

Hyphenated English Compound Adjectives in Arabic Translation: The Case of Dan Brown's

The Da Vinci Code

Mohammed Farghal and Fatima Al-Mu'min

Dept. of English, Kuwait University, Kuwait.

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Abstract

The purpose of this paper is to explore the translation procedures that could be employed when translating hyphenated English compound adjectives into Arabic. To achieve this, the study uses a body of textual data consisting of 100 hyphenated compounds extracted from Dan Brown's *The Da Vinci Code* which is set against its counterpart body of data drawn from the Arabic translation titled *شيفرة دا فينشي* by Sama AbdRabu. The findings show that the translator falls back on a variety of translation procedures including in terms of frequency: formal markers (prepositions and *حو*-related forms), explicitation (relativization, generic words, and lexical comparisons), bare compounds, simple adjectives, passives/passive participles, and numeric compounds. These translation procedures, which interchange in some cases, may also involve certain semantic constraints. The study concludes that translators need to be aware of the whole spectrum of these translation procedures in order to be able to deal effectively with this morpho-lexical asymmetry between the two languages.

Keywords: English, Arabic, Translation, Hyphenated compounds, Translation procedures.

1. Introduction

"Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (Nida and Taber 1974, 12).

Just as the quote above implies, translation means transferring the meaning of the source text (ST) into the target text (TT) with the aim of maintaining the message of the ST in the first place and its style in the second place. Unfortunately, this is not always possible since grammatical structure varies among languages and a literal translation would therefore not always result in idiomatically and grammatically correct expressions in the TL (Vinay and Darbelnet 1958/1995, 31). However, because almost everything that is expressed in one language may be expressed in another as well, there are always ways and means to capture structural mismatches by employing textualizations that differ in structure but are similar in function. According to many theorists (Newmark 1988, 5, for example), while it is of great importance to maintain the structure of the original text when translating, the fact remains that it is just as important to convey the message in the most idiomatic and correct way in the TL (see also Larson 1983/1983; Hatim and Mason 1990; Baker 1992).

This paper deals with English hyphenated compound adjectives, viewed as a potentially problematic area when translating into Arabic because of the typological differences between the two languages. Pierini (2015, 17) states "In English, they [hyphenated compounds] are quantitatively numerous, show a wide range of morphological patterns and a high degree of productivity". In Arabic, by contrast, they do not exist in a hyphenated form, but rather they assume other forms. In fact, Arabic and English are morphologically asymmetrical: "The former is Semitic and the latter is Endo-European language. Thus, they are expected to be morphologically divergent" Amer (2010, 2). However, since there are so many

different ways of expressing oneself in both spoken and written language, there are always several possible translations of any grammatical or textual feature, and hyphenated compound adjectives are no exception in this case. However, the translator always needs to take the contextual and co-textual factors into account, and in order to attain an idiomatically and grammatically correct translation, various translation strategies can be applied (Milikic 2010, 7).

An English compound adjective is a modifier of a noun, consisting of two or more words of which the left-hand component limits or changes the modification of the right-hand one, as in "the dark-green dress": dark limits the green that modifies dress (Amer 2010, see also Crystal 2004; Leech and Svartvik 1992 for a general discussion of adjectives). There are some well-established permanent compound adjectives that have become solid over a longer period, especially in American usage: *earsplitting*, *roundabout*, *eyecatching*, and *downtown*. However, in British usage, these, apart from *downtown* and *roundabout*, are more likely written with a hyphen: *ear-splitting*, *eye-catching*. According to Pierini (2015, 18), the notion of 'compound adjective' is problematic because it covers a wide range of morphological patterns and the classification offered by scholars varies, either including or excluding certain formations. Among these productive patterns, we find: Adj + Adj (grey-green), N + Adj (age-old), Adv + Adj (fiercely-competitive), Numeral + N + Adj (ten-year-old), Adj + V-ing (good-looking), N + V-ing (animal-loving), Adj + Past Participle (British-born), etc. The Writing Library Technology Center at the University of Saint-Paul defines compound adjectives as "two or more words that together modify another word. In most cases, the two or more words are linked together with a hyphen. Hyphenated compound adjectives are used before nouns. When they come after nouns, they are not hyphenated, unless they are a hyphenated compound word anyway". For example, 'This is a well-written essay' vs. 'This essay is well written' and 'This is a ten-year-old boy' vs. 'This boy is ten years old'.

Arabic attributive adjectives, whether simple or compound, always follow head nouns, unlike English where they must precede head nouns, for example, *al-bintu-l-jamiilatu* 'the girl the beautiful' vs. *the beautiful girl* and *al-bintu ḍaatu-l-'uyuun-iz-zarqaa* 'the girl with blue eyes' vs. 'the blue-eyed girl'. As can be seen, like Arabic, English has post-head modification (e.g. 'the girl with blue eyes' and 'the girl who has blue eyes'). By contrast, unlike Arabic, English has the pre-head hyphenated compound modification (the **blue-eyed** girl), which is categorically absent in Arabic. In a contrastive study, Amer (2010) suggests some procedures that may be followed when rendering compound adjectives, viz. simple Arabic adjectives, e.g. *ḥadiiθ* [recent] for *up-to-date*, Adj + Adj, e.g. *'azaraq yaamiq* [blue dark] for dark-blue, simile, e.g. *'ahmar ka-d-dam* [red like-the-blood] for *blood-red*, marking by a preposition, e.g. *muta'attiš li-d-dimaa* [thirsty for-the-blood], and the *'idhaafa*/genitive construction, e.g. *daa'im-il-xuḍrah* [continuous greenness] for *ever-green* (for more on the translation of compounds in general, see Amer and Menacere 2013).

Examining Modern Literary Arabic, Cowan (1958, 44-45) discusses Arabic compound adjectives, showing that Arabic is very rich in such compounds. In particular, he cites compounds featuring intensifiers plus nouns which post-modify head nouns such as *rajulun kaoiru-l-maali* [a man lots-the-money] 'a very rich man' and adjectives plus nouns to post-modify head nouns such as *rajulun ṭawiilu-l-*

lisaani [a man long-the-tongue] 'a harsh-tongued man'. He also cites Arabic compounds featuring two nouns such as *rajulun ṣaahibub 'ilmīn* [a man owner of science] 'a man of letters' and *rajulun ḏuu badiihatin* [a man of intuition] 'an intuitive man'. Note that *ṣaahibu* and *ḏuu* are formal possessive markers and may interchange generally.

The above studies, Amer (2010), Amer and Menacere (2013), and Cowan (1958), do provide us with important information about the nature of compounding in English and Arabic from a contrastive analysis perspective and offer us useful guidelines regarding out-of-context and intuition-based translation equivalents, mainly the employment of the marker *ذو/صاحب*, simple adjectives, similes, and *'iḏaafah/genitive construction*. However, they fall short of providing us with actual translational data to see how translators in practice handle the packaging of information in hyphenated pre-head modification, which is the focus of this study. From here arises the need to investigate this morpho-lexical feature from a translational perspective, based on authentic textual data rather than on merely concocted contrastive analysis examples. The textual data will reveal some translation procedures that contrastive analysis cannot unravel such as prepositions as formal markers, explicitation via relativization and generic words, passivization/passive participles, etc. (see Table and discussion below). This will definitely provide student/professional translators as well as researchers with a fuller picture of and better insights into what procedurally happens when encountering pre-modifying hyphenated compounds in English-into-Arabic translation.

2. Objectives of Study

This study attempts to address the following research questions:

1. What translation procedures are employed to render hyphenated English compounds into Arabic?
2. How successful are the renditions of such compounds into Arabic?
3. Are there any semantic constraints governing the choice of one procedure rather than another?

3. Method and Material

This study is both a quantitative and qualitative case study of authentic textual data extracted from the English bestselling novel *The Da Vinci Code* by Dan Brown (2003) and its Arabic translation (2004) titled *Shiifrat Da Vinci (Code (of) Da Vinci)* by Sama AbdRabu. Apart from the fact that the Arabic translation is published by the leading Beirut-based Arab Scientific Publishers, the selection of *The Da Vinci Code* is mainly motivated by the large number of hyphenated compound adjectives it contains. The sample consists of 100 hyphenated English compounds and their Arabic renderings. The analysis starts with categorizing the Arabic data in terms of type and frequency of translation procedure. Then, a critical/qualitative discussion/assessment of each procedure is furnished to see whether there are any subtleties involved or any semantic constraints governing the adoption of one procedure over another.

4. Data Analysis and Discussion

The following Table shows the distribution and percentages of the translation procedures employed when rendering hyphenated English compounds into Arabic in the study sample. Each procedure is exemplified and discussed separately in the sections below.

Table: Distribution of translation procedures of hyphenated compound adjectives

No.	Translation Procedure	Percentage
1	Formal Markers	34 %
	a. Prepositions	19 %
	b. Possessive <i>ذو</i> <i>ðu</i> and its derivatives	15 %
2	Explication	25 %
	a. Relativization	15 %
	b. Generic words	7 %
	c. Lexical comparisons	3 %
3	Bare compounds	15 %
4	Simple adjectives	10 %
5	Passive/Passive participles	8 %
6	Numeric compounds	3 %
7	Omission	5 %
8	Total	100 %

4.1 Formal Markers

Formal markers emerge as the most frequent procedure accounting for 34% of the examples in the sample when rendering hyphenated compound adjectives. This clearly indicates that the attempt to call up an Arabic formal marker is a basic option when encountering such compounds in translating from English into Arabic. There are two main categories of these markers: prepositions and possessive *ذو* *ðu* and its derivatives.

4.1.1 Prepositions

As formal markers of Arabic renditions, prepositions claim 19% of the data, of which 13% go for the preposition *ب* *bi-*, which is employed to indicate height, size, area, clothing, etc. Following are some illustrative examples:

1. a thousand-foot phallus (p. 33) قضييب بارتفاع ألف قدم (ص 26)
2. 70,000-square-foot lobby (p. 40) ردهة بمساحة 70.000 قدم مربعة (ص 32)
3. two-inch-thick pane (p. 164) لوح بسماكة إنشين (ص 134)
4. blue-robed virgin Mary (p. 191) مريم العذراء بثوبها الأزرق (ص 156)

As can be seen, the hyphenated English compound adjectives in (1) – (4) above are rendered by employing the Arabic preposition *ب* to indicate height, area, thickness and clothing, respectively. The generic word designating the domain (e.g. height) can be implicit in English, but it must be rendered

explicit in Arabic (1 and 2) above and consequently the formal marker attach to them, viz. بارتفاع and بمساحة. Otherwise, the explicit generic or specific word functions as the host of the preposition, بسماعة and بثوبها. Notably, the possessive ذو and its derivatives (section 2 below) cannot be used to designate height, area, or thickness, e.g. the rendering ذو ارتفاع ألف قدم is ill-formed, whereas they can replace the preposition ب in the domain of clothing, e.g. مريم العذراء ذات الثوب الأزرق is as well-formed as the rendition in (4) above.

The other prepositions من, في and ل accounting for 6% indicate constitution, location, and distance respectively, as can be illustrated in (5), (6) and (7) below:

5. A three-digit code (p. 163) رمزا من ثلاثة أرقام (ص 132)
6. Right-hand wall (p. 141) الحائط في الجهة اليمنى (ص 117)
7. the long, two-storey climb (p. 43) صعود السلالم الطويل لمسافة طابقين (ص 34)

Notably, what is implicit in (7), i.e. distance, is made explicit in the Arabic rendition. However, it can be suppressed the way constitution and location are suppressed in (5) and (6) above. And what is implicit in (5) and (6) can be made explicit as well. Consider (5)-(7), which are rephrased accordingly:

8. رمزاً مكوناً من ثلاثة أرقام
9. الحائط الموجود في الجهة اليمنى
10. صعود السلالم الطويل لطابقين

In (8) and (9), in addition to being marked by prepositions, constitution and location are indicated lexically by مكوناً and الموجود, whereas distance is marked only by the preposition in (10). There is one rendition in this category where the translator confuses the constitution marker من with the location marker في, as can be shown in (11):

11. Right-hand counterparts (p. 174) نظراؤهم من الجانب الأيمن (ص 143)

Following is the compound (boldfaced) in (11) in its context:

In France and Italy, the words for 'left' - *gauche and sinistra* - came to have deeply negative overtones, while their **right-hand counterparts** rang of righteousness, dexterity, and correctness.

ففي فرنسا وإيطاليا اتخذت كلمة اليسار معنى سلبياً خطيراً، بينما كان نظراؤهم من الجانب الأيمن مثلاً للاستقامة والتفوق والصواب.

4.2 Possessive *نو* and its derivatives

The second formal marker *نو* and its derivatives, whose form depends on number and gender agreement with the head noun, e.g. *نو* modifies a singular, masculine head noun while *نات* modifies a singular, feminine head noun, have a wide-ranging semantic scope and can modify both animate and inanimate head nouns. Interestingly, however, they are used only to modify inanimate head nouns in the data, as can be noted in the following examples:

12. Alcohol-based fluorescent ink (p. 64) *حبرا مضيئا نو أساس كحولي (ص 50)*
13. Glass-roofed train terminal (p. 203) *محطة القطار ذات السقف الزجاجي (ص 165)*
14. High-tech world (p. 244) *العالم الحديث نو التقنية العالية (ص 200)*
15. Cave-ridden hills (p. 232) *الهضاب الصخرية ذات الكهوف (ص 189)*

It should be noted that, while the preposition *ب* cannot be replaced with the possessive *نو* when marking height, area and thickness in (1) - (3) above, the possessive *نو* and *نات* can be replaced with the preposition *ب* in (12) - (15) above. Apparently, this constraint applies only to certain semantic domains. By way of illustration, (12) and (13) are given below using the preposition *ب*:

16. *حبرا مضيئا بأساس كحولي (ص 50)*
17. *محطة القطار بالسقف الزجاجي (ص 165)*

In addition, while the translator in (15) succeeds in employing *نات* correctly, she fails to capture the totality of the meaning in the hyphenated compound, that is, the meaning of the second item of the compound (ridden) is not relayed in the translation. To do this, (15) can be relayed in several ways as follows:

18. *التلال ذات الكهوف المنتشرة* 'the hills with spreading caves'
19. *التلال المثقلة بالكهوف* 'the hills ridden with caves'
20. *التلال التي تثقلها الكهوف* 'the hills which are ridden with caves'
21. *التلال بكهوفها المنتشرة* 'the hills with their spreading caves'

The different versions in (18)-(21) employ four different procedures: the possessive *نات*, the unmarked compound (see below), relativization (see below), and the preposition *ب*. Below is the compound in (15) in its context:

Some claimed the mountainous backdrop in *Madonna of the Rocks* matched the topography of a series of **cave-ridden hills** in Scotland.

البعض منهم يدعي أن الخلفية الصخرية في لوحة مادونا أوف نا روكس "سيدة الصخور" تطابق طبوغرافية مجموعة من الهضاب الصخرية ذات الكهوف في سكوتلاندا.

4.3 Explication

Explication is the second most frequent procedure in rendering hyphenated compound adjectives in the data accounting for 25%. It mainly involves rephrasing the hyphenated compound in the form of a relative clause post-modifying the head noun (15%), the employment of Arabic generic words (7%) that are implicit in English, and drawing lexically explicit comparisons to render *-like* hyphenated compounds (3%).

4.3.1 Relativization

Relativization, which accounts for 15% of the data, is employed as an explication procedure whereby the meaning of a hyphenated compound is unpacked in the form of an adjective clause post-modifying the head noun. Following are some illustrative examples:

22. the 133.000-square-foot tower (p. 49) البرج الذي تبلغ مساحته 133.000 قدم مربعة (ص 39)
23. the orb-filled tomb (p. 527) الضريح الذي تعج الكرات فيه (ص 442)
24. the eighteenth-century English writer (p. 499) الكاتب الانجليزي الذي يعود إلى القرن الثامن عشر (ص 418)

While relativization is the only option available for capturing the meaning of the hyphenated compounds in (22) and (24) because the English underlying verb is intransitive, (23), having an overt transitive verb (fill), might be rendered using the passive participle procedure (see below), viz. الضريح الممتلئ بالكرات. Interestingly, the Arabic renderings in (22)-(24) roughly correspond to the English paraphrases of (22)-(24), as can be shown below respectively:

25. the tower whose area is 133.000 square foot
26. the tomb which is filled with orbs.
27. the English writer who belongs to the eighteenth century.

4.3.2 Generic words

The use of generic words (7%) is necessitated in Arabic to explicate implicit generic predicates in some English hyphenated compounds, as can be illustrated in the following examples:

28. his **14-carat** gold bishop's ring (p. 49) خاتمته الأسقفية المصنوع من الذهب عيار 14 قيراط (ص 39)
29. this **forty-something** academic (p. 24) هذا الأكاديمي البالغ من العمر أربعين عاما ونيف (ص 19)

30. as the plane completed its **180-degree** turn... (p. 439)

وعندما دارت الطائرة بزاوية 180 درجة... (ص 369)

31. **all-night** café (p. 211)

مقهى يفتح طوال الليل (ص 171)

As can be seen in (28) - (31), the bold-face items in the Arabic renderings explicitate what is implicit in English. Without them, the Arabic renderings will not be acceptable, as can be illustrated below:

32. * خاتمه الأسقفى المصنوع من الذهب 14 قيراط (39) *

33. * هذا الأكاديمي من العمر أربعين ونيف (ص 19) *

34. * وعندما دارت الطائرة 180 درجة... (ص 369) *

35. * مقهى طوال الليل (ص 171) *

Apparently, the translator has done well here by explicitating the hyphenated compounds because it is the most appropriate procedure.

4.3.3 Lexical Comparisons

Drawing lexical comparisons (3%) is followed when translating English *-like* hyphenated compounds. Following are two illustrative examples:

36. **maze-like** series of dividers (p. 97) (ص 79) فواصل أشبه بمتاهات

37. the **dream-like** quality of the evening (p.37) (ص 29) المساء... أقرب ما يكون إلى الحلم

As can be noted, English similes in the form of hyphenated compounds call for some sort of comparison in Arabic translation, which is expressed lexically in (36) and (37) above. One can imagine, however, working out Arabic similes using the formal marker *ك*, as can be observed in (38) below, which rephrases (36) above:

38. فواصل كمتاهات

4.4. Bare Compounds

Arabic bare compounds (15%) emerge as an effective translation procedure for many English hyphenated compounds. One should note that in many cases they can be replaced with the possessive *نو* procedure and to a lesser degree with the procedure of preposition *ب* as a formal marker. Following are some illustrative examples:

39. a muscle-bound man (p. 167)

رجل مفتول العضلات (ص 136)

40. a double-breasted suit (p. 37)

سترة مبطنّة الصدر (ص 30)

41. the five-petal rose (p. 260)

الوردة خماسية البتلات (ص 213)

42. blood-red slashes (p. 178)

جروح حمراء قانية (ص 145)

43. Chinese-born American architect (p. 35) المهندس الأمريكي الصيني المولد (ص 28)

The Arabic bare compounds in (39)-(41) post-modify head nouns and can be readily replaced with the *نو* and *ب* procedures, as can be illustrated in (44)-(46) below:

44 a. رجل ذو عضلات مفتولة

b. رجل بعضلات مفتولة

45 a. سترة ذات صدر مبطن

b. سترة بصدر مبطن

46 a. الوردة ذات البتلات الخمسة

b. الوردة بالبتلات الخمسة

The bare compound procedure is, therefore, an Arabic compounding resource that compresses the meaning of the hyphenated compound by transposition, i.e. by swapping the two items, thus doing away with the formal marker.

By contrast, (42) and (43) do not lend themselves to the afore-mentioned procedures for different reasons. The hyphenated compound in (42) employs an implicit figurative comparison, i.e. *blood-red* to modify the head noun. Instead of using an explicit comparison as is expected, the translator uses a familiar Arabic collocation *أحمرَ قانٍ*, which reflects the semantics of the hyphenated English compound. It is more appropriate, however, to maintain the comparison in Arabic translation, viz. *جروح بحمرة الدم* (slashes as red as blood), in which the preposition *ب* is a simile marker or *جرحتها في حمرتها* (slashes like blood in (their) redness), in which the simile marker *ك* is employed. Following is the compound in (42) above in its context:

His broad, pale back was soaked with **blood-red** slashes.

فقد كان ظهره الضخم الشاحب مغطى بجروح حمراء قانية.

For its turn, the hyphenated compound in (43) refers to a location (the birth place of the head noun), thus requiring a prepositional phrase to post-modify the head noun, viz. *المهندس الأمريكي المولود في الصين*. The prepositional phrase, in its turn, may undergo transposition and class shift to give us the bare Arabic compound *المولد الصيني* in (43). This bare compound, unlike the ones in (39)-(41), cannot be rephrased using *نو* and *ب*, viz. *المهندس الأمريكي ذو المولد الصيني* and *المهندس الأمريكي بالمولد الصيني* as both are ill-formed in Arabic.

4.5 Simple Adjectives

The use of Arabic simple adjectives in translating English hyphenated compounds can be justified if the Arabic adjective captures the totality of the meaning in the English compound. However, the

translator may fall in the trap of under-translation when opting for this procedure. The data includes 10 cases (10%) of using simple adjectives, which exemplify both successful attempts (5), under-translations (3), and 2 mistranslations. Following are some illustrative examples:

47. the five-pointed star (p. 135) (النجمة الخماسية (ص 112))
 48. mind-boggling aspect of PHI (p. 132) (الوجه المذهل لفاي (ص 109))
 49. a well-documented history (p. 125) (تاريخ موثق (ص 103))
 50. large-format oils (p. 45) (اللوحات الزيتية الكبيرة (ص 36))
 51. tree-lined diplomatic neighborhood (p. 192) (الحي الدبلوماسي المشجر (ص 156))
 52. the open-air escalator (p. 43) (السلام الكهربائية المفتوحة (ص 34))

The renderings in (47) - (49) above represent a successful use of simple Arabic adjectives that reflect the totality of the meaning in the English compounds. By contrast, the Arabic renderings in (50) and (51) fail to do so, that is, they under-translate the English compounds. To explain, the hyphenated compound in (50) refers to the large frames in which the oils are formatted rather than the oils themselves, whereas the Arabic translation refers to the size of the paintings. For its turn, the English compound in (51) refers to the trees lining the sidewalks in the neighborhood rather than the neighborhood in general. Below are the compounds in (50) and (51) in their contexts, respectively:

- all around, **large-format** oils began to materialize like photos developing before him in an enormous darkroom...

وفي كل مكان حوله بدأت اللوحات الزيتية الكبيرة تتجسد كصور فوتوغرافية تنتظر أمامه في غرفة تحميض ضخمة...

-*We're going to make it*, Sophie thought as she swung the SmartCar's wheel to the right, cutting sharply past the luxurious Hotel de Crillon into Paris's **tree-lined** diplomatic neighborhood.

سنصل إلى هناك بسلام، أنا واثقة من ذلك، فكرت صوفي وهي تدير مقود السمات كار نحو اليمين متجاوزة بسرعة فندق كريون الفخم دخولاً غلى الحي الدبلوماسي المشجر في باريس.

To reflect the totality of the meaning in the two English compounds, the translator could have employed formal markers (section 4.1 above), as can be illustrated in (53) and (54) below, respectively:

- 53 a. اللوحات الزيتية بإطاراتها الضخمة
 b. اللوحات الزيتية ذات الإطارات الضخمة
 54 a. الحي الدبلوماسي بأرصفته المشجرة
 b. الحي الدبلوماسي ذات الأرصفة المشجرة

The Arabic rendering of the English compound in the last example (52) is, actually, a mistranslation. The English compound refers to an 'outdoor' escalator, which cannot be retrieved from the Arabic simple

adjective مفتوح. Following is the sentence in which the compound occurs (55), along with its Arabic translation (56):

55. Langdon exhaled, turning a longing glance back up the **open-air** escalator.

56. تنهد لانغدون وهو يرجع نظره برغبة نحو السلالم الكهربائية المفتوحة...

Apart from the quality of the translation, the meaning communicated by the English compound cannot be recovered from the Arabic simple adjective (المفتوحة), because the English compound indicates the location of the escalator rather than assigns an attribute to the escalator the way the Arabic adjective does. Hence, the formal marker في should be used, as in (57) below:

57. تنهد لانغدون وهو يرنو بنظره نحو السلم الكهربائي في الخارج

One should note that there exists a familiar Arabic compound relating to location, viz. في الهواء الطلق, but it does not fit here for stylistic/generic reasons.

4.6 Passive/Passive Participles

Arabic passive and passive participles account for 8% of English hyphenated compounds renderings. They are the most appropriate when translating English passive participle compounds, as can be illustrated in (58) and (59) below:

58. **Star-filled** November sky (p. 207) سماء نوفمبر المزدانة بالنجوم (ص 168-169)

59. **Laser-cut** key (p. 200) مفتاح حفر بأشعة الليزر (ص 162)

While the Arabic rendering in (58) employs the passive participle form المزدانة, the rendering in (59) uses a passive form of the verb and explicates the head noun, viz. بأشعة الليزر instead of بالليزر, which makes the rendition more transparent.

Sometimes, however, the Arabic passive participle is opted for in the absence of a passive counterpart element in the English compound. Consider (60) - (62) below:

60. Grille-plate medallions (p. 205) مصابح مزركشة بتزيينات نافرة (ص 167)

61. A ten-digit account number (p. 251) رقم حساب مؤلف من عشرة أرقام (ص 206)

62. a twin-bed eighteen wheeler (p. 122) شاحنة مزودة بصندوقين كبيرين وثمانية عشر عجلة (ص 101)

As can be seen, all the Arabic renderings in (60)-(62) employ a passive participle form despite the fact there are no such forms in the English counterparts. This is a workable procedure in Arabic although these passive forms in these renderings are optional, unlike the ones in (58) and (59). Below are the same examples employing the formal marker ب and من (section 4.1 above) independently of the passive forms (The rendering in (65) is corrected in terms of accuracy and quality of translation):

63. مصابيح بتزيينات نافرة
 64. رقم حساب من عشرة أرقام
 65. شاحنة بصندوقين متصلين وثمانية عشرة عجلة

4.7 Numeric Compounds

There are three instances (3%) in the data where the hyphenated number immediately modifies the head noun. Such numeric compounds are readily translated into their counterpart Arabic numeric compounds and should present no difficulty to the translator. However, due to their rather intricate grammar, one may find professional translators making mistakes when using them in discourse. Following are two examples:

66. the game's **twenty-two** cards (p.129) أوراق اللعب الاثنيتين وعشرين (ص 107)
 67. **fifty-seven feet** beneath ground (p. 40) بعمق خمس وسبعين قدم (ص 32)

Surprisingly, although the Arabic numeric compounds are readily accessed, the Arabic renderings in (66) and (67) are both ill-formed in terms of the grammar of numerals; they should read:

68. أوراق اللعب الاثنتين وعشرين
 69. بعمق خمسة وسبعين قدماً

Needless to say, the Beirut-based Arab Scientific Publisher (ASP), the publisher of the translation under study, is supposed to be one of the leading publishers in the Arab World. The opening sentence in their website reads "Arab scientific Publishers (ASP) publishes award-winning books of excellent quality that respond to all ages, levels, and interests". In light of the above errors, I leave it to the reader to pass a judgment on their work.

4.8 Omission

There are five cases in the data (5%) where the translator has omitted the hyphenated compound from the translation altogether, as can be illustrated in (70) and (71) below:

70. The **close-up** photo revealed the glowing message on the parquet floor. (p. 101)
 فقد كشفت الصورة الرسالة المضيئة المكتوبة على الأرضية الخشبية. (ص 82)
 71. "This manuscript claims *what?*" his editor had choked, setting his wine glass and staring at Langdon across his **half-eaten** power lunch. (p. 224)
 "ماذا الذي يقوله هذا الكتاب!؟" كاد المحرر أن يختنق واللقمة في فمه، فوضع شرابه الذي كان في يده وأخذ يحدق في لانغدون من فوق صحن الطعام (ص 183)

As can be noted, the hyphenated compounds in (70) and (71) have been deleted. The first can be readily captured by a simple Arabic adjective (الصورة المكبرة), while the latter is more challenging and needs to be explicitated via relativization, viz. وأخذ يحدق من على غداء العمل الذي لم يتناوله كاملاً.

5. Conclusions

The discussion in this paper has revealed many interesting facts about the translation of English hyphenated compound adjectives into Arabic. First and foremost, it has demonstrated through authentic textual data that English pre-head hyphenated compounds require the employment of many translation procedures which account for different percentages, including formal markers (34%), explicitation (25%), bare compounds (15%), simple adjectives (10%), passive/passive participles (8%), numeric compounds (3%), and finally omission (5%). All these procedures, except for omission where no translation takes place and numeric compounds which can appear pre-head, involve post-head rather than pre-head modification in Arabic due to a typological difference between the two languages. That is, while English enjoys the ability to encode modification both pre-head and post-head, Arabic has the latter option only.

Within the translation procedures attested in this study, formal markers, which involve the use of prepositions (19%) and *زو*-related forms (15%), emerge as the most familiar and flexible procedure in rendering English hyphenated compounds. Apart from a semantic constraint relating to the domains of height, size, distance, constitution, and location modifying inanimate head nouns (e.g. *هرم بارتفاع مائة متر* but not *هرم زو ارتفاع مائة متر*), the preposition *ب* bi- can freely replace *زو*-related forms (e.g. *رجل زو رأس ضخم* and *رجل برأس ضخم*). Formal markers can also replace procedures across categories such as relativization and bare compounds, viz. *الرجل زو الرأس الضخم* and *الرجل الذي رأسه ضخم*. This flexible nature of formal markers makes them an indispensable translation procedure to consider when encountering pre-head English hyphenated compounds.

The second most frequent translation procedure involves explicating the hyphenated compound through relativization (15%), generic words (7%), and lexical comparisons (3%). Relativization, which is a familiar structure in both English and Arabic, simply restates the semantics of the pre-head English compound in the form of what is traditionally called an adjective clause. It constitutes an important translation procedure and, in several cases, it presents itself as the only available option to render a hyphenated compound modifying a definite head noun, e.g. the hyphenated compound in 'the 400-meter tower' can hardly be rendered by a translation procedure other than relativization. For its turn, explicating by rendering implicit English generic words in the compound explicit in Arabic is sometimes necessitated in order to produce acceptable constructions in Arabic, e.g. 'an all-night shop' must be rendered as *متجر يفتح طوال الليل* rather than *متجر طوال الليل*, where explicitation has been followed. Finally, we have Arabic lexical comparisons which can be effectively used when rendering English *-like* hyphenated compounds.

Arabic bare compounds (15%) also present themselves as a highly effective procedure for rendering pre-head English compounds in many cases. By transposing the two items in the Arabic rendition of an English compound, the output of formal markers in particular may be changed into bare Arabic compounds, e.g. the hyphenated compound in 'the red-colored hat' can be rendered by the *زو*-procedure

as القبعة حمراء اللون or the bare-compound procedure as القبعة ذات اللون الأحمر, thus dispensing with the formal marker through transposition.

Some English hyphenated compounds may also lend themselves to translating into simple Arabic adjectives (10%). This comes as a result of the fact that languages may lexicalize concepts differently. For example, while English customarily uses the hyphenated adjective compound 'well-documented' to modify head nouns, Arabic employs a simple adjective موثَّق in comparable instances. Translators, however, need to guard against falling in the trap of under-translation, or even mistranslation, when opting for this translation procedure.

Passives/passive participles (8%) figure in the data as a translation procedure required when rendering English hyphenated compounds deriving from passive constructions, e.g. 'a star-studded sky' should be rendered by employing an Arabic passive participle form into سماء مرصعة بالنجوم. This procedure, however, may optionally be used when rendering non-passive English compounds. In such a case, a passive participle's main function is to explicitate, e.g. the hyphenated compound in 'a two-engine plane' may be rendered as طائرة مزودة بمحركين or طائرة بمحركين.

Pre-head numeric hyphenated compounds which immediately modify head nouns in English (3% in the data) are supposed to be the easiest category to translate into Arabic because they formally correspond to pre-head and post-head Arabic numeric compounds, e.g. 'twenty-one girls' and 'the twenty-one girls' correspond to إحدى وعشرون فتاة and الإحدى والعشرين respectively. However, this study shows that the translator of the novel under study makes several grammatical mistakes when rendering most numeric compounds, a fact which may reflect the quality of the translation in general.

Finally, the data instantiates five cases where the English hyphenated compound is deleted altogether in the Arabic translation. It should be noted that such deletion seriously affects the quality of the translation. Regardless of how challenging the English compound is, there usually exists a translation procedure that would be capable of rendering its meaning. The present study has attested several translation procedures that translators need to consider when dealing with pre-head hyphenated compounds.

ترجمة مركبات النعت الإنجليزية الموصولة إلى العربية في رواية دان براون شيفرة دافينشي

محمد فرغل وفاطمة المؤمن

قسم اللغة الإنجليزية، جامعة الكويت، الكويت.

الملخص

تسعى هذه الدراسة إلى استكشاف الطرائق الترجمية التي يمكن استخدامها عند ترجمة مركبات النعت الإنجليزية الموصولة إلى العربية. ولتحقيق هذا الهدف تركز هذه الدراسة على استخراج بيانات حقيقية تتكوّن من مائة مركب موصول من رواية دان براون شيفرة دا فينشي ومقابلتها بما يناظرها من بيانات استخرجت من الترجمة العربية التي قامت بها سمة عبد ربه. وتشير النتائج إلى أن المترجم يعود إلى العديد من الطرائق التي تحتوي في ضوء تكراريتها على العلامات النحوية (من خلال حروف الجر وعلامة النعت بذوي ومشتقاتها)، والإفصاح (من خلال الأسماء الموصولة والكلمات ذات الدلالة العامة والمقارنات المعجمية)، والمركبات الصرفية، والصفات البسيطة، والصيغ المبنية للمجهول، والمركبات العددية. وقد تنضوي هذه الطرائق الترجمية، التي تتبادل الأدوار في بعض السياقات، على مقيدات دلالية معينة. وتخلص هذه الدراسة إلى أن المترجمين بحاجة إلى الوعي بالطيف الكامل لهذه الطرائق كي يتمكنوا من التعامل الفاعل مع هذا التباير الصرفي-المعجمي بين اللغتين.

الكلمات المفتاحية: الإنجليزية، العربية، الترجمة، المركبات الموصولة، الطرائق الترجمية.

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Appendix

...he saw a plush Renaissance bedroom with Louis XVI furniture, hand-frescoed walls... (p. 21)	نظر حوله ليجد نفسه في غرفة فاخرة بطراز عصر النهضة مفروشة بديكور لويس السادس عشر وجدرانها مزينة بلوحة جصية رسمت يدويًا... (ص 17)
Full-length mirror (p. 22)	المرآة (ص 18)
Self-important historians (p. 22)	المؤرخين المغرورين (ص 18)
This Forty-something academic (p.24)	البالغ من العمر أربعين عاما (ص 19)
Dressed in an official-looking blue uniform (p.25)	يلبس زيا رسميا أزرق (ص 20)
Late-night lovers (p.31)	حبيبين يسهران (ص 25)
Its dissonant two-tone siren... (p.32)	صوت صفارتها المدوي (ص 25)
A thousand-foot phallus (p.33)	قضيب بارترفاع ألف قدم (ص 26)
Rapid-fire French (p. 35)	بفرنسية سريعة (ص 28)
Chinese-born American architect (p.35)	المهندس الامريكي الصيني المولد (ص 28)
Seventy-one-foot-tall ... pyramid (p.35)	يبلغ طوله واحد وسبعين قدما (ص 28)
Dream-like quality of the evening... (p.37)	المساء... أقرب ما يكون إلى الحلم (ص 29)
Double-breasted suit (p. 37)	سترة مبطنة الصدر (ص 30)
His dark hair was slicked back with oil, accentuating an arrow-like widow's peak that divided his jutting brow. (p. 39)	و قد برزت من مقدمة الرأس خصلة شعر بشكل سهم يقسم حاجبيه الكثرين... (ص 31)
Fifty-seven feet beneath ground (p. 40)	بعمق خمس وسبعين قدم (ص 32)
70,000 –square-foot lobby (p. 40)	ردهة... بمساحة 70.000 قدم مربعة (ص 32)
Crypt-like atmosphere (p.40)	...صابغة جو المكان...بالبرودة وظلمة القبور (ص 32)
Lesser-known pyramid (p. 41)	الهرم الأقل شهرة (ص 32)
...but during his twenty-year tenure as curator (p.42)	خلال العشرين عاما التي شغل فيها منصب القيم (ص 34)
The three-hundred page draft (p.43)	المسودة التي بلغ عدد صفحاتها ثلاثمائة صفحة (ص 34)
Two-storey climb (p.43)	صعود السلالم الطويل لمسافة طابقين (ص 34)
Open-air escalator (p.43)	السلالم الكهربائية المفتوحة (ص 34)
Flat-white light (p. 45)	الأضواء الاعتيادية البيضاء (ص 35)
Large-format oils (p. 45)	اللوحات الزيتية الكبيرة (ص 36)
Coal-filter dehumidifiers (p.45)	أجهزة صناعية تعمل لإزالة الرطوبة ذات فلاتر من الفحم (ص 36)
The 133.000-square-foot tower (p.49)	البرج الذي تبلغ مساحته 133.000 قدم مربعة (ص 39)
His 14-carat gold bishop's ring (p.49)	خاتمته الأسقفى المصنوع من الذهب عيار 14 (ص 39)
His ankle-length, hooded robe (p. 54)	ثوبه ذو القلنسوة الذي يصل طوله إلى كاحله (ص 42)

Her eight-year cycle (p. 61)	دورتها ذات السنوات الأربع (ص 48)
Alcohol-based fluorescent ink (p.64)	حبرا مضيئا نو أساس كحولي (ص 50)
Sixty-year-old body (p. 68)	جسدها الذي عمره ستين عاما (ص 53)
Life-sized replica (p. 71)	نسخة مطابقة بالحجم البشري (ص 57)
Her eyes were olive-green... (p. 79)	عينها... بلونهما الاخضر الزيتوني (ص 63)
international stick-figure symbols (p. 97)	العلامة العالمية (ص 79)
Maze-like series of dividers (p.97)	فواصل أشبه بمتاهات (ص 79)
Close-up photo (p. 101)	... الصورة (ص 82)
Thirteen-round Heckler (p. 108)	ذلك المسدس ذو الثلاثين طلقة من طراز من موديل هيكلر (ص 88)
Second-storey window (p. 119)	نافذة في الطابق الثاني (ص 97)
The truck's open-air bed was covered with a vinyl tarp... (p. 121)	كانت الشاحنة مزودة بصندوق مفتوح ومغطى بقماش مشمع من الفينيل... (ص 100)
The plate-glass window (p. 122)	النافذة ذات الصفيحة الزجاجية (ص 101)
Twin-bed eighteen wheeler (p. 122)	شاحنة...مزودة بصندوقين كبيرين وثمانية عشر عجلة (ص 101)
The eighteen wheeler idling (p. 123)	الشاحنة الكبيرة ذات العجلات الثمانية عشر عجلة (ص 101)
Well-documented history (p. 125)	تاريخ موثق (ص 103)
The game's twenty-two cards (p.129)	أوراق اللعب الاثني عشر (ص 107)
A long-legged maths major (p. 131)	طالب طويل القامة من كلية الرياضيات (ص 108)
Mind-boggling aspect of PHI (p. 132)	الوجه المذهل لفاي (ص 109)
The five-pointed star (p. 135)	النجمة الخماسية (ص 112)
Leonardo was a well-documented devotee of the ancient ways of the goddess. (p.135)	كان دافنشي حسب كافة الوثائق التاريخية قد نذر نفسه للعبادة القديمة للالهة الأنثى. (ص 112)
Right-hand wall (p. 141)	الحائط في الجهة اليمنى (ص 117)
Fifteen-foot Botticelli (p. 151)	لوحة... ليوتيشيللي بطول خمسة عشر قدم (ص 124)
Well-lit crime scene (p. 152)	مسرح الجريمة الذي كان منارا بأضواء كاشفة (ص 124)
The three-acre-compound (p. 162)	المجمع الذي يغطي مساحة ثلاث إيكارات (ص 132)
A three-digit code (p. 163)	رمزا من ثلاثة أرقام (ص 132)
Two-inch-thick pane (p. 164)	لوحة بسماكة إنشين (ص 134)
Muscle-bound man (p. 167)	رجل مقتول العضلات (ص 136)
Feminine-worshipping religion (p. 173)	الأديان الوثنية التي تقوم على تقديس الأنثى (ص 142)
Right-hand counterparts (p. 174)	نظراؤهم من الجانب الأيمن (ص 143)
Rough-hewn stone slab (p. 177)	لوحة حجري خشن غير مصقول (ص 144)
His alabaster-white flesh (p. 178)	جسده الأبيض بلون المرمر (ص 145)

Blood-red slashes (p. 178)	جروح حمراء قانية (ص 145)
The usual Jesus-blessing-john scenario (p. 191)	الوضع المعروف الذي يكون فيه المسيح مباركا يوحنا (ص156)
Watered-down version (p. 191)	نسخة... (ص 156)
Blue-robed virgin Mary (p. 191)	مريم العذراء بثوبها الأزرق (ص 156)
Tree-lined diplomatic neighborhood (p.192)	الحي الدبلوماسي المشجر (ص 156)
Laser-tooled varying matrix (p. 192)	...محفورة بالليزر (ص 156)
The deserted moon-swept hills (p. 193)	الهضاب الخالية التي ينيها ضوء القمر (ص 157)
A composed three-point turn (p. 198)	قامت بالتفافه مركبة على ثلاث مراحل (ص 161)
Laser-cut key (p. 200)	مفتاح حفر بأشعة الليزر (ص 162)
Its high-tech tooling (p. 200)	مصنعيته عالية التقنية (ص 163)
Long-stemmed Christian cross (p.200)	الصليب المسيحي ذو الساق الطويلة (ص 163)
164-foot-tall tribute (p. 202)	نصب تذكاري... بارتفاع مائة وأربع وستين قدما (ص 164)
Glass-roofed train terminal (p. 203)	محطة القطار ذات السقف الزجاجي (ص 165)
A full-fledged evacuation (p. 204)	عملية جلاء كاملة (ص 166)
Grille-plate medallions (p. 205)	مصابع مزركشة بتزيينات نافرة (ص 167)
Star-filled November sky (p. 207)	سماة نوفمبر المزدانة بالنجوم (ص 168-169)
A gaping indoor-outdoor cavern (p. 210)	فهي عبارة عن تجويف كهفي ذو ممرات للدخول والخروج (ص 171)
All-night café (p. 211)	مقهى يفتح طوال الليل (ص 171)
It's alcohol-based (p. 212)	إنها رائحة شيء ذو أساس كحولي (ص 173)
Half-eaten power lunch (p. 224)	صحن الطعام (ص 183)
Equal-armed cruciform (p. 230)	الصليب المتساوي الذراعين (ص 188)
Cave-ridden hills (p. 232)	الهضاب الصخرية ذات الكهوف (ص 189)
The peaceful, equal-armed cross (p. 235)	الصليب المسالم المتساوي الأذرع (ص 192)
The Depository Bank of Zurich was a twenty-four-hour Geldschrank Bank ... (p. 240)	كان بنك زيورخ للودائع يعد خزانة للذهب متوفر على مدار الأربع وعشرين ساعة... (ص 197)