the procedures adopted by the informants. Throughout the analysis, attempts to solve the problems encountered by the informants will be introduced.

#### **5. Structure of the Study**

The present research is divided into two chapters: The first one is devoted to the literature review (theoretical part), which will review the theory of translation and different approaches -the cultural and linguistic -to equivalence which is an attempt to clarify and illustrate this notion. In addition, an emphasis is placed on theories which shed light on the notion of word meaning and sentence meaning. Synonymy as a basic problem notion, because of geographical reasons and collocational ranges, also has its place in this chapter. Theme and rheme are also considered because of the different organizational systems of English and Arabic. A part is, of course, reserved for different parts of verbs in general, and verbs of senses in particular.

In the second chapter, is concerned with the practical work where the data and the results obtained are analyzed.

# CHAPTER ONE: VERBS OF SENSES AND TRANSLATION

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## **CHAPTER ONE: Verbs of Senses and Translation**

### **Introduction**

The concept of translation has been largely used by many theorists to explain it. Some of them think that the aim of translation is the replacement of elements of one language by the equivalents of another language (literal translation), where the others believe that the main aim of it is to preserve the meaning of the source text. So, the aim of translation is based on many factors as cultural and linguistic materials.

This chapter surveys the cultural and linguistic approaches to equivalence. If the process of equivalence is about just the replacement of textual materials in one language by the equivalent textual materials of another. Or it is replicating the same situation of the source text in the target one. It is a transfer of messages from source culture to the target culture, or the transfer of messages from the source language to the target language.

It attempts to define the notion of “theme and rheme” and show how these two terms are used differently across both languages (English and Arabic).

In addition, will be shed light on “word and sentence meanings” together with reference and sense, synonymy, collocation, and verbs of senses equivalence.

## 1. The Theory of Translation

### 1.1. The Definition of Translation

According to Ghazala (2000), the term translation refers to the way and methods used by any translator to convey the meaning from the source language to the target language by using different means. This can be done by the use of different means:

1- Substitution: an item substitutes for another item. For instance, an item in Arabic is replaced by its equivalent item in English, for example: **to see** means رأى /raʔa/

2- Paraphrasing: creating new words do not exist at all in the source text.

3- Transliteration: foreign words written in Arabic letters or foreign words given to fit the Arabic pronunciation, spelling and grammar; for example: **Television** تلفزيون /tilifizyun/.

### 1.2. Different Approaches to Translation

Many further definitions have been concerned with the notion of translation and each theorist has his/her own different sight:

1- Catford (1965:20), for example, pointed out that where translation is about the process of substitution of one item of the source language by the equivalent item in the target one. For Catford translation is “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”.

2- Sager is concerned with the notion of translation in a semiotic term. He sees translation as the process of preserving the meaning and maintaining some kind of equivalence between ST and TT. Hence, Sager says “an interpretation of verbal signs by means of some other language” (1994:121).

**3-** Lawendoweski who defines translation as “the transfer of meaning from one set of language signs to another set of language signs”(1978:267).

From these definitions we understand that translation involves two sides: the source language and the target language. The first one is the original and the translated one is the target. For example: على تلك الشجرة طير جميل / **ala tilka al- ssajarati tayron jamilon**/is the source text, and there is a beautiful bird on that tree is the target text. Both terms are used in source and target culture.

## **2. The Problem of Equivalence**

The term equivalence dominates the scene of translation; when we speak about translation the concept of equivalence directly rises. In this part of this chapter we deal with essential question of equivalence: what is equivalence first? Then, we display also the cultural and linguistic approaches to equivalence whether it concerned with the transfer of message (meaning) from one language into another, or it is a transfer of message from one culture into another?

### **2.1. The Definition of Equivalence**

The term equivalence has been largely used by many writers to define translation and describe the nature and the relationship which exists between both SL and TL texts and smaller linguistic units. Carnap sees the notion of equivalence as a convention or agreement which relates two sentences on the basis of truth value (1947).

The notion of equivalence has been consequently a matter of some controversy. Hermans (1995:217), for example, has described the notion of equivalence as “a troubled notion.”

This part surveys the cultural and linguistic approaches whether equivalence is essentially concerned with the transfer of message from one language to another, or it is a transfer of message from the source culture to the target culture?

## **2.2. Different Approaches to Equivalence**

### **2.2. 1. Culture-Based Approaches to Equivalence**

Any type of translation which functions as a means for cross cultural or anthropological research is called “cultural Approach”, so , when the translator comes to translate and uses cultural approach he should take into consideration that any language has its own elements which are derived from its culture for example greeting, fixed expression and so on.

#### **2.2.1. 1. Nida’s Cultural View on Equivalence**

For Nida (1964:90) “the person who is engaged in translation from one language into another ought to be constantly aware of the contrast in the entire range of culture represented by the two legs.” We noted that Nida’s view is based on the equivalence of culture. So, the translation occurs between two cultures, from one culture into another.

Nida made a distinction between two different types of equivalence. These types are formal and dynamic .The formal is where the translator tries to keep the same form as the original. It should be noted that formal equivalents are those TL items which represent the closest equivalent of SL words and phrases. Formal equivalence “focuses attention on the message itself in both form and content” (1964:159). Hence, formal equivalence is thus “the quality of a translation in which the features of the form of the ST have been mechanically reproduced in the receptor language” (Nida &Taber 1969/1982:201).

In fact, Nida's direction is toward increasing emphasis on dynamic equivalence which is concerned with Bible translation. According to Shuttleworth and Cowie, the translator tries to keep and preserve the same effect of the TL audience as in the SL audience by saying "the message of the original text has been so transported into the receptor language that the response of the receptor is essentially that of the original receptors" (1997:47).

The following examples will show that dynamic equivalence does not depend on word for word translation, but it is thought for thought translation. The first example: " **give one another a hearty hand shake all round** ", the equivalent meaning for this sentence is " **greeting by a holy kiss.**" which translated as قَبَّلْتَهَا بِحَرَارَةٍ /qabbaltuha bihararatin/, here, the translator tends to transfer the meaning not the form or structure. The second example is from the bible: " **Lamb of God**" الأضحية /al ?udhiyatu/ is translated as " **Seal of God**" in the Eskimo culture.

Nida is in favor with this type which as Bassnett (1991:26) puts it "is based on the principle of equivalent effect. That the relationship between receiver and message should aim at being the same as that between the original receivers and the SL message."

The aim of this type is "to relate the receptor to modes of behavior relevant within the context of his own culture" (Nida 1964:159).

## **2.2. 2. Linguistic Based Approaches to Equivalence**

### **2.2.2.1. Catford's Linguistic Theory of Equivalence**

Catford's (1965) theory is different from the previous ones. His approach is based on linguistic work to translation. He emphasized on the type of grammatical rank where the translation equivalence is established in both levels: Rank-bound translation VS unbounded

translation. The first rank when equivalent is sought in the TL for each word or morpheme encountered in the ST, for example رجُلان: /rajulani/ (**man**) and طبيبة/tabibatun/ (**doctor female**).

The second rank is unbounded rank when an equivalent is sought at the sentence, for example: **the boy filled the cup with water** الولد مَلأ القَدح بالمِـاء /al-waladu mala ?a al-qidha bi al-ma?i/, or clause can be replaced by a clause as in: **while she was crossing the street, she saw the car coming** translated as بينما كانت تعبر الشارع رأيت سيارة قادم ة /baynama kanat ta buru al-ssari a ra?aytu sayyaratan qadimatan/.

The notion of translation shift proposed by Catford is based on the distinction between formal correspondence and textual equivalence.

Hatim and Mason (1990:26) quoted Catford's definition as follows: "A formal correspondent is any TL category which may be said to occupy as nearly as possible the 'same' place in the economy of the TL as the given SL category occupies in the SL." . So, Catford claims that there is a possibility of talking about formal correspondence in English and French if the relation between ranks has approximately the same configuration in both languages. He refers to the departure from formal correspondence in the process of going from the SL to the TL as translation shifts.

The "structure shift" involves a grammatical change between the structure of the ST and that of TT. On the other hand, "class shifts" when an item of the ST belongs to different grammatical class, for instance, the adjective **An changeable decision** can be translated into Arabic as قرار لا يتغير /qararun la yatagayyaru/. The "unit shift" involves changes in rank. Lastly,

“intra system shift” occurs when the SL and TL possess systems which approximately correspond formally as to their constitution. But, translation may involve selection of non-corresponding term in the SL system” (Catford, 1965: 80). For instance, when the SL singular becomes a plural in the TL or present turned into the past.

Catford’s view has been subjected to several criticisms by Snell Hornby (1988), who argues that Catford’s definition of textual equivalence is ‘circular’. She considers the concept of equivalence in translation as being an illusion, because the translation equivalence is based on further factors as: cultural and situational which are necessary to be counted in translation.

Hatim and Mason (op.cit:26), on the other hand, note that “ much of the discussion is about structural contrasts between language systems rather than about communication across cultural barriers and about individual, decontextualized sentences instead of real text.”

#### **2.2.2.2. Equivalence and Deep Structure**

From a TGG point of view (Chomsky, 1965), “the deep structure of a sentence incorporates all the information relevant to the single Interpretation of a particular sentence.”. James (1980:175) explains that this is a claim that “deep structure equals meaning, which implies that identity of deep structure equals sameness of meaning.”

From this view, the notion of equivalence is based to refer to two constructions which are similar on their deep structure even though the surface they are completely different.

So, two things can be summed up: The first thing is that two sentences are translatable if they share the common deep structure, and the second thing is that deep structure’s identity equals translation equivalence. The question which can be asked, here, is if the textual equivalents share a common deep structure and vice versa.

The example of: **the juice was drunk by midnight** is equivalent with the Arabic sentence شرب العصير في حدود منتصف الليل /suriba al sira fi hududi muntasafi al llayli/(Bouton 1976). The problem is if the two constructions are similar on their deep structure. He clarifies that the deep structure of the English sentence: **the juice was drunk by midnight** consists of the following elements: The past is the time reference of that sentence, where drinking is the action and the wine is objective of that action. The doer of the action is not specific.

Furthermore, he adds that active and passive sentences are not considered as equivalent construction because, as he explains, there is a difference between the two sentences in stativity and transitivity.

In addition, in translation equivalence “surely this cannot be taken to imply that these responses of opposite polarity have deep structure” (James, op.cit:27).

### **2.2.3. Equivalence, A Procedure Replicating the Same Situation**

In Benzehra’s dissertation (2004:27) where she sets that the authors Vinay and Darbelnet (1958:52) underline that:

Il est possible que deux textes rendent compte d’une même situation

En mettant en œuvre des moyens stylistiques et structuraux entièrement

Différent. Il s’agit alors d’une équivalence. L’exemple classique de l’équivalence

est fournit par la réaction de l’amateur qui plante un clou et ce tape sure les

Doigts : S’il est Français, il dira : " Aie " s’il est Anglais, il dira : " Ouche ".

So, Vinay and Darbelnet view equivalence as a procedure which replicates the same situation as in original; while using completely different words. They (ibid: 342) assume if the procedure is applied during the translation process, it can maintain the stylistic impact of SL text in the TL text. Vinay and Darbelnet stress the importance of situation by saying “the need

for creating equivalence arises from the situation and it is in the situation of the SL text that translators have to look for a situation” (ibid: 255). For instance, **take one** is a fixed expression which would have a French equivalent **prenez en un**. But if the expression appears as a notice next to basket of free samples in a large store, the translation would have to look for another equivalent expression in the same situation as **Echantillon gratuit**.

#### **2.2.4. Equivalence and Semiotics**

Jackobson introduces the notion of equivalence in a different way, on the basis of his semiotic approach to language “there is no signatum without signum” (1959:239). Following Jakobson’s theory, translation involves two messages in two different codes. This is called ‘interlingual translation’ in which the translator makes use of synonyms in order to get the source text and the target messages. On the other hand, Jakobson in (Bassnett, 1991:14) points to the problem of equivalence and assumes that “there is no full equivalence through translation.”

Jakobson gives the example of the Russian word **syr** (a food made of fermented pressed curds) which can be translated roughly into English as **cottage cheese**. In this case, the translator adopts some procedures to find an approximate equivalent. For Jakobson, even synonymy does not yield equivalence “since each unit contains within itself of non-transferable association and connotation” (ibid: 15).

There seems to be some similarities between Vinay and Darbelnet and Jakobson’s theories. The role of the translator as the person who decides how to carry out the translation is emphasized in both theories. Vinay and Darbelnet as well as Jakobson conceive the translation task as something which can be always carried out from one language into another.

It also seems that no room is allowed for the culture or grammatical differences between source text and target text.

### **3. Word Meaning and Sentence Meaning**

#### **3.1. Definition of Meaning**

When you look up the word “meaning” in dictionary you will find that “it refers to what you understand from the word or sentence.” But for Yewelly and Lataiwish (2000:17) “meaning is often defined in terms of signification.”

On the other hand, (Jaszcolt, 2002:3) says that “the meaning of an expression equals its contribution to the truth conditions of the sentence.”

#### **3.2. Levels of Meaning**

##### **3.2.1 Word Meaning**

According to Yewelly and Lataiwish (2000), there are two classes of words. The first one is ‘open class words’ and the other one is ‘grammatical words’.

##### **3.2.1. 1. Open -Class Words**

This includes two different semantic terms as, reference and sense.

##### **3.2.1.1.1. Reference**

The thing or the entity which is pointed by the expression is called ‘reference’ as Jaszcolt (2002:8) says “reference is the entity to which the expression refers”. So, Jaszcolt’s point of view is realized by the way it expresses and describes the external world. But, Saussure (1916) believes that to create the meaning of words, there should be a relationship

that relates the entities within any linguistic system. So, he distinguished between reference and sense. The reference is between words and the world whereas the sense is between words.

On the other hand, Yewelly and Lataiwish (2000) use many examples to explain the notion of reference.

a-my friend is honest.

b-the window is broken.

c-That tree over there will soon turn green.

The underlined words above are references, because they are used to point to something in the external world. One sentence may contain more than one reference, for instance, **she married to Bob**. So, the reference may be noun, pronoun or object.

### 3.2.1.1.2. Types of Reference

Yewelly and Lataiwish (2000) classify four types of reference:

❖ Definite singular reference in English and Arabic as:

\*the doctor examined the patient عاين الطبيب المريض / ayana al-ttabibu al-marida/

All the underlined items are references. In English grammar rule, the realization of definiteness is by the use of ' **the** ' where in Arabic it is 'أل'. Furthermore, definiteness may be demonstrative pronoun, possessive pronoun, or genitive construction. For instance:

**This table** translated as هذه الطاولة /hadihi al-ttawilatu/

**Her pen**, قلمها /qalamuha/

**Rokia's pen** قلم رقية / qalamu Rokia/

- ❖ Plural definite reference may have a collective or distributive predicate: for example;

\***these roses** cost 15DA الورود ثمنها خمسة عشرة دينار جزائري /hadihi al-wurudu tamanuha 15DA/

In the two examples, the reference is expressed collectively when we refer to all roses, and distributively it refers to individual 'each rose'.

- ❖ Indefinite realized by indefinite expression

\* Every morning **a sparrow** comes to my balcony is translated as في كل صباح يأتي /fi kulli sabahin ya?ti usfurun ?ila surfati /

In the English example, the highlighted word is used to refer to mean 'any sparrow' in general however, in the Arabic example, the reference is specific.

- ❖ In generic reference an expression points to a class rather than to an individual in class.

To determine the generic reference in English, we use definite article, or indefinite article, or zero article to show plural. Unlike in Arabic, the determination is by means of definite expression in both cases 'plural or singular'.

### 3.2.1.1.3. The Role of Reference

Reference is a very essential element to preserve the meaning in translation .The aim of translation tends to keep the reference as the original. There are two cases where the reference changes to fit the aim of translation. (Yewelly & Iatwishi 2000)

- **Self Reference**

The expression which refers to itself within the sentence not to the external world is called self reference. (ibid: 2000).Concerning the following example:

**The first word in the sentence is a definite article** ، أول كلمة في هذه الجملة أداة التعريف ،  
awwalu kalimatin fi hadihi al- jumlati ?adatu al-tta rifi/

The reference of the source sentence is preserved, however in the Arabic is not. So, this leads us to a wrong translation. The best translation should be as the following: أول كلمة في هذه الجملة الانجليزية أداة التعريف  
awwalu kalimatin fi hadihi al-jumlati al-?injliziati ?adatu al-tta rifi /

- **Creative writing :( Idiomatic expression)**

The reference may change also to preserve idiomatic expressions. In English, for instance, we say: **A bird in hand is worth two in the bush**, however, in Arabic, the reference changes ten as in: عصفور في اليد خير من عشرة في الشجرة / usfurun fi al-yaddi xayrun min asaratin fi al-ssajarati/

### 3.2.1.1.2. Sense

Sense and reference are two completely different concepts. The first is about the relation within the sentence, and the second is the relation between words and the external world. Sense has three different lexical relations:

- **Synonymy**

The term of synonymy is used to refer to the words which are phonologically different in structure but share the same meaning, Jaszcolt (2002). In reality, there is no absolute meaning as Palmer stated (1976). He assumes that there is no full correspondence between two concepts for example 'fall and autumn' are not synonymous for the reason in geographical distribution. Because 'fall' is used in American society, however 'autumn' is used by the British English society.

Bassnett (199:29) "since sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL version."

Another reason is where synonyms do not have the same collocation range. Lewis (2000:25) makes it clear "collocation is about words which co-occur, not ideas or concepts."

This classifies that in translation the words which co-occur together are different across languages. The Arabic dictionary equivalent of **deliver** collocates with a number for each of which Arabic uses different verbs. Baker (1992) uses these examples:

**Deliver a letter** يسلم خطابا /jusallimu xitaban/

**Deliver a speech** يلقي خطابا /yulqi xitaban/

**Deliver news** ينقل أخبارا /yanqilu ?axbaran/

**Deliver a blow** يوجه ضربة /yuwajjihu darbatan/

**Deliver a verdict** يصدر حكما /yusdiru hukman/

**Deliver a baby** يولّد امرأة /yuwallidu ?imra?atan/

She clarifies that in Arabic the focus is on the woman in the process of child birth. But, in English, the focus is on the baby. (Ibid: 1992).

Another example 'strong' and 'powerful' are synonymous but their distribution in context is different. **Strong** is used with **car**, but **powerful** is used with **tea**.

Finally, Hurford, Heasy and Smith (2007) add a new definition to synonymy when they state that it's a notion which relates two predicates that share the same meaning.

- **Hyponymy**

This notion is defined in terms of inclusion. The verb 'to see' is the super ordinate word which has different meanings, for instance, **glared at** is used when someone looks at another one angrily. **Wink** is another meaning of the verb to see, is used when someone closes one of his eyes. **Examined**, on the other hand, is used when there is the attention in seeing. **Staring at** is a verb which means that someone looks at someone else for a long time.

- **Opposition**: is defined in terms of contrast.

### 3.2.1.2. Closed Class Words

#### 3.2.1.2.1. The Use of Articles

Yewelly and Iataiwish (2000) pointed to this type as ‘determiners’. It includes articles, pronouns, prepositions and auxiliary.

Translating grammatical words in both English and Arabic are not realized similarly. For example, ‘**life is beautiful**’, the structure of this sentence is not similar to the equivalent Arabic sentence الحياة جميلة /al-hayatu jamilatun/. English has no definite article, but in Arabic is replaced by أل التعريف. In the use of articles, English has three articles:

‘**The**’ is used with count plural as in: **the flowers**, count singular as **the flower**, and non count as **the water**.

‘**Zero**’ article is used with the plural count and non-count for instance, **books** and **coffee**.

The indefinite article ‘**a**’ and ‘**an**’ are used neither plural count nor non-count. They are used with singular count as: **a book**.

However, Arabic has only two articles: **zero** and the definite article آل which are used with all types of nouns as well as adjective as in: النساء جميلات /al nnisa?u jamilatun/ or نساء جميلات /nisa?un jamilatun/.

In Arabic, the zero article becomes indefinite article before a singular count-noun as: **I bought a book**, اشترت كتابا /?istaraytu kitaban/.

### 3.3. Sentence Meaning

According to Yewelly and Lataiwish (2000), the sentence is about the combination of words which has grammatical roles to make up a sentence for instance, **Bob is polite**. Here the sentence comprises a number of words; each word has a certain function. **Bob** is a subject, **is** the verb and **polite** is the adjective.

The above sentence has SVA pattern. The equivalent sentence in Arabic is: **بوب لطيف**/Bob latifun/

The meaning of the sentence is constructed by the meaning of words as was mentioned before (ibid: 2000). So, the meaning of the words are essential to build the meaning of a sentence.

#### 3.3.1. Types of Sentence

##### 3.3.1.1. Negative Sentence

To negate a sentence in English, the elements not, no, none and never are used. The element **not** is directly used after the operator, for instance: they are **not** playing tennis. (ibid: 2000).

However, in Arabic sentence negation, three different particles are used before the verb as: **لم**/l m/ (for the past), **لن** /lan/ (for the future) **لا** /la/ (for the present), **ليس** /laysa/(is used to negate nominal sentences).

**لم تسمع** /l m tasma /

**لن تلمس هذا** /l n talmasa hada/

**لا تتذوق هذا الطعام انه مر** /la tatadawaq hada ata am innahu mur/

لا رات ولا سمعت /la ra ?at wa la sami at/

### 3.3.1.2. Interrogative Sentence

In English, there are two types of questions:

- **Polar Question**

**Yes** or **no** question, the operator is placed before the subject as in: is she here?

However, In Arabic, to express polar question we use هل as هل رقية هنا /hal Rokia huna/

هل is never used in negative sentences. We cannot say, for example: هل لم اشتر الكتاب /hal l m ?astari al- kitaba

- **Informative question**

This type of question is used to get information for example: Where is she?

### 3.3.1.3. Imperative and Exclamative Sentence

For example: close the door أغلق الباب /?agliq al-baba/ and what a beautiful picture this is! ما أجمل هاته الصورة! /ma ?ajmala hatihi al-ssurata/ Yewelly and Lataiwish (2000) .

## 3.4. Types of Meaning

Kramsh (1998) distinguishes between three types of meaning:

### 3.4.1. Denotative Meaning

It is the one which is concerned with the primary meaning found in dictionaries. The definition has the relation with class not the individual, for instance, if you look up the word ‘cow’ is defined as a nature, female having animal of the genus.

### **3.4.2. Connotative Meaning**

This type is concerned with the word which can be referred to in the world, it means the secondary meaning. For example, the word **rose** symbolizes love, beauty and emotions as (Yewelly 2000:33) mentioned in his book that connotation is “shade of meaning acquired by a word in addition to its denotation.”

### **3.4.3. Iconic Meaning**

This type is neither concerned with primary meaning nor with reference. It is concerned with the meaning which can be their image.

## **4. Meaning and Context**

The notion of context is a very essential unit in translation. Yule (1926), for instance, sees the concept of context as the extra linguistic knowledge or the place where any piece of language is used.

Malinowski (1927) believes that any utterance or sentence is understandable if it is put in a given context (situation). So, the context is the basic element which determines the meaning of word or sentence in translation. In addition to that, the meaning of the sentence is the result of the relationship between grammatical items and the elements outside the language such as culture and the place where those elements take place.

Firth, on the other hand, was deeply associated with the notion of 'context' or 'situational context'. He believes (1968:14) that "meaning is a property of the mutually relevant people, things, events, in the situation."

This that the isolated words are ambiguous without context. Hence, the role of context is to get the appropriate meaning. Words do not mean apart in themselves from context.

Van Dijk (1977) also pointed to the importance of context as a condition to get the total meaning of utterances. The meaning of utterances is not clear where the context is excluded.

## **5. Theme and Rheme Organization**

According to Ghazala (2000) the theme and rheme are two concepts which are used in a complete different position. The former is located in the beginning of a sentence, whereas rheme completes the theme; it completes the rest of a sentence. For more illustration, Ghazala uses the following example to explain his point of view:

- ✓ **The army** looted the town.
- ✓ **The town** was looted by the army.

Through these two examples both 'the army and the town' are themes, because their position is in the beginning of the sentence, and 'looted the town and was looted the town' are rhemes; they complete the sentence.

Thematic organization in both English and Arabic are totally different. In English, the theme has a fixed position, and it is always the subject. But in Arabic, the theme is free because it is either subject or verb. In the English case, we only say:

✓ **The train** has arrived

However; in the Arabic case we can say:

✓ وصل القطار /wasala al-qitaru/

✓ القطار وصل /al-qitaru wasala/

Halliday (1994), on the other hand, pointed to theme and rheme as the departure of message and the rheme is what the addresser wants to convey about the theme. According to him, the rheme is the most important element in the structure of the clause as a message, because the rheme represents the information that the speaker wants to convey to the hearer. It fulfills the communicative goals of a sentence.

### 5. 1. The Role of Theme and Rheme

The addresser uses theme and rheme to highlight a piece of information in the sentence. In addition, theme and rheme are used to organize the information in the text. In this point, Baker (1992:121) states that theme is:

What the clause is about. It has two functions: **A**/It acts

as a point of orientation by connecting back the previous stretches

of discourse and thereby maintaining a coherent point of view and

**B**/It acts as a point of departure by connecting forward and

Contributing to the development of later stretches.

## 6. Verbs of Senses

Any sentence must have a verb. Clarke (2008) classifies two distinct types of verbs: “transitive” and “intransitive” verbs. Hewings (2005) states that the verbs which need direct objects are called transitive verbs. For example; ‘**she closes the door**’. Some verbs are transitive but do not need objects, because the meaning is clear, for instance, he smoked (cigarettes). Simply, here, the intended meaning is ‘cigarettes’ without mentioning the word ‘cigarettes’. Rozakis (2003) believes that asking the question who? Or what? After the verb determines if the verbs are transitive or intransitive. The other type is intransitive when the verb does not need any object. For instance: They arrived.

Many verbs are used intransitively as: appear, come, disappear...etc. However, there is another type of verbs which called “verbs of senses”. What are verbs of senses?

Redman and Shaw (1999) talk about these verbs as basic senses of the body. Redman (1997) states that the five basic senses of the body are sight, hearing, smell, taste, and touch.

### 6.1. The Sense of Sight

The primary meaning of the verb to see is the ability to use eyes and interpret information around us. To know everything about the external world, we use eyes. For instance, we use eyes to read a book (Wikipedia.org/wiki/visual\_perception). For example: I **can't see** without my glasses. The equivalent of the verb **to see** in Arabic is ‘رأى’/ra?a/ as لا يمكنني أن أرى بدون نظاراتي / la yumkinuni ?an ?ara biduni nazzarati/.

## 6.2. The Sense of Hearing

The verb **to hear** is the ability to use our ears. The sense of hearing affords human being and animals to receive sounds from any direction. The inability of hearing is called 'deafness'. (Wikipedia.org/hearing-(sense)).

The verb to hear would be translated Into Arabic as: **سمع** /sami a/. For example: 'I couldn't **hear** what she said ما قالته لم استطع سماع /l m ?astati **sama a** ma qalathu/.

## 6.3. The Sense of Smell

'Smell' is the third basic verb of body. It is the ability to use our nose to smell perfume or flowers. (library.thinkquest.org/3750/smell/smell.html).

The verb **to smell** would be translated Into Arabic as: **شمّ** /samma/. For example: smell this and tell me what is ما هو شمّ هذا و أخبرني ما هو /**summa** hada wa ?axbirni ma huwa/ .

## 6.4. The Sense of Taste

The verb 'to taste' is the ability to recognize and interpret different foods and drinks .So, taste is the ability to evaluate what we eat and drink. ([www.vivo.colostate.edu/n\\_books/path\\_phys/digestion/pregas...](http://www.vivo.colostate.edu/n_books/path_phys/digestion/pregas...)).

The equivalent of the verb to taste in Arabic is **ذاق** /daqa/. For example: **I have never tasted** anything like it لم أذق مثل هذا أبدا /l m ?**aduq** mitla hada ?abadan/.

## 6.5. The Sense of Touch

The sense of touch is when you put your hand on soothing to evaluate things, for example, if something is hot. (library.thinkquest.or/28457/touch.shtml). The verb **to touch**

would be translated as: لمس /lamasa/. For example, Do not touch this plate, it is hot لا تلمس هذا  
إِنَّه ساخن /la talmas hada al-ssahna ?innahu saxinun/.

## **Conclusion**

To sum up, the task of translation is not easy as one might think. It varies from one translator to another. Each translates and applies certain procedures to much the source text with the target text, for example, substitute one item for another (literal translation). That is to preserve the meaning or keep the same situation in the target text as in the source text.

The main aim of translation is to create some aspects of equivalence and many approaches have been concerned with. The approaches vary from cultural equivalence, in both dynamic and formal, to textual equivalence and situational equivalence.

The word and the sentence structure in both languages (English and Arabic) are not realized similarly. Both systems have different constructions where the meaning is ambiguous without context. Context as has been said is an essential factor to get the appropriate meaning. It helps to determine the process of equivalence in the two languages. So, the meaning of words in isolation is completely different from that within context.

Finally, theme and rheme are two concepts where in Arabic, the new information is carried in a reversed way because of the nature of language structure –the English sentence is nominal while the Arabic sentence is verbal.

## **CHAPTER TWO: The Analysis of the Various Students' Translations of the English Verbs of Senses into Arabic**

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## **CHAPTER TWO: The Analysis of the Various Students' Translation of the English Verbs of Senses into Arabic**

### **INTRODUCTION**

This chapter is concerned with the empirical study, which deals with the analysis of 3<sup>rd</sup> year LMD students as a sample in the research and analyses the result obtained from the various students. The present work investigates how the equivalence takes place in order to render the meaning. In other words, it attempts to find out the problems that 3<sup>rd</sup> year students face when they come to translate verbs of senses –to see, to hear, to smell, to taste and to touch, and of course to bring some solutions to this problem.

#### **1. Method Adopted for the Analysis**

First, we start by choosing the sample of 3<sup>rd</sup> year LMD students who will be tested in order to evaluate their various translations. Then, a description of the corpus will be provided. Finally, the method used to organize and classify different translations will be introduced.

##### **1.1. Subjects**

The group that performed the test was a group of 3<sup>rd</sup> year LMD students that contained 25 subjects. All of them are students at Department of English, University of

Constantine. Five translations have been rendered blanc. The twenty translations that remained have been considered.

## **1.2. Corpus**

The corpus of our study consists of variant sentences, 24 sentences, in which the five English verbs of senses- to see, to hear, to smell, to taste and to touch- occur in different situational contexts. In fact, these sentences were taken from dictionaries which are stated in the bibliography

Of course, a model of translation done by a doctor teacher, and holder of degree in Linguistic and translation is used in order to compare the students' translation with his translation and find out the mistakes performed by the students as well as procedures.

## **1.3. Procedure**

After testing and collecting the data, the results obtained, it will be classified in terms of students' translations similarities. That is similar translations performed by the informants will be grouped in a given class and different translations will be grouped in different class.

## **2. The Analysis of the Students' Translations**

### **2.1. To See**

**Situational Context Number One**: when you (or someone) meet another by chance, you say, for example:

## English Linguistic Context

## The Context Translated into Arabic

1. Guess who I saw at the party last night?

(i) &(h)&(g)&(f)&(e)&(d)&(c)&(b)&(a).1

(r)&(q)&(p)&(o)&(n)&(m)&(l)&(k)&(j)

إحزر من رأيت في الحفلة ليلة أمس

/ ?ihzar m n r ?aytu fi al-haflati laylata ?amsi/

(t)&(s) إحزر من الذي رأيت في الحفلة ليلة أمس

/ ?ihzar m n ll di ra ?aytu fi al- haflati laylata ?amsi/

The first thing that should be noted is that all subjects prefer using the verb "رأى" as an equivalent of the English verb of sense "to see". It is quite evident That the type of translation adopted by the subjects, here , is literal translation in which the context of the target language has been neglected. The verb "saw" in the English sentence has been directly replaced by the verb "رأى"/ra?a/. In Arabic, the meaning of "to see" in such context should be translated into 'التقى' /iltaqa/. That is the fact that he just saw the person without necessarily talked to him. This is what the Arabic version implies. So, here, the informants have neglected the function of the verb to see. The subjects stress on keeping the form of the target text as the source one. Furthermore, two subjects (s & t) make the reference explicit by adding 'الذي' / ll ti/ which is made implicit in the source language. The mistake, here, is that the two subjects ignore if the reference is male or female but they show that it is a male person. Hence, 'من/m n/ (who) should be used and not "الذي"(Which also means (who), but to specify that the person being referred to is male not female.

**Situational Context Number Two:** when you look at something to find information, you say, for example:

**English Linguistic Context**

**The Context Translated into Arabic**

2. See page 158.

(m)&(l)&(k)&(j)&(i)&(h)&(g)&(f)&(e)&(d)&(c)&(b)&(a).2

(r)&(q)&(p)&(o)&(n)&

انظر الصفحة 158

/?unzur al-ssafhata158/

(t)&(s) انظر إلى الصفحة 158

/?unzur ?ila al-ssafhati 158/

All the subjects resort to the verb 'نظر' /**nazara**/. (Look) is semantically suitable for such destination, because Arabic does not have the direct imperative of the verb يرى /**jara**/ (to see). We cannot say راجل , so we say انظر (look). The subjects were quite aware of the use of 'رأى' in such situation. The second thing that should be noticed in the subjects' translation (s&t) is that they added the preposition to the verb and it becomes انظر إلى (look at). This verb is so different in meaning from the verb انظر that is without preposition."انظر إلى" means direct your eyes to see something where the aim is to find information (general look).

**Situational Context Number Three:** when the verb is used to mean that somebody asks somebody else to have a meeting, you say, for example:

**English Linguistic Context**

**The Context Translated into Arabic**

3. You ought **to see** a doctor about that cough. .

(g)&(f)&(e)&(d)&(c)&(b)&(a).3

يجب أن ترى الطبيب حول هذا السعال

/yajibu ?antara al-tabiba hawla hada al-ssu ali/

/ (h)

(i) ستري الطبيب بسبب هذا السعال

/satara al-ttabiba qariban bisababi hada al-ssu ali /

(j) عليك بمراجعة الطبيب بسبب سعالك

/alayka bimuraja ati al-ttabibi bisababi su alika/

(l)&(k) عليك أن تزور الطبيب من اجل هذا السعال

/alayka ?an tazura al-tabiba min ?ajli hada al-ssu ali/

(n)&(m) يجب أن تراجع الطبيب حول هذا السعال

/yajibu **an turaji a** al-ttabiba hawla hada assu ali/

(p)&(o) يجب عليك زيارة الطبيب من اجل هذا السعال

/yajibu alayka **ziyarata** al-ttabibi min ?ajli hada al-ssu ali/

(t)&(s)&(r)&(q) يجب عليك رؤية الطبيب بسبب هاته العلة

/yajibu alayka **ru ?yatu** al-ttabibi bisababi hatihi al- llati/

It seems that context 3 could be translated literally as in (a, b, c, d, e, f, g). The same context is not submitted as in (h). The explanation of such translation is that the subject do not

have any idea of translating this context. On the other hand, one subject (i) mistranslates that context; he understands that there is a meeting in the future. He uses the verb **سترى** as the equivalent of the verb “**ought to see**”. In the same situational context, out of twenty students, two subjects replaced the verb to see by **أن تزور** (**to visit**). It should be noted that the verb **يزور** /yazura/ do not only mean see but it means **come** and **see**. Two procedures are adopted to translate the verb to see as in (j) (p) (o) (t) (s) (r) (q). One of which is modulation; in which the subjects resort to other equivalents **مراجعة وزيارة و رؤية** . The insertion of **الباء** /ba:/ before the noun **مراجعة** is obligatory in order to show obligation. The other procedure is class shift in which the subjects replaced the verb to see by nouns not by verbs.

**Situational Context Number Four**: when someone understands something, he says, for example:

**English Linguistic Context Four**

**The Context Translated into Arabic**

4. I don't think she **saw** the point of the story.

4.(a) أظن أنها لم تقرا القصة بتاتا

/ʔazunnu ʔannaha lam **taqra** ʔal-qissata batatan/

(b) لا أظن أنها توصلت إلى القصة

/la ʔazunnu ʔannaha **tawasslat** ʔila al-qissati/

(c) لا اعتقد أنها عرفت المغزى من القصة

/la ʔa taqidu ʔannaha **arafat** al-magza mina al-qissati/

(d) لا اعتقد أنها اخدت من القصة

/la ʔa taqidu annaha **ʔaxadat** mina al-qissati/

(e) لا اعتقد أنها وجدت الغرض من القصة

/la ?a taqidu ?annaha **wajadat** al-garada mina al-qissati/

(f) لا أظن أنها استنتجت عبرة القصة

/la ?azunnu ?annaha **?istantajat** ibrata al-qissati/

(g)&(h) لا أظن أنها رأيت الهدف من القصة

/la ?azunnu ?annaha **ra ?at** al-hadafa mina al-qissati/

لا أظن أنها فهمت مغزى

(i)&(j)&(k)&(l)&(m)&(n)&(o)&(p)&(q)&(r)&(s)&(t)

/la ?azunnu ?annaha **fahimat** magza al-qissati/

It seems that context 4 is translated wrongly in (a). The subject understands the sentence as follows: Because the reader has not read the story, he has not reached the point of it. This conclusion is not true, because most people read stories but they do not understand what they aim at.

As for context 4(a), the subject uses **توصل** /**tawassla**/ as the synonym of the verb 'to see'. "توصل" is another kind of understanding. We use something or depend on someone to understand something. Subject(c) uses "عرف" / **arafa**/ to render the meaning of the verb 'to see'. A number of modulations have been noted in that context as in 4(d) & 4(e). **أخذ** /**?axada**/ and **وجد** /**wajada**/ are two verbs used concretely. We would consider 4 (d, e) as two cases of modulation involving a change in a point of view from abstract in English (see) to concrete **أخذ** and **وجد** in Arabic. In 4(f) also we consider a case of modulation involving the change

from to see in English into conclusion "استنتج" /?istantaja/ in Arabic'. استنتج which means **to conclude** in English is about something said before, then, we come to a conclusion. A literal translation is also quite useful as in (g) & (h) without taking into consideration the suitable meaning of to **see** in a specific context.

Most subjects prefer using the verb فهم /fahima/ in 4 (i) (j) (k) (l) (m) (n) (o) (p) (q) (r) (s) (t) to render the meaning of the verb **to see**.

**Situational Context Number Five:** when we imagine someone to be something in the future, we say, for example:

**English Linguistic Context**

**The Context Translated into Arabic**

5. His colleagues **see** him as a future doctor.

5.(a)&(b)&(c)&(d)&(e)&(f)&(g) (h) إن زملاءه يرونه طبيبا في المستقبل

/?inna zumala?ahu yarawnahu tabiban fi al-mustaqbal/

(i)&(j)&(k)&(l)&(m)&(n)&(o)&(p)&(q)

يراه أصدقاؤه طبيبا في المستقبل

/yarahu ?asdiqa ?uhu tabiban fi al-mustaqbali/

(r) رفاقه يحسبونه طبيبا في المستقبل

/rifaquhu yahsabunahu tabiban fi al –mustaqbali/

(s)&(t) يتوقع صديقه بان يكون طبيبا في المستقبل

/yatawqqa u sadiquhu bi ?an yakuna tabiban fi al-mustaqbali/

In 5(a) (b) (c) (d) (e) (f) (g) (h), a literal translation has been applied by subjects and they keep the same structure of the target sentence as the structure of the source one. The English sentence starts by a noun and the informants keep the same order. In 5 (i) (j) (k) (l) (m) (n) (o) (p) (q), a literal translation has been again applied .But they starts the Arabic sentence by the verb/ **yara/ يرى** . In 5(r) and (s) (t), a case of modulation has been applied. Two verbs are used to render the meaning of to see. These verbs are **يتوقع** and **يحسبون**.

## 2.2. To Hear

**Situational Context Number One:** when you listen or pay attention to somebody or something, you say, for example:

### **English Linguistic Context**

### **The Context Translated into Arabic**

1. Did you **hear** that play on the radio last night?

1.(a) هل استمعت إلى هاته المسرحية ليلة

البارحة

/hal ?istama ta ?ila hatihi al-masrahiyyati ala al ?ida ati laylata al barihati/

(t)&(s)&(r)&(q)&(p)&(o)&(n)&(m)&(l)&(k)&(j)&(i)&(h)&(g)&(f)&(e)&(d)&(c)&(b)

هل سمعت هاته المسرحية في الاداعة ليلة أمس

/hal **sami ta** hatihi al-masrahiyyati fi al- ?ida ati laylata ?amsi/

When translating context 1, just one subject out of 20 was aware of translating this sentence. He translates the verb **to hear** by the equivalent in Arabic **استمع / ?istama a**/which carries a different meaning from **سمع** . **استمع** means to listen or pay attention to the play or

anything but” سمع “in Arabic means to use ears without any attention. So, subject (a) is aware of the context of translating to hear. However, out of 20 subjects, nineteen have adopted a literal translation where the context is neglected. They give the verb سمع as the equivalent to the verb **to hear**.

**Situational Context Number Two**: when somebody is to be told about something, you say, for example:

**English Linguistic Context Two**

**The Context Translated into Arabic**

2. ‘I’m getting married.’ ‘So I’ve heard.’

/ (a).2

(b) سوف اتزوج. هذا ما سمعت.

/sawfa ?atazawwaju .hada ma **sami tu**/

(c) أنا تزوجت. إذا أنت سمعت

/ ?ana tazawwajtu ?idan ?anta **sami ta**/

(d) إذا أنت سمعت بأنني تزوجت

/ ?idan ?anta **sami ta** bi ?annani tazawwajtu/

(t)&(s)&(r)&(q)&(p)&(o)&(n)&(m)&(l)&(k)&(j)&(i)&(h)&(f)&(e)

سأتزوج لقد سمعت

/sa ?atazawwaju laqad **sami tu**/

From these various translations, no subject was aware of, or competent in translating the English verb of sense to hear into Arabic. The verb “to hear” is translated into its equivalent in Arabi **سمع** /**sami a**/ neglecting the role of context. The verb to hear in such situation should be translated as **اخبار** /**?uxbira**/ to be told about something. What should be noted is that, when all subjects use the verb **سمع** they make the sentence to be ambiguous and meaningless. This leads us to note that the subjects do not have enough back ground knowledge of both languages. It is also noted that in subjects ‘translations that the passive voice in English “I’ve heard” which means to be told about something is translated in an active voice in Arabic sentence. This tells us that subjects lack grammatical competence.

**Situational Context Number Three:** when the verb is used to show listening to and judging a case in court, you say, for example:

**English Linguistic Context**

**The Context Translated into Arabic**

3. Today the jury began **to hear** the evidence.

(b) & (a).3 **تستمع** اليوم هيئة المحلفين

**atstami u al-yawma hay?atu al-muhallafin/**

(d)&(c) **تبدأ** اليوم اللجنة الاستماع للدلائل

/tabda?u al-yawma al-llajnatu al **?istima a** liddala?ili/

(t)&(s)&(r)&(q)&(p)&(o)&(n)&(m)&(l)&(k)&(j)&(i)&(h)&(g)&(f)&(e)

تبدأ لجنة الحكام **بسماع** الأدلة

/tabda?u lajnatu al-hukkami **bisama i** al- ?adillati/

Semantically speaking, 3(a) & (b) is a good translation because the two subjects are aware of the meaning of the verb “to hear” taking into account the use of it into the appropriate context, in other words, the verb “تستمع” is the suitable for such situation. It is semantically richer in meaning from “سمع”. We also note a case of class of shift in the subjects’ translations as in (c) & (d). They translate the verb to hear into the noun الاستماع /al-?istima/. Lastly, we also note a literal translation as in 3 (e) & (f) & (g) & (h) & (j) & (k) & (l) & (m) & (n) & (o) & (p) & (q) & (r) & (s) & (t).

**Situational Context Number Four:** when you are aware of sounds with your ears, you say for example:

**English Linguistic context Four**

**The Context Translated into Arabic**

4. I can’t hear very well.

(o)&(n)&(m)&(l)&(k)&(j)&(i)&(h)&(g)&(f)&(e)&(d)&(c)&(b)&(a).4

لا استطيع السمع جيدا

/la?astati u al-ssam a jayyidan/

(q)&(o) لا اسمع جيدا

/la?asma u jayyidan/

(t)&(s)&(r) لا استطيع ان اسمع جيدا

/la ?astati u ?an ?sma a jayyidan/

When translating context (4), all the subjects have adopted a literal translation. In 4 (a) (b) (c) (d) (e) (f) (g) (h) (i) (j) (k) (l) (m) (n) (o) the verb **to hear** becomes a noun in Arabic **السمع** which means to be aware of sounds with ears . So, **السمع /al-ssam /** is a word which is used appropriately for such a situation. However, in 4 (p) & (q), the subjects keep the verb as in the source sentence **to hear**. It is translated into a verb.

It should also pointed out the subjects (p & q) did not translate the negated ausculary “**I can’t**”. They directly said “**لا اسمع**”/la ?asma u/ where this verb in Arabic is the equivalent of the English verb I do not, not I cannot. We are speaking about the impossibility of hearing not “hearing” as an “ illness”

### 2.3. To Smell

**Situational Context Number One:** when something has a particular smell or when it has an effect on the nose, you say, for example:

#### **English Linguistic Context**

1. Dinner **smells** good.

#### **The Context Translated into Arabic**

بيدو العشاء لديد (f)&(e)&(d)&(c)&(b)&(a).1

/yabdu al- asa?u ladidu/

/(t)&(s)&(r)&(q)&(p)&(o)&(n)&(m)&(l)&(k)&(j)&(i)&(h)&(g)

رانحة العشاء لذيذة طيبة

/ra ?ihatu al- asa?i ladiyatun/tayyibatun/

When translating context (1), six subjects out of 20 used the verb يبدو as the equivalent to the verb **to smell**. So, the case of modulation has been applied to render the meaning appropriately according to the context. يبدو is the verb of perception. On the other hand, translation 1 (g-h-i-j-k-l-m-n-o-p-k-r-s-t) shows that the verb **smell** is rendered by a noun رائحة/ra ?iha/. The verb شَمَّ cannot be used and the verbal sentence becomes nominal in Arabic (رائحة الطعام شهية) (the smell of the food is good). So, the verb شَمَّ /samma/ can never co-occur with non human grammatical subjects .it collocates with a human grammatical subjects.

**Situational Context Number Two:** when someone or something notices or recognizes a particular smell, you say, for example:

**English Linguistic Context**

**The Context Translated into Arabic**

2. The dog **smelt** a rabbit

2.(a) اكتشف الكلب وجود أرنب

/?iktasafa al-kalbu wujudu ?arnabin/

(s)&(r)&(q)&(p)&(o)&(n)&(m)&(l)&(k)&(j)&(i)&(h)&(g)&(f)&(e)&(d)&(d)&(c)&(b)

اشتم الكلب رائحة الأرنب

/?istamma al-kalbu ra?ihata al-?arnabi/

/ (t)

It can be noted that there is case of modulation in 2 (a). The verb **to smell** is rendered by اكتشف which is not the appropriate word for such a situation especially when speaking about

**smell.** However, in the same context the majority of the subjects (b, c, d, e, f, g, h, I, j, k, l, m, n, o, p, q, r and s) translate the verb **to smell** into the equivalent one in Arabic **اشتم**. This verb is morphologically derived from the verb **شم** /**samma**/. What should be noted is that **رائحة** /**ra?iha**/ is implicit in English sentence , but the subjects made it explicit.

In addition, out of 20 subjects, only one subject out of twenty does not translate this sentence at all. He/she does not know the meaning of all words that build meaning of the sentence.

**Situational Context Number Three:** when you put your nose near something and breathe in, in order to discover its smell, you say, for example:

### **English Linguistic Context**

### **The Context Translated into Arabic**

**3. Smell** This and tell me what you think it is

**3.(a) تحسس** هاته الرائحة و اخبرني ما قد يكون

**/tahassas** hatihi al-rra?ihata wa ?axbirni ma qad yakunu/

**(b) & (c) & (d) اشتم** هذا و اخبرني ما رأيك.

**/?istamma** hada wa ?axbirni ma ra?yuka/

**(e) قم بشم** هاته و قل لي ما تظنها .

**/qum bi sammi** hatihi wa qul li matazunnuha/

**(f)&(g) تذوق** هذا و اخبرني ما هو.

**/tadawwaq** hada wa ?axbirni ma huwa/

(t)&(s)&(r)&(q)&(p)&(o)&(n)&(m)&(l)&(k)&(j)&(i)&(h)

شم هاته الرائحة و قل لي ما هي

/summa hatihi al-rra?ihata wa qul li ma hiya/

It seems that in translation (3), the subject (a) used the verb “تحسس”/tahassasa/ as the equivalent verb of the English verb of sense to smell. تحسس is not the appropriate equivalent verb for such situation. It carries a concrete sense, or it has the meaning of feeling and emotions. It has nothing to do with smell. The second thing that should be noted in such subject’ translation is that he added the noun رائحة where it never co-occurs with رائحة. تحسس collocates the verb شم.

Three different verbs are used to render the meaning of the verb **to smell**. Out of 20 subjects, three used the verb اشتتم as the equivalent verb to the English verb of sense **to smell**. the verb اشتتم is morphologically derived from the basic verb شم which means that the person is breathing into discover the smell of something. However, one subject (e) has changed the imperative verb smell by the Arabic noun شم /sam/ by adding the verb قم which means do the action of smelling. the insertion of الباء /al-ba? /is obligatory in Arabic. Subjects (h-i-j-k-l-m-n-o-p-q-r-) used the direct equivalent verb شم by adding the noun رائحة. We notice that there is a case of modulation from abstract to concrete. In English, what is smelt is the thing itself (as we have seen before “**the rabbit smelt the rabbit**”, (for instance), but in Arabic it is its smell (رائحة الأرنب). Lastly, a case of modulation is also used in context (3) by the subjects (f & g). The subjects used تذوق which means that something has a particular flavor when drink or eat, while the context is about smelling not testing. The explanation of such translation is that the two subjects confuse between the sense of taste and smell. They do

not have enough back ground knowledge of the meaning of the verb: **to smell** and **to taste** and the difference between the two.

**Situational Context Number Four**: when you have an unpleasant smell you say for example:

#### **English Linguistic Context**

#### **The Context Translated into Arabic**

#### **4. The drains smell**

رائحة المجار ير كريهة/قدرة (b) & (a). 4

/ra ?ihatu al-majariri karihatun/qadiratun/

/(f) &(e)&(d)&(c)

رائحة مصاريف المياه (k)&(j)&(i)&(h)&(g)

/ra ?ihatu masarifi al-miyahi/

رائحة الغسيل (t)&(s)&(r)&(q)&(p)&(o)&(n)&(m)&(l)

/ra ?ihatu al-gasili/

Context 4(a & b) cannot be considered as a literal translation. There is a dynamic equivalence between the source and the target one. The subjects were aware of the context and the function of the verb to smell in such situation. They keep the meaning of the target verbs as the source. So, subjects (a & b) applied the procedure of modulation involving a class shift. The verb to smell is changed to noun رائحة (**the smell**). Furthermore, the noun رائحة is made explicit by adding رائحة/قدرة. This leads to understand that the subjects understand that the drains have unpleasant smell. It should also be pointed to that the English verbal sentence becomes nominal in Arabic. However, in context 4 (c & d & e & f) do not translate this

sentence because they do not know the meaning of all the linguistic terms .As far as translations of context 4 are concerned, It can be said that the subjects ( g & h & I & j & k & ) just show that there's a smell without indicating that the drains have unpleasant smell. Lastly, the subjects (l & m & n & o & p & q & r & s & t) translate the word **drains** as الغسيل where it has no smell. This affects their translations, because if they know that the drains are translated قنوات الصرف, this may facilitate their translation.

**Situational Context Number Five:** when you feel that something exists or is going to happen, you say, for example:

**English Linguistic Context**

**The Context Translated into Arabic**

5. He **smelt** danger.

(a).5 تحسس الخطر

/tahassasa al-xatara/

(d)&(c)&(b) لقد أحس بالخطر

/laqad ?ahassa bi al-xatari/

(e) انه يشتم رائحة الخطر

/?innahu yasummu ra?ihata al-xatari/

(h)&(g)&(f) لقد شم الخطر

/laqad samma al-xatara/

(s)&(r)&(q)&(p)&(o)&(n)&(m)&(l)&(k)&(j)&(i) حس الخطر

/hassa al-xatara/

(t) يشعر بالخطر

/yas uru bi al –xatari/

The first thing that should be noted is that is the majority of subjects used different verbs of feeling and emotions to render the meaning of the English verb of sense **to smell**.

In 5(a), for example, only one subject used the verb تحسس / tahassasa / to show that the danger is noticed or discovered by sense. In English sentence, the danger is smelt; however in Arabic it is felt. Similarly, in the same situational context, subjects (b&g&d) and (I & j & k & l & m & n & o & p & q & r and t) used the verbs أحس /?ahassa/ and حس /hassa/ which imply the intention of feeling. In subject (t) translation, there is a tense mistranslation. He conjugates the verb in the present where the verb of the source sentence should be conjugated in the past which it will be as شعر بالخطر /sa ara bi al-xatari/.

However, out of 20, four subjects translated the verb **to smell** to شم /samma/and يشم /yastammu/. Here, the subjects have adopted a literal translation as a means to fit such situational, but they neglect the role of context.

#### 1.4.To Taste

**Situational Context Number One**: when something has a flavor; you say, for example:

#### **English Linguistic Context**

1. It tastes sweet.

#### **The Context Translated into Arabic**

(a).1 انها لذيذة

/?innaha ladidatun/

(g)&(f)&(e)&(d)&(c)&(b) طعمه حلو

/tu muhu hulwun/

(h) دوقه حلو

/dawquhu hulwun/

(t)&(s)&(r)&(q)&(p)&(o)&(n)&(m)&(l)&(j)&(i) مذاقه حلو

/madaquhu hulwun/

Out of 20 subjects, only one (a) translated the verb ‘to taste’ directly to لديدة /ladidatun/. There is no equivalence between the source sentence and the target one. However, in 1 the verb **to taste** occurs to be interchangeable with طعم /tacm/, مذاق /madaq/, دوق /dawq/. The nouns دوق and مذاق are derived from the verb ذاق. The verb ذاق and تذوق co-occur with a human subject and never co occur with non-human subjects.

**Situational Context Number Two:** when you have the ability to recognize flavors in food and drink, you say, for example:

**English Linguistic Context**

**The Context Translated into Arabic**

2. You **can taste** the garlic in this stew

(b) & (a).2 يمكنك أن تتذوق الثوم في هذا القدر.

/yumkinuka ?an tatadawwaqa al-taawma fi hada al-qidri/

(d) & (c) تستطيع اشممام الثوم في هذا القدر

/tastati u ?istimama al-ttawmi fi hada al-qidri/

/ (h) & (g) & (f) & (e)

(i) بإمكانك استطعام الثوم في هذا القدر

/bi?imkanika ?istit amu al-ttawmi fi hada al-qidri/

(j)&(k)&(l)&(m)&(n)&(o)&(p)&(q)&(r)&(s)&(t)يمكنك تذوق الثوم في هذا القدر

/yumkinuka tadawwuqu al-ttawmi fi hada al-qidri/

It seems that in context2, two subjects (a & b) have adopted a literal translation. They replaced the verb to **taste** by the equivalent one in Arabic تذوق . The insertion of أن before تذوق is obligatory. Where ten subjects (j & k & l & m & n & o & p & q & r & s & t) change the verb by a noun تذوق.

A case of modulation and class shift are also applied by many subjects who prefer using اشتمام and استطعام to render the meaning of the verb to **taste**. The noun اشتمام is not the suitable one for such context because it has the relation with smell not taste. So, تذوق is the best equivalent for that context.

**Situational Context Number Three:** when you taste the flavour of something by eating or drinking a small amount of it, you say, for example:

### **English Linguistic Context**

**3. Taste** it and see if you think there's enough salt in it.

### **The Context Translated into Arabic**

3.(a) & (b) & (c) دقها و قل لي ادا كان الملح كاف

/duqha wa jarrib ?ida kana al-milhu kafin/

(d)&(e) جرب و انظر لو أنت تفكر بأنه كاف لذلك

/jarrib wa ?unzur law ?anta tufakkiru bi?annahu kafin lidalika/

تذوق و قرر إن كان به ملح كاف (t)&(s)&(r)&(p)&(o)&(n)&(m)&(l)&(j)&(h)&(g)&(f)

/tadawwaq wa qarrir ?in kana bihi milh kafi/

In context3, for example, (a & b & c) and (f & g & h & i& j & k & l & m & n & o & p & q & r & s & t) used a literal translation as a procedure to render the meaning of the verb **to taste**. So, ذوق and دق are two verbs which mean **to taste**, but, تذوق has a slight difference from ذاق. تذوق is morphologically derived from the verb ذاق /daqa/. It has the tendency to show some politeness more than دق. However, we can see also a case of modulation and there is no equivalence between the source sentence and the target sentence, because the subjects (e&d) favor the form, not the meaning. The verb **to taste** is rendered into جرب /harraba/ where they apply the knowledge of the Arabic language on translation.

**Situational Context Number Four:** when you've never eaten anything like a particular food, you say, for example:

#### **English Linguistic Context**

4. I've **never tasted** anything like it.

#### **The Context Translated into Arabic**

(b) لم أجرب مثل هذا من قبل

/lam ?ujarrib mitla hada min qablu/

(c) لم يسبق لي أن تذوقت شيء مثله

/l m yasbiq li ?an tadawwaqtu say? mitlahu/

(h)&(g)&(f)&(e)&(d) لم أذق أبدا شيئا مثله

/lam ?**aduq** ?abadan say?an mitlahu/

(t)&(s)&(r)&(q)&(p)&(o)&(n)&(m)&(l)&(k)&(j)&(i) لم اتذوق أبدا شيئا مثله

/ lam ?**atadawwaq** ?abadan say?an mitlahu/

Out of 20 subjects, only two (a & b) translate the English verb of sense **to taste** into **جرب.أجرب** /jarraba/ in Arabic means **to try** or to have an experience. It's not the equivalent one for such context. As in the previous examples, only one subject prefers **تذوق** /tadawwaqa/ where **لم يسبق لي** is placed before as the equivalent of the adverb **never**. The insertion of **أن** before the verb is obligatory. Other subjects (d & e & f & g & h) use the verb **أذق** and **أبدا** as the equivalent of **I've never tasted**. Lastly, out of twenty subjects, twelve have translated **to taste** into **تذوق**. We would consider all subjects' translation of the verb to **taste** except the first one as a literal translation.

**Situational Context Number Five:** when you have a short experience of something, especially something that you want more of, you say for example:

**English Linguistic Context**

**The Context Translated into Arabic**

5. He **had tasted** freedom only to lose it again. (b)&(a).5 لم يتذوق طعم الحرية حتى فقدها من جديد

/l m **yatadawwaq** ta ma al- hurriyati hata faqidahe min jadid/

(e)&(d)&(c) لم يشعر بالحرية إلا عند فقدانها

/l m **yas ur** bi al- hurriyati ?illa inda fuqdanaha/

(g)&(f) لقد تذوق طعم الحرية فقط ليفقدها مرة أخرى

/laqad **tadawwaqa** ta ma al-hurriyati faqat liyaqidaha marratan ?uxra/

(l)&(m)&(j)&(i)&(h) لقد ذاق طعم الحرية بعدما خسرها مجددا

/laqad daqa ta ma al-hurriyati ba dama xasiraha mujaddadan/

(m) إشتهم رائحة الحرية بمجرد أن خسرها

/?istamma ra?ihata al-hurriyati bimujarradi ?an xasiraha/

(n) لقد أحس بطعم الحرية فقط عندما فقدها مرة أخرى

/laqad ?ahassa bi ta mi al-hurriyati faqat indama faqidaha marratan ?uxra/

(o) تذوق الحرية ليخسرها مرة أخرى

/tadawwaqa al-hurriyata liyaxsiraha marratan ?uxra/

(q)&(p) لقد جرب الحرية ليفقدها من جديد

/laqad jarraba al-hurriyata liyafqidaha min jadid/

(r) لن ينعم بطعم الحرية إلا من يفقدها مجددا

/lan yan ama bita mi al-hurriyati ?illa m n yafqiduha mujaddadan/

(t)&(s) لقد عرف طعم الحرية فقط بعدما خسرها مجددا

/laqad arafa ta ma al-hurriyati faqat ba dama xasiraha mujaddadan/

No one of the subjects was aware of the exact meaning and the appropriate equivalent for the verb **to taste** here. Out of twenty subjects, ten used a literal translation. They replaced the verb **to taste** by the Arabic verb تذوق and ذاق. They translated **tasted freedom** as

something concrete like foods where the role of context in such translation has been neglected.

Furthermore, a case of modulation has been applied. The verb **to taste** is rendered into verbs of feeling or perception. It becomes **شعر**, **أحس** and **عرف**. The meaning of the verb to taste in such context is to have a short experience of something not to feel something in a concrete way. So, the mistranslation, here, is due to neglecting the role of context. However, only one subject used **اشتم** as the equivalent for the verb to taste. The verb **اشتم** is the ability to use nose. Two subjects also used the verb **جرب**, and therefore did not produce a good version.

Lastly, in translation 5 (r), only one subject paraphrased the meaning of the sentence but his or her paraphrasing was done wrongly. H/she understands the context differently. The best translation of the English sentence is probably as: **لم يلبث أن تنعم بالحرية حتى فقدتها ثانية** /lam yalbat ?an **tana ama** bi al-hurriyati hata faqidaha mujaddadan/.

## 2.5 To Touch

**Situational Context Number One:** when you put your hand or another part of your body onto somebody or something, you say, for example:

### English Linguistic Context

1. Don't **touch** that plate, it's hot!

### The Context Translated into Arabic

1.(a) لا تأكل من ذلك الصحن انه حار

/la ta?kul min dalika al ssahn ?innahu harun/

(t)&(s)&(q)&(p)&(o)&(n)&(m)&(l)&(k)&(j)&(i)&(h)&(g)&(f)&(e)&(d)&(c )&(b)

لا تلمس ذلك الصحن انه ساخن

/la **talmis** dalika al-ssahna ?innahu saxinun/

Only one subject understands the meaning of the verb **to touch** in this context as أكل /?akala/ (to eat). أكل is not the equivalent verb of sense **to touch** . The subject applies the knowledge of the Arabic language on translation while all the other subjects apply a literal translation. To touch means لمس /lamasa / in that context.

**Situational context number two:** when two or more things, surface, etc...come so close together that there is no space between them, you say, for example:

### English Linguistic Context

2. Don't let your coat **touch** the wet paint

### The Context Translated into Arabic

لا تترك معطفك يلامس الطلاء (d)&(c)&(b)&(a).2

/la tatrak mi tafaka **yulamisu** al –ttila ?

(e) لا تدع معطفك يتسخ من جراء الطلاء

/la tada mi tafaka yattasixu min jarra? al-ttila ?/

/ (f)

(i)&(h)&(g) لا تدع معطفك يلتصق بالجدار المدهون

/la tada mi tafaka **yaltamisu** bi al-jidari al-madhuni/

(t)&(s)&(r )&(q)&(p)&(o)&(n)&(m)&(l)&(k)&(j) لا تدع معطفك يلمس الطلاء

/la tada mi tafaka **yalmasu** al-ttila ?/

It seems that in context 2, there are four subjects who used the verb **يلامس** which is morphologically derived from the verb **لمس** /lamasa/. The explanation of this translation is that what's touched and what touches are the wall and the coat which are non human. Eleven subjects used the verb **لمس** with no modification. The verb **يلتمس** is also used in such context by (g, h and I) which means ask for pardon. In Arabic we say **التمس له عذرا** (he begged his pardon). A case of modulation is applied by one subject who preferred to use **يتسخ** as the equivalent one for the verb **to touch**. The explanation of such translation is that (e) applied the knowledge of Arabic on translation where the context is neglected.

**Situational Context Number Three:** when you move something, especially in such a way that you damage it, to hit or harm somebody, you say, for instance:

**English Linguistic Context**

**The Context Translated into Arabic**

3. I told you not **to touch** my things.

قلت لك لا تلمس أشيائي All subjects

/qultu laqa la **talmas** ?asya?i/

The literal translation is the only procedure used by all subjects neglecting the meaning of **to touch** in that context. So, the meaning of touch in such context is **يستعمل** /yasta milu/ not **يلمس**. The subjects are not aware of the role of context.

**Situational Context Number Four:** when you eat, drink or use something, you say, for example:

**English Linguistic Context**

**The Context Translated into Arabic**

4. He **hasn't touched** the money his aunt left him

4.(a) لم ينفق المال الذي تركته له

خالته

/lam yunfiq al-mala ll di tarakathu lahu xalatuhu/

(t)&(s)&(r)&(q)&(p)&(o)&(n)&(m)&(l)&(k)&(j)&(i)&(h)&(g)&(f)&(e)&(d)&(c)&(b)

لم يلمس المال الذي تركته خالته

/lam yalmas al-mala ll di tarakathu xalatuhu/

It can be noticed, in that context, that subject (a) replaces the word **touch** by the equivalent verb in Arabic **ينفق**. It means to spend the money. So, subject (a) translates the verb **to touch** in its appropriate context.

**Situational Context Number Five:** when you make some body feel sympathetic, you say, for example:

**English Linguistic Context**

**The Context Translated into Arabic**

5. Her story **touched** us all deeply

5.(a) قصتها لمست أعماقي.

/qissatuha lamasat ?a maqi/

(b)المتني قصتها

/?alamatni qissatuha/

(c) مست قصتها جميعنا من الداخل

/massat qissatuha jami ana mina al-ddaxili/

From 5 (a) only one subject translates the verb **to touch** into لمست. This translation is based on keeping the form of the source as the target one. He or she also breaks the order of the Arabic sentence, because h/she should say لمست قصتها أعماقي, starting by the verb not by noun. Both translations in 5(a) and(c), the procedure of literal translation is applied where the context is neglected. Moreover, one subject out of twenty paraphrased the sentence of English using ا لمتني to show sympathy. Finally, a case of modulation is applied where most subjects use the verb of affection أثرت which is appropriate for such a situation.

## Conclusion

This part of the research surveys and deals with how the equivalence as a process is rendered. It particularly attempts to show how to render the meaning of the verbs of senses from English into Arabic.

Although each the five pairs: **to see**, رأى ; **to hear**, سمع ; **to smell** , شم ; **to taste**, ذاق ; and **to touch**, لمس which share the common core meaning ,they are not fully equivalent in all selected situational contexts.

The analysis of subjects' translations shows that different ways of translation have adopted, and, thus many mistranslations have been introduced. Modulation, for instance, has been overused, what is implicit in source language has been made explicit, word-for-word translation has been dominant.

In addition, many subjects apply and add their knowledge (the Arabic) on their translation, where they think in Arabic not in English. For instance: **do not touch that plate** is translated into لا تأكل من هذا الصحن, literally **do not eat from that plate**.

Lastly, many students broke the order of the Arabic sentence and kept the same order of the English one, as in; **his colleagues see him as a future doctor** زملاؤه يرونه طبيبا في المستقبل

So, the present study confirms that students of 3<sup>rd</sup> year LMD (specialized in Applied Languages) applied different procedures and face translation problems because of the lack of back ground knowledge in both Languages. Besides they do not know all the factors which govern translation theory and practice.

## GENERAL CONCLUSION

We have ranged over three main chapters: the first is concerned with the theoretical part which studies the notion of translation and different approaches to equivalence – cultural and linguistic approaches- which is an attempt to clarify and illustrate this notion. In addition, an emphasis is placed on theories which shed light on the notion, of word and sentence meanings. Theme and rheme are also considered because of the different organizational systems of both Arabic and English. Finally, a discussion was about different parts of verbs of senses in general, and verbs of senses in particular.

The second chapter is concerned with the analysis of the various students' translation of the English verbs of senses into Arabic. On the basis of what has been said; we come to the conclusion that although each the five pairs: to see, رأى to hear, سمع to smell, شم to taste, داق and to touch لمس which share the core meaning, they are not really equivalent in all the

selected situational contexts. In addition, the analysis of students' translation has shown that different ways of translation have adopted, and, thus many mistranslations have been introduced. Modulation, for instance, has been overused. Moreover, many subjects have applied and added their knowledge on translation. Finally, the students should be aware of all the factors which govern translation theory and practice.

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## APPENDICES

### APPENDIX I: The Verb 'To see'

**-When you (or someone else) meet someone by chance, you say, for example:**

1. Guess who I **saw** at the party last night?

**-when you look at something to find information, you say for example:**

2. **See** page 158.

**-When the verb is used to mean that somebody asks somebody else to have a meeting, you say, for example:**

3. You ought **to see** a doctor about that cough.

**-When someone understands something, he says, for example:**

4. I do not think she **saw** the point of the story.

**-When we imagine someone to be something in the future, we say, for example:**

5. His colleagues **see** him a future doctor.

## **APPENDIX II: The Verb 'To Hear'**

**-When you listen or pay attention to something, you say, for example:**

1. Did you **hear** that play on the radio last night?

**-When somebody is to be told about something, you say, for example:**

2. 'I'm getting married.' 'So I've **heard**.'

**-When the verb is used to show listening to and judging a case in court, you say,**

**for example:**

3. Today the jury began **to hear** the evidence.

**-When you are aware of sounds with your ears, you say for example:**

**4. I can't hear** very well.

### **APPENDIX III: The Verb 'To Smell'**

**-When something has a particular smell or when it has an effect on the nose, you**

**say, for example:**

**1. Dinner smells** good

**-When someone notices or recognizes a particular smell.**

**2. The dog smelt** a rabbit.

**-When you put your nose near something and breathe in, in order to discover its**

**smell, you say, for example:**

**3. Smell** this and tell me what you think it is.

**-When you have an unpleasant smell, you say, for example:**

**4. The drains smell.**

**-When you feel that something exists or it is going to happen, you say, for example:**

**5. He smelt danger.**

## **APPENDIX 1V 'To Taste'**

**-When something has a particular flavor, you say, for example:**

**1. It tastes sweet.**

**-When you have the ability to recognize flavors in food and drink, you say, for example:**

**2. You can taste the garlic in this stew.**

**-When you taste the flavor of something by eating or drinking a small amount of it, you say, for example:**

**3. Taste it and see if you think there's enough salt in it.**

**-When you've never eaten anything like a particular food, you say, for example:**

**4. I've never tasted** anything like it.

**-When you have a short experience of something , especially something that you want more of , you say, for example:**

**5. He had tasted** freedom only to lose it again.

## **APPENDIX V: 'To Touch'**

**-When you put your hand or another part of your body onto somebody or something, you say, for example:**

**1. Don't touch** that plate, it is hot!

**-When two or more things, surfaces, etc. come so close together that there is no surface between them, you say, for example:**

**2. Do not let your coat touch** the wet paint.

**-When you move something, especially in such a way that you damage it, to hit or harm some body, you say, for example:**

3. I told you not **to touch** my things.

-When you eat, drink or use something, you say, for example:

4. He **hasn't touched** the money his aunt left him.

-When you make somebody feel sympathetic, you say, for example:

5. Her story **toughed** us all deeply.

## MODEL TRANSLATION

Translate the following sentences from English into Arabic:

1. Guess who I **saw** at the party last night!

تصور من التقيت في الحفلة بالامس

/tasawwar man **?iltaqaytu** bi al-haflati bi al-?amsi/

2. See page 158.

انظر الصفحة 158

/?uzur al-ssafhata158/

2. You ought **to see** a doctor about that cough.

يجب عليك مراجعة الطبيب بسبب سعالك

/yajibu alayka **muraja** atu al-ttabibi/

4. I don't think she **saw** the point of the story.

لا أظن أنها فهمت مغزى القصة

/la ?azunnu ?annah **fahimat** magza al-qissati/

5. His colleagues **see** him a future doctor.

يرى فيه زملاؤه طبيبا في المستقبل

/yara fihi zumala?uhu tabiban fi al-mustaqbali/

6. Did you hear that play on the radio last night?

هل استمعت لتلك المسرحية على الاذاعة ليلة البارحة

/hal ?istama ta litilka al-masrahiyyati ala al-?ida ati laylata al-barihata/

7. 'I'm getting married'. 'So I've **heard**.'

سألتزوج قريبا هذا ما أخبرت به

/sa?atazawwaju qariban hada ma ?uxbirtu bihi/

8. Today the jury began **to hear** the evidence.

تستمع اليوم هيئة المحلفين

/tastami u al-yawma hay?atu al-muhallafina/

9. I can't **hear** very well.

لا استطيع السمع جيدا

/la?astati u al-ssam a jayyidan/

10. Dinner **smells** good.

يبدو العشاء لذيذا

/yabdu al- asa?u ladidan/

11. The dog **smelt** a rabbit.

اشتم الكلب رائحة الأرنب

/ ?istamma al- ?alklbu ra?ihata al-?arnabi/

12. **Smell** this and tell me what you think it is.

تذوق هذا واخبرني ما هو

/tadawwaq wa ?axbirni ma huwa/

13. The drains **smell**.

قنوات الصرف نتنة

/qanawatu al-ssarfi **natinatun**/

14. He **smelt** danger.

أحس بالخطر

/ ?ahassa bi al- xatari//

15. Don't **touch** that plate. It's hot!

لا تلمس ذلك الصحن انه ساخن

/la **talmas** dalika al-ssahna ?innahu saxinun/

16. Don't let your coat **touch** the wet paint.

لا تدع معطفك يلامس الطلاء

/la tada mi tafaka **yulamisu** al-ttila ?a/

17. I told you not **to touch** my things.

لقد حذرتك من استعمال أغراضي

/laqad haddartuka min **?isti mali** ?agradi/

18. He **hasn't touched** the money his aunt left him.

لم ينفق قرشا مما تركته خالته من مال

/lam yunfiq qirsan mimma tarakathu xalatuhu min malin/

19. Her story **touched** us all deeply.

كانت قصتها جد مؤثرة فينا جميعا

/kanat qissatuha jiddu mu?attiratan fina jami an/

20. It **tastes** sweet.

مذاقه حلو

/madaquhu hulwun/

21. You can **taste** the garlic in this stew.

يمكنك تذوق الثوم في هذا القدر

/yumkinuka tadawwuqu al-ttawmi fi hada al-qidri/

22. **Taste** it and see if you think there's enough salt in it.

تذوقه و اخبرني عن مدى ملوحته

/tadawwaqhu wa ?axbirni an mada muluhatihi/

23. I've never tasted anything like it.

لم يسبق لي أن تذوقت شيئاً مثله.

24. He **had tasted** freedom only to lose it again.

لم يلبث أن **تتعم** بالحرية حتى فقدتها ثانية

/lam yalbat ?an tana ama bi al- hurriyati hata faqidaha taniyatan