



University Kasdi Merbah Ouargla  
Faculty of letters and Foreign Languages  
Department of Letters and English



## Dissertation: Academic Master

Domain: Letters and Foreign Languages

Field: Translation and Translation Studies

Arabic/English/Arabic

Presented and publicly defended by:

➤ Rayane BOUTCHICHA

Titled:

# Exploring the Arabic Renditions of Cetological Terminology in Herman Melville's Moby-Dick

Dissertation submitted in partial fulfilment of the requirement for the Master's degree in the field of Translation and Translation Studies

Supervised by: Mr. Hemza ZEGHAR

Jury:

Ms. Amina KHELFI                      KMU Ouargla      Chairperson

Mr. Hemza ZEGHAR                      KMU Ouargla      Supervisor

Dr. Seif Eddine GUENDOZ                      KMU Ouargla      Examiner

Academic Year:2023/2024

# *Dedication*

*All Praise to Allah for the power he gave me to complete this work.*

*I dedicate this thesis firstly to my beloved parents, my beloved father (El Hamlaoui Boutchicha) who even though passed away but his love and support was and still the reason of every successful step. My mother (Fahima Boutchicha) who's unwavering love, support, and encouragement have been my greatest source of strength. To my brothers (Mohammed, Talha, and Abd Elouadod), and my sisters (Melak and Meryem), my cousin (Houda Boutchicha), thank you all for your unconditional love and encouragement.*

*I'm grateful for each member of my beloved family.*

# *Acknowledgments*

*All Praise to Allah who gave me the strength to overcome the difficulties in my path.*

*I extend my heartfelt appreciation to my supervisor **Mr. Hemza ZEGHAR** for his exceptional guidance, support, and invaluable insights throughout the process of writing this thesis. His instructions have shaped both the content and direction of my research, pushing me to explore new ideas and approaches while providing the necessary encouragement to overcome challenges along the way. I'm profoundly grateful for his expertise and belief in my potential which have not only enriched this work but also paved the way for my future academic and professional endeavors.*

*Also, I extend my sincerest gratitude to all the teachers of Kasdi Merbah University of Ouargla, especially the teachers who have been the guiding lights throughout my academic journey.*

## Abstract

Our study aims to explore the Arabic renditions of cetological terminology in Herman Melville's Moby-Dick, and analyze the procedures and methods used by the translator in translating these terms from English into Arabic by comparing between the two languages.

We analyzed cetological vocabulary extracted from the American novel Moby-Dick and found their equivalents in the translated text by the Palestinian translator Ihsan Abbas, this was done to uncover the strategies he used to overcome the difficulties of this process, as the translated terms are culturally specific and mostly absent in the Arabic language, he also relied on several methods and procedures to translate the difficult vocabulary with preservation being the most commonly used method, followed by others.

## Key words

American literature, Culture-specific items, Literary translation, Translation procedures, Translation studies.

## المُلخَص

تهدف دراستنا إلى استكشاف الترجمات العربية لمصطلحات الحيتان في رواية موبي ديك لهرمان ملفيل، وتحليل الإجراءات والأساليب التي اعتمدها المترجم في ترجمة هذه المصطلحات من الانجليزية إلى العربية من خلال المقارنة بين اللغتين.

قمنا بتحليل المفردات المتعلقة بعلم الحيتان والتي استخرجناها من رواية موبي ديك كما قمنا بإيجاد مكافئاتها العربية في النسخة التي قام بترجمتها المترجم الفلسطيني إحسان عباس، حيث تم الكشف عن الاستراتيجيات التي استخدمها للتغلب على صعوبات هذه العملية، وذلك نظراً لأن المصطلحات المترجمة ذات خصوصية ثقافية وغالباً ما تكون غائبة في اللغة العربية، وقد اعتمد عدة أساليب وإجراءات لترجمة المفردات الصعبة وكانت الترجمة بالاحتفاظ بالإجراء الأكثر استعمالاً ثم تليه إجراءات أخرى.

## الكلمات المفتاحية

الأدب الأمريكي، المفردات ذات الخصوصية الثقافية، الترجمة الأدبية، إجراءات الترجمة، دراسات الترجمة.

**List of Abbreviations**

**CSIs:** Culture Specific Items

**SL:** Source Language

**ST:** Source Text

**TL:** Target Language

**TT:** Target Text

## Table of Contents

Dedication	
Acknowledgments	
Abstract الملخص	
List of Abbreviations	
Table of Contents	
General Introduction.....	8
Theoretical Part: Chapter One Translation Studies	
Introduction.....	11
1.1. Definition of Translation .....	11
1.2. What is Literary Translation? .....	13
2.1 The Issue of Untranslatability.....	14
2.2. Types of Untranslatability .....	14
2.2.1. Linguistic Untranslatability .....	15
2.2.2. Cultural Untranslatability .....	15
3.1. Culture-Specific Items .....	16
3.2. Newmark's Taxonomy of CSIs .....	16
4.1. The Issue of Loss and Gain in Translation.....	18
4.1.1. Loss in Translation .....	18
4.1.2. Gain in Translation.....	18
5.1. Difference Between Strategies and Procedures.....	19
5.2. Procedures for Dealing with CSIs.....	19
5.2.1. Standardization .....	20
5.2.2. Localization .....	20
5.2.3. Addition .....	21
5.2.4. Omission .....	21
5.2.5. Preservation .....	22
5.2.6. Creation .....	22
Conclusion .....	22

Theoretical Part: Chapter Two The Literary and Scientific Background of The Novel ( <i>Moby-Dick 1851</i> )	
Introduction.....	23
1.1. A Survey of The American Literature in the Early 19 <sup>th</sup> Century .....	23
1.1.1. Romanticism .....	25
1.1.2. Naturalism.....	26
1.1.3 Realism .....	27
2.1. The Theory of The Melting Pot.....	28
3.1. The Influence of Shakespeare on Melville’s Writing Style .....	29
3.2. References to Shakespeare in Moby-Dick .....	30
4.1. Melville’s Neologisms and Contribution to English .....	30
4.2. The Vocabulary of Moby-Dick.....	31
5.1. How Science Inspired Moby-Dick.....	33
Conclusion .....	34
Practical Part: Chapter Three Exploring The Arabic Renditions of Cetological Terminology in Herman Melville’s Moby-Dick	
Introduction.....	35
Methodology .....	35
Biography of Herman Melville and Ihssan Abbas .....	35
The Analysis of the Cetological Terms .....	36
Conclusion .....	52
General Conclusion .....	53
References.....	54
ملخص البحث.....	56

---

---

# **General Introduction**

---

---



## General Introduction

### Background of the study

It is well known that literary translation requires more than changing words, it needs understanding the linguistic and cultural context of the original text. *Moby-Dick 1851* is a famous American novel that explores the complex world of whaling and has a significant part that was dedicated to cetology.

This research focuses on how cetological terms are translated into Arabic in the translated version of *Moby-Dick 1851*, because understanding these terms in English requires knowledge of both the science of whales and the literary context of the novel, and the translation of specialized terminology such as the cetological one into Arabic poses unique challenges, so, it's not easy to translate them accurately into Arabic while keeping their original meaning.

This study will also analyze different translation procedures and methods used by the translator Ihsan Abbas to render these terms in Arabic.

### Literature Review

In recent years, there has been increasing interest in the study of cetological terminology in translated works. One significant contribution to this field is the 2022 article 'Analysis of culture-specific items in the Arabic translation of Herman Melville's *Moby-Dick* by Hemza Zeghar and Meriam Benlakdar, which provides a deep analysis of the challenges and strategies involved in translating these terms. This article offers valuable insights and serves as a foundational reference for our study.

Newmark and other scholars highlighted the creativity needed for translating CSIs and emphasized that translating those terms requires not only linguistic skill but also a deep understanding of both the source and the target culture.

### Aims of the study

We aim through this study to explore and analyze the Arabic renditions of cetological terminology through a practical study of the English and Arabic passages in Herman Melville's *Moby-Dick*, and shed light on the procedures and methods used by the translator to overcome the difficulties of translating those terms.

### **Research questions**

The main research question is:

- To what extent has the translator succeeded in finding the Arabic equivalents?

### **Sub-questions:**

- Which procedures and methods the translator used to find those Arabic equivalents?
- Is it possible to suggest new alternative equivalents to the proposed terms?

### **Methodology**

In this study we are going to explore the Arabic renditions of cetological terminology in Herman Melville's *Moby-Dick*. Our study falls within the framework of descriptive translation studies because it is descriptive by nature. We have chosen this masterpiece novel "*Moby-Dick*" as a corpus because it is regarded as an epic work, particularly in the American literature.

### **The division of chapters**

Our study is divided into two main parts (theoretical part and practical part), it consists of three chapters.

In the theoretical part, chapter one is dedicated to the field of translation studies.

The second chapter is concerned with the literary background on the novel (*Moby-Dick 1851*).

In the practical part, chapter three will be about the analysis of the collected data.

---

---

**Theoretical Part: Chapter**

**One**

**Translation Studies**

---

---

## **Introduction**

Translation serves as a vital link between languages and cultures, enabling communication and understanding across linguistic boundaries.

In this chapter, we shall discuss the main aspects related to the field of translation studies.

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

Through the centuries, many different ideas about translation have emerged focusing on its use over time. The term "translation" originates from the Latin word "translatio", 'trans' means 'across' and 'latio' means 'carry' or 'bring', so "translation" essentially means "to carry or bring across". It implies understanding the meaning of a text and trying to create an equivalent in another language, known as the Target Language.

The original text is called ST which means the 'Source Text', and the resulting text is TT which means the 'Target Text'. Several scholars played a significant role in building and developing the field of translation, J.C Catford and E.Nida are considered to be the main theorists who served this field in the mid-20th century, and their well-known works helped shaping the modern understanding of the translation theory and its practice.

Catford with his seminal definition of translation, proposed that translation should be understood within the framework of linguistics and he confirmed that studying translation without its linguistic aspects is not enough. In his work "A Linguistic Theory of Translation", Catford mentioned that translation is based on linguistic principles and consists of substituting a text in one language with a text in another language, he describes translation as "the replacement of a textual material in one language (SL) by equivalent textual material in another language (TL)", this definition seems to be wide and somehow complicated especially when he used the term 'replacement' which shows his perspective,

confirming that during the process of translation some aspects of the SL might not transfer perfectly to the TL, so they will be just replaced by certain level of the language. (Catford, 1965, p. 20)

He highlighted two specific terms 'textual material' and 'equivalent', 'textual material' refers to the content of the text, this term means that not every part of the SL is translated, so it's just replaced by TL equivalents. The term 'equivalent' highlights the goal of achieving similar meaning in the translated text, for instance, when translating the English idiom "it's raining cats and dogs" into Arabic it will be **إنها تُمْطِرُ كَأَفْوَاهِ الْقِرْبِ** because the literal translation of this idiom would not make a sense in the Arabic language, so here the translator should provide an equivalent expression that convey the same idea of 'heavy rain'. There are so many examples showing how translation involves replacement of textual material from one language to another while achieving equivalence in meaning, style and cultural context as highlighted in Catford's definition. (p. 20)

Moving to Eugene Nida who made a big impact in translation, he defined translation as "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", this definition focuses on the communicative level of translation and implies that translation is the process of conveying meaning and style between languages. (Nida, 1964, p. 12)

Nida tried to explain translation using simple descriptions, focusing on the theory of translation and using examples mainly from the bible. One of the things he highlighted is that the translator should focus on the meaning and feeling of the SL more than the structure and form, and perfect translations are when the text is seen as an original not a translated one, for example when translating a poem, the translator would not translate it word by word but he

would capture the feelings and emotions that are conveyed in the original text to at least give the same effects in TL. (Nida, 1964)

He also mentioned that translators are limited by the cultural context and the style of writing or speaking and he believed that translating means finding the best match in TL, firstly for the meaning and then for the style.

## **1.2. Literary Translation**

According to Landers, literary translation is a unique and challenging activity that requires not only linguistic competence, but also artistic sensitivity and cultural awareness. He defines literary translation as "the transfer of a literary work from one language to another, with the translator's goal being to produce a text that is faithful to the original in both form and content, and that is acceptable to the target audience in terms of style, register, and conventions", and argues that literary translation is different from general or technical translation, because it involves not only conveying the information but also recreating the aesthetic and emotional effects of the original work. He also mentioned that literary translation is influenced by the translator's ideological choices, as well as the historical and cultural contexts of both languages. (Landers, 2001)

One of the post-colonial theorists who addresses the issue of literary translation and its aesthetics is G. N. Devy, he argues that literary translation is "not just a replication of a text in another verbal system of signs. It is a replication of an ordered sub-system of signs within a given language in another corresponding ordered sub-system of signs within a related language", he also explained that each language has its own sub-system of signs, such as phonology, morphology, syntax and many other things. He asserts that literary translation is a complex and creative process that needs finding the equivalent sub-systems of signs in the TL that can match the sub-systems in the SL, and can produce the same aesthetic effects. (Devy, 2012)

## **2.1 The Issue of Untranslatability**

Languages are different from each other in terms of vocabulary, grammar, metaphors and so on, and they do not blend easily. Translatability and untranslatability refer to the ability and inability to express a content from one language into another. The term "untranslatability" essentially used when there is no ability to translate or when something is being untranslatable. This term emerged in the field of translation studies to describe the fact that certain words, expressions, concepts in one language cannot be perfectly translated into another language.

However, Catford defined "untranslatability" by saying: "Translation fails or untranslatability occurs when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text", this means that translation becomes impossible when some features or details of the SL cannot be perfectly conveyed in the TL due to differences in linguistic, cultural, or contextual factors. He also mentioned that while most linguistic items can be translated to some extent, there are cases where perfect translation is impossible, and translators must deal with these challenges by using different strategies, such as cultural adaptation or explanation to convey the intended meaning as accurately as possible in the TL. (Catford, 1965, p. 93)

Catford highlighted also the complexity of translation and the need for translators to carefully consider linguistic and cultural characteristics when transferring meaning from one language into another.

## **2.2. Types of Untranslatability**

Untranslatability means that there are things in one language that cannot be said or written in another language. Catford talked about how some things are hard to translate, he mentioned that language difficulties happen because words do not match up perfectly between languages, and cultural difficulties happen because important parts of the situation might not exist in the TL. Catford



suggested a classification of the kinds of untranslatability which are Linguistic untranslatability and Cultural untranslatability. (Catford, 1965)

### **2.2.1. Linguistic Untranslatability**

According to Catford, linguistic untranslatability occurs "when there is no lexical or syntactical substitute in the target language for a source language item", which means that in some cases words or phrases or expressions in one language doesn't have a direct equivalent in another language, and this lack of equivalence occurs due to differences in culture, history, and the way each language expresses ideas. (Catford, 1965)

For instance: the English phrase "He is burning the midnight oil", in English, this expression is commonly used to convey the idea that someone is working until a very late time in night, however, translating this phrase into Arabic using literal translation "إنه يحرق زيت الليل"

might not convey the idiomatic meaning effectively. To express the same idea idiomatically in Arabic, the translator might need to use a different phrase such as:

"إنه يعمل حتى وقت متأخر من الليل" or "إنه يحرص على العمل حتى وقت متأخر من الليل"

The huge difference between Arabic and English is one of the things that makes translating between them a very challenging task.

### **2.2.2. Cultural Untranslatability**

When we talk about cultural untranslatability, we are discussing the challenge of bridging the gap between two different cultures. This becomes very hard especially when translating words or concepts that are unique to a specific culture, some words and expressions are tough to translate because they don't have equivalents in the culture of the TL.

Catford mentioned that: "Cultural untranslatability occurs when a situational feature, functionally relevant for the SL text, is said to be completely absent

from the culture of which the TL is part" (Catford, 1965, p. 99). For example, the term "وجد" in Arabic carries a nuanced meaning which highlights the sense of discovery, finding, or realizing, often with an emotional connotation. However, there is no single word in English that fully captures the depth and complexity of وجد which making it difficult to be accurately translated. (Catford, 1965)

### **3.1. Culture-Specific Items**

It is agreed that translation helps different language speakers understand each other's culture, and it is easy for translators to translate common words, but it is way harder when dealing with words that are unique to a certain culture, especially if these cultures are very different.

According to Newmark, these challenging words are called "culture-specific items" (culture-bound term) and he mentioned them in his book (Textbook of Translation 1988). Starting with his definition of culture, he said that culture is "The way of life and its manifestations that are peculiar to community that uses a particular language as its means of expression"(p.94), which means that culture is basically how a group of people live their lives showing who they are, and using their language to express themselves. He also said that "Language does however contain all kinds of cultural deposits, in the grammar (genders of inanimate nouns), forms of address (like Sie, usted) as well as the lexis (the sun sets) which are not taken account of in universals either in consciousness or translation" (1988: 94), this means that language carries a lot of cultural pieces of information, it is like how we talk about things and who we talk to, and even the words we use. He believes that language itself is not part of culture but it has cultural stuff in it, such as grammar and words.

### **3.2. Newmark's Taxonomy of CSIs**

Based on Nida's categorization, Newmark suggested a classification of CSIs and divided them into the following groups:

**1) Ecology:** this category includes aspects of the natural environment and geographical features that are specific to a particular culture and it contains Flora (plants), Fauna (animals), winds, plains, hills and other natural elements that influence the way of life and traditions of a community, for example: Mistral in France (a strong and cold wind that blows from the northwest down the Rhone Valley in southern France).

**2) Material Culture:** this group covers concrete aspects of culture, such as items related to daily life and physical surroundings. It includes food, clothing, types of housing and transportation methods which reflect the material aspects of a society's lifestyle. For example: Sushi (famous food in Japan), Saris (traditional clothes in India).

**3) Social Culture:** this group focuses on social structures, behaviors, and interactions within a community, also highlighting work and leisure activities, reflecting how people organize time and socialize in different cultural contexts. For instance: Siesta in Spain (a short nap taken in the early afternoon),

**4) Social organization:** this category covers different aspects of social organization and cultural practice, formal organizations, including customary practices, activities, procedures that shape social norms and behaviors. This category also highlights political and administrative structures, religious practice and artistic expressions. For instance, in Islam one of the five pillars is the practice of fasting during the month of Ramadan, where Muslims abstain from food and drink from dawn until sunset.

**5) Gestures and Habits:** this group includes non-verbal forms of communication and behavioral patterns that are specific, gestures such as hand movements or facial expressions, as well as habits like eating customs, smoking practices and spitting behaviors that are characteristics of certain cultural contexts. For instance, Namaste (greetings in India).

#### **4.1. The Issue of Loss and Gain in Translation**

Once it is acknowledged that complete equivalence between two languages is impossible, it becomes easy to examine the dynamics of loss and gain in translation. Understanding that each language is different helps us see how translating between them changes things, people often talk about what is lost in translation but they forget that it can also make things better, sometimes when we translate, we can make the original text clearer or more interesting. Also, what seems lost in one language can be replaced or made even better in another language so it can be a gain as well.

#### **4.1.1. Loss in Translation**

Loss in translation refers to ‘The incomplete replication of the TT’, which means that during the process of translation, some aspects of the original text may be omitted or not accurately conveyed in the target text.

When trying to change words from one language to another, sometimes important parts of the message might be missing, this can happen if the translator doesn’t know the target language well or if the two languages are very different. For example, when telling a joke it might not sound funny anymore when translated, because each language has its own way of telling things, so some meanings can get lost in translation. Additionally, differences in cultures and beliefs can make it hard to fully understand each other, all these reasons can cause loss in translation.

#### **4.1.2. Gain in Translation:**

Gain in translation refers to improving the original text and making it more clear in different contexts. According to Basnett, gain is "The enrichment or clarification of the source language text in the process of translation", here 'enrichment' means adding something valuable to the text, for example: if there is a word or an idea in the SL that doesn’t have an equivalent in the TL, the translator can come up with a new word or explain it in a way that adds interest to the text. Translators often deal with the challenges of making sure that the

meaning stays clear when switching languages, they have to understand how the language is used in a society, and if the translator could introduce a new word or an idea that makes the message clear and improves the language, then it is a gain. This also shows that translators can make the TT even better than the ST by making it much easier to understand.

### **5.1. Difference Between Strategies and Procedures**

Although translation procedures and strategies are often mixed up, but they play different roles in solving problems. Strategies are the steps translators take to solve problems during translation, whether they are aware or not, these steps include ways to understand like finding the main points, and ways to reword like saying the same thing using different words.

Strategies help finding the best solution, but the actual solution comes through using different procedures, for example: cultural adaptation can serve as both, as a strategy to ensure the target audience understands unfamiliar cultural references, while also serving as a procedure to integrate cultural nuances into the translated text. However, employing cultural adaptation as a strategy doesn't necessarily mean using it as an integration, this may lead to substitution or other methods. Despite the overlapping terminology, it is important to differentiate between strategy and procedure.

### **5.2. Procedures for Dealing with CSIs**

It is well known that translation is a complicated process that needs many methods and techniques to transfer the meaning, form, and the effect of a text from one language and culture to another. Translation procedures are specific ways that translators use to deal with the challenges they face during translation process, one of these challenges is the lack of equivalence and the presence of culture-specific items, the loss and gain in translation and so on. These procedures have been a subject of interest among translation scholars for a long

time, different scholars have suggested classifications and translation procedures based on different perspectives.

Vinay and Darbelnet suggested a set of procedures in 1958 and they discussed the factors that influence the choice of translation procedures such as the level of language and the purpose of translation and many other factors.

As well as Newmark who suggested his own procedures in 1988 (Textbook on translation), and divided them into two groups "semantic" and "communicative" procedures. Franco Aixela also proposed a set of procedures in 1997, and many other scholars did as well.

### **5.2.1. Standardization**

Newmark refers to this procedure as 'functional equivalent', he said that: "This common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term" (1988: 83), which means that the translator tries to explain the meaning and function of a word from the original language in the target language. (Newmark, 1988)

This is often done with cultural words, using neutral or specific terms in the target language to ensure accurate translation. For example: the word 'Holi' which is a significant celebration in Hindu culture, where people celebrates the arrival of spring with colors and joy, the functional equivalent of this word is 'festival of colors' or 'spring celebration in India', so this description conveyed the cultural significance of 'Holi' in a way that is understandable to people who might not be familiar with the term.

### **5.2.2. Localization**

This procedure the opposite of globalization, instead of focusing on making something understandable to people worldwide like with globalization, localization aims to make something fit perfectly into the culture of a specific group of people.

So, when translators localize, they make sure that whatever they are translating should fit into the culture of the target audience, it is like customizing a product or a text so that it feels like it belongs to the people who will be using it. For example: in translating literature such as novels or a poem, translators may localize some cultural references, expressions, and idioms to keep the same impact of the original text on the target audience. 'Transference' 'naturalization' and 'cultural equivalent' are Newmark's procedures which he categorized under 'localization'. (Newmark: 81-83)

### **5.2.3. Addition**

Newmark stated that: "The additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words), and is dependent on the requirement of his, as opposed to the original, readership" (1988: 91), which means that the translators may need sometimes to add words or phrases that are not mentioned in the ST in order to help the target audience understand the meaning of the ST, for example: when translating this English idiom "she had a frog in her throat" into Arabic, it will be 'النطق في صعوبة من تعاني كانت', the meaning of this idiom is when someone is having difficulty speaking, but since this idiom might not exist in the Arabic language, the translator needs to add more literal explanation in order to convey the same idea. (Newmark, 1988)

### **5.2.4. Omission**

This procedure is the opposite of addition. Davies stated that: "omit a problematic CSI altogether, so that no trace of it is found in the translation", 'omitting the CSI' means the translator needs to leave out these CSIs entirely or let say don't include them in the translated text, 'no trace' means that the translator shouldn't leave any hint of the original CSI in the translation, and it should be as if the item never existed. Aixela names this procedure 'deletion',

and according to him, the translator may choose to leave out a CSI due to ideological preferences or stylistic choices. (Zeghar, 2022)

#### **5.2.5. Preservation**

Preservation involves keeping a word or phrase from the source language with its original form in the translated text. Davies notes that this method is used when there is no equivalent term in the target language's culture, on the other hand, Newmark called this procedure 'transference'. (Zeghar, 2022)

#### **5.2.6. Creation**

This procedure is considered to be a rare one, Davies stated that: "translation have actually created CSIs not present in the original text", which means that during the process of translation, CSIs may be introduced into the translated text in a way that wasn't present in the original one. When translators try to make things from one culture easier to understand for people from another culture. They want to make sure that everyone can get what they are reading or hearing, so, they might change some words or explain things differently to help everyone understand better. (Zeghar, 2022)

### **Conclusion**

This chapter has provided an overview of the essential aspects of translation studies, highlighting the complexity and significance of translation in bridging linguistic and cultural divides.



---

---

**Theoretical Part: Chapter  
Two**

---

---

**The Literary and Scientific  
Background of The Novel  
*(Moby-Dick 1851)***

---

---

---

---

## Introduction

The American literature had a significant growth and development in the early 19<sup>th</sup> century, paving the way for groups and movements like American Romanticism, naturalism and so on. During these times, people valued individuality, nature, and the human spirit.

On the other hand, the fact that Shakespeare had an effect on Herman Melville's writing style, especially in *Moby-Dick*, shows how important Shakespeare is to the American literature. Melville also came up with new words and contributed to the English language by using it in creative ways.

In this Chapter we shall discuss the main aspects related to the literary and scientific background of *Moby-Dick 1851*.

### 1.1. A Survey of American Literature in the Early 19<sup>th</sup> Century

American literature boasts a wealth of writers who have shaped its progression across various genres like poetry, drama, and fiction. Across different eras, each characterized by distinct features, these periods influence the styles and compositions of authors and poets. The evolution of the American literature can be attributed to the abundance of authors, poets, novelists, critics, and the diverse range of their literary works. (Grellet, 2009)

Nineteenth-century American literature was marked by a rich diversity of literary works across various genres. During the 1820s, 1830s, and 1840s, the first comprehensive anthology of American poetry emerged. Throughout the latter half of the century, poets aimed to educate, entertain, and eloquently capture America's history, myths, and landscape in their work. Drawing from European traditions, these poets built upon a poetic tradition that became a cornerstone of American expression. William Cullen Bryant, and Walt Whitman emerged as prominent figures among American poets during this period. Walt Whitman (1819-1892), known as the "cosmic poet", described

---

---

himself as a poet who encompassed the entire world and could foresee the past, present, and future (Grellet, 2009). His writing style was distinctive in that he composed his poems in a prose-like manner rather than traditional stanzas, utilizing repetition of sounds to unify his poetry, making style was distinctive in that he composed his poetry, making it accessible for ordinary readers (High, 1986). Whitman most renowned work is “Leaves of Grass” (1855), a collection that he expanded with new poems until his death. Many of the poems in “Leaves of Grass” explore themes of humanity and its relationship with nature (Bode, 1981).

William Cullen Bryant (1794-1878) stands out as one of America’s earliest naturalistic poets, and his themes are characteristic of nineteenth-century American verse. His poetry often revolves around nature, with a keen focus on the beauty of flowers and trees (Bode, 1981). His poetry often revolves around nature, with a keen focus on the beauty of flowers and trees. Bryant drew inspiration from nature, which he saw as a profound source of poetic inspiration. Additionally, he explored themes of death and melancholy, making him one of the most prominent American Romantic poets (Grellet, 2009). Bryant's first major poem, "Thanatopsis" (1817), derives its title from the Greek words for "view of death." In this poem, Bryant attempts to convey to the reader that death is the inevitable end of the individual (High, 1986).

In the nineteenth century, American literature witnessed the emergence of various literary movements that inspired authors to create remarkable works across all genres, particularly in fiction. This period saw significant contributions from the United States to fiction, especially in the form of novels and short stories. By the early nineteenth century, short stories had reached an advanced stage of development. Key movements that appear during the nineteenth century are romanticism, naturalism, and realism.

---

---

### 1.1.1. Romanticism

The Romantic era, or the Romantic period, was an artistic, literary, and intellectual movement that began in Europe toward the end of the 18<sup>th</sup> century. It emerged as a response to the industrial revolution and a rejection of the rationalization of nature. This movement was characterized by a rebellion against established conventions and authority, and it sought freedom in personal, political, and artistic expression. The Romantics opposed the rationalism of Enlightenment culture and the impersonality of the growing industrial society. Romanticism arose as a reaction to the Age of Reason, emphasizing individual freedom, emotions, human imagination, and a deep connection with nature (Santee, 2010).

American literary Romanticism was influenced by English Romantic poets, particularly Coleridge and Wordsworth, as well as German Romantic philosophy. This movement prioritized emotions over reason, feeling over logic, imagination over reality, and individualism over social conformity. It focused on themes of love, nature, freedom, and individualism. American writers and artists admired Romanticism, often depicting how nature could reflect deep emotions through symbolism and allegory. Romantic authors, often called subjectivists, wrote about reality in objective terms but expressed their subjective interpretations of it. (Skipp, 1992)

The Romantic movement is founded on five key principles:

- ✓ Intuition: The truth of the heart is more trustworthy than reason.
- ✓ Deeply Felt Experience: Expressing deeply felt experiences is more valuable than elaborating universal principles.
- ✓ Individualism: The individual is at the centre of life, and God is at the centre of the individual.

- 
- ✓ Nature: Nature serves as an inspiration for Romanticism, offering a range of physical symbols from which knowledge of the supernatural can be intuited.
  - ✓ Idealism: There is a strong ambition to achieve idealism and to change what needs to be changed (Claude Lorraine, Landscape, Neo-Classical View of Nature).

### **1.1.2. Naturalism**

Naturalism, as defined by Merriam Webster's dictionary, is a philosophy that emphasizes nature while excluding the supernatural and spiritual. In literature, it involves detailed realism, highlighting how heredity and environment shape human nature and actions. Emile Zola, a French writer who's considered the founder of this literary movement, which was prominent from 1865 to 1900 and influenced by Charles Darwin's theory of evolution. Naturalistic writers believed that a person's character and behavior are determined by their heredity and social environment. (Zhang, 2010)

Naturalism is a more intense form of realism, Zola aimed to present a modern perspective in his fiction by using characters and plots developed through the scientific method. This approach incorporated Skinnerian learning principles and Darwinian survival of the fittest to shape human character. (Zhang, 2010)

Literary naturalism has several defining characteristics:

**1. Determinism:** this concept opposes free will, suggesting that characters' lives are governed by nature or fate rather than their own choices. People, like animals, react to external and internal forces but are powerless against them. Naturalist authors often imply that a character's fate is predetermined by heredity and environment, leading to a destiny of misery in life and oblivion in death.

---

**2. Objectivism:** Naturalist authors strive to maintain an objective tone, presenting themselves as observers documenting their findings. By detaching the narrator from the story, the author achieves a semblance of objectivity. Sometimes, authors use nameless characters to shift focus to the plot and events rather than the characters themselves.

**3. Pessimism:** Naturalistic works frequently include characters who repeat pessimistic lines or phrases, highlighting the inevitability of death. These works often deal with harsh and uncouth subject matter, such as poverty, racism, prejudice, disease and so on, exemplified by Zola's frankness about sexuality and pervasive pessimism.

**4. Surprising Endings:** Naturalist stories often feature unexpected twists at the end and convey a sense of nature's indifference to human struggles.

### **1.1.3. Realism**

Realism refers to the belief that reality exists independently of observers, in philosophy or in the applied arts and sciences. As a form of romanticism, realism strives to depict life accurately and authentically. In the mid-19<sup>th</sup> century, the focus in literature shifted from kings, queens, warriors, knights, and mythical creatures to ordinary people such as farmers, merchants, lawyers, laborers, and bakers. This literary realism was part of a broader movement in the arts to highlight everyday individuals and events. (Tadjibayev, 2020)

Literary realism typically refers to a trend that began with certain works of nineteenth-century French literature and extended to late-nineteenth- and early-twentieth-century authors in various countries. This trend focused on depicting contemporary life and society "as they were". Realist authors aimed to portray everyday and mundane activities and experiences rather than presenting them in a romanticized or stylized manner. In his essay "The Scandinavian Destiny", Jorge Luis Borges attributed the earliest discovery of realism in literature to the Northmen in the Icelandic Sagas, though he noted

---

---

that this approach was soon lost along with their discovery of North America. (Tadjibayev, 2020)

In the early 20<sup>th</sup> century, realism emerged as an influential movement in art, music, and literature, reflecting contemporary life and urban experiences rather than idealized pasts. Influenced by earlier American artists, a new generation of creators depicted the gritty realities of the time. This period of industrialization and urbanization led to feelings of alienation, captured in the works of the writers like Stephen Crane and Jack London, who highlighted the impact of economic forces on vulnerable individuals. American realism aimed to present the true conditions of the early 20<sup>th</sup> century without romanticizing. Artists, musicians, and writers portrayed the vibrant and often harsh urban landscape, introducing modernism by focusing on the present in literature. Realism reacted against romanticism, emphasizing real, everyday experiences. Prominent authors such as Mark Twain and Henry James explored themes of individuality, ethical idealism, and the harsh realities of American life. (Tadjibayev, 2020)

### **2.1. The Theory of The Melting Pot**

The melting pot theory describes how diverse immigrant cultures merge to form new hybrid societies with combined strengths. Through applicable to any multicultural country, it is most commonly associated with the US, where it symbolizes the blending of various immigrant groups into a unified national identity, often referred to as Americanization. (Maddern, 2013)

On the other hand, supporters of the melting pot theory believed that immigrants would both influence and be influenced by American culture, creating a constantly evolving society. They viewed the melting pot as a symbol of America's inclusivity and opportunity, where diverse origins enriched the nation without requiring immigrants to abandon their backgrounds. However, an alternative view of the melting pot, especially in the late 19<sup>th</sup> and early 20<sup>th</sup>

---

---

centuries, emphasized “Americanization” and conformity to Anglo-American norms, which ethnic leaders opposed as it undermined ethnic diversity. (Maddern, 2013)

The melting pot concept ideally includes the blending of races and cultures, but in practice, it often results in racial inequalities due to assimilation pressures. Milton Gordon described this process as minorities adopting the dominant culture, erasing ethnic identities in favor of a national identity. Robert E. Park and E. W. Burgess defined assimilation as merging different groups into a shared cultural life, believing that modern societies naturally reduce divisions over time. However, true integration requires recognizing and incorporating diverse cultural contributions. (Maddern, 2013)

### **3.1. The Influence of Shakespeare on Melville’s Writing Style**

William Shakespeare had a huge impact on Herman Melville’s literary style, especially in his epic work *Moby-Dick*. Melville’s personal copies of Shakespeare’s works were heavily annotated, suggesting a great appreciation for the Bard’s themes and language. These annotations highlight direct connections between *Moby-Dick* and Shakespeare’s plays, particularly in the study of topics such as the role of divine creatures, the absence of reward for virtuous behaviour, and the individual’s capability for evil.

Melville’s philosophical struggles and the cadences of his language reveal the impact of Shakespeare’s soliloquies and the symbolic use of the sea to investigate life’s perennial issues, his writings frequently incorporate Shakespearean elements into their character development, storytelling tactics, and thematic issues. Melville’s characters, for example, are complicated and tragic in the same way that Shakespeare’s plays are.

Furthermore, his use of language, rich metaphors, and dramatic monologues recall Shakespeare’s approach.



---

---

### **3.1.1. References to Shakespeare in Moby-Dick**

Many connections to Shakespeare's works can be found in Herman Melville's *Moby-Dick*. The dramatic and tragic parts of *Moby-Dick*, which are often compared to Shakespeare tragedy, show how much Melville was inspired by his works. The language, themes, and characters in the book are all strongly influenced by Shakespeare.

For example,

- Captain Ahab's character has been compared to Shakespearean tragic heroes like Macbeth and King Lear, who are obsessed and go too far, leading to their demise.
- The speeches in *Moby-Dick* especially those of Ahab and the crazy little Negro Pip, are very similar to heroic and mad scenes in Shakespearean plays.
- The story structure and thematic depth of *Moby-Dick* are also similar to Shakespeare's complex plays.

In the same way that Shakespeare did in his plays, these references and influences helped Melville explore the human situation, and the use of Shakespearean themes in *Moby-Dick* raises the literary level of the book and adds to its philosophical and moral questions.

### **3.2. Melville's Neologisms and Contribution to English**

It is indeed fascinating to explore Melville's unique and diverse vocabulary, which draws from various sources including seafaring terminology, forgotten Americanisms, and Archaic English terms, and his ability to incorporate such a wide range of words showcases his exceptional memory and linguistic creativity. (Purcell, 1941)

Herman Melville, the American novelist who made important additions to the English language with his use of neologisms and unusual word choices. Many

---

---

of the unusual phrases and usages in his writings were resurrected Elizabethan and seventeenth-century English terms, vanished Americanisms, or the vocabularies of mariners and life in the southern Pacific.

Melville is regarded to have one of the most customized vocabulary among nineteenth century American authors and to have an amazing memory for words. Many terms that may otherwise have vanished from American and English usage have been preserved or brought back by his influence.

Melville have made contributions to the English language, for instance,

‘Not to poke the buffalo’ which means ‘let sleeping dog lie’

‘Sea-beef’ a colloquial term for ‘pickled beef’

The word ‘bower’ means ‘to dwell’

The phrase ‘Logan of the woods’ refers to a ‘grizzly bear’

These terms demonstrate Melville’s attempt to record each memorable word or phrase he came across, and his writings continue to be a rich source of information for American language learners and offer valuable insights into the development of English vocabulary.

While Melville’s influence on American and English usage is evident, it is surprising that his contributions have not been fully recognized by historical dictionaries such as the N.E.D and the D.A.E, however the examples provided offer insights into the richness of Melville’s vocabulary. (Purcell, 1941)

#### **4.1. The Vocabulary of Moby-Dick**

In the 100 years since Moby-Dick was published, opinions on Melville’s work have ranged from harsh criticism to high praise. Melville’s contemporaries mocked his writing as overly extravagant and strange, calling it terrible English and comparing it to drunken speech, however, modern critics

---

---

now highly praise Melville's style and recognize his important role in the American literature. (Babcock, 1952)

The vocabulary of "Moby-Dick" by Herman Melville is distinctive and complex, reflecting the author's rich literary style and deep knowledge of various subjects. Key aspects of the novel's vocabulary include:

The vocabulary of "Moby-Dick" by Herman Melville is distinctive and complex, reflecting the author's rich literary style and deep knowledge of various subjects. Key aspects of the novel's vocabulary include:

- **Maritime Terminology:** Melville uses an extensive array of nautical terms, reflecting his own seafaring experience and the novel's setting. Words like "forecastle," "halyards," "lee," "starboard," and "crow's nest" are common.
- **Whaling Jargon:** Specific to the whaling industry, the novel includes terms such as "scrimshaw," "ambergris," "blubber," "spermaceti," and "try-works." These words provide authenticity to the whaling narrative.
- **Scientific Language:** Melville incorporates scientific and naturalistic terminology, particularly in chapters that discuss whale biology and anatomy. Words like "cetology," "physeter," and "baleen" showcase his engagement with contemporary scientific discourse.
- **Archaic and Literary Words:** Melville often employs an archaic or elevated diction, using words that were old-fashioned even in his time. Terms like "quoth," "ere," "methinks," and "anon" give the text a timeless, almost Shakespearean quality.
- **Biblical and Mythological References:** The novel is rich with allusions to the Bible and classical mythology. Names and terms such as "Ishmael," "Ahab," "Leviathan," and "Prometheus" reflect these influences.

- 
- Symbolic and Philosophical Language: Melville uses complex and symbolic language to explore deeper philosophical themes. Words and phrases like "monomaniacal," "inscrutable," "infinite," and "immutable" convey the novel's existential and metaphysical concerns.
  - Descriptive and Poetic Language: The novel is known for its vivid and poetic descriptions. Melville's use of imagery and metaphor often involves elaborate and imaginative vocabulary, contributing to the novel's rich, layered narrative.

In summary, the vocabulary of "Moby-Dick" is a blend of technical jargon, scientific terminology, archaic and literary words, allusions, and symbolic language. This diverse lexicon contributes to the novel's depth, authenticity, and enduring literary significance.

Richard Chase suggests that a close analysis of Melville's words could teach us much about Moby-Dick and establish a new standard for Melville's criticism. Despite the general praise and criticism of Melville's language, little has been said about his actual contributions to the English and American languages. (Babcock, 1952)

### **5.1. How Science Inspired Moby-Dick**

Despite being published over 150 years ago, Herman Melville's novel "*Moby-Dick*" remains an important cultural bridge between human and natural history, embodied in the massive and evil-looking whale. This epic novel is considered a laboratory of literature, as it was written before the main features of art and science were defined. Melville wrote *Moby-Dick* based on his experiences aboard a whaling ship, honoring the early period of whaling in the modern era, which spanned from the 18<sup>th</sup> to the mid-19 century. (Hoare, 2013)

Seventeen chapters out of a total of 135 in the novel focused on the analysis and explanation of whale anatomy or behavior. Some chapter titles include

---

---

“The Ambergris Head – Comparative View of Whale Anatomy through the Display of These Sections” and “The Right-Whale Head – Comparative View of The Form”. The book humorously blends well-known facts and key similarities in this context. In a humorous article published in 2011, marine biologist Harold Morowitz suggests that Melville acted as a specialist doctor in the digestive or rectal system of whales. Melville’s book is considered the first literary work to dedicate an entire chapter to marine plankton, possibly the only chapter of its kind in such literature. In the famous chapter 32, titled “Cetology”, Melville attempts to classify the species of whales as if he was organizing his personal library into files, a playful reference to the undefined classification of whales at that time. (Hoare, 2013)

Melville’s view and use of science in *Moby-Dick* matched the diverse thinking of his time he used the work of famous people like William Scoresby, Thomas Beale, Georges Cuvier, and Louis Agassiz using what was known about natural history or what was not known for his own purposes. (Hoare, 2013)

### **Conclusion**

In this chapter, we have discussed the main points related to the literary and scientific background of the novel, including the American literature in the early 19<sup>th</sup> century. Also, we have discovered how Melville was influenced and fascinated by English authors like Shakespeare and his contribution to the English language.

---

---

**Practical Part: Chapter  
Three**

**Exploring The Arabic  
Renditions of Cetological  
Terminology in Herman  
Melvile's Moby-Dick**

---

---

---

---

## **Introduction**

The third and last chapter of this dissertation focuses on the practical aspect, containing the most representative samples of the cetological terms that could be found in Herman Melville's *Moby-Dick* especially in the chapter dedicated to cetology, and their respective Arabic equivalents in Ihssan Abbas translated text.

## **Methodology**

In this Chapter we have selected thirteen Cetological terms with their Arabic renditions, and we analyzed their meanings in both languages. Through our analysis, we mentioned the procedures and methods adopted by the translator to find the respective equivalent for each term.

## **Biography of Herman Melville and Ihssan Abbas**

Herman Melville (1819-1891) is an American novelist, short-story writer, and poet. Best known for his novels of the sea, including his masterpiece "Moby-Dick" that was published in 1851, it follows Ishmael the sailor on the whaling ship *Pequod*, led by Captain Ahab who is obsessed with hunting the giant white whale (*Moby-Dick*). The novel explores themes of obsession, revenge, and humanity's place in nature. Though it was not successful initially, "Moby-Dick" is now considered a masterpiece of the American literature.

Ihssan Abbas (1920-2003) is distinguished Palestinian scholar, literary critic, and translator. He studied at the American University of Beirut, where he became a professor. Abbas is renowned for his extensive contributions to the Arabic literature and his translations of major works into Arabic, including Herman Melville's *Moby-Dick*. His scholarly work and translations have played a significant role in bridging Western and Arabic literary traditions, and his contributions to literary criticism and translation have left a lasting impact on the Arabic literature.

The first complete Arabic translation of Moby-Dick was published in 1965 in Beirut by (Dar Al-Kitab Al-Arabi), and a second edition came out in 1980 in Beirut by Nasser Foundation for Culture. All other later translations, of which there were many, are shortened versions tailored for younger readers.

### **The Analysis of the Cetological Terms**

It is well known that both Arabic and English are two completely different languages, especially when it comes to cetology and maritime vocabulary. This difference makes the Arabic translator in need to be creative and suggest new terms based on different techniques and methods. (Zeghar, 2022)

Undoubtedly, the challenges faced by the Arabic translators in this field, make it necessary to have a high linguistic sense and flexibility of thinking to overcome these linguistic and cultural obstacles.

Before we proceed the analysis of the samples we have selected, we will explain the first and main term in our study which is ‘Whale’ (حوت),

The word ‘whale’ was mentioned numerous times in the novel, it means in English any of the larger marine mammals of the order “Cetacea”, but its meaning in the Arabic language is same as ‘fish’ because Arabs did not linguistically differentiate between ‘whale’ and ‘fish’ and they called both of them ‘حوت’ ‘hut’, so the whale was considered a type of fish, and a large fish is a whale.

The evidence could be found in these Quranic verses, specifically in Surah Al-kahf (59-62):

{ وَإِذْ قَالَ مُوسَى لِفَتَاهُ لَا أَبْرَحُ حَتَّى أَبْلُغَ مَجْمَعَ الْبَحْرَيْنِ أَوْ أَمْضِيَ حُقُبًا \* فَلَمَّا بَلَغَا مَجْمَعَ بَيْنَهُمَا نَسِيَا حُوتَهُمَا فَاتَّخَذَ سَبِيلَهُ فِي الْبَحْرِ سَرَبًا \* فَلَمَّا جَاوَزَا قَالَ لِفَتَاهُ آتِنَا غَدَاءَنَا لَقَدْ لَقِينَا مِنْ سَفَرِنَا هَذَا نَصَبًا \* قَالَ أَرَأَيْتَ إِذْ أَوَيْنَا إِلَى الصَّخْرَةِ فَإِنِّي نَسِيتُ الْحُوتَ وَمَا أَنسَانِيهِ إِلَّا الشَّيْطَانُ أَنْ أَذْكُرَهُ وَاتَّخَذَ سَبِيلَهُ فِي الْبَحْرِ عَجَبًا }



So, the word ‘حوت’ ‘hut’ in this context doesn’t mean ‘whale’ but ‘fish’.

Also in Al-Damiri’s writings, ‘whale’ ‘hut’ means ‘Fish’ ‘Samaq’, and the plural is ‘أَحْوَاتُ’, ‘Ahwat’, ‘حَوَاتَة’, ‘Hiwata’, and ‘حِيتَانُ’, ‘Hitan’. (Mazhar:19-20)

It is mentioned as well in this Quranic verse:

{وَاسْتَلْهُمُ عَنِ الْقُرْيَةِ الَّتِي كَانَتْ حَاضِرَةَ الْبَحْرِ إِذْ يَعْدُونَ فِي السَّبْتِ إِذْ تَأْتِيهِمْ حِيتَانُهُمْ يَوْمَ سَبْتِهِمْ شُرْعًا وَيَوْمَ لَا يَسْبِتُونَ لَا تَأْتِيهِمْ كَذَلِكَ نَبْلُوهُمْ بِمَا كَانُوا يَفْسُقُونَ} SurahAl-Aāraf (162-163)

### Sample (1): Whaling (حَوَاتَة/تَحْوِيت)

#### ST

Of the right whale, the best outline pictures are in Scoresby; but they are drawn on too small a scale to convey a desirable impression. He has but one picture of **whaling** scenes, and this is a sad deficiency, because it is by such picture only, when at all well done, that you can derive anything like a truthful idea of the living whale as seen by his living hunters. (MD: 296)

#### TT

وخير الصور الإجمالية للحوت الأثين موجودة في كتاب اسكورسي إلا أن مقياس الرسم فيها صغير جدا بحيث تعجز على أن تترك انطبعا مرغوبا وليس لديه من مشاهد التَحْوِيتِ إلا صورة واحدة وهي مثال للعجز والنقصان إذ من هذه المناظر وحدها إذا وجد تصويرها يستطيع المرء أن يستمد شيء يشبه الفكرة الصحيحة عن الحوت الحي كما يراه صيادوه الأحياء (MD TT: 438)

### The Analysis

Basically, the term ‘whaling’ in English refers to the occupation of catching and extracting commercial products from whales. The Arabic equivalent that was suggested by the translator for this term is ‘حَوَاتَة’ or ‘صناعة صيد الحيتان’ which means the industry of hunting whales, not the action or the process itself. On the other hand, the action itself which is ‘whaling’ as well, is translated into Arabic by ‘التَحْوِيتُ’ which refers in this context to the process of ‘**hunting whales**’, and when he said ‘حَوَاتَة’ he refers to hunting whales as a

---

whole industry (people in North America were interested in hunting whales and extracting meat and oil..etc) so this term does not mean only whalers but also other people behind them (we are talking here about the whole industry).

What makes this term very interesting is that the translator took the Arabic stem root 'حوت' 'hut' and used the templatic pattern 'فِعَالَةٌ' which refers in Arabic to the "professions", and coined a new term which is 'حَوَاتَةٌ' 'Hiwata', because Arabic is a language of derivation.

**Sample (2): Whaler(s)** (سَفِينَةُ التَّحْوِيتِ/صَائِدِ الحَيْتَانِ/حَوَاتٍ) and **Whaleman** (حَوَاتٍ/صَائِدِ الحَيْتَانِ)

### The Analysis

The term '**whaler**' is interchangeable because it refers to both '**whale hunter(s)**' and 'sea vessels', so '**whaler**' can be 'حَوَاتٍ' 'Hawat' and 'سَفِينَةُ التَّحْوِيتِ' 'Safinat Al-tahwit' as well.

### ST

I had not a little relied upon Queequeg's sagacity to point out the **whaler** best fitted to carry us and our fortunes securely. (MD: 91)

### TT

نعم أنا لم أعتد أي اعتماد على حكمة كويكوج لكي يدل على خير سفينة تحملنا وتحمل مقدراتنا في أمان. (MD TT: 130)

In this passage, '**whaler**' doesn't mean a whaleman or a whale hunter but 'the ship' that is used to hunt the whales 'سَفِينَةُ التَّحْوِيتِ'. So, '**whaler**' in English can be both, a ship which is used in hunting whales, and someone who works on a ship which is used in hunting whales. (Collins dictionary).

### ST

---

---

Above, you have all the Leviathans of note. But there are a rabble of uncertain, fugitive, half-fabulous whales, which, as an American **whaleman**, I know by reputation, but not personally. (MD: 168)

### TT

وفي أعلى القائمة تجد الحيتان الكبرى المرموقة إلا أن هناك خليطاً من حيتان شرودة أو منقرضة أو شبه أسطورية أعرفها انا الحَوَات الأمريكي سماعاً لا عياناً. (MD TT: 245)

The Arabic renditions 'حَوَات' and 'صائد الحيتان' are not only for 'whaler(s)', but also for 'whaleman' (the plural is 'whalemen', 'حَوَاتين', 'حَوَاتون or حَيَاتان'.

In the abovementioned examples, the translator sticks to **preservation** and **creation** as procedures to find the appropriate equivalent of each term, and used derivation as a method to create a new Arabic terms.

### Sample (3):Cetology (عِلْمُ الحَيْتَان)

### ST

It is some systematized exhibition of the whale in his broad genera, that I would now fain put before you. Yet is it no easy task. The classification of the constituents of a chaos, nothing less is here essayed. Listen to what the best and latest authorities have laid down. "No branch of Zoology is so much involved as that which is entitled **Cetology**," says Captain Scoresby, A.D. 1820. (MD: 157)

### TT

وإنه ليسرني أن أقدم إليكم في هذا المقام عرضاً منظماً عن مختلف أجناس الحوت. غير أن مهمتي هذه ليست سهلة، إذ التصنيف لا يعدو أن يكون تصنيفاً لمشمولات الفوضى، والتي تتضمن المحاولة شيئاً أقل من ذلك. أصغوا إلى ما قاله خير الحجج الإثبات وأحدثهم رأياً: قال القبطان اسكورسبي (1820): "ليس في علم الحيوان فرع أكثر تعقيداً من ذلك الذي يسمونه علم الحيتان". (MD TT: 229)

### The Analysis:

---

According to Merriam Webster dictionary, the term ‘Cetology’ is a branch of zoology concerned with cetaceans. It was derived from the Latin root ‘Cetus’ which means the ‘whale’ or ‘any large sea creature’ (whales, seals, dolphins), and from Greek ‘Ketos’ which means ‘a whale or a sea monster’ which is of unknown origin.

The Arabic equivalent of this term is ‘عِلْمُ الحَيْتَانِ’ ‘Ilm-Alhitan’. This term, unlike the English one, contains two words: ‘عِلْمٌ’ which means ‘science’, and ‘الحَيْتَانِ’ means ‘whales’.

As we mentioned before, Arabs generally did not distinguish between ‘whale’ and ‘fish’, so they Arabized the Greek term ‘Ketos’ and named the whale ‘القَطُوسُ’ ‘Al-Qatus’ instead of ‘حُوتٌ’ ‘hut’ which is more suitable because the word ‘hut’ is more general and less precise. They also said ‘الفاطوس’ ‘Al-Fatus’ instead of ‘القَطُوسُ’ ‘Al-Katus’, but this term was wrongly transcribed. So, ‘whales’ in Arabic can be called ‘الحَيْتَانِ’ ‘Al-Hitan’ or ‘القَاطُوسِيَّاتِ’ ‘Al-Qatusiyat’.

In Al-Hayawan lexicon of Al-Maalouf, the order of ‘Cetacea’ consists of mammalian animals, including Baleen ‘البلينة’, the sperm ‘العنبر’, dolphin ‘الدلفين’ and others. (Mazhar: 72)

In addition, the term ‘Cetaceans’ is rendered ‘الحيوانات القبطية’ which refers to the Greek ‘Ketos’, or ‘السَيْتِيَا’ which refers to Latin ‘Cetus’ but ‘سَيْتِيَا’ is considered a wrong Arabization.

The procedure that translator used to find an equivalent for this term ‘Cetology’ is **explicitation**, because the Arabic translation makes the meaning explicit by directly stating ‘عِلْمُ الحَيْتَانِ’ (the science of whales), thereby clarifying the subject matter for Arabic speakers who might not be familiar with the more specialized term ‘cetology’.

**Sample (4): The Sperm-whale (حُوتُ العنبر) and The Right-whale (الحُوتُ الأثين)**

## ST

Philologically considered, it is absurd. Some centuries ago, when **the Sperm whale** was almost wholly unknown in his own proper individuality, and when his oil was only accidentally obtained from the stranded fish; in those days spermaceti, it would seem, was popularly supposed to be derived from a creature identical with the one then known in England as the Greenland or **Right Whale**. It was the idea also, that this same spermaceti was that quickening humor of the Greenland Whale which the first syllable of the word literally expresses (MD: 161)

## TT

فإذا اعتبرت اسم الزيت (أي (spermaceti من زاوية فقه اللغة وجدته سخيًّا. منذ بضعة قرون، حين كان حوت العنبر صورته المتعينة مجهولاً، وعندما كان زيتته يؤخذ عرضاً من السمك الذي يطرح على الشواطئ، في تلك الأيام كان يظن أو يكاد ان زيت العنبر يؤخذ من حيوان صنو للحوت المعروف في إنجلترا باسم الحوت الأثين أو حوت جرينلاند (القاطوس) وكان الناس أيضاً يظنون أن هذا الزيت المسمى spermaceti إنما هو مني الأثين (القاطوس) لأن كلمة spermaceti تفيد هذا. (MD TT: 235)

## The Analysis

The word ‘sperm’ in English means a cell which is produced in the sex of a male animal, and ‘the sperm whale’ is a large whale with a large head that has a section in it which contains oil. (Collins dictionary)

The Arabic rendition of ‘the sperm whale’ is ‘حوت العنبر’. According to Al-Maalouf lexicon, the sperm whale is a great, huge-headed whale and its length reaches sixty feet. It also called ‘القشُّلُوت’ which is the Arabization of ‘Cachalot’, this term has no derivation in foreign languages, but French linguists attribute it to a Latin word which means ‘tooth’ because this whale has teeth in the lower jaw.

On the other hand, **the right-whales** are any of several large baleen whales that lack a dorsal fin and have very long baleen plates. The Arabic equivalent of the

---

---

right-whale is ‘الخوت الأثين’, the word ‘أثين’ in old Arabic means ‘**right**’ or ‘**authentic**’.

The procedure that the translator used for rendering ‘خوت العنبر’ is **explicitation**, because the term ‘عَنْبَر’ clarifies the connection to “ambergris” which is a substance produced by sperm whales, making the term more specific and informative in Arabic. On the other hand, he used **preservation** as a procedure for translating the specific name ‘Right whale’ because it is directly preserved in the Arabic rendition without any significant alteration, although ‘الأثين’ is a rare term for ‘right’ in Arabic (typically means something correct or appropriate) which aligns with the original term ‘Right whale’.

#### **Sample (5): The Leviathan (اللوياثان)**

**ST**

But it is a ponderous task; no ordinary letter-sorter in the Post-Office is equal to it. To grope down into the bottom of the sea after them; to have one’s hands among the unspeakable foundations, ribs, and very pelvis of the world; this is a fearful thing. What am I that I should essay to hook the nose of this **leviathan!**

(MD: 159)

**TT**

إلا انها مهمة جسيمة لا يحسنها أي (فراز) عادي للرسائل في دائرة البريد. انه لأمر مخيف أن اذهب في الأعماق خلف الحيتان متحسناً، مخيف ان يضع المرء يديه في أسس العالم الهائلة وأضالعه وعظام حوضه نفسها. ومن أنا حتى أسعى لأعلق هذا اللوياثان من أنفه بصنارة؟ (MD TT: 232)

#### **The Analysis:**

According to Merriam Webster, ‘**leviathan**’ is a sea monster defeated by Yahweh in various scriptural accounts. Also, it is defined in Cambridge dictionary as someone or something that is extremely large and powerful. It

was derived from late Latin 'leviathan' and Hebrew 'livyathan' which means dragon, serpent, a huge sea animal.

In addition to 'اللّويثان' it is called in Arabic 'الّوتياء', which is the Arabization of 'leviathan' and a wrong transcription from Hebrew, this term was used in Latin as well, and mentioned in the Bible 'اللّويثان', and also mentioned in mythology as a great sea monster. What is meant scientifically by its name is an extinct image of whales that lived in the Middle Ages, including 'البرّار', 'Al-Barrar'.

Here the translator used **preservation** as a procedure to find an equivalent for the term 'leviathan', because he kept the original name of this whale, so the translation maintains its historical, cultural, and mythological significance across both languages.

#### **Sample (6): The Porpoise (البرّبوز أو الدّوحر)**

##### **ST**

But his mealy-mouth spoils all. Though his entire back down to his side fins is of a deep sable, yet a boundary line, distinct as the mark in a ship's hull, called the "bright waist," that line streaks him from stem to stern, with two separate colours, black above and white below. The white comprises part of his head, and the whole of his mouth, which makes him look as if he had just escaped from a felonious visit to a meal-bag. A most mean and mealy aspect! His oil is much like that of the common **porpoise**. (MD: 168)

##### **TT**

الا أن لون الطحين على فمه يفسد كل هذا الجمال. لون ظهره أسود حالك حتى زعانفه الجانبية، إلا أن جدّة فارقة كأنها العالمة في هيكل السفينة تطوقه من أعلى إلى لسل وتسمى "الخصر الالمع" وتفصل بين لونين: سواد الظهر وبياض البطن. ويشمل البياض طحينية! أما جانبًا من رأسه وسائر فمه فيجعلله يبدو وكأنّما فرّ بعد أن قام بزورة فاحشة إلى كيس الطحين. منظر بالغ في الدّناءة والطحينية! أما زيتّه فيشبه زيت سائر أنواع البرّبوز. (TT MD)245:

---

---

## The Analysis

The ‘**Porpoise**’ is a mammal that lives in the sea, swims in groups, and looks similar to a dolphin but has a shorter rounder nose. (Cambridge dictionary)

The term ‘**porpoise**’ was derived from Latin ‘porcus’ which means ‘pig’ and ‘piscis’ which means ‘fish’ literally ‘pig-fish’, and from old French ‘porpais’, and it is a type of blunt-headed, thick-bodied cetacean common in North Atlantic.

In addition to Arabizing the term ‘**porpoise**’ ‘بَرْبُوزُ’ the translator rendered ‘دَوْحَر’ for ‘**porpoise**’ in other passages, by using ‘النَّحْت’ ‘Al-Naht’ which means compounding by coinage, and created a new term which is ‘دَوْحَر’ ‘Dawhar’ this term contains two words are ‘دَوْبَلُ الْبَحْرِ’ ‘Dawbal Al-bahr’ (‘Dawbal’ ‘دَوْبَلُ’ is an archaic Arabic term which means ‘hog’ or ‘pig’, and ‘Bahr’ means ‘the sea’), so دَوْحَر = دَوْبَلُ + بَحْرُ (Zeghar, 2022)

Here the procedure that was used by the translator is **creation** because the Arabic term ‘الدَّوْحَر’ does not directly correspond to any existing Arabic word for ‘porpoise’ and appears to be a coined term by using ‘Al-Istinbaat’ which means discovery (a method for dealing with CSIs suggested by Mona Baker). On the other hand, the term ‘بَرْبُوزُ’ was transliterated from the English one ‘porpoise’.

### Sample (7): The Great Mysticetus (السَّبَّاحُوتِ الْعَظِيمِ)

ST

It is **the Great Mysticetus** of the English naturalists; the Greenland Whale of the English whalemens; the Baleine Ordinaire of the French whalemens; the Growlands Walfish of the Swedes. It is the whale which for more than two centuries past has been hunted by the Dutch and English in the Arctic seas; it is the whale which the American fishermen have long pursued in the Indian



ocean, on the Brazil Banks, on the Nor' West Coast, and various other parts of the world, designated by them Right Whale Cruising Grounds. (MD: 161)

## TT

هو الذي يسميه علماء التاريخ الطبيعي من الانجليز باسم **السبلحوت العظيم** Mysticetus Great ويسميه حواتو الانجليز: حوت جرينالند، وحواتو الفرنسيين باسم البلينة العادي، والسويديون باسم بال جروفالند Walfish Growlands وهو الحوت الذي كان يصيده الانجليز والهولنديون على مدى القرنين الماضيين في البحار القطبية الشمالية. وهو الذي طالما طارده الصيادون الامريكيون في المحيط الهندي وعلى ضفاف البرازيل وعلى الشاطئ الشمالي الغربي وجهات أخرى مختلفة من العالم سمّوها مناطق صيد الحوت الأثين. (MD TT: 236)

## The Analysis

According to Marriam Webster dictionary, the term '**mysticeti**' is a suborder of Cetacea consisting of the whalebone whales. It is also called BalaenaMysticetus, bowhead whale, and Greenland whale (a large-mouthed Arctic whale).

The term '**سَبْلُحُوت**' in Arabic is derived from Latin, and a compound of two Greek letters, the first one is 'سَبْلَة' 'Sabala' which means 'mustache' and the second one is 'حُوت' 'hut' means 'whale', and '**السَبْلُحُوتِيَّات**' is a coined term from , and '**السَبْلِيَّات**' refers to 'سَبْلَة' which means mustache as well. It is also called '**السَّنْحُوتِيَّات**'.

The translator used two procedures to deal with the term 'the great mysticetus', the first one is **preservation** because the term '**السَبْلُحُوت**' retains a close phonetic resemblance to 'mysticetus', preserving the original term in a way that is more suitable for Arabic pronunciation. Additionally, he used **explicitation** by adding '**العظيم**' which is conveys explicitly the meaning of the adjective 'great' to make that the meaning is clear and complete in Arabic.

## Sample (8): The Razor back whale (الهُزْكُول)

## ST

CHAPTER V. (**Razor Back**). Of this whale little is known but his name. I have seen him at a distance off Cape Horn. Of a retiring nature, he eludes both hunters and philosophers. Though no coward, he has never yet shown any part of him but his back, which rises in a long sharp ridge. Let him go. I know little more of him, nor does anybody else. (MD: 164)

## TT

الفصل الخامس—الهَرْكُول: لا يعرف عن هذا الحوت عدا اسمه، الا الشيء القليل. رأيته على مسافة من رأس هورن؛ محبٌ للعزلة، يهرب من الصيادين والفلاسفة. غير جبان إلا أنه لم يبد حتى الآن شيئاً من جسده سوى ظهره الذي ينتصب في شكل ربوة طويلة حادة. ليذهب في حال سبيله فلا انا اعرف عنه شيئاً ذا بال ولا غيري. (TT MD)239:

### The Analysis

The '**Razor-back whale**' is the second-largest species on earth, after the blue whale. It has a distinct ridge along its back behind the dorsal fin, which gives it the name 'Fin-back whale'. Fin whales have a very unusual feature, the lower right jaw is bright white and the lower left jaw is black. The '**Razor-back**' whale have also other names, 'Fin-back' whale and the 'common Rorqual'.

The Arabic rendition of this term is 'الهَرْكُول', which is a coined term from the archaic Arabic term 'هَرْكِل' 'Hirkil' (means a great fish or cetacean). (Zeghar, 2022)

Here the translator relied on **creation** as a procedure, and coined a new term 'هركول', and by using discovery as a method (Al-Istinbaat).

### Sample (9): The Sulphur Bottom whale (الحوت الأزرق)

## ST

CHAPTER VI. (**Sulphur Bottom**). Another retiring gentleman, with a brimstone belly, doubtless got by scraping along the Tartarian tiles in some of

---

---

his profounder divings. He is seldom seen; at least I have never seen him except in the remoter southern seas, and then always at too great a distance to study his countenance. (MD: 164)

## TT

الفصل السادس--**الحوت الأزرق** هذا ناسك آخر يحب العزلة، ذو معدة ذات لون كبريتي، انتحله دون ريب من الاحتكاك بالصخور القارية في بعض غوصاته المتعمقة. قلما يبرز للعيان. على الأقل انا لم اراه إلا في اقصى البحار الجنوبية، وهو دائما بعيد ناءٍ بحيث لا يمكن المرء من استنثبات ملامحه. (MD: 239)

## The Analysis

This whale is the largest mammal, a widely distributed bluish-grey whalebone whale, and it is closely related and similar to the Rorquals family. (Collins dictionary)

**The sulphur bottom** whale is another name for the blue whale and for many years it was not recognized that the blue whale and the **Sulphur bottom** were in fact the same animal and so they were given different Latin and common names, and it called the blue whale because of its gray coloring which appears light blue inside the water.

This term was translated into Arabic as ‘**الحوت الأزرق**’، so instead of creating a new term which suits ‘the Sulphur bottom whale’, the translator preferred to translate the second name of this whale which is ‘the blue whale’ by using **globalization** as a procedure.

## Sample (10): The Grampus (الغرمبوز)

## ST

CHAPTER I. (**Grampus**). Though this fish, whose loud sonorous breathing, or rather blowing, has furnished a proverb to landsmen, is so well known a denizen of the deep, yet is he not popularly classed among whales. But possessing all

---

---

the grand distinctive features of the leviathan, most naturalists have recognised him for one. He is of moderate octavo size, varying from fifteen to twenty-five feet in length, and of corresponding dimensions round the waist. (MD: 164)

**TT**

الفصل الأول—الغرمبوز: أوحى تنفسه الرنان او بالأحرى لهاته بمثلٍ يردده أهل البر، وهو قاطن مشهور من قطان المحيطات، الا انه لا يصنف عادة بين الحيتان لكن حين وجده معظم المؤرخين الطبيعيين يحوز جميع الملامح العظيمة التي تميز اللويثان عدوه منها. حجمه معتدل من قطع الثمن، يتراوح طوله بين 15-25 قدماً وله محيط مشابه عند الخصر. (TT MD)240:

### **The Analysis**

According to Merriam Webster dictionary, the word ‘Grampus’ means any of various other small cetaceans (such as the killer whale or pilot whale), it is also the giant whip scorpion of the U.S.

It is a predatory black-and-white toothed whale with large dorsal fin, and common in the cold seas, it has other names such as Orca, sea wolf, and Orcinus orca.

The translator did not create or use a new term, but directly Arabized it as ‘الغرمبوز’ which means that he used **preservation** as a procedure, although it has other Arabic names such as دلفين ريسو and العَرَمَبَس, دُخَسْرِيَسُو.

### **Sample (11): The Narwhale/Nostril whale (النَّرُول/الأنافي)**

**ST**

CHAPTER III. (**Narwhale**), that is, **Nostril** whale. Another instance of a curiously named whale, so named I suppose from his peculiar horn being originally mistaken for a peaked nose. The creature is some sixteen feet in length, while its horn averages five feet, though some exceed ten, and even attain to fifteen feet. Strictly speaking, this horn is but a lengthened tusk, growing out from the jaw in a line a little depressed from the horizontal. But it

is only found on the sinister side, which has an ill effect, giving its owner something analogous to the aspect of a clumsy left-handed man. (MD: 165)

## TT

الفصل الثالث—النَّوْل: ومعنى الكلمة "الأنافي" وهذا مثل آخر على التسمية الغربية التي الصقت بهذا النوع، ولعله انما سمي كذلك خطأ حين ظن من رأوا قرنه انه انف احجن؛ يبلغ طوله نحوًا من 16 قدما بينما يبلغ معدل قرنه خمسة أقدام، وبعض القرون يتجاوز عشرة اقدم بل يبلغ خمسة عشر. وما هذا القرن اذا توخينا الدقة الا نابٌ ممتد نابت من الفك في اتجاه ينزل قليلاً عن الاتجاه الفقي، ولا يوجد الا على الجانب اليسر من فكه الأعلى، وله من اجل ذلك تأثير سيء اذ يمنح صاحبه شبة بمنظر الرجل الأعسر. (MD TT: 241)

## The Analysis

‘The Narwhale’ is a toothed whale found throughout arctic waters, its scientific name is ‘monodonmonoceros’ and it comes from Greek which mean ‘single-toothed’ and ‘a single-horned’. ‘Narwhale’ originates also from Norwegian and Danish ‘narvhal’. (Merriam Webster dictionary)

The translator Arabized the term ‘narwhale’ and rendered ‘النَّوْل’ on the other hand, he coined the term ‘الأنافي’ (the meaning of ‘أنافي’ in Arabic is someone who have a great or a big nose).

This whale does not have only these two names in Arabic, but also called ‘دُو’ this term was derived from Latin and its origin is from two Greek words the first one means ‘مُفْرَد or فَرْد’ and the second one means ‘سِنْ’ when we put them together they will become ‘دُو النَّاب’ or the coined word ‘الدُّنَاب’. It is also called ‘اليأمور’. (Mazhar: 311-312)

Here the translator used **preservation** as it directly retains the phonetic structure of the original term ‘narwhale’ in Arabic, and **creation** as it appears to be a unique or less common term that might be coined to convey the meaning of ‘narwhale’ in a way that fits Arabic phonology and morphology.

---

---

## **Sample (12): The Hump-back whale (الحوت المُسَنَّم)**

ST

CHAPTER IV. (**Hump Back**). This whale is often seen on the northern American coast. He has been frequently captured there, and towed into harbor. He has a great pack on him like a peddler; or you might call him the Elephant and Castle whale. At any rate, the popular name for him does not sufficiently distinguish him, since the sperm whale also has a hump though a smaller one. (MD: 163-164)

TT

الفصل الرابع: الحوت المُسَنَّم: كثيرا ما يرى هذا الحوت على الساحل الشمالي من أمريكا، وكثيرا ما اصطيد هنالك وجرّ الميناء. يحمل رزمة ثقيلة كأنه تاجر متجول، او قد تسميه الحوت الفيل، او حوت القلعة. على اي حال لا ينفع اسمه الشائع في تمييزه لان حوت العنبر ايضا ذو حذبة مسنمة وان كانت أصغر من حذبة هذا المُسَنَّم (MD TT: 239).

### **The Analysis**

This whale is considered one of the Baleen whales ‘Mysticeti’, it has other names such as ‘Hunchbacked whale, hump whale, and bunch’, and its French name is ‘Rrqual à bosse’. The reason behind calling this whale ‘**the hump-back whale**’ is the distinctive hump on its back. Its long pectoral fins inspired its scientific name, ‘Megaptera’ which means ‘big-winged’ and ‘Novaeangliae’ which means ‘New England’, in reference to the location where European whalers first encountered it. It has a large, robust body with a black back, and a very long white pectoral fins.

The Arabic equivalent of ‘hump-back’ is ‘المُسَنَّم’ which means something that takes the shape of a hump, such as a building or something else.

---

So here the translator used **transformation** as a procedure, because he transformed the culture-specific item ‘hump-back’ into ‘المُسْتَمُّ’ which refers to the characteristic hump on the whale’s back.

**Sample (13): The Algerine Porpoise (البَرْبُوزُ الجرين)**

**ST**

CHAPTER II. (**Algerine Porpoise**). A pirate. Very savage. He is only found, I think, in the Pacific. He is somewhat larger than the Huzza Porpoise, but much of the same general make. Provoke him, and he will buckle to a shark. I have lowered for him many times, but never yet saw him captured. (MD: 167)

**TT**

لفصل الثاني—بربوز الجرين: قرصان متوحش ممعن في وحشيته، لا يوجد-على ما اظن- الا في المحيط الهادي. أكبر من بربوز مرحى إلا انه يشبهه في البنية العامة؛ استتره تجده تحوّل قرشًا. قطبت حاجبي لمرآه عدة مرات ولكني لم اراه يصاد ابداً. (MD)244):TT

**The Analysis**

The word ‘**Algerine**’ in English has a lot of meanings depends on the context, as a noun it can be a type of loosely woven cloth in stripes of bright colors used for scarves, shawls. It can a pirate, especially one from the Barbary Coast. Also, its meaning can be a native or inhabitant of Algiers, especially of Moorish of Barber descent, or of non-European descent. But, as an adjective it means Algerian or someone from Algeria, specifically from Algiers (the Capital of Algeria) in old English, but it is not used nowadays and the common one is ‘Algerian’. So probably the ‘**Algerine porpoise**’ is a species that lived near Algiers, that’s why it was scientifically named the ‘**Algerine Porpoise**’.

Basically, the equivalent that was found in the Arabic dictionaries for ‘**Algerine Porpoise**’ is ‘بَرْبُوزُ الجرين’ but it is noteworthy to mention that the adjective

---

‘Algerine’ refers to someone or something which is from Algiers, so it could be named ‘بَرْبُوز الجزائر’ or ‘البَرْبُوز الجزائري’.

So here we can say that the translator used **preservation** as a procedure, by preserving the name ‘Algerine’ (الجرين) in its transliterated form, while rendering ‘بَرْبُوز’ for ‘Porpoise’.

### **Conclusion**

In this chapter, we have analyzed the Arabic renditions of Cetological terminology in Herman Melville’s Moby-Dick and identified various translation procedures and methods that the translator used, including preservation, transformation, standardization, and creation. These procedures gave a linguistic accuracy and cultural relevance, and successfully bridged the gap between English and Arabic while maintaining the integrity of Melville’s work.



---

---

# **General Conclusion**

---

---

## General Conclusion

In this conclusion, we shall answer the research questions posed in the introduction to see to what extent they have been answered, this study aims to explore the Arabic renditions of cetological terminology from English into Arabic language.

The translation of cetological terminology is a challenging task for the translator mainly because of the gap between English and Arabic concerning the maritime vocabulary, so these terms being culturally specific is making them difficult to translate, and the translator must render them in a clear way into Arabic.

In our practical part, we analyzed 13 cetological term from English into Arabic and discovered that the translator used different procedures to render them. Through our analysis we figured out that the translator succeeded in several cases and contributed to the Arabic language, but in some others he did not and may be this happened because of lack in knowledge or something else, also we got that the translator sticks to several procedures and preservation being the main one to solve the problem of the untranslatability of some terms. He succeeded also in delivering the message through these procedures but Arab translators in general should make researches and try to create new Arabic terms which conveys the same meaning of the original one.

It was possible for us through this research to suggest a new Arabic rendition for the term ‘the Algerine porpoise’ which is البربوز الجزائري or البربوز الجزائري.

---

---

## References

Babcock, C. M. (1952). The Vocabulary of Moby Dick. *American Speech*, 27(2), 91-101.

Bassnett, S., & Trivedi, H. (2012). *Post Colonial Translation: Theory and Practice*. Routledge.

Bode, C. (1981). *Highlights of American Literature*. Washington: Materials Branch.

Catford, J. C. (1965). *A Linguistic Theory of Translation*. Oxford: Oxford University Press.

Grellet, F. (2009). *An Introduction to American Literature*. Paris: Hachette Livre.

High, P. B. (1986). *An Outline of American Literature*. USA: Longman.

Hoare, P. (2013). Cetology: How science inspired Moby-Dick. *Nature*, 493(7431), 160–161.

Landers, C.E. (2001). *Literary Translation : A practical guide* (Vol.22) Multilingual Matters.

Melville, Herman. (2018). *Moby-Dick*, Third Norton Critical Edition, ed, Hershel Parker. New York: W. W. Norton Company.

Melville, Herman. (1998). *Mubi Dick*, trans. Ihsan Abbas, 2<sup>nd</sup> ed. Beirut: Dar al-Mada.

Maddern, S. W. (2013). Melting pot theory. *The encyclopedia of global human migration*.

Nida, E. A. (1964). *Toward a science of translating: with special reference to principles and procedures involved in Bible translating*. Brill Archive.

Newmark, P., (1988). *A Textbook of Translation*. New York: Prentice-Hall International.

Purcell, J. M. (1941). Melville's Contribution to English. *PMLA*, 56(3), 797-808.

Santee.D.D, 2012, American Romanticism and the beginning of the American novel in language literature.

Skipp. F. E, 1992, American literature, New York: Barron`s educational series, Inc, Hauppauge.

Tadjibayev, M. S. (2020). WRITERS AND POETIC IDEAS OF AMERICAN REALISM IN XIX CENTURE LITERATURE. *Mental Enlightenment Scientific-Methodological Journal*, 08-17.

Zeghar, H., & Benlakdar, M. (2022). Analysis Of Culture-Specific Items in the Arabic Translation Of Herman Melville's Moby-Dick. *IjazArabi Journal of Arabic Learning*, 5(1).

Zhang, X. (2010). On the Influence of Naturalism on American Literature. *English Language Teaching*, 3(2), 195-198.

إسماعيل مظهر، الحيتان، 1949.

### **Dictionaries:**

Cambridge Advanced Learner's & Thesaurus Dictionary.

Collins dictionary.

Etymonline dictionary.

Merriam Webster dictionary.

## ملخص البحث

## المقدمة:

تتطلب ترجمة الأدب أكثر من مجرد تغيير الكلمات، بل فهم السياق اللغوي والثقافي للنص الأصلي. تستكشف الرواية الأمريكية المشهورة 'موبي ديك' عالم صيد الحيتان المعقد وتحتوي على جزء هام تم تخصيصه لعلم الحيتان.

يركز هذا البحث على كيفية ترجمة مصطلحات الحيتان إلى اللغة العربية في النسخة المترجمة لرواية 'موبي ديك'، لأن فهم هذه المصطلحات الانجليزية يتطلب معرفة واسعة لكل من علم الحيتان والسياق الأدبي للرواية. أما ترجمة المصطلحات ذات الخصوصية مثل تلك المتعلقة بعلم الحيتان إلى اللغة العربية فهي تحدٍ بحد ذاته وليس من السهل ترجمتها بدقة مع الحفاظ على معانيها الأصلية.

ستقوم هذه الدراسة أيضًا بتحليل الإجراءات والأساليب الترجمة المستخدمة من قبل المترجم إحسان عباس لتقديم هذه المصطلحات باللغة العربية، ومن خلال فحص هذه الترجمات تهدف هذه الدراسة إلى إبراز الصعوبات المشتركة في ترجمة المصطلحات العلمية في الأدب.

## تقسيم الفصول:

تنقسم دراستنا إلى جزئين رئيسيين (الجزء النظري والجزء التطبيقي)، وتتكون من ثلاثة فصول. تم تخصيص الفصل الأول في الجزء النظري لمجال دراسات الترجمة، وخصّص الفصل الثاني للأدب الأمريكي .

أما في الفصل الثالث من الجزء التطبيقي فسيتم تحليل البيانات التي تم جمعها.

## المنهجية المتبعة:

يندرج بحثنا ضمن إطار الدراسات الوصفية للترجمة، قمنا فيه باستكشاف مصطلحات الحيتان التي وردت في الرواية الأصلية وتحديدًا في الفصل المخصص لعلم الحيتان مع إيجاد مكافئاتها العربية من النسخة المترجمة، ثم قمنا بتحليل معانيها في كلتا اللغتين مع معرفة الأساليب التي اعتمدها المترجم لترجمة هذه المصطلحات.

## الأهداف المتوخاة من الدراسة:

تهدف دراستنا إلى استخراج ترجمات مصطلحات الحيتان والتي تمت ترجمتها من اللغة الانجليزية الى العربية، مع اكتشاف الاجراءات المستخدمة من قِبل المترجم لتخطي صعوبات إيجاد مكافئات لهذه المصطلحات.

## الدراسات السابقة:

لقد ازدادا الاهتمام خلال السنوات الأخيرة بدراسة مصطلحات الحيتان في الأعمال المترجمة، ومن أبرز المساهمات في هذا المجال المقالة التي تم نشرها عام 2022 من قِبل الأستاذ حمزة زغار ومريم بنلكدر تحت عنوان 'تحليل العناصر الخاصة بالثقافة في الترجمة العربية لرواية موبي ديك لهيرمان ملفيل'، والتي تقدم تحليلاً عميقاً للتحديات والاستراتيجيات المتعلقة بترجمة هذه المصطلحات. كما تقدم هذه المقالة رؤى قيّمة وتعتبر مرجعاً أساسياً لدراستنا .

كما سأل كل من نيومارك، ايشيلا، وديفيس الضوء على الإبداع المطلوب لترجمة المصطلحات ذات الخصوصية الثقافية وأكدوا على أن ترجمة تلك المصطلحات تتطلب ليس فقط مهارة لغوية بل فهماً عميقاً لكل من الثقافة المصدر والثقافة الهدف.

## تساؤلات البحث:

تسعى هذه الدراسة إلى استكشاف الترجمات العربية لمصطلحات الحيتان من الرواية الانجليزية موبي ديك، ثم تحليلها واكتشاف الأساليب التي اعتمدها المترجم لإيجاد تلك الترجمات.

كما تهدف دراستنا للإجابة عن الأسئلة التالية:

- ❖ إلى أي مدى قد نجح المترجم في إيجاد المكافئات العربية وما الأساليب التي اعتمدها للقيام بذلك؟
- ❖ كيف تصرف المترجم حيال ترجمة بعض المصطلحات الصعبة والمعقدة؟
- ❖ هل يمكن اقتراح ترجمات جديدة بدلاً عن تلك التي اقترحها المترجم؟

## الجزء النظري: الفصل الأول

يتحدث هذا الفصل عن مفهوم الترجمة بشكل عام، حيث تعني نقل رسالة من لغة الى أخرى مع الحفاظ على معناها الأصلي. يوضح أيضا آراء بعض المفكرين في هذا المجال، مثل كاتفورد الذي يصف الترجمة بأنها استبدال لنص في لغة بنص مكافئ في لغة أخرى. كما يعتبر يوجين نايدا الترجمة فنا لإعادة إنتاج الرسالة بأقرب معنى وأسلوب في اللغة الهدف. ويشير نيومارك إلى أن الترجمة تحويل معنى النص مع الحفاظ على طريقة كتابته.

بعد ذلك، يتناول الفصل مفهوم الترجمة الأدبية وتحدياتها، حيث تتضمن نقل وحدة نصية أدبية من لغة إلى أخرى، مثل ترجمة الروايات والقصص والشعر. ويعتبر الحفاظ على جمالية النص تحدياً للمترجم، حيث تعتبر الترجمة الأدبية الأصعب مقارنة بأنواع الترجمة الأخرى.

يتطلب إتقان الترجمة ليس فقط معرفة اللغتين الأصلية والمستهدفة، بل أيضاً فهم الثقافة واللهجات لضمان نقل معنى الرسالة والحفاظ على أسلوب النص الأصلي، يناقش الفصل مسألة عدم قابلية الترجمة التي قدمها كاتفورد:

أولاً: عدم قابلية الترجمة اللغوية: تحدث عندما لا يكون هناك مكافئ معجمي أو لغوي في اللغة المستهدفة. على سبيل المثال، الضمائر في الفرنسية التي تميز بين الإحترام والمألوفة مثل "أنتم" بدلا من "أنت".

ثانياً: عدم قابلية الترجمة الثقافية: تحدث عندما تكون ثقافة اللغة المستهدفة خالية من عنصر ثقافي موجود في اللغة الأصلية. مثل المصطلحات العائلية في اللغة العربية التي لا توجد في الإنجليزية مثل "العم" و "الخال".

ثم يتناول الفصل علاقة الثقافة بالترجمة والمفردات ذات الخصوصية الثقافية، والتي قد تسبب مشكلات في الترجمة. وفقا لنيومارك، تصنف هذه المفردات إلى:

الإيكولوجيا: مثل أسماء النباتات والحيوانات.

الثقافة المادية: مثل الطعام والملابس والنقل والعملات.

الثقافة الاجتماعية: مثل العمل والترفيه.

الثقافة الإيديولوجية: المصطلحات التاريخية والسياسية والدينية .

وأخيراً، تناولنا الاجراءات المقترحة لتجاوز عقبات الترجمة نذكر من بينها:

✓ الترجمة بالتعميم

✓ التوطين

✓ الترجمة بالإضافة

✓ الترجمة بالحذف

✓ الترجمة بالاحتفاظ

✓ الترجمة بالابتكار

## الفصل الثاني

تطرقنا في هذا الفصل إلى تطور الأدب الأمريكي في أوائل القرن التاسع عشر، حيث أسهمت الحركات الأدبية مثل الرومانسية الأمريكية والتفوق الخارق للطبيعة في تشكيل هذا التطور. كانت تلك الفترة مليئة بالكتب البارزين مثل ويليام كولن براينت وواشنطن إيرفينج وجيمس فينيمور كوبر وإدغار آلان بو. وقد تميزت الأدب الأمريكي بأعمال متنوعة تشمل الشعر والدراما والخيال، وقد تمحورت حول قيم مثل الفردية والطبيعة وروح الإنسان.

كما تناولنا كذلك حركة الرومانسية التي بدأت في أواخر القرن الثامن عشر ووصلت ذروتها في بداية القرن التاسع عشر، حيث أشادت بالعواطف القوية والفرادة وجمال الطبيعة، وكانت ردًا على الثورة الصناعية والعصر النهضوي. كما تحدثنا عن حركة التفوق الخارق للطبيعة التي انبثقت في الولايات المتحدة في نفس الفترة، والتي كانت تسعى لاستكشاف الأبعاد الروحية والفرادة من خلال التفاعل مع الطبيعة والمجتمع.

ثم ناقشنا تأثير شكسبير على أسلوب كتابة هيرمان ميلفيل، خاصة في عمله الضخم "موبي ديك"، وتعدد الكلمات الجديدة التي أسهم بها ميلفيل في اللغة الإنجليزية من خلال استخدامه لها بطرق مبتكرة. وختمنا بالتطرق إلى كيف ألهمت العلوم رواية "موبي ديك" لميلفيل، حيث جسدت الرواية رابطًا بين التاريخ الإنساني والتاريخ الطبيعي، ورمزت إلى الطبيعة من خلال الحوت الضخم.

### الجزء التطبيقي: الفصل الثالث

قمنا في هذا الجزء العملي من الدراسة باستخراج مصطلحات الحيتان من النص الأصلي وإيجاد مكافئاتها من النسخة المترجمة إلى العربية، ثم تحليلها واستكشاف الأساليب والإجراءات التي اعتمدها المترجم لإيجاد تلك المكافئات. ونذكر من تحليلنا الأمثلة الآتية:

**المثال الأول:** قمنا في المثال الأول بتحليل كلمتي حوَّات و تحويت واللذان تم صكهما من قبل المترجم لتكونا مكافآت للمصطلح الإنجليزي whaling وكلاهما تعني حرفة صيد الحيتان أو صناعة صيد الحيتان.

**المثال الثاني:** في هذا المثال تناولنا كلمة whaler والتي تعني صائد الحيتان أو حوَّات أوسفينة التحويت وقد لاحظنا أن المترجم قد قام بخلق مصطلحات جديدة تتناسب مع المقابل الإنجليزي وتثري معجم اللغة العربية.

**المثال الثالث:** أما بالنسبة للمثال الثالث فقد تحدثنا عن كلمة cetology والتي تعني علم الحيتان وقمنا بالتفصيل في معناها وأصلها في اللغتين الإنجليزية والعربية أيضًا وذكرنا أن العرب كانوا لا يفرقون بين الحوت والسمك وقاموا بتعريب الكلمة الاغريقية Ketus لتصبح بدورها القاطوس.



### النتائج التي تم الوصول إليها:

من خلال تحليلنا للبيانات التي جمعناها استنتجنا أن التحدي الأساسي الذي واجه المترجم في ترجمة مصطلحات الحيتان هو أنها مصطلحات ذات خصوصية ثقافية مما جعل ايجاد ترجمة دقيقة في اللغة الهدف مهمة صعبة، لذا فقد تعين على المترجم اختيار اجراءات وأساليب فعالة للتغلب على هذه الصعوبات وقد أظهرت النتائج أن المترجم نجح إلى حد ما في تجاوز الثغرات الناتجة عن نقص أو غياب المكافآت بالاعتماد على اساليب واجراءات متنوعة في الترجمة، وكانت الترجمة بالاحتفاظ الأسلوب الأكثر استعمالاً.

### الخاتمة:

لقد شكّل وجود الفارق الكبير بين اللغتين والثقافتين الانجليزية والعربية تحديات كبيرة أمام المترجم خصوصاً وأن المصطلحات المراد ترجمتها تعتبر ذات خصوصية ثقافية وإيجاد مكافئات لها في اللغة العربية مهمة صعبة وشبه مستحيلة. حاولنا في هذه الدراسة استخراج مصطلحات الحيتان من النص الأصلي (الرواية) باللغة الانجليزية ثم ايجاد الترجمة الخاصة بكل مصطلح في النسخة العربية المترجمة. حيث قام المترجم باستعمال أساليب كالاحتفاظ والابتكار والتعميم والتحويل وذلك لقدرة هذه الأساليب على ايصال المعنى للجمهور العربي، لكن وجبَ على المترجم أن يكون مبدعاً أكثر ويقترح ترجمات بإمكانها تأدية المعنى في اللغة العربية دون اللجوء الدائم إلى الترجمة بالاحتفاظ وغيرها.

الجمهورية الجزائرية الديمقراطية الشعبية

وزارة التعليم العالي والبحث العلمي

جامعة قاصدي مرباح-ورقلة

كلية الآداب واللغات

قسم الآداب واللغة الإنجليزية



مُذَكَّرَةٌ مُكَمَّلَةٌ لِنَيْلِ شَهَادَةِ الْمَاسْتَرِ فِي مَجَالِ التَّرْجُمَةِ

تحت عنوان:

إستكشاف الترجمات العربية لمصطلحات الحيتان في رواية موبي ديك  
لهرمان ملفيل

من إعداد الطالبة:

بوتشيشة ريان

تحت إشراف الأستاذ:

زغار حمزة

أمام اللجنة المُكوَّنة من:

رئيسة (ة) اللجنة: أ. خلفي أمينة جامعة قاصدي مرباح. ورقلة

الأستاذ المشرف: أ. زغار حمزة جامعة قاصدي مرباح. ورقلة

الأستاذ المناقش: د. قندوز سيف الدين جامعة قاصدي مرباح. ورقلة

السنة الدراسية: 2023/2024