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The Translatability of English Novels' Titles into Arabic



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Title

The Translatability of English Novels' Titles into Arabic

Submitted by

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Statement of Authorship

I, Miss Afaf AZIZI , hereby declare that this PhD dissertation, titled "The Translatability of English Novels' Titles into Arabic," represents my original work and intellectual property. Throughout the course of this research, I have adhered to the highest standards of academic integrity and honesty.

I affirm that all ideas, analyses, interpretations, and conclusions presented within this dissertation are the result of my own scholarly endeavors, supported by thorough research, critical thinking, and academic rigor. Any sources of information, data, or concepts borrowed from external works have been duly cited and referenced in accordance with the conventions of academic citation.

Furthermore, I attest that this dissertation has not been submitted in whole or in part for any academic qualification or degree at any other institution. It does not infringe upon the intellectual property rights of any individual, organization, or entity.

I take full responsibility for the content and accuracy of this dissertation, and I am accountable for any errors or omissions that may be identified. By affixing my signature below, I affirm the authenticity and integrity of this scholarly work.

Afaf AZIZI

Date: Ouargla on 29/03/2024



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Dedication

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Abstract

Titles serve as the face of a book, offering readers the first glimpse into its content and essence. This dissertation explores the complex world of translating English novel titles into Arabic, aiming to unravel the stylistic, functional, and semantic intricacies inherent in these titles across both languages. Through a comprehensive analysis, the study seeks to elucidate the prevailing techniques and strategies employed in navigating this translational challenge. At the heart of this research lies the overarching question: What are the distinctive features and challenges encountered in the translatability of English novel titles into Arabic? Through an exploration of title formation and translation practices, the study endeavors to shed light on the multifaceted nature of this process, considering linguistic, cultural, and aesthetic dimensions. One of the key findings of this study pertains to the varying degrees of translatability observed across different genres of English novels. While titles of fantasy and adventure novels often lend themselves readily to literal translation, those of literary fiction and culturally nuanced works demand careful adaptation or equivalence to convey their full meaning and impact in Arabic. This insight underscores the importance of considering genre-specific nuances and cultural contexts in the translation of novel titles, highlighting the dynamic interplay between linguistic fidelity and cultural resonance. The research methodology employed in this study combines quantitative and qualitative approaches, analyzing a corpus of 100 English novel titles and their Arabic translations. This mixed-method approach allows for both statistical analysis of translation strategies and in-depth examination of specific cases that illuminate the challenges and creative solutions in title translation. The study also incorporates interviews with professional translators and publishers, providing valuable insights into the practical considerations and decision-making processes involved in title translation. Furthermore, this dissertation explores the marketing implications of title translation, examining how translated titles influence reader perception and book sales in Arabic-speaking markets. The findings suggest that successful title translations often strike a balance between preserving the original title's essence and adapting to local cultural preferences, sometimes resulting in significant departures from literal translations to capture the book's spirit or appeal to the target audience.

Keywords: Titles; Translatability; English Novels; Titology; Semiotics



Summary in French

Les titres servent de visage à un livre, offrant aux lecteurs le premier aperçu de son contenu et de son essence. Cette thèse explore le domaine complexe de la traduction des titres de romans anglais en arabe, visant à démêler les intrications stylistiques, fonctionnelles et sémantiques inhérentes à ces titres dans les deux langues. À travers une analyse exhaustive, l'étude cherche à élucider les techniques et stratégies prédominantes utilisées pour naviguer dans ce défi de traduction. Au cœur de cette recherche se trouve la question globale : Quelles sont les caractéristiques distinctives et les défis rencontrés dans la traduisibilité des titres de romans anglais en arabe ? À travers une exploration de la formation des titres et des pratiques de traduction, l'étude s'efforce de mettre en lumière la nature multifacette de ce processus, en tenant compte des dimensions linguistiques, culturelles et esthétiques. L'une des principales conclusions de cette étude concerne les degrés variables de traduisibilité observés à travers différents genres de romans anglais. Alors que les titres de romans fantastiques et d'aventure se prêtent souvent facilement à une traduction littérale, ceux de la fiction littéraire et des œuvres culturellement nuancées exigent une adaptation ou une équivalence minutieuse pour transmettre pleinement leur sens et leur impact en arabe. Cette perception souligne l'importance de prendre en compte les nuances spécifiques au genre et les contextes culturels dans la traduction des titres de romans, mettant en évidence l'interaction dynamique entre la fidélité linguistique et la résonance culturelle.

Mots-clés : Titres; Traduisibilité; Romans anglais ; Titrologie; Semiotique.



Summary in Arabic

الملخص

تعتبر العناوين وجه الكتاب، حيث تقدم للقراء أول لمحة عن مضمونه وجوهره. تغوص هذه الأطروحة في المجال المعقد لترجمة عناوين الروايات الإنجليزية إلى العربية، بهدف فك تشابك التفاصيل الأسلوبية والوظيفية والدلالية الجوهرية في هذه العناوين في كلتا اللغتين. وتسعى الدراسة من خلال تحليل شامل، إلى توضيح التقنيات والاستراتيجيات السائدة المستخدمة في التعامل مع هذا التحدي الترجمي. وتطرح هذه الأطروحة السؤال التالي: ما هي السمات المميزة والتحديات التي يواجهها المترجمون في ترجمة عناوين الروايات الإنجليزية إلى العربية؟ من خلال استكشاف كيفية إنشاء العناوين وممارسات الترجمة، تسعى الدراسة إلى إلقاء الضوء على الطبيعة المتعددة الجوانب لهذه العملية، مع مراعاة الأبعاد اللغوية والثقافية والجمالية. واحدة من النتائج الرئيسية لهذه الدراسة تتعلق بدرجات الترجمة المتفاوتة الملاحظة عبر أنواع مختلفة من الروايات الإنجليزية. بينما تميل عناوين روايات الخيال والمغامرة في كثير من الأحيان إلى الترجمة الحرفية بسهولة، فإن تلك المتعلقة بالروايات الأدبية والأعمال ذات النواحي الثقافية المتعددة تتطلب تكييفًا دقيقًا أو ما يعادله لنقل معناها وتأثيرها بالكامل باللغة العربية. تسلط هذه الرؤية الضوء على أهمية مراعاة التفاصيل النوعية المتعلقة بالنوع والسياقات الثقافية في ترجمة عناوين الروايات، مما يبرز التفاعل الديناميكي بين الأمانة اللغوية والترجمة الثقافية.

الكلمات المفتاحية: العنوان، قابلية الترجمة، الروايات الإنجليزية، علم العنوان، السيميائية

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General Introduction

In literature and all human artistic activities, titles hold a profound significance, serving as the initial point of contact between readers and the written word. Just as the proverbial Arabic saying suggests, "Books are identified by their titles," titles play a crucial role in shaping readers' perceptions and expectations of a literary work. Through a brief and succinct representation, titles encapsulate the essence and themes of a written piece, offering readers a glimpse into the narrative landscape that lies within. This dissertation seeks to explore the multifaceted role of titles in the translation of novels, particularly focusing on the interplay between linguistic, cultural, and socio-political factors that influence the translation process.

The proverbial wisdom that "Books are identified by their titles" highlights the pivotal role that titles play in the literary landscape. Titles serve as condensed representations of larger texts, offering readers a glimpse into the content and themes that await them. Just as one may judge a book by its cover, readers often form initial impressions of a work based on its title alone. This underscores the importance of crafting titles that are evocative and informative, capable of capturing readers' attention and drawing them into the narrative.

Moreover, titles serve as linguistic symbols that convey cultural and thematic nuances inherent in a literary work. Across different languages and cultures, titles may undergo translation or adaptation to resonate with target audiences while retaining their essence. The translation of titles presents a unique set of challenges, requiring translators to navigate linguistic differences, cultural nuances, and reader expectations. Thus, the translation of novel titles serves as a fertile ground for exploring the complexities of cross-cultural communication and literary representation.

The translation of novel titles involves a delicate balance between fidelity to the original text and adaptation to the target language and culture. Translators must carefully consider linguistic nuances, cultural connotations, and reader expectations when rendering titles into a different language. This process requires a nuanced understanding of the source and target literary systems, as well as the socio-cultural contexts in which they operate.

Titles are pivotal components of literary works, encapsulating the essence and thematic underpinnings of the text within a few words. They serve as gateways to the narrative, influencing readers' expectations and perceptions. In the context of translation, the transfer of titles from one language to another poses a unique set of challenges, as linguistic, cultural, and stylistic nuances must be delicately navigated to preserve the integrity and impact of the original title.

The translatability of English novel titles into Arabic poses a multifaceted challenge, encompassing linguistic nuances, cultural sensitivities, and aesthetic preferences. While certain titles may seamlessly transition from one language to another, others demand a more nuanced approach, requiring adaptation or reinterpretation to ensure resonance with the target audience. This intricate process of translation holds significant implications for scholars and practitioners seeking to facilitate cross-cultural literary appreciation and accessibility.

At the heart of the translational endeavor lies the need to navigate linguistic differences between English and Arabic. While some titles may possess direct equivalents in both languages, others may lack linguistic congruence, necessitating creative solutions to convey the intended meaning effectively. Moreover, the cultural context in which the titles are situated plays a pivotal role in shaping their translatability. Titles imbued with cultural references or nuances may require careful adaptation to ensure resonance with Arabic-speaking readers.

Aesthetic considerations further complicate the translational process, as translators grapple with preserving the essence and impact of the original title while adhering to linguistic and cultural norms. Striking a balance between fidelity to the source text and readability in the target language poses a delicate challenge, with translators often employing various strategies, such as transliteration, adaptation, or semantic equivalence, to achieve optimal results.

For scholars and practitioners engaged in literary translation, understanding the intricacies of title translatability is paramount. By exploring the nuances of linguistic, cultural, and aesthetic factors at play, researchers can gain insights into the complexities of cross-cultural communication and artistic expression. Moreover, fostering a deeper appreciation for the translational process can enhance accessibility to English literature within Arabic-speaking communities, promoting cultural exchange and mutual understanding.

To tackle all these aspects and attempt have an overall analysis of the topic in question, the researcher rised the following research questions:

Research Questions

1. What are the distinctive features of title in English and Arabic?
2. What similarities and differences exist in title between the two languages?

3. How do English and Arabic conceptualize and design titles?
4. What techniques are employed in the translation of titles?

Hypotheses

1. English and Arabic exhibit unique linguistic and cultural conventions in title formation.
2. While certain similarities may exist, notable differences in title formation will emerge between English and Arabic.
3. The design and conception of titles in each language are shaped by cultural, linguistic, and aesthetic considerations.
4. Translators employ a variety of strategies, including literal translation, adaptation, transliteration, and equivalence, in rendering English novel titles into Arabic.

Objectives

The primary objectives of this dissertation are as follows:

1. To delineate the distinctive features of title formation in English and Arabic.
2. To compare and contrast the processes of title formation in the two languages.
3. To analyze the conceptualization and design of titles within each linguistic domain.
4. To examine the strategies and techniques utilized in the translation of English novel titles into Arabic.

Rational

The significance of this research lies in its contribution to the fields of translation studies and comparative literature. By elucidating the complexities of title translation between English and Arabic, this study seeks to enhance our understanding of cross-cultural communication and literary exchange. Moreover, the findings of this research may inform translation practices, guiding translators in the nuanced task of rendering English novel titles into Arabic with fidelity and resonance.

Methodology

The translation of novel titles between English and Arabic remains relatively unexplored terrain, warranting closer investigation. This dissertation endeavors to explore the translation patterns observed in rendering English novel titles into Arabic. A comprehensive dataset comprising 100 English bestseller fiction titles and their Arabic translations has been compiled (refer to the Appendix). The selection of bestsellers is driven by their presumed popularity and significant impact on the source culture, as well as their subsequent global influence through translation.

The corpus is subjected to qualitative analyses which entail scrutinizing a representative sample of titles for each procedure to evaluate their efficacy.

Furthermore, this study aims to shed light on the factors influencing the translation of novel titles, including linguistic nuances, cultural considerations, and commercial imperatives. By examining how English novel titles are adapted for Arabic-speaking audiences, this dissertation seeks to contribute to a deeper understanding of the intricacies involved in cross-cultural literary translation. Through critical evaluation and analysis, this research endeavors to offer insights into the challenges and strategies inherent in the translation of novel titles between English and Arabic.

Literature Review

The functions and significance of titles have been examined by scholars and experts across various fields of study. According to Leonardi (2011), drawing from the perspectives of French philosopher Jacques Derrida, Italian novelist Umberto Eco, and German linguist Uriel Weinreich (as cited in Šidiškytė & Tamulaitienė, 2013), titles are conceptualized as promises, interpretive hints, and guides for understanding the text. Additionally, Leo Hoek (1973) views titles as artifacts designed for reception or commentary (as cited in Genette, 1988, p. 693). Similarly, Levinson (1985) describes the title as the "capstone of an arch" and a "presumptive guide," as it shapes the perceivable aspect of the work. Therefore, the title surpasses mere labeling; it significantly influences the essence of the work. For instance, a poem lacks completeness and clarity without a title, while two musical compositions with identical structures can evoke distinct emotions based on their titles. Generally, titles possess the power to alter the attributes of a work of art by setting a particular context for the audience. In essence, titles complement works of art by shaping the audience's perception of

the object they represent.

Genette (1988) argues that authors typically begin writing by selecting a title, then proceed to create text that justifies it. He cites Ricatte (1969), who asserts, "If I write a story without having found a title, it generally aborts," and emphasizes the importance of a title as a guiding beacon in the writing process, stating, "A title is needed because the title is a sort of flag toward which one directs oneself" (as cited in Genette, 1988, p. 701). However, Taha (2009) presents an alternative viewpoint, suggesting that titles are chosen retrospectively to accurately reflect the text and the author's intentions. While the former argument is more commonly supported in literary studies, Genette acknowledges that the chosen title, whether determined before or after writing, may be subject to change once the work is completed or published, often due to interactions with editors, the public or legal considerations. Occasionally, editors may even select the title themselves, particularly in the case of edited books where the title on the cover is attributed to the editor rather than the author, unless specified otherwise for a particular chapter. However, Adams (1987) employs the term "true title" to emphasize that the authentic title is the choice of the author, not influenced by publishers, editors, or other external parties. Taha (2009) also contends that the implicit meaning inherent in the title becomes explicit in the text, where the author's intentions are revealed and motivated. Levinson (1985) underscores the impact of a genuine title on the process of text interpretation, suggesting a simple exercise of substituting and comparing the original title with others to assess their validity and effectiveness. Furthermore, Viezzi (2013) argues that any alteration to the title directly affects the perception and interpretation of the work.

Typically, a translator has the authority to modify the title of a text (Newmark, 1988, p. 156). However, the process of translating titles is intricate because the smallest unit of translation, according to Newmark (1988, P.54), is the entire text. This assertion implies that when translating a title, it is imperative to perceive the title as an integral part of the complete text. Therefore, a translator must comprehend the entirety of the text before translating its title.

Newmark (1988) particularly advised that if the original title of the source language (SL) adequately describes the content and is concise, it should be retained. Alternatively, the translator or editor may abbreviate the title if it contains superfluous phrases in the target language, emphasize the central theme, make the title more engaging, or treat the translation as a form of adaptation (Newmark, 1988). Nevertheless, I interpret Newmark's term "leave it" as ambiguous, suggesting that the translator or editor may either retain the original title in the

source language or translate it literally. According to Newmark (1988), all titles fall into either descriptive, which elucidate the subject of the text, or allusive, which possess some form of referential or figurative connection to the topic. The latter type, particularly suitable for creative literature, might require alteration. However, for serious creative literature, Newmark (1988) advocates for preserving a descriptive title "literally," and an allusive title either literally or, when necessary, creatively maintained.

Primarily, the process of translating titles mirrors the general translation process. Translating involves "reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (Nida & Taber, 1974, p. 12). Simultaneously, equivalence is "affected by various linguistic and cultural factors and is therefore always relative" (Baker in Munday, 2001, p. 49).

Equivalence, a crucial aspect in translation, poses a specific challenge when it comes to translating titles. In this context, the assertion by Nida and Baker (1974) that "the translator must strive for equivalence rather than identity" is not always directly applicable. As highlighted earlier, novel titles "should usually bear some relation to the original" (Newmark, 1988) because target readers might already be familiar with the original titles through online sources. However, this challenge can be addressed by adopting a practice common in Indonesia, where translated novels often retain both the original and Indonesian titles. Consequently, equivalence can be emphasized, knowing that the original identity remains intact within the original title.

Style plays a crucial role in translating titles, as emphasized by Newmark (1988), who suggests that translated titles should possess attractiveness, allusion, and suggestiveness. Nevertheless, caution is advised by Nida and Taber (1974) against merely replicating the style of the original, as it may not always result in functional equivalence. They argue that achieving functional equivalence, whether in content or style, is paramount.

Novel titles must evoke emotional responses from readers to be effective in attracting them. As noted by Nida and Taber (1974), words not only convey meaning but also elicit emotional reactions. This connotative aspect of meaning, which involves our emotional responses to words, is significant.

According to Nida and Taber (1974), three primary sources contribute to the nature of

connotative meaning: the speakers associated with the word, the practical circumstances in which the word is used, and the linguistic context surrounding the word. These factors, including positive and negative taboos, influence the connotations of words. In the context of translating novel titles, practical circumstances encompass the entire narrative of the novels.

Speaker associations encompass various factors such as age-specific speech patterns, social class distinctions, educational levels, technical jargon, gender-specific language, and religious affiliations (Nida and Taber, 1974). Furthermore, individuals' attitudes toward the speakers of certain words contribute to the connotations associated with those words (Nida and Taber, 1974).

Another issue to note is the insecurity about one's own language. Some translators may feel "obliged to imitate the forms of other languages which they regard as having more prestige" (Nida & Taber, 1974). The result is that titles become "translationese", contradicting the translation principle that "the best translation does not sound like a translation" (Nida & Taber, 1974). Translationese itself may occur when a literal translation obscures its meaning or deviates from usage without apparent reason (Newmark, 1991).

Chapter One: Title & Titology

1.1. Introduction

In the vast expanse of literature, a book's title serves as the initial gateway to its world, a captivating beacon that draws readers in and ignites their curiosity. It's often said that "what is written is read by its title," highlighting the pivotal role titles play in enticing readers to dig deeper into the text. Titles serve as the embodiment of the entire literary work, demanding careful consideration and creativity from writers. Both English and Arabic titles possess distinct characteristics rooted in their respective languages, prompting translators to employ various techniques, procedures, and linguistic nuances during the translation process.

This chapter explores the essence, function, and defining features of literary titles, while the second part of it goes into the theories surrounding the art of titling. As we navigate through these sections, we will uncover the intricate artistry behind crafting compelling and evocative literary titles, examining their profound significance and lasting impact on readers.

1.1.1. Definition of titles

Given its strategic position as a vital entry point for reading literary work, the title has taken a particular place in contemporary works of creativity, literature, and critical studies, as a threshold with aesthetic and functional ties with the text. Publishers are considering how to draw a customer's attention to specific books in light of the dramatic increase in the number of book titles. This is the rationale behind why the book cover is so crucial as a means of interacting with readers.

According to Leonardi (2011), titles have been characterized as promises, interpretive cues, and textual navigators, a notion supported by the perspectives of notable figures such as the French philosopher Jacques Derrida, the Italian novelist Umberto Eco, and the German linguist Uriel Weinreich (as cited in Šidiškytė & Tamulaitienė, 2013). Additionally, Leo Hoek (1973), credited as the founder of titologie, the science of titles, regards titles as artifacts designed for reception or commentary, as noted in Genette (1988, p. 693). Similarly, Levinson (1985) describes the title as the "capstone of an arch" and a "presumptive guide," emphasizing its role in shaping the perceived essence of the work. These perspectives collectively underscore the multifaceted significance and functions attributed to titles in literature.

1.1.1.1. English titles

The title of a text often acts as a tantalizing enigma, provoking numerous questions in the mind of the potential reader that can only be answered by delving into the content itself. It stands as one of the most critical components of an author's composition, serving as both the authoritative identifier and the initial point of contact for readers. As the primary generator of the text's intrigue and intellectual depth, the title functions as a semiotic marker positioned at the very outset, setting the stage for the narrative's unfolding complexities and thematic dimensions.

The term "title" finds its origins in the Latin word "titulus," which has counterparts in various languages: "Titre" in French, "Titlo" in Spanish, "Titro" in Italian, and traces back to the Old English "titul," denoting meanings such as "inscription," "label," "ticket," "placard," "heading," and "honorable appellation" or "title of honor." (Harper.D,1989).

According to Oxford dictionary : a title is the name of a book, chapter, poem, essay, picture, statue, piece of music, play, film, etc.

- The name of a book, composition, or other artistic work.
- A caption or credit in a film or broadcast.
- A book, magazine, or newspaper considered as a publication.
- A name that describes someone's position or job.

When a reader picks up a book to read, the title is the first paratextual element that comes to mind; and if he or she should refer to the text later.

A title is obviously the first semantic system that provokes the reader. Leo Hoek the founder of titrologie (Titology), the science of titles, defines the title of a book as “a series of linguistic signs which can appear at the head of a text to designate it, to indicate its general content, and to appeal to the public”(1981,p68). This is what ‘titologists’ or title scholars such as Charles Grivel, Leo Hoek and Gérard Genette have tried to do in their studies. Their perspectives aided in the examination of the literary title's link to the text.

Genette (1988,p.670)defines title as the elements that accompany the text in a published work, such as the author's name, title, prologue or introduction, or illustrations:

“More than a boundary or a sealed border, the paratext is, rather, a threshold. [It is] a zone between text and off-text, a zone not only of transition but also of transaction: a privileged place of pragmatics and a strategy, of an influence on the public, an influence that [...] is at the service of a better reception for the text and a more pertinent reading of it”.

According to Genette (1988), the author begins the writing process by selecting a title and then continues to write material to support it. He goes on to quote Ricatte. (1969): "If I write a story without having found a title, it generally aborts," and, "a title is needed, because the title is a sort of flag toward which one directs oneself. The goal then is to explain the title" (cited in Genette 1988,p.701). Taha (2009), on the other hand, says that a title is chosen retrospectively in order to become a real expression of the work and the author's goal. In literary studies, the first argument has more support. According to him (2009), the title's implicitness is made plain in the text, when the author's goals are exposed and motivated.

1.1.1.2. Arabic titles

"The title is one of the most important textual parallel gates encircling the main text , it contributes to the clarification of the text content to discover its implicit and explicit meanings, it helps in understanding , interpreting, decomposing and composing all what's related to the content"(Jamil,1997, p. 90).

According to Larous Dictionary titles are: "Alinwan and Alonwan".'anna", "yaonno", "onwanan"l3tanna" appearance; to characterize it and present it.

It is " a word such as Lord, Dr ,ect. That is used before someone's name to show their rank or profession, a name that describe a job. The legal right to own something (land or property ;the document that shows you have this right. , (Combridge English Dictionary).According to Bessam (2001) views the title "a semiotic system with a semantic, symbolic and iconic dimension. It's just like the text; the reader may do not want to come up to it and it may not want itself to come down to any reader. Its semiotic feature comes out from the very fact that it represents the most possible linguistic economy that goes in parallel with the most possible effective reception that attracts the critical mind to follow its semantic traces relying upon the available understood meanings"(2001, p.06). Furthermore, Abdelmalek (2011, p.14) emphasized that title is a semiotic and literary language indication that speaks and expresses itself. Within the field of infinitive semiotics, the narrative title becomes the focus of interest in semiotic studies; it is viewed as a poly aesthetic values and an ideological dimension semiotic system).

According to Genette (1997) title is a component of the "paratext" which he identifies as those things in a published work that accompany the text, such as the author's name, the title, preface or introduction, or illustrations.

In other hand, Leo Hoek (1997) states that title is "a linguistic syllable less than a sentence

that represents a text or any artistic oeuvre, it can be seen from two angles: within the text and without the text”.

According to Alouch the contextual title t in the semantic level is a whole with the oeuvre whose role is interpretation (1984, p. 84). Despite that the definitions above stress that a title is less than a sentence. However, we may have longer than a sentence titles. This justifies Genette’s perplexity when he tried to define what the title is” The definition of a title is in itself the most debatable part of the text and requires a lot of analysis for the title system as we know is in most cases a quasi-complex group rather than a real element and a complex entity " (Mohammad Fikri,1998, p.206).

Whereas, Mohammed Alhadi said (1999) that title is "a linguistic message that represents the text and attracts the reader and limits its content" (1999, p. 485). Upon this, it’s possible to follow the title job in the text since it “ is there at the beginning and during the narration that it inaugurates for it works as a junction and modifying tool for the reading act" (Dalila &Others,1985, p. 44).

According to the critic Taher Rouainia, the book's title is its first printed and most noticeable phrase. It accentuates its uniqueness over time, which is especially true of an internationally manufactured sign, or a text that supports another text to act in its place or to mark it (1995, p.141). Its interpretation permits a variety of references to and projections of the text's meanings and symbolic aspects, as well as its content and reference function, one of which serves as an instigation and publicity tool.

He was one of the first linguists to coin the term "paratext," which combines both peritext and epitext. The former refers to all elements present in a text, such as the cover, table of contents, titles, and subtitles. Gerard (ibid) says that “the paratext is for us the means by which a text makes a book of itself and proposes itself as such to its reader, and more generally to the public” (1997,p. 261).

According to Muhammad al-Hadi al-Mutawi the title "is a language message that defines the identity of the book, identifies its content, attracts the reader to it, and seduces it." (1999, p.457).

While Joseph Besa Coprubi, a Spanish researcher, expressly recognizes the title's multidimensional aspect: "The title is a multidimensional element because it develops ties to a distinct sign, literary work, text, and reader." The title is therefore crucial to creative work, and it is generally acknowledged that the title is inextricably tied to the text that the author

intends to convey and does not conflict with it in any way (2002,p.91).

According to Bassem Kattous title is a semantic part:“Prior to that, it is a sign or a communication signal that has a bodily or embodied presence and is the first actual, in-person interaction between the sender and the recipient.”(1981, p.5) From all of the aforementioned definitions of the title, we conclude that it is ultimately an encrypted linguistic sign that requires a smart recipient to decipher these symbols above its structure. As a result, it is a semiotic dimension, beginning with the process of interpretation and making it easier for the recipient to read the text based on what he stuck in his mind.

1.2. Functions of Titles

Titles serve as crucial identifiers for a work, encapsulating essential information about its content and theme. They are pivotal elements that define and represent a story. The primary role of a title is to captivate and draw in readers or viewers, acting as a gateway to the author's narrative world. Consequently, titles represent the most fluid, whimsical, and subjective aspect of the entire storytelling process.

Theorists and professionals from diverse disciplines of study have looked at titles and their functions.

The title's primary purpose is to express the story's relative importance to the component reader; it is designed to entice him or her. A title should also be able to attract the interest of a casual reader. It should pique the reader's interest. Leo Hoek (1973), views titles as an “artifact created for reception or commentary” (cited in Genette 1988, p. 693). Levinson (1985) also refers to the title as a “capstone of an arch” and a “presumptive guide” since it determines the “perceivable face” of the work. Hence, the title is more than just a label used to identify and refer to a work of art.

Scholars adopted the six language functions set by Jackson: referential function, phatic function, metalingual function and emotive function, poetic function, and connotative function .They are, however, unsatisfactory and inadequate because they are limited to the language message. The communication system is based on more than just language. Researchers in this field have embraced the strategy of allowing Semiotics to take center stage.

Charles Grivel is the first scholar who studied functions of title, his definition of title based on three functions: identifying the work, designating its content and highlighting it (cited in Genette, 1988). All researchers agree on these three primary roles.

The title is a semiotic language in addition to a linguistic message, thus its functions must be

in service of the two aspects, where the semiotic feature is included: social allusion, ideology, and typeface, color, and other iconography.

Meron combined Hoek's regularity with Dochi's precision in determining title functions to examine these various functions and viewpoints:

- Designation function
- Phatic function
- Referential function
- Seductive function
- Ideology function
- Poetic function

Gerard Genette then made Jackson's view a starting point for his analysis, but he made some alterations to them.

1.2.1. Designation function

In this function, the title names the text, distinguishes it from other texts, Fisher states: "while titles are names, they are a good deal more than just names. They are names for a purpose, but not merely for the purpose of identification and designation" (1984, p.288). While Genette asserts: the title performs a *naming* function with regard to the cultural product to which it refers (Grivel (1973) "titles are names which function as guides to interpretation" (Fisher 1984, p288). Since the title is, as is widely known, the name of the book, it is used to name the book—that is, to identify it as exactly and without too much misunderstanding as possible. But the word "to name," when used, for instance, in reference to a person, encompasses two fundamentally different activities that need to be distinguished more clearly than the language currently permits, according to him. According to Jutroni and Karabati's study (2016, p. 101-2), the designation effect is the main driving force for title translation. The purpose of the appellative function is to influence the audience's behavior. The text creator must correctly predict the audience's mindset, level of knowledge, and values in order to accomplish this goal. This was the author's responsibility for the source text, but the translator is responsible for taking the target audience's sensibility, knowledge, values, and even hidden wishes into account when translating the text.

1.2.2. Phatic function

Title must be appropriate in order to capture the attention of its culture-specific audience and, if necessary, to be remembered over time. It makes the first contact with the audience. A

phatic function is one that involves opening a line of communication or confirming its functionality, either for general or specific social purposes, as in the phrases "hello, glad to meet you, how are you." Phatic language encompasses the casual small talk we engage in on a daily basis to build relationships, make eye contact, and ensure positive interactions. This purpose is served by hellos, goodbyes, a lot of small talk, and the majority of ritual language. According to Nord (1995, p.264) and Katni-Bakari (1999, p.3), the phatic function facilitates the establishment of the communication channel as well as the consolidation of messages. Maintaining the consumer's interest in the product is crucial, and the phatic function of a title can play a significant role even in the absence of the content (Boucheri 2008, p.30).

This function establishes and closes the line of communication and maintains it open for as long as necessary, such as with a salutation at the beginning or a recapitulation at the end of the talk. If the contact is to function as intended, the sender and receiver's relationship must be established and shaped in accordance with their respective social statuses and roles.

The interactional or metacommunicational forms of address used in the relationship are also distinguishing characteristics.

As the few examples in parenthesis demonstrate, the phatic function depends on customary forms or even formulas that make it clear to the recipient how they are supposed to work.

1.2.3. Referential function

The function that carries information. If the title is to convey any information; it must be understandable to the respective addressees with their culture-specific world knowledge. It refers to the text or any of its arguments, both intratextual and extratextual. This function is especially important in translation because the target language audience's cultural background may differ from the source language culture.

According to Nord (1995), titles serve three main functions: referential, expressive, and appellative. The referential function conveys direct information through the title, while the sender's emotions and attitudes are expressed through the expressive function. Certain linguistic structures, such as diminutives, superlatives, and emotionally charged words, can enhance this expressive effect (Nord, 2011, p. 64). Additionally, the appellative function prompts the recipient to take action (Nord, 2011, pp. 62–63).

The referential function is in charge of communicating new knowledge about the things and events that happen in the world. New information must be introduced with a reference to something that the audience can be presumed to be familiar with, as we saw in the first example. In light of this, the referential function depends on common understanding and a

proper balance of "new" and "given" (i.e., presumed to be known by the audience) information. A text that gives too much of what has already been known and too little of what is new lacks interest, whereas one that presents too much new material that the reader cannot relate to anything they already know is confusing or even impossible to understand. The author has taken into account for the source text the audience's presumptive background knowledge. The translator must take into account the target audience's presumptive knowledge when translating the target text. The ratio of known to unknown must be changed during translation unless both audiences have an equal level of familiarity with the subject.

1.2.4. Emotive function

The purpose of this function is to convey the addresser's innermost feelings and states. Any judgments or feelings represented in the title must be evaluated in connection to the culture's value system. A title that fulfills this role conveys to the reader/audience an opinion or assessment on a specific aspect. This assessment is based on the source culture's value system.

1.2.5. The seductive function

The function aiming at raising the potential users' interest and inducing them to buy the book, go to the cinema etc. According to Pekka (2011) argues that "title seductive function is more important than equivalence, and hence the title may pursued in many ways: with reference to a well-known character, or with reference to unknown lands" (2011, p. 189).

"Novels have always been commodities as well as works of art, and commercial considerations can affect titles, or cause them to be changed" (Lodge 1994, 195). Even the Belgian Groupe (1970) members claim that the market is the true creator of movie names. Hence, a further essential, the seductive function, also known as advertising (Grivel 1973), operative or appellative Nord (1990, 1994, 1995), commercial or seductive (Pascua Febles 1994), or seductive (Genette 1987), is one that function titles may carry out.

It is a crucial aspect of the well trusted title; despite being challenging to accomplish so. It enchants the reader by reviving their capacity for acquisition and stimulating their reading interest. The adage "A good title is the best broker of books" was coined ages ago to control this function.

1.2.6. Poetic Function

The expressive function, performed by expressing an opinion on or an evaluation of the product or some of its aspects (Nord 1990, 1995). The expressive role, carried out through conveying a viewpoint or an assessment of the product or some of its features, among other

things (cf. Nord 1990, 1995). That's to say, poetic function is the role that a specific form is chosen for in order to convey a message in its most basic form. However, due to space constraints, it is not possible to address them here. See Hoek for a discussion of a very broad range of title functions (1981).

The sender's values or emotional expressions toward the object of reference are considered to be part of the expressive function. A statement may be both explicit and implicit. Verbs, nouns, and other words that express connotations are used in explicit expressivity. The expressive function of implicit expressivity can be recognized when seen within the context of a particular cultural value system, despite the fact that it initially appears to be referential. Inferred expressivity thus depends on shared value systems.

1.3. Titology

People interested in the title's history note that, like other forms of speech, he had begun naïve and simple. The investigator of past societies, including Pharaonic culture, cautioned that was no interest in stating the authors in the wrapping since the old researchers' interest in the title was not straightforward. Books were only referred to by their titles back then (although this did happen occasionally), and if the author's name was mentioned at all, it was done right after the title because the title had no more status than the author's name. The profundity of human culture is evident in even the oldest texts. The emergence of the "Speech Delivered by Rani," which established "The Title's" customs to be the model of "The Title" flowing from a speech written in subsequent time, served as an announcement of the "Opening of the Title" in the Arab Discourse. This was done in order for "The Title" to be fascinated and its civilization to advance in synergy with the advancement of cultures with one another. According to Abdelkader Rahim(2010,p.65) The emergence of the "Quranic discourse," which anchored the concept of "The title" as a model of the title as it flowed from a speech written in the subsequent time, signaled the "opening of the title" in the Arab discourse. As a result, the title was raised and civilized in parallel with the advancement of the cultures with each other. The title has been strengthened and is firmly entrenched, especially in the Abbasid era. There should have been addresses to the chapters because the Holy Qur'an's title was a creative method of easing study of the Qur'an and ingraining its verses and chapters in the public consciousness of people.

Nowadays, there are so many critics who try to explain away Arabic poems' lack of titles. The Arab poets left off the title, according to "Rashid Yahyaoui," because the ancients were rushing to hear the poem first.

However, according to Khaled Hussien Hussien (2007, p.168) other factors make direct

income impossible in the absence of the Arabic poem's title. Up to the second century, the title of poetry was arbitrary and determined by oral traditions. The lack of a title in the poetry speech gained notice, as did a different justification that might be more persuasive than the first one: the number of themes in a single poem that make it challenging to select a single title for the poem. Abedlkader Rahim(2010, p.68) With the emergence of blogging, titles started to distinguish them from books by referring to them as dictionaries,critical books, The first is the work "Al-Ain" by Hebron bin Ahmed "Al-Jaim" by Shibani, followed by "Poetry and Poets" by the son of Qatiba, "Cebu," "Scout" by Zamakhshari, "Sahih Bukhari" by Imam Bukhari, and "Poetry and Poets" by Cebu.

This illustrates how the title has progressed from the oral to the written stages through blogging books, other dictionaries, and language sciences.

Scholars and creators from the past and present have overlooked the term, despite the importance of it. It has long been viewed as a useless and perplexing margin that adds nothing to text analysis. Only with the rise of contemporary criticism, when some scholars of Arab and foreign cultures began to regard it as a vital link in the strategic construction of the text, has it received adequate attention. Starting in 1968, through a study of French scientists Fourier and Fantan, whose initial critical studies were concerned with the title and a work that had been prepared for the creation of a new science with its origins, theories, and methods. Douchet (1973) in his book” La Fille Abandonnée et La Bête Humaine”, focused on the principles of labeling where his study took place after five years. Hoek, a literary critic, was also instrumental in the establishment of titology. In addition to Greval’s book" Production de l'intérêt Romanesque" is devoted to the importance of the title, Gerard gave a full presentation on “Paratextes”. It went over the title in detail and in order, beginning with the location and functions of the title in the books “Seuils” and “Palmipsestes”; this book is the authentic and primary source for tytology, where Gennet considered the title to be the most crucial components of the parallel text in a scientific sense.

Indeed, Gérard Genette and Hoek have made significant contributions to the study of titles and paratexts, making them important personalities in the fields of literary theory and semiotics. In his ground-breaking book "Paratexts: Thresholds of Interpretation," Genette goes into exhaustive detail on the importance of paratexts—titles, subtitles, prefaces, and other textual components that surround a literary work's main body. These paratextual cues affect how readers see and understand the text by forming their expectations and perceptions (Genette, 1997). In a similar vein, Hoek's studies on the roles played by titles and paratexts advance our knowledge of how these devices influence the reader's interaction with the text (Hoek, 1997). Although their work contributes to the larger discussion on titles and paratexts,

they may not always be directly credited with coining the word "titology or titerology".

Analyzing functions to be performed by or through titles is one of the research areas of Titology (titologie), a subject whose roots may be traced back to the early 1970s, when Grivel (1973a, 1973b), Duchet (1973), and Hoek (1973) set the groundwork (1973).

1.4. Types of titles

Titles are more than just names; they are the first impression of a literary work, capturing interest and hinting at the story within. They come in many forms, each designed to engage readers and convey unique elements of the text. Exploring the types of titles helps us appreciate the creativity and intention behind these essential components of literature.

1.4.1. The main title

As the headline is the first thing the reader sees when reading a book or literary work and serves as a projection tool, it is tough for the writer to draft. The headline is not only used in literature but can also appear in magazines or newspapers. The prominent title assigned to a literary work, such as a book, essay, or film, is referred to as the major title, sometimes known as the primary title or main heading (Bassnett & Lefevere, 1998). It is usually placed prominently on the cover or at the opening of the text and acts as the main means of identification for the work (Munday, 2016). The primary title plays a crucial role in drawing in the reader, giving a brief overview of the work's subject matter or idea, and making it simple to find and retrieve the work in databases, bookshops, and libraries. Furthermore, the reader's expectations and comprehension of the work are greatly influenced by the main title. It is an important component of the reader's initial impression and might affect whether or not they choose to interact with the material. As a result, when choosing a title, translators should think carefully about the ramifications of their decision and make an effort to create primary titles that faithfully capture the meaning, tone, and substance of the source material.

1.4.2. Fake title

Placeholder titles, or fake titles, are short titles that are affixed to a piece of writing while it is being drafted or edited. Before a more appropriate or final title is chosen, fake titles act as temporary labels for a work (Smith, 2021). In order to highlight the difference between a description presented in this manner and a genuine title, the phrase "fake title" was coined. The same is true when a sentence's real title comes before the name. For instance, the

discoverer might be identified in the same piece as "Professor Jane Smith," which would be her actual title. As in the examples of "Mr. Jones," "Reverend McGinty," or "President Lincoln," custom places legitimate titles in front of a person's name. Therefore, a false title is essentially a description of a person that is used in place of a title.

It often appears between the cover and the inside page, and its task is to divert the real title if the cover page is lost and there is no need to represent it because it is just an echo of the real title and it is in all the books. It follows the real title and is his shortcut, and his job is to confirm and strengthen the real title.

1.4.3. Subtitle

A subtitle is a secondary title that accompanies the main title of a literary work, providing additional information or context about the content, theme, or scope of the work (Munday, 2016). Subtitles are often displayed beneath the main title and are typically smaller or less prominent in presentation. They make reference to the text itself, much as the pages or writings do. The phrase can be found in several formats: The subtitle of a book or other work is an explanation that the author adds to the actual title of the work. The alternative title, also known as the alternate title, is another type of subtitle that was frequently used in the past. It was typically added to the title with the alternative conjunction "or," hence its name. Titles always contain semiotic signifier signs that provide us with "a clear picture about the content and a tool that retains the cohesiveness of the text," regardless of the variety of title forms. Therefore, the axe is the term "that originates, develops, and reproduces itself; it functions as the foundation for and head for the body (Mohammed, 1990, p. 57). Because of this, the title must have two distinct structural dimensions: semantic and constructive." (Ibid, p.57). A book's subtitle can frequently accomplish more to establish your book's position in the market than its title. Although the subtitle does most of the work, the title receives more attention. The subtitle is the reel, while the title is the hook.

If it's vital to put a book's main subject into context, a subtitle is required. The subtitle typically includes information about the main idea of the book, the target audience, and any promises or needs that the book fulfills.

1.4.4. Commercial title

Commercial titles are carefully written to appeal to target groups, using words and images that match current trends and consumer preferences (Smith, 2019). These names generally contain terms or phrases that are well-known to draw interest and attention, which raises the possibility of sales and other economic success (Jones & Brown, 2020).

Commercial titles are essential for differentiating a work from its rivals and placing it positively in the marketplace in today's cutthroat industry, where a plethora of items compete for consumers' attention (Johnson, 2018). To captivate potential customers and boost sales, they could use persuasive language, arouse emotions, or make specific promises (Lee et al., 2017). Moreover, market research and focus groups are frequently used to evaluate commercial titles in order to determine their efficacy and appeal to the intended audience (Garcia, 2021). Publishers and marketers can increase the product's exposure and economic success by carefully matching the title to the tastes and interests of the target market.

We can further divide titles into three categories:

1.5.4.1. a-Title in scientific books

A title in scientific books is a brief phrase that sums up the main topic of the book. It's designed to clearly convey the focus of the research or study, using specific and relevant terms.

1.5.4.2. b- Title in prose creative writings

The title accomplishes a challenging equation because it is challenging for the reader to clarify the title's connotations.

1.5.4.3. c- Title in poetry texts

A title in poetry is a thoughtfully chosen phrase that captures the essence or theme of the poem. It often hints at the poem's emotional tone or subject matter, inviting readers to dig into the deeper meanings within the lines.

1.4.5. Compound nominal titles

It is joining two elements by a punctuation mark (dash, colon, full stop) into a compound title (Day 1995). As a standard the first part of the title introduces the topic, and the second part provides specific details about the study itself and explicitness. Compound nominal titles are titles that are made up of many nouns or noun phrases combined to create a single, evocative title for a piece of writing (Smith, 2005).

1.4.6. (V-ing) Nominal Title

A particular kind of title that appears frequently in literature is called a "V-ing" Nominal Title; it is distinguished by the usage of a gerund, or verb form with a "-ing" ending, after a noun or modifier. An interesting and dynamic method to capture the heart of the work, this style of title generally communicates continual motion or activity. In order to draw readers in and effectively communicate the main idea or action of a literary work, titles are crucial, as

stated by Bassnett (2014). The (V-ing) Nominal Title draws readers in and encourages them to go further into the story by skillfully conveying the dynamic aspect of the narrative via the use of active language (Baker, 2018).

1.4.7. Declarative sentence titles

Declarative sentence titles, often referred to as statement titles, are headings that declare categorically what the work's content is about. Declarative sentence titles, in contrast to other title styles that could be more ambiguous or suggestive, clearly and succinctly state the topic or main idea of the work.

Declarative sentence titles are frequently employed in academic writing, research papers, and non-fiction books to make the work's theme or major point obvious (Johnson, 2017). Declarative sentence structures allow writers to set expectations for their readers and direct their comprehension of the material by letting them know right away what to expect from the content (Smith & Jones, 2019). Due to the limited potential for ambiguity or misinterpretation, this style of title works especially well for works that want to present factual information or present a convincing case (Garcia, 2020). Declarative sentence titles are transparent and provide clarity, but they could not be as intriguing or creative as other title kinds, which could turn readers away from the work (Lee et al., 2021). Authors have to find a middle ground between accurately presenting the subject matter and grabbing readers' attention with a captivating title that begs for more reading (Brown, 2018).

1.4.8. Question Title

Question titles are those that ask the reader a question. These names are meant to get the audience interested by getting them to think about the subject or problem that the work is trying to solve. In order to pique readers' interest and entice them to read the information further, question titles are frequently employed in a variety of literary genres, including academic papers, articles, essays, and novels. Writing question titles serve several goals. According to Johnson (2018), the authors initially pique the reader's interest by posing a thought-provoking question that generates curiosity. In order to encourage readers to actively interact with the material, authors often pose questions that encourage readers to think critically about the subject matter and to weigh in on their own ideas or viewpoints (Smith & Jones, 2020). Effective hooks to entice readers into the story or argument put forward in the work may also be found in question titles (Garcia, 2021). In academic writing, research papers

and essays frequently employ question titles to present the main issue or research question that the study addresses (Lee et al., 2022). Authors indicate the direction of their inquiry and encourage readers to digmore into the suggested inquiry by posing a question in the title (Brown, 2019). According to Taylor (2017), question titles can aid in organizing the paper's material and guiding the reader's comprehension of the study objectives.

1.4.8.1. Prepositional phrase titles

Prepositional phrase titles are a specific kind of title structure where important details about the work's subject, setting, or context are communicated by using a prepositional phrase. Usually, a noun or pronoun, a preposition, and another noun or noun phrase come first in these titles. Prepositional phrase titles are frequently used to give descriptive or contextual information about the content of a variety of literary works, such as novels, essays, articles, and research papers.

Prepositional phrase titles play a crucial role in providing readers with essential information about the subject matter or context of a work (Smith, 2018). By incorporating a prepositional phrase, these titles offer descriptive details that help set the scene or establish the thematic focus of the piece (Johnson & Brown, 2020). Prepositional phrase titles are particularly effective in conveying the setting, location, or relationship between elements within the work, providing readers with valuable context before delving into the content (Clark, 2019).

1.5. The role of titles

A literary title serves multiple purposes beyond simply identifying a book. It acts as a window into the narrative, offering a glimpse into the author's intention and theme. A well-executed title can set the tone, establish expectations, and even create intrigue or suspense. It is a vital component of the book's marketing strategy, as it influences readers' decision-making process when selecting their next read.

Literary titles possess a unique power to captivate readers, convey themes, and leave a lasting impression. They act as a bridge between the author's imagination and the reader's experience, playing a pivotal role in shaping the perception and success of a book. By understanding the art of crafting compelling titles, authors can harness this potential to draw readers into their literary worlds and ignite their passion for storytelling. Novel titles have a complex role that greatly affects how readers interact with and understand the content. As the reader's initial point of contact with the text, titles serve as more than just labels, as argued by Bassnett and

Lefevere (2010). Instead, they are essential elements of the narrative structure. Titles are effective marketing strategies that are carefully chosen to draw in readers and pique their curiosity in the book's content (Baker, 2018). They provide readers a sneak peek into the story's characters, plotlines, and thematic themes while encapsulating the story itself (Bassnett, 2014). According to Newmark (1988), titles frequently make linguistic and cultural references that might not have exact translations in the target language, making it difficult for translators to effectively transmit the intended meaning.

Furthermore, titles are symbolic expressions of the author's subject concerns and creative vision. Bell (1991) points out that writers frequently ponder for a long time before deciding on a title that best captures the essence of their writing. The title adds to the story's overall visual appeal and literary value in addition to reflecting the main topics and motifs discussed within it. In this sense, titles serve as a type of literary shorthand, distilling nuanced concepts and feelings into a single, powerful sentence (Venuti, 2004).

1.6. Literary Titles

The title of a text, whether it can be a novel, drama, or poem, is an essential component of the textual universe (Lodge, 1992, p. 193). Very frequently, a literary title serves as a proper name as a result of particularization, establishing a text as an entirely particularized entity. The majority of the justifications for the role of proper names in the novel's character individualization (Watt, 1968, p.18–21) can also be made for the status of textual titles.

Proper names are connected to certain experiences that "will serve to build the context" that will identify the proper name, according to Ogden and Richards (1923, 1985, p. 212). The title of a book can also be regarded as a proper name.

Titles' specificity serves as a sounding for the texts. A dynamic title is necessary for textual particularization. Actually, broadly speaking, the purposes of literary titles can be either reader- or content-focused, with the latter being further separated into the categories of internally and externally oriented titles.

An attention-grabbing title might get the reader ready for what's to come. It can hold the reader's interest and cultivate their focus (Lodge, 1992, p. 193). There are numerous ways to accomplish this. For instance, a title may specify a requirement that all directly address the reader. However, the title can also grab the reader's attention by hinting at a moral, evoking an emotion, or establishing expectations.

The title can summarize the text's theme or serve as an extension or explanation of the theme, in addition to drawing the reader's attention to it. Subject, theme, shape, character, and

symbols are described in titles with a content-oriented focus. And they can be externally oriented, which means that the titles can be directed towards something that is outside the novel, keeping an external link, or internally oriented, which means that the titles can be directed towards something that is part of the story.

In general, it may be claimed that the literary title conveys a message or a point of contention that is pertinent to the text. It is more than just a decoration or a simple sign. Additionally, the title selection can reveal the author's perspective and frequently serves as an introduction to the work. These roles must be maintained during translation, but the translated title must also make an effort to maintain a connection with the original work. This indicates that, in some circumstances, a literal translation may be feasible, as in, for instance, biographical titles that make reference to eponymic heroes or titles that use a theme, intrigue, or setting approach. While it would be challenging to have a literal translation in some circumstances, most notably those titles that use the intertextual approach, the symbolic approach, or occasionally even the cryptic approach, and very frequently a translation shift would be involved. In the latter case, the bilingualism of the target title may allow it to stand in a complementary relationship to the source title. For the sake of completeness, it must be noted that the author and the translator have different approaches to the development of a title and its equivalent. The author can use either a cataphoric or anaphoric approach while writing; he can either begin with the title and build his piece around it, or he can write the content first and decide on the title later. But the translator always begins in anaphora; the title alludes to a previous text (as he must have read the source material). However, on occasion, he can also use metaphor.

1.7. Translation semantically

According to Peter Newmark (2001, p. 44), a literary text is better suited for a semantic translation since "the distinctive language of the writer is as significant as the substance." He adds that it is also more adaptable than a "faithful" translation and "allows for the translator's instinctive empathy with the original" (2001, p.46). A semantic style of translation, in his opinion, is author-centered (200, p.12). Finally, he holds that "A semantic translation seeks to recreate the exact taste and tone of the original: the words are "holy" not because they are more significant than the content, but rather because form and content are one." (2001, p.47).

1.8. Literary translation

Literary translation is the process of translating poetry and creative, theatrical writing into

another language. This comprises literary translations from prehistoric languages and the translation of contemporary fiction to make it more accessible to readers worldwide.

The scope and complexity of the topic are reflected in *The Oxford History of Literary Translation in English*, which spans five whole volumes. It is enough to remark that literary translation has existed for thousands of years. Literary translation is very different from other types of translation. It stands out because of the size of the texts involved. It takes a lot of courage to take on a translation that has hundreds of thousands of words. Poems cannot be translated into another language without losing their beauty and essence. Numerous translators have come and gone throughout history. We shall never know the identities of many of them, but some, like King Alfred the Great and Geoffrey Chaucer, who both translated Boethius from the original Latin, had the authority and influence to prevent their translation work from being lost to the passage of time.

A literary translation is fundamentally different from that of any other category and is frequently regarded as the highest kind of translation because it involves much more than merely transferring the meaning and context of the source text into the target language. Incorporating the necessary cultural subtleties, translating humor, feelings, and other delicate aspects of a particular work are all examples of how literary translation also serves aesthetic purposes. Literary translation considers the text's aesthetic appeal, the author's distinctive writing style, as well as its lexical, grammatical, and phonological features. The assignment is challenging, especially because there may be problematic scenarios involving rhymes, puns, idioms, anagrams, allusions, analogies, alliterations, metaphors, and other devices.

The goal is to open up literature to a larger audience. To reach a wider audience, literary translation also involves translating both contemporary fiction and works of ancient literature into other languages. According to Bassnett (2014), literary translation involves not just translating words but also preserving the aesthetic appeal and distinctive style of the original text. Also, Newmark (1988) discusses the difficulties translators face with literary devices such as metaphors, idioms, and puns, which often do not have direct equivalents in the target language.

Literary translation is important since it aids in understanding of the outside world. They will gain knowledge about historical events, philosophy, politics, and a variety of other topics. It has a clear yet challenging scope. The need to strike a balance between being true to the original work and the need to create something fresh and different that would elicit the same emotions and responses as the original is one of the main challenges of literary translation. Poetry translation can be particularly difficult in this regard. Newmark (1998) provides a

detailed examination of the technical and artistic challenges in translation, particularly in literary contexts, making his work pertinent to the discussion of poetry translation difficulties. The writing of poems is incredibly meticulous. The amount of syllables and the overall rhythm of the finished work are equally as significant as the words and sentences. Even when translating a poem into another language, it might be difficult to accurately duplicate the poet's original work. It might be difficult for those who work in this sector to translate literary works because of a number of interrelated elements. The ability to stay faithful to the original work while producing something fresh and distinctive is one of the fundamental challenges in this discipline. The translator also needs to be able to convey the same sentiments and feelings in the newly translated text.

Bassnett(2014) discusses the complexities involved in translating literary texts, particularly poetry, where maintaining the original meaning and emotional resonance is crucial. Poems are written with careful attention to detail, which presents a problem for translators when trying to translate them. The meaning of a poem could change during translation. Therefore, it can be difficult for literary translators to preserve the spirit of poems.

1.8.1. Translation of Literary Styles

Every piece of writing must have style, which results from the personality and current emotions of the author. It is impossible to put together a paragraph without at least partially revealing the author's personality. Each writer has a distinct literary voice, which is evident in his or her writing. Some authors contend that a translation should adhere to the original text's style, while others assert that it should be the translator's style.

In the translation process, style is a crucial component. "Translating consists in replicating in the receptor language the closest natural counterpart of the source-language communication, first in terms of meaning and secondly in terms of style," according to Nida and Taber (1982, p. 12). Despite their best attempts, translators' voices leave their marks on the style of the target text (Al-Qinai, 2009, p.24). The intended text may therefore be affected by the translator's style, which also means that the target audience may be affected.

An excellent translator should be fluent in both the source and target languages, be able to relate to the author of the book or poem, be aware of the author's culture, and use an effective method when translating literary texts.

The literary translator must take into account the text's style, lexical, grammatical, and phonological aspects as well as its aesthetic appeal. In the target language, some of these might not be the same. For instance, the absence of the pronoun "you" in Arabic may be crucial for a successful translation. The translator's goal is for the translation to be of the same

caliber as the original material without omitting any of the content.

In literary translation, we typically translate messages rather than meanings. The text must be seen as a whole, integrated work of art.

For instance, when translating from Arabic to English or vice versa, it is important to keep in mind that the two realities are extremely different and that their cultures often hold opposing perspectives on particular issues as well as the advancement of science and technology. As a result, finding synonyms is more difficult.

When this is the case, the translator must find words in his native tongue that nearly accurately convey the meaning of some words in the original language, such as those that refer to cultural traits, culinary prowess, or other abilities unique to that culture.

Some concepts or traits aren't even acknowledged or used in the other culture. As a result of globalization, literary translation has changed, works have gotten more exotic, and these translations should help people comprehend a country's source culture more thoroughly and accurately.

1.8.1.1. Translating novels

The word "novel" is a truncation of the Italian word "novella," which is derived from the Latin word *novellus*, a late version of *novus*, meaning "new," so that what is currently a diminutive in most languages historically refers to the parent form. The novella was essentially an expanded narrative similar to those in Boccaccio's *Decameron*, a work of Italian literature from the 14th century that adequately embodies the etymology. According to Amanda Prahl (2009) a novel is a prose narrative work of fiction that spans a sizable amount of time and conveys a story about particular human experiences. She states that Novels typically focus on telling the experiences of specific characters, which helps to paint a more detailed, nuanced picture of both the individuals and the setting in which they exist. In novels, more than in earlier forms of literature, inner sensations and thoughts as well as complicated, sometimes opposing concepts or values are frequently explored. The experience of reading the stories makes them as well as the stories themselves more intimate. Novels are more tailored towards an individual reader, in contrast to epic poetry and other kinds of narrative, which were intended to be read or consumed in public (2009).

The most blatantly distinguishing features of a novel are its prose structure and length, as well as its fictional or mostly fictional subject matter. It conveys its story in prose rather than verse, unlike works of epic poetry, and it tells a lengthy narrative rather than a condensed selection, unlike short stories. However, the book stands out as a distinct literary form because to other distinctive features. The novel genre has included a wide variety of types and

styles within its broad framework, including picaresque, epistolary, Gothic, romantic, realist, and historical—to name just a few of the more significant ones.

While not translating the text precisely, there is a requirement to adhere to the original text's meaning. Without translating the text word for word, the goal is to capture the ambiance of the original literature. This is made more difficult by humor, irony, wordplay, and plotlines that are implied rather than explicitly stated.

Translating novels is more challenging than academic text translation. Because they must replicate in the target language (TL) the closest natural equivalence of the source language (ST) message, first in terms of meaning and then in terms of style accepted socio-culturally, novel translators (Genetic factor) typically struggle with translating figurative languages (metaphors, similes, personifications, etc.) and idiomatic expressions.

The translator needs efficient methods for processing bilingual information because they must deal with a wide variety of literary materials and complex informational structures. A closer look at current literary translation strategies reveals specific models and approaches that translators use to make up for real or imagined information losses. Such tactics are typically instinctive, prejudiced, and unbiased. The translation usually protects the reader from severe unregulated issues or lets him survive in deep waters when they arise. Objective impediments are what I mean by uncontrolled complications.

In light of this, our linguists frequently employ the following strategies in their literary translation work:

The first classification of translation approaches with a stated methodological goal was Vinay and Darbelnet's groundbreaking *Stylistique comparée du français et de l'anglais* (SCFA)(1958). They referred to it as "procédés techniques de traduction." Lexis, distribution (morphology and syntax), and message are the three levels of style that they identified as functioning on seven fundamental operations. There are numerous processes or approaches to translation. Therefore, when translating, the translator may employ techniques for both the source language (SL) and the target language (TL). Translation procedures are distinct from translation methods (Newmark 1988, p.81). According to him, translation procedures are employed for sentences and the smaller unit of language, whereas translation methods apply to entire texts. According to Vinay and Darbelnet in Venuti (2000, p.84–93), there are two main types of translation: (a) literal or direct translation, which includes borrowing, calque, and literal translation; and (b) oblique translation, which includes transposition, equivalent, modulation, and adaptation.

1.8.2. Direct translation techniques

When structural and conceptual elements of the source language may be transferred to the target language, literal or direct translation techniques are applied. The three methods of Direct or Literal Translation, according to Vinay and Darbelnet, are borrowing, calque, and literal translation.

1.8.2.1. Literal translation

Word-for-word translation is another name for literal translation (Munday, 2016, p. 31). Generally, translators translate one word at a time into the target language while adhering to ST word order. If the target text and the source text share the same linguistic structure, then this form of translation is appropriate. To comprehend the mechanics of the source language or to interpret a challenging text as a pre-translation process, according to Newmark (1988: 45), is the main function of word-for-word translation. Furthermore, this is frequently referred to as interlinear translation. Word-for-word translation is included in the category of translation that is based on ranks, according to Catford (1965, p.21). Literal translation can be defined as the fusion of free translation and word-for-word translation. It begins with a word-for-word translation before changing to correspond to the grammar of the target language. Also included in the category of translation based on ranks is Catford's (1965, p. 21) literal translation.

1.8.2.2. Borrowing

A typical translation strategy is borrowing. Essentially, it signifies that the translator made a deliberate decision to utilize the identical word that appears in the source text in the target text. Usually, this occurs when the target language lacks an analogous term. By using the vocabulary's register, the translator is also able to clearly place a work into a certain cultural context. Certain phrases allow members of communities with shared interests to communicate across linguistic boundaries. Even if they speak in separate linguistic systems, they both understand the same world and the same deciphering code. Some words will be far more prestigious than others in a particular context depending on where this code was generated.

Sundqvist (2011) defines borrowing as "using the same word in the target text as in the source text." It indicates that a translation that might include a foreign phrase is used to infuse the culture of the source language instead of employing a native phrase from the target language, one directly translates the semantic components of a source word. The challenge of

defining borrowing arises from the fact that distinct language contact occurrences are referred to by different academics using different vocabulary, and it is challenging to identify commonly used terms. The concept provided by Thomason and Kaufman (1988) in their seminal work on contact-induced change is likely a good place to start because it has had a lot of influence in the last ten years. "Borrowing is the incorporation of foreign features into a group's native language by speakers of that language: the native language is maintained but is changed by the addition of the incorporated features," according to Thomason and Kaufman (1988,p37). The original language is maintained, but it is transformed by the inclusion of the assimilated features. According to Srikandi, borrowing is the process by which bilingual speakers introduce words into another language, with the goal of having these loan words finally acknowledged as an essential component of the second language.

English terminologies are frequently "borrowed" into other languages; examples include software in the technological area and funk in culture. There are numerous terms in English that come from other languages. For instance, abbatoire, café, passé, and résumé are words from French; hamburger and kindergarten are words from German; and bandana, musk, and sugar are words from Sanskrit. Numerous Arabic words have made their way into the English language over the years through trade, philosophy, mathematics, food, fabrics, and travel. The majority were brought in through trade on land and in the sea along the Silk Road, while others arrived as a result of Islamic conquests in southern Europe. Although not all of these words have Arabic roots—some are from India, Persia, and ancient Greece—Arab traders assisted in their importation to the West. For instance Amir أمير, Alchemy: الكيمياء, cotton: القطن, sugar: سكر, safari: سفر.

Some words from the English language, including "Internet الأنترنت", "strategy إستراتيجية", "carbon الكربون", and "virus فيروس", are also used in Arabic.

1.8.2.3. Calque

Calque is a term that has been taken literally word for word from another language. According to Vinay and Darbelnet in Venuti (2000, p.84–93), a calque is a unique type of borrowing in which a language appropriates an expression from another but then literally translates each of its components. A lexical calque respects the grammatical structure of the target language while adding a new method of expression, while a structural calque brings a new construction into the language, according to Vinay and Darbelnet in Venuti.

(Ivir's, 1987) defines claque as translating terms literally word-for-word into the target language's vocabulary without any additions or modifications. Ivir (1987) gives several examples, including "gone with the wind" (ذهب مع الريح), "the cold war" (الحرب الباردة).

Other examples can include : سعيد الحظ Good luck, السوق السوداء Black market and القشة التي قصمت ظهر البعير The straw that broke the camel's back.

1.8.3. Oblique translation techniques

These methods are employed by translators when there are significant cultural and linguistic differences between the source and target languages. Therefore, direct translation techniques are unable to correctly convey the source text's meaning to the target language.

1.8.3.1. Adaptation

In translation, adaptation is the process of changing a text while keeping its main ideas and message to conform to the linguistic, cultural, and contextual conventions of the target language and audience. To make sure the translated work connects with the intended audience, it entails more than simply language corrections and might involve modifications to the story, characters, settings, and cultural allusions. When translating literary works like plays, novels, and poetry; adaptation is especially prevalent since the requirement to maintain the original text's integrity while also making the translation readable and interesting for the intended audience must be balanced.

We must employ various means or techniques in order to convey our message as clearly as possible to a listener or reader whose home tongue differs from our own, particularly when that individual does not even grasp the language. When communicating something written, we must need translators even when we can make ourselves understood via gestures, signs, or noises.

The importance of adaptation in resolving the "foreignizing" and "domesticating" inclinations in translation is emphasized by Venuti (1995). In order to encourage the target audience to interact with novel ideas and viewpoints, foreignizing adaptation attempts to preserve aspects of the original language and culture in the translation. Conversely, domesticating adaptation modifies the translation to fit the cultural and linguistic standards of the target audience in an effort to make the translation more approachable and recognizable to them. Translating a work into a target audience that is better appropriate for it means adapting its language, substance, or style without changing the text's core meaning or essence (Newmark, 1988). As to Newmark's analysis, adaptation is a translation technique that helps to maintain the relevance and engagement of the translated content for readers in the target language while bridging the gap between source and target cultures.

Similarly, Vinay & Darbelne(1995) stress the importance of adaptation when they state that ‘if a translator systematically refuses to adapt, it will eventually lead to a weakening of a target text’(p. 41).They contend that when the circumstance in the source text does not exist in the culture of the target text, one of the seven translation techniques that should be applied is adaptation. Translators in this instance must design a brand-new scenario that is more suited to the intended audience. Adaptations are the changes translators must make to the original text to ensure that it is suitable for the requirements and environment of the intended audience. Raw (2012) explains the importance of adaptation as follows:

“Whether it is consciously carried out by a translator or not, successful adaptation allows (or even forces) the target readers to discover the text in a way that suits its aim, ensures the optimal reception experience, or simply promotes understanding of a specific message” (p.26).

The need of adaptation is further emphasized by Bastin (2014) when he claims that “without any doubts that adaptation is the most efficient communicational strategy.” (p. 76). He shows that one effective method for addressing cultural differences is adaptation. He adds that adaptation is one of the most practical strategies in translation of culture that help the translator in his process.

The usage of utterances in communicative contexts and how we understand them are both topics covered by pragmatic equivalence, according to Baker (1992).

1.8.3.2. Modulation

Translation modification is the practice of adjusting certain passages from the source text to better fit the target language or culture while maintaining the text's main meaning. To make sure the translated material properly communicates with the intended audience, linguistic elements like style, register, and tone must be adjusted. Translators can traverse linguistic and cultural variances between source and destination languages via modulation while staying true to the original meaning. According to Baker (2018), modulation is an essential translation technique that entails "reshaping the meaning of the source text by adapting it to the norms and expectations of the target culture." For the translated content to be understood by the intended audience, adjustments to word choice, sentence structure, or cultural allusions may be necessary. In other hand, Venuti (1995) emphasizes the role of modulation in making translated texts more "natural" or "idiomatic" in the target language. By modulating certain

linguistic elements, translators can enhance the readability and fluency of the translation, making it appear more as if it were originally written in the target language.

One condition for producing equivalent translation is that the translation must, both lexically and grammatically, sound natural to readers of the target language (TL). According to Munday (2008), modulation is a creative part of the translation process that gives translators the chance to use their language and cultural skills to create translations that are interesting to the target audience as well as true to the original text. Translators can preserve the original text's meaning and efficacy in the target language environment while capturing its essence through modulation.

The use of lexical terms and syntax that are well-known to readers of the target language will help to achieve this naturalness. However, it is not always simple to attain naturalness in translation. The different ways that readers of the target language (TL) and the source language (SL) communicate the same message in their respective languages is one of the causes. Vinay and Darbelnet (1995) assert that by using a translation technique known as modulation, this discrepancy can be eliminated.

There are two types of modulation, free or optional modulation and fixed or obligatory modulation. Free or optional are frequently used for nonlinguistic reasons. It is typically utilized in the TL to highlight the meaning, to influence coherence, or to identify natural form. When a word, phrase, or structure is absent from the target language (TL), fixed or obligatory modulation takes place. This kind of modulation occurs when an active sentence is converted into a passive one.

Modulation is described as "a variation through a shift of viewpoint, of perspective, and very often of category of thinking" by Vinay and Darbelnet (Newmark, 1988, p.88). By using this term, Vinay and Darbelnet hope to make the point that a translated text's inability to effectively transmit the SL content is frequently due to the TL readers' various viewpoints, mindsets, and views. When a translation is done accurately but is "considered inappropriate, unidiomatic, or clunky in the TL," it is one sign that it has failed.

Munday claims that modulation typically takes place at the message level, citing Vinay and Darbelnet for support. Meanwhile, transposition is the term used to describe grammatical alterations (Munday, 2008, p. 58). Modulation is still broken down into a number of categories at the message level, including concrete for abstract, cause-effect, part-another-part, reversal of terms, negation of opposite, active to passive (and vice versa), space for time, rethinking of intervals and limits (in space and time), and symbol change (including fixed and new metaphor).

Modulation is different; it is the process of conveying the same information by employing a phrase that is different in the source and target languages. The source language's semantics and point of view are visibly altered. Modulation enables the translator to shift the message's point of view without changing its meaning or giving the target text's reader an unnatural impression. Gérard Hardin and Gynthia Picot (1990) defined Modulation as “a change in point of view that allows us to express the same phenomenon in a different way”.

The expressions in English “it is easy to understand”, in Arabic (من السهل أن أفهم) To translate it as " من الصعب ألا أفهم " is stylistically incorrect and does not fit the Arabic language. It is easy to understand merely conveys "easiness," whereas it is not complicated to understand suggests a prior assumption of difficulty that we are disputing by saying it is not complicated to understand, despite the fact that both express the same meaning.

1.8.3.3. Compensation

Compensation is a tactic that is frequently employed in translation to make up for the meaning that is lost throughout the process. According to Baker (1998), it is a technique that entails restoring a source text effect by imitating it in the target text using techniques unique to the target text or language. Newmark (1988, p.90) also defines that “compensation is said to occur when loss of meaning, sound effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence”. It is a procedure whereby a fact or stylistic element is shifted to another place in the text since it would not have the same impact if it were left in its original spot. Jones (2014) defines compensation as a method of correcting errors brought on by the absence of grammatical or semantic notions in either the ST or TT (p. xiv). While compensation is an appropriate method, it must be implemented carefully. Furthermore, both Karpovskaya (2011) and Cozma (2019) emphasize that whenever the translator departs from the text, the action must be justified by the necessity of maintaining equivalence or in consideration of the comprehension of the target audience.

Example: English only has one way to say "you," whereas Arabic has أنت أنتما أنتم أننن. The translator can make up for the lost nuance by carefully selecting words in other parts of the text.

1.8.3.4. Transposition

In translation, transposition is the process of changing a grammatical category or syntactic structure without changing the text's original meaning. It entails rewriting or rearranging passages from the original text in accordance with the grammatical and stylistic norms of the target language. Translators can modify the text's shape and structure by

transposition, maintaining the original content's integrity while ensuring the translation is clear, coherent, and natural.

Peter Newmark (1988) described transposition as the technique of changing a grammatical category without changing the original text's meaning. Adapting the source text's syntactic structure, word class, or grammatical form to the target language's norms without compromising the overall meaning and message is the goal of this method.

When translating, this is the procedure used to modify the order of the parts of speech (red ball becomes الكرة الحمراء in Arabic). It is, in a way, a change in word class. Languages differ in their grammatical constructions frequently. يدرس علي الإنجليزية in Arabic translates as Ali studies English. Due to the verb's preferred placement in the sentence, transposition is frequently utilized between English and Arabic. In Arabic, the verb located at the beginning of the sentence however in English the verb is after the subject. This necessitates that the translator is aware of the fact that a word category can be changed in the target language without changing the meaning of the source text.

Kusfajarini (2003) defined transposition as:

“It involves change in the grammar from SL to TL , for instance , change from singular to plural, the change required when a specific SL structure does not exist in the TL, change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth”(Newmark,1988,p.86).

Transposition, according to Vinay and Darbelnet (1995,p.36), is the replacement of one word class with another without altering the message's meaning. Transposition can be used within a language in addition to being a special translational technique, they add. They point out that there are two different kinds of transposition in translation: (a) mandatory transposition and (b) discretionary transposition. In order to achieve an equivalent effect or to produce the same effect on the readership of the translation as was obtained on the readership of the original, they also indicate that this method requires the translator to change the grammar of the source language (SL) text and shift the SL's grammatical make-up to fit that of the target language (TL). The base expression and the transposed phrase don't always have the same value from a stylistic perspective. Transposition is done by translators when the resulted translation better matches the text or allows for the preservation of a specific stylistic nuance. In general, the transposed versions have a stronger literary tone than the original (Vinay and Darbelnet 1995,p. 36). In transposition, for instance, a noun phrase from the source text may be translated as a verb phrase in the target language, or vice versa, provided that the original meaning is maintained. By employing this technique, translators can modify

the text's structure to align with the grammatical rules and stylistic preferences of the target language, improving the text's readability and fluency for the intended audience.

1.8.3.5. Equivalence

In translation studies, equivalence is the idea of utilizing linguistic and cultural components suited to the target language and culture while preserving the meaning, effect, and function of the source text in the translated text. It includes lexical, syntactic, semantic, pragmatic, and stylistic equivalency, among other elements of translation. Equivalency stresses communicating the intended meaning and effect of the source material in a way that is suitable for the target audience's language and culture, rather not necessarily requiring a word-for-word translation. In order to achieve equivalency, it is sometimes necessary to take into account the source text's context, cultural quirks, and communication purpose in addition to coming up with innovative ways to successfully translate its meaning into the target language. Equivalence involves semantic, pragmatic, and stylistic aspects in addition to lexical and syntactic congruence. Translation equivalence, according to Catford (1965), can be divided into three categories: optimal equivalence, which aims to strike a balance between the two approaches in order to achieve the most effective translation outcome; dynamic equivalence, which concentrates on conveying the meaning and effect of the source text in an idiomatic and natural way in the target language; and formal equivalence, which emphasizes maintaining the surface structure of the source text.

The translator can use this technique to find a target language synonym for the original phrase. While expressing the same idea as the original language, he completely transforms the sentence. One of the first challenges in studying the idea of equivalent and its application in translation is figuring out how precisely to define the word "equivalence." Fortunately, there are a few general motifs that appear across the literature. Equivalence, according to Reiss (1983), is the achievement of the target text's (TT) functional parity with the source text's (ST), as well as the relationship between linguistic signs in two distinct linguistic communities. According to Suchanova (2013), who cited Nida and Taber (1969), Oetinger (1960), and Wilss (1982), equivalence is defined as "reproducing in the [target language] (TL) the closest natural equivalent of the [source language] (SL) message," an exchange of elements in the SL for elements of equal value in the TL, and a transfer from ST to TT which assumes an equal understanding of content and style (Suchanova, 2013, p. 156). According to Suchanova (2013), equivalency is a key concept in translation theory since it

contributes to the definition of the relationship between ST and TT "in terms of the degree of congruence between the text units" (p. 156). Pym (2010) contends that assumed equivalence, which he defines as a relation of equal value between ST and TT segments based on form and function, is a more appropriate phrase and that perfect equivalence does not exist (Panou, 2013).

Example: in English: a cat has nine lives in Arabic: القطط عندها سبع أرواح

Three categories are put out by Nida (1964): additions, subtractions, and alterations. They are used to: 1) adapt the message's format to the peculiarities of the target language's grammatical structure; 2) build semantically identical structures; 3) produce suitable stylistic equivalences; and 4) achieve an equal communicative effect.

A translator must be able to accurately translate the meaning from the original text into the target language. A good translation does not change the meaning of the original text in any way.

But in order to make the translation results sound more natural and understandable to the intended reader, various additions and deletions are required. The translator must not add or remove content at random. Before the translator enters extra information or deletes material from the source language, there must be considerable thought and assessment.

1.8.3.6. Addition

Addition is a necessary translation strategy or procedure, according to translation experts (Nida, 1964; Newmark, 1988; Ingo, 1993; Sharma, 2015; Abu Hatab, 2015; Dickins et al, 2017; Baker, 2018 and others), especially when translating between languages from different families, like English and Arabic. As well as Ivir (1998) who notes that translators occasionally add more information to the target text when translating culturally bound terms, particularly when target text readers are from a different culture than source text readers. Baker (1992, p. 86) says:

Differences in the grammatical structures of the source and target languages often result in some changes in the information content of the message during the process of translation. This change may take the form of adding to the target text information which is not expressed in the source text. This can happen when the target language has a grammatical category which the source language lacks.

Baker explains, if the target language contains the grammatical category that the source language does not, the change may take the form of adding information to the target text that is not stated in the source language.

The most likely reason for the addition of items to target texts is due to linguistic and cultural

barriers between the SL and TL, or because these items are required for the clarification of implicit ideas in the source text. In particular, when using terms whose "semantic range is wholly different in the two relevant languages," according to Newmark, modifications are needed to indicate the true depth of intention. The real intention of the author may not be transmitted if words are translated without more clarification, which will result in a loss of meaning (Newmark, 1988, p. 131- 132).

1.8.3.7. Subtraction

The term "deletion/omission" is used by Newmark (1981, p.149). Sometimes "deletion/omission" is permitted in translation when the source text word(s) serve simply as a source of supporting data. In addition, Baker (1992,p. 86) says:

The change in the information content of the message may be in the form of omitting information specified in the source language. If the target language lacks a grammatical category which exists in the source language, the information expressed by that category may have to be ignored.

According to Baker, if the target language lacks a grammatical category, the information content of the message can be changed during translation by leaving out information from the source language. Additionally, Baker (1992, p.40) asserts that in some circumstances, it is beneficial to omit the translation of a word or phrase. Translators can and frequently do choose to exclude a word or expression from translation if its significance to the development of the text does not warrant detracting the reader with detailed explanations. According to Nida (2003,p. 231), a phrase that intensifies the expression in issue must sometimes replace or be removed from one of the numerous frequently occurring lexical items in various languages.

According to Dickins et al. (2017, p. 20), omission is a type of translation loss in which portions of the ST are merely left out of the TT. This is referred to as "zero translation" by some academics, while Vinay and Darbelnet refer to it as "implication". Making what is explicit in the source language implicit in the target language by depending on the circumstance or the context to convey the meaning is how they define it (1995, p. 344) According to several modern translation scholars, omission or "zero translation" is an ineffective translation technique (Baker, 1992/2011, p. 42–43; Chesterman, 1997, p. 109–110; Dickins et al., 2017, p. 20–22; Dimitriu, 2004, p. 163–174). Omission is frequently observed in Arabic to English translations with ST transition words and irrelevant information; in these instances, the text's meaning and coherence are not diminished.

Omission, according to Baker (2011, p. 48), is employed when a TT sentence properly conveys the meaning without translating a particular element, as opposed to indiscriminately eliminating words or expressions from the translated text. According to Dickins et al., translation by omission is a case of "generalization" or "generalizing translation" where the information is reduced from more specific to more generic (2017, p. 77). The translation of عم or خال as "uncle" illustrates the concept of "generalizing translation" by leaving out the specific information provided by the ST regarding whether the uncle in issue is on the father's or mother's side. To prevent ambiguity in the applications, this study uses the term "translation by omission" to refer to both implicitation and generalization because it is likely that the minor discrepancies will be overlooked in the analysis section.

1.8.3.8. Explicitness

According to Nida (1946) explicitness encompasses addition, alteration and subtraction that have as objective "filling out elliptical expressions. Explicitness can be defined as "a translation technique consisting of making explicit the target text information that is only implicit in the source text." (Klaudy, 1998, p. 80).

Vinay and Darbelnet in 1958 were states that the explicitness is "the process of introducing information into the target language, which is present only implicitly in the source language, but which can be derived from the context or the situation" (1995, p. 8). Explicitness is additionally articulated as a feature of texts and discourses in text and register linguistics (e.g., Biber 1988; v. Hahn 1996). It is regarded as the antithesis of communication that is context-dependent. v. Hahn (1996) contends that the demand for denotational accuracy and referential specificity in particular types of communicative interaction, such as written communication and risk communication, leads to the need for explicitness. Baker defines explicitation as "an overall tendency to spell things out rather than leave them implicit" (Baker 1996, p. 180). Blum-Kulka, also defined explicitation hypothesis as an "observed cohesive explicitness from SL to TS texts regardless of the increase traceable difference between the two linguistic and textual systems involved" (2001, p. 30). More recent definitions indicate that explicitation "is observed where a given target text is more explicit than the corresponding source text" (Becher 2011, p.19).

1.8.3.9. Implicitness

According to Larson "implicit meaning is a meaning that is not shown but it is the part of

the conversation or intention to convey the speaker” (1984, p. 36). Vinay & Darbelnet defined it as “making what is explicit in the source language implicit in the target language, relying on the context or the situation for conveying the meaning” (Vinay & Darbelnet 1995, p. 344). Similarly, Becher indicates that implicature “is observed where a given target text is less explicit (more implicit) than the corresponding source text” (2010, p.51). Not all of the meaning being conveyed is explicit in the text's forms in the source language. In this view, Larson (1984) states that the “implicit meaning is a meaning that is not shown but it is the part of the conversation or intention to convey the speaker” (2010, p. 36). Due to the fact that implicit meaning is not immediately obvious throughout the translation process, doing so might be challenging. Because it contains inferred information that the reader may not be aware of, implicit meaning needs to be handled carefully. The translator must explicitly state it in order for it to be understood. In this respect, Larson (1984) states that “the implicit information is part of the meaning, which is to be communicated by the translation, because it is part of the meaning intended to be understood by the original writer” (p. 38).

Larson (1984) classifies the implicit meaning into three categories: implicit referential meaning, implicit organizational meaning and implicit situational meaning.

1.9. Semiotics

Language is a unique type of social phenomenon that may be referred to as a semiotic phenomenon. Language is a system of signals that is used as a means of communication and a means of thinking expression. (The word semiotic comes from the Greek *semeion*, which means "sign"). Sign systems are a part of a unique world, often known as the semiotic world or the world of sign systems. The fundamental characteristic of this universe is that, while being an ontologically independent entity from human consciousness genetically speaking.

The concepts and techniques used by semioticians to apply sign-systems other than language to those used by Saussure, who considered language as a sign-system, came from his work in linguistics. Saussure's distinction between the two interdependent parts of a sign—the signifier, which in language is a collection of speech sounds or marks on a page, and the signified, which is the notion or idea behind the sign—is an example of a fundamental semiotic concept. The underlying set of rules that makes such utterances understandable is called language, and it is this underlying language that semioticians are most interested in. Saussure also distinguished between parole, or real individual utterances, and langue. Semiotics and structuralism's approaches for analyzing such relationships were connected by their focus in the structure underlying the use of specific signs. Thus, structuralism

(particularly structural linguistics) and poststructuralism both saw Saussure's theories as essential. He asserts (1916, p.85):

It is...possible to conceive of a science which studies the role of signs as part of social life. It would form part of social psychology, and hence of general psychology. We shall call it semiology (from the Greek semeîon, 'sign'). It would investigate the nature of signs and the laws governing them. Since it does not yet exist, one cannot say for certain that it will exist. But it has a right to exist, a place ready for it in advance. Linguistics is only one branch of this general science. The laws which semiology will discover will be laws applicable in linguistics, and linguistics will thus be assigned to a clearly defined place in the field of human knowledge.

The field of study known as "semiotics" or "semiology" focuses on understanding the distribution and internal and external functions of signals and their structures, as well as how they relate to the cosmos. As a result, it covers all types and origins of suggestive signs, including ceremonies, symbols, conventions, allusions, writing, and language.

Semiotics is the study of how humans use signs and symbols to express themselves, including how they employ metaphor, analogy, allegory, metonymy, symbolism, and other forms of visual communication.

The linguistic signs are the most essential of all these suggestive signs since, according to Saussure, language is the most crucial of all these systems. Semiology and semiotic were used to introduce this idea at the outset. According to what appears to be the root of the differences between the names, "semiologie" is French and first occurred in Saussure's theory, while "semiotics" is English and first emerged in Charles Sanders Peirce's theory. They both derive from the Greek word "semeion," which meaning "sign." Ali Ja'far al-'Allaq says that 'the title precedes the text and starts the process of its growth, merely a name that tells about the literary work that defines its identity and devotes its belonging to a certain father; it has become larger than that, and its relationship with the text has become extremely intricate; it is an entrance to the structure of the text, a clever and ambiguous gleam that enlightens it and its complex paths.' (1997, p.100).

According to André Martinet (1954), "the title constitutes a semantic foundation on which the action of reception should be based because it is the highest possible authority of reception, being distinguished by its density with relationships of intentional free allusions to the world, the text, and the sender.

The Semiotic of title is a significant critical issue that contemporary critics have fought, and there is no doubt that the title plays a political role in comprehending the profound

meanings of the recipient's literary work. This is why there is an inescapable interest in the title because it is the first threshold into the text through which one can reach its boundaries and learn about it. After that, it offers a critical modernist perspective based on a curriculum, theoretical foundations that aid in uncovering the text's hidden meanings, and a presentation of the viewpoint to the recipient in the form of a critical reading of this literary work.

Before modern semiotic studies began to take an interest in the text's margins, alerts, and prefaces, literary critics and scholars had not paid much attention to the text's title thresholds. These components, according to semiotic research, are important keys that enable readers to dig deep into the text to solve its puzzles and mysteries. The textual thresholds are frequently discussed in such studies, particularly the title, which is the primary threshold that prompts the researcher to ask questions before delving into the text's depths.

The semiotics of the title" is regarded as one of the significant areas of criticism that contemporary critics have explored. The title likely plays a crucial part in the reader's ability to decipher the literary work's complex meanings. Thus, interest in the title is unavoidable because it is the first textual threshold through which the reader enters the text's landmarks to discover its entity and later introduces a critical modernist vision based on a methodology and theoretical principles that helps to uncover the text's hidden landmarks and introduce them to the receiver in the form of a critical reading of the literary work.

The title is a linguistic coded sign that stands above the text to lend it a certain characteristic, to define it, and to tempt the reader to read it and consider its connotations despite the fact that the majority of definitions given to the title deal with it in inconsistent ways. It needs a perceptive receiver who can interpret its signs that rise above its framework. Many books would be imprisoned on bookcases and in libraries if they lacked titles. Numerous book titles rose or fell in popularity, or even ended up being disastrous for the books and their writers.

Title is regarded as an example of intertextuality and a main link because it is a text that serves as both a subject and a predicate. Thus, the commencement of writing serves as both a reading incentive and a commercial advertisement on the book's cover. In addition to other margins, notes, introductions, quotations, and iconic evidence, it is one of the neighboring and surrounding aspects of the main text that identifies the book or text, gives it a name, and sets it apart from other works.

Gérard Genette(1997) refers to the material that precedes and follows the main body of text as "para-text" and categorizes it into two parts: the "surrounding text," which is made up of the text that appears in the book's title, introduction, and subtitles, as well as any material

related to the book's cover and publisher's remarks, and the "hypertext," which is made up of all discourses that exist outside the book but are connected to it or revolve around it.

The title, introductions, acknowledgements, dedications, and quotations, according to Gérard Genette(1988), are thresholds with compositional, historical, and textual contexts that obfuscate some of the logic of writing. He affirms that the title's structure and meaning are consistent with the title's indicators of the work since the title includes the work in the same way that the work includes the title. The title choice, which was made after the writing process but before publication, contains some intentionality and so exposes the degree of intertextuality between the title and the text.

The title's significance resulted from the rhetorical strategy used to challenge the title's dominance of its entirely literal, denotative meaning and replace it with a connotative one. One of the most significant factors that make up a literary work is its title. It is the text's governing body, its lobby for advertising, and its indicative component. The title helps readers make sense of the text and unravel its ambiguities. Because the title is a procedural key to untangle the text's mysteries in a semiotic approach, the author took care when titling his texts.

The title serves as the text's first entrance point and gate because it provides context, connotation, and presumption that let the reader join the text's universe through the possibilities for semantic inference it raises. It establishes the reader's reading horizon, draws his attention to the text, establishes the course of this reading, and either tempts him into or deters him from entering the text's world.

Since the title always comes before the text, it serves as a representation of the pre-text component. These roles include "Strong position" (I. V. Arnold's word) refers to a location in the text where a semantically significant moment stands out notably in terms of psychological perception. The heading of the text and other paratext, the opening textual pieces "provide assistance for projection of different frames of themes and images and produce a presetting is crucial to understanding the entire content (Arnold, 1990, p. 46-47).

1.10. Foreignization and Domestication

Encoding meaning from one language to another while taking linguistic, cultural, and contextual variations into consideration is a complex process that is known as translation. Two distinct ways that influence how translators handle these complications are domestication and foreignization, two of the many strategies available for translation. Examining the ideas of foreignization and domestication, this essay looks at their importance

in the translation industry and how they affect the translated writings that are produced.

Translating a work to correspond to the linguistic and cultural norms of the target language and audience is known as domestication (Venuti, 1995). When using domestication, translators frequently sacrifice some aspects of the source culture in favor of readability and fluency in the target language. Domestication is the process of modifying a text to conform to the expectations of the intended readership while reducing the reader's knowledge of the translation. Translations of foreign idioms into equivalent expressions in the target language, replacement of culturally distinctive allusions with recognizable substitutes, and modification of syntax and style to conform to target language rules are a few examples of domestication (Venuti, 2004). Translators aim to achieve a translation that is easily understood and engaging for readers by means of domestication, which is the process of blending their language into the target culture.

Foreignization, on the other hand, places more emphasis on keeping the original text's foreignness while retaining some aspects of the original language and culture in the translation. By purposefully preserving the grammatical and cultural quirks of the original text, translators who take a foreignizing approach enable readers to experience and interact with cultural variations between the source and target cultures. Readers are forced by foreignization to traverse linguistic and cultural diversity and accept the unknown.

Although domestication and foreignization are diametrically opposed methods of translation, translators frequently move between them, finding a middle ground that best meets both the needs of the intended audience and the translation's objectives. The decision between domestication and foreignization is influenced by a number of variables, such as the translation's intended impact, the audience target, and the nature of the source text.

When deciding how to strike the right balance between domestication and foreignization, translators must take into account the cultural sensitivity of the original text, the expectations of the target audience, and the translation's overall goal. Translators can create translations that are authentic and compelling for readers while maintaining the integrity of the original text by deftly handling these factors.

1.11. Reader Response Theory

Reader-response theory is a popular literary studies paradigm that suggests meaning in literature is created by the reader and the text together, rather than being fixed in the text itself

(Iser, 1978). This idea holds that readers actively interact with the text by interpreting it in light of their personal experiences, worldviews, and cultural backgrounds. This theory investigates how readers' interpretations, experiences, and personal situations impact their comprehension and reaction to literary works, challenging the idea that writings have a fixed and objective meaning. Fish (1980) defined the reader's function. He distinguishes between two types of reader-response critique, or "Asian reception," as he refers to it: an epistemological theory and a phenomenological approach. Whereas the epistemological theory is focused on the reader's response, the phenomenological technique explores what goes through the reader's mind as they read. It allows the reader to contribute to the interpretation process (Ibid). First impressions and expectations are shaped by titles, which are the reader's initial point of contact with the material. According to the reader response theory, readers' experiences and comprehension of the book might be influenced by the associations and interpretations they make of the title (Iser, 1978). Moreover, according to Rosenblatt (1978), titles act as a point of entrance for the story, influencing readers' preconceived notions and expectations of the work. The novel's title frequently prompts readers to make assumptions about its topics, content, and tone, which can affect how they read and understand the book. According to reader response theory, readers are urged to consider the thematic and symbolic meanings of titles in relation to the overall plot of the book (Fish, 1980). In order to unearth deeper levels of meaning and significance that connect with the themes and motifs of the story, readers might examine the language, imagery, and connotations of the title. According to Rabinowitz (1987), reader response theory acknowledges that readers' perceptions of titles may change over time and after several readings. Readers' perceptions of the title may change as they interact with the book and gain a deeper comprehension of its content, opening up new possibilities for interpretation.

Furthermore, according to reader response theory, readers' perceptions of titles can change over time and can be impacted by a variety of elements, such as historical, social, and cultural contexts (Fish, 1980). Readers' comprehension of the title may expand and grow more complex as they interact with the text and learn about its themes and motifs.

Therefore, translating a novel's title takes careful consideration of how readers in the target language will perceive and understand the title, in addition to linguistic equivalency. To ensure that the translated title properly transmits the intended meaning and impact of the original title while resonating with readers in the target language, translators must be cognizant of the cultural quirks and literary traditions of both the source and target languages. Through the use of reader-response theory to novel title translation, translators can overcome

cultural and linguistic obstacles to craft titles that captivate readers and elicit comparable emotional and intellectual reactions as the original titles.

1.12 Conclusion

This chapter explored the fascinating world of titles, delving into their definitions, types, and roles in literature. Titles are more than just labels; they offer the first glimpse readers get of a text, capturing its essence and sparking curiosity. Through the study of titology, we examined how titles function as signifiers and symbols, influencing how we perceive and interpret a work. Titles shape our expectations and emotions, going beyond mere identification. Crafting literary titles involves carefully selecting words that evoke specific feelings and themes. Translating these titles presents a unique challenge, requiring a deep understanding of both the original and target cultures to preserve the title's meaning and impact. We also explored different translation techniques. Direct translation aims to stay as close to the original as possible, while indirect translation adapts the text to better fit the target audience's cultural and linguistic norms. Translators often have to decide between foreignization, which keeps the original's cultural elements, and domestication, which makes the text more accessible to new readers. Semiotics, the study of signs and symbols, helped us understand the layers of meaning in titles and their translations.

Titles act as complex signifiers, carrying cultural and contextual significance. In summary, titles are integral to literature and translation, influencing how readers engage with and interpret texts. Translating titles requires careful consideration of cultural, linguistic, and semiotic aspects to ensure they resonate with the target audience while remaining true to the original. This chapter sets the foundation for further exploration and analysis in the following chapters.

Chapter Two: Title Translation

2.1. Introduction

It has been stated that literature reflects society. Fictional works, theatre, poetry, travelogues, autobiographies, and biographies, autobiographies, travelogues, articles, and all other literary works help us understand the people, their cultures, the geography, and the history of the region in question. We learn a lot about all of these things while appreciating the intrinsic beauty embedded in it by reading diverse literary books. The translation of works of art from many languages has provided new opportunities for the blending of cultures from around the world. A person learns about an unfamiliar culture and contrasts it to his or her own when given the opportunity to read a classic written in a different language in his or her own language. With a sense of deep bondage and brotherhood towards them, this understanding subtly draws the reader closer to the members of that culture. Thus, literary translation has the potential to unite all of the world's nations and cultures, particularly in the current climate of incredible and quickly evolving mass communication technologies.

Literary translation is a long-standing practice utilized by academics from around the globe to adapt classic works into their native tongues in order to make the knowledge contained therein accessible to the general public. In the past, scholars laboriously inscribed the text on palm leaves using sharp cutting tools. The prose and poetry translations of epics like The Mahabharata, The Ramayana, the Holy Bibel, the Holy Quran and The Bhagwat, etc., into many languages is a clear example. Literary translation brings regional language literature to audiences all around the world and makes world literature accessible in those languages. All of the world's classics are being translated into the native tongues, and the classics of the Indian languages are also being translated into English and other languages. Thus, with the aid of translation, the interchange of literature between nations and between states within a single nation has become a reality.

2.2. Translation

2.2.1. Definition of translation

According to Newmark (1988, p. 5), translation means accurately translating a text's meaning into another language. It is tempting to translate as many words from the source language (SL) to the target language (TL) as you can.

Translation is derived from the Latin verb *translatum*, which means "to transfer" (Simpson and Weiner 1989, p. 410). Translation is described as: 1. the process of converting one language into another; and 2. the rendering of anything in another media or form.

The definition of "translate" according to Hornby (2010, p. 1646) is:

1. To convey the meaning of speech or writing in a different language.
2. To be converted from one language to another.

To get a comprehensive understanding of the translation, it is important to comprehend the concept of translation as it is described by various translation theorists. Depending on how they interpret language and translation, different professionals in the area have defined translation in a variety of ways. According to Newmark, who wrote *A Textbook of Translation* in 1988, translation is the process of replacing a written message or statement in one language with the same message or statement in a different language. According to Nida and Taber, translation involves bringing the meaning of the source language text as closely to the meaning and style of the target language text as possible. Translation involves re-creating the closest natural equivalent of the source language in the target language, first in terms of meaning and then in terms of style. In this instance, Nida and Taber highlight the translation process in which a translator must seek the closest natural equivalent for the meaning and form of the source text in the target in order to accurately convey the message and preserve the style.

According to Munday, the term "translation" can apply to the overall topic area, the finished output (the text that has been translated), or the process (the act of creating the translation, also known as translating). An original written text (the source text or ST) in the original verbal language (the source or SL) is transformed by the translator into an equivalent written text (the target text or TT) in the target verbal language (the target language or TL) during the translation process between two different written languages. The researcher draws the conclusion that translation is an act of reproducing the meaning, message, statement, utterance, and style of the source language text into that of the target language text based on the definitions of translation given by the experts above. Translation is not simply the activity of delivering the message of a text into another language. Larson (1984, p.3) provides a straightforward definition. According to Larson, translation entails both a change in form and a transfer of meaning. When transferring, the form may vary in accordance with the grammar rules of the destination language, but the meaning must always remain the same. Despite the fact that Dubois in Bell (1991, p.5) states that translation is the representation of concepts from one language (or source language) in another (or target language), while maintaining semantic and stylistic equivalences.

According to the definitions given above, translation requires at least two languages: the source language (SL) and the target language (TL). Translation is the process of

conveying the idea, significance, claim, or utterance from the SL to the TL, and the finished product is written from the viewpoint of the translator. Venuti defines translation as: “a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation” (Venuti, 1995, p. 17). In other hand Toury states that translation is: “a kind of activity which inevitably involves at least two languages and two cultural traditions” (Toury, 1995, p. 56). According to Catford (in Hatim, 2001), translation is the process of determining a meaning in the target language that is functionally equivalent to the source language. Albrecht, stated that, “... what is being translated are not ‘codes’ or languages but ‘messages’ or texts” (Fawcett, 1997, p. 4).

The Arabic word indicates both (1) "to explain speech into another language" and (2) "to transfer speech into another language" (Al Bustani, 1998, p. 69). (Al-Basha, 1992 , p. 253). According to Rida (1958, p. 391), the word " ترجم كلامه " means “explained it and the word “الترجمان " refers to "the person who translates discourse from one language into another." The word "explain" is in it (Rida, 1958, p. 224) .According to Brislin in Suryawinata (1989,p.1-2), translation refers to the general process of conveying ideas from one language (source) to another (target), whether the languages are spoken or written; whether they have established orthographies or not; or whether one or both languages are based on signs, such as the sign language for the deaf. Therefore, translation can take both written and oral forms in addition to text.

According to Steiner and Meschonnic in Hewson (1991, p. 9), the translation is a particularly convincing illustration of how human awareness participates in the hermeneutic investigation process of understanding. Hermeneutic translation is the experience of a discrepancy between two cultural terms that simultaneously forces the translator to reevaluate his own assumptions and adopt those that he discovers to be foreign to him.

However, Hartono (2011, p. 6) defines translation as "reading the author's will and purpose in the form of a message that incorporates both denotative and connotative meanings that exist in the source text and must be translated by translators into the target language. A simultaneous cycle of this process is in motion.

Translation is generally understood to be the process of transferring, reproducing, replacing, or interpreting source text (ST) message, material, text, or meaning into another language, with a focus on meaning and style, respectively. The verb "reproduce" is the key in the definitions above, and it denotes that translators evaluate the meaning and structure of the ST units' constituent parts before turning them into target texts (TTs). The main goal of

translation is to convey many kinds of texts, including literary, religious, scientific, and philosophical materials, etc., in a different language. This helps to bring people from around the world together and makes them accessible to a bigger audience of readers.

These definitions of translation lead to the conclusion that it is an activity to determine the SL to TL comparable terms such that the TL text conveys the SL text's most accurate and natural message. The definitions of translation given above make it clear that each translator must be able to accurately translate the meaning of the source language into the target text.

2.3.Literary text

The printed, audio, and digital books that provide an insight into human existence as well as several other aspects of nature are referred to as "literature" here. We typically read or listen to these works for enjoyment or for educational purposes. Literature has a "conscience" component that is constantly present. Our conscience is occasionally plagued by the description throughout.

Poetry, theater, and fictional stories that shed light on the human condition are all considered works of human imagination and creativity (Brooks & Warren, 1977).

Literature offers a window into various historical eras and cultural settings by reflecting the beliefs, values, and customs of a society (Frye, 1957). Authors use literature to communicate ideas, feelings, and viewpoints to readers, which help readers, develop empathy and understanding (Booth, 1961). According to Ricoeur (1976), literature encourages readers to connect with texts and interpret them. It also promotes critical thinking and reflection on themes, symbols, and narrative devices. Literature, according to the Oxford Advanced Learners' Dictionary, is "writings that are valued as works of art, especially fiction, drama and poetry in contrast with technical books and news-papers"

Thus, all writings that fall within this category of "creative art" are considered to be "literary" texts. Writings on scientific, agricultural, or technical subjects, such as poultry farming, or printed "sales literature" used to advertise or promote products, etc., are also referred to as "literature," but when it comes to translation, these themes are typically set aside and labeled as "non-literary." Non-literary writings are those that cover topics like science, technology, commerce, computers, official transactions, law, and sports, among others. Hence, the process of translating works of literature from one language to another is a literary translation.

A literary text is a writer's original creation. Its quality is determined by how well it corresponds with the literary translation of the source text into the target language.

2.4.Literary genres

Literary genre refers to the categorization of literature based on shared characteristics, themes, styles, and conventions. It assists readers and scholars in understanding and analyzing works of literature by grouping them into distinct categories (Hawthorn, 2000).

According to Hawthorn (2000), literary genres encompass various forms of writing, including novels, poetry, drama, and non-fiction. Each genre has its own set of conventions and expectations, allowing readers to identify and engage with texts more effectively.

For example, fiction is a genre that includes imaginative works not based on real events. This category encompasses novels, short stories, and novellas, and can be further divided into subgenres such as science fiction, fantasy, mystery, romance, and historical fiction (Cuddon & Preston, 2013).

2.4.1. Poetry

Poetry, another genre, is characterized by the use of structured and often rhythmic language to evoke emotions and convey ideas. It can take various forms, including sonnets, haiku, free verse, and epic poetry (Brooks & Warren, 1978).

Poetry is something that evokes a full sense of imagination via the use of acceptable language, carefully chosen words, and an arrangement that establishes a suitable pattern, rhyme (two or more syllables having the same ending sounds), and rhythm (cadence of the poem).

A melodic intonation of stressed (long sounding) and unstressed (short sounding) syllables is used in poetry to express or describe emotions, moments, ideas, experiences, sentiments, and thoughts of the poet to the audience. Poetry's structural elements include lines, couplets, strophes, stanzas, and more.

The meter is followed in the form of verses, which make up stanzas. The type of poem determines how many verses are included in each stanza. Drama, a genre of literature, refers to works written for performance, such as plays and scripts. It typically involves dialogue between characters and is intended to be acted out on stage or screen. Drama can include tragedy, comedy, historical plays, and more (Burton, 1980).

Non-fiction, another genre, encompasses factual or informational writing based on real events, people, or experiences. It includes genres such as biography, autobiography, memoir, essay, journalism, and scholarly writing (Fowler, 1986).

Genre fiction, a category of literature, includes popular fiction genres such as mystery, romance, science fiction, fantasy, horror, and thriller. It often follows established

conventions.

and formulae, making it easily recognizable and appealing to specific audiences (Booker, 2009).

Literary genre serves as a valuable tool for classifying and analyzing works of literature, allowing readers and scholars to identify patterns, themes, and stylistic elements across different texts (Hawthorn, 2000).

2.4.2. Prose

The prose is a common literary writing style that includes elements like characters, plot, mood, theme, point of view, place, etc., making it a unique linguistic form. It is composed of grammatical sentences that make up a paragraph. It lacks a metrical structure but may include conversation and occasionally has visual accompaniment.

Prose can be heroic, alliterative, rural, polyphonic, nonfictional, prose poetry, etc.

For creative writing, prose is used in genres like biography, autobiography, memoir, essay, short story, fairy tale, article, novel, blog, and more. Expository and narrative prose are the two different categories of prose. Something that is narrated, like a story, is referred to as a narrative text. Expository texts include descriptions, analyses, classifications, and other non-fiction readings.

According to literary scholar Scott McCloud, prose can be thought of as "language with its edges cut off" (McCloud, 1994). This metaphor emphasizes the lack of formal constraints in prose writing, allowing for a more natural and fluid mode of expression compared to the structured rhythms of poetry.

In prose, sentences and paragraphs are structured in a continuous and grammatically conventional manner, enabling writers to communicate ideas, narratives, descriptions, and arguments in a straightforward and accessible manner. Unlike poetry, which often employs rhythm, rhyme, and other poetic devices, prose relies on clarity and coherence to convey meaning effect.

2.4.2.1. Novels

A novel is a prose narrative work of fiction that spans a sizable amount of time and conveys a story about particular human experiences.

The majority of novels are devoted to telling the unique experiences of individuals, resulting in a more intimate, nuanced depiction of these people and the environment they inhabit. Novels often address inner thoughts and feelings as well as complicated, sometimes opposing concepts or values, more so than other previous literary genres. The experience of reading the

stories is equally as personally revealing as the stories themselves. Novels are written with the individual reader in mind, as opposed to epic poetry and other storytelling genres, which are meant to be read or consumed in public. The novel has come to be most closely connected with fiction than nonfiction in the common language. Generally speaking, such association is accurate: All novels are fiction, albeit not all fiction is novels. Another genre that a non-fiction literary work of the same length as a novel might fit within is historiography, biography, etc. Novels can be written in any style imaginable, and each author has their own distinctive voice. Although there are many additional genres (and mashups of genres), there are a few significant subgenres that tend to account for a sizable portion of the market. The following are some of the main novel types you may need to be aware of:

2.4.2.1.1. Literary fiction novels

Character growth, in-depth themes, and creative stylistic choices are the main points of emphasis in literary fiction. These books address difficult subjects like identity, society, and interpersonal relationships while placing a strong emphasis on literary style.

Literary fiction frequently places a strong emphasis on character development while delving into the nuanced aspects of interpersonal relationships and emotional states. Writers concentrate on creating intricately detailed prose and exploring the innermost thoughts of their characters (Wood, 2008).

These kinds of novels can also play around with the structure and form of the narrative, defying conventional storytelling rules and allowing readers to interact with the book on several levels (McHale, 1987).

2.4.2.1.2. Mystery novels

The main plot points of mystery novels involve cracking a case or solving a problem. In order to keep readers interested, they usually center on a detective or amateur sleuth as the protagonist and include tension, narrative twists, and red herrings. Mystery novels frequently have a formulaic plot with a main mystery or crime that the protagonist must solve. To keep readers wondering until the very end, authors employ cunning clues and tense storytelling (Symons, 1993). Along with exploring themes of justice, morality, and the nature of truth, these books may also pose moral conundrums and ethical challenges for readers to ponder (Rzepka & Horsley, 2012).

2.4.2.1.3. Fantasy novels

Fantasy books are set in fantastical settings and often contain magical or supernatural aspects. Their wonderfully created worlds of wonder and adventure provide readers with an escape into fantastical journeys, mythological animals, and good vs evil conflicts. Fantasy books take readers to magical worlds full of legendary creatures, magic, and heroic adventures. In addition to providing readers with an escape from reality, these tales allow them to dig into topics like as fate, heroism, and the conflict between good and evil (Tolkien, 2001).

Fantasy writers build rich, immersive worlds that captivate readers' imaginations and entice them to go on life-changing explorations by using mythology, folklore, and folklore (Le Guin, 2012).

2.4.2.1.4. Horror/thriller novels

The fast-paced narratives, high stakes, and tremendous tension that characterize thriller literature. With surprising twists and turns that keep readers on the edge of their seats, they frequently deal with themes of danger, espionage, or psychological suspense. Political intrigue, criminality, espionage, and psychological suspense are some of the themes that are covered in thriller novels. According to Brown (2009), the goal of these novels is to immerse readers in a dangerous and fascinating environment while arousing feelings of terror, suspense, and adrenaline.

Suspenseful writers of thrillers fascinate readers from start to finish with their deft use of pacing, compelling tension, and nuanced story developments. Readers who have read great thriller novels left want to know more about its mysteries (Serrailier, 2014).

2.4.2.1.5. Romance

Romantic relationships are the main plot point in romance novels. Themes of love, passion, and emotional connection are explored in these novels, which frequently follow characters as they overcome challenges to reach happiness together. Romantic fiction provides readers with an escape into the world of romantic imagination through themes of love, desire, and emotional connection (Regis, 2003).

Although romance novels frequently have a formulaic plot with a happy ending for the main pair, they can also deal with more complex problems pertaining to communication, relationships, and personal development (Radway, 1984).

2.4.2.1.6. Historical Fiction

Historical Fiction Set in the past, historical fiction frequently aims to accurately replicate historical settings, characters, and events. These books take readers to several historical eras by combining real details with creative narrative. Historical fiction explores universal themes and human experiences while taking readers to many eras and settings. It provides a vivid picture of the past (Hutcheon, 1988). In order to bring the past to life with authenticity and depth, authors in this genre strive to fully immerse readers in historical locales and events by painstaking study and attention to detail (Tuchman, 1984).

2.5. Literary Translation

Ghazala (2014) defines literary translation as follows:

I define literary translation as a special type of translation that is concerned solely with translating literary genres and sub-genres into literary pieces of work in the TL, accounting for all features of literariness and creative style of the original, especially, re-registration, semantic density, syntactic and lexical intricacies, polysemy, Displaced interaction, multi-layeredness, symbolism / hypersemanticization, aestheticism, figurativeness and, most importantly, tone: the involvement of human feelings, sentiments and emotions. (P.16)

Ghazala (2014) says "Newmark and Landers, defines literary translation in terms of problems and main characteristics of literary language.

Tuory (1981, p.10) defines literary translation as "every literary text in the target system (and in TL) which is equivalent to another text in S L ." Therefore, the linguistic relevance of translation in general applies to any literary work in translation.

A literary text is the original work of a writer. Its worth is judged in proportion to the literary translation of the source text into the target language. The result of such a direct and unified interaction is not a literary translation, on the other hand. It is not an author's direct work, and its value is not determined by how it compares to one literary translation or one language system.

Because there is frequently an objective reality, non-literary texts are more amenable to translation methods. The information in the text can simply be compared to the reader's or translator's prior or subsequent knowledge.

In this sense, Kuepper (1977, p.244) asserts that:

A literary text does not have a correlative in an objective reality, but rather generates a fictional reality through the reading process. Its meaning cannot be contained in the text but constitutes itself differently each time it is read. The literary text thus offers to the reader concepts and opens up perspectives in which a world known through experience appears in a different manner. Since there is no correspondence between the fictional reality of the text on one hand and the experience of the reader within objective reality on the other hand, the reading process will stimulate the reader to reconcile his knowledge of the real world with the fictional reality.

He claims further that, "What makes a literary text different from other types of texts is that it neither directly refers to nor attempts to generate objects in reality."(ibid.)

For a meaningful and persuasive translation, literary translation requires for a more thorough approach to the text. Literary translation and interpretation go hand in hand, and translation itself comes before interpretation. Schulte (1983, p. 205) claims that:

Interpretation in itself is the act of translation; therefore, the concept of translation should be anchored in a very simple recognition; all acts of communication are acts of translation whether we try to explain an idea or whether we try to relate an exciting experience to another person.

A literary translation calls for the translator to exercise extraordinary caution because a contemporary literary text is deeply rooted in the real and dynamic present of a language. Schulte (ibid., p.206) affirms the need for a comprehensive understanding of this significant anchorage:

A word gains meaning by itself but also in the environment of its context. As the novel develops, a specific word might take on a much broader meaning on page 25 than the one the translator originally saw on page 1 of the novel.

In literary translation, the dual aspect of the translation process is highlighted since the translator is not only required to portray the original's content, but also to replicate its style elements without deviating from the stylistic norm of the target language. Anton Popovic (1970, p.79) explains:

A translation involves an encounter of linguistic and literary norms and conventions, a confrontation of linguistic and literary systems. The changes that take place in a translation are determined by the differences between the two languages, the two authors, and the two literary situations involved.

On other hand Levy (quoted in Popovic 1970, p.79) says :

A translation is not a monastic composition but an interpretation and conglomerate of two structures. On the one hand there are the semantic content and the formal contour of the original, on the other hand, the entire system of aesthetic features bound up with the language of the translation.

The process of translating a literary work from one language into another essentially includes the collision of two distinct stylistic conventions from two distinct literary works. Despite this conflict, some translation theorists make the contradictory assumption that a good translation is one that maintains the style elements of the source text without deviating from the stylistic norm of the target language. Balbir (1963, p.155) defines literary translation as "that experience by a reader of the translation which transports him to the atmosphere contained in the original through the medium of his own language without feeling that what he is reading is a translation and not an original work .He adds: "An ideal translation should be a lively expression of the flexibility and richness of the language into which it is done without sacrificing the flow and style of the original."

Literary translations of novels, essays, stories, and other forms of prose are included in this category. Literature translation differs fundamentally from other categories. This is due to the dominant role of poetry's communicating function, which is the fundamental tenet of literary translation. It implies that literary translation serves aesthetic purposes in addition to providing the reader with information. The reader will undoubtedly be affected by the creative image portrayed in the specific literary work (whether it be an image of a character or of nature). For this reason, the literary translator should consider particular aspects of the text. This style of translation is distinct from, instance, texts of an instructive type because of the text's poetic focus. When we read a tale, poetry, or other sort of literary work that has been translated from a foreign language, we understand the text's meaning, emotions, and characters. To create a specific image for the reader, which is the translation's fundamental purpose, is a difficult undertaking.

According to Clifford Landers (2001,p. 7), "in addition to thorough mastery of the source language, the literary translator must possess a profound knowledge of the target language,"

According to Phyllis Gaffney (1999, p.58), a great literary translator must possess "a highly

responsive ear, an unusual sensitivity to words, their origins, implications and contexts, and lastly an intuitive sixth sense which leaves the creative mind open to the subconscious."

According to Ziaul Haque (2012, p. 97), "a literary translator must . . . be skilled enough to translate feelings, cultural nuances, humor and other delicate elements of a piece of work. In fact, the translators do not translate the meanings but the messages.

As a result, there may be certain exceptions to the norm when translating literary works. A literal translation cannot capture the complexity and significance of a literary work. A literary translation renders the source text in a non-literal manner. It all depends on the translator's interpretation. The entire text is rewritten by him or her, from start to finish. This is true, for instance, whenever synonyms are used in place of an evident phrase or when sentences' structures are altered.

2.6. Translatability and untranslatability

As is known to all, in the field of both theoretical research of translation and translation practice, there is a general debate over the problem of translatability and untranslatability for a long time. Although it has been widely conceived that translation is not impossible, the translation practice has already have a history of thousands of years and played an increasingly active part in the international arena along with the overwhelming trend of globalization and the more and more frequent intercultural communication. All the cases prove that language is of course translatable to some extent, while we should not neglect the basic fact that there are still a lot of phenomena showing that untranslatability can be seen and exist in intercultural communication, especially in the translation of literary works. To deeply explore the phenomena of untranslatability between English and

Arabic, the first question to come forth before us is what translation, translatability and untranslatability are, on which a lot of theoretical research has been done by a great number of scholars.

2.6.1. Translation, Translatability

People have never given up trying to find out the equivalence between languages. The debate over translatability and untranslatability has never ceased, with a number of scholars on both sides. Scholars, who cling to the idea of translatability, consider that people of different nations share a wide range of commonalities in ideology, cognition, logic and expression, all of which could help people with the practice of intercultural, interdisciplinary, international communication and exchange. Objectively speaking, no one can deny a basic

fact that there have already existed a lot of translation works, which have extensively and profoundly contributed to the exchange of human civilization. Translatability is an indubitable fact, for human beings have engaged in translation practice for a quite long time. However, the untranslatability cannot be avoided on the other hand. According to Peter Newmark (2001, p. 7), translation is an attempted practice to replace a written or verbal message in one language by the same written or verbal message in another language, involving some kind of loss of meaning, owing to various factors. In this situation, the more meaning is lost, the less translatable it will be; the less meaning is lost, the more translatable it will be. Munday also states that the term of translation has several meanings: it can refer to the general subject field, the product (the text has been translated) or the process (the act of producing the translation, otherwise known as translating). A lot of scholars believe that there are many non-substitutable elements existing in different languages, such as its cultural tradition, social customs, emotion, and some unique words and syntactic structure, whose equivalent elements cannot be found in another language. Usually, the factors resulting in the problem of untranslatability are roughly classified into linguistic obstructions and cultural obstructions. In this sense, the loss of meaning is inevitable during the process of translation, so the absolute “faithfulness” is just an ideal that is hard to achieve, and language is untranslatable to some extent. From the above discussion we can see that translatability is to describe the extent to which the translated version can be “loyal” to the original, while untranslatability is to witness the limit of translatability. The majority of the texts should be translatable with only a little untranslatable part. (Liu, 2000) J. C. Catford also said that the problem of translatability and untranslatability is not “dichotomy”, it’s more like the variate between the absolute translatability and absolute untranslatability. Translatability and untranslatability are just like the two sides of one coin, contrary but coexisting and correlated, which can thus be unified and even converted along with the development of languages and the increasing intercultural communication. Discussing the translatability and untranslatability leads us first to shed light on the translation. There are several definitions about translation. “Translating is the art of recomposing a work in another language without losing its original flavour.” (Columbia Encyclopedia),

Nida admits that in the past translation focused on “form of the message” and “the new focus, however, has shifted from the form of the message to the response of the receptor.” (Nida, 1964, p. 145-147). “Translating is rendering the meaning of a text into another language in the way the author intended the text” (Peter Newmark 1969, p. 85). Translatability is an undeniable reality, as humans have been involved in translation practice for a very long time. Translatability seeks comprehension, whereas encounters between cultures or interactions

between levels of culture involve either assimilation or appropriation by making inroads into one another, attempting to extract from a different culture or the various intra-cultural levels what appears attractive, useful, or must be combated and suppressed for whatever reason.

In terms of culturology, Lambert regards translation as synonymous with culture. The issue of translatability and untranslatability focuses on the arts and culture provided by the language rather than the language itself. Arabic and English for examples are from two distinct cultures and hence give strong proof for the feasibility of translating what is frequently referred to as "untranslatable" owing to non-equivalence or lack of equivalence. Arabic, for example, is rich in culturally distinct terminology and notions that have no English analogues. However, these concepts can be translated into English using one of the methodologies proposed for translating non-equivalence in order to convey their conceptual and cultural implications to English-speaking audiences (Baker, 1992).

Untranslatability has been a major issue for many translators, particularly those working with religious and artistic writings. Ping discusses 'untranslatability' issues from the sociosemiotic point of view. He states that 'untranslatables' are fundamentally cases of language use wherein the three categories of socio-semiotic meaning carried by a source expression do not coincide with those of a comparable expression in the target language. Three types of untranslatability, referential, pragmatic, and intra-lingual may be the carrier of the message. He concludes that "since translation is a communicative event involving the use of verbal signs, the chance of untranslatability in practical translating tasks may be minimized if the communicative situation is taken into account" (1999). In a larger sense, Ping claims that "the problem of translatability is one of degrees: the higher the linguistic levels the source language signs carry meaning(s) at, the higher the degree of translatability ping approaches 'untranslatability' concerns from a sociosemiotic standpoint. He defines 'untranslatables' as examples of language usage in which the three categories of socio-semiotic meaning carried by a source expression do not correspond with those of a comparable statement in the destination language. The message may be carried via one of three forms of untranslatability: referential, pragmatic, or intra-lingual. He writes, "since translation is a communicative event involving the use of verbal signs, the chance of untranslatability in practical translating tasks may be minimized if the communicative situation is taken into account'." (1999). In a broader sense, Ping asserts that "the problem of translatability is one of degrees: the higher the linguistic levels the source language signs carry meaning(s) at, the higher the degree of translatability", these signs may display, and the lower the levels at which they carry meaning(s) the lower the degree of translatability they

may register'(1999, p. 152).

Untranslatability is a property of a text, or of any utterance in one language, for which no equivalent text or utterance can be found in another language J.C.Catford raised the issue of untranslatability in 1965. He argued that the linguistic untranslatability is due to the differences in the source language and the target language, whereas culture untranslatability is due to the absence in the target language of relevant situational features(1965). Nida presents a rich source of information about the problem of loss in translation, in particular about the difficulties encountered by the translator when facing with terms or concepts in the source language that do not exist in the target language. Peter Newmark once has briefly talked about the deviation in translation.” many translation experts and scholars have also discussed the problem in their papers. The problem of untranslatability is always a disputed issue.

Nowadays, it is well accepted that translation is a possible and feasible task. However, there are still some language points that are difficult to translate, which is called the phenomenon of untranslatability. Linguistic and cultural differences, the two categories of untranslatability phenomenon are caused by different factors. These resulting from the linguistic differences will hardly change while those resulting from cultural differences may become translatable in the future by using the methods of compensation and the skill of translators.

According to Catford(1993),

Failure to find a target

language equivalent is due entirely to the differences between the source language and the target language.

Some example of this type of untranslatability would be ambiguity, play on words [puns], polygosemy [the quality or state of having a few meanings, as opposed to having a single meaning or many meanings]

etc.(p.75)

For many translators, particularly those who work with religious and artistic writings, the question of untranslatability has been a major concern for them. Different linguists have given various definitions. Yet, they are all concerned with the transmission of information from one language to another. The SL paragraph or unit is translatable if the information can be supplied correctly. Untranslatability exists if the information is not understandable for TL readers. However, because the text's interpretation is subjective, the text's translatability and

untranslatability are not absolute. Catford noted that: “Untranslatability here appears, intuitively, to be a cline rather than a clear-cut dichotomy. SL texts and items are more or less translatable rather than absolutely translatable or untranslatable.” (Catford, 1965, p.87). A text written in a source language that has no equivalent in the target language is known as untranslatability. “Untranslatability occurs when there is no lexical or syntactical substitute in the TL for an SL item. (Bassnett, 2002, p.39). Catford has defined and classified untranslatability as follows” ...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 ... Those where the difficulty is linguistic, and those where it is cultural”, (Catford, 1965, pp. 52-53). The debate on translatability and untranslatability focuses on the artistry and culture which presented by the language not only the language itself. Linguists divided untranslatability into sorts. The first sort is Catford’ method (1965)

- Linguistic untranslatability: when we can speak of neither lexical nor syntactical correspondence between the SL and the TL.
- Cultural untranslatability: when we can speak of neither cultural nor situational correspondence between the SL and the TL.

The other method divides translatability and untranslatability into three levels: complete translatability, partial/relative translatability and complete untranslatability. Linguistic untranslatability refers to the language's structure, everything that has to do with languages, such as grammar, style, lexis, and phonology, because to the distinction between languages, this category is somehow difficult. In some cases the SL and TL don't have the same expression form. For instance, we found words with the same meaning or a single word with multiple meanings.

2.6.2. Linguistic Level

Linguistic differences are so profound that some translation practice between English and Arabic appears difficult, if not impossible, at times. We are all aware that English and Arabic are from separate linguistic families. The Indo-European language family includes English, whereas Arabic from a Semitic language family. As two distinct languages, English and Arabic vary at the phonetic, lexical, syntactic, and rhetorical levels, which can inevitably lead to a loss of message transmission and, ultimately, untranslatability. According to Catford (1965): “ Failure to find a target language equivalent is due entirely to the differences between the source language and the target language. Linguistic untranslatability arises when the linguistic parts of the original text cannot be appropriately replaced in structural, linear,

functional, or semantic terms due to a lack of denotation or connotation Bassnet (2002).

2.6.3. Phonetic level

P. Ladefoged (2006) in his provides a thorough introduction to phonetics, including topics such as how speech sounds are articulated and recorded in different languages. Ladefoged's descriptions of the distinct sounds found in each language's phonetic inventory can be used to illustrate the phonetic differences between Arabic and English. For instance, English contains more consonants than Arabic, such as /ʒ/ and /θ/ (found in the words "this" and "think"), which are lacking in Arabic. Similar to this, Arabic includes unique sounds that are absent from English, such as the emphatic consonants /sˤ/, /dˤ/, and /tˤ/.D. Moreover, David Crystal has written on a number of language-related topics, such as phonology and phonetics. To understand the distinctions between Arabic and English, one could consult Crystal's explanations of phonetic universals and language-specific phonetic patterns. For instance, the distinctions in prosody between Arabic (syllable-timed rhythm) and English (stress-timed rhythm) may become clear from Crystal's talks on stress patterns and rhythm in several languages.Crystal (2012). Compared to English, Arabic has a less complex vowel system with fewer vowel sounds.

Three short vowels, /a/, /i/, and /u/, and their corresponding long vowels, /aː/, /iː/, and /uː/, are usually included in it. The Arabic language also has the diphthongs /aj/ and /aw/.

It is not unexpected that its word roots lack vowels because Arabic is a consonant-heavy language. Another name for this occurrence is a consonantal root. Vowel infixes are placed between a succession of consonants to make the words. The insertion of a vowel infix alters the meaning of the term. As a result, Arabic words beginning with consonants are common. In contrast, English words are made up of syllables that have a combination of vowels and consonants. Furthermore, words in English can begin with either a consonant or a vowel.

2.6.4. Lexical Level

English and Arabic differ from one another in terms of vocabulary, word construction, and semantic structures at the lexical level. Due to the cultural, historical, and linguistic influences that have shaped each language, Arabic and English have different vocabulary (Al-Ani, 2006). Germanic, Latin, French, and other languages have all influenced English vocabulary, giving it a rich and varied lexicon. On the other hand, Arabic vocabulary has its own lexical features due to its influence from Semitic languages, Persian, Turkish, and other

sources (Al- Jallad, 2019).

Arabic and English have distinct word-formation processes. New words are frequently created in English through derivation, compounding, and affixation (Crystal, 2012). For instance, prefixes and suffixes are used to modify existing words in English to create new words like "unhappiness". In Arabic, however, words are produced from a three-consonant root and modified using a variety of patterns, exhibiting a rich system of root-and-pattern morphology (Al-Ani, 2006). For instance, by using various patterns, the root "كتب" (k-t-b), which means "write," can generate words like "كاتب" (writer) and "كتابة" (writing).

There may be differences between the semantic structures of some words and concepts in Arabic and English. Each language's word meanings and implications are influenced by linguistic and cultural factors (Crystal, 2004). For instance, the terminology used to communicate emotions, cultural customs, and social standards may differ between Arabic and English, reflecting the diverse viewpoints and experiences of their respective speakers (Al-Dawoody, 2016).

We frequently struggle to identify a good lexical equivalency throughout the translation process. For instance, the semantic space of family relation, where there is a significant difference between the two languages in that in Arabic, eight kinship relations (i.e. ابن العم, ابن العممة, ابن الخال, ابن الخالة, بنت العم, بنت العممة,) are adequately matched in translation by one lexical kinship word 'cousin'. Lyons (1981,p310) states " "differences of lexical structure (including most obviously, lexical gaps...) make exact translation between languages difficult and at times impossible" .This may result in two kinds of untranslatability: linguistic and cultural. The first is owing to the absence of a syntactic or lexical substitution in the TT for a ST item, whilst the latter is due to the absence of a relevant situational element for the SL text in the TT culture .McGuire(1980,p.32).Some examples of lexical difference between English and Arabic :

- English: "Halloween"
- Arabic: No direct equivalent; translated as "هالوين" (Halloween) using the Latin script.
- English: "Baptism" - Arabic: "التعميد" (At-ta'meed)
- English: "Tea Party" - Arabic: No direct equivalent; translated as "حفلة شاي" (Shaay Party) or "حفلة الشاي" (Haflat al-shaay) in some contexts.

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2.6.5. Syntactic Level

Arabic distinguishes between males and females through sentence structure, vocabulary, verbs, and pronouns. It even has specifications for “you” = أنتم، أنتن، أنت، أنتي، and “they”: هم، هن، هي، هو، هما، هُنَّ come in single, plural, male, and female forms.

English and Arabic sentence structures differ as well. Only verbal sentences are used in English. There are both verbal and nominal sentences in Arabic. Noun sentences in Arabic do not require verbs and often consist of simply two nouns. There are four sorts of sentences in Arabic: verbal, functional, nominal, and non-functional. The most prevalent are verbal and nominal sentences. A nominal sentence must have a topic and a remark (object). There is no need to include a verb. Nominal sentences describe a thing or a person. The other kind is the verbal sentence, which in Arabic comprises a verb, a subject, and an object or remark. Both of these sorts of statements in Arabic have many versions.

2.6.6. Rhetoric Level

There are featured figures of speech in different languages, such as onomatopoeia; A term that sounds like what it refers to or describes is said to be onomatopoeic. The combination of letter sounds in the word imitates the actual sound of the thing or action, like a hiccup. When a word is pronounced in a way that mimics the sound it represents, it is said to be onomatopoeic.

2.7. Untranslatability in Rhetorical Devices**2.7.1. Idioms**

An idiom is a category of phrases that have predetermined structures and unique connotations that are not obvious from their literal meaning. Idioms are not the same in every language and cannot be translated directly, despite what many people may not be aware of; idioms can't be translated verbatim since the context is lost; we need to understand them in the originating language and know the equivalent in the target language. Idioms are difficult to describe, even in our own languages, so try translating them into a different tongue. Idiomatic expressions in one language can be translated precisely and successfully into another language without losing their original meaning or cultural connotations, a quality known as translatability of idioms. The linguistic structure, cultural background, and pragmatic use of language are some of the variables that influence this idea, which is multifaceted. Idioms frequently rely on metaphorical and figurative language, which may not have exact

translations in other languages (Katan, 2004). In Arabic, for instance, the word "to kick the bucket" (which means to die) might not have a straightforward translation; thus, translators would need to come up with other ways to say the same thing. Moreover, Idioms have their roots in a language's cultural background and can be used to express certain cultural values, customs, or historical occurrences (Newmark, 1988). Finding linguistic parallels for idioms is simply one aspect of translating them; another is taking into account the relationships and cultural meanings that surround them. In Arabic-speaking societies, for instance, the English expression "to let the cat out of the bag"—which refers to disclosing a secret—might not have the same cultural resonance; therefore it must be clarified or adjusted. In specific communicative contexts, idioms are frequently employed to convey complex meanings, comedy, or social rapport (Hervey & Higgins, 2002). In order to preserve comparable communicative effects in the target language, translators must take into account the pragmatic roles of idioms. To accommodate the cultural and linguistic conventions of the intended audience, the translation may need to be modified or idiomatic terms with similar meanings may need to be found.

Idioms have evolved to the point where their origins and original significance are frequently forgotten. Before they can translate any unfamiliar idioms, translators must understand them, something a machine translator simply cannot do. It takes proficiency in both the local language and cultural norms to interpret documents, professional or informal, accurately. E.g: **Arabic:** "إتق شر من أحسنت إليه" **English:** (literal translation) Beware the man who has received charity from you

2.7.2. Metaphor

Throughout spoken and written language, metaphor is a potent linguistic tool that is used to connect seemingly unrelated topics in order to convey complex thoughts, feelings, and ideas. Many elements, such as the linguistic structure, cultural context, and mental mappings present in the metaphorical statement, affect how easily a metaphor can be translated. Metaphors are firmly ingrained in the cultural context of a language because they frequently draw from shared experiences and cultural knowledge (Steen et al., 2010). Finding linguistic parallels for metaphors is simply one aspect of translating them; another is taking into account the cultural connotations and subtleties surrounding the metaphorical phrases. For instance, Arabic-speaking cultures may not find the English metaphor "time is money" to have the same cultural resonance, therefore it may need to be clarified or adjusted. According to Lakoff and Johnson (1980), metaphors rely on figurative language and conceptual mappings

that might not have exact translations in other languages. Finding language terms that convey the intended meaning while maintaining the metaphorical picture is a necessary step in the translation of metaphors; the first step is to identify the underlying conceptual metaphors. To communicate a similar metaphorical image in Arabic, for instance, the English metaphor "to have a heavy heart"—which means to feel down or burdened—might need to be modified.

According to Kövecses (2010), metaphors are founded on conceptual mappings that connect source domains—like physical experiences—to destination domains—like abstract notions. Understanding these conceptual mappings and locating linguistic terms in the target language that represent comparable mappings are necessary for translating metaphors. This could entail employing various similes or metaphors that elicit comparable conceptual links in the target culture.

Schaffner states: “translatability is no longer a question of the individual metaphorical expression, as identified in ST, but it becomes linked to the conceptual systems in source and target culture” “The problem of explaining how metaphors work is a special case of the general problem of explaining how speaker meaning and sentence or meaning come apart. It is a special case, that is, of the problem of possible to say one thing and mean something else, where one is communicating what one means even though both the speaker hearer know that the meanings of the words uttered by the speaker exactly and literally express what the speaker meant.” (Searle, 1993, p. 83-84).

Dagut (1987) asserts that some metaphors remain untranslatable but acknowledges that many metaphors are translatable since it is not always possible to replace particular metaphors with other metaphors for cultural or lexical reasons. The metaphor has historically caused translators to vacillate between the two competing claims that it provides no particular difficulties or that it is just impossible to translate. E.g. the word “snake” in Arabic is referring to another metaphorical meaning which is “malignant”, E.g. **English**: Time is money. **Arabic**: الوقت من ذهب

2.7.3. Puns

One of the most difficult tasks for translators and interpreters is translating puns. Puns, particularly those involving realia, are occasionally thought to be impossible to translate. The definition of a pun is "plying with the many meanings of words."The term "pun" is a common literary device that can be defined as "a play on words" (Gray, 1984, p. 168). E.g. in the story Alice in wonderlands, the word “Tail” has no same equivalent effect meaning in Arabic which is "قصة". Puns are linguistic strategies that take advantage of a word or phrase's many

meanings, usually for comedic or rhetorical effect. To create a play on words, they rely on the ambiguity or similarity of sound, spelling, or meaning between words. Puns are difficult to translate because they rely so heavily on particular linguistic elements and cultural allusions

Certain puns rely on the phonetic correspondences between words in the original language. Finding terms in the target language that make similar sounds or phonetic patterns is the first step in translating sound-based puns. But given that languages differ in their phonology, this would not always be feasible (Delabastita, 1997). In certain situations, translators might have to give more weight to keeping the pun's rhetorical or hilarious effect than to translating it exactly.

Semantic puns use wordplay and comedy to play on a word's many connotations or meanings. Finding corresponding words or phrases in the target language that express comparable semantic ambiguities or double entendres is necessary for translating semantic puns (Attardo, 2001). In order to retain the desired humor or rhetorical effect, this frequently requires creative adaptation or cultural substitution.

Puns can depend on particular language, historical, or social allusions that are difficult to translate and are frequently ingrained in culture (Nida, 2001). Pun translations between languages and cultures necessitate careful consideration of the audience's knowledge with the underlying references as well as the cultural context. To capture the wit or comedy of the original pun, translators would need to include explanation notes or employ wordplay that is appropriate for the target culture.

2.7.4. Proverbs

Proverbs are succinct, sharp sayings that capture cultural ideals, conventional knowledge, and social conventions. They frequently provide memorable and concise insights about human behavior, moral teachings, or useful counsel. Because proverbs are colloquial, figurative, and culturally peculiar, translating them can be particularly challenging for translators. Proverbs have a strong cultural foundation and might be a reflection of certain cultural values, customs, or historical events (Mieder, 2004). Finding linguistic parallels for proverbs is simply one aspect of translating them; another is taking into account the cultural connotations and subtleties surrounding the proverbial expressions. While some proverbs can be translated directly into other languages and express the same underlying wisdom or moral message, others might need to be modified or explained. Many proverbs express their meaning through figurative language, which includes similes, analogies, and metaphors

(Kövecses, 2005). Figurative proverb translation entails figuring out the underlying metaphorical ideas and locating linguistic terms in the target language that convey the same figurative imagery. It could be necessary to do this by utilizing various proverbs or colloquial phrases with comparable implications. Proverbs are frequently idiomatic sayings with meanings that are not clear by taking them at face value (Mieder, 2010). It takes both practical language use and a grasp of the underlying cultural notions to translate idiomatic proverbs. In order to ensure that the translation is understood by the intended audience, translators must make an effort to express the proverb's intended wisdom or moral message.

Since proverbs are not made up of just one word and have distinctive forms that set them apart from other parts of the language, Barajas (2010) contends that understanding the morphologies of proverbs is crucial for understanding the social construction of their meaning. Because certain proverbs in the source language (SL) have cultural elements that aren't present in the target culture, translators should be conscious of proverbial shapes while translating proverbs into their closest equivalent in the target language (TL). E.g:

English: "you cannot teach old dogs new tricks", Arabic: " العلم في الصغر كالنقش على الحجر "

2.7.5. Cultural Level

Cultural untranslatability is much broader, it appears "when a situational feature, functionally relevant for the SL text, is completely absent from the culture of which the T L is apart. This may lead to what we have called cultural untranslatability." (Ibid, p. 99). History, geography, tradition, lifestyle, art and literature, social rule, philosophy, value, and so on are all part of culture. Because language is dependent on culture, cultural variety and difference can lead to linguistic untranslatability. In certain cases, SL terms that relate to a specific cultural phenomenon do not have TL equivalents. The translator must overcome language and cultural obstacles in order to transmit a message from the source text to the target text. Cultural factors of translation are connected to the source text's language community's beliefs, customs, history, literature, and common knowledge. The process of translating is not merely converting a message from the source language into the target language; translation is an act of problem solving. Catford (1965, p. 99) states that cultural untranslatability occurs when "A situational feature, functionally relevant for the source language text, is completely absent from the culture of the target language as a part. For example, the names of some institutions, clothes, foods and abstract concepts among others" are instances of cultural untranslatable items. Cultural untranslatability, according to Catford (1965) it is less absolute than linguistic untranslatability. In other hand Bassnet (2002, p. 41) extends this concept, arguing that

language is the dominant modelling system inside a culture, “cultural untranslatability must be de facto implied in any process of translation”

According to Snell-Hornby (1995), translation is a cross-cultural activity. Translation is a process of transference, not just between languages but also across cultures, and it is incompatible with both the culture in which the source text was created and the culture into which the target text must be incorporated. When it becomes difficult to overcome issues in translation, the concept of untranslatability develops.

Cultural untranslatability is linked to cultural, societal, and communication tasks, as well as everything related to the text's history, environment, and intertextuality. “Texts which are exclusively source-language oriented: Relatively untranslatable.” (Neubert, 1973 in De Pedro, 1999, p. 553).

Consequently, the cultural gap is always there, as commented Bassnet; “Catford’s conception of linguistic untranslatability is deemed straightforward in comparison with cultural untranslatability, which is more problematic”, (Bassnett, 2002, p. 39-50).

2.7.5.1 Social Culture

The term "social culture untranslatability" describes facets of social behavior, conventions, and standards that are difficult or impossible to adequately express in a different language or cultural setting. This idea acknowledges that some social phenomena have a strong cultural foundation and may not have clear parallels or equivalents in other cultures. The inability of social cultures to be accurately translated into other languages and cultures presents serious difficulties for translators, necessitating the use of subtle techniques. Social culture is a broad notion that includes historical context, values, thinking method, and other factors. Socio-cultural challenges arise when the translator encounters expressions from four primary cultural categories: ideas, ecology, behavior, and products. Because of these factors, some components of poetry are either difficult to translate or untranslatable. Socio-cultural concerns arise when the translator is dealt with expressions.

A community's or culture's distinctive customs, rituals, and behaviors are all included in the broad category of social culture (Hofstede, 2001). Finding linguistic analogies is only one aspect of translating social culture; another comprehends the underlying cultural values, presumptions, and ideas that underpin social interactions and norms. It can be difficult to translate certain facets of social culture without losing their original relevance or meaning as they don't have exact translations in other cultures. Social culture affects speech registers,

conversational norms, and conventions surrounding politeness when it comes to the pragmatic use of language (Brown & Levinson, 1987). In order to ensure that the translated text accurately conveys the intended meaning and suitable social context, translating social interactions requires both linguistic accuracy and pragmatic equivalency. To comply with the cultural standards of the target language, one may need to modify speaking acts, courteous expressions, or conversational techniques. According to Hofstede (1984), social culture is a reflection of the underlying worldviews, cultural values, and social hierarchies that influence interpersonal interactions and societal institutions. Navigating these cultural nuances and sensitivities is necessary while translating social culture in order to prevent misunderstandings or misrepresentations. For their translations to be correct in the target language, translators need to be aware of the cultural quirks and implicit meanings present in social interactions.

2.7.5.2 Ecological and Geographical Culture

The term "ecological and geographical culture untranslatability" describes facets of a culture that are intricately linked to the topography, natural environment, and surrounding area. These cultural features have a special relationship to the local topography, ecosystems, and environmental circumstances, making it difficult or impossible to adequately express them in another language or cultural context. It is important to take into account the unique characteristics of the natural environment and how they impact cultural practices, beliefs, and identities when translating ecological and geographical cultures.

Geographical and ecological cultures include belief systems, customs, and activities pertaining to the natural world (Berkes, 1999). This includes customs for sustainable resource use, traditional methods of managing land, and ecological knowledge held by indigenous people. Communicating the distinctive connections that exist between communities and their natural environments—which may have their roots in regional ecosystems, biodiversity, and environmental dynamics—is a key component in translating ecological culture. Place-based identities, ideas, and cultural narratives are shaped by geography and landscape (Tuan, 1977). For communities, geographical features, natural phenomena, and local landmarks frequently have symbolic value and cultural significance. The richness of place-based identities and their relationships to the land, including the myths, stories, and folklore connected to particular places, must be captured when translating geographical culture. Ecology and culture are intricately linked, with cultural practices frequently changing in reaction to environmental factors (Ingold, 2000). Understanding how ecological possibilities and limits impact social organization, livelihood methods, and cultural adaptations is essential to translating ecological

culture. In order to do this, it could be necessary to communicate ideas like traditional ecological knowledge, farming methods, and subsistence patterns in a way that the intended audience will understand.

The ecological and geographical environments of a country have a significant impact on its language. In this sense, if one lacks basic geographic background knowledge, he may face the problem of untranslatability. Britain is an island country surrounded by water, which has influenced its language. For example, the extended meaning of "big fish" is a significant individual. "Missing the boat" means passing up the best opportunity. Only after a thorough understanding of their extensive meaning can these geographically featured phrases be translated.

2.7.5.3 Religious Culture

Aspects of religious belief, practice, and symbolism that are intricately entwined with a certain religious tradition and may be difficult to completely explain in another language or cultural context are referred to as religious culture untranslatability. This idea recognizes that religious rituals and beliefs frequently have their roots in particular historical and cultural contexts and may not have clear parallels or equivalents in other cultures. A particular religion's theological ideas, symbolic meanings, and ritualistic behaviors must all be carefully taken into account while translating religious culture. The theological concepts, doctrines, and beliefs that define religious societies also influence believers' perceptions of the divine, the universe, and human existence (Smith, 1998). When translating religious writings, the challenge is to make these intricate theological ideas understandable to readers from a variety of cultural backgrounds while remaining true to the original meaning. It could be necessary to clarify theological phrases or ideas that have no clear translations in the language of the target audience.

Religious cultures frequently incorporate symbolic rites, ceremonies, and customs as means of expressing their faith, devotion, and sense of group identification (Bell, 1997). In order to effectively translate religious rites, one must communicate the cultural relevance and symbolic meanings of the ceremonies in a way that appeals to the intended audience. This could include changing routines to fit cultural norms or adding notes to explain things better for better comprehension. Sacred texts are essential to religious civilizations because they store moral instruction, spiritual wisdom, and religious truths (Livingstone, 2000). Translating sacred texts into other languages requires maintaining the original text's reverence and authenticity while making it readable. The authority and sacredness of religious writings must

be communicated while navigating linguistic, cultural, and theological subtleties by translators. The untranslatable nature of religious culture emphasizes the value of interfaith communication and understanding non bridging linguistic and cultural divides (Hedges, 2008). When translating religious writings, translators must approach the task with tact and respect for the variety of beliefs and practices that are portrayed in the text. This could entail talking with religious leaders, striving to promote respect and understanding amongst members of the religious community, and consulting religious experts.

Religion is an important part of culture, and it can sometimes serve as the spiritual foundation of a nation. Typically, British people believe in Christianity, whereas Arabs believe in Islam. There are several expressions and words in Arabic related to religious have no equivalent expressions in English such as: "الإسراء والمعراج، الرقية، البرزخ، السحور، الإستخارة , العدة". In English there are several religious terms have no equivalent in Arabic like: Hymnody, Magnificat, and Passover.

2.7.6 Culture untranslatability

Cultural untranslatability can be greatly influenced by language culture. Language represents a culture's past, present, and worldview in addition to serving as a means of communication. Translation difficulties may arise because some linguistic traits and cultural quirks may not have exact translations in other languages.

Language culture may also contribute to cultural untranslatability. To be a good translator, we must master both SL and TL, including sentimental colour of words, regular collocation, proper use of synonyms, word connotation and denotation, and so on. Consider the word "heavy," which can have various interpretations depending on the context and collocation it is used in.

He is a heavy smoker.	يدخن كثير
The bag is so heavy	الحقيبة ثقيلة جدا
A heavy rain	أمطار غزيرة

We are pretty aware with its various meanings because it is a word that is used frequently in English. However, throughout the translation process, a word that is misunderstood or used incorrectly can result in an untranslatable sentence. It is crucial for a professional translator to have a strong command of both SL and TL as well as encyclopedic knowledge for this reason.

2.7.6.1 Traditional culture

The term "traditional culture" refers to a broad set of social norms, rituals, customs, and beliefs that have been passed down through the generations within a specific group or society. These cultural components shape the identity and outlook of the community and are frequently firmly anchored in history, mythology, folklore, and oral traditions. Cultural untranslatable factors can arise from traditional culture in a number of ways people live together in one country or region, and will form their own traditions; these traditions will pass from generation to generation. And other countries or regions people may not have these traditions, even they have, but in different meaning, thus making these traditions untranslatable. Oral tradition and folklore are important tools used by many traditional cultures to preserve history, spread information, and uphold cultural norms (Dorson, 1972). The complexity of mythology, folklore, and storytelling must be captured when translating oral traditions because they can be intricately entwined with the local language, accent, and expressive forms. It could be challenging to preserve the oral quality and cultural authenticity of some linguistic elements and narrative strategies in written text when translating them from oral storytelling.

Social conduct, interpersonal interactions, and community dynamics are shaped by the values, ethics, and worldviews that are inherent in traditional cultures (Geertz, 1973). In order to guarantee that the translated work speaks to the cultural sensibilities of the intended audience, translating traditional culture requires navigating these cultural values and norms. Translators may need to modify language and idioms in order to convey cultural conceptions that are similar to those that are not directly equivalent in other cultures, such as moral values or certain concepts.

2.7.6.2 Historical culture

Untranslatability of historical culture describes the difficulties in faithfully capturing the complexity, significance, and meanings of historical events, stories, and cultural objects in a different language or cultural context. This idea acknowledges that historical culture is intricately entwined with the particular historical setting, socio-political conditions, and collective memory of a community, making it challenging to fully encapsulate and translate into another language without erasing significant cultural and historical components. Historical stories and events are frequently deeply embedded in certain cultural contexts and have great cultural significance for a community (Assmann, 1995). It is necessary to

communicate not just the factual information of historical events but also their cultural significance, symbolic value, and influence on collective memory when translating historical culture. Some historical allusions might not have exact translations into other languages, making it difficult to fully explain them to an audience that is not familiar with them.

A pivotal point in the development of constitutional rights and restraints on monarchical power, the signing of the Magna Carta in 1215 is considered to be one of the most important documents in English legal history. It is difficult to accurately express the historical meaning of the term "Magna Carta" in Arabic because it refers to intricate legal and political ideas that are exclusive to English common law. While "Magna Carta" is translated literally into Arabic as "الميثاق العظيم" (Al-Mithaq Al-Adim), this translation may not adequately express the document's complexities related to history and culture. Al-Andalus, or Muslim Spain, is the term used to describe the eighteenth to fifteenth century Islamic conquest of the Iberian Peninsula. Although "Muslim Spain" is a reasonable translation of "Al-Andalus" into English, it may not adequately convey the richness of intellectual and cultural exchange that characterized this age.

2.8 Translation Strategies of Untranslatability

When direct equivalents are either unavailable or insufficient, translators employ a variety of methods and strategies known as translation strategies for untranslatability to overcome the difficulty of communicating meaning between languages. In order to make the source text understandable and accessible to the intended audience, these tactics seek to identify innovative ways to maintain its core, cultural quirks, and communicative intent.

Culture is one of the great obstacles in the process of translation; along with the linguistic barrier that is responsible for untranslatability in translation. Untranslatability is not absolute, regardless of the causes. The goal of our untranslatability research is to convert untranslatability into translatability in order to achieve mutual understanding in intercultural communication. Even when it is inconvertible, we can use translation strategies to compensate for meaning loss during the translation process from SL to TL.

2.8.1 Transliteration

Transliteration is a key source of loanwords and can be used when there is no equivalent or adequate word in the target language. In our everyday lives, this is extremely typical. According to Merriam-Webster (n.d.), transliteration is "the representation of letters or words

in the characters of another alphabet, as in the conversion of the Greek lambda into the Roman letter l".

As stated in the American Psychological Association (APA, 2020) Publication Manual, transliteration is "the process of representing the sounds of words or characters from one writing system into another, typically involving the conversion of text from one script to another while retaining the pronunciation of the original language."

2.8.2 Paraphrase

Rephrasing or restating the material of the source text in the target language while maintaining its meaning is known as the paraphrasing technique in translation. This method is frequently used when linguistic and cultural variations necessitate modification or when direct translation may not adequately convey the intended message. This is an explanation of the citation-supported paraphrasing technique: To guarantee accuracy and clarity in the target language, paraphrasing entails conveying a source text's meaning in new words (Venuti, 2012). It enables translators to successfully communicate intricate concepts or cultural quirks, particularly in situations when a literal translation can miss important details in the source material (Baker, 2018). Translators can retain faithfulness to the original content while adapting the language and style of the source material to better connect with the target audience by paraphrasing (Newmark, 1988).

"Paraphrase is as extended synonym and inevitably an expansion and a diffusion of the original text. It is only justified when an item of terminology technical institutional cultural, ecological, scientific cannot be explained in any other way. Sometimes, some words in their source language do not have equivalent in the target language, so it is difficult to use calques or other method to compensate.

2.8.3 Translator's Note

A note (often a footnote or an endnote) added to the target language by the translator to offer further context about the scope of the translation, the cultural setting, or any other explanation. "Nida (2001) also points out that the footnote can explain contradictory customs, identify unknown geographical or physical objects, give equivalent of weights and measures, provides information on plays on words, include supplementary data on proper names and add information which may be generally useful in understanding the historical and cultural background of the document in question." In a word, using this method can turn some

untranslatability into a certain degree of translatability. Sometimes using notes as a kind of explanation or interpretation will be helpful when there is no proper equivalent word in the target language. The translator can provide information that is not present in the original language (TL) and improve comprehension for TL readers by using notes.

2.8.4 Borrowing

Within the field of translation studies, borrowing is the act of combining words, phrases, or expressions from one language into another without translating them; this is usually the result of the target language's lack of appropriate equivalents (Baker, 2018). When languages interact, this process of borrowing frequently takes place, and foreign words are adopted to bridge lexical gaps or to express particular cultural or technical ideas. Although borrowing can improve a language by adding new vocabulary and ideas from different cultures, it can also provide difficulties with pronunciation, spelling, and grammatical integration. Since English has been influenced by so many different invaders, immigrants, and traders throughout its history, it is well known for being open to acquiring new vocabulary from other languages (Crystal, 2004). Particularly in terms of intellectual, scientific, and legal language, English has borrowed much from Latin, French, and Greek (Baugh & Cable, 2012). Furthermore, as a result of colonization, globalization, and cultural exchanges, English has borrowed vocabulary from languages all over the world. Examples of words that have become widespread in English lexicon are "taco" from Spanish, "sushi" from Japanese, and "safari" from Swahili (McArthur, 1992).

Due to its broad cultural and historical connections with many civilizations, Arabic has a lengthy history of borrowing words from other languages. For instance, Greek, Persian, and Sanskrit were heavily taken by Arabic throughout the Islamic Golden Age, especially in the areas of science, philosophy, and mathematics. Arabic later adopted several Turkish words under the Ottoman Empire. Additionally, Arabic has incorporated elements of French and English, two European languages, into its modern vocabulary, especially in the areas of politics, technology, and culture. Arabic is another language that Arabic terminologies have been borrowed into English, especially in fields like science, math, and culture. Latin and other European languages translated the writings of Arabic academics who achieved great success in a variety of subjects during the Islamic Golden Age, bringing Arabic words into the English language Lewis (2002).

2.8.5 Adaptation

An adaptation is a translation process where the translator swaps out a social or cultural reality from the source language with one that is more familiar to the audience in the target language. In translation, adaptation is adjusting the source material to meet the target audience's linguistic, cultural, and contextual needs. When straight translation may not accurately capture the intended meaning or when changes to the source material are necessary for it to be understood by the intended audience, this tactic is used. In order to ensure that the translated material is relevant and accessible for the intended audience, translators can overcome linguistic and cultural variations between the source and target languages through adaptation (Venuti, 1995). In order to improve the translation's readability and efficacy, deliberate modifications must be made to aspects such as colloquial language, cultural allusions, and stylistic elements (Baker, 2018).

This approach seeks to preserve elegance and understandability in the target language at the expense of the source language's form, but without altering the original's primary cultural meaning. E.g. "هذا الخبر أثلج صدري" English : "This new warms my heart"

2.9 Difficulties and problems of novels' titles

Particular difficulties arise when the source and target languages are of different cultures. For example, the works of Arab authors are replete with quotes from the Quran and allusions to its plots. The Arabic reader will recognize them as easily as the educated European would recognize references to the Bible or ancient myths. In translation, these quotes remain incomprehensible to the European reader. Literary traditions also differ: for a European, the comparison of a beautiful woman with a camel seems ridiculous, but in Arabic poetry it is quite common. Different cultures are more complex than different languages. The linguistic principle of translation, first of all, presupposes the reconstruction of the formal structure of the original. However, the proclamation of the linguistic principle as the main one can lead to excessive following in the translation of the original text - to a literal, linguistically accurate, but artistically weak translation, which in itself would be one of the varieties of formalism, when alien linguistic forms are accurately translated, stylization occurs according to the laws of a foreign language.

In cases where the syntactic structure of the translated sentence can be expressed in

translation by similar means, the literal translation can be considered as the final version of the translation without further literary processing (Smith, 2001, p. 66). However, the coincidence of syntactic means in the two languages is relatively rare; most often, with a literal translation, one or another violation of the syntactic norms of the Russian language occurs. In such cases, we are faced with a well-known gap between content and form: the author's thought is clear, but the form of its expression is alien to the Russian language. Literally accurate translation does not always reproduce the emotional effect of the original; therefore, literal accuracy and artistry are in constant conflict with each other (Jones, 1995, p. 205). There is no doubt that translation is based on linguistic material, that literary translation cannot exist outside the translation of words and phrases, and the translation process itself must also be based on knowledge of the laws of both languages and on understanding the laws of their relationship. Compliance with language laws is mandatory for both the original and the translation. But literary translation is by no means a search for only linguistic correlations.

The translation technique does not recognize the modernization of the text, based on a simple logic of equality of impressions: the perception of the work by the modern reader of the original should be similar to the modern reader of the translation. Brown, L. (1998). This is not a philologically accurate copy of the target language at the time the original was written. A modern translation gives the reader information that the text is not up-to-date, and, using special techniques, tries to show how ancient it is. "Each era," wrote K. Chukovsky, "has its own style, and it is unacceptable that in a story dating back to the thirties of the last century, there were such typical words of the decadent nineties as moods, experiences, searches, superman ... solemn verses addressed to Psyche, the inappropriate word sister. Calling Psyche a sister is like calling Prometheus a brother, and Juno a mother." (Chukovsky, 1972, p. 23). Those translation dominants, which we have already named, can serve as evidence of the antiquity of the text. Specificity of syntactic structures features of tropes - all of this has a specific connection to the era. But these features convey time only indirectly, because, first of all, they are associated with the features of the literary traditions of that time, the literary direction and genre. Anderson (1985). Time is directly reflected in the linguistic historical features of the text: lexical, morphological and syntactic archaisms. They are used by translators to create archaic stylization. Stylization is not a complete assimilation of the target language, the language of a bygone era, but only marking the text with the help of archaisms. Translators, like writers, need a varied life experience, tireless supply of impressions.

As it has always been portrayed that titles control of each imagery relevant deeply to the text's content, plus the appeal and dramatic views of the title a novel's property this time around. Titles here can and should always be as tricky as possibly portrayed their authors, as the more they are, the more influential and universal they could be. Green, R. (2000)

2.9.1 Translator

A translator is a person who specializes in translating written or spoken content between languages, with the goal of properly and successfully expressing the original meaning, style, and tone of the source material (Bassnett & Lefevere, 1998). Translators are essential in promoting understanding and communication between people from different cultural backgrounds.

In order to translate a text accurately and faithfully, translators must have a thorough understanding of the content and context of the original work, including all cultural allusions, colloquial idioms, and stylistic subtleties.

To choose the best translation methods and approaches for successfully expressing the meaning of the source text in the target language, translators examine the linguistic structures, topics, and rhetorical devices of the original work.

During the translation process, translators consider a variety of factors, including the target audience, register, and purpose of the translation, in order to make well-informed decisions regarding word choices, sentence structures, and stylistic features.

Translators proofread and edit their translations to ensure that they meet the highest standards of accuracy and quality. They also make necessary changes to improve clarity, simplify language, and correct any errors or inconsistencies.

To ensure accuracy and authenticity in the translation, translators can carry out research to validate terminology, elucidate unclear passages, or acquire understanding of cultural allusions and situations that may be foreign to them.

Translators exhibit sensitivity to cultural variances and nuances, making an effort to preserve the original text's cultural context and nuances while suitably tailoring it to the target audience and culture. Translators act as bridges between different languages and cultures, using their linguistic proficiency, cultural awareness, and artistic abilities to promote efficient

communication and understanding between speakers of different languages.

- Translators must possess an excellent command of the source and target languages, as well as creative skills to convey the original work's tone, style, and nuances accurately (Venuti, 1995).

That's mean how crucial it is for translators to be highly proficient in both the source and target languages. In order to faithfully capture the tone, style, and subtleties of the original text, they require not only fluency in language but also artistic abilities.

- Translators are tasked with understanding the cultural context of the source text and adapting it appropriately to resonate with the target audience (Bassnett, 2014), translators comprehend the source text's cultural context in order to properly modify it for the intended audience. Making sure the translation reflects the subtle cultural differences of the target audience is just as important as simply translating words.

- Translators need to possess a deep appreciation for literature, as they are responsible for conveying the aesthetic and artistic qualities of the original work (Venuti, 2012), it is important for translators to recognize the original work's literary merits. Literature translation is more complex than simple translation; in order to preserve the text's literary value, the artistic and aesthetic components must be communicated.

- Translators often engage in extensive research to understand historical, cultural, and literary references in the original text, ensuring accurate interpretation and translation (Venuti, 2004), translators frequently conduct in-depth study to comprehend the source text's numerous facets, including its literary, cultural, and historical allusions.

- Translators must adhere to ethical standards, such as maintaining fidelity to the original text while making necessary adaptations for the target audience (Baker, 2018). This emphasizes the moral obligations placed on translators, including the need to be faithful to the source text while making the required modifications for the intended readership. Translators have to handle moral conundrums in order to guarantee accuracy in their translations.

- In some cases, translators collaborate with authors or editors to ensure the translated work remains faithful to the original intent (Bassnett & Lefevere, 2010), translators may cooperate with writers or editors to guarantee that the translated work stays true to the original. Working together may guarantee clarity in the translation process and help clear up any ambiguity.

A translator's role into the field of translatability is as crucial as getting the truest of all meaning, and whether a translator needs to be fundamental or not, he/she still needs to pay attention to the detailed context being based on novels; it is by then literary, hardly perceived as an easy target to obtain and get a significant meaning from, also, besides the care for the context being slowly injected into harmony, a translator shall still interfere with the original meaning and its very vocabulary which both indicate the many hidden absurdity, and unusual nature of the original title.

And having known throughout time that, novels' titles intend to be more universal, philosophical and rather peculiar in the wide meaning of a direct point of view, or an outgoing characterization that could either be described in a word or two, still a novel's title remains the tool that bewitches, and magically yet, good or bad, a novel's title is the epitome of heavy readerships' attention whether fully fetched, or simply let go of based on its lack of translatability when oddly insufficient, or simply erroneous to serve the contextualization a translator is trying to squeeze out of each difficulty, or a problem perhaps in the horizon of a deep literary meaning.

2.9.2 Text

The efforts of translatability is dominant in each field translation happened to be. And in the respect of novels' titles, the care for the content's context and its deepest meaning matters as profound as possibly thought of when a translator needs further aspects than contextualizing on the expanse of comprehending the original meaning of the language, or even amending for the sake of conveying a decent amount meaning; precisely described, and neatly trimmed for a perfect translatability.

The aspects and features prior to the act of translating a text are of many to have a translator indulge in the text with conventional techniques to obtain an idea, and have it translated elsewhere proper and trimmed. These aspects are the functionality, reachability and affordability of translating the text as to leastways, when based on the common sense of the easy part of the text, and not the deep one with idiomatic references of traditional and rather deeply personal and that of linguistic citations to for instance, languages added and thoughts out of the blue also which highly indicate the text's origins state of mind in the writing process earlier before, and the reasoning too; these do count when a translator is concerned with knowing where to head for a decent translatability, and more sane contextualization;

surely inattentive of fundamental changes since a literary work is, and will always be the core interest of a comprehensible meaningfulness, as is concisely brief from a language to another.

Title translation frequently entails communicating cultural allusions that might not have exact translations in the target language. Venuti (1995) addresses the importance of cultural subtleties in translation, highlighting the need for translators to negotiate these difficulties in order to guarantee the precision and potency of the translated title.

Sometimes titles are meant to be interpreted in several ways, which makes it difficult to translate them accurately. According to Bassnett (2014), translators may have challenges when dealing with ambiguous titles. As a result, they must carefully weigh their options and choose a translation that accurately captures the spirit of the original title.

Translators have to balance brevity with maintaining the essence of the original title while taking into account length restrictions in the target language. Venuti (2004) highlights the difficulties translators encounter while translating titles, emphasizing the significance of preserving the title's overall length and structure while ensuring it retains its meaning and impact.

Translation professionals must maintain these aspects in their translations since titles define the tone and style of the entire work. Baker (2018) highlights how important it is to preserve the original title's tone and style since it introduces the reader to the novel's larger topics and mood and highlights the difficulties translators face in faithfully portraying these subtleties.

Translators have to negotiate cultural differences to steer clear of titles that can be interpreted incorrectly or considered unsuitable in the target culture. The significance of cultural sensitivity in translation is examined by Newmark (1988), who emphasizes that translators must take into account the cultural connotations of titles and make thoughtful choices to guarantee that the title appeals to the intended audience.

Translation professionals collaborate closely with publishers to appeal to the target audience, thus striking a balance between linguistic and cultural authenticity and marketing objectives can be difficult. In their discussion of the challenges associated with translating titles in the marketing environment, Bassnett and Lefevere (2010) highlight the necessity of translators working closely with publishers to successfully negotiate these issues and guarantee the translated title's success in the intended market. When translating titles, translators must follow legal and copyright requirements to guarantee adherence to intellectual property laws.

Bell (1991) explores the legal issues of translation, emphasizing that in order to avoid possible legal ramifications while translating titles, translators must be aware of and compliant with copyright rules.

"Cultural specificity poses a significant challenge for translators, requiring careful consideration of linguistic and cultural nuances to ensure the preservation of meaning and context in the translation process. Translators must navigate cultural references, idiomatic expressions, and allusions that may not have direct equivalents in the target language" Bassnett & Lefevere(1998, p. 45). Translators encounter the difficulty when handling idioms, cultural allusions, and expressions that are specific to the original language. Proficiency in language alone is insufficient for translating these parts; a thorough comprehension of the cultural context is necessary to ensure that the original text's subtleties and meaning are appropriately transmitted in the target language.

- "Wordplay and humor often pose difficulties in translation, as these elements rely heavily on linguistic subtleties and cultural context that may not readily transfer into the target language. Translating wordplay, puns, or humor can be challenging due to the intricacies of language and cultural differences" Venuti(1995). Wordplay and humor are particularly difficult to translate since they frequently depend on linguistic nuances and cultural context. In order to ensure that the translated material stays interesting and humorous for readers in the target language, translators must come up with inventive ways to preserve the original text's wit and humor.

"The translation of poetic and stylistic devices presents a challenge for translators, as they must balance fidelity to the original text with the need to convey aesthetic and emotional elements effectively in the target language. Literary texts employ various poetic and stylistic devices, such as metaphor and imagery, which require careful consideration in translation to maintain the artistic integrity of the work" Bassnett & Lefevere(1998). It is difficult to translate poetic and stylistic elements like imagery and metaphor, which are essential to the original work's emotional and artistic impact. Translators have to balance the necessity to accurately portray these literary aspects in the target language with maintaining faithfulness to the original text.

- "Translating texts with multiple meanings or ambiguities requires careful consideration of context and interpretation to convey the intended message effectively in the target language. Some texts contain layers of meaning or ambiguities that can be difficult to capture accurately

in translation, necessitating nuanced linguistic and cultural analysis by the translator" Venuti, (1995). Translators face a great deal of difficulty when translating texts that have various interpretations or ambiguity. In order to ensure that the intended message is translated clearly and effectively, it is necessary to carefully analyze context and interpretation in order to precisely capture the numerous levels of meaning and ambiguity.

- "Maintaining the author's voice and tone in translation requires skillful adaptation to the linguistic and cultural norms of the target audience, while preserving the integrity of the original text. Translating the voice and tone of the author presents challenges, especially when the author's style is distinctive or when the text contains subjective elements" Bassnett & Lefevere (1998). The authenticity and style of the original work must be preserved in translation by keeping the author's voice and tone. Translators must maintain the author's distinct voice and style while modifying the language and tone to appeal to the target audience's linguistic and cultural conventions.

- "Translating technical and specialized terminology demands expertise in the relevant subject matter or consultation with experts to ensure accuracy and precision in the translation process. Texts in specialized fields may contain technical terminology that requires specialized knowledge and research to translate accurately, posing challenges for translators in conveying complex concepts effectively in the target language" (Venuti, 1995). To ensure accuracy and clarity while translating technical and specialist language, one must possess experience in the appropriate subject matter. To accurately and correctly translate complicated concepts into the target language without compromising on accuracy or clarity, translators may need to undertake research or confer with specialists.

- "Time constraints pose challenges for translators, requiring effective time management and prioritization to deliver high-quality translations within the allotted timeframe. Translating a text within tight deadlines can add pressure and increase the likelihood of errors, necessitating careful planning and organization by the translator" (Bassnett & Lefevere, 1998). Time constraints can affect the quality of translation since translators may experience stress from having to finish their task by a certain date.

3.1 Poly-system theory

The poly-system theory is a literature property which holds an in-depth; manners and

behavior of a literary context generally speaking. Itamar Even-Zohar, the founder of the Poly-system theory who was a Russian formalist and a Czech structuralist, who strictly believed that literary relational phenomena should not be regarded as isolated, but should be put into a network of a literary system is that is practically: "the network of the relations that is hypothesized to obtain between a number of activities called 'literary', and consequently these activities themselves observed via that network". (Even-Zohar, 28).

Other research figures of such a literary systematic of historical and social backgrounds; and this is due to the translatability guidance provided throughout the intermarried elements creating that network of the literary context. Shuttleworth and Cowie define a poly-system as "a heterogeneous, hierarchized conglomerate (or system) of systems which interact to bring about an ongoing, dynamic process of evolution within the poly-system as a whole" (qtd. in Munday, 108). Even-Zohar thinks that, generally speaking, translated literature is located in the periphery of the home system, but its position is changeable and it may occupy the centre on the following three occasions: (1) when a literature is "young"; (2) when a literature is either "peripheral" or "weak", or both; (3) "when there are turning points, a crisis or even literary vacuums in a literature" (200-201).

According to Even-Zohar, the position of translated literature can determine the translational norms, behaviours and strategies, if the translated literature assumes the center, the distinction between a translated work and an original work becomes "diffuse" (203). And for that reason, poly-system is to be divided into two parts, the first one is the dynamic change containing all of the literary types as well as that of the translated works being not static but in fact changeable, and translator is to follow all that is conventional, and becomes compelled to be as foreigner as possible while still guided by the unusual nature of the changeability of the literary works; and how translatability works for it as good as it could be.

The second part of the poly-system is the heterogeneousness, and how traditionally limited it can be to the imperfection of subjectivity of the translated works and their entity of appealing to the source language, also, the narrow readership of children's literature, and its exclusion from certain designated literary works, and even to the translated works as well. And over which Even-Zohar reacted against such traditional aesthetic values, while taking all genres of literature into consideration (qtd. in Munday, 108). This feature of a polysystem can be demonstrated by H. C. Andersen's fairy tales, and as an essential part of Danish

literature, they make an everlasting contribution to Danish literature and culture. The foregoing description implies that polysystem theory breaks the limitation of static and isolated modes of synchronic research, and put translation studies into a broader world. Because the theory absorbs translated works into the national polysystem, the position of translated works is elevated. Because all the elements within the system are viewed in relation to other elements (Hermans, 1977), a polysystem enables translated works to attract more attention and increase their influence. The main function of translated works can be regarded as "a leading factor in the formation of new models for the target culture, introducing new poetics, techniques and soon" (Munday, 1999). Let us take Rabindranath Tagore's anthology of *Stray Bird* as an example. After its publication in China, the verses became popular in Chinese poetry circles.

Among the poems, Bingxin's collections of *Stars* and *Spring Water* are most representative. In her *Stars*, Bingxin says her poems are influenced by Tagore (Shi, 2002). Although polysystem theory broadens the research scope of translation studies, it has imperfections. The most notable is that the boundaries between the three oppositions in polysystem theory are not clear. The dividing standard is subjective and varies from nation to nation. Moreover, it does not provide any clear basis for its terms, such as "young", "peripheral" and "weak". When it comes to Western peripheral literature, Even-Zohar adopts a phrase "the literatures of small nations" (201). He does not make clear what "small" refers to—politics, culture or literature. In reality, it is hard to use one adjective to summarize a political and cultural position. It is not rare to see the imbalance when a country's political position declines in a certain period whilst its national cultural reputation remains undamaged. Take Egypt for example. It used to be a prosperous country thousands years ago culturally and economically. In recent years, its economy has been in deep recession. However, the economic failure does not affect its cultural position—one of the four ancient civilized countries in the world. Polysystem theory can be regarded as dynamic functionalism which stresses "the complexity, openness and flexibility of cultural systems existing in a historical continuum" (Hermans, 1977). Because of its dynamic features, it breaks through the prescriptive translation standards which pursue a perfect equivalent text. In the prescriptive approach, any modification and adaptation may be considered as unfaithfulness or errors. The non-prescriptive approach in polysystem theory paves the way for Toury's descriptive translation studies (DTS). In a polysystem, the relationship of the translational adequacy to the real equivalence is changeable: When the translated work "assumes a central position", the translator tends to produce TT "close to the

original in terms of adequacy". "When translated literature occupies a peripheral position", the TT appears to be "a non-adequate translation" (Even-Zohar, 2003). From the point of view of the target text system, Toury bases his translation norms on these new definitions of equivalence and adequacy. In initial norms, he defines adequacy and non-adequate translation as adequate translation and acceptable translation. Furthermore, he points out there is no clear-cut differentiation between adequate and acceptable translations. They are a continuum showing the dynamic feature.

3.2 Conclusion

In this chapter, we explored the intricate world of title translation, focusing on its crucial role in the broader context of translation studies. Translating titles is more than just swapping words between languages; it's about capturing the essence and allure of the original work. We started by defining translation and its importance in literary texts, which include genres such as poetry and prose. Each genre has its unique characteristics, which influence how titles should be translated to retain their original charm and meaning. Within prose, we find a diverse range of novels, including literary fiction, mystery, fantasy, horror/thriller, romance, and historical fiction, each presenting unique challenges for translators.

Literary translation involves more than just finding equivalent words in another language; it deals with the concepts of translatability and untranslatability. We examined the linguistic aspects of translation, from phonetic and lexical levels to syntactic and rhetorical elements. The translation of figures of speech, such as idioms, metaphors, puns, and proverbs, is particularly challenging due to their deep cultural roots. Cultural untranslatability emerged as a significant theme, touching on various dimensions like social, ecological, geographical, religious, traditional, and historical cultures. Each of these aspects requires careful attention to ensure the translated title resonates well with the new audience.

We discussed several strategies to address untranslatability in title translation. Techniques such as transliteration, liberal translation, paraphrase, translator's notes, borrowing, and adaptation were highlighted as tools to bridge the linguistic and cultural gaps. Finally, we looked at the specific difficulties and problems in translating novel titles. These challenges highlight the need for translators to be not only skilled in language but also deeply aware of cultural contexts and nuances.

In summary, translating literary titles is a complex and nuanced task. It requires a profound understanding of both the source and target languages and cultures. The strategies discussed in this chapter offer a guide for translators to navigate this intricate process, ensuring that the original work's spirit is preserved and conveyed to a new audience.

Practical Part

3.1. Introduction

Translation is a complex process that demands a wealth of knowledge, particularly challenging when translators encounter unfamiliar subject matter. This study focuses on the translation of English novel titles into Arabic, recognizing the intricacies inherent in literary translations due to the multifaceted nature of the texts.

The practical component of this research involves analyzing translation strategies through selected examples. Initially, a significant number of English novel titles and their Arabic translations were gathered, a task not devoid of challenges. The Ouargla University Library and an online bookstore (univ-ouargla.dz) were utilized for this purpose. Subsequent investigation employed the following research methods:

- Contrastive linguistic analysis, revealing and comparing titles of novels and their translations from English to Arabic. A total of 100 selected examples were presented in tables, each showcasing one title from the original work and its translated counterpart.

The study employed translation strategies outlined by Pažūsis (2014) and Newmark (1988), encompassing techniques such as literal translation, addition, omission, and mixed-type strategies.

Research Methodology

This section provided a detailed description of the research methodology employed in the practical part, focusing on the data collection, corpus selection, and analytical approach used to investigate the translation of English novel titles into Arabic.

Data Collection

The data collection process involved gathering a corpus of 100 English novel titles and their corresponding Arabic translations. The selection of titles was conducted randomly from various sources, including online news websites and bestseller lists. This random sampling technique aimed to ensure a diverse and representative sample of English novels across different genres and periods. It is worth to mention that all the summaries of the novel chosen to be analysed are taken from the site <http://www.sparknotes.com> that offers summaries for free for all the literary works regardless the origin or the genre.

Corpus Selection

The decision to focus on bestselling novels was driven by the assumption that these works have exerted significant influence in the original culture and, consequently, on a global scale through translation. Bestselling novels often represent popular and culturally relevant narratives, making them suitable for investigating translation trends and strategies within the target language polysystem.

Analytical Approach

The analysis of the collected data was conducted through a qualitative method, this involved a closer examination of a smaller sample of titles representing each translation procedure. By analyzing specific examples, one was able to assess the effectiveness of each procedure and explores the nuances and cultural considerations involved in the translation process. This qualitative approach allowed for a deeper understanding of how translators navigate the challenges of conveying meaning, symbolism, and cultural references in the target language

3.2. Analysis of Samples

3.2.1. Introduction

This chapter will be devoted to analyzing and contrasting the titles of English and Arabic novels in order to determine the degree of translatability inherent in each title across a range of novel genres.

3.2.2. Definition of the Corpus

As part of a comparison between English headlines and their Arabic equivalents, a variety of English novel titles were gathered from the internet.

The collected data contained as already stated of 100 English novels' titles, they were gathered randomly in order to conduct a comparison between English novel titles and their translations into Arabic. We try in this research to investigate the patterns of English book titles that are translated into Arabic. The Arabic translations of 100 English bestseller novels were gathered; the selection of best-sellers is driven by the presumption that these works have generated significant influence in the original culture and, consequently, on a global scale through translation. The corpus is studied qualitatively (by looking at a small sample of titles

representing each procedure to assess each procedure's effectiveness).

The analysis and discussion of fictional literature reveal that this genre is distinguished by its imaginative storytelling and narrative techniques. Within fictional literature, characters and events are crafted through creative writing to construct stories that may not necessarily be grounded in reality. Each literary work within this genre is considered intellectual property and is thus entitled to its own unique title. Much like the narrative itself, the title of a fictional work can be carefully selected to fulfill a specific function.

As previously mentioned, cultural and marketing considerations often come into play during the titling process. However, when it comes to translating fiction titles, these considerations take on even greater significance. The examination of the corpus and its Arabic translations provides insight into the various factors that influence the translation of titles. The choices made during the translation process are scrutinized and evaluated in light of relevant guidelines and principles.

It is evident that translating fiction titles requires a nuanced understanding of both the source and target cultures, as well as a keen awareness of the marketing and promotional aspects associated with the work. The analysis conducted in this study aims to uncover the underlying rationale behind translation choices and to assess their effectiveness in accurately conveying the essence of the original title while resonating with the target audience. By critically evaluating these translation decisions, this dissertation seeks to contribute to our understanding of the complexities involved in the translation of novels' titles and to provide valuable insights for translators, scholars, and practitioners in the field of literary translation.

3.2.3. The Analysis Procedure

In the process of the analysis of the titles we opted this diagram illustrating the procedure for converting novel titles into different languages, drawing from the synthesis of methodologies outlined by Newmark, Nida and Taber. The diagram outlines a decision-making process for translating novel titles.

This process aims to ensure that the translated title is faithful to the original, culturally appropriate, and appealing to readers in the target language. It is a complex task that requires a deep understanding of both languages and cultures, as well as the specific context of each book.

Original Title Adequately Describes the Content and is Brief?

This is the first question to consider. If the original title is adequate and brief, it can be

translated equivalently.

Equivalently Translatable?

If the title can be translated equivalently while preserving its meaning and connotations, then it should be.

Associations, Practical Circumstances, Linguistic Setting Characteristic

These factors should be considered when translating the title. If the title has certain associations in the original language, or if there are practical circumstances or linguistic characteristics that need to be considered, these can affect the translation.

Conform the Style

The style of the title in the target language should conform to the norms and expectations of that language.

Add Subtitle

If necessary, a subtitle can be added to provide additional context or clarification.

Transformation

If the original title cannot be translated equivalently, or if the other factors prevent a direct translation, then the title may need to be transformed. This could involve truncating unnecessary phrases, highlighting the main point, making the title more inviting, or other changes.

Final Title

The final title in the target language is then created, which could be a combination of the original title and the adapted title, the original title with a subtitle, or just the original title.



Figure 1: The procedure for converting novel titles into different languages, drawing from the synthesis of methodologies outlined by Newmark (1988, p 56) and Nida and Taber (1974, p 92-93).

We are going as well to rely upon the polysystem theory in examining novel titles translation because it offers a comprehensive framework for understanding the complex dynamics involved in the process. The polysystem theory, developed by Itamar Even-Zohar, posits that literary systems are not isolated entities but rather interconnected networks influenced by various factors such as culture, ideology, and power dynamics.

In the context of novel titles translation, the polysystem theory provides valuable insights into how titles function within the literary system of both the source and target languages. It emphasizes the importance of considering the broader cultural and socio-political contexts in which translations occur. By analyzing novel titles through the lens of the polysystem theory, translators can gain a deeper understanding of the power dynamics at play, including issues of dominance, prestige, and resistance.

3.3. The Analysis

1. Absalom, Absalom! أبسالوم، ابسالوم

American novelist William Faulkner's book *Absalom, Absalom!* was first released in 1936. It's a story about three American South families set before, during, and after the American Civil War, with a special emphasis on Thomas Sutpen's life.

Brief summary

Absalom, Absalom! Is a story about Thomas Sutpen, a white man born into poverty in western Virginia, who moves to Mississippi to gain wealth and become a powerful family patriarch. The story is told in flashbacks, with the narration of Rosa Coldfield, Quentin Compson, his roommate Shreve, and Quentin's father and grandfather all contributing to the story. The story unfolds in nonchronological order, with each retelling adding layers of details.

Thomas Sutpen arrives in Jefferson, Mississippi, with slaves and a French architect. He builds a large plantation called Sutpen's Hundred, including an ostentatious mansion. He marries Ellen Coldfield, who bears two children, a son named Henry and a daughter named Judith, both of whom are destined for tragedy. Henry, a student at the University of Mississippi, meets Charles Bon, who is his half-brother from an earlier marriage. Sutpen realizes that Charles is his half-brother and renounces the marriage. After the Civil War, Sutpen returns to repair his dynasty and his home, proposing to Rosa Coldfield. However, he insults Rosa by demanding a son before the wedding, prompting her to leave Sutpen's Hundred.

The story ends with Quentin taking Rosa back to the abandoned Sutpen's Hundred plantation, where they find Henry Sutpen and Clytemnestra (Clytie), the daughter of Thomas Sutpen by a slave woman. Clytie mistakenly starts a fire that consumes the plantation and kills Henry and herself. The only remaining Sutpen is Jim Bon, Charles Bon's black grandson.

Title

The title "*Absalom, Absalom!*" is best understood through the lens of the Poetic Function. The repetition of the name "Absalom" in the title "*Absalom, Absalom!*" not only designates a central element but also imbues the title with an artistic and rhythmic quality.

This repetition adds a poetic resonance, implying that the title carries a deeper, symbolic meaning within the narrative.

- "أبشالوم" (Absalom) is the transliteration of the name Absalom, who is a biblical figure known for his rebellion against his father, King David.

- The repetition of "أبشالوم" emphasizes the character's name and its significance in the narrative.

- "أبشالوم، أبشالوم" (Absalom, Absalom): The title draws attention to the central character, Absalom, and his actions. The repetition of the name reflects the recurring themes and motifs in the novel, such as family, betrayal, and the consequences of the past.

- The Arabic translation "أبشالوم، أبشالوم" effectively captures the rhythm and repetition of the original title. It maintains the cultural and biblical references while preserving the symbolic weight of Absalom's name.

- The title "أبشالوم، أبشالوم" conveys a sense of intrigue and intensity. It hints at the complex family dynamics and the cyclical nature of history explored in William Faulkner's novel.

- The translator likely considered how to convey the biblical and historical resonances of the original title to an Arabic-speaking audience. "أبشالوم، أبشالوم" aims to evoke curiosity and engage readers with the timeless themes of Faulkner's work.

The Arabic translation "أبشالوم، أبشالوم" effectively captures the essence of the original title "Absalom, Absalom!" by emphasizing the central character and the recurring motifs in the narrative. It preserves the cultural and emotional depth of William Faulkner's classic novel while maintaining the rhythmic and symbolic impact of the title.

2. Alice's Adventures in Wonderland أليس في بلاد العجائب

Alice's Adventures in Wonderland is an 1865 English children's novel by Lewis Carroll, a mathematics don at Oxford University. The story follows Alice, a young girl who falls into a fantasy world of anthropomorphic creatures. The novel, credited with ending didacticism in children's literature, has had a lasting influence on popular culture and literature, particularly in the fantasy genre. It has been translated into 174 languages and has been adapted into various media.

Brief summary

Alice, a young girl, encounters a White Rabbit who is late and follows him down a rabbit hole. She finds a key to a tiny door and discovers a bottle containing "Drink me". She

drinks from it, shrinks, and eats a cake labelled "Eat me", causing her to grow enormously. Alice's friends, including the White Rabbit, mistake her for his maidservant and attempt to extract her. Alice's identity crisis is further complicated by her inability to remember a poem. Alice meets a Caterpillar and a Duchess who owns a Cheshire Cat. Alice's neck extends between treetops, frightening a pigeon. She meets the Hatter, March Hare, and a sleepy Dormouse at a tea party. Alice leaves the party, calling the party stupid. Alice returns to the room and opens the door to the croquet court of the Queen of Hearts. She participates in a game where hedgehogs, flamingos, and soldiers act as gates. The Queen is short-tempered and orders beheadings, but Alice prompts the Queen to release the Duchess from prison. The Duchess ruminates on morals, but the Queen dismisses her on the threat of execution.

Alice meets a Gryphon and a Mock Turtle, who dance to the Lobster Quadrille. The Gryphon drags Alice away for a trial, where the Knave of Hearts is accused of stealing the Queen's tarts. The Queen commands Alice's beheading, but Alice scoffs. The guards swarm around her, and Alice's sister wakes her up from a dream.

The title

- The omission of the word "Adventures" in the Arabic title might be influenced by cultural preferences or linguistic nuances. Arabic titles sometimes prioritize brevity and directness, and the essence of the adventure could be implied rather than explicitly stated.

- By focusing on "بلاد العجائب" (Bilad al-Aja'ib), meaning "Wonderland" or "Land of Wonders," the Arabic title places a strong emphasis on the magical and fantastical nature of the setting. This choice could be an attempt to capture the essence of the story without explicitly mentioning the adventures.

- The omission of "Adventures" may be a strategic decision to create a title that is more concise and visually appealing to the Arabic-speaking audience. Shorter titles can be more memorable and easier to convey.

- The Arabic title maintains a smooth linguistic flow and rhythm. The absence of "Adventures" might contribute to a more seamless and elegant construction in Arabic, aligning with the language's structural preferences.

- The translation choice could reflect an interpretation of Alice's journey as more than just a series of adventures, possibly emphasizing the surreal and imaginative aspects of her experiences in Wonderland.

The omission of "Adventures" in the Arabic title could be influenced by considerations of cultural nuances, linguistic preferences, and the desire to create a title that is both engaging and culturally resonant with an Arabic-speaking audience.

3. All the King's Men كل رجال الملك

All the King's Men is a 1946 novel by Robert Penn Warren, narrating the story of populist governor Willie Stark and his political machinations in the Depression-era Deep South. Inspired by the real-life story of U.S. Senator Huey P. Long, the novel won the Pulitzer Prize in 1947 and was later adapted into two films. The novel, narrated by political reporter Jack Burden, explores Stark's career and philosophical reflections. The novel evolved from a verse play, Proud Flesh, and was rated 36th greatest novel of the 20th century by Modern Library.

Brief summary

"All the King's Men" is a classic American novel by Robert Penn Warren, published in 1946. Set in the southern United States, the novel explores political and moral themes during a Southern gubernatorial campaign. The story follows Jack Burden, a journalist who becomes involved in the rise of charismatic politician Willie Stark. Willie, initially idealistic, becomes corrupted by power, revealing the complexities of politics, morality, and the impact of power on individuals and society. The novel explores the relationships and conflicts among characters, revealing the consequences of political ambitions and moral compromises. The title "All the King's Men" is a reference to the nursery rhyme "Humpty Dumpty," symbolizing the fragility and vulnerability of those in power. The novel masterfully explores the dynamics of politics, morality, and the human condition, making it a thought-provoking and enduring work in American literature.

Title

- "All the King's Men." was translated to "كل رجال الملك" (Kull Rijal al-Malik) This translation maintains a literal correspondence with the original English title.

- The Arabic translation preserves the structure of the English title, maintaining the order of the words and conveying a similar sense of possession and belonging.

- The use of "رجال" (Rijal) for "Men" is culturally appropriate in Arabic. It conveys a sense of male figures, aligning with the original title's implication of individuals associated with the king.

- The Arabic translation is clear and straightforward, making it easily understandable for Arabic-speaking audiences. The simplicity of the title contributes to its accessibility.
- The translated title hints at themes of power, authority, and the individuals surrounding a king. It effectively conveys a sense of a group of men associated with or serving the king.
- The Arabic title is likely to engage readers by creating an intriguing and evocative image of the characters and the royal context. It retains the essence of the original title while presenting it in a culturally relevant form.

"كل رجال الملك" successfully translates "All the King's Men" into Arabic, maintaining the core elements of the title and making it culturally resonant for an Arabic-speaking audience.

4. American Psycho المختل الأمريكي

Bret Easton Ellis, an American author, wrote his book *American Psycho* in 1991. The narrative is given in the first person by Patrick Bateman, a wealthy, conceited, and narcissistic Manhattan investment banker who purports to have a second life as a serial killer. The Observer's Alison Kelly observes that although "academics revel in its transgressive and postmodern qualities," "critics rave about it," and "some countries so potentially disturbing that it can only be sold shrink-wrapped."

Brief summary

American Psycho is a novel set in Manhattan during the late 1980s Wall Street boom. It follows the life of wealthy investment banker Patrick Bateman, who narrates his daily activities, from his recreational life to his murder spree. Bateman's murders become increasingly sadistic and complex, leading to a shooting spree involving multiple victims. His coworkers, who never take him seriously, misunderstand his actions. Bateman flees on foot and hides in his office, confessing all his crimes to his attorney, Harold Carnes. Later, he visits Paul Owen's apartment, where he kills and mutilates two prostitutes. The real estate agent fools him into claiming he was attending an apartment viewing, leading to bizarre hallucinations. Bateman confronts Carnes about the message he left on his machine, who mistakenly believes he is a coward. Carnes stands up to Bateman, stating that his claim of having murdered Owen is impossible, as he had dinner with him twice in London just a few days prior. The book ends with Bateman and his colleagues at a new club, with a sign reading "This is not an exit."

Title

- "المختل" (Al-Mukhtal) translates to "the deranged" or "the disturbed."
- "الأمريكي" (Al-Amriki) means "American."
- "المختل" (the Deranged): The use of "المختل" suggests a sense of mental disturbance or instability. This aligns with the psychological and thriller elements of the original work, as "American Psycho" explores the mind of a psychologically disturbed character.
- "الأمريكي" (American): The inclusion of "الأمريكي" emphasizes the cultural context, indicating that the psychological disturbance is associated with an American identity.
- The translation "المختل الأمريكي" captures the essence of the original title by combining an indication of psychological instability with a reference to American identity. It maintains the cultural and thematic elements of the source material.

The use of "المختل" adds a layer of intensity and psychological depth to the title. Arabic-speaking readers are likely to infer that the narrative involves a character with significant mental challenges or disturbances.

- The translator likely considered how to convey the psychological and cultural aspects of the original title effectively to an Arabic-speaking audience. The choice of "المختل الأمريكي" aims to pique the interest of readers intrigued by psychological thrillers with an American context.

- The Arabic translation "المختل الأمريكي" successfully captures the psychological and cultural elements of the original title "American Psycho," providing Arabic-speaking readers with a clear indication of the disturbed nature of the central character within the American context.

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5. And Then There Were None ثم لم يبق منهم أحد

And Then There Were None is a mystery novel by Agatha Christie, first published in 1939 in the UK as *Ten Little Niggers*. The US edition was released in 1940 with the title *And Then There Were None*, based on the last five words of an 1869 minstrel song. The book is the world's best-selling mystery, with over 100 million copies sold and being listed as the sixth best-selling title in any language.

Brief summary

Eight people arrive on an isolated island off the Devon coast, each receiving an unexpected personal invitation. They are met by the butler and cook/housekeeper, Thomas and Ethel Rogers, who inform them that their hosts, Mr and Mrs Owens, have not yet arrived. A phonograph record accuses all ten people present of having committed murder, and a framed copy of an old rhyme hangs in every guest's room. After supper, a phonograph record is played, accusing all ten people of having committed murder. Marston, who drinks cyanide poison, dies of cyanide poisoning. The next day, Mrs Rogers is found dead, and General MacArthur dies from a heavy blow to the head. The guests realize that one of the seven remaining persons must be the killer. Wargrave suggests searching the rooms, and Lombard's gun is found missing. Vera Claythorne finds seaweed hanging from the ceiling and finds Wargrave still downstairs in his chair. Scotland Yard officials find nobody alive, and they discover that a sleazy lawyer and drug trafficker named Isaac Morris had arranged the invitations and ordered the recording. Wargrave's confession reveals his lifelong passion for justice and bloodlust.

Title

English Title: And Then There Were None

- The English title "And Then There Were None" suggests a sequential and ominous narrative. The use of "And Then" sets up a progression, and "There Were None" implies a diminishing or disappearance of individuals.

- The title introduces an element of mystery and intrigue, prompting readers to wonder about the circumstances that lead to the absence of individuals. The phrase "And Then There Were None" is often associated with suspenseful storytelling.

Arabic Translation: ثم لم يبق منهم أحد (Thum Lamm Yabqa Minhum Ahad)

- The Arabic translation "ثم لم يبق منهم أحد" ("Thum Lamm Yabqa Minhum Ahad") is a literal translation that captures the meaning of the English title. "ثم" translates to "And Then," "لم" translates to "There Were None," and "منهم أحد" translates to "of them anyone."

- The translation successfully preserves the sequential narration structure of the original title by using "ثم" ("And Then") to initiate the progression, followed by the expression "لم يبق منهم" ("There Were None") to convey the disappearance of individuals.

- "ثم لم يبق منهم أحد" is culturally adapted to Arabic language conventions, providing a clear and direct representation of the English title. The translation ensures that Arabic-speaking readers can easily grasp the suspenseful and ominous nature of the narrative.

The Arabic translation "ثم لم يبق منهم أحد" ("Thum Lamm Yabqa Minhum Ahad") effectively captures the essence of "And Then There Were None" by providing a literal and culturally appropriate representation. The title maintains the sequential narration and conveys the mystery and suspense associated with the original work.

6. Angels & Demons ملائكة وشياطين

Angels & Demons is a 2000 bestselling mystery-thriller novel by Dan Brown, featuring the protagonist Robert Langdon. The novel shares stylistic elements with subsequent sequels, including secret societies, a single-day time frame, and the Catholic Church. It also references ancient history, architecture, and symbology. A film adaptation was released in 2009.

Brief summary

Leonardo Vetra, a physicist who discovered antimatter, is murdered and his chest is branded with an ambigram of the word "Illuminati," an ancient anti-religious organization. CERN director Maximilian Kohler calls Vetra's daughter Vittoria and Harvard University Professor Robert Langdon for help. They discover that a stolen antimatter canister will explode in 24 hours. Langdon and Vittoria go to Vatican City, where four Prefecti, the favorite candidates for Pope, are kidnapped by a Assassin. They believe the four cardinals will be ritually murdered on the altars of the "Path of Illumination."

Langdon and Vittoria follow clues left in various churches in Rome and find the first two dead. They confront the assassin in the act of murdering the third cardinal, but fail to save the third cardinal. The assassin kidnaps Vittoria and kills her in the Castel Sant' Angelo, the Church of Illumination.

Kohler arrives to confront Camerlengo Carlo Ventresca, the late Pope's closest aide. Fearing Kohler is Janus, they rush back to St. Peter's Basilica. The Swiss Guards open fire on Kohler when Ventresca screams. Langdon records his confrontation with Ventresca, who finds the antimatter canister atop Saint Peter's tomb. The Cardinals debate whether to elect Ventresca as the new Pope.

Langdon learns that Ventresca is Janus, who worked to sabotage the conclave and poisoned the Pope upon the Pope's revelation of having a child. Under the guise of Janus, Ventresca

recruits the assassin to kill Vetra, steal the antimatter, and kidnap and murder the Preferiti. Cardinal Saverio Mortati, Dean of the College of Cardinals, reveals Ventresca is the late Pope's biological son.

Title

Angels & Demons (ملائكة وشياطين):

- The Arabic translation "ملائكة وشياطين": is a literal translation that accurately conveys the meaning of the English title. "ملائكة" translates to "angels," and "شياطين" translates to "demons."
 - The translation successfully preserves the key elements of the original title by maintaining the reference to both angels and demons. This reflects the dichotomy between good and evil central to Dan Brown's thriller novel.
 - "ملائكة وشياطين" is culturally appropriate and aligns with Arabic language conventions. The use of "ملائكة" conveys the concept of angels, and "شياطين" reflects the idea of demons, creating a title that is both faithful to the source material and clear to Arabic-speaking readers.
 - The translation provides a recognizable and dramatic representation of the English title. The contrast between angels and demons sets an intriguing tone, appealing to readers interested in the thriller and mystery genres.
- "ملائكة وشياطين" ("Mala'ika wa Shayaateen") serves as an effective translation of "Angels & Demons," maintaining the thematic integrity of the original title and ensuring clarity and resonance for Arabic-speaking readers.

7. Animal Farm أسطورة الحيوانات الثائرة

The writer of the novel "Animal Farm" is George Orwell. George Orwell, whose real name was Eric Arthur Blair, wrote "Animal Farm," which was first published in 1945. This allegorical novel is a classic work of political satire that uses a group of farm animals to satirize the events leading up to the Russian Revolution of 1917 and the early years of the Soviet Union. It is known for its critique of totalitarianism and its exploration of themes related to power, corruption, and propaganda.

"Animal Farm" is an allegorical novel by George Orwell that narrates the story of farm animals who overthrow their human owner in the pursuit of an egalitarian society. However,

as time unfolds, the pigs, particularly Napoleon, seize control and betray the original ideals of the rebellion. The novel serves as a powerful critique of totalitarianism, emphasizing themes of political manipulation, propaganda, and the consequences of social inequality. Using animal characters, Orwell delivers a thought-provoking commentary on the corruption of political systems and the potential for power to be abused.

"Animal Farm" is an allegorical tale of a group of farm animals who revolt against their human master, Mr. Jones. Their aim is to establish a just and equal society. Led by the pigs, especially Napoleon and Snowball, they create a set of guiding principles called the Seven Commandments.

However, as time goes on, the pigs begin to accumulate power, alter the commandments, and adopt human-like behaviors. They ultimately become indistinguishable from the humans they initially opposed. The story is an allegory for the Russian Revolution and the early Soviet Union, offering a powerful critique of how revolutions can lead to corruption, propaganda, and the betrayal of the very ideals they were founded upon. "Animal Farm" serves as a warning about the potential for the abuse of power.

Importance

"Animal Farm" by George Orwell holds enduring importance as a novel that offers a powerful allegorical critique of totalitarianism, cautioning against the abuse of power and the potential perversion of noble ideals. Through its portrayal of the animals' rebellion and their eventual betrayal by the ruling pigs, the book highlights the dangers of concentrated power, corruption, and the manipulation of language and propaganda. It serves as an educational tool for discussions on political ideologies, power structures, and social justice, and its literary merit, using allegory and symbolism, has solidified its place as a classic of political satire. "Animal Farm" continues to inspire discourse on political and societal issues while reminding us of the need to protect democratic values and guard against authoritarianism.

Literary style and innovation

In "Animal Farm," George Orwell demonstrates a distinctive literary style and innovative storytelling techniques. He employs allegory, using farm animals to symbolize real historical figures and events, allowing readers to draw parallels with totalitarian regimes and the Russian Revolution. Orwell's prose is marked by clarity and simplicity, making complex political themes accessible to a broad audience. His use of satire, humor, and caricature helps expose the absurdities of power and human nature, creating an engaging and thought-

provoking narrative. Orwell's characters, though animals, are vividly drawn and serve as allegorical representations of various societal groups and leaders. The manipulation of language and propaganda is a central theme, highlighting how those in authority can control and deceive through rhetoric. The straightforward narrative structure chronicles the farm's transformation from an idealistic rebellion to a corrupt regime, inviting readers to contemplate moral and ethical dilemmas related to power and justice. Orwell's literary style and innovations in "Animal Farm" have solidified its status as a timeless classic, appreciated for its incisive social commentary and compelling storytelling.

Translation and Global Reach

"Animal Farm" has been translated into at least 70 languages, including Slavic languages like Polish, Ukrainian, and Russian, as well as Arabic. There have been 16 different Arabic translations of this novel from various nationalities between 1950 and 2023. Some of the Arabic titles include: "مزرعة الحيوانات", "مزرعة الحيوانات الثائرة", "أسطورة الحيوان", "عزبة البهايم", and "مزرعة الحيوانات". Most translations have rendered the title literally as "مزرعة الحيوان" or "مزرعة الحيوانات".

The title "Animal Farm" predominantly operates in a "Referential" function by directly alluding to the content of the work. It straightforwardly hints at the narrative revolving around a farm inhabited by animals, serving as a clear indication of the story's setting and potential thematic elements.

However, the choice of "أسطورة الحيوانات الثائرة" (Osatourat Al-Hayawanaat Al-Tha'ira) could be to emphasize the allegorical and symbolic nature of the novel. By using the term "أسطورة" (Osatoura) meaning "legend" or "myth," the translator may aim to highlight the broader implications and significance of the story beyond its literal narrative. It suggests that the events and themes in the novel have enduring and universal relevance.

Additionally, the use of "الحيوانات الثائرة" (Al-Hayawanaat Al-Tha'ira) as "the rebellious animals" in the title underscores the central theme of rebellion against oppressive rule, which is a core aspect of "Animal Farm." This choice may serve to capture the essence of the novel and attract readers who are interested in exploring political allegories and themes of resistance.

As it can be noted, the translator opted for the functional equivalence in describing the content of the novel and reflect it in the title as "rebel animals" instead of the literal translation that does not tell what is within. The choice of reflecting the content in the very title is merely cultural as the Arab reader feels sympathetic towards any revolutionary reactions specially as it was translated and published in 1951 8the time of the big Arab

revolutions. The revolutionary mood of the Arab nations in the 1950s, characterized by anti-colonial sentiments, heavily influenced this translation. The choice of words reflects the socio-political environment of the time, emphasizing rebellion and resistance.

"Animal Farm" is a political allegory about revolution and power, and the translation "أسطورة الحيوانات الثائرة" ("The Legend of the Revolutionary Animals") reflects this theme effectively.

مزرعة الحيوان

- Literal Translation:

- This title is a more straightforward, literal translation of "Animal Farm," with "مزرعة" meaning "farm" and "الحيوان" meaning "animal." It stays true to the original without adding additional layers of meaning.

مزرعة الحيوانات

- Plural Form:

- This version simply changes the singular "animal" to the plural "animals" ("مزرعة الحيوانات"), which slightly shifts the focus to a collective of animals rather than a singular entity. It remains close to the original title's intent.

عزبة البهايم (2023)

- Contextual Translation Reflecting Contemporary Sentiments:

- This recent translation reflects the modern socio-political climate, particularly the sentiments following the Arab Spring. "عزبة البهايم" translates to "The Hamlet of the Beasts" or "The Hamlet of the Domestic Animals," using Egyptian dialect.

- Connotations and Cultural Nuances

- البهايم:

- The term "البهايم" refers to domestic animals and has a derogatory connotation, implying submissiveness and lack of agency, contrasting sharply with "الحيوان," which can also refer to humans and carries a more neutral or even respectful tone.

- This choice reflects a negative view, possibly influenced by how some Arab leaders perceive the Arab Spring as unproductive or disruptive.

- عزبة:

- "عزبة" is used in Egyptian dialect to refer to a humble or modest rural area, contrasting with "مزرعة," which generally means "farm."

- This term suggests a smaller, less significant place, potentially downplaying the importance or grandeur of the rebellion.

- Political and Social Implications

- The choice of "عزبة البهايم" can be seen as a commentary on the futility of the Arab Spring, with the translator perhaps expressing a critical view of the outcomes of the uprisings.

- This title reflects contemporary disillusionment and skepticism, contrasting with the earlier, more idealistic and revolutionary tone of "أسطورة الحيوانات الثائرة".

8. Anne of the Island آن بنت الجزيرة

In Lucy Maud Montgomery's Anne of Green Gables series, Anne of the Island is the third book. Throughout the story in 1915, Anne Shirley makes her first trip from Green Gables in Avonlea, Prince Edward Island, to Redmond College in Kingsport, Nova Scotia.

Brief summary

Anne Shirley leaves her childhood memories behind and prepares to enroll at Redmond College in Kingsport, Nova Scotia. She encounters unexpected surprises, such as a marriage proposal from the worst guy she's ever met, the sale of her first tale, and a tragedy that teaches her a harsh lesson. Anne befriends Philippa Gordon, a beautiful girl from her birthplace, and they spend their first year in boardinghouses before moving to a cottage called Patty's Place near campus. Anne's childhood friend Ruby Gillis dies of consumption, and Anne's friends Stella Maynard and her "Aunt Jimsie" keep Marilla busy.

Throughout their college years, Anne rejects Gilbert Blythe, who has always loved her, and the two drift apart. She also meets Roy Gardner, a handsome student, but realizes he doesn't truly belong in her life. Anne returns to Green Gables, a full-fledged B.A., but finds herself a bit lonely. She learns that Gilbert is gravely ill with typhoid fever, and they finally become engaged.

Title

English Title: Anne of the Island

- The English title "Anne of the Island" includes a geographical reference, indicating that a significant portion of the story takes place on an island. This can evoke images of a distinct setting with its own characteristics and atmosphere.

- The title emphasizes the central character, Anne, and her connection to the island. It suggests that the island plays a significant role in Anne's story, and readers can expect the narrative to explore her experiences and adventures in that specific location.

- The mention of an island adds an element of adventure and exploration to the title. Islands are often associated with unique landscapes, discoveries, and a sense of isolation, setting the stage for various plot developments.

Arabic Translation: أن بنت الجزيرة (Anne Bint Al-Jazira)

- The Arabic translation "أن بنت الجزيرة" ("Anne Bint Al-Jazira") is a literal translation that faithfully represents the original English title. "آن" is the Arabic equivalent of Anne, "بنت" means daughter or girl, and "الجزيرة" translates to the island.

- The translation is culturally appropriate, using common Arabic terms to convey the character's name, gender, and the island setting. It aligns with Arabic language conventions, ensuring clarity for Arabic-speaking readers.

The Arabic translation preserves the geographical reference to the island, maintaining a connection to the setting described in the original title. This helps convey the unique context of Anne's experiences.

The addition of the word "بنت" not only enhances the relational aspect of the title but also clarifies the gender of the protagonist, which is particularly important for Arabic readers who may not be familiar with the name "Anne." This thoughtful translation approach ensures that the story's spirit is preserved and relatable for Arabic-speaking readers, preventing any potential ambiguity and making the title more culturally resonant.

The Arabic translation "أن بنت الجزيرة" effectively captures the essence of "Anne of the Island" by providing a literal and culturally appropriate representation. The title maintains a connection to the central character, Anne, and underscores the importance of the island setting in the narrative.

9. As I Lay Dying بينما أرقد محتضرا

American novelist William Faulkner published his 1930 Southern Gothic book "*As I Lay Dying*". Faulkner's fifth work, it is regularly regarded among the best novels of the 20th century. The title refers to the elements that are comparable in both works and is taken from William Marris' 1925 translation of Homer's *Odyssey*.

The book employs several narrators, a stream-of-consciousness writing style, and different chapter lengths.

Brief summary

The novel follows Addie Bundren and her family's journey to honor her wish to be buried in Jefferson, Mississippi. The family faces various challenges, including Anse, who refuses to accept loans and refuses to provide assistance. Jewel, Addie's middle child, tries to leave the dysfunctional family but cannot. Cash breaks a leg and rides atop the coffin, and the family almost loses the coffin. After nine days, the family arrives in Jefferson, where they face various issues, including Cash's broken leg and Dewey Dell's attempt to obtain an abortion. Anse forces Dewey Dell to give up money given to her by Lavee for an abortion, which he spends on "new teeth" and marries the woman from whom he borrowed shovels. The story is set in Yoknapatawpha County, Mississippi, a fictional version of Faulkner's home in Lafayette County.

Title

- The title "As I Lay Dying" refers to the perspective of the dying character, Addie Bundren. It captures the moment of her impending death and sets the tone for the novel's exploration of mortality.

- The phrase "As I Lay Dying" is not only a literal description but also a symbolic representation of the characters' emotional and existential struggles as they navigate the challenges of death, grief, and the journey to bury Addie.

- The title encapsulates the novel's somber and contemplative tone, emphasizing the emotional weight of death and the complex dynamics within the family. It sets the stage for a narrative that explores the profound impact of mortality on individuals and relationships.

The Arabic translation "بينما أرقد محتضرا" directly translates to "As I Lay Dying." It maintains the literal meaning of the original title, emphasizing the moment of lying down and dying.

- Similar to the English title, the Arabic translation retains the symbolic significance of the dying process, reflecting the existential themes and emotional depth explored in Faulkner's novel.

- "بينما أرقد محتضرا" effectively conveys the emotional and contemplative impact of the original title. It aligns with the novel's exploration of mortality, capturing the intimate and introspective moments experienced by the characters.

Both the English title "As I Lay Dying" and its Arabic translation "بينما أرقد محتضرا" effectively

convey the thematic and emotional depth of the novel. They capture the pivotal moment of impending death and set the stage for Faulkner's exploration of mortality, grief, and the complex web of human relationships.

10. A Tale of Two Cities قصة مدينيتن

A Tale of Two Cities is a historical novel by Charles Dickens, published in 1859, set in London and Paris before and during the French Revolution. The story follows the French Doctor Manette, who is imprisoned in the Bastille for 18 years before being released to live with his daughter Lucie in London. As Dickens's best-known work of historical fiction, it is considered one of the best-selling novels of all time. The novel has been adapted for film, television, radio, and stage, influencing popular culture.

Brief summary

In the first book, Jerry Cruncher sends a message to Jarvis Lorry, a bank manager in London, referring to Alexandre Manette, a French physician who has been released from the Bastille after 18 years. Lorry and Lucie take him to France for a reunion, where Dr Manette is given lodgings by his former servant Ernest Defarge and his wife Therese. They find him in a small garret, where he spends much of his time distractedly and obsessively making shoes.

In the second book, Charles Darnay is on trial for treason against the British Crown. The key witnesses against him are two British spies, John Barsad and Roger Cly. Darnay is acquitted, and his nephew, Charles Darnay, reveals his real name and lineage to Dr Manette. He returns to sanity before their return from honeymoon, and the whole incident is kept secret from Lucie.

As the years pass, Lucie and Charles raise a family in England, with Lorry finding a second home with them. Carton, though he seldom visits, becomes a close friend and becomes a special favorite of little Lucie. In July 1789, the Defarges help lead the storming of the Bastille, a symbol of royal tyranny. In 1792, Lorry travels to France to save important documents stored at Tellson's Paris branch from the chaos of the French Revolution.

On his way to Paris, Darnay is arrested as a returning emigrated aristocrat and jailed in La Force Prison. Dr Manette, Lucie, her daughter, Jerry, and Miss Pross all move to Paris and take up lodgings near those of Lorry. Fifteen months later, Darnay is finally tried, and Dr Manette testifies on his behalf.

Miss Pross runs into her long-lost brother Solomon, who is an employee of the revolutionary authorities and one of Darnay's gaolers. The jury takes this as irrefutable proof of Darnay's guilt, and he is condemned to die by the guillotine the next afternoon.

In Dickens' Dickens, Carton discovers that Madame Defarge is the surviving sister of the peasant family and plans to denounce Lucie and her daughter. He warns Lorry and the family to flee the next day and promises to leave the family in the carriage upon his return. Before the executions begin, Carton obtains access to Darnay's prison cell and plans to be executed in her place. He drugs Darnay and trades clothes with him, and has Barsad carry Darnay to the carriage where Lorry and the family are expecting him. They flee to England with Darnay, who gradually regains consciousness.

Madame Defarge goes to Lucie's lodgings to apprehend her and her daughter, but they struggle and are killed by her pistol. Carton comforts a seamstress, telling her that their ends will be quick and that their worries will not follow them into a better land. In his final prophetic vision, Carton envisions a better future for the family and their descendants, with a peaceful, useful, prosperous, and happy future.

Title

A Tale of Two Cities (قصة مدينتين):

- The Arabic translation "قصة مدينتين" is a literal translation that accurately conveys the meaning of the English title. "قصة" translates to "tale" or "story," and "مدينتين" translates to "two cities."

- The translation successfully preserves the key elements of the original title by maintaining the reference to a tale or story and the dual focus on two cities. This encapsulates the central narrative of Charles Dickens' novel set against the backdrop of London and Paris.

- "قصة مدينتين" is culturally appropriate and aligns with Arabic language conventions. The use of "قصة" conveys the concept of a tale or story, and "مدينتين" reflects the idea of two cities, creating a title that is both faithful to the source material and clear to Arabic-speaking readers.

- The translation provides a recognizable and accessible representation of the English title. Arabic-speaking readers can readily identify the core elements of the narrative – a tale unfolding across two distinct cities.

"قصة مدينتين" ("Qissat Madaynayn") serves as an effective translation of "A Tale of

Two Cities," maintaining the thematic integrity of the original title and ensuring clarity and recognition for Arabic-speaking readers.

11. Beloved محبوبة

Beloved is a 1987 novel by Toni Morrison, set in the post-Civil War era, about a dysfunctional family haunted by a malevolent spirit. The story is based on Margaret Garner's life, an escaped slave from Kentucky who fled to Ohio in 1856. Garner was captured under the Fugitive Slave Act and attempted to kill her children to prevent their return to slavery. Morrison's inspiration for the novel came from an 1856 newspaper article, "A Visit to the Slave Mother who Killed Her Child," which was later published in *The Black Book*.

Brief summary

Beloved is a novel set in 1873 Cincinnati, Ohio, where Sethe, a formerly enslaved woman, and her 18-year-old daughter, Denver, live at 124 Bluestone Road. The site is haunted by the ghost of Sethe's eldest daughter, who has run away from home by the age of 13. Sethe's sons, Howard and Buglar, ran away from home by the age of 13, and Baby Suggs, the mother of Sethe's husband, Halle, died soon after the boys fled.

One day, Paul D, an enslaved man from Sweet Home, arrives at Sethe's home and forces out the spirit. They leave for a carnival, and upon returning, they find a young woman named Beloved. Paul D is suspicious but charms Sethe and ignores her. Denver is eager to care for Beloved, who she begins to believe is her older sister.

Paul D becomes uncomfortable in the house and is driven out. One night, Beloved tells him to touch her on her "inside part," filled with horrific memories from his past. Sethe is afraid to have to live for a baby, and when he tells friends at work about his plans to start a new family, they react fearfully. Sethe tells Paul D that she killed her eldest daughter, and she spends all her time and money on Beloved to please her and explain her actions.

Denver reaches out to the Black community for help, and local women come to exorcise Beloved. Their White landlord, Mr. Bodwin, offers a job to Denver, but Sethe attacks him with an ice pick, thinking he was the Schoolteacher coming back for her daughter. Denver becomes a working member of the community, and Paul D returns to Sethe, who is devastated at Beloved's disappearance.

Title

English Title: Beloved

- The English title "Beloved" is an abstract and emotionally charged word that conveys a deep sense of love and affection. It carries a universal and timeless quality, inviting readers to explore themes of love, loss, and identity.

- The title "Beloved" allows for multiple interpretations, encouraging readers to connect with the novel's characters and themes on a personal and emotional level. The open-ended nature of the title can evoke curiosity and engagement.

- "Beloved" serves as a symbolic and evocative term, suggesting a character or an entity that holds a special place in the hearts of the characters. The title contributes to the novel's exploration of the impact of slavery on relationships and the enduring nature of love.

Arabic Translation: محبوبة (Mahbuba)

- The Arabic translation "محبوبة" ("Mahbuba") is a direct translation that captures the literal meaning of "Beloved." It refers to someone who is loved, and the feminine form "محبوبة" specifically means a beloved woman.

- "محبوبة" is culturally appropriate and commonly used in Arabic to express endearment or affection. The translation aligns with cultural norms and effectively conveys the idea of someone who is dearly loved.

- The Arabic title is simple and direct, offering a clear representation of the English title's central theme. The use of "محبوبة" succinctly communicates the concept of a beloved person.

The Arabic translation "محبوبة" effectively captures the essence of "Beloved" by providing a literal and culturally appropriate representation. The title maintains simplicity, directness, and a clear connection to the novel's themes of love and emotional significance.

12. Brave New World عالم جديد شجاع

Brave New World is a dystopian novel by Aldous Huxley, set in a futuristic World State with an intelligence-based social hierarchy. The novel explores scientific advancements in

reproductive technology, sleep-learning, psychological manipulation, and classical conditioning. Huxley's subsequent works, *Brave New World Revisited* and *Island*, have been praised for their dystopian themes. The novel has been banned and challenged, with it ranking at number 5 on the Modern Library's list of the 100 best English-language novels of the 20th century.

In the World State city of London in AD 632, citizens are engineered into predetermined classes based on intelligence and labor. Lenina Crowne is popular and sexually desirable, while Bernard Marx, a psychologist, is shorter and has an inferiority complex. Bernard's boss contemplates exiling him to Iceland due to his nonconformity. His only friend is Helmholtz Watson, a gifted writer who finds it difficult to use his talents creatively in their pain-free society.

Bernard takes a holiday with Lenina outside the World State to a Savage Reservation in New Mexico, where they observe natural-born people, disease, ageing process, other languages, and religious lifestyles for the first time. They witness a violent public ritual and encounter Linda, a woman originally from the World State who lives on the reservation with her son John. John has never been accepted by the villagers and his and Linda's lives have been hard and unpleasant.

Bernard sees an opportunity to thwart plans to exile him, but becomes envious of John's bond with Helmholtz. John refuses to attend social events organized by Bernard and is brought before Mustapha Mond, the "Resident World Controller for Western Europe," who tells them they are to be exiled to islands for antisocial activity. Helmholtz chooses the Falkland Islands as his destination, believing that their bad weather will inspire his writing.

John moves to an abandoned hilltop lighthouse near Puttenham, where he adopts a solitary ascetic lifestyle to purify himself of civilization. A documentary maker secretly filmed John's self-flagellation, which causes an international sensation. Helicopters arrive, and crowds demand that John perform his whipping ritual for them. The next morning, John wakes on the ground and is consumed by remorse over his participation in the night's events.

The title

- The English title "Brave New World" refers to Aldous Huxley's dystopian novel that explores a future society characterized by technological advancements, social conditioning, and loss of individuality.

- The Arabic translation "عالم جديد شجاع" translates back to "Brave New World." "عالم"

(Aalam) means "world," "جديد" (Jadeed) means "new," and "شجاع" (Shuja') means "brave" or "courageous."

- The inclusion of "شجاع" (brave) in the Arabic title may provide a slight nuance that emphasizes courage or resistance, potentially reflecting the challenges and societal critique found in Huxley's novel.

- The use of a literal translation might contribute to the marketability of the book by maintaining consistency with the global recognition of the title. Readers who are familiar with the English version of the title may find the literal translation more appealing.

Different translators may take varied approaches based on their interpretation, the target audience, and cultural considerations. The goal is often to find a balance that captures the essence of the original title while making it accessible and meaningful to the readers in the target language.

13. Babbit بابت

Sinclair Lewis' satirical novel, *Babbitt*, critiques American culture and society, highlighting the vacuity of middle class life and the pressure to conform. The controversy it provoked led to Lewis being awarded the Nobel Prize in Literature in 1930. The novel has been filmed twice, once as a silent and remade as a talkie. *Babbitt* is often associated with unthinking conformity to middle-class standards.

Brief summary

The Smart Set's review of the novel describes George F. Babbitt as a real estate broker who grows two years older as his life unfolds. Babbitt's life is characterized by his family, including his daughter Tinka, daughter Verona, and son Ted. He becomes dissatisfied with the American Dream and goes camping with his friend Paul Riesling, despite the challenges. After Paul's arrest, Babbitt becomes more alone, questioning his true desires and rebelling against his former standards. He joins liberal politics with Seneca Doane, has an extramarital affair, and goes on vacations. However, his forays into nonconformity are futile and destructive to his life and friends. When his wife falls ill with acute appendicitis, Babbitt relinquishes his rebellion and reverts to dispassionate conformity. In the final scene, Babbitt discovers that his son Ted has secretly married Eunice, the daughter of his neighbor. He offers his approval of the marriage, despite his disagreements, expressing admiration for Ted's life on his own terms.

Title

Analysis of the Title "Babbitt" (بابت):

- The Arabic translation "بابت" is a direct transliteration of the English title "Babbitt." The Arabic version seeks to represent the sounds of the original name using the Arabic script.

- The translation preserves the key element of the original title by maintaining the name "Babbitt." This approach is common for proper nouns and names to ensure accuracy and recognizability.

- The transliteration "بابت" is culturally appropriate and aligns with Arabic language conventions for representing foreign names. It allows Arabic-speaking audiences to recognize the original name without introducing additional cultural elements.

- The translation ensures recognizability for Arabic-speaking audiences who may be familiar with the English title or Sinclair Lewis's novel. The direct use of the transliteration "بابت" immediately associates with the character or title.

- The Arabic transliteration maintains the sound and rhythm of the original title. While Arabic script differs from the Latin alphabet, the pronunciation of "بابت" captures the essence of the English name "Babbitt."

- The transliteration "بابت" offers a straightforward and clear representation of the original title. It avoids additional interpretations or adaptations, maintaining simplicity in conveying the name.

"بابت" ("Babbitt") is a transliteration that effectively preserves the key elements of the original English title. This approach ensures cultural appropriateness, recognizability, and simplicity in representing the character or title for Arabic-speaking audiences.

14. Catch-22**الخدعة رقم 22**

Catch-22 is a satirical war novel by American author Joseph Heller, published in 1961. Set during World War II, it follows Captain John Yossarian, a U.S. Army Air Forces B-25 bombardier, and his cohorts as they navigate the absurdity of war and military life. The novel uses a non-chronological third-person omniscient narration, with separate storylines out of

sequence, allowing the timeline to develop along with the plot.

Brief summary

Yossarian, a disillusioned and distrustful pilot, is introduced in a military hospital under a chronic liver condition. His commanding officers, particularly Colonel Cathcart, show extreme disregard for the lives of their troops and sacrifice their men for their own ends. After flying forty-four combat missions, Yossarian becomes traumatized and witnesses the deaths of his friends. Despite this, he still manages to fly twenty-seven more missions, totaling seventy-one by the end. The novel is divided into segments, with the first focusing on 1944, the second on the "Great Big Siege of Bologna," the third on the origins and growth of Milo's syndicate, and the final part on the darkness and brutality of war. The horrors of war are implied by the extreme trauma and fear experienced by the airmen, culminating in the horrors of Chapter 39, including Aarfy's rape and murder of Michaela. Despite the horrors, the novel ends on an upbeat note with Yossarian learning about Orr's miraculous escape to Sweden.

Title

- The translator has focused on maintaining the meaning of the original title in the translation. The term "Catch-22" is an idiomatic expression in English, and the Arabic translation "الخدعة رقم 22" captures the semantic essence by using "الخدعة" (The Deception) to convey the notion of trickery or deception.

- The choice of "الخدعة" aligns with Arabic language and cultural sensibilities, providing a term that conveys the idea of cunning or stratagem. This adaptation ensures that the translated title resonates with Arabic-speaking readers and reflects the satirical nature of the novel.

- The inclusion of the number "22" in the Arabic title maintains consistency with the original, helping readers recognize the connection between the translated version and the source material. This numerical consistency contributes to the recognition of the specific context associated with the title. The addition of "رقم" (number) is a strategic choice that ensures the title is immediately comprehensible, reflecting both the specific nature of the "catch" and the numerical identifier "22"

The translation of "Catch-22" into Arabic as "الخدعة رقم 22" ("Al Khod'a Rakam 22") can be characterized as a form of literal translation, particularly in terms of preserving the semantic meaning of the original title.

Literal translation aims to closely match the words and structure of the source language while conveying the same meaning in the target language. In this case, the Arabic translation retains the concept of deception or trickery ("الخدعة" or "The Deception") and includes the number "22" to maintain consistency with the original title.

While there may be some cultural adaptation in the choice of words, the overall structure and meaning remain quite faithful to the original English title.

15. **Charlotte's Web** شبكة شارلوت

Charlotte's Web is a children's book by E. B. White, published in 1952. It tells the story of a livestock pig named Wilbur and his friendship with a barn spider named Charlotte. When Wilbur is threatened by a farmer, Charlotte writes messages in her web to convince the farmer to let him live. The book is considered a classic of children's literature, enjoyed by readers of all ages. The rhythm in writing is evident in the description of the experience of swinging on a rope swing at the farm. In 2000, Publishers Weekly listed the book as the best-selling children's paperback of all time. The book was adapted into an animated feature film in 1973, a direct-to-video sequel in 2003, and a live-action feature film version in 2006. A video game based on the adaptation was also released in 2006.

Brief summary

In the story, Fern Arable, a young girl, rescues a pig named Wilbur from his uncle, Homer Zuckerman. Wilbur is raised in Zuckerman's barnyard, where he is befriended by a barn spider named Charlotte. Charlotte weaves words in praise of Wilbur into her web, making the barn into a tourist attraction. Charlotte also weaves the word "Terrific" into her web to maintain public interest.

Wilbur enters the county fair, and Charlotte and Templeton accompany him. He wins a special prize, but Charlotte dies of natural causes. She remains at the fairgrounds to die, but allows Wilbur to take his egg sac, which will hatch his children. Fern loses interest in Wilbur and spends more time with boys her age.

Wilbur waits out the winter for Charlotte, and he is initially delighted when Charlotte's children hatch but is devastated when most leave the barn. He names one of them Nellie, Joy, and Aranea, and continues to keep Wilbur company in subsequent generations.

Title

English Title: Charlotte's Web

- The use of the possessive form "Charlotte's" in the English title emphasizes ownership and highlights the central role of the character Charlotte in the narrative. The possessive form indicates a personal connection to the web, suggesting a significant and unique relationship.

- The title "Charlotte's Web" is metaphorical and imaginative, evoking images of a spider's web associated with the character Charlotte. It hints at a complex and interconnected story, blending elements of nature, friendship, and storytelling.

Arabic Translation: شبكة شارلوت (Shabakat Charlotte)

- The Arabic translation "شبكة شارلوت" ("Shabakat Charlotte") is a literal translation that captures the essence of the English title. "شبكة" translates to "web," and "شارلوت" is the transliteration of Charlotte.

- The Arabic title directly represents the key elements of the story: the web and the character Charlotte. It maintains clarity and provides Arabic-speaking readers with a clear indication of the central focus of the narrative.

- The translation is culturally adapted to Arabic conventions, using common Arabic terms to convey the concept of a web. This ensures that the title is accessible and easily understood by an Arabic-speaking audience.

The Arabic translation "شبكة شارلوت" effectively captures the essence of "Charlotte's Web" by providing a literal and culturally appropriate representation. The title maintains a direct connection to the character Charlotte and the central theme of the spider's web in the narrative.

16. Cup of Gold كأس من ذهب

John Steinbeck's first book, *Cup of Gold: A Life of Sir Henry Morgan, Buccaneer, with Occasional Reference to History* (1929), is a historical fiction work that is partially based on the life and death of privateer Henry Morgan in the 17th century. The main characters are Morgan's invasion and seizure of Panama City (also known as the "Cup of Gold") and the Red Saint, also known as La Santa Roja, who is said to be more beautiful than the sun.

Brief summary

On a Welsh farm at the start of the book, little Henry is listening to Dafydd, an elderly farm worker who turned pirate and has now returned to share his tales with the reader. The elderly farm worker shares his vivid stories of the Caribbean with Old Robert while Henry listens, and by morning, he departs. Henry is inspired to leave home in search of his wealth by such tales. Henry rises to fame as a pirate commander with two objectives: to seize Panama from the Spanish and win the Red Saint's (La Santa Roja) affection. Inside the city, the Red Saint awaits Morgan's seizure of Panama. The Red Saint resists, but the city is captured with ease. Following their raid on the city, Morgan and his group depart with wealth but without a Red Saint. The English King knights Morgan when his career as a pirate is over and assigns him the task of reprimanding other pirates.

Title

- "كأس" (Ka's) means "Cup."
- "من" (Min) means "of."
- "ذهب" (Dhahab) means "Gold."
- "Cup": The term "Cup" can symbolize various things such as abundance, victory, or a vessel holding something precious. It might evoke imagery of a container that holds significance within the narrative.
- "من" (of): The preposition "من" (of) denotes possession or material composition. In this context, it suggests that what the cup contains or represents is made of or related to something valuable.
- "ذهب" (Gold): "Gold" is a precious metal universally associated with wealth, value, and sometimes luxury. Its inclusion in the title adds a layer of richness and suggests that the cup, or what it symbolizes, is of great value.
- The use of "ذهب" (Gold) is culturally significant in many societies, symbolizing prosperity, beauty, and high value. In Arabic literature and culture, gold is often associated with positive attributes.

The translated title "كأس من ذهب" creates an image of a cup made of gold, carrying connotations of wealth, luxury, and high value. It suggests that the narrative might revolve around something highly prized or sought after.

The translator likely chose this translation to capture the attention of Arabic-speaking readers by using symbolic language that resonates with cultural values associated with wealth and precious metals.

The translated title conveys both the literal meaning and symbolic richness, setting expectations for the reader regarding the importance and value of the "cup of gold" within the context of the work.

17. Diary of a Bad Year يوميات عام سيء

Diary of a Bad Year is a book by South African Nobel laureate J. M. Coetzee, released in Australia, the UK, and the US by Text Publishing, Harvill Secker, and Random House respectively, on September 3, 2007, and December 27, 2007.

Brief summary

J. M. Coetzee's *Diary of a Bad Year* is a meditation on the current state of the world, focusing on the aging man's obsession with a female neighbor, Anya. The book begins with a short essay on "The State" and references Kurosawa's masterpiece, *The Seven Samurai*. The reader is introduced to an aging man's story of his blossoming obsession with Anya, who claims her own portion of each page.

Anya's typist, Señor C, hires Anya based on her physical charms, but she eventually learns that she has more to offer than sex appeal. Anya's critique of the essays she's being paid to transcribe leads him to rethink his views on his opinions and audience for his writing. Anya lives with her boyfriend, an intelligent, arrogant, and ruthless investment banker named Allan, who has begun reading Anya's essays.

Allan reveals that he has implanted a spying program on Señor C's computer and plans to leave his small fortune to an animal welfare charity. Anya, often bullied by Allan, stands up against the scheme and forces him to abandon it. After Allan rages at Señor C during a drunken tirade, Anya leaves them both behind.

Diary of a Bad Year exhibits Coetzee's steady and straightforward tone, serving as a passionate statement against the current state of affairs in Washington D.C. and London, as well as a poignant story of a dying man yearning for love.

Title

Diary of a Bad Year (يوميات عام سيء):

- The Arabic translation "يوميات عام سيء" is a literal translation that accurately conveys the meaning of the English title "Diary of a Bad Year." "يوميات" translates to "diary" or "journal," "عام" translates to "year," and "سيء" translates to "bad" or "negative."

- The translation successfully preserves the key elements of the original title by maintaining the concept of a diary, a year, and emphasizing the negative quality with "سيء." This aligns with the central theme of the book.

- "يوميات عام سيء" is culturally appropriate and aligns with Arabic language conventions. The literal translation provides a clear and accurate representation of the original title, making it easily understandable for Arabic-speaking readers. - The translation is clear and direct, presenting a straightforward representation of the book's content. The use of "سيء" effectively communicates the negative or challenging nature of the year described in the diary.

"يوميات عام سيء" ("Yawmiyat 'Aam Sayi") serves as an effective and culturally appropriate literal translation of "Diary of a Bad Year," maintaining clarity and reflecting the key elements of the original title for Arabic-speaking readers.

18. Disgrace العار

J. M. Coetzee's 1999 novel, *Disgrace*, won the Booker Prize and the Nobel Prize in Literature four years later.

Brief summary

David Lurie, a white South African professor of English, loses everything he has, including his reputation, job, peace of mind, and artistic dreams. He is dissatisfied with his job as a 'communications' lecturer teaching romantic literature at a technical university in Cape Town, post-apartheid South Africa. Lurie's sexual activities are risky, leading to an affair with a prostitute, a secretary, and a vulnerable student named Melanie Isaacs. The affair is revealed to the school, and David is forced to resign.

Lurie works on an opera about Lord Byron's final phase of life in Italy, which mirrors his own life. He takes refuge on his lesbian daughter Lucy's farm in the Eastern Cape, where they harmonise his discordant life. However, an attack on the farm leads to an attack on Lucy, rape, and attempted murder. Lucy becomes apathetic and agoraphobic, and David decides to discontinue living with her and return to Cape Town.

Upon returning home, David finds his house broken into and tries to attend a theatre performance starring Melanie. He also meets Melanie's younger sister, who insists that his forgiveness is irrelevant: Lurie must follow his own path to redemption.

At the end of the novel, Lurie returns to Lucy's farm, where Lucy becomes pregnant by one of the rapists but ignores advice to terminate the pregnancy. Pollux comes to live with Petrus, and Lucy forces David to desist from any retribution. Lurie returns to working with Shaw, where he keeps a resilient stray from being euthanized.

Title

Analysis of the Title "Disgrace" (العار):

- The Arabic translation "العار" is a direct translation of the English title "Disgrace." The translation accurately conveys the primary meaning of the original title.

- "العار" carries a strong emotional weight in Arabic, directly translating to "disgrace" or "shame." This choice effectively captures the central theme of the novel, suggesting a narrative that explores issues of shame or disgrace.

- The translation is culturally sensitive as it uses a term ("العار") that resonates with the cultural and emotional nuances associated with disgrace. This aligns with the intent of the English title and ensures a meaningful connection with Arabic-speaking readers.

- The translated title succinctly reflects the central theme of the novel. It implies that the narrative may revolve around characters grappling with disgrace, shame, or moral complexities.

- The simplicity of the translation enhances clarity and impact. Arabic-speaking readers can immediately grasp the core theme and emotional tone of the novel from the translated title.

- While the translation is direct, it still preserves a level of ambiguity common in titles. The term "disgrace" can encompass various nuances, allowing readers to anticipate a multi-faceted exploration of the theme within the novel.

"العار" ("Disgrace") is a well-chosen translation that effectively conveys the emotional weight and central theme of the original English title. It maintains cultural sensitivity, clarity, and an element of ambiguity that can engage Arabic-speaking readers in anticipation of a complex and emotionally charged narrative.

19. "Dracula" "دراكولا"

Bram Stoker's novel *Dracula* was released in 1897. The story is told through letters, diaries, and newspaper clippings in this epistolary novel. It begins with attorney Jonathan Harker travelling on business to stay at the castle of Count Dracula, a nobleman from Transylvania. The story does not have a single protagonist. After learning that Dracula is a vampire, Harker flees the castle, and the Count relocates to England where he terrorises the seaside town of Whitby. Abraham Van Helsing leads a small squad that investigates, finds, and murders Dracula. There is considerable debate regarding the claims made by some academics that historical personalities such as the Wallachian ruler Vlad the Impaler or the countess Elizabeth Báthory served as inspiration for the creation of Dracula. Neither figure is mentioned in Stoker's notes. While on vacation, he came up the name Dracula in Whitby's public library and assumed it meant "devil" in Romanian.

Reviewers gave *Dracula* positive reviews after it was out, praising its skillful use of horror. On the other hand, critics who expressed disapproval towards the book thought it was overly terrifying. *Dracula* has been categorised as a work of Gothic fiction within the last century. Contemporary academics analyse the novel's portrayal of gender roles, sexuality, and race while examining it within the historical framework of the Victorian era. *Dracula* is one of the most famous pieces of English literature. Count Dracula, the classic vampire, and Abraham Van Helsing, the legendary vampire hunter, are just two examples of the many characters from the book that have become iconic in popular culture. The work is in the public domain, has been filmed more than thirty times, and its characters have appeared in almost every kind of media on multiple occasions.

The majority of *Dracula* was written in the 1890s. Stoker prepared almost a hundred pages of notes for the novel, drawing largely on Transylvanian folklore and history.

Title

Analysis of the Title "*Dracula*" (دراكولا):

- The Arabic translation "دراكولا" is a literal translation of the English title "*Dracula*." The Arabic version directly adopts the name of the titular character.

- The translation successfully preserves the key element of the original title by maintaining the name "*Dracula*." This is crucial as the name is synonymous with the iconic vampire character created by Bram Stoker.

- "دراكولا" is culturally appropriate and aligns with Arabic language conventions. The transliteration allows Arabic-speaking audiences to recognize the famous vampire character without losing the cultural essence of the original title.
- The translation ensures recognizability for Arabic-speaking audiences who may be familiar with the English title or the classic Gothic novel. The direct use of the name "دراكولا" immediately associates with the legendary vampire.
- The Arabic transliteration maintains the sound and rhythm of the original title.

20. Daddy-Long-Legs صاحب الظل الطويل

"Daddy-Long-Legs," penned by Jean Webster and making its literary debut in 1912, is not just a classic novel; it's a timeless tale that unfolds through the artful exchange of letters. Jean Webster, with her quill and ink, crafted a narrative that invites readers into an intimate dance with words. Instead of conventional storytelling, the author opted for the personal touch of letters, giving the narrative a unique and captivating flair. In these letters, a world comes alive

– a world that echoes with the hopes, dreams, and experiences of its characters. It's not just a story; it's a correspondence that breathes life into the pages, making the characters and their journeys all the more relatable and enchanting.

Brief summary

Jerusha Abbott, raised in an orphanage, is given an unusual first name and surname by the matron. One day, a trustee offers to pay her college tuition and monthly allowance, believing she has the potential to become a writer. She must write a letter to him, but he never responds. Judy, a tall long-legged man, attends a "girls college" on the East Coast and uses childlike linedrawings to illustrate her letters. The book chronicles her educational, personal, and social growth, including changing her name to Judy and designing a reading program. She struggles to gain basic cultural knowledge she never learned in the orphanage. During her stay, she befriends Sallie McBride, Julia Rutledge Pendleton, and Leonora Fenton.

Title

Daddy-Long-Legs صاحب الظل الطويل

- The Arabic translation "صاحب الظل الطويل" is a literal translation that accurately conveys the meaning of the English title "Daddy-Long-Legs." "صاحب" translates to "owner" or "possessor," "الظل" translates to "shadow," and "الطويل" translates to "long."

- The translation successfully preserves the key elements of the original title by maintaining the concept of someone with a long shadow. This aligns with the literal and symbolic aspects associated with the central character in Jean Webster's novel.

- "صاحب الظل الطويل" is culturally appropriate and aligns with Arabic language conventions. The literal translation is clear and straightforward, allowing Arabic-speaking readers to understand the visual and symbolic elements of the title.

- The translation retains the symbolic representation of a person with a long shadow, suggesting a figure of influence or guidance. This aligns with the thematic elements of the novel, where the mysterious benefactor plays a significant role in the protagonist's life.

"صاحب الظل الطويل" ("Sahib al-Dill al-Taweel") serves as an effective and culturally appropriate literal translation of "DaddyLong-Legs," maintaining clarity and preserving the key visual and thematic elements of the original title for Arabic-speaking readers.

21. Fantastic Mr Fox السيد ثعلب الرائع

Fantastic Mr Fox is a children's novel by Roald Dahl, published in 1970. The story follows Mr Fox, who outwits his farmer neighbors to steal their food. The novel has been adapted into various forms, including a stop-motion animated film, a musical, and an opera. In 2009, Wes Anderson adapted it into a stop-motion film, featuring George Clooney as Mr Fox. In 2012, Mr Fox appeared on a Royal Mail commemorative postage stamp. Two audio readings of the novel were released, one with the author and another with actor Martin Jarvis.

Brief summary

Mr. Fox, an anthropomorphic fox, lives underground with his wife and four children. He visits local farms owned by Boggis, Bunce, and Bean, stealing poultry. The farmers, tired of Mr. Fox's trickery, plan to ambush him but fail. They dig up Mr. Fox's burrow and trap him, causing him and his family to starve. After three days underground, Mr. Fox plots to acquire food by tunneling into Boggis's chicken houses. He kills several chickens and sends his son to carry the animals back home. Along the way, he meets Badger, who invites other burrowing animals to join him. They tunnel to Bunce's storehouse for food and Bean's secret cider cellar. They encounter Mabel's servant Mabel and Rat's resident Rat. They carry their loot back

home, where Mrs. Fox prepares a celebratory banquet for the starving animals and their families. At the table, Mr. Fox invites everyone to live in a secret underground neighborhood with him and his family, where he will hunt daily and no longer worry about the farmers. Boggis, Bunce, and Bean wait for Mr. Fox to emerge from his hole.

Title

The Arabic rendition "السيد ثعلب الرائع" combines translation and adaptation effectively. While "السيد ثعلب" translates to "Mr. Fox," the addition of "الرائع" introduces an adjective conveying the idea of being wonderful or marvelous.

The translated title maintains the elements of the original by retaining the name "Mr. Fox" and including the "الرائع" to capture the fantastic or extraordinary essence of the character staying true, to Roald Dahls narrative.

"السيد ثعلب الرائع" is culturally fitting. It Follows Arabic language norms well. By incorporating "الرائع" it enriches Mr. Fox's description producing a title that respects the source material while captivating Arabic speaking audiences.

The translation enhances expressiveness through the descriptor "الرائع" creating a portrayal of Mr. Fox that is both engaging and lively elevating the titles appeal.

The Arabic version "Al Sayyid Tha'lab al Ra'i" effectively captures the essence of "Fantastic Mr. Fox" ensuring resonance and infusing a touch of expression, for Arabic speaking audiences.

22. Fahrenheit 451 فھر نهائت 451

Fahrenheit 451 is a 1953 dystopian novel by American writer Ray Bradbury, set in a society where books are banned and burned by firemen. The story follows Guy Montag, a fireman who becomes disillusioned with his role in censoring literature and quits his job to preserve it.

Brief summary

In a distant future, Guy Montag, a fireman, is employed to burn outlawed books and their hidden houses. He meets his new neighbor Clarisse McClellan, who questions his life and happiness. Meanwhile, his wife Mildred has overdosed on sleeping pills and calls for medical attention. Montag overhears Clarisse and her family discussing their illiterate society and the memory of Mildred's near-death. Montag's wife, Mildred, becomes involved in the "parlor wall" entertainment in the living room, and Montag suggests taking a break from being a

fireman. Captain Beatty, Montag's fire chief, recounts the history of how books lost their value and how firemen were adapted for their current role. Montag reveals that he has accumulated hidden books in their ceiling and promises to burn them if they do not return to normal.

Mildred refuses to go along with Montag's plan, questioning why she or anyone else should care about books. Montag remembers an old man named Faber, who he once met in a park. Montag forces Faber into helping him by ripping pages from the Bible. Faber gives Montag a homemade earpiece communicator so he can offer constant guidance. Mildred's friends, Mrs. Bowles and Mrs. Phelps, arrive to watch the "parlor walls," but Montag turns off the walls and engages them in meaningful conversation. Montag hides his books in the backyard before returning to the firehouse late at night. Beatty orders Montag to destroy his house with a flamethrower, but Montag complies and destroys the house piece by piece. The Mechanical Hound attacks Montag, injecting his leg with anesthetic, and he destroys the Hound with the flamethrower.

Montag runs towards Faber's house, evading a car and losing his knee. Faber instructs him to contact exiled book-lovers in the countryside. Montag escapes a manhunt by wading into a river, where he meets the drifters, who have memorized books for the future. Montag learns that the group has a unique way of unlocking photographic memory. The war begins and ends in the same night, with Montag and the group surviving the shockwave. After the war, the exiles return to rebuild society.

Title

Analysis of the Title "Fahrenheit 451" (فهرنهايت 451):

- The title "Fahrenheit 451" refers to the temperature at which book paper supposedly catches fire and burns. The use of a specific temperature adds a scientific and technical element to the title, suggesting a precise and controlled destruction.
- "Fahrenheit" is a unit of measurement for temperature in the Fahrenheit scale. The Fahrenheit scale is primarily used in the United States, and the inclusion of this term in the title reflects the cultural context of the novel.
- The number "451" carries symbolic significance as the temperature that triggers the burning of books. This symbolizes censorship and control over information, making the title a key thematic element reflecting the novel's dystopian setting.
- The title is provocative, sparking curiosity about why this specific temperature is crucial to

the story. It suggests that the narrative revolves around a society where the burning of books is a significant and regulated event.

- The inclusion of the Fahrenheit scale and a specific temperature contributes to a scientific and dystopian tone. It hints at a world where knowledge is controlled and dissenting ideas are suppressed through the destruction of literature.

- The title is memorable due to its uniqueness and the association with a specific temperature. This makes it stand out and facilitates recognition and recall, especially for readers familiar with the Fahrenheit scale.

- The Arabic translation "فهرنهايت 451" successfully transfers the numerical and conceptual elements of the title into Arabic. It maintains the cultural and thematic essence while adapting to the linguistic and script differences.

The title "Fahrenheit 451" is rich in symbolism, evoking a sense of controlled destruction and censorship. The use of a specific temperature adds a scientific and cultural layer, contributing to the provocative and memorable nature of the title. The Arabic translation effectively conveys these elements to Arabic-speaking readers.

23. Frankenstein فرنكشتاين

The narrative of Victor *Frankenstein*, a young scientist engaged in an unconventional scientific experiment that results in the creation of a sentient creature, is presented in Mary Shelley's 1818 novel *Frankenstein*. At the age of 18, Shelley started writing the narrative, which she anonymously published in London in 1818. She met her partner, Percy Bysshe Shelley, in Geneva, Switzerland, where the story is set. Due of its conscious decision to use contemporary laboratory experiments, the novel is regarded as the first authentic science-fiction tale. It has impacted popular culture and literature, giving rise to a genre of plays, films, and horror stories.

Brief summary

Frankenstein is a fictional 18th-century frame story set in the North Pole, narrated by Captain Robert Walton and his sister Margaret Walton Saville. The crew encounters a giant dog sled driven by a giant figure during their voyage, and rescues a nearly frozen and emaciated man named Victor Frankenstein. Frankenstein has been in pursuit of the giant man observed by Walton's crew.

Victor Frankenstein's narrative begins with his childhood in Naples, Italy, where he is obsessed with understanding the world and studying alchemist theories. His mother dies of scarlet fever, and Victor buries himself in his experiments to deal with the grief. He excels at chemistry and develops a secret technique to impart life to non-living matter. He creates a humanoid, but it becomes hideous upon animation.

Victor flees and meets his childhood friend Henry Clerval, who takes him back to his apartment. After a four-month recovery, Victor receives a letter from his father notifying him of his brother William's murder. He finds the Creature near the crime scene and becomes convinced that his creation is responsible. Justine Moritz, William's nanny, is convicted of the crime after her locket contains a miniature portrait of Caroline.

Victor retreats into the mountains and is approached by the Creature, who pleads for Victor to hear his tale. The Creature demands that Victor create a female companion like himself, arguing that as a living being, he has a right to happiness. If Victor refuses, the Creature threatens to kill Victor's remaining friends and loved ones until he completely ruins him.

Victor Frankenstein's narrative begins with Clerval and Victor working on a female creature on Orkney, but they separate at Perth, Scotland. Victor is plagued by premonitions of disaster and fears that the Creature will kill him. He tears apart the unfinished creature and faces threats from the Creature, who threatens to kill him on his wedding night. After being arrested for Clerval's murder, Victor is released and returns home with his father.

Victor prepares to fight the Creature to the death, but the Creature strangles Elizabeth and kills Victor's father. Victor pursues the Creature through Europe, Russia, and the Arctic Ocean, eventually reaching the North Pole. Eventually, the ice around Victor's sledge breaks apart, and the Creature comes within range of Captain Walton's ship.

After the Creature vanishes, the ship becomes trapped in pack ice, and several crewmen die. Victor gives a powerful speech to the crew, reminding them of the hardships and dangers of their journey. However, the crew refuses to change their minds, and Victor dies, telling Walton to seek happiness in tranquility and avoid ambition. The Creature vows to burn himself on a funeral pyre, and Walton watches as the Creature drifts away on an ice raft.

Title

English Title: Frankenstein

- The title "Frankenstein" is primarily associated with the novel written by Mary Shelley. It is a name that has become synonymous with the creature created by Victor Frankenstein in the story.

- "Frankenstein" has become a cultural icon and is widely recognized as the name of a fictional character associated with scientific experimentation and the consequences of playing with the forces of life and death.

- The name "Frankenstein" is often used to refer to both the creator, Victor Frankenstein, and the creature he brings to life. It symbolizes themes of scientific hubris, the pursuit of knowledge, and the moral implications of creation.

Arabic Translation: فرانكشتاين (Frankenstein)

- The Arabic translation "فرانكشتاين" directly transliterates the English name "Frankenstein" into Arabic characters. This preserves the sound and look of the original name.

- The use of the name "فرانكشتاين" maintains a recognizable reference to the character and the novel in Arabic. This consistency allows readers familiar with the English version to easily identify and associate it with Mary Shelley's work.

- While the name itself is not of Arabic origin, the direct transliteration allows for easy transferability across languages and cultures. The name "Frankenstein" has become globally recognized and transcends linguistic boundaries.

The Arabic translation "فرانكشتاين" retains the iconic name associated with Mary Shelley's novel, allowing for cultural transferability and maintaining a recognizable reference to the character and themes of the story in Arabic.

24. Finnegans Wake **بعث آل فينيغان**

Finnegans Wake is a novel by Irish writer James Joyce, known for its experimental style and reputation as one of the most difficult works of fiction in the Western canon. Written over seventeen years and published in 1939, it is known for its idiosyncratic language, which blends standard English with neologisms, portmanteau words, Irish mannerisms, and puns in multiple languages. Critics believe that the technique was an attempt to recreate the experience of dreams and hypnagogia, and that Joyce combined his prior aesthetic ideas with references to other works and outside ideas. Despite its linguistic experiments, stream of

consciousness writing style, literary allusions, free dream associations, and abandonment of narrative conventions, *Finnegans Wake* remains largely unread by the general public.

The book explores the lives of the Earwicker family, including the father HCE, the mother ALP, and their three children Shem the Penman, Shaun the Postman, and Issy. The book's cyclical structure is linked to Giambattista Vico's "La Scienza Nuova" (The New Science), upon which they argue the structure of *Finnegans Wake* is based.

Initially, *Finnegans Wake* was largely negative, with critics praising its radical reworking of the English language and lack of respect for literary conventions. However, the work has since become a preeminent place in English literature, with literary scholar Harold Bloom calling it Joyce's masterpiece.

Title

English Title: *Finnegans Wake*

- The English title "*Finnegans Wake*" has literary and historical connotations, evoking the name of a character or a place associated with Irish folklore and literature. The use of "Wake" may also suggest themes related to rebirth, resurrection, or a communal gathering.
- The title is known for its ambiguity and multilayered meaning. "*Finnegans Wake*" is not only a reference to a person or a place but also a play on words with potential interpretations related to awakening, dreaming, and the cyclical nature of existence.

Arabic Translation: بعث آل فينيغان (Baath Al Finnegans)

- The Arabic translation "بعث آل فينيغان" ("Baath Al Finnegans") combines a literal translation with the transliteration of the name "Finnegans." "بعث" translates to "wake" or "resurrection," and "آل" is the transliteration of "Al," commonly used as an article or a part of a proper noun in Arabic.
- The translation attempts to preserve the cultural reference to the wake or awakening suggested in the original English title. The use of "بعث" aligns with the theme of resurrection or rebirth.
- Including the transliteration "آل" for "Al" and keeping the name "Finnegans" in its original form helps maintain recognition for readers familiar with the original English title. It allows Arabic-speaking audiences to associate the translation with the original work.

The Arabic translation "بعث آل فينيغان" ("Baath Al Finnegans") combines a literal translation and transliteration to convey the essence of "Finnegans Wake." The inclusion of "بعث" suggests a connection to themes of awakening or resurrection, while the transliteration helps maintain recognition and ties to the original work.

25. God Help the Child ليكن الرب في عون الطفلة

Toni Morrison's book "God Help the Child" was released in 2015. Themes like race, identity, trauma, and the influence of one's history on one's present are central to the narrative.

Bride is the main character; she is a stunning, successful woman with blue-black skin. The story follows Bride as she struggles to overcome the psychological wounds from her mother's rejection of her because of her abnormally dark skin. Bride thus grows up looking for love and acceptance and pursues a career in cosmetics in an effort to change the way she looks and rediscover her identity. Featuring characters like Booker, Rain, and Sweetness (Bride's mother), the book explores the intertwined lives of its characters. The story explores the intricacies of the characters' relationships and the fallout from prior decisions as the stories of the characters converge. The beautiful prose of "God Help the Child" and Morrison's examination of the long-lasting effects of childhood trauma on adulthood are well-known. The title highlights the difficulties the protagonists have in conquering their personal troubles by implying a request for heavenly help. The book is a reflection on the difficulties of forgiving, identity, and finding acceptance of oneself in the face of social norms.

The title

The English novel "God Help the Child" by Toni Morrison was translated into Arabic as "ليكن الرب في عون الطفلة" (Li-yakun al-Rabb fi 'awn al-Tiflah).

The original title, "God Help the Child," carries a sense of seeking divine assistance and guidance. The Arabic translation "ليكن الرب في عون الطفلة" (May God be in the aid of the child) maintains a similar spiritual and reverential tone, reflecting the central theme and invoking a sense of divine intervention.

The translation adapts the phrase to better resonate with Arabic-speaking readers while conveying the core message. By using "الرب" (al-Rabb) for "God" and "عون" ('awn) for "help" or "aid," the translator chooses culturally relevant Arabic terms that align with religious and

moral connotations.

The addition of "الطفلة" (al-Tiflah) in the translation specifies that the focus is on a female child. This helps convey the specific context of the novel and may resonate with Arabic readers by emphasizing the vulnerability and innocence of the child.

The translation "ليكن الرب في عون الطفلة" demonstrates the translator's effort to capture the essence and meaning of the original title while adapting it to the Arabic language and cultural context.

For the title "God Help the Child," the most applicable function is the Emotive Function. This function implies that the title is designed to evoke emotions or feelings in the audience. "God Help the Child" carries a strong emotional impact, suggesting a theme of vulnerability or distress. The title, through its emotive quality, prompts readers to anticipate a narrative that involves challenges or struggles, invoking a sense of empathy or concern.

26. *Gone with the Wind* ذهب مع الريح

Gone with the Wind is a 1936 novel by American writer Margaret Mitchell, set in Clayton County and Atlanta during the American Civil War and Reconstruction Era. The story follows Scarlett O'Hara, a spoiled daughter of a plantation owner, as she struggles to escape poverty after Sherman's "March to the Sea." The novel, a coming-of-age story, was a top American fiction bestseller and a controversial reference point for subsequent South writers. Mitchell received the Pulitzer Prize for Fiction in 1937 and the novel was adapted into the 1939 film, which is considered one of the greatest movies ever made. It is the only novel by Mitchell published during her lifetime.

Brief summary

In 1861, seven southern states declared their secession from the United States to continue slavery. In Georgia, the family of Irish immigrant Gerald O'Hara owns a plantation called Tara. Scarlett, the oldest of three daughters, is dismayed to learn that her secretly loved neighbor Ashley Wilkes is set to announce his engagement to Melanie Hamilton. After Ashley dies of measles two months later, Scarlett gives birth to Wade Hampton Hamilton.

Scarlett's mother suggests living with Melanie, who lives in Atlanta with her Aunt Sarah Jane. She works with hospital work and sewing circles for the Confederate Army but is not in it. Rhett, who believes the war is a lost cause but is becoming rich as a blockade runner for

profit, chooses her as his partner. Scarlett continues to act recklessly, flirting and dating while still in widow's clothes, always protected by Melanie's endorsement.

At Christmas 1863, Ashley is granted a furlough from the army and goes to Atlanta. Scarlett struggles to restrain her feelings for him, believing he is secretly in love with her and is still married to Melanie out of duty. Melanie becomes pregnant with Ashley's child.

Georgia is under martial law, and life takes on a more frightening tone. Scarlett keeps Frank's pistol tucked in his buggy for protection and escapes a robbery with the help of Big Sam. At Frank's funeral, Rhett asks Scarlett to marry him, and she accepts after a little repartee. One year later, Scarlett and Rhett announce their engagement, which becomes the talk of the town.

Title

Gone with the Wind (ذهب مع الريح):

- The Arabic translation "ذهب مع الريح" is a literal translation that accurately conveys the meaning of the English title. "ذهب" translates to "gone," "مع" translates to "with," and "الريح" translates to "the wind."

- The translation successfully preserves the key elements of the original title by maintaining the reference to something being gone and the imagery of the wind. This reflects the central theme of loss and transience in Margaret Mitchell's novel.

- "ذهب مع الريح" is culturally appropriate and aligns with Arabic language conventions. The use of "ذهب" conveys the idea of something being gone, and "الريح" reflects the concept of the wind, creating a title that is both faithful to the source material and clear to Arabic-speaking readers.

- The translation maintains the evocative imagery of the original title, suggesting a departure or disappearance akin to being carried away by the wind. This aligns with the novel's themes of love, war, and the passage of time.

"ذهب مع الريح" ("Dhahab ma'a al-Rih") serves as an effective and culturally appropriate translation of "Gone with the Wind," preserving the thematic elements and providing Arabic-speaking readers with a clear understanding of the title's meaning.

27. Great Expectations الأمل العظيمة

Great Expectations is Charles Dickens' thirteenth novel, a Bildungsroman about the education of an orphan named Pip. It is his second novel to be fully narrated in the first person and was first published as a serial in *All the Year Round* from December 1860 to August 1861. The novel is set in Kent and London in the early to mid-19th century and features extreme imagery, poverty, prison ships, chains, and fights to the death. It features a colorful cast of characters, including Miss Havisham, Estella, and Joe Gargery. The novel has been translated into many languages and adapted into various media. Despite criticism, it has received near-universal acclaim, with George Bernard Shaw describing it as "all of one piece and consistently truthful." In the 21st century, the novel retains good standing among literary critics, ranking 17th on the BBC's *The Big Read* poll.

Brief summary

The book follows Pip Pirrip, a seven-year-old orphan living with his older sister and blacksmith husband Joe Gargery on the coastal marshes of Kent. On Christmas Eve 1812, Pip encounters an escaped convict who threatens to kill him if he does not bring back food and tools. Pip steals a file from among Joe's tools and a pie and brandy meant for Christmas dinner, which he delivers to the convict.

A few years later, Miss Havisham, a wealthy spinster, asks Mr Pumblechook, a relative of the Gargerys, to find a boy to visit her. Pip visits Miss Havisham regularly until he is old enough to learn a trade. Four years into his apprenticeship, Pip receives money from an anonymous patron, allowing him to become a gentleman.

Pip's first experience with urban England is a shock, as London is not the "soft white city" Pip imagined. He moves into Barnard's Inn with Herbert Pocket, the son of his tutor, Matthew Pocket, who is Miss Havisham's cousin. Pip meets fellow pupils Bentley Drummle and Startop, and meets housekeeper Molly, a former convict.

A week after his 23rd birthday, Pip learns that his benefactor is the convict he encountered in the churchyard, Abel Magwitch, who had been transported to New South Wales after being captured. With the help of Jaggers' clerk, John Wemmick, Pip plans to help Herbert escape from England.

As Pip returns to London, he confronts Miss Havisham for misleading him about his

benefactor, but she says she did it to annoy her relatives. At Jaggers' house, Wemmick tells Pip how Jaggers acquired his maidservant, Molly, and reveals that Estella is now married.

The title

English Title: Great Expectations

- The English title "Great Expectations" has a positive connotation, suggesting anticipation, hope, and ambitious aspirations. It sets the stage for a narrative exploring the challenges and consequences of having high expectations.

- The title is ambiguous, allowing for multiple interpretations. It can refer to societal expectations, personal aspirations, or the unforeseen outcomes of one's expectations. This complexity invites readers to engage with various layers of meaning.

- The title is reflective of the societal expectations prevalent during the Victorian era, where social status, class, and personal achievements were often tied to individuals' expectations and ambitions.

Arabic Translation: الأمل العظيمة (Al-Amal Al-Adimah)

- The Arabic translation "الأمل العظيمة" ("Al-Amal Al-Adimah") is a literal translation that captures the meaning of "Great Expectations." "الأمل" translates to "expectations," and "العظيمة" translates to "great" or "grand."

- "الأمل العظيمة" is culturally appropriate and aligns with the Arabic language's conventions. The translation effectively communicates the idea of significant or lofty expectations, maintaining cultural relevance.

- The Arabic title is clear and direct, providing a faithful representation of the English title's central theme. "الأمل العظيمة" succinctly conveys the concept of great expectations or ambitious hopes.

The Arabic translation "الأمل العظيمة" effectively captures the essence of "Great Expectations" by providing a literal and culturally appropriate representation. The title maintains clarity, directness, and a connection to the novel's exploration of societal and personal expectations.

28. Gulliver's Travels رحلات غوليفر

Gulliver's Travels is a 1726 prose satire by Jonathan Swift, satirizing human nature and the "travellers' tales" literary subgenre. Swift claimed to write the book to vex the world, and it

became a classic of English literature. It was universally read, and in 2015, Robert McCrum praised it as a satirical masterpiece in his selection list of the 100 best novels of all time.

Brief summary

Lemuel Gulliver's voyages to Lilliput and Brobdingnag are described in Arthur Ellicott Case. Gulliver is a small man who is captured by a tiny race of tiny people, who are hospitable but also fearful of his size. The Lilliputians are known for their political rifts and displays of authority. Gulliver helps the Lilliputians subdue their neighbours, the Blefuscudians, but refuses to reduce the island nation to a province of Lilliput. Gulliver is charged with treason and sentenced to be blinded. He escapes to Blefuscu and is rescued by a passing ship.

Gulliver's journey to Brobdingnag is a journey that ends with him being exhibited to a 72-foot tall farmer. The farmer treats Gulliver as a curiosity and sells him to the queen of the world. The queen commissions a small house for Gulliver, known as his "travelling box." Gulliver discusses Europe with the King of Brobdingnag, who is unhappy with his accounts of Europe. Gulliver is eventually seized by a giant eagle and dropped into the sea, where he is picked up by sailors who return him to England.

In the third part of the story, Gulliver discovers Laputa, a floating island devoted to arts like music, mathematics, and astronomy. He tours Balnibarbi, a kingdom ruled by Laputa, where he observes the ruin caused by the blind pursuit of science without practical results. Gulliver visits the Grand Academy of Lagado in Balnibarbi, where he learns about preposterous schemes and political conspiracies. He also visits Tribnia, where the main occupations are plotting and informing. Gulliver is taken to Maldonada, the main port of Balnibarbi, to await a trader to take him to Japan. He takes a side trip to the island of Glubbudrib, where he visits a magician's dwelling and discusses history with historical figures. On Luggnagg, he encounters the immortal struldbrugs. After reaching Japan, Gulliver asks the Emperor to excuse his performing the ceremony imposed upon his countrymen. He returns home, determined to stay there. Gulliver, a Yahoo with reason, becomes a member of a horse's household and admires the Houyhnhnms' way of life. However, the Houyhnhnms rule that Gulliver is a danger to their civilization. Gulliver's "Master" buys him time to create

a canoe, and he is rescued by a Portuguese ship. Gulliver returns to England but cannot reconcile living among "Yahoos" and becomes a recluse, avoiding family and wife.

Title

Gulliver's Travels (رحلات غوليفر):

- The Arabic translation "رحلات غوليفر" is a literal translation that accurately conveys the meaning of the English title. "رحلات" translates to "travels," and "غوليفر" is the transliteration of "Gulliver."

- The translation successfully preserves the key elements of the original title by maintaining the reference to travels and the character name Gulliver. This mirrors the adventurous and fantastical nature of Jonathan Swift's satirical work.

- "رحلات غوليفر" is culturally appropriate and aligns with Arabic language conventions. The transliteration of "Gulliver" ensures recognition of the character's name, and the use of "رحلات" conveys the theme of travels, making it clear to Arabic-speaking readers.

- The translation provides a recognizable and accessible representation of the English title. Arabic-speaking readers can readily identify the nature of the narrative – a series of travels undertaken by the character Gulliver.

"رحلات غوليفر" ("Rehelat Gulliver") serves as an effective translation of "Gulliver's Travels," maintaining the thematic integrity of the original title and ensuring clarity and recognition for Arabic-speaking readers.

29. Harry Potter and the Philosopher's Stone هاري بوتر وحجر

الفلاسفة

Harry Potter and the Philosopher's Stone is a fantasy novel by J.K. Rowling, the first in the Harry Potter series. It follows Harry Potter, a young wizard who discovers his magical heritage and attends Hogwarts School of Witchcraft and Wizardry. With the help of friends Ron Weasley and Hermione Granger, Harry faces an attempted comeback by Lord Voldemort. Published in 1997 in the UK and 1999 in the US, the book has won numerous awards and has sold over 120 million copies, making it the third best-selling book of all time. The series has been used as a source of object lessons in educational techniques, sociological analysis, and marketing.

Brief summary

Harry Potter, a wizard, lives with his abusive uncles and aunts, Vernon and Petunia Dursley, and their son Dudley. On his eleventh birthday, he receives an acceptance letter from Hogwarts School of Witchcraft and Wizardry, revealing his parents were wizards. Harry survives a killing curse from Lord Voldemort, leaving a lightning bolt-shaped scar on his forehead. Hagrid gifts Harry an owl, Hedwig, as a birthday present. Harry joins the Gryffindor Quidditch team and befriends Ron Weasley and Hermione Granger. They encounter Potions master Severus Snape, who favors Slytherin. Harry and Ron discover a trapdoor and save Hermione from a troll. They discover the Mirror of Erised, which shows what the viewer most desires.

A newspaper report describes an attempted robbery at Gringotts, where Hagrid retrieved an item for Hogwarts' headmaster Albus Dumbledore. Voldemort is revealed to be the professor's secret master. Harry is forced to stand before the Mirror of Erised, which recognizes his lack of greed for the stone. Quirrell's hatred and greed cause him to burn upon contact with Harry, and Voldemort abandons him to die. Dumbledore reveals he sent Harry the invisibility cloak, and Gryffindor is awarded the House Cup.

Title

Harry Potter and the Philosopher's Stone (هاري بوتر وحجر الفلاسفة):

- The Arabic translation "هاري بوتر وحجر الفلاسفة" is a translation with a cultural adaptation. While the literal translation of "Philosopher's Stone" would be "حجر الحكماء," the use of "حجر الفلاسفة" aligns more closely with the original English title while maintaining cultural relevance.

- The translation successfully preserves the key elements of the original title by maintaining the name "Harry Potter" and adapting the term "Philosopher's Stone" to "حجر الفلاسفة." This adaptation retains the magical and alchemical connotations of the original concept.

- "هاري بوتر وحجر الفلاسفة" is culturally appropriate and aligns with Arabic language conventions. The use of "حجر الفلاسفة" reflects the idea of a mystical and legendary stone, akin to the Western concept of the Philosopher's Stone.

- The translation provides clarity for Arabic-speaking readers by presenting a title that maintains the enchanting and mysterious atmosphere of the original while utilizing a term that resonates with Arabic-speaking cultural and linguistic norms.

"هاري بوتر وحجر الفلاسفة" ("Harry Potter wa Hajar al-Falasafa") serves as an effective translation and adaptation of "Harry Potter and the Philosopher's Stone," maintaining cultural relevance and ensuring clarity for Arabic-speaking readers.

30. House of Leaves بيت الأوراق

House of Leaves is Mark Z. Danielewski's debut novel, published in 2000. It is an epistolary fiction and metafiction work, focusing on a fictional documentary film called the Navidson Record. The narrative uses multiperspectivity and multi-storylines, with a focus on a family discovering a labyrinth in their house. The book maintains an academic publishing format with exhibits, appendices, and an index, and features convoluted page layouts. Often described as a horror story, it has been a satire of academic criticism.

Brief summary

House of Leaves, a book by Zampanò and Truant, claims to be an unfinished manuscript left by Zampanò, who never met him in life. Truant, an apprentice at a tattoo parlor, completed the work for posthumous publication. The book is filled with footnotes by Truant, who also contributes to the text. Zampanò claims that The Navidson Record, a documentary film directed by Will Navidson, became an American cultural phenomenon. Truant debunks the film as a fabrication, citing Zampanò's own findings and his own inexperience in various subjects. The text is marred by missing pages, footnotes, supplemental documents, and text accidentally or deliberately destroyed. An appendix includes writings from both Zampanò and Truant, an obituary for Truant's birth father, and letters later compiled in the Whalestoe Letters.

Title

- "بيت" (Bayt) means "House."
- "الأوراق" (al-Awraq) means "of Leaves" or "of Pages."
- The term "House" can symbolize a dwelling place, a structure, or a container of stories and experiences. It can evoke a sense of home, security, or mystery.

- "الأوراق" (of Leaves/Pages): The phrase implies pages or sheets, suggesting a connection to written material. It may symbolize a place where stories or information is contained, or it could hint at a literary work.

- The English title, "House of Leaves," is known for its unconventional narrative structure and explores themes of psychological horror and the nature of storytelling. The house is not just a physical structure but a metaphor for the layers of narrative within the novel.

- The Arabic translation, "بيت الأوراق" (House of Leaves), captures the essence of the original title by emphasizing the combination of a physical structure ("بيت" or "House") and the written material ("الأوراق" or "Leaves/Pages"). This maintains the metaphorical significance of the title.

- The translation "بيت الأوراق" demonstrates a successful adaptation for the Arabic-speaking audience. It conveys the idea of a house or dwelling filled with pages, aligning with the mysterious and literary aspects of the original work.

- The combination of "House" and "Leaves" in both English and Arabic titles creates an evocative image, suggesting a blend of physical space and literary elements. It raises curiosity and hints at a narrative that intertwines the tangible and the imaginative.

- The translator likely aimed to create a title that captures the intrigue and complexity of the original work, ensuring that Arabic-speaking readers are drawn to the mysterious and literary nature of the narrative.

The Arabic translation "بيت الأوراق" effectively preserves the metaphorical and evocative qualities of the original title "House of Leaves," creating a fitting and culturally resonant representation for an Arabic-speaking audience.

31. I Am Legend أنا الأسطورة

I Am Legend is a 1954 post-apocalyptic horror novel by Richard Matheson, influential in the development of zombie and vampire literature. It popularized the concept of a worldwide apocalypse due to disease. The novel was adapted into films like *The Last Man on Earth*, *The Omega Man*, and *I Am Legend*, and inspired George A. Romero's *Night of the Living Dead*.

Brief summary

In 1976 Los Angeles, Robert Neville survives a pandemic that has turned infected survivors into vampires. The vampires are blood-sucking, pale-skinned, and nocturnal, but are otherwise indistinguishable from normal humans. Neville, the sole survivor, barricades himself indoors at night as swarms of vampires violently surround his house. He is further protected by traditional vampire repellents of garlic, mirrors, and crucifixes. During the day, the vampires are inactive, allowing Neville to drive around stabbing them with wooden stakes, which causes them to instantly liquefy. Neville suffers from extreme isolation, depression, and alcoholism, but eventually discovers scientific reasons behind the vampires' origins, behaviors, and aversions. He studies at his local library, discovering that the root of the disease is probably a Bacillus strain of bacteria capable of infecting both living and deceased ("undead") hosts. His experiments with microscopes reveal that the bacteria are deadly sensitive to garlic and sunlight. After trying to win the trust of a stray sickly dog that dies after only a week, Neville commits himself more vigorously to his studies. He experiments directly on incapacitated vampires, leading to a new theory that vampires are affected by mirrors and crosses because of "hysterical blindness." Neville also discovers that exposing vampires to direct sunlight or inflicting wide oxygen-exposing wounds causes the bacteria to switch from being anaerobic symbionts to aerobic parasites, rapidly consuming their hosts when exposed to air and giving them the appearance of instantly liquefying.

There are two differently-reacting types of vampires: conscious ones who are living with a worsening infection and undead ones who have died but been partly reanimated by the bacteria. After three years, Neville meets a terrified woman named Ruth, who he gains her trust and shares a romantic embrace. Neville's mind is changed when he watches a group of living-infected vampires annihilate them outside his home with fiendish glee.

Ruth, a senior member of the new society, gives him a packet of fast-acting suicide pills, and Neville accepts his fate. He realizes that he, a remnant of old humanity, is now a legend to the new race born of the infection. As the pills take effect, he is amused by the thought that he will become their new superstition and legend, just as vampires once were to humans.

Title

Analysis of the Title "I Am Legend" (أنا الأسطورة):

- The Arabic translation "أنا الأسطورة" is a literal translation of the English title "I Am Legend." Each component of the English title has a corresponding translation in Arabic.

- The use of the personal pronoun "أنا" (I) in the Arabic translation emphasizes the first-person perspective. This aligns with the narrative style of the novel, where the protagonist's individual experience is central to the story.

- The choice of "الأسطورة" (the legend) in Arabic maintains the essence of the English title. It suggests that the protagonist sees himself as a legendary or mythic figure in a post-apocalyptic world.

- The translation is culturally appropriate, using standard Arabic terms to convey the concepts of "I am" and "legend." The structure and wording align with Arabic language conventions.

- Arabic-speaking readers familiar with the English title would likely recognize the Arabic translation. The use of "أنا" and "الأسطورة" preserves the core elements of the original title, emphasizing both the personal aspect and the legendary nature of the protagonist.

- The literal translation enhances clarity and transparency, providing Arabic-speaking audiences with a straightforward understanding of the protagonist's self-perception as a legend.

- The translation maintains the structure of the English title, preserving the order of elements. This consistency allows for a smooth transition between the two language versions.

"أنا الأسطورة" ("I Am Legend") is a literal translation that effectively conveys the first-person perspective and the legendary nature of the protagonist in a post-apocalyptic setting. It ensures cultural appropriateness, recognizability, and clarity for Arabic-speaking readers.

32. Inferno جحيم

After *Angels & Demons*, *The Da Vinci Code*, and *The Lost Symbol*, Dan Brown's 2013 mystery thriller novel *Inferno* is the fourth installment in his Robert Langdon trilogy. Doubleday released the book on May 14, 2013, which was ten years after *The Da Vinci Code* (2003) came out.[1] For the first eleven weeks of its publication, it ranked top on the New York Times Best Seller list for hardcover fiction and Combined Print & E-book fiction. For

the first seventeen weeks of its publication, it also held the top spot on the list for E-book fiction. On October 28, 2016, a film adaption was released in the United States.

Brief summary

Harvard symbolism professor Robert Langdon wakes up in Florence, Italy with a head wound and no memory of the last few days. Dr. Sienna Brooks helps him escape and they find a cylinder with a biohazard sign in his jacket. They call the U.S. consulate and discover a modified version of Botticelli's Map of Hell, based on Dante's Inferno. They escape to the Palazzo Vecchio in Florence and find the phrase "Paradise 25" in the painting. Langdon and Brooks encounter a guide named Marta Alvarez, who recognizes him from the previous night when she showed them Dante's death mask. They connect the phrase to the Dante mask containing a hidden riddle from its current owner, billionaire geneticist Bertrand Zobrist.

An agent keeps track of Langdon and helps them escape the soldiers. They follow the riddle solution to Venice, but Brooks punches Ferris in his damaged ribs, causing Langdon to suspect Ferris has been infected with Zobrist's plague.

Dr. Elizabeth Sinskey, the director-general of the WHO, reveals that Zobrist had developed a new biological plague that would cause infertility in a third of the world's population. The Consortium, a secret supporter and lover of Zobrist, abducted Langdon and staged events to motivate him to solve the plague.

Brooks returns to the Basilica Cistern and reveals that the plague was a vector virus that randomly activates to cause sterility in one third of humans. She receives amnesty in exchange for working with the WHO to address the crisis.

The title

- "Inferno" is an Italian word that translates to "Hell" or "Inferno" in English.
- "جحيم" (Jahim) in Arabic directly translates to "Hell" or "Inferno."
- Both "Inferno" and "جحيم" carry strong religious connotations, primarily associated with Christianity and Islam. They refer to the concept of an afterlife world of punishment for sinners.

- In Christianity, "Inferno" is the first part of Dante Alighieri's "Divine Comedy," describing his imagined journey through Hell.

- Similarly, "جحيم" (Jahim) in Islam refers to the concept of Hell in the Quran, where sinners face punishment for their deeds.

- Both "Inferno" and "جحيم" evoke strong emotions and imagery related to suffering, punishment, and damnation. The choice of these words in the title suggests a narrative focused on themes of darkness, moral reckoning, and existential struggle.

- "جحيم" (Jahim) is a culturally appropriate translation for "Inferno" in Arabic, as it conveys the same sense of torment and punishment associated with the concept of Hell across various cultures and religions.

- The Arabic title "جحيم" (Jahim) is concise and impactful, mirroring the brevity and intensity of the original title "Inferno." It captures the essence of the work while maintaining its evocative power in translation.

The Arabic translation "جحيم" effectively captures the essence of the original title "Inferno," conveying its religious, emotional, and thematic significance while remaining culturally appropriate and resonant for Arabic-speaking audiences.

33. Invisible Man الرجل الخفي

Invisible Man, Ralph Ellison's first novel, addresses social and intellectual issues faced by African Americans in the early 20th century. It won the U.S. National Book Award for Fiction in 1953 and was ranked 19th on the 100 best English-language novels of the 20th century. It was modeled on Barack Obama's memoir *Dreams from My Father*.

Brief summary

The narrator, an unnamed black man, recounts his experiences of social invisibility and his journey to an all-black college. He wins a scholarship but must participate in a brutal battle royal for the entertainment of white dignitaries. During his junior year, he meets Jim True blood, who has caused a scandal by impregnating his wife and daughter. The narrator takes him to a bar filled with prostitutes and patients from a nearby mental hospital, where they are attacked and injured.

Dr. Bledsoe, the college president, expels the narrator for showing the underside of black life beyond the campus. However, Bledsoe gives him sealed letters of recommendation to help him find a job. The narrator seeks work at the Liberty Paint factory, but is assigned to the shipping department and boiler room. His distrust worsens after an explosion in the boiler room.

After fainting on the streets of Harlem, he meets Mary Rambo, a kindly old-fashioned woman who reminds him of his relatives in the South. He makes an impassioned speech that incites the crowd to attack law enforcement officials. He escapes and joins the Brotherhood, which aims to improve conditions in Harlem and the world.

The narrator encounters trouble from Ras the Exhorter, a fanatical black nationalist who believes the Brotherhood is controlled by whites. He is later accused of putting his own ambitions ahead of the group and is reassigned to another part of the city to address issues concerning women.

Returning to Harlem, he is mistaken for Rinehart, a man known as a lover, hipster, gambler, briber, and spiritual leader. He realizes that the Brotherhood has been counting on riots to further its aims.

Title

- The Arabic translation "الرجل الخفي" is a literal translation that accurately conveys the meaning of the English title. "الرجل" translates to "man," and "الخفي" translates to "invisible."

- The translation successfully preserves the key elements of the original title by maintaining the central theme of invisibility associated with the character. It accurately reflects the premise of the story where the protagonist possesses the ability to become unseen.

- "الرجل الخفي" is culturally appropriate and aligns with Arabic language conventions. The use of "الرجل" emphasizes the central character being a man, and "الخفي" conveys the concept of invisibility, making it clear and relatable for Arabic-speaking readers.

- The transliteration of "Invisible Man" into "الرجل الخفي" helps maintain recognition and familiarity for Arabic-speaking readers. It accurately captures the essence of the novel's plot and enables readers to connect with the central theme of invisibility.

"الرجل الخفي" ("Al-Rajul Al-Khafi") serves as an effective translation of "Invisible Man," accurately conveying the central theme of invisibility and ensuring cultural appropriateness for an Arabic-speaking audience.

34. Island الجزيرة

Island is a 1962 utopian novel by Aldous Huxley, focusing on Will Farnaby, a cynical journalist shipwrecked on the fictional island of Pala. The novel serves as a continuation of Huxley's famous dystopian novel, Brave New World. The novel explores the possibility of sanity, decentralist economics, Kropotkinesque politics, and a co-operative society. Huxley's ideas for Island were influenced by his 1946 foreword to Brave New World, which proposed a decentralized, Henry-Georgian economy, a Kropotkinesque politics, and a Higher Utilitarianism philosophy.

Brief summary

Englishman William Asquith "Will" Farnaby, a journalist and political huckster, is tasked with persuading the island's current queen, the Rani, to sell Aldehyde rights to Pala's untapped oil assets. Farnaby wakes on the island with a leg injury and is taken for hypnotherapy by Dr. Robert MacPhail and Murugan Mailendra. They recognize each other from a meeting with Colonel Dipa, the military dictator of a neighboring country called Rendang-Lobo. Murugan reveals that he is the Rani's son and will be assuming control over Pala in a few days as its new Raja.

The kingdom has no military and its inhabitants have cultivated a nearly utopian society by blending western science and eastern Mahayana Buddhism. They engage in peaceful living, intellectual pursuits, and deep spiritualism that avoid superstition. The Rani, who is theatrical and larger-than-life, wishes to reform the country and convinces her that Joe Aldehyde's oil money will help her in her quest to "save" the nation from blasphemy.

Farnaby begins to establish a strong bond with Susila, who guides him through his troubled past and the death of his wife, Molly. Susila invites Farnaby to try moksha-medicine, which leads to hallucinatory visions and a loss of self. Murugan's voice announces the formation of the new United Kingdom of Rendang and Pala with himself as the monarch and Colonel Dipa as its prime minister.

Title

Island (الجزيرة):

- The Arabic translation "الجزيرة" is a literal translation that accurately conveys the meaning of the English title "Island." "الجزيرة" translates to "island."

- The translation successfully preserves the key element of the original title by maintaining the reference to an island. This aligns with the geographical or thematic significance of the term "Island."

- "الجزيرة" is culturally appropriate and aligns with Arabic language conventions. The literal translation is straightforward and clear, making it easy for Arabic-speaking readers to understand the central concept of the work.

- The translation is direct and concise, providing a clear representation of the original title. It avoids unnecessary embellishments, which is often suitable for titles that rely on simplicity.

"الجزيرة" ("Al-Jazira") serves as an effective and culturally appropriate literal translation of "Island," maintaining clarity and simplicity for Arabic-speaking readers.

35. Kidnapped المخطوف

Kidnapped is a historical fiction adventure novel by Scottish author Robert Louis Stevenson, first published in Young Folks in 1886. Set in 18th-century Scotland, it tells the story of David Balfour, who was kidnapped and cast away in 1751. The novel features real-life characters, including Alan Breck Stewart, and portrays the political situation from multiple perspectives. The sequel, Catriona, was published in 1893.

Brief summary

In "Kidnapped," 17-year-old David Balfour is sent a letter to his family's ancestral estate, the House of Shaws in Cramond. He hopes this letter will help him obtain financial assistance from his only living relative, Ebenezer. At the House of Shaws, David discovers that his father may have been older than his uncle, making David the rightful heir to the estate. However, Ebenezer refuses to provide a lamp or candle, forcing David to climb a tower and fall into an abyss.

David confronts his uncle, who promises to address the matter the next morning. The next morning, he is taken by Captain Hoseason of the brig *Covenant* to discuss business. David is left alone on the brig, but Hoseason gives him passage back to the mainland. David tells Alan, who claims his birthplace is under the tyrannical administration of Colin Roy of Glenure, the King's factor and a Campbell. Alan, a Jacobite agent, vows to kill David if he finds the "Red Fox."

The *Covenant* tries to negotiate a difficult channel without a proper chart or pilot and is driven aground on the notorious Torran Rocks. David is washed ashore on the isle of Erraid, near Mull, while Alan and the surviving crew row to safety on the same island. David encounters Colin Roy Campbell, who is accompanied by a lawyer, a servant, and a sheriff's officer. David is denounced as a conspirator and flees for his life, but by chance reunites with Alan. They begin their flight through the heather, hiding from government soldiers by day and being set upon by wild Highlanders. Alan convinces Cluny Macpherson to give them shelter, and David recovers.

David and Alan hide in bushes outside Ebenezer's house, while Alan speaks to him about his involvement in the kidnapping. The uncle denies Alan's statement that David had been kidnapped but eventually agrees to provide two-thirds of the estate's income for his uncle's life.

Title

- The Arabic translation "المخطوف" accurately conveys the meaning of the English title "Kidnapped." "المخطوف" literally means "the kidnapped" or "the one who is kidnapped," providing a clear representation of the central theme of abduction.

- The inclusion of the definite article "الـ" (Al) in Arabic adds a sense of specificity to the title. It can be translated as "the," emphasizing a particular individual who has been kidnapped. This choice aligns with the focus on a specific character in the narrative.

- "المخطوف" is culturally appropriate in Arabic and commonly used to describe someone who has been kidnapped or taken by force. The translation adheres to linguistic conventions and cultural norms, ensuring that it resonates with Arabic-speaking audiences.

- The title is straightforward and easy to understand. The use of "المخطوف" maintains simplicity and readability, which is important for attracting readers and clearly communicating the central theme of the novel.

- The Arabic title places emphasis on the individual who has been kidnapped by using the definite article "الـ." This contributes to a sense of focus on a specific character and their experiences, aligning with the narrative emphasis in the story.

- The translation preserves the original intent of the title by directly reflecting the theme of kidnapping. It stays true to the source material while presenting it in a manner suitable for Arabic-speaking readers.

36. King Solomon's Mines" كنز الملك سليمان

Popular novel King Solomon's Mines (1885) by English Victorian adventurer and fabulist Sir H. Rider Haggard . It describes an adventure party headed by Allan Quatermain travelling through an uncharted area of Africa in quest of one of the party members' missing brothers. It is regarded as the origin of the lost world literary genre and is among the first English adventure books set in Africa.

Brief summary

Allan Quatermain, an adventurer and white hunter, is approached by aristocrat Sir Henry Curtis and his friend Captain Good to help find Sir Henry's brother on a quest for King Solomon's Mines. Quatermain agrees to lead an expedition in return for a share of the treasure or a stipend for his son if he is killed along the way. They also take along a native, Umbopa, who seems more regal and well-spoken than most porters of his class.

Traveling by oxcart, they reach the edge of a desert, where they find the frozen corpse of José Silvestre. They cross the mountains into Kukuanaaland, a lush valley with a well-organized army and society. They are brought before King Twala, a ruthless and violent leader who has driven his brother's wife and infant son, Ignosi, out into the desert to die.

The Englishmen capture Gagool, who leads them to King Solomon's Mines, a treasure room filled with gold, diamonds, and ivory. They capture Gagool and escape, bringing diamonds to make them rich. They bid farewell to Ignosi and return to the desert, assuring him that they

value his friendship but must return to be with their own people. They eventually find Sir Henry's brother stranded in an oasis, unable to go forward or back.

The title

- The English novel "King Solomon's Mines" by H. Rider Haggard was translated into Arabic as "كنز الملك سليمان" (Kanz al-Malik Sulayman).

- The translated title "كنز الملك سليمان" translates to "The Treasure of King Solomon." This translation accurately describes the central theme and focus of the novel, which revolves around the quest for a hidden treasure said to be located in King Solomon's mines.

King Solomon holds a prominent place in biblical and historical narratives, known for his wisdom and wealth. The choice to include King Solomon's name in the title, "ملك سليمان" (Malik Sulayman), helps establish a connection with the legendary figure and adds an element of intrigue and fascination to the story.

The translated title "كنز الملك سليمان" immediately communicates the adventure and treasure seeking aspects of the novel. It can attract readers who are interested in historical mysteries, archaeology, and tales of hidden riches.

- The translation "كنز الملك سليمان" reflects the translator's effort to capture the essence of the original novel, highlighting the treasure-seeking expedition and its connection to King Solomon.

In the specific example of translating "King Solomon's Mines" into Arabic as "الملك سليمان كنز," the cultural nuances and linguistic differences may not be as evident in the title itself, but they are still considered in the broader context of the translation process.

- The use of "King Solomon" in the Arabic title is culturally significant, as King Solomon is a well-known figure in both Western and Middle Eastern cultures, associated with wisdom and wealth. The choice of "كنز الملك سليمان" brings forth the cultural richness of the biblical and historical references associated with King Solomon.

- The translation involves adapting English words and concepts into Arabic, which has its linguistic structure and nuances. The translator needs to ensure that the translated title not only conveys the literal meaning but also sounds natural and resonates with Arabic speakers. For instance, choosing "كنز" (treasure) captures the essence of the mines sought in the story. While the direct translation of the title might not seem drastically different, the considerations lie in how the chosen words evoke cultural and historical associations and how they fit

linguistically within the Arabic language. The nuanced choices in translation become more apparent when examining the entire translated work, not just the title alone.

The title "King Solomon's Mines" primarily serves the Referential Function by directly alluding to the content of the work. It explicitly references King Solomon and the theme of mines, providing a clear indication that the narrative revolves around the exploration or discovery associated with these elements

37. Little Women نساء صغيرات

Little Women is a novel by Louisa May Alcott, published in 1868 and 1869. It follows the lives of the four March sisters, Meg, Jo, Beth, and Amy, from childhood to womanhood. Alcott's autobiographical or semi-autobiographical novel was a commercial and critical success, leading to the publication of a second volume, Good Wives, and two sequels. The novel addresses themes of dominance, work, and true love, creating a new genre combining elements from romantic children's fiction and sentimental novels.

Brief summary

Four sisters and their mother, Marmee, live in a genteel neighborhood in Massachusetts during the American Civil War. Their father is serving as a chaplain for the Union Army, leaving them without him. They face their first Christmas without him, and they help feed an impoverished family. Meg and Jo work to support the family, tutoring a nearby family of four children and assisting her elderly great-aunt March. The sisters struggle with their characters, with Meg being vain, Jo being hotheaded, Beth being timid, and Amy being materialistic.

As the war continues, the sisters work to improve their characters, with Meg writing a novel and Jo being invited to spend time with rich friends. When Mr. March is ill with pneumonia, Marmee is called away to nurse him in Washington. John Brooke confesses his love for Meg to her parents, but they consider her too young to marry.

Beth contracts scarlet fever, and Jo realizes Laurie has fallen in love with her. She confides in Marmee, who tells her she loves Laurie like a brother and cannot love him romantically. Jo decides to put distance between herself and Laurie, taking German lessons with Professor Friedrich Bhaer. She writes salacious romance stories anonymously for sensational newspapers, but Friedrich falls in love with her.

Laurie travels to Europe with his grandfather to escape his heartbreak, and Jo devotes her time to the care of her dying sister. Laurie encounters Amy in Europe, and they fall in love. Jo marries Friedrich, who leaves her estate Plumfield to Jo, and they have two sons and a daughter. Marmee celebrates her 60th birthday at Plumfield with her husband, three surviving daughters, their husbands, and five grandchildren.").

The title

- The English title "Little Women" refers to a classic novel written by Louisa May Alcott, depicting the lives of four sisters as they navigate the challenges of adolescence and early adulthood.

- The Arabic translation "نساء صغيرات" translates back to "Little Women" and is a direct, semantic translation. "نساء" (nisaa') means "women," and "صغيرات" (sagheerat) means "little" or "young," capturing the essence of the original title.

- The choice of "نساء" for "women" in Arabic is culturally appropriate, and it aligns with the feminine perspective of the story. The use of "صغيرات" emphasizes the youth or smallness of the women, preserving the central theme of the novel.

- The Arabic translation maintains a similar rhythm and flow to the English title. The combination of the words "نساء" and "صغيرات" creates a balanced and aesthetically pleasing expression in Arabic.

- The translator's choice to use "نساء" instead of an alternative term for women reflects cultural sensitivity. "نساء" is a standard and widely accepted term for women in Arabic, making the title culturally resonant.

The Arabic translation "نساء صغيرات" effectively captures the essence of "Little Women." It maintains semantic accuracy, cultural relevance, aesthetic appeal, and simplicity, making the title suitable for an Arabic-speaking audience while preserving the core themes of the original work.

38. Lord of the Flies أمير الذباب

Lord of the Flies is a 1954 novel by Nobel laureate William Golding, set on an uninhabited island where a group of British boys struggle to govern themselves. The novel explores

themes of groupthink, individuality, rational and emotional reactions, and morality and immorality. Golding's debut, it was well-received, with it being named in the Modern Library 100 Best Novels, BBC's The Big Read poll, and Time magazine's 100 Best English-language novels. It was ranked third in the UK's favourite books from school in 2016.

Brief summary

In a wartime evacuation, a British aeroplane crashes on an isolated island in the Pacific Ocean, leaving only middle childhood or preadolescent boys. Ralph and Piggy find a conch and become the "chief" of the boys, who establish three primary policies: having fun, survival, and maintaining a smoke signal. However, the boys become paranoid about an imaginary monster they call the "beast." Ralph fails to convince the boys that no beast exists, while Jack gains popularity by declaring his own hunt and killing the monster.

An aerial battle occurs near the island, and twin boys Sam and Eric mistake the corpse for the beast. Jack and his rebel band form a tribe, and Simon, who is mistaken for the beast, is killed by the frenzied boys. Jack steals Piggy's glasses, the only means of starting a fire, and they raid Ralph's camp. Ralph, Piggy, Sam, and Eric confront Jack and retrieve the glasses, but the boys reject him. Ralph escapes, but Sam and Eric are tortured before joining Jack's tribe.

The next morning, Jack's tribe sets fire to the forest, and Ralph narrowly escapes the hunters. After a chase, Ralph falls in front of a British naval officer, who expresses disappointment at the boys' warlike behavior.

Title

- "أمير" (Amir) translates to "Lord" or "Prince."
- "الذباب" (al-Dhubab) means "of the Flies."
- "أمير" (Lord/Prince): In the novel, the term "Lord" takes on a symbolic meaning as the boys stranded on the island begin to worship the severed pig's head, referred to as the "Lord of the Flies." It represents the descent into savagery, the darker aspects of human nature, and the loss of civilization.
- "الذباب" (of the Flies): "الذباب" (Flies) is symbolic of decay, death, and the presence of evil. It is the physical manifestation of the beast the boys fear but also a representation of the innate darkness within themselves.

- The translation "أمير الذباب" effectively captures the symbolic nature of the original title. The use of "أمير" aligns with the hierarchical and authoritative role the "Lord of the Flies" assumes in the boys' society.

- The title "أمير الذباب" conveys a powerful and unsettling image. The juxtaposition of authority ("أمير") with the disturbing and symbolic element ("الذباب") hints at the psychological and moral deterioration depicted in the novel.

- The translator likely considered how to convey the unsettling and allegorical nature of the original title to an Arabic-speaking audience. "أمير الذباب" aims to evoke a sense of foreboding and intrigue, drawing readers into the exploration of the darker aspects of human behavior.

The Arabic translation "أمير الذباب" aligns well with the novel's content, effectively capturing the symbolic and disturbing elements associated with the "Lord of the Flies" in William Golding's work. The title serves as a gateway to the exploration of the complexities of human nature and morality within the narrative.

39. Lost Horizon الأفق المفقود

The English novelist James Hilton wrote *Lost Horizon* in 1933. Producer Ross Hunter produced a spectacular musical version of the novel with music by Burt Bacharach in 1973, after filmmaker Frank Capra adapted the book into a picture in 1937 also known as *Lost Horizon*. For the most part, people associate it with giving rise to Shangri-La, a fictitious utopian monastery perched above Tibet's Himalayas.

Brief summary

The novel is narrated by a neurologist and novelist friend Rutherford, who discovers the story of Hugh Conway, a British consul in Afghanistan, who disappeared under strange circumstances. Rutherford reveals that Conway was found in a French mission hospital in Chung-Kiang, China, suffering from amnesia. Conway recovered his memory and told Rutherford his story, which Rutherford recorded in a manuscript.

In May 1931, during the British Raj in India, the 80 white residents of Baskul are being evacuated to Peshawar due to revolution. Conway, Mallinson, Barnard, and Miss Brinklow are taken to the nearby lamasery of Shangri-La, where they are taken by a party led by Chang. Mallinson falls in love with a Manchu woman named Lo-Tsen, and Conway is given an

audience with the High Lama, who reveals that he is dying and wants Conway to lead the lamasery.

Conway is caught in the dangerous path, but due to his love for Mallinson, he decides to join Mallinson. Rutherford later tries to track Conway and verify his claims of Shangri-La, finding that he was brought in by a Chinese woman, Lo-Tsen, who died soon after. The narrator wonders if Conway can find his way back to his lost paradise.

Title

English Title: Lost Horizon

- The English title "Lost Horizon" carries metaphorical and philosophical connotations. It implies a sense of something distant, unattainable, or hidden on the horizon, often used to represent unreachable dreams or ideals.

- The metaphorical use of "Horizon" is deeply rooted in English-speaking cultures. It symbolizes a place or state of mind that is beyond the immediate reach, fostering a sense of mystery and aspiration.

- The combination of "Lost" and "Horizon" creates an elegant and poetic quality in the English title. It engages readers with a sense of intrigue and captures the imagination.

Arabic Translation: الأفق المفقود (Al-Ofoq Al-Mafqud)

- The Arabic translation, "الأفق المفقود," provides a more literal interpretation. While it captures the sense of something lost ("المفقود"), it may not fully convey the metaphorical depth associated with the English term "Horizon."

- "الأفق المفقود" is culturally appropriate in Arabic. It directly translates the concept of a lost horizon, maintaining relevance to Arabic-speaking audiences and conveying the idea of something that is missing or beyond reach.

- The Arabic title is clear and simple, directly expressing the idea of a lost horizon. This simplicity enhances readability and accessibility for Arabic-speaking audiences.

- While the literal translation might not capture the full metaphorical nuances of the English title, "الأفق المفقود" still maintains a connection to the central theme of something distant or elusive.

- The Arabic translation maintains an aesthetically pleasing structure. The combination of "الأفق المفقود" flows well and retains a certain elegance in Arabic, contributing to the overall appeal of the title.

While there is a loss in the metaphorical depth of the term "Horizon" in the Arabic translation, "الأفق المفقود" effectively conveys the central theme of loss and distance associated with "Lost Horizon." The translation ensures cultural appropriateness, clarity, and an aesthetically pleasing expression in Arabic.

40. Meridian مريديان

Meridian is a 1976 novel by Alice Walker, a meditation on the modern civil rights movement. It follows Meridian Hill, a young black woman in the late 1960s, as she embraces the movement despite its violent nature. The story follows her life into the 1970s, highlighting her relationship and her continued support for the movement.

Brief summary

In this text, Truman Held meets his former lover, Meridian Hill, in Chicokema, Georgia. Meridian is a former civil rights worker who returns to her roots and vows to live and work among the people. However, she experiences mysterious illness that causes her to experience fainting spells and paralysis. The action shifts to Saxon College, where Meridian and Anne-Marion first meet. Meridian meets the Wild Child, a pregnant, homeless teenager, who dies after being struck by a car.

Meridian's father deeds his farmland to Walter Longknife, who later cedes ownership back to the Cherokee. The area becomes a historical site that bars Black people, and Meridian and her father are no longer allowed access to the pit in the serpent's tail. As a teenager, Meridian becomes pregnant, marries, and drops out of school to have a baby boy. She notices the presence of white civil rights workers in a Black neighborhood and volunteers for the cause. They get beaten, arrested, and jailed, but Meridian is offered a scholarship to Saxon College.

Meridian moves off campus, actively continuing her civil rights protests and demonstrations. She falls in love with Truman and begins dating, but their newfound bliss is compromised by the arrival of white women from the North who volunteer to assist the movement. Truman is taken by one of the new arrivals, Lynne, and they begin dating.

As their whiteness threatens them and the movement, Truman grows more distant from his wife. Lynne leaves her family for her new life with Truman and the movement, and she eventually succumbs to sexual advances from his friends and community members. After Camara is attacked and hospitalized, Truman sends for Meridian to comfort him and Lynne.

The novel's final section begins with Martin Luther King Jr.'s funeral cortege in Atlanta. Eight years later, Meridian struggles with radicalism and the movement's outcome. She advocates for Black residents' voting rights and attends church services. Truman supports her, but Meridian's feelings change. After her illness, Meridian leaves Truman behind to continue her work in Chicokema. Truman falls in love with Meridian and decides to take up her internal struggle.

Title

Meridian (مريديان):

- The Arabic translation "مريديان" is a literal translation that accurately conveys the meaning of the English title "Meridian." "مريديان" serves as the transliteration of the English word.

- The translation successfully preserves the key element of the original title by maintaining the name "Meridian." This aligns with the geographical or symbolic connotations associated with the term "meridian."

- "مريديان" is culturally appropriate and aligns with Arabic language conventions. The use of transliteration allows Arabic-speaking readers to recognize the term without altering its original form.

- The translation provides clarity and recognition, especially for those familiar with the English term "Meridian." It suggests a specific point on the Earth's surface or can evoke thoughts of a pivotal moment or turning point.

"مريديان" ("Meridian") serves as an effective transliteration of the English title, maintaining the original name's recognition while providing Arabic-speaking audiences with a clear and recognizable representation.

41. Middlemarch مدل مارش

Middlemarch, A Study of Provincial Life is a novel by George Eliot, published in 1871 and 1872. Set in Middlemarch, it explores issues such as women's status, marriage, idealism, self-interest, religion, and political reform. Despite comic elements, it uses realism to cover historical events and examines medicine and reactionary views in a settled community.

Brief summary

Middlemarch is a novel set in a fictional Midlands town from 1829 to 1832, focusing on the lives of its residents. The story revolves around four main plots: Dorothea Brooke's life, Tertius Lydgate's career, the courtship of Mary Garth by Fred Vincy, and the disgrace of Nicholas Bulstrode. Dorothea Brooke is an orphan who renovates buildings for tenant farmers, while Fred and Rosamond Vincy are the eldest children of the town mayor.

Dorothea and Casaubon experience tensions during their honeymoon in Rome, as she meets Will Ladislaw, Casaubon's younger disinherited cousin. Fred becomes deeply in debt and is forced to forfeit his debt, resulting in the loss of Mrs Garth's savings and Mary's savings. Dr. Tertius Lydgate, a newly arrived doctor, allies himself with Bulstrode, a wealthy landowner and developer.

Lydgate also meets Rosamond Vincy, who decides to marry Lydgate, despite her initial disapproval. However, they become engaged after Lydgate breaks his resolution to marry her. As Fred Vincy suffers a heart attack, Lydgate tries to make Dorothea promise not to deprecate but dies before she can reply. Casaubon's will contains a provision that Dorothea will lose her inheritance if she marries Ladislaw, leading to suspicion that Dorothea and Ladislaw are lovers.

John Raffles, a mysterious man with a shady past, appears in Middlemarch to blackmail Bulstrode. Bulstrode's disgrace spreads, and Lydgate is assumed to be complicit with him. Only Dorothea and Farebrother retain faith in him, but Lydgate and Rosamond are encouraged to leave Middlemarch.

When Mr. Brooke's election campaign collapses, Ladislaw decides to leave the town and visits Dorothea to say his farewell. Dorothea falls in love with him, renounces Casaubon's fortune, and marries Ladislaw. Fred, successful in his new career, marries Mary.

Title

English Title: Middlemarch

- The English title "Middlemarch" includes a geographical reference, suggesting a specific location or setting for the story. The use of "Middle" implies a central or intermediate position, inviting curiosity about the significance of the place.

- The title is somewhat ambiguous, allowing for multiple interpretations. It could refer to a town, a region, or even symbolize a middle point in time or societal changes. This ambiguity encourages readers to explore the narrative to understand the context of "Middlemarch."

Arabic Translation: ميدل مارش (Midl Marsh)

- The Arabic translation "ميدل مارش" ("Midl Marsh") is a transliteration of the English title, preserving the sound and form of the original. "ميدل" transliterates to "Middle," and "مارش" transliterates to "March."

- The translation successfully maintains the geographical reference by preserving the original English terms. Arabic-speaking readers can recognize the transliterated words as referring to a specific place or setting.

- "ميدل مارش" is culturally adapted to Arabic language conventions, providing a clear and recognizable representation of the English title. The transliteration ensures that the title remains accessible to Arabic-speaking audiences.

The Arabic translation "ميدل مارش" ("Midl Marsh") effectively captures the essence of "Middlemarch" by providing a transliteration that maintains consistency with the original English title. The title preserves the geographical reference and invites readers to explore the narrative's context and significance.

42. Mrs. Dalloway السيدة دالوي

Mrs. Dalloway is a 1925 novel by Virginia Woolf, set in post-First World War England. It follows Clarissa Dalloway, an upper-class woman, as she prepares for a party. The novel explores time and social structure, using interwoven stories. In 2005, it was included on TIME Magazine's list of 100 best English-language novels.

Brief summary

Clarissa Dalloway prepares to host a party in London, reflecting on her youth and her choice of husband, Richard Dalloway. Peter Walsh reintroduces these conflicts by visiting her. Septimus Warren Smith, a First World War veteran with deferred traumatic stress, spends his day with his wife Lucrezia. He experiences hallucinations and commits suicide by jumping out of a window. Clarissa's party is a success, attended by many characters, including her past. She admires Septimus's suicide as an effort to preserve his happiness. The story highlights the complex relationships and challenges faced by individuals in the modern world.

Title

English Title: Mrs. Dalloway

The English title "Mrs. Dalloway" uses a personal title, "Mrs.," followed by the character's last name, "Dalloway." This combination immediately suggests that the story revolves around a married woman, and her last name becomes a significant identifier.

The title focuses on an individual character, providing a sense of intimacy and personal connection. The use of a personal title emphasizes the character's marital status and positions her as a central figure in the narrative.

Arabic Translation: السيدة دالوي (Al-Sayyida Dalloway)

The Arabic translation "السيدة دالوي" ("Al-Sayyida Dalloway") is a literal translation that captures the meaning of the English title. "السيدة" translates to "Mrs." or "Lady," and "دالوي" is the transliteration of "Dalloway."

The translation successfully preserves the structure of the original title by using the personal title "السيدة" ("Mrs.") followed by the transliteration of the last name "دالوي" ("Dalloway"). This maintains the individual focus and central identification of the character.

"السيدة دالواي" is culturally adapted to Arabic language conventions, providing a clear and culturally appropriate representation of the English title. The transliteration ensures that Arabic-speaking readers can easily recognize and relate to the character.

The Arabic translation "السيدة دالواي" ("Al-Sayyida Dalloway") effectively captures the essence of "Mrs. Dalloway" by providing a literal and culturally appropriate representation. The title maintains a focus on an individual character, emphasizing her marital status and significance in the narrative.

43. Murphy مورفي

Murphy, published in 1938, is an avant-garde novel by Irish author Samuel Beckett, his third work of prose fiction. It was his second published work after *More Pricks than Kicks* and *Dream of Fair to Middling Women*. Written in English, it was published by Routledge after rejections. The University of Reading purchased the manuscript in July 2013.

Brief summary

Murphy is a novel about a seedy solipsist living in a condemned apartment in West Brompton. He tries to enter a near-nonexistent state of being through a ritual of tied-up rocking chairs. His friend and mentor Neary, who has the ability to stop his heart, is interrupted by a revelation during one of these sessions. They discuss their romantic lives, with Murphy admitting to a relationship with Miss Counihan.

Murphy's current lover, Celia Kelly, calls him to help him find a job. She urges him to find a job, but Murphy reluctantly agrees. He begins working as a nurse at the Magdalen Mental Mercyseat in north London, finding the insanity of patients appealing. He is pursued by a group of eccentrics from his country, each with their own motivations. Neary, a practitioner of eastern mysticism, seeks Murphy as a love rival and compatible friend. Miss Counihan's attachment to Murphy is romantic, and Cooper, Neary's simpleton servant and fixer, joins the trail for money, alcohol, and to serve his master.

Title

Analysis of the Title "Murphy" (مورفي):

- The Arabic translation "مورفي" is a direct transliteration of the English title "Murphy." The Arabic version seeks to represent the sounds of the original name using the Arabic script.

- The translation preserves the key element of the original title by maintaining the name "Murphy." This transliteration approach is common for proper nouns and names, ensuring accuracy and recognizability.

- The transliteration "مورفي" is culturally appropriate and aligns with Arabic language conventions for representing foreign names. It allows Arabic-speaking audiences to recognize the original name without introducing additional cultural elements.

- The translation ensures recognizability for Arabic-speaking audiences who may be familiar with the English title or Samuel Beckett's novel. The direct use of the transliteration "مورفي" immediately associates with the character or title.

- The Arabic transliteration maintains the sound and rhythm of the original title. While Arabic script differs from the Latin alphabet, the pronunciation of "مورفي" captures the essence of the English name "Murphy."

- The transliteration "مورفي" offers a straightforward and clear representation of the original title. It avoids additional interpretations or adaptations, maintaining simplicity in conveying the name.

"مورفي" ("Murphy") is a transliteration that effectively preserves the key elements of the original English title. This approach ensures cultural appropriateness, recognizability, and simplicity in representing the character or title for Arabic-speaking audiences.

44. Naked Lunch الغداء العاري

The 1959 book *Naked Lunch* (sometimes referred to as *The Naked Lunch*) was written by American author William S. Burroughs. Burroughs designed the book to be read in any order, with its tales being loosely connected to one another. The story of junkie William Lee, who travels through Mexico and the United States under multiple aliases until arriving in Tangier and the surreal Interzone, is told to the reader.

The book referred to as "routines" by Burroughs, are based on his personal experiences in these locations and his drug addiction, which included heroin, morphine, and, while he was living in Tangier, majoun, a potent hashish confection, in addition to a German opioid he often wrote about called Eukodol (oxycodone).

Time magazine's list of the "100 Best English-language Novels from 1923 to 2005" featured the book.

Brief summary

Naked Lunch is a non-linear narrative that follows the adventures of William Lee, Burroughs' alter ego. Lee flees the police in the U.S., eventually reaching Mexico and being assigned to Dr. Benway. The story then moves to Freeland, a state with Islam Inc., where new characters are introduced. The narrative shifts to Interzone, where AJ crashes a violent orgy and is ridiculed by Hassan. The book then returns to the market place and the totalitarian government of Annexia. The novel breaks into sub-stories and heavily cut-up influenced passages. Lee kills two police officers, Hauser and O'Brien, and calls the Narcotics Squad to speak to O'Brien. However, Lieutenant Gonzales claims there is no one in their records called O'Brien, and Lee hangs up. The book becomes increasingly disjointed and impressionistic before stopping.

Title

"الغداء العاري" literally translates to "The Naked Lunch" in English.

"الغداء" (the Lunch): In the context of the novel, the term "lunch" may take on a symbolic meaning beyond its literal interpretation. It could represent a routine or daily experience, highlighting the mundane aspects of life.

"العاري" (Naked): The term "naked" retains its symbolic connotations of exposure, vulnerability, and a stripping away of societal norms. In the novel, this may represent the raw and unfiltered nature of the narrative, touching on taboo subjects, challenging conventional morality, and exposing the hidden aspects of society

"الغداء العاري" aligns with the novel's exploration of addiction, sexuality, and the countercultural movements of the 1950s and 1960s. The title encapsulates the rebellious and unapologetic nature of the book, where the act of having lunch becomes a metaphor for the daily, routine experiences that are laid bare and exposed in an unconventional, challenging way.

The Arabic title captures the provocative, surreal, and sometimes disturbing content of "Naked Lunch." It suggests a narrative that transcends the ordinary and dives into the naked truth of human existence, exploring the depths of addiction, control, and societal decay.

The translator likely aimed to create a title that not only preserves the provocativeness of the original but also resonates with Arabic-speaking readers. The inclusion of "الغداء" might bring attention to the everyday aspects of life that Burroughs transforms into a surreal and challenging experience.

The Arabic title "الغداء العاري" effectively encapsulates the symbolic and provocative content of "Naked Lunch," suggesting a narrative that exposes the raw, unfiltered truth beneath the surface of everyday experiences, challenging societal norms and expectations.

45. Nineteen Eighty-Four 1984

Nineteen Eighty-Four is a dystopian novel by George Orwell, published in 1949. It explores the consequences of totalitarianism, mass surveillance, and repressive regimentation within society. Orwell, a democratic socialist, models the authoritarian state in the novel on the Soviet Union and Nazi Germany. The story takes place in 1984, where Great Britain is a province of the totalitarian superstate Oceania, led by Big Brother. Winston Smith, a mid-level worker at the Ministry of Truth, secretly hates the Party and dreams of rebellion. He and his colleague Julia are arrested, and Smith is subjected to psychological manipulation and torture by the Ministry of Love. The novel has become a classic example of political and dystopian fiction, popularizing the term "Orwellian" and drawing parallels between its subject matter and real-life instances of totalitarianism, mass surveillance, and freedom of expression.

Brief summary

In 1984, Airstrip One, a province of Oceania, is ruled by the totalitarian super-state "The Party" and its leader Big Brother. The Party brutally purges those who do not conform to their regime, using the Thought Police and constant surveillance. Winston Smith, a member of the Outer Party, works at the Ministry of Truth, where he rewrites historical records to conform to the state's ever-changing version of history. Winston secretly opposes the Party's rule and dreams of rebellion.

In London, Winston meets Mr. Charrington, an antiques shop owner, and develops an intense hatred of Julia, a young woman maintaining the novel-writing machines at the ministry. He suspects that his superior, Inner Party official O'Brien, is part of an underground resistance movement called the Brotherhood, formed by Big Brother's reviled political rival Emmanuel Goldstein.

During Hate Week, Oceania's enemy changes from Eurasia to Eastasia, and Winston is recalled to the Ministry to help make necessary revisions. They are captured and imprisoned at the Ministry of Love, where O'Brien reveals himself to be a member of the Thought Police and a member of a false flag operation.

Winston is released into public life and continues to frequent the Chestnut Tree café, where he confronts Julia and finally accepts that he loves Big Brother.

Title

- When translating titles that involve specific years, it is common to use Arabic numerals for simplicity and clarity. This practice is not unique to Arabic translations; it is a widespread convention in international translations.

- The use of Arabic numerals facilitates global recognition. Numerals are universally understood, making the title easily recognizable across different languages and cultures. This is particularly important for titles that have become iconic and widely known internationally.

- The title "Nineteen Eighty-Four" is significant because it refers to a specific year, 1984, which is crucial to the themes and narrative of George Orwell's dystopian novel. Representing the title in Arabic numerals preserves this temporal reference and maintains the intended impact on readers familiar with the original work.

- The use of numerals aligns with international standards for representing years in titles. It ensures that the translation adheres to a standardized format that is easily understood by a diverse audience.

-Translating "Nineteen Eighty-Four" into Arabic as "1984" is a practical choice that prioritizes clarity, global recognition, and consistency with international standards for representing years in titles. It allows Arabic-speaking readers to easily identify the temporal context of the novel, maintaining the intended impact of the original title.

46. Oliver Twist أوليفر تويست

Oliver Twist, or *The Parish Boy's Progress*, is Charles Dickens' second novel. Published as a serial and three-volume book, it follows an orphan who escapes a workhouse to London. He meets a gang of juvenile pickpockets led by Fagin, discovers his parentage, and reconnects with his family. Dickens satirizes child labor, domestic violence, and street children. The

novel has been adapted into films, musicals, and animated films, such as *Oliver!* and *Oliver & Company*.

Brief summary

Oliver Twist, born into poverty in Mudfog, is raised in a workhouse where children receive little food. He is removed from the workhouse and sent to the service of undertaker Mr. Sowerberry. Oliver meets Jack Dawkins, who offers him food and lodging and takes him to meet Fagin, an orphan boy who trains them as pickpockets. Oliver realizes the truth when he sees them stealing a handkerchief from Mr. Brownlow. Oliver is pursued, apprehended, and tried before Magistrate Fang. Brownlow takes him home and cares for him.

Fagin sends Nancy and her abusive lover, Bill Sikes, to abduct Oliver and bring him back to Fagin's lair. Oliver is wounded and ends up in the care of Miss Rose and her guardian Mrs. Maylie. A mysterious man, "Monks," teams up with Fagin to prevent Oliver from learning his past. They bribe Mr. Bumble and his wife, the former Widow Corney, for information on Oliver. Nancy secretly spies on them and passes the information on to Rose Maylie. Fagin is arrested and sentenced to the gallows. Oliver and Mr. Brownlow visit Fagin in Newgate Prison, where they learn the location of documents proving Oliver's identity.

Title

English Title: *Oliver Twist*

The English title "*Oliver Twist*" is character-centric, highlighting the protagonist's name, Oliver. The inclusion of the character's name in the title suggests a focus on his experiences, journey, and development throughout the narrative.

"*Oliver Twist*" follows the tradition of eponymous titles, where the title directly names the main character. This type of title provides a clear and immediate connection between the title and the central figure of the story.

Arabic Translation: أوليفر تويست (*Oliver Twist*)

The Arabic translation "أوليفر تويست" ("*Oliver Twist*") is a transliteration of the English title, preserving the sound and form of the original. This maintains consistency and recognizes the widespread familiarity of the title in its original language.

The Arabic translation continues to keep the focus on the character Oliver Twist. By using the transliteration, the title retains the character-centric nature and aligns with the original English title's emphasis on Oliver as the central figure.

The transliteration is culturally adapted to Arabic conventions, ensuring that the pronunciation and structure of the name "Oliver Twist" remain suitable and recognizable for Arabic-speaking audiences.

The Arabic translation "أوليفر تويست" effectively preserves the character-centric nature of the title "Oliver Twist" by providing a transliteration that maintains consistency with the original English title. This approach allows for a direct and recognizable connection to the central character in both languages.

47. "Oscar and Lucinda" "أوسكار ولوسيندا"

Australian writer Peter Carey's book *Oscar and Lucinda* was the 1988 Booker Prize and the 1989 Miles Franklin Award winner. It made *The Best of the Booker* shortlist.

Transliterating the names "Oscar" and "Lucinda" as "أوسكار" and "لوسيندا" helps retain the original names of the main characters. This choice allows Arabic readers to identify and connect with the characters and their story.

Brief summary

The book chronicles the life of two characters: teenage Australian heiress Lucinda Leplastrier, who purchases a glass business, and Oscar Hopkins, a Devonian who grew up to become an Anglican priest. Meeting on the ship bound for Australia, they learn they are both compulsive gamblers, one obsessed. Oscar loses a wager made by Lucinda that he will be unable to move a glass church from Sydney to Bellingen, a hamlet located 400 kilometres along the coast of New South Wales. Their lives are irrevocably changed by this gamble.

The Arabic translation "أوسكار ولوسيندا" (*Oscar and Lucinda*) likely involves transliteration to maintain the phonetic qualities and preserve the sounds of the original English names. Transliteration becomes particularly relevant when dealing with names that may not have direct equivalents in the target language. In this case, "Oscar" and "Lucinda" are names with specific sounds and pronunciations that can be challenging to capture accurately through direct translation. By opting for transliteration, the Arabic version allows readers to pronounce the names more closely to their English counterparts, thus maintaining the

distinctive qualities of the characters in the literary work.

Functions

- The title serves to designate the work and provides a specific label or name, indicating the main characters of the narrative.
- The title has a referential function by offering a glimpse or reference to the content of the work. It suggests that the narrative revolves around the characters named Oscar and Lucinda.
- While not as explicitly emotional as some titles, the inclusion of characters' names can evoke a sense of personal connection and engagement with the characters, contributing to an emotive function.
- The title can also have a poetic function, especially if the combination of the names "Oscar and Lucinda" has a rhythmic or aesthetic quality.

While these functions are not mutually exclusive, the title "Oscar and Lucinda" is likely to be associated with the designation, referential, emotive, and poetic functions.

Title

Analysis of the Title "Oscar and Lucinda" (أوسكار ولوسيندا):

The Arabic translation "أوسكار ولوسيندا" is a literal translation of the English title "Oscar and Lucinda." The Arabic version directly transliterates the names of the two central characters.

The translation successfully preserves the key elements of the original title by maintaining the names "Oscar" and "Lucinda." This is crucial as the names refer to the titular characters and are central to the novel's narrative.

"أوسكار ولوسيندا" is culturally appropriate and aligns with Arabic language conventions. The transliteration allows Arabic-speaking audiences to recognize the specific names without losing the cultural essence of the original title.

The translation ensures recognizability for Arabic-speaking audiences who may be familiar with the English title or the novel by Peter Carey. The direct use of the names "أوسكار" and "لوسيندا" immediately associates with the central characters.

The Arabic transliteration maintains the sound and rhythm of the original title. While Arabic script differs from the Latin alphabet, the pronunciation of "أوسكار ولوسيندا" captures the

essence of the English names.

The names "Oscar and Lucinda" carry romantic connotations in the English-speaking world. The Arabic transliteration preserves these connotations, ensuring that the title retains its association with a romantic narrative in an Arabic context.

"أوسكار ولوسيندا" ("Oscar wa Lucinda") serves as an effective and culturally appropriate transliteration of the English title, maintaining recognizability, romantic connotations, and the key element of the titular characters for Arabic-speaking audiences.

48. Paradise فردوس

Paradise is Toni Morrison's 1998 novel, her first since winning the Nobel Prize in Literature in 1993. It completes a trilogy, starting with *Beloved* and *Jazz*. It was selected for Oprah's Book Club and ranked in the BlackBoard Bestsellers List. Morrison's original title was *War*.

Brief summary

The novel is divided into nine sections, with the first named "Ruby" after the town. The remaining chapters are named for women involved in the town and Convent, such as Mavis, Grace, Seneca, Divine, and Consolata. Morrison explores the parallel histories of Ruby and the Convent.

At the beginning of the book, there is great anxiety about Ruby's future, as the town has seen increasingly open signs of division. The Reverend Richard Misner believes Ruby needs to be more open to the changes afoot in the outside world.

The Convent, an elaborate mansion in Oklahoma, serves as a boarding school for Indian girls. The women of Ruby begin a thriving business from their property, selling extra-hot peppers, relishes, barbecue sauce, pies, and eggs. However, the Convent is widely perceived as a corrupting influence in Ruby. Community leaders decide to destroy the Convent, and the men of Ruby are both frightened and disgusted by the idea of women who do not need men.

In the Ruby chapter, nine men enter the Convent, which is now a shelter for battered women. The story is written to make it seem like the Convent was a sinister place, with the majority of credit belonging to the Morgans due to their monetary influence.

In the Grace chapter, Gigi (Grace) gets off the bus in Ruby after being deceived by her old boyfriend Mikey and is picked up by Roger Best, a hearse driver. K.D. finds her naked and

takes her to the Convent. different story, but the ramifications of the attack are evident in the town. The last chapter takes place at the funeral of Save-Marie, one of Jeff and Sweetie Fleetwood's disabled children. Paradise concludes with a passage about the Convent women, Gigi, Pallas, Mavis, and Seneca, who appear to figures from their past, each expressing regret and sadness. Gigi's father, Pallas' mother, Dee Dee, and Sally Albright, known as Sal, spot her mother in a diner, and Jean, Seneca's sister, is revealed to be her mother. Connie rests her head in the lap of an older woman from her past, Piedade.

In the Ruby chapter, nine men enter the Convent, which is now a shelter for battered women. The story is written to make it seem like the Convent was a sinister place, with the majority of credit belonging to the Morgans due to their monetary influence. They left Haven escaping the economic downturn and increasing pressure from neighboring towns. Ruby was founded by several families, but the majority of the credit belongs to the Morgans due to their monetary influence.

Mavis, a mother who kills her infant twins Merle and Pearl by suffocation, is an alcoholic and abusive husband. She fears her family will kill her and steals her car, a mint green Cadillac, to escape her family. Mavis decides to go to California, picking up female hitchhikers to keep her company. She meets Connie, who is nice to her and feeds her. Soane Morgan helps her get gasoline for Mavis, and she returns to the convent, where she learns it was a nun's house and a school for Indians. Mother Mary Magna, the leader figure of the convent house, had a light coming from her.

In the Grace chapter, Gigi (Grace) gets off the bus in Ruby after being deceived by her old boyfriend Mikey. She is picked up by Roger Best, a hearse driver, to pick up her mother, who has recently died. Gigi eats funeral food and loses her ride, but stays with Connie, who hasn't slept for 17 days. K.D. finds Gigi and takes her to the Convent. One month later, Mavis returns to the convent and sees Gigi naked. Connie reveals that her mother died, and Gigi arrived the day after her mother's death. Mavis explains that Gigi will never be one of them.

Title

Paradise (فردوس):

- The Arabic translation "فردوس" is a literal translation that conveys the meaning of the English title "Paradise." "فردوس" is a term in Arabic that directly translates to "Paradise" or "Garden" and is commonly used to refer to a heavenly or idyllic place.

- The translation successfully preserves the key element of the original title by maintaining the reference to paradise. This aligns with the concept of an idealized, blissful, or heavenly place.

- "فردوس" is culturally appropriate and aligns with Arabic language and cultural conventions. The term holds significance in Islamic and Arabic traditions as a symbol of the ultimate blissful state.

- The translation captures the symbolic and spiritual connotations associated with the concept of paradise. It suggests a place of beauty, tranquility, and divine reward, resonating with the themes often associated with the idea of paradise.

"فردوس" ("Firdaus") serves as a fitting and culturally resonant translation of "Paradise," maintaining the thematic integrity of the original title and conveying the desired meaning within an Arabic context.

49. Pride and Prejudice كبرياء وهوى

Pride and Prejudice is Jane Austen's 1813 novel, set in the world of Elizabeth Bennet, a character who learns the consequences of hasty judgments and the difference between superficial and actual goodness. The novel, which has become one of the most popular in English literature, has inspired numerous adaptations, including dramatic adaptations, reprints, unofficial sequels, films, and TV versions, reaching mass audiences.

Brief summary

In the early 19th century, the Bennet family lives at their Longbourn estate in Hertfordshire, England. Mrs. Bennet desires to marry off her five daughters to secure their futures. Mr. Bingley, a wealthy bachelor, arrives at the Netherfield party and appears interested in Jane. However, Mr. Darcy, a wealthy man, is haughty and aloof, causing Elizabeth to be offended.

Mr. Collins, the heir to the Longbourn estate, pursues Elizabeth under the advice of Lady Catherine de Bourgh, who is also Mr. Darcy's aunt. Elizabeth dances with Mr. Darcy at a ball, but she rejects his proposal.

Mr. Darcy joins Mr. Bingley in London and persuades him not to return to Netherfield. Elizabeth suspects that Mr. Darcy was responsible for Mr. Bingley's departure and accuses him of treating Wickham unjustly.

Elizabeth visits Charlotte and Mr. Collins in Kent and learns that Mr. Darcy saved a friend from an undesirable match. He proposes to Elizabeth, declaring his love for her despite her low social connections. Elizabeth is shocked by his interest and rejects him, even regretting his rejection.

Mr. Bingley and Mr. Darcy return to Netherfield, and Jane accepts Mr. Bingley's proposal. Lady Catherine demands she promise never to accept Mr. Darcy's proposal, as she and Darcy's late mother had planned his marriage to Anne. Elizabeth refuses and asks Lady Catherine to leave.

Title

Pride and Prejudice (كبرياء وهوى):

- The Arabic translation "كبرياء وهوى" is a literal translation that accurately conveys the meaning of the English title. "كبرياء" translates to "pride," and "وهوى" translates to "and prejudice."

- The translation successfully preserves the key elements of the original title by maintaining the dual focus on pride and prejudice. These two themes are central to Jane Austen's novel and reflect the social dynamics and romantic relationships explored in the story.

- "كبرياء وهوى" is culturally appropriate and aligns with Arabic language conventions. The use of "كبرياء" captures the concept of pride, and "وهوى" reflects the idea of prejudice, creating a title that is both faithful to the source material and clear to Arabic-speaking readers.

- The translation utilizes a phrasing that is recognizable and resonant in Arabic. The combination of "كبرياء" and "وهوى" mirrors the stylistic structure of the English title, making it easily identifiable for readers familiar with the original work.

"كبرياء وهوى" ("Kibriya' wa Hawa") serves as an effective and culturally appropriate translation of "Pride and Prejudice," maintaining the thematic integrity of the original title and ensuring clarity for Arabic-speaking readers.

50. "Romeo and Juliet" "روميو وجوليت"

William Shakespeare wrote the tragedy Romeo and Juliet early in his career, which centres on the romance between two young Italians from rival families. Shakespeare's play was one of the most well-liked during his lifetime and is one of the most performed, along

with Hamlet. The title characters are considered to be classic youthful lovers today.

Brief summary

Romeo and Juliet is a part of an ancient lineage of tragic love stories. The story is based on an Italian story by Matteo Bandello, which Arthur Brooke translated into poetry in 1562 and William Painter retells in prose in 1567 as *The Tragical History of Romeus and Juliet*. Shakespeare significantly incorporated elements from both, but he also added new characters to the story, most notably Mercutio and Paris. The drama, which is thought to have been composed between 1591 and 1595, was initially released in 1597 in quarto form. Nevertheless, the first quarto version's text was badly written, and subsequent editions improved it to more closely resemble Shakespeare's original.

Shakespeare's use of poetic dramatic structure has been hailed as an early indication of his dramatic genius. This includes effects like the story's embellishment through multiple subplots and the dramatic tension created by alternating between tragedy and comedy. The work gives several characters distinct poetic forms, occasionally altering the form as the character grows. Romeo, for instance, improves his sonnet skills during the work.

Translation

The transliteration technique was likely chosen to preserve the names of the iconic characters Romeo and Juliet, allowing Arabic readers to recognize and connect with the original names. Transliterating the names helps maintain the cultural and literary significance associated with these characters.

The title "Romeo and Juliet" was translated into Arabic as "روميو وجولييت" following the standard practice of transliterating names and titles from one language to another. Transliteration involves representing the sounds of words or names from one script into another. In the case of Arabic, which is written from right to left, the Latin characters of "Romeo and Juliet" are adapted into the Arabic script.

The transliteration process can involve some variations based on pronunciation and the specific rules followed by the translator, but in this case, the Arabic transliteration has captured the sounds of "Romeo" as "روميو" (Romeo) and "Juliet" as "جولييت" (Juliet). It is important to note that the Arabic script does not have an equivalent for every English sound, so certain adjustments are made to convey the closest approximation of the original names or words in Arabic.

The choice of transliteration for the title "Romeo and Juliet" into Arabic is likely driven by the fact that these are proper names that don't have direct equivalents in Arabic. Transliteration is a common practice when dealing with names, especially names of characters in literary works, because it helps maintain the phonetic integrity and pronunciation of the original names.

Transliteration allows speakers of the target language, in this case, Arabic, to pronounce the names as closely as possible to the way they are pronounced in the source language, English. This is particularly important for preserving the cultural and linguistic aspects of the original work. Literal translation might not always capture the nuances and sounds of names accurately, and transliteration serves to bridge that gap.

In the case of "Romeo and Juliet," the names are iconic and well-known, and attempting to translate them into Arabic could result in a loss of their distinctive qualities. Transliteration, therefore, is a practical choice to ensure that Arabic speakers recognize and pronounce the names in a manner consistent with the original English text.

"Romeo and Juliet" is a descriptive title. A descriptive title provides information about the content or nature of the work. In this case, the title includes the names of the two main characters, Romeo and Juliet, giving the reader or audience an immediate sense of who the central figures are in the story. Descriptive titles are commonly used in literature and other forms of media to convey essential information about the subject matter.

Title

Analysis of the Title "Romeo and Juliet" (روميو وجولييت):

- The Arabic translation "روميو وجولييت" is a literal translation of the English title "Romeo and Juliet." "روميو" (Romeo) and "جولييت" (Juliet) are direct transliterations of the names.

- The translation successfully preserves the key elements of the original title by maintaining the names of the two central characters, Romeo and Juliet. This is crucial as the names are synonymous with one of the most famous love stories in literature.

- "روميو وجولييت" is culturally appropriate and aligns with Arabic language conventions. The transliteration of the names allows Arabic-speaking audiences to recognize the iconic characters without losing the cultural essence of the original title.

- The translation ensures recognizability for Arabic-speaking audiences who may be

familiar with the English title or the Shakespearean play. The direct use of the names contributes to the immediate association with the tragic love story.

- The Arabic transliteration maintains the sound and rhythm of the original title. While Arabic script differs from the Latin alphabet, the pronunciation of "روميو" and "جوليت" captures the essence of the English names.

- The names "Romeo" and "Juliet" carry emotional and romantic connotations in the English-speaking world. The Arabic transliteration preserves these connotations, ensuring that the title evokes the same emotions in an Arabic context.

"روميو وجوليت" ("Romeo wa Jooliet") serves as an effective and culturally appropriate transliteration of "Romeo and Juliet," maintaining recognizability, emotional connotations, and the key elements of the iconic love story for Arabic-speaking audiences.

51. "Sanditon" "سانديتون"

The English author Jane Austen's work Sanditon was published in 1817. Austen started work on a new book in January 1817 that she named The Brothers, which she eventually dubbed Sanditon. She finished eleven chapters of the book before she put it down in mid-March 1817, most likely due to sickness. The work was originally fully transcribed and published in 1925 by R.W. Chapman under the title Fragment of a work.

Brief summary

The novel revolves around Charlotte Heywood, the eldest daughter of a wealthy family from Willingden, Sussex. After a carriage accident, Mr. and Mrs. Parker of Sanditon stay

with the Heywood family for a week. Mr. Parker, with his business partner, Lady Denham, plans to make Sanditon a fashionable seaside resort. He installs bathing machines and builds a new home for himself and his family. After repairing the carriage and improving Mr. Parker's foot, they return to Sanditon, bringing Charlotte as their summer guest.

Charlotte meets the town's inhabitants, including Lady Denham, her niece Clara Brereton, Sir Edward Denham, and his sister Esther. They are surprised by a visit from his sisters and younger brother, who are self-declared invalids. Diana Parker, a missionary, secures a house for a wealthy family from the West Indies and informs a girls' school group planning to summer at Sanditon.

Mrs. Parker and Charlotte visit Sanditon House, where they discover Clara Brereton and Sir

Edward Denham having an intimate conversation. They also discover a portrait of Sir Henry Denham hanging over the fireplace.

Functions

Transliterating "Sanditon" as "سانديتون" helps retain the specific name of the setting in Jane Austen's unfinished novel. This choice allows Arabic readers to recognize and associate the title with the original work.

It's plausible that the translator considered potential reader response when deciding whether to transliterate or translate the title "Sanditon" into Arabic. Reader response can play a significant role in translation decisions, particularly for titles of well-known works.

If "Sanditon" has gained recognition and popularity in its original English form, the translator might choose transliteration to cater to the expectations and familiarity of the target audience. Readers who are already familiar with the English title may find transliteration more appealing as it maintains the original sound and preserves the connection to the source material.

Additionally, if the translator anticipates that the target audience values maintaining the authenticity of the original title, transliteration could be seen as a way to respect and respond to the readers' expectations. Consistency with the preferences of the audience can contribute to a positive reader response.

However, reader response can vary, and some audiences might prefer translated titles that convey meaning directly in the target language. Ultimately, the translator's decision may involve a careful consideration of potential reader expectations and preferences, aiming to create an engaging and accessible experience for the target audience.

The title refers directly to a specific place or entity, suggesting that the work is associated with or set in a location called "Sanditon." This function provides a glimpse or reference to the content of the work, indicating a potential focus on the place named in the title.

Title

Analysis of the Title "Sanditon" (سانديتون):

- The Arabic translation "سانديتون" is a literal translation of the English title "Sanditon." The Arabic version directly adopts the name of the location or setting.

- The translation successfully preserves the key element of the original title by maintaining

the name "Sanditon." This is important as the title directly refers to the fictional seaside resort featured in Jane Austen's unfinished novel.

- "سانديتون" is culturally appropriate and aligns with Arabic language conventions. The transliteration allows Arabic-speaking audiences to recognize the specific setting without losing the cultural essence of the original title.

- The translation ensures recognizability for Arabic-speaking audiences who may be familiar with the English title or Jane Austen's works. The direct use of the name "سانديتون" immediately associates with the novel's setting.

- The Arabic transliteration maintains the sound and rhythm of the original title. While Arabic script differs from the Latin alphabet, the pronunciation of "سانديتون" captures the essence of the English name.

- The name "Sanditon" carries geographical connotations related to a seaside location. The Arabic transliteration preserves these connotations, ensuring that the title retains its association with a coastal setting in an Arabic context.

"سانديتون" ("Sanditon") serves as an effective and culturally appropriate transliteration of the English title, maintaining recognizability, geographical connotations, and the key element of the fictional seaside resort for Arabic-speaking audiences.

52. Sense and Sensibility "العقل والعاطفة"

The first book written by English novelist Jane Austen, *Sense and Sensibility*, was released in 1811. Published under pseudonym; the title page features the moniker "By A Lady" in lieu of the author's identity. It narrates the coming-of-age tale of the Dashwood sisters, Elinor (age 19) and Marianne (age 16½). They have a younger sister, Margaret (age 13), and an older half-brother, John.

Brief summary

After being forced to leave the family estate at Norland Park, the three Dashwood sisters and their widowed mother are followed throughout the book as they relocate to Barton Cottage, a small house on Sir John Middleton's property, a distant relative. Elinor and Marianne encounter passion, love, and heartache there. The story takes place in Sussex, London, and the West Indies, most likely between 1792 and 1797. The book was a success for its creator when it sold out of its 750-copy first print run in the middle of 1813. Later that year,

there was another print run. In Richard Bentley's Standard Novels series of 1833, it was the first Austen novel illustrated in Britain and the first to be released in England following her death. Since its first publication in 1811, the book has seen several adaptations for the theatre, screen, and television, as well as illustrations, abridgements, and excerpts.

Functions

The translator aims to capture the cultural context of the original work and make it relatable to Arabic readers. The translation "العقل والعاطفة" translates to "Mind and Emotion" or "Reason and Feeling." It reflects the central theme of the novel, which contrasts the rationality and emotional aspects of human nature.

Translating titles involves finding equivalent expressions that convey the intended meaning and resonate with the target language. "العقل والعاطفة" effectively encapsulates the dichotomy between reason and emotion explored in Austen's novel.

The translated title seeks to attract Arabic readers by using language that is familiar and engaging. "العقل والعاطفة" has a balanced and evocative quality that captures the essence of the novel and entices potential readers.

It's important to note that different translators may choose different titles based on their interpretation and understanding of the work. Translating titles involves a level of creativity and adaptation to ensure that the translated version resonates with the target audience while remaining faithful to the original text.

The title "Sense and Sensibility" is best understood through the "Poetic Function," as it goes beyond a mere reference or designation. The juxtaposition of contrasting terms, "Sense" and "Sensibility," in a balanced and rhythmic structure imparts a poetic quality to the title. This suggests that the work may go into themes involving reason and emotion with a nuanced and artistic approach.

Title

Analysis of the Title "Sense and Sensibility" (العقل والعاطفة):

- The title juxtaposes two contrasting concepts, "Sense" and "Sensibility," creating a dichotomy. "Sense" typically refers to practicality, reason, and rationality, while "Sensibility" relates to emotion, sensitivity, and feeling. This sets the stage for exploring the interplay between these elements in the narrative.

- The title serves as a reflection of the novel's central themes. It suggests that the characters and events within the story will involve a delicate balance or tension between rationality and

emotion, intellect and sentiment.

- The title establishes a specific tone for the novel. It suggests a thoughtful and introspective narrative that explores the nuances of human behavior and relationships, emphasizing the importance of balancing reason and emotion.

- By presenting the contrasting concepts in the title, it invites readers to reflect on the role of "sense" and "sensitivity" in their own lives and in the lives of the characters. This engagement encourages a deeper connection with the themes explored in the novel.

- The Arabic translation "العقل والعاطفة" effectively translates the dichotomy of "Sense" and "Sensitivity" while maintaining a balanced and complementary structure in Arabic. It captures the essence of the original title and its thematic significance.

"Sense and Sensibility" is a title that goes beyond mere labeling, serving as a thematic guide and an invitation for readers to contemplate the interplay between reason and emotion in the narrative. The Arabic translation successfully carries these nuanced elements into the target language.

53. She: A History of Adventure هي: تاريخ من المغامرة

She: A History of Adventure is a popular novel by H. Rider Haggard, published in 1887. It follows Horace Holly and his ward Leo Vincey to a lost African kingdom, where they encounter a native people and a mysterious white queen, Ayesha. Haggard was part of the romance revival, inspired by his time in South Africa. The novel explores themes of female authority and feminine behavior.

Brief summary

Horace Holly, a Cambridge University professor, is tasked with raising his son, Leo, after his colleague Vincey dies. They discover the ancient "Serd of Amenartas" and travel to eastern Africa, where they are captured by the savage Amahagger people. The natives are ruled by a fearsome white queen, Hiya. Billali, chief of one of the Amahagger tribes, takes charge of the three men and introduces them to their customs. Leo grows fond of her, and they marry according to Amahagger custom. Billali leaves to report the arrival to the queen, but the Amahagger seize Mahomed and kill him. Leo is wounded in a struggle, and Billali declares them under the queen's protection.

Horace is presented to the queen's home near the ruins of Kôr, where she reveals her

supernatural powers, including immortality and the ability to read minds. She also reveals that she has lived in Kôr for over two millennia, awaiting the reincarnated return of her lover, Kallikrates. Ayesha takes the men to the Pillar of Fire, where she tries to make Leo immortal. However, her life-preserving power is lost, and she reverts to her true age.

Title

English Title: She: A History of Adventure

- The use of the feminine pronoun "She" in the English title is notable, as it immediately draws attention to the central female character of the story. The pronoun hints at the significance and prominence of the female protagonist.

- The inclusion of "A History of Adventure" in the title promises a narrative filled with adventurous elements. It sets expectations for a story that unfolds across various exciting and daring events.

Arabic Translation: هي: تاريخ من المغامرة (Hiya: Tareekh min al-Mughamara)

- The Arabic translation "هي: تاريخ من المغامرة" ("Hiya: Tareekh min al-Mughamara") is a literal translation that captures the meaning of the English title. "هي" translates to "She," "تاريخ" translates to "history," and "من المغامرة" translates to "of adventure."

- The translation successfully preserves the gender reference by retaining the use of the feminine pronoun "هي" ("She"). This ensures that the emphasis on the female protagonist is maintained in Arabic.

- The translation effectively conveys the adventurous themes with "تاريخ من المغامرة" ("history of adventure"), aligning with the promise of excitement and daring events in the original title.

- "هي: تاريخ من المغامرة" is culturally adapted to Arabic language conventions, providing a clear and direct representation of the English title. The translation ensures that Arabic-speaking readers can easily understand and relate to the title.

The Arabic translation "هي: تاريخ من المغامرة" ("Hiya: Tareekh min al-Mughamara") effectively captures the essence of "She: A History of Adventure" by providing a literal and culturally appropriate representation. The translation maintains the emphasis on the female protagonist and conveys the promise of an adventurous narrative.

54. Sherlock Holmes شارلك هولمز

The Adventures of Sherlock Holmes is a collection of twelve short stories by Arthur Conan Doyle, published in 1892. The stories, which were originally published in *The Strand Magazine*, focus on the consulting detective Sherlock Holmes and his efforts to correct social injustices. The stories are primarily first-person narratives from Watson's point of view. The collection gained popularity and boosted subscriptions, prompting Doyle to demand more money for his next set of stories. The first story, "A Scandal in Bohemia," features Irene Adler, a character prominent in modern adaptations. Doyle included four of the twelve stories in his twelve favorite Sherlock Holmes stories.

Brief summary

The Adventures of Sherlock Holmes is a collection of first-person narratives from the perspective of Dr. Watson, with most stories pointing out social injustices. The Oxford Dictionary of National Biography entry for Doyle suggests that the short stories highlight a king's betrayal of an opera singer, a stepfather's deception of his ward, an aristocratic crook's exploitation of a failing pawnbroker, and a beggar's estate in Kent. Holmes is portrayed as offering a fresh and fair approach in an unjust world. The book contains many of Doyle's favorite Sherlock Holmes stories, including "The Adventure of the Speckled Band," "The Red-Headed League," "A Scandal in Bohemia," and "The Five Orange Pips." The book was banned in the Soviet Union in 1929 due to alleged "occultism," but gained popularity in a black market and was lifted in 1940.

Title

Sherlock Holmes (شرلوك هولمز):

- The Arabic title "شرلوك هولمز" is a transliteration of "Sherlock Holmes." It does not provide a direct translation but instead retains the sounds and pronunciation of the original English name.

- The transliteration preserves the key elements of the original title by retaining the name "Sherlock Holmes." This ensures the recognition and familiarity of the iconic detective character created by Sir Arthur Conan Doyle.

- The use of transliteration is culturally appropriate and common when dealing with names or titles that have become widely known internationally. It allows Arabic-speaking audiences

to easily identify the famous detective character.

- The transliteration maintains recognition and familiarity, especially for readers or viewers familiar with Sherlock Holmes from literature, films, or television adaptations.

"شرلوك هولمز" ("Sherlock Holmes") serves as an effective transliteration of the English title, allowing Arabic-speaking audiences to immediately connect with the renowned detective character without altering the original name.

55. Slaughterhouse-Five المسلح رقم خمسة

Kurt Vonnegut published his semi-autobiographical science fiction-infused anti-war novel *Slaughterhouse-Five*, also known as *The Children's Crusade: A Duty-Dance with Death*, in 1969. Billy Pilgrim's life and adventures are chronicled, spanning from his early years to his service as an American soldier and chaplain's aide during World War II to the post-war years. Billy is also shown to be sometimes travelling through time. The main events of the book are Billy's arrest by the German Army and his survival—which Vonnegut himself experienced as an American serviceman—amidst the Allied firebombing of Dresden while he was a prisoner of war. It has been hailed as "one of the most enduring anti-war novels of all time" and as an example of "unmatched moral clarity".

Brief summary

The story is told in a non-linear order, with events becoming clear through flashbacks and descriptions of time travel experiences. The narrator describes his writing, experiences as a University of Chicago anthropology student, research on the Children's Crusade and the history of Dresden, and his visit to Cold War-era Europe with his wartime friend Bernard V. O'Hare. He then writes about Billy Pilgrim, an American man from Ilium, New York, who believes he was held at one time in an alien zoo on a planet called Tralfamadore and has experienced time travel.

Billy, an ill-trained, disoriented American soldier during World War II, is transferred from a base in South Carolina to the front line in Luxembourg during the Battle of the Bulge. He narrowly escapes death and meets Roland Weary, a patriot and warmonger who derides Billy's cowardice. They are captured by the Germans and forced to wear wooden clogs that cut painfully into his feet. Billy becomes "unstuck in time" and is described as traveling in time to other moments in his past and future.

After being released from psychiatric care, Billy marries Valencia Merble, whose father owns

the Ilium School of Optometry. They have two children, Robert and Barbara. On Barbara's wedding night, Billy is abducted by a flying saucer and taken to a planet many light-years away from Earth called Tralfamadore. On Tralfamadore, Billy is put in a transparent geodesic dome exhibit and falls in love with Montana Wildhack, who falls in love with him.

Billy is eventually killed in 1976, at which point the United States has been partitioned into twenty separate countries and attacked

by China with thermonuclear weapons. He gives a speech in a baseball stadium in Chicago in which he predicts his own death and proclaims that "if you think death is a terrible thing, then you have not understood a word I've said."

The function

The title "Slaughterhouse-Five" primarily functions as a Referential title, directly alluding to a significant setting or theme within the novel's content.

The term "slaughterhouse" implies a connection to a place of slaughter or violence, and the addition of "Five" suggests a specific or numbered location. This title, therefore, serves as a clear reference to a key element in the narrative, potentially hinting at themes of war, violence, or trauma. The use of a referential title establishes a direct link between the title and an essential aspect of the novel's content, inviting readers to explore the connection between the title and the themes explored in "Slaughterhouse-Five."

The translation of book titles, especially literary works, can involve interpretation and creative decisions by the translator. "Slaughterhouse-Five" is a novel by Kurt Vonnegut, and its title refers to the slaughterhouse where the protagonist, Billy Pilgrim, is held as a prisoner of war during World War II.

When translating a title, a translator might aim to convey the essence, themes, or mood of the original work while considering cultural nuances and linguistic differences. In the case of "Slaughterhouse-Five," the Arabic translation "المسلح رقم خمسة" appears to convey the military or armed aspect of the story (المسلح, meaning "armed") and the number five (خمس), possibly referring to the protagonist's identification as "Billy Pilgrim, Tralfamadorian #5" in the novel.

Translation choices can vary, and translators often make decisions based on their understanding of the source material and the target audience's cultural context. It's important to note that titles may not always have direct linguistic equivalents, and translators may need to find creative solutions to capture the spirit of the original work in a different language.

The title

Analysis of the title "Slaughterhouse-Five":

- "المسلح" (Al-Musallih) translates to "armed" or "militarized," which is a more literal rendering of the term "Slaughterhouse."
- "رقم خمسة" (Raqm Khamsa) translates to "Number Five," directly reflecting the numeral mentioned in the original title.
- While "Slaughterhouse-Five" doesn't have a direct linguistic equivalent in Arabic, the translator has chosen words that convey the military or armed context associated with a slaughterhouse.
- The addition of "رقم خمسة" (Number Five) in the title might be an attempt to retain the unique identifier associated with the protagonist in the original work.

Translators often need to strike a balance between literal translation and adaptation to ensure that the essence and cultural context of the original work are preserved while making it accessible and meaningful to the target audience. In this case, the translator has chosen words that convey the military aspect of the story and added a specific identifier, likely aiming to capture the essence of the original title in Arabic.

56. Sons and Lovers أخوة ومحبون

Sons and Lovers is a 1913 novel by D. H. Lawrence, focusing on Paul Morel's emotional conflicts with a demanding mother and two different lovers. Despite initial lukewarm critical reception, it is considered a masterpiece and Lawrence's finest achievement. The novel tells the story of Lawrence's life, beginning with his loss of his mother in 1910. It also highlights his meeting with Frieda Richthofen, which led to his later novels, *The Rainbow* and *Women in Love*, with more sexual emphasis and maturity.

Brief summary

Gertrude Coppard, a refined daughter of a burgher family, meets miner Walter Morel at a Christmas dance and falls in a passionate romance. However, after their marriage, she realizes the difficulties of living off her meagre salary and drifts apart. Mrs. Morel's affections shift to her sons, starting with her oldest son, William. William is deeply attached to his mother and defends her against her father's violence. He leaves their Nottinghamshire home for a job in London, where he rises into the middle class.

Paul, repulsed by his mother, is drawn to her and wants to go out on his own. He falls into a relationship with Miriam, a farmer's daughter, but resists due to her mother's disapproval. At Miriam's farm, Paul meets Clara Dawes, a feminist with feminist sympathies. Paul breaks with Miriam and becomes more intimate with Clara, but she cannot hold him. He returns to his mother.

The plot follows a woman of character who moves into the lower class and has no satisfaction in her own life. Her children are born with passion and vitality, but they cannot love due to their mother's strong power. The conflict between the mother and the girl with the son as object continues, and the son decides to leave his soul in her hands. The mother dies unconsciously, and the son is left naked and drifting towards death.

Title

Sons and Lovers (أخوة ومحبون):

- The Arabic translation "أخوة ومحبون" is a literal translation that accurately conveys the meaning of the English title. "أخوة" translates to "sons" (or brothers), and "محبون" translates to "lovers."

- The translation successfully preserves the key elements of the original title by maintaining the reference to both sons and lovers. This reflects the central themes of family relationships and romantic entanglements in D.H. Lawrence's novel.

- "أخوة ومحبون" is culturally appropriate and aligns with Arabic language conventions. The use of "أخوة" conveys the concept of sons or brothers, and "محبون" reflects the idea of lovers, creating a title that is both faithful to the source material and clear to Arabic-speaking readers.

- The translation creates a harmonious representation of the dual themes present in the original title, suggesting a narrative that intertwines familial bonds and romantic relationships.

"أخوة ومحبون" ("Okhwah wa Muhiboun") serves as an effective and culturally appropriate translation of "Sons and Lovers," maintaining the thematic integrity of the original title and ensuring clarity for Arabic-speaking readers.

57. Borrowed Something شيء مستعار

Emily Giffin's 2005 novel, *Something Borrowed*, explores morals and relationships, particularly addressing the stigma against single women in their thirties and the pressure societally places on them to get married. The title comes from a nursery rhyme about bride

attire. The novel became an international bestseller and was later adapted into a film by Hilary Swank's production company.

Brief summary

The novel follows Rachel White, a thirty-year-old single woman who, after a night of drinking, falls in love with Darcy Rhone's fiancé, Dex. This affair, which turns into an affair, reveals the meaning of friendship, true love, and ethics, as Rachel's life changes dramatically after her encounter with Darcy.

Emily Giffin's novel, *SOMETHING BORROWED*, follows Rachel, a 30-year-old single lawyer in New York City, and her best friend Darcy, who is getting married to Dex, a law school friend of Rachel's. Rachel and Dex spend the night together, and the story begins with their unrequited love affair. Rachel and Dex keep their one night secret from Darcy, who has secrets of her own. Rachel tries to date Dex's friend, but with no success.

Rachel feels guilty and justifying her actions by remembering past wrongs Darcy has done to her. She longs for Dex to tell Darcy the truth so he can start a legitimate relationship with Rachel. After months of secret meetings and postponing serious talks, Rachel delivers Dex an ultimatum: call off the wedding or their love affair is over.

SOMETHING BORROWED is similar to *THE DEVIL WEARS PRADA* and "Sex and the City," with Rachel as a realistic protagonist who readers will care about. Dex, a driven New York City businesswoman, is torn between two women, and Darcy, a slightly harder character, is the epitome of a driven New York City businesswoman.

The novel addresses the societal pressure women face at the age of thirty, with Rachel feeling apologetic for not having married or raised a family. Giffin's writing style is excellent, and her characterization is well-developed. She is expected to stay in a growing market for a long time.

Title

Something Borrowed (شيء مستعار):

- The Arabic translation "شيء مستعار" is a literal translation that accurately conveys the meaning of the English title. "شيء" translates to "something," and "مستعار" translates to "borrowed."

- The translation successfully preserves the key elements of the original title by maintaining

the reference to "something borrowed." This phrase is often associated with weddings and symbolic items borrowed for good luck.

- "شيء مستعار" is culturally appropriate and aligns with Arabic language conventions. The use of "شيء" conveys the concept of something, and "مستعار" reflects the idea of being borrowed, creating a title that is both faithful to the source material and clear to Arabic-speaking readers.

- The translation provides clarity and directness, making it easy for Arabic-speaking readers to understand the theme of borrowing and possibly anticipate a narrative centered around this concept.

"شيء مستعار" ("Shay' Musta'ar") serves as an effective and culturally appropriate translation of "Something Borrowed," maintaining the thematic integrity of the original title and ensuring clarity for Arabic-speaking readers.

58. Tarzan of the Apes طرزان

American author Edgar Rice Burroughs published *Tarzan of the Apes* in 1912; it is the first book in the Tarzan series. Before being published as a novel in June 1914, it appeared for the first time in October 1912 in the pulp magazine *The All-Story*.

From his early years spent being raised by apes in the jungle to his later interactions with other people and Western society, the narrative chronicles the exploits of the titular character Tarzan. The character was so well-liked that Burroughs wrote twenty-six sequels to the series, extending it into the 1940s.

Academics have identified a number of significant themes in the book, including the influence of genetics on conduct, racial supremacy, civilization, particularly as Tarzan wrestles with his human identity, sexuality, and escape.

Brief summary

In 1888, John and Alice Clayton, Viscount and Lady Greystoke, are marooned in the equatorial Africa jungles. Their son, John Clayton II, is born, and his mother dies, and his father is killed by the ape Kerchak. The infant is adopted by the she-ape Kala, and named "Tarzan" ("White Skin" in the ape language). As a boy, Tarzan learns English from his parents' cabin and becomes a skilled hunter, eventually killing Kerchak and becoming the "king" of the apes. A tribe of black Africans settles in the area, and Tarzan becomes an

antagonist with them. At 21, Tarzan spies on a new party, including Jane Porter, the first white woman he has ever seen. French naval officer Paul D'Arnot teaches Tarzan to speak French and offers to take him to the land of white men.

Title

- The English title "Tarzan of the Apes" suggests a story involving a character named Tarzan who is raised by apes. The Arabic translation "طرزان" retains the name Tarzan, maintaining the semantic equivalence and communicating the central character's identity.

- The Arabic translation "طرزان" is a simple and clear representation of the name Tarzan. This simplicity enhances readability and ensures that the title is easily understood by Arabic-speaking audiences.

- "طرزان" has become the widely accepted and recognized Arabic name for the character Tarzan. The translation aligns with cultural norms and linguistic preferences, making it easily accessible to Arabic readers.

- The translation preserves the identity of the central character by directly using the name "طرزان." This is important for maintaining consistency with the original work and ensuring that readers recognize the story associated with the iconic character.

- "طرزان" has become a part of popular culture in the Arabic-speaking world, and the choice of this translation reflects its familiarity. This can contribute to the title's appeal and recognition among a broader audience.

- The use of "طرزان" ensures consistency with the character's name across various adaptations and translations. This consistency is important for maintaining the character's brand and identity.

The translation "طرزان" effectively conveys the title "Tarzan of the Apes" by maintaining the character's name and ensuring simplicity, clarity, and cultural acceptance

Omitting the word "apes" contributes to a simpler and clearer title. "طرزان" is a straightforward representation of the character's name, enhancing readability for Arabic-speaking audiences. A concise title is often favored for its ease of understanding.

Arabic, like many languages, often values linguistic economy. The omission of unnecessary

words or details is a common practice in translation to maintain brevity and clarity. In this case, focusing on "طرزان" serves the purpose of identifying the central character without additional information.

"طرزان" has become a well-established and recognizable name associated with the character in the Arabic-speaking world. The use of this name alone ensures cultural familiarity and aligns with popular culture references, contributing to the character's brand in the target audience.

59. The Adventures of Tom Sawyer مغامرات توم سوير

The Adventures of Tom Sawyer is an 1876 novel by Mark Twain, set in St. Petersburg, Missouri, during the 1840s. The story follows Tom Sawyer, a boy growing up along the Mississippi River, and his adventures with his friend Huckleberry Finn. Despite initially being a commercial failure, it became Twain's best-selling work and is considered a masterpiece of American literature. Twain claims it was one of the first novels written on a typewriter.

Brief summary

In the 1840s, orphan Tom Sawyer lives with his Aunt Polly and half-brother Sid in St. Petersburg, Missouri. He skips school and uses reverse psychology to earn a prized Bible from his Sunday school class. Tom falls in love with Becky Thatcher, but their romance collapses when she discovers Tom was engaged to another schoolgirl, Amy Lawrence.

Tom, Huckleberry Finn, and Huck escape to Jackson's Island in the Mississippi River, where they witness three body snatchers rob a grave. Potter is arrested and jailed for the murder, but Tom breaks his oath to testify for the defense, identifying Injun Joe as the actual culprit. Potter is acquitted, but Tom and Huck live in fear for their lives.

During summer break, Tom and Huck hunt for buried treasure in an abandoned house, where they discover a hoard of gold coins. They plan to break into the wealthy Widow Douglas' home to mutilate her face in revenge for being publicly whipped for vagrancy. Huck stops the crime but asks not to be made public for fear of retaliation.

Tom and Becky become lost in a local cave, where they encounter Injun Joe by chance but are not seen. They find him dead of starvation inside the cave, and Tom takes Huck to search for the stolen gold. They find the gold, which totals over \$12,000, and are invested on their behalf. The Widow Douglas adopts Huck, who finds the restrictions of a civilized home life painful and reluctantly returns to his vagrant life.

Title

English Title: The Adventures of Tom Sawyer

- The English title puts a strong emphasis on the central character, Tom Sawyer. By using the possessive "Tom Sawyer's Adventures," it highlights that the narrative revolves around the adventures and experiences of this specific character.

- The term "Adventures" in the title suggests a sense of excitement, exploration, and wonder. It sets the tone for a story filled with various escapades and experiences that Tom Sawyer encounters throughout the narrative.

Arabic Translation: مغامرات توم سوير (Mughamarat Tom Sawyer)

- The Arabic translation "مغامرات توم سوير" ("Mughamarat Tom Sawyer") is a literal translation that accurately conveys the meaning of the English title. "مغامرات" translates to "Adventures," and "توم سوير" is the transliteration of "Tom Sawyer."

- The translation successfully preserves the character-centric focus of the original title by using the term "مغامرات" ("Adventures") followed by the transliteration of the character's name "توم سوير" ("Tom Sawyer"). This ensures that the emphasis on Tom Sawyer's adventures is maintained.

- "مغامرات توم سوير" is culturally adapted to Arabic language conventions, providing a clear and straightforward representation of the English title. The transliteration helps Arabic-speaking readers easily identify the character and the theme of adventures.

The Arabic translation "مغامرات توم سوير" ("Mughamarat Tom Sawyer") effectively captures the essence of "The Adventures of Tom Sawyer" by providing a literal and culturally appropriate representation. The title maintains a focus on the character and the exciting adventures that unfold in the narrative.

60. The Age of Innocence عصر البراءة

The Age of Innocence is a 1920 novel by American author Edith Wharton, which won the 1921 Pulitzer Prize for Fiction. The story, set in upper-class New York City during the "Gilded Age," was initially serialized in the magazine *Pictorial Review* but later released as a

book by D. Appleton & Company. Wharton, who was already a major author in high demand, established herself as the American 'First Lady of Letters'.

Brief summary

Newland Archer, a lawyer and heir of a prominent New York family, is initially skeptical about marrying May Welland. However, his admiration for Ellen Olenska grows as he becomes intrigued by her unconventional behavior. Ellen's divorce from Count Olenski causes a social crisis for her family, who fear scandal and disgrace. Newland, a law partner, attempts to dissuade Ellen from going through with the divorce but ends up caring for her. Newland and May marry, but their society marriage becomes mediocre and their social life becomes empty and joyless. Ellen lives in Washington and is distant from Newland, but he cannot cease loving her. Their paths cross while they are in Newport, Rhode Island. Ellen refuses to return to Newland, and her family wants her to reconcile with him and return to Europe.

Newland obsessively seeks a way to leave May and be with Ellen, but she refuses. Ellen is recalled to New York City to care for her sick grandmother, who accepts her decision to remain separated and reinstates her allowance. Under renewed pressure, Ellen agrees to meet with him in secret to consummate their relationship. However, shortly after their conversation, Ellen decides to return to Europe. After May's death, Newland and his eldest son visit Ellen in her Paris apartment, but Newland is stunned at the prospect of seeing her again. He decides not to go up, walking back to his hotel without seeing her. Newland's final words about the love affair are "It's more real to me here than if I went up."

Title

Analysis of the Title "The Age of Innocence" (عصر البراءة):

- The Arabic translation "عصر البراءة" is a literal translation of the English title "The Age of Innocence." Each component of the English title has a corresponding translation in Arabic.

- The translation successfully preserves the central concept of the original title. "عصر البراءة" communicates the idea of an era or time period characterized by innocence.

- The translation is culturally appropriate, using standard Arabic terms to convey the concepts of "age" ("عصر") and "innocence" ("البراءة"). It aligns with Arabic language conventions while maintaining the thematic essence.

- Arabic-speaking readers familiar with the English title would likely recognize the Arabic translation. The literal representation ensures that the core elements of the original title, including the idea of innocence in a specific era, are retained.

- The literal translation enhances clarity and transparency, providing Arabic-speaking audiences with a straightforward understanding of the theme and setting of the novel.

- The translation maintains the structure of the English title, preserving the order of elements. This consistency allows for a smooth transition between the two language versions.

"عصر البراءة" ("The Age of Innocence") is a literal translation that effectively conveys the central theme of innocence in a particular era. It ensures cultural appropriateness, recognizability, and clarity for Arabic-speaking readers.

61. The Beautiful and Damned الجميلة والملعون

The Beautiful and Damned is an American novel written by F. Scott Fitzgerald, published in 1922. The story, which takes place in New York City, centres on young artist Anthony Patch and his flapper wife Gloria Gilbert, who, during the start of the hedonistic Jazz Age, get "wrecked on the shoals of dissipation" due to their excessive partying. The subject matter of Fitzgerald's second book, which is set during the height of New York's café culture, is the gaudy behaviour and glitzy indulgences of the American social elite.

Brief summary

A 25-year-old Harvard University graduate named Anthony Patch makes his way back to New York City in 1913, assuming he would inherit his grandfather's wealth. Gloria Gilbert, a stunning flapper and jazz baby, is someone he meets; they are married. However, as they grow conceited and dissatisfied, their marital joy wanes. Anthony is not given any inheritance by his grandfather, and he briefly enlists in the American Expeditionary Forces during World War I. Anthony returns to New York City following the armistice and meets Gloria again. Following the resolution of the grandfather's inheritance dispute, Anthony inherits the wealth but loses his wife's attractiveness and turns into an alcoholic. Although the couple faces financial collapse, Anthony eventually believes that his fortune is a result of his character rather than luck.

The title

The title "The Beautiful and Damned" primarily serves the "Emotive Function," indicating that it is designed to evoke emotions or feelings in the audience. The juxtaposition of "beautiful" and "damned" suggests a contrast and emotional tension within the content, hinting at themes of beauty and decadence. This emotional aspect is likely related to the content of the novel, as the title implies that the narrative may explore the moral or emotional complexities faced by the characters, contributing to an emotive and evocative reading experience.

The translation of "The Beautiful and Damned" into Arabic as "الجميلة والملعون" involves considerations related to conveying the essence of the original title, capturing the thematic elements, and resonating with the Arabic-speaking audience. Let's break down the translation:

- "الجميلة" (Al-Jameela): This translates to "The Beautiful" in English. It reflects the aesthetic and perhaps idealized qualities associated with the characters or themes in the novel.

- "والملعون" (Wa al-Mal'oon): This translates to "and the Damned" in English. The term "ملعون" (mal'oon) carries the connotation of being cursed or condemned. It suggests a sense of doom, moral degradation, or the characters facing negative consequences.

The translation, therefore, strives to capture the duality present in the original title, where beauty and allure are intertwined with a sense of being cursed or damned. The translator likely aimed to convey both the attractiveness and the moral or spiritual downfall depicted in the novel.

As with any translation, there is a balance between staying faithful to the original and ensuring that the translated title resonates with the cultural and linguistic context of the target audience. In this case, the translator chose words that encapsulate the central themes and evoke a similar emotional response in Arabic readers as the original title does in English.

62. The Bluest Eye العين الأكثر زرقة

The Bluest Eye, written by Toni Morrison in 1970, is a novel about a young African-American girl named Pecola, who grows up in Lorain, Ohio, during the Great Depression. The story revolves around her struggle with inferiority and her desire for blue eyes, which she equates with whiteness. The novel is told from Claudia MacTeer's perspective and includes

omniscient third-person narration. Controversial themes of racism, incest, and child molestation have led to its ban.

Brief summary

In 1941, Claudia MacTeer and her sister Frieda live with their parents in Lorain, Ohio, and Pecola Breedlove, a temporary foster child whose house was burned down by her abusive father. Pecola is a quiet, passive girl who grows up with little money and faces constant reminders of her "ugly" appearance. To beautify herself, Pecola wishes for blue eyes. The novel explores the younger years of both Pecola's parents, Cholly and Pauline, and their struggles as African Americans in a predominantly White Anglo-Saxon Protestant community.

Cholly was abandoned by his parents at a young age and raised by his aunt. He met Pauline at a young age and they quickly married, moving from Kentucky to Lorain. Their relationship deteriorated over time, leading to Cholly feeling trapped and uninterested. Pauline, who considers herself ugly, encourages Cholly's behavior.

Pecola leaves the MacTeers and returns to living with her parents. In the present time, a drunk Cholly finds and rapes her, leaving her to be discovered by Pauline. The community learns of Pecola's assault and discovers she is pregnant. After the dog dies, Pecola believes her wish for blue eyes has been granted, and her mental state declines.

Claudia and Frieda, the only two in the community, hope for Pecola's child's survival. They give up money to buy a bicycle and plant marigold seeds, believing that if the flowers bloom, Pecola's baby will survive. However, the marigolds never bloom, and Pecola's child dies prematurely. Claudia laments the community's use of Pecola as a scapegoat to make themselves feel prettier and happier.

Title

- "العين" (Al-Ain) means "The Eye."
- "الأكثر زرقة" (Al-Akthar Zurqa) translates to "the bluest" or "the most blue."
- "العين" (The Eye): In Toni Morrison's novel, the eye symbolizes the standard of beauty that the main character, Pecola Breedlove, longs for. It represents the societal ideal of blue eyes as a marker of beauty, acceptance, and worthiness.

- "الأكثر زرقة" (The Bluest/Most Blue): The emphasis on "the bluest" reflects Pecola's intense desire for blue eyes. It symbolizes the unattainable standard of beauty that is deeply ingrained in the cultural and racial context of the story.

- The Arabic translation "العين الأكثر زرقة" successfully captures the symbolic nature of the original title. It maintains the thematic focus on societal beauty standards and the specific desire for blue eyes within the cultural context of the novel.

- The title "العين الأكثر زرقة" carries emotional weight, encapsulating the intense yearning and societal pressures faced by the characters, especially Pecola. It hints at the emotional and psychological toll of pursuing an idealized version of beauty.

- The translator likely considered how to convey the nuanced emotional and cultural themes of the original title to an Arabic-speaking audience. "العين الأكثر زرقة" aims to resonate with readers, highlighting the novel's exploration of racial identity, beauty standards, and the impact of systemic racism.

The Arabic translation "العين الأكثر زرقة" effectively captures the symbolic and emotional depth of the original title "The Bluest Eye." It reflects the novel's exploration of beauty ideals, racial identity, and the devastating consequences of societal expectations on individuals.

63. The Call of the Wild نداء البرية

The Call of the Wild is a 1903 adventure novel by Jack London set in Yukon, Canada during the Klondike Gold Rush. The story follows Buck, a sled dog who is stolen from his ranch and sold into Alaska. He becomes primitive and wild, fighting to survive and dominate other dogs. London spent a year in the Yukon, forming much of the material for the book. The story was adapted into film in 1923 and has since been adapted into several movies.

Brief summary

In 1897, Buck, a 140-pound St. Bernard-Scotch Shepherd mix, lives happily in California's Santa Clara Valley as the pet of Judge Miller and his family. He is stolen by assistant gardener Manuel and sold to a stranger in Seattle. Buck is then sold to French-Canadian

dispatchers François and Perrault, who take him to Alaska for training as a sled dog for the Klondike region of Canada. Buck's teammates teach him survival skills and pack society, leading to a bitter rivalry between him and the lead dog Spitz.

The dogs are sold to three stampedeers from the American Southland, Mercedes, Charles, and

Hal, who fail to survive the harsh wilderness. They create a team of 14 dogs, but most die on the trail, leaving only Buck and four other dogs. Buck grows to love Thornton, kills Burton, and saves Thornton when he falls into a river. Buck takes Thornton on gold panning trips, winning \$1,600 in gold dust.

While searching for gold with partners Pete and Hans, Buck hears the call of the wild and socializes with a northwestern wolf from a local pack. He returns to Thornton and goes back and forth between Thornton and the wild, unsure of his place in the world. One day, he finds Hans, Pete, and Thornton murdered by Native American Yeehats. Enraged, Buck kills several Natives to avenge Thornton and encounters a hostile wolf pack. He follows the pack into the forest and answers the call of the wild. The legend of Buck spreads among other Native Americans as the "Ghost Dog" of the Northland (Alaska and northwestern Canada).

Title

English Title: The Call of the Wild

- The English title "The Call of the Wild" is evocative and imaginative, suggesting a powerful and instinctive summons from the untamed, natural world. The phrase "call of the wild" often conveys a longing or urge to return to nature's primal and untouched state.

- The title hints at themes of adventure and exploration, as well as a protagonist's journey into the wilderness in response to the compelling and irresistible call. It sets the stage for a narrative that explores the untamed aspects of nature.

- The Arabic translation "نداء البرية" ("Nidaa al-Bariyah") is a literal translation that captures the essence of the English title. "نداء" translates to "call" or "summons," and "البرية" translates to "the wild" or "the wilderness."

- The translation preserves the evocative quality of the original title by maintaining the concept of a call or summons, coupled with the reference to the wild. It conveys the allure and mystique associated with the untamed natural world.

- "نداء البرية" is culturally appropriate and aligns with Arabic language conventions. The translation effectively communicates the central theme of a powerful call emanating from the wild.

The Arabic translation "نداء البرية" ("Nidaa al-Bariyah") effectively captures the evocative and adventurous essence of "The Call of the Wild." It maintains a literal representation while conveying the powerful summons from the untamed wilderness, setting the stage for a

captivating narrative.

64. The Catcher in the Rye (الحارس في حقل الشوفان)

The Catcher in the Rye is a novel by J.D. Salinger, published in 1951. Originally intended for adults, it is often read by adolescents due to its themes of angst, alienation, and societal superficiality. The novel, featuring Holden Caulfield, has been translated and has been recognized for its literary merits, including being included in Time's 100 best English-language novels list.

Brief summary

Holden Caulfield, expelled from Pencey Preparatory Academy, recounts his experiences during a weekend before Christmas. He is expelled due to failing all classes except English and is embarrassed by his history teacher, Mr. Spencer. Holden writes an English composition for his roommate, Ward Stradlater, who is infatuated with Jane Gallagher. He later goes to a Cary Grant comedy with Mal Brossard and dorm neighbor Robert Ackley.

Holden becomes preoccupied with his internal angst and agrees to have a prostitute named Sunny visit his room. Sunny takes off her clothes, insults him, and punches him in the stomach. Holden becomes increasingly depressed and needs personal connection, calling Sally Hayes, a familiar date. They attend a play at the Biltmore Theater and meet his 10-year-old sister Phoebe. After the play, Holden invites Sally to run away with him to live in the wilderness of New England.

Holden meets his old classmate Carl Luce for drinks at the Wicker Bar, but he gets drunk, flirts with several adults, and calls an icy Sally. Exhausted and out of money, Holden wanders over to Central Park to investigate the ducks, accidentally breaking Phoebe's record. Nostalgic, Holden wakes up to Phoebe, who infers that he has been expelled. Holden shares a selfless fantasy based on a mishearing of Robert Burns's *Comin' Through the Rye*, which breaks down in tears.

Losing hope of finding belonging or companionship in the city, Holden decides to head out West and live a reclusive lifestyle as a deaf-mute gas station attendant living in a log cabin. He meets Phoebe at lunchtime to explain his plan and say goodbye. Holden tries to cheer her up by allowing her to skip school and take her to the Central Park Zoo, but she remains angry. They eventually reach the zoo's carousel, where Phoebe reconciles with Holden after buying her a ticket.

Title

Analysis of the Title "The Catcher in the Rye" (الحارس في حقل الشوفان):

- The Arabic translation "الحارس في حقل الشوفان" is a literal translation of the English title "The Catcher in the Rye," with each component having a corresponding translation in Arabic.

- The translation successfully preserves the central metaphor of the original title. "الحارس في حقل الشوفان" conveys the image of a guardian or watcher in a field of rye, maintaining the symbolic essence of the novel.

- The use of "حارس" (guardian) in place of "catcher" is a cultural adaptation that aligns with the metaphorical meaning. While the direct translation of "catcher" might be challenging, "حارس" captures the sense of protection or guardianship.

- Arabic-speaking readers familiar with the English title would likely recognize this translation. The use of "حقل الشوفان" for "the rye field" is clear and aligns with the symbolic importance of the field in the novel.

- The translation maintains clarity by using straightforward and commonly understood terms. The symbolism of the field of rye as a metaphor for innocence and protection is retained in the Arabic version.

- The choice of "حقل الشوفان" is culturally significant, as it preserves the symbolic importance of the rye field in J.D. Salinger's novel. The phrase is not only linguistically accurate but also resonates with the novel's thematic depth.

- The translation maintains the structure of the original title, preserving the order and sequence of elements. This consistency ensures coherence between the English and Arabic versions.

"الحارس في حقل الشوفان" ("The Catcher in the Rye") is a carefully crafted translation that captures the metaphorical essence of the original title. It adapts the language to maintain cultural relevance, ensuring recognizability and clarity for Arabic-speaking readers while preserving the novel's symbolic depth.

65. The Color Purple اللون الأرجواني

Alice Walker's 1982 epistolary novel, *The Color Purple*, won the 1983 Pulitzer Prize and National Book Award for Fiction. Despite being censored multiple times, it was ranked seventeen on the American Library Association's 100 Most Frequently Challenged Books list

due to explicit content, particularly violence.

Brief summary

In the early 1900s, Celie, an African-American girl living in rural Georgia, writes letters to God due to her father Alphonso's beating and rape. She gives birth to two children, Olivia and Adam, whom Alphonso takes away. A farmer named "Mister" offers Celie instead of Nettie, but Celie is abused by Mister and mistreated by his prior children. Nettie runs away and stays with Celie, but Mister eventually makes her leave after she refuses unwanted sexual advances.

Mister's son Harpo marries an assertive girl named Sofia, who is impressed by Celie's self-esteem. Celie chides Harpo for his weakness in treating Sofia, leading to a fight between Sofia and Celie. Shug Avery, a jazz and blues singer and Mister's long-time mistress, moves in and becomes friends with Celie.

Sofia gets into a fight with Harpo's new girlfriend, Squeak, and is sentenced to 12 years in prison. Squeak tricks the warden into releasing Sofia from prison and having her work as Miss Millie's maid. The warden rapes Squeak, and Sofia is released from prison.

Celie, Shug, and Squeak decide to leave town, curseing Mister before leaving. They settle in Memphis, Tennessee, and start a pants-making business. Alphonso dies, and Celie inherits land that belonged to her biological parents. She moves back into her childhood home and falls in love with Shug, who falls in love with Germaine.

Nettie and Samuel marry and prepare to return to America. Adam marries Tashi, an African girl, and undergoes female circumcision and facial scarring rituals. As Celie realizes she is content without Shug, Shug returns, ending her relationship with Germaine. Nettie, Samuel, Olivia, Adam, and Tashi reunite after 30 years, introducing themselves to their respective families.

Title

English Title: The Color Purple

- The English title "The Color Purple" introduces color symbolism, and the color purple is often associated with various meanings, including spirituality, royalty, and empowerment. The title hints at themes and symbolism that may be explored within the narrative.

- The use of a specific color in the title adds an evocative and imaginative quality. Readers may anticipate a story that explores emotions, experiences, or symbolism associated with the

color purple.

Arabic Translation: اللون الأرجواني (Al-Lawn Al-Orjuwani)

- The Arabic translation " اللون الأرجواني " ("Al-Lawn Al-Orjuwani") is a literal translation that accurately conveys the color and its name in Arabic. "اللون" translates to "The Color," and "الأرجواني" translates to "Purple."

- The translation successfully preserves the color symbolism introduced in the original title. "اللون الأرجواني" maintains the focus on the color purple, suggesting that readers can expect themes or elements associated with the symbolism of this color.

- " اللون الأرجواني " is culturally adapted to Arabic language conventions, providing a clear and straightforward representation of the English title. The translation ensures that Arabic-speaking readers can easily understand and relate to the color symbolism.

The Arabic translation " اللون الأرجواني " ("Al-Lawn Al-Orjuwani") effectively captures the essence of "The Color Purple" by providing a literal and culturally appropriate representation. The title maintains the focus on color symbolism, allowing Arabic-speaking readers to anticipate themes associated with the color purple in the narrative.

66. The Da Vinci Code شفرة دافنشي

The Da Vinci Code is a 2003 mystery thriller novel by Dan Brown. It is Brown's second novel to include the character Robert Langdon: the first was his 2000 novel *Angels & Demons*. The *Da Vinci Code* follows symbologist Robert Langdon and cryptologist Sophie Neveu after a murder in the Louvre Museum in Paris causes them to become involved in a battle between the Priory of Sion and Opus Dei over the possibility of Jesus Christ and Mary Magdalene having had a child together.

The novel explores an alternative religious history, whose central plot point is that the Merovingian kings of France were descended from the bloodline of Jesus Christ and Mary Magdalene, ideas derived from Clive Prince's *The Templar Revelation* (1997) and books by Margaret Starbird. The book also refers to *The Holy Blood and the Holy Grail* (1982), though Dan Brown has stated that it was not used as research material.

The *Da Vinci Code* provoked a popular interest in speculation concerning the Holy Grail legend and Mary Magdalene's role in the history of Christianity. The book has, however, been extensively denounced by many Christian denominations as an attack on the Catholic Church,

and also consistently criticized by scholars for its historical and scientific inaccuracies. The novel nonetheless became a massive worldwide bestseller that sold 80 million copies as of 2009 and has been translated into 44 languages. In November 2004, Random House published a Special Illustrated Edition with 160 illustrations. In 2006, a film adaptation was released by Columbia Pictures.

Brief summary

Louvre curator Jacques Saunière is fatally shot by an albino Catholic monk named Silas, working on behalf of the Teacher. Langdon and Neveu escape from the police and find a box containing the keystone, a cryptex, in the bank. They take the cryptex to the home of Sir Leigh Teabing, an expert on the Holy Grail. Teabing explains that the Grail is connected to Mary Magdalene, who was Jesus Christ's wife and is the person to his right in The Last Supper.

During their flight to Britain, Neveu reveals her estrangement from her grandfather, having secretly witnessed a spring fertility rite at her grandfather's country estate. Langdon explains that this was an ancient ceremony known as hieros gamos or "sacred marriage."

Teabing is revealed to be the Teacher for whom Silas is working. He compels Langdon at gunpoint to solve the second cryptex's password, which Langdon realizes is "apple." Teabing is arrested by Fache, who realizes Langdon is innocent. Bishop Aringarosa, head of religious sect Opus Dei and Silas' mentor, rushes to help the police find Silas. Silas assumes they are there to kill him and shoots Bishop Aringarosa, who survives but is later found dead.

The final message inside the second keystone leads Neveu and Langdon to Rosslyn Chapel, where it is revealed that Neveu and her brother are descendants of Mary Magdalene. The Grail is buried beneath the small pyramid below La Pyramide Inversée and beneath the Rose Line, an allusion to Rosslyn.

Title

- "The Da Vinci Code" is a mystery thriller novel by Dan Brown that involves the investigation of a murder and the unraveling of hidden codes and symbols related to Leonardo da Vinci. The Arabic translation "شفرة دافنشي" literally means "The Code of Da Vinci," maintaining the semantic equivalence of the original title.

- The structure of the Arabic translation closely follows that of the English title, with "شفرة"

(code) and "دافنشي" (Da Vinci) maintaining the same order as in English. This adherence to the structure contributes to a literal translation approach.

- The Arabic translation retains the mention of "Da Vinci" and "Code," ensuring that readers familiar with the English title can easily recognize and associate the translated version with the original work.

"شجرة دافنشي" is a literal translation that prioritizes preserving the meaning and structure of the original title in Arabic. This approach is often chosen to maintain clarity and consistency across different language versions.

67. The Forgotten Garden الحديقة السرية

Australian novelist Kate Morton's 2008 book *The Forgotten Garden* explores the mystery surrounding the 1913 discovery of a 4-year-old kid abandoned on an Australian dock.

Inspired by his own family background, Morton's second work explores living with and overcoming loss - of trust, of identity, or of loved ones - while paying homage to Frances Hodgson Burnett, *The Secret Garden*, and the Gothic novel.

Brief summary

When Nell's father informs her that she was adopted as a 4-year-old in 1913, allegedly abandoned on an Australian pier and unable to recall her name, her world collapses during her joyful 21st birthday celebration. Her life is altered by the realisation, which destroys her sense of self.

- After her father passes away in 1975, Nell receives the only remaining hints to her history; the memories they arouse inspire her to visit England in order to piece together the mystery, some of which is related to the writer of a rare fairytale book she owns. After being believed to be dead for nearly 60 years, she finds out who she really is and travels to Tregenna and Blackhurst Manor on the Cornwall coast.

- But when her granddaughter Cassandra arrives to stay "temporarily," a stay that ends up becoming permanent, her ambitions to finish the quest are derailed. In the end, Cassandra—haunted by her own tragedies—follows in Nell's footsteps in 2005 to complete the puzzle and put all the missing pieces together.

Title

- The English title "The Forgotten Garden" conveys the idea of a garden that has been neglected or overlooked. The Arabic translation "الحديقة السرية" translates back to "The Secret Garden." While there is a difference in meaning, the choice of "السرية" (The Secret) suggests an element of hidden or undisclosed nature, maintaining an intriguing quality similar to the original.

- The use of "السرية" (The Secret) in the Arabic translation aligns with the cultural context, as it implies mystery and hidden elements. This choice may resonate well with Arabic-speaking readers who appreciate narratives with a sense of secrecy or enigma.

- The Arabic translation maintains an aesthetic quality with the choice of "الحديقة السرية." The combination of words creates a harmonious and engaging expression, contributing to the overall appeal of the title.

- While the direct translation might have been "الحديقة المنسية" for "The Forgotten Garden," the translator chose "الحديقة السرية" to preserve an element of intrigue and mystery associated with the original work. This adaptation aligns with the thematic elements of the novel.

- The use of "السرية" might make the title more recognizable and familiar to Arabic-speaking audiences, evoking a sense of curiosity and anticipation. This recognition factor can be important for attracting readers.

"الحديقة السرية" effectively adapts the title "The Forgotten Garden" to convey a sense of mystery and hidden elements in the Arabic translation. The choice of "السرية" adds a layer of intrigue while remaining culturally sensitive and aesthetically pleasing.

68. The God Father العراب

Mario Puzo, an American novelist, wrote a crime book titled The Godfather. The novel, first published in 1969 by G. P. Putnam's Sons, tells the tale of a fictitious Mafia family led by the Godfather Vito Corleone in New York City and Long Island. The memoir tells Vito Corleone's life experience from childhood to adulthood and spans the years 1945 to 1955. One notable contribution of The Godfather, the first of a series of novels, is that it introduced English-speaking readers to Italian terms like consigliere, caporegime, Cosa Nostra, and omertà. In 1972, the same name film was inspired by it. In 1974 and 1990, Puzo himself provided additional contributions to two separate film sequels.

Brief summary

The Corleone family, one of the Five Families of the New York Mafia, engages in a brutal war after World War II. After Don Vito Corleone is killed by drug kingpin Virgil "The Turk" Sollozzo, his sons Santino and Michael take over the family business with the help of Tom Hagen and Peter Clemenza and Salvatore Tessio. Michael murders Sollozzo and his bodyguard, corrupt NYPD Captain Mark McCluskey, leading to a full-scale war and Sonny's murder. Michael returns from hiding in Sicily to take control of the family and orchestrates a plan to exact revenge, relocating the family's power base to Las Vegas, and murdering all Corleone family enemies, including Carlo Rizzi. After selling all remaining businesses in New York, the Corleones permanently move to Las Vegas.

The title

The term "Godfather" in English refers to a powerful, influential figure that holds significant sway over others, often in a criminal or familial context. Similarly, "العراب" in Arabic conveys the idea of a leader or authority figure, someone who commands respect and obedience within a community or organization.

Both titles evoke the concept of familial bonds and loyalty. In the story, the Godfather is not only a leader of a criminal syndicate but also a patriarch who expects loyalty and obedience from his "family" members. This notion of familial ties and loyalty is crucial in both the English and Arabic titles.

While "The Godfather" is a straightforward translation of the English title, "العراب" carries additional cultural connotations. In Arabic, "العراب" can also refer to a mentor or an influential elder who guides and protects others, akin to the role of a godfather. This adds depth to the title, capturing nuances of leadership, guidance, and protection within Arab cultural contexts.

Both titles have an aura of mystery and intrigue. "The Godfather" suggests a figure shrouded in secrecy and power, while "العراب" has a similar effect in Arabic, hinting at a figure with hidden influence and authority.

While the Arabic translation "العراب" captures the essence of the English title "The Godfather," it also adds cultural nuances and depth, enriching the thematic implications of the story's title within an Arab context.

69. The Grapes of Wrath عناقيد الغضب

The Grapes of Wrath is a 1939 American realist novel by John Steinbeck, set during the Great Depression. The novel follows the Joads, a poor family of tenant farmers who are forced to leave their Oklahoma home due to drought, economic hardship, and bank foreclosures. They set out for California, seeking jobs, land, and a future. The novel is often read in American high school and college literature classes due to its historical context and enduring legacy.

Brief summary

Tom Joad, paroled from McAlester prison after homicide in self-defense, meets former preacher Jim Casy while hitchhiking to his home near Sallisaw, Oklahoma. They find their childhood farm deserted and face the loss of their crops due to the Dust Bowl. The family decides to seek work in California, which is described as fruitful and offering high pay. Tom takes the risk and invites Casy to join them.

Traveling west on Route 66, they encounter other migrants and makeshift camps, with some returning from California. The family dwindles as Grampa dies, Granma dies close to the California state line, and Noah and Connie Rivers leave the family. The remaining members continue on, led by Ma.

Reaching California, they find the state oversupplied with labor, low wages, and workers being exploited to the point of starvation. The big corporate farmers are in collusion, and all police and state law enforcement authorities are allied with the growers. Casy becomes a labor organizer and tries to recruit for a labor union. The Joads find work as strikebreakers in a peach orchard, but the pay rate is reduced by half, leading to a violent strike. Tom kills the attacker and takes flight, leaving the orchard to work at a cotton farm.

To avoid capture and protect his family from blacklisting, Tom bids his mother farewell and vows to work for the oppressed. The family continues to pick cotton and pool their daily wages to buy food. Upon Rose of Sharon's stillbirth, Ma Joad remains steadfast and forces the family through the bereavement. In the final chapter, the family takes shelter in an old barn, where they find a young boy and his father dying of starvation.

Title

The Grapes of Wrath (عناقيد الغضب):

- The Arabic translation "عناقيد الغضب" is a literal translation that accurately conveys the

meaning of the English title "The Grapes of Wrath." "عناقيد" translates to "grapes," and "الغضب" translates to "wrath" or "anger."

- The translation successfully preserves the key elements of the original title by maintaining the reference to grapes and wrath. This aligns with the symbolic and evocative nature of John Steinbeck's novel, where grapes represent oppression and wrath signifies anger and hardship.

- "عناقيد الغضب" is culturally appropriate and aligns with Arabic language conventions. The literal translation captures the vivid imagery associated with the original title and conveys the overarching themes of the novel.

- The translation retains the symbolic representation of grapes as a metaphor for the struggles of the working class and the wrath reflecting the societal anger and hardship during the Great Depression. It effectively communicates the socio-economic themes of the novel.

"عناقيد الغضب" ("Anaqid al-Ghadab") serves as an effective and culturally appropriate translation of "The Grapes of Wrath," maintaining the thematic integrity of the original title and ensuring clarity for Arabic-speaking readers.

70. The Great Gatsby قاتسبي العظيم

The Great Gatsby is a 1925 novel by F. Scott Fitzgerald, set in the Jazz Age on Long Island, New York City. The story follows Nick Carraway and Jay Gatsby, who are friends and lovers. Inspired by Fitzgerald's romance with Ginevra King and the riots he attended, the novel received generally favorable reviews but was a commercial disappointment. Despite this, it gained popularity during World War II, leading to numerous adaptations and a re-examination of the work. The novel's treatment of social class, wealth, gender, race, and environmentalism, as well as its cynical attitude towards the American Dream, make it a literary masterpiece and a contender for the Great American Novel title.

Brief summary

In 1922, Nick Carraway, a Yale alumnus and World War I veteran, moves to New York City to work as a bond salesman. He rents a bungalow in West Egg, next to Jay Gatsby's luxurious estate. Nick meets Jordan Baker, a childhood friend of Daisy's, who tells him about Tom's mistress, Myrtle Wilson. Nick attends a party at Gatsby's mansion, where he is confronted by Gatsby.

Gatsby tries to impress Nick with tales of war heroism and his Oxford days. He reveals that Gatsby and Daisy met in 1917 when Gatsby was an officer in the American Expeditionary Forces. Gatsby uses Nick to stage a reunion with Daisy and they embark on an affair.

In September, Tom discovers the affair when Daisy carelessly addresses Gatsby. Gatsby insists Daisy never loved Tom, but Daisy claims she loves Tom and Gatsby. Tom reveals Gatsby is a swindler, and Daisy chooses to stay with Tom.

While returning to East Egg, Gatsby and Daisy hit Myrtle in a car accident. Gatsby reveals that Daisy was driving the car, but he intends to take the blame. Gatsby's father, Henry Gatz, arrives for the funeral, and Nick becomes angry with New York.

The title

- "فاتسيبي" (Gatsby) is the transliteration of the character's surname, Gatsby.
- "العظيم" (al-Adim) translates to "the great" or "the magnificent."
- "فاتسيبي العظيم" (Gatsby al-Adim): The title highlights the character of Jay Gatsby and his larger-than-life persona. It suggests a sense of grandeur, ambition, and significance associated with the central character
- The translation "فاتسيبي العظيم" effectively captures the essence of the original title by emphasizing Gatsby's stature and the impact he has on the story. It maintains the cultural and linguistic significance of the character's name while adding a descriptor that conveys his importance.
- The title "فاتسيبي العظيم" carries a sense of reverence and admiration for the character of Gatsby. It hints at the complex and enigmatic nature of his character and sets the tone for a narrative that explores themes of ambition, wealth, and the American Dream.
- The translator likely considered how to convey the significance of Gatsby's character to an Arabic-speaking audience. "فاتسيبي العظيم" aims to evoke intrigue and curiosity, drawing readers into the story of a man whose life embodies both the glamour and the tragedy of the Jazz Age.

The Arabic translation "فاتسيبي العظيم" effectively captures the essence of the original title "The Great Gatsby" by highlighting the significance of the character and his role in the narrative. It

conveys a sense of admiration and fascination for Gatsby's character while retaining the cultural and emotional impact of F. Scott Fitzgerald's classic novel.

71. "The Hobbit" الهوبيت

Children's fantasy novelist J. R. R. Tolkien is the author of *The Hobbit*, or *There and Back Again*. The novel received widespread praise from critics upon its 1937 release, earning a Carnegie Medal nomination as well as a New York Herald Tribune Award for best juvenile fiction. In addition to being one of the best-selling books ever, with over 100 million copies sold, the book is regarded as a classic in children's literature.

Brief summary

The Hobbit takes place in Middle-earth and centres on the devoted hobbit of the title, Bilbo Baggins. He sets off with the wizard Gandalf and the thirteen dwarves of Thorin's Company on a mission to rescue their home and riches from the dragon Smaug. Bilbo travels through more ominous land as he leaves his bucolic rural setting. A quest format is used to tell the story, with each chapter introducing a different creature or class of creatures found in Tolkien's world. By accepting the dubious, romantic, fey, and adventurous aspects of his personality and using his cunning and common sense, Bilbo achieves a new degree of maturity, competence, and wisdom. At the Battle of Five Armies, which takes place at the end of the novel, a number of the monsters and characters from previous chapters reappear to fight. In addition to military themes, the story's main themes include heroism and personal development. Some reviewers have concluded that Tolkien's personal experiences during World War I had a significant influence on the plot because of these themes.

Functions

The transliteration of "The Hobbit" into Arabic as "الهوبيت" aims to maintain the recognizable name of the novel while making it accessible and familiar to Arabic readers.

This choice preserves the cultural and literary significance associated with the original work.

In each of these cases, the purpose of choosing transliteration is to retain the specific names or titles of the original works, allowing Arabic readers to establish a connection with the familiar characters or settings and maintain the cultural references associated with the original texts.

For "The Hobbit," the Designation function implies that the title is serving as a distinctive label or identifier for the literary work. It designates and names the piece, suggesting that the narrative is associated with or revolves around a character or concept referred to as "The Hobbit." This function is about providing a specific name or title for the work, offering a sense of identity and recognition.

Title

Analysis of the Title "The Hobbit" (الهوبيت):

- The Arabic translation "الهوبيت" is a literal translation of the English title "The Hobbit." The Arabic version directly transliterates the word "Hobbit," maintaining its unique identity.

- The translation successfully preserves the key element of the original title by maintaining the term "Hobbit." This is essential as it refers to the central character and the race of creatures featured in J.R.R. Tolkien's novel.

- "الهوبيت" is culturally appropriate and aligns with Arabic language conventions. The transliteration allows Arabic-speaking audiences to recognize the specific term without losing the cultural essence of the original title.

- The translation ensures recognizability for Arabic-speaking audiences who may be familiar with the English title or Tolkien's works. The direct use of the term "الهوبيت" immediately associates with the fantastical world of hobbits.

- The Arabic transliteration maintains the sound and rhythm of the original title. While Arabic script differs from the Latin alphabet, the pronunciation of "الهوبيت" captures the essence of the English term.

- The term "Hobbit" carries specific fantasy connotations in the English-speaking world. The Arabic transliteration preserves these connotations, ensuring that the title retains its association with a fantasy adventure in an Arabic context.

"الهوبيت" ("Al-Hobbit") serves as an effective and culturally appropriate transliteration of the English title, maintaining recognizability, fantasy connotations, and the key element of the hobbit race for Arabic-speaking audiences.

72. The Hunger Games لعبة الجوع

The Hunger Games is a 2008 dystopian young adult novel by Suzanne Collins, set in the post-apocalyptic nation of Panem. The novel follows 16-year-old Katniss Everdeen, who lives in a post-apocalyptic world where the Capitol controls the nation. The Hunger Games, an annual event, involves selecting one boy and one girl from twelve districts to compete in a televised battle royale. The novel has received critical acclaim, winning awards and being included in the Hunger Games trilogy.

Brief summary

In Panem, a nation established after an apocalyptic event, the Capitol exploits the twelve surrounding districts for their natural resources and labor. As punishment for a past failed rebellion, one boy and one girl from each district are selected by an annual lottery to participate in the Hunger Games. 16-year-old Katniss Everdeen from District 12 volunteers for the 74th Hunger Games, replacing her 12-year-old sister, Primrose. They are advised by their drunken mentor, Haymitch Abernathy, chaperone Effie Trinket, and various stylists to enhance their public perception to gain potential sponsors. Katniss's fire-themed dress, Cinna, sets her apart from the tributes, and she gets the highest score among them.

The Games begin, and nearly half the tributes are killed at the start. Katniss ignores Haymitch's advice and nearly dies, but uses her hunting and survival skills to hide in the woods. She is chased up a tree by the "Career tributes" and kills two of the Careers. Katniss allies with Rue, who is fatally wounded by a tribute from District 1, and kills Rue's killer.

A rule change allows tributes from the same district to win as a pair. Katniss and Peeta become the last two survivors, and the Gamemakers revoke the rule change to force one to kill the other for a dramatic finale. They commit suicide to avoid being declared victors, but Katniss is warned by Haymitch that the Capitol may take action against her for her defiance.

Title

The translation of book titles, especially across languages and cultures, involves both linguistic and cultural considerations. Translators aim to convey the essence of the original title while making it accessible and meaningful to the target audience. In the case of "The Hunger Games," the translator may choose "لعبة الجوع" ("The Hunger Games" in Arabic) for specific reasons:

-The translator has chosen words that convey the meaning of "Hunger Games" in Arabic. "اللعبة" (game) emphasizes the competitive and challenging aspect of the event, while "الجوع" (hunger) signifies the central theme of deprivation and struggle. The Arabic language often prefers grammatical and linguistic harmony in titles. Since "The Hunger Games" is treated as a single, distinct entity in the context of the story, the use of the singular form "اللعبة" may better reflect this unity.

- Translators often consider the cultural context of the target audience. The chosen Arabic title may resonate more with Arabic-speaking readers, as it captures the idea of a competitive game related to hunger, which aligns with the core concept of the story.

-Translators may also take into account the aesthetic appeal and phonological aspects of the translated title. "اللعبة الجوع" flows well in Arabic and maintains a certain rhythm, making it more engaging for readers.

-Using a literal translation might not always capture the cultural nuances or resonate with the target audience. By choosing a title that combines both elements of the story (game and hunger) in a culturally relevant way, the translator may enhance the marketability of the book.

The translator likely chose "اللعبة الجوع" to provide an accurate and culturally resonant representation of "The Hunger Games" in Arabic, considering both the linguistic and cultural aspects to make it more appealing and understandable to the Arabic-speaking audience.

73. The Lightning Thief نص البرق

The Lightning Thief, written by American fantasy-adventure author Rick Riordan in 2005, is his first book intended for young adults and is based on Greek mythology. One of the best-selling books for young adults of the year was *Percy Jackson & the Olympians*, the first novel in the series. After publishing the book, Riordan wrote other books and spin-off series, which led to the creation of the Camp Half-Blood Chronicles media brand.

On February 12, 2010, a movie based on the novel was presented in US theatres. *The Lightning Thief* is adapted for the first season of the Disney+ series *Percy Jackson and the Olympians*, which premiered on December 19, 2023.

Percy Jackson, a twelve-year-old boy with dyslexia and ADHD, is taken to Camp Half-Blood, a demigod camp where he learns about his father, Poseidon, and the three eldest male gods'

Oath not to have children. He is sent to locate Zeus's lightning bolt, and his friends Annabeth and Grover accompany him. They face various attacks and are rescued by the god Ares, who gives them a backpack and safe transportation to Nevada.

As they visit Hades, they discover that his Helm of Darkness has been stolen and accuses Percy of stealing it. After a battle, Percy defeats Ares and returns the Helm of Darkness to the Furies. Hades realizes that Percy is not the thief and returns Sally home. Percy returns to Camp Half-Blood as a hero and enjoys his summer. However, on the last day, he meets Luke, who reveals himself to be the real thief of Hades's Helm and Zeus's bolt, following orders from Kronos. Luke explains that the gods are irresponsible and need to be overthrown, and Percy is stung and faints. He decides to spend the school year with his mother and leaves Camp Half-Blood.

Title

English Title: The Lightning Thief

- The English title is a straightforward and literal representation of the central theme. It implies a character who steals or is associated with lightning, suggesting a mythological or fantastical narrative.

- "The Lightning Thief" is clear and direct, immediately conveying the focus on a character involved in the theft or manipulation of lightning. The title sets expectations for readers regarding the central conflict or plot element.

- The title carries a sense of mystery and intrigue. It prompts readers to question who the lightning thief is and how this element plays a role in the story, generating interest and curiosity.

Arabic Translation: لص البرق (Liss al-Barq)

- The Arabic translation, "لص البرق" ("Liss al-Barq"), is culturally appropriate. It directly translates the concept of a lightning thief, making it relevant and understandable to Arabic-speaking audiences.

- The Arabic title is simple and readable, providing a clear representation of the English title's central theme. The direct translation enhances accessibility for Arabic readers.

- The translation maintains clarity by preserving the central theme of the original title. Arabic-speaking readers can quickly grasp the idea of a character involved in stealing or manipulating lightning.

The Arabic translation "لص البرق" effectively conveys the central theme of "The Lightning Thief" while maintaining cultural appropriateness, simplicity, and clarity. The translation ensures that the title remains engaging and accessible to Arabic-speaking audiences.

74. The Lion, the Witch and the Wardrobe الأسد، الساحر والخزانة

The Lion, the Witch and the Wardrobe is a 1950 fantasy novel by C.S. Lewis, published by Geoffrey Bles. It is the first of seven novels in *The Chronicles of Narnia*, set in Narnia, a land of mythical creatures ruled by the White Witch. The novel follows four English children, Lucy, her siblings, and their adventures to save Narnia and their lives. The lion Aslan saves one of the children and later vanquishes the White Witch. The book was dedicated to Lewis's goddaughter, Lucy Barfield.

Brief summary

In 1940, Peter, Susan, Edmund, and Lucy Pevensie are evacuated from London to escape the Blitz and live with Professor Digory Kirke in a large English countryside house. Lucy discovers the magical world of Narnia and meets Tumnus, who initially intends to report her to the White Witch. Edmund follows her into the wardrobe and meets the White Witch, who promises to make Edmund a prince. The four children enter Narnia together but find Tumnus arrested for treason. They befriend Mr. and Mrs. Beaver, who tell them of a prophecy that the White Witch's rule will end when "two Sons of Adam and two Daughters of Eve" sit on the four thrones of Cair Paravel. Edmund slips away to the White Witch's castle, where he finds a courtyard filled with stone statues. Edmund reports Aslan's return to the White Witch, who orders the execution of Edmund's siblings and the Beavers. The children meet Aslan and his army, and the White Witch kills Edmund. Aslan revives the Narnians and the Pevensie children are crowned kings and queens of Narnia. After a happy reign, the Pevensies return to England, believing they will return to Narnia one day.

Title

English Title: *The Lion, the Witch and the Wardrobe*

- The English title lists three distinct elements: "The Lion," "the Witch," and "the Wardrobe." This trio suggests the presence of key characters and elements central to the story, providing a glimpse into the narrative's fantasy and adventure.

- The combination of a lion, a witch, and a wardrobe in the title creates an imaginative and symbolic image. It hints at a magical world where these elements play significant roles, sparking curiosity about their connections and interactions.

Arabic Translation: الأسد الساحر وخزانة الملابس (Al-Asad Al-Saher wa Khizanat al-Malabis)

- The Arabic translation "الأسد الساحر وخزانة الملابس" ("Al-Asad Al-Saher wa Khizanat al-Malabis") is a literal translation that captures the meaning of the English title. "الأسد" translates to "The Lion," "الساحر" translates to "the Witch," and "خزانة الملابس" translates to "the Wardrobe."

- The translation successfully preserves the trio structure of the original title by presenting the lion, the witch, and the wardrobe in Arabic. This maintains the thematic and structural elements that contribute to the title's allure.

- "الأسد الساحر وخزانة الملابس" is culturally adapted to Arabic language conventions, providing a clear and straightforward representation of the English title. The translation ensures that Arabic-speaking readers can easily understand and engage with the fantasy elements hinted at in the title.

The Arabic translation "الأسد الساحر وخزانة الملابس" ("Al-Asad Al-Saher wa Khizanat al-Malabis") effectively captures the essence of "The Lion, the Witch and the Wardrobe" by providing a literal and culturally appropriate representation. The translation maintains the trio structure and conveys the imaginative and symbolic elements of the original title.

75. The Lord of the Rings ملك الخواتم

The Lord of the Rings is an epic high fantasy novel by J.R.R. Tolkien, set in Middle-earth. It began as a sequel to *The Hobbit* and later evolved into a larger work. The story follows the quest to destroy the One Ring, aided by hobbits Frodo, Sam, Merry, and Pippin. The story is divided into six books, with the *Silmarillion* appearing after the author's death. Influenced by philology, mythology, Christianity, earlier fantasy works, and his own experiences in the First World War, the work has been analyzed for its themes, literary devices, and origins. *The Lord of the Rings* has been reprinted and translated into at least

38 languages, and its enduring popularity has led to numerous references in popular culture, the founding of societies, and the publication of many books about Tolkien and his works.

Brief summary

In *The Hobbit*, Gandalf proves that Frodo's Ring is the One Ring by throwing it into his fireplace. Bilbo leaves the Shire and passes the Ring to Frodo Baggins, who suspects it is a Ring of Power. Frodo and his gardener Sam Gamgee face mysterious Black Riders and a group of Elves led by Gildor Inglorion. They meet Merry Brandybuck and Pippin Took, who reveal they know about the Ring and insist on traveling with them. Strider guides them through the wilderness towards the Elven sanctuary of Rivendell. The Council of Elrond discusses the history of Sauron and the Ring, and Gandalf reports that the chief wizard, Saruman, has betrayed them. The Fellowship of the Ring consists of nine walkers who set out to destroy the One Ring. In Book III, a party of large Orcs, Uruk-hai, attack the Fellowship. Gandalf frees Théoden, King of Rohan, from Saruman's spy Gríma Wormtongue. In Book IV, Frodo and Sam embark on a quest to Mordor, encountering Gollum, a Ringbearer. In Book V, Sauron sends a great army against Gondor, and Gandalf warns them. In Book VI, Sam rescues Frodo and they set out across Mordor.

Title

The Lord of the Rings (ملك الخواتم):

- The Arabic translation "ملك الخواتم" is a literal translation that accurately conveys the meaning of the English title. "ملك" translates to "king" or "lord," and "الخواتم" translates to "of the rings."

- The translation successfully preserves the key elements of the original title by maintaining the central theme of rulership or lordship associated with the rings. It captures the epic and fantasy nature of J.R.R. Tolkien's work.

- "ملك الخواتم" is culturally appropriate and aligns with Arabic language conventions. The use of "ملك" conveys the idea of kingship or lordship, and "الخواتم" maintains the reference to the rings, ensuring clarity for Arabic-speaking audiences.

- The transliteration of "The Lord of the Rings" into "ملك الخواتم" helps maintain recognition and familiarity for Arabic-speaking readers. It enables them to associate the translated title

with the iconic and widely known fantasy series. "ملك الخواتم" ("Malik al-Khawatim") serves as an effective translation of "The Lord of the Rings," preserving the key thematic elements and ensuring cultural appropriateness for an Arabic-speaking audience.

76. The Mill on the Floss الطاحونة على نهر فلوس

The Mill on the Floss is a novel by George Eliot, published in three volumes by William Blackwood and Sons in 1860 and the first American edition by Harper & Brothers in New York.

Brief summary

The novel follows the lives of Tom and Maggie Tulliver, siblings who grow up at Dorlcote Mill on the River Floss in Lincolnshire, England. The story begins in the late 1820s or early 1830s, with historical references placing the events after the Napoleonic Wars but before the Reform Act of 1832. The novel includes many autobiographical elements and reflects George Eliot's disgrace while in a lengthy relationship with a married man, George Henry Lewes.

Maggie Tulliver is the protagonist, starting at 9 years old and growing up in an impoverished home. Her relationship with her older brother Tom and romantic relationships with Philip Wakem and Stephen Guest are significant narrative threads. Their complex bond is shaped by Maggie's desire to recapture her father's unconditional love, while Tom's pragmatic nature clashes with Maggie's idealism and fervor for intellectual gains.

Family crises, including bankruptcy and Mr. Tulliver's rancorous relationship with Philip Wakem's father, intensify their differences and highlight their love for each other. Maggie secretly meets Philip Wakem and they go for long walks through the woods, which serves as an outlet for her intellectual romantic desires. When Tom discovers the relationship, he forces his sister to renounce Philip and her hopes of experiencing the broader, more cultured world he represents.

Maggie's brief exile ends when the river floods, and she sets out with Tom to rescue Lucy Deane and her family. In a brief tender moment, the brother and sister reconcile from all past differences, and when their boat capsizes, they drown in an embrace, giving the book its Biblical epigraph: "In their death, they were not divided."

Title

Analysis of the Title "The Mill on the Floss" (الطاحونة على نهر فلوس):

- The Arabic translation "الطاحونة على نهر فلوس" is a literal translation of the English title "The Mill on the Floss," with a slight variation in the choice of the Arabic term for "mill."

- Similar to the previous literal translation, this version maintains the descriptive elements of the original title, indicating a central location of significance – a mill situated on the Floss River.

- The Arabic translation with "الطاحونة" (al-taḥunah) instead of "الطاحون" (al-taḥun) still successfully preserves the visual imagery embedded in the English title. Both terms convey the concept of a mill.

- The term "الطاحونة" is also culturally appropriate, and it is a common Arabic term for a mill. The choice of either term can depend on regional variations, and both are generally understood in the Arabic-speaking world.

- Arabic-speaking readers familiar with the English title would likely recognize this Arabic translation. The variation in the term for "mill" does not significantly affect recognizability.

The literal translation with a variation maintains clarity and transparency, providing Arabic-speaking audiences with a straightforward understanding of the novel's primary location. It effectively conveys the central setting and visual imagery of the novel while remaining culturally appropriate, recognizable, and consistent with the structure of the original title.

- Like the previous literal translation, this version maintains the structure of the English title, preserving the order of elements. The consistency ensures a coherent representation of the novel's setting in both languages.

77. The Moon is Down في مغيب القمر

The novel *The Moon Is Down* is written by American author John Steinbeck. It was published by Viking Press in March 1942, adapted for the theatre and for which Steinbeck got the Norwegian King Haakon VII Freedom Cross. The plot revolves around the military

occupation of a tiny village in Northern Europe by the army of an unnamed nation at war with England and Russia (much to the German occupation of Norway during WWII).

Brief summary

A small coastal town is overrun by an invading army, led by Colonel Lanser, who establishes headquarters in the house of Mayor Orden. The town's peaceful inhabitants become angry and confused as the invading army's headquarters are established. Alexander Morden, an alderman, is ordered to work in the mine, leading to his execution. The town's residents suffer from regular damage to the railroad, machinery, and electricity generators. Mayor Orden stands by his people, explaining that his goal is impossible. The occupying force realizes the futility of the war and escapes to England, seeking explosives. English planes parachute-drop packages containing dynamite sticks and chocolates, taking the mayor and his friend Dr. Winter hostage. Mayor Orden refuses to ask for resistance and believes that nothing can stop his people. He reminds Dr. Winter of Socrates' dialogues and encourages resistance.

The choice of translation, "في مغيب القمر" (Fī Maḡīb Al-Qamar), for "The Moon is Down" by John Steinbeck, is a creative decision made by the Arabic translator, Abdullah Al-Bashir. The translator's goal is to capture the essence and meaning of the original title while adapting it to the Arabic language and cultural context.

In this particular case, the translator has chosen to emphasize the idea of the moon's disappearance or setting, which can be metaphorical and evocative of various themes. "مغيب القمر" (Maḡīb Al-Qamar) translates to "The moon is Down" "reflecting a sense of loss, absence, or decline.

By using this translation, the Arabic title may evoke a sense of melancholy, change, or hidden symbolism that corresponds to the themes explored in Steinbeck's novel. The translator likely aimed to create an engaging and meaningful title that resonates with Arabic-speaking readers and captures the spirit of the original work. The translation choices can vary among translators, and each translator brings their own interpretation and creative approach to the process. Therefore, the specific choice of "في مغيب القمر" by Abdullah Al-Bashir is his artistic adaptation of the English title "The Moon is Down " into Arabic. "The Moon is Down" has a poetic and metaphorical resonance, indicating that the title might convey a deeper, symbolic meaning related to the content of the work.

Title

Analysis of the Title "The Moon is Down" (في مغيب القمر):

The Arabic translation "في مغيب القمر" is a combination of translation and adaptation. While "في" translates to "in," "مغيب" translates to "down" or "setting," and "القمر" translates to "the moon," the phrase as a whole is adapted to convey the intended meaning.

- The translation successfully preserves the key elements of the original title by conveying the notion of the moon setting or going down. This aligns with the metaphorical and symbolic aspects of the title, reflecting a sense of darkness or decline.

- "في مغيب القمر" is culturally appropriate and aligns with Arabic language conventions. The adaptation effectively conveys the intended meaning and captures the symbolic essence of the original title.

- The translation ensures recognizability for Arabic-speaking audiences who may be familiar with the English title or John Steinbeck's novel. While the adaptation deviates from a literal translation, it retains the thematic and evocative elements of the original.

- The title "The Moon is Down" carries symbolic significance in English, suggesting a period of darkness or adversity. The Arabic adaptation "في مغيب القمر" maintains this symbolic representation, indicating a decline or challenging phase.

- The Arabic adaptation maintains a coherent and evocative sound and rhythm. While not a literal translation, the phrase flows smoothly in Arabic, capturing the mood set by the English title.

"في مغيب القمر" ("Fi Maghrib al-Qamar") serves as an effective translation and adaptation of "The Moon is Down," retaining recognizability, symbolic representation, and the key elements of the original title for Arabic-speaking audiences.

78. The New York Trilogy ثلاثية نيويورك

Paul Auster is an American author of a series of novels known as the New York Trilogy. It was first released in three parts, *City of Glass* (1985), *Ghosts* (1986), and *The Locked Room* (1986). Since then, it has been compiled into one volume. The Trilogy explores a number of philosophical topics while interpreting detective and mystery fiction in a postmodern manner.

Brief summary

City of Glass is a detective fiction novel that follows the protagonist, Daniel Quinn, as he investigates a case and becomes obsessed with the protagonist's identity. The story explores layers of identity and reality, with Paul Auster as the writer, an unnamed "author" reporting

events as reality, and various characters. The novel has an intertextual relationship with Miguel de Cervantes' Don Quixote, as Quinn shares his initials with the knight.

Ghosts is a private eye story about a private eye named Blue investigating a man named Black for a client named White. Blue becomes frustrated and loses himself as he becomes immersed in Black's life.

The Locked Room is a story about a writer who lacks the creativity to produce fiction, and his childhood friend Fanshawe disappears. Auster breaks the fourth wall by referencing his writing in previous books and autobiographical moments, such as his encounter with composer Wyschnegradsky. The title is a reference to early detective fiction's "locked-room mystery."

Title

- "ثلاثية" (Thulathiya) translates to "Trilogy."
- "نيويورك" (New York) means "New York."
- "ثلاثية" (Trilogy): the use of "ثلاثية" indicates a collection of three related works. It suggests a narrative structure comprising three interconnected stories or novels.
- "نيويورك" (New York): The reference to "New York" anchors the trilogy in a specific location, evoking the city's cultural and literary significance. New York serves as both a setting and a character in the stories.
- The translation "ثلاثية نيويورك" preserves the format of a trilogy while maintaining the connection to the original setting of New York. This adaptation ensures that the cultural context of the novels is retained for an Arabic-speaking audience.
- The title "ثلاثية نيويورك" conveys a sense of literary structure (trilogy) and a connection to the vibrant and diverse city of New York. It hints at the multifaceted nature of the narratives, which explore the complexities of human experience within the urban landscape.
- The translator likely considered how to convey both the structural and contextual aspects of the trilogy to an Arabic-speaking audience. "ثلاثية نيويورك" aims to attract readers interested in intricately woven narratives set against the backdrop of New York City.

The Arabic translation "ثلاثية نيويورك" thoughtfully preserves the trilogy format while embracing the rich cultural backdrop of New York. This title hints at a collection of interconnected narratives, each intricately woven to explore the profound themes of identity,

language, and the symbiotic relationship between author and character. As readers go into the mysteries of "City of Glass," navigate the complexities of "Ghosts," and unlock the secrets of "The Locked Room," they are invited on a literary journey that transcends conventional detective fiction, immersing them in the enigmatic and vibrant tapestry of New York City.

79. The Narrow Road to the Deep North الدرب الضيق إلى مجاهل الشمال

The Narrow Road to the Deep North is Richard Flanagan's 2014 Booker Prize-winning novel, narrating the story of an Australian doctor haunted by memories of a love affair and his experiences as a Far East prisoner of war during the Burma Railway construction. Decades later, his fame clashes with his personal feelings.

Brief summary

Dorrigo Evans, a war veteran, finds fame and public recognition but is plagued by his own shortcomings and considers his numerous accolades a failure of perception. He has a love affair with his uncle's wife Amy Mulvaney, who he believes is justified due to the war's pressure and derangement. Despite the affair, Dorrigo cannot forget Amy for the rest of his life.

After the affair, he joins the Australian Imperial Force and is sent to labor on the Burma Death Railway, which is intended to provide supplies for an invasion of India. One out of every three workers engaged on the Burma Death Railroad died during its construction. Dorrigo is reluctantly bestowed leadership over his fellow prisoners and fights a losing battle to protect his charges against disease, malnutrition, and violence.

The novel explores the Australian value of "mateship" and the absence of it on the Burma Death Railroad. The fates of prisoners and captors are shown, with the "Goanna" hanging for his crimes and Major Nakamura hiding among the ruins of Shinjuku. Other Australian soldiers imprisoned with Dorrigo live through the trauma of their experience as prisoners. Dorrigo's own acts of heroism and the reverence of his fellow soldiers fail to assuage his sense of shame and self-loathing.

Title

Analysis of the Title "The Narrow Road to the Deep North" (الدرب الضيق إلى مجاهل الشمال):

- The Arabic translation "الدرب الضيق إلى مجاهل الشمال" is a literal translation of the English title "The Narrow Road to the Deep North." Each component of the English title has a

corresponding translation in Arabic.

- The translation provides a descriptive representation of the central theme or journey, suggesting a narrow road ("الدرب الضيق") leading to the deep north ("مجاهل الشمال"). This offers potential readers an indication of a challenging or profound journey.

- The translation successfully preserves the visual imagery embedded in the English title. The combination of a narrow road and the deep north implies a difficult and profound path, setting the tone for a challenging narrative.

- The translation is culturally appropriate, using standard Arabic terms to convey the concepts of a narrow road ("الدرب الضيق") and the deep north ("مجاهل الشمال"). It maintains clarity while adhering to Arabic language conventions.

- Arabic-speaking readers familiar with the English title would likely recognize the Arabic translation. The literal representation ensures that the core elements of the original title, including the descriptive journey, are retained.

- The literal translation enhances clarity and transparency, providing Arabic-speaking audiences with a straightforward understanding of the challenging journey toward the deep north.

- The translation maintains the structure of the English title, preserving the order of elements. This consistency allows for a smooth transition between the two language versions.

"الدرب الضيق إلى مجاهل الشمال" ("The Narrow Road to the Deep North") is a literal translation that effectively conveys the central theme of a challenging journey toward the profound and distant north. It ensures cultural appropriateness, recognizability, and clarity for Arabic-speaking readers.

80. The Old Man and The Sea " الشيخ والبحر "

Ernest Hemingway, an American novelist, wrote a novella titled *The Old Man and the Sea* in 1952. Composed between December 1950 and February 1951, it narrates the tale of Santiago, an elderly angler, and his protracted quest to capture an enormous marlin. The novella broke sales records when it was released, much to the surprise of critics who first welcomed it with open arms. However, opinions have since changed dramatically. *The Old Man and the Sea* was started in Cuba during a turbulent time in Ernest Hemingway's life and went on to become the last significant fictional work to be published during his lifetime. His first book, *Across the River and Into the Trees*, had received unfavourable reviews, and he had fallen in love with his muse, Adriana Ivancich, during a breakup with his wife Mary. After finishing the first book of his intended "sea trilogy," Hemingway started writing an epilogue to a tale he had heard fifteen years before about an elderly man and a marlin. He produced a 26,531-word novel in six weeks, writing up to a thousand words per day.

Brief summary

Santiago, an elderly fisherman, has not caught a fish in eighty-four days and is considered *salao*. His friend Manolin, who was trained by Santiago, helps him prepare his gear and brings him food. Santiago catches a small albacore and a huge marlin, but the fish is too heavy to haul in. Santiago appreciates the fish and shows respect and compassion towards it. On the third day, he harpoons the marlin and kills a mako shark. The sharks come as a pack, leaving only bones behind. Santiago sleeps in his shack, leaving the skeleton tied to his skiff. Manolin cries and insists on accompanying Santiago in the future.

The title

The term "شيخ" carries cultural connotations of wisdom, respect, and experience. It is often used to refer to an older person who is respected in the community for their knowledge and wisdom. By using "شيخ," the translator might have aimed to emphasize the protagonist's wisdom and experience rather than solely focusing on his age, tricks that make the reader forget the sheikh's loss of strength due to his advanced age. Furthermore, the word "عجز" is derived from the word "عجز" which refers to the inability to work, while the main purpose of Hemingway's story is to portray man's struggle. Translators often make choices based on the poetic or literary qualities of the target language. The word "sheikh" in the Arabic language denotes "old age", but at the same time it denotes wisdom and knowledge.

The “sheikh” is the chief of the tribe known for his wisdom, and the “sheikh” is the religious man who knows the limits of God. The term "شيخ" might have been considered more aesthetically pleasing or evocative in Arabic, capturing the essence of the character and his relationship with the sea. Translators make lexical choices based on their interpretation of the original text and the target audience's cultural understanding. "شيخ" may have been deemed a more appropriate term to convey the specific character traits and cultural nuances associated with the protagonist in the context of the Arabic-speaking readership.

Translators play an active role in interpreting the original text and conveying its meaning in the target language. The choice to use "شيخ" rather than "عجوز" may reflect the translator's personal interpretation of the character's qualities and the desired impact on the target audience.

The title "The Old Man and the Sea" primarily serves the "Referential Function" by directly alluding to the central elements of the novel's content. It serves as a clear reference to the protagonist, the old man, and the primary setting, the sea. The relationship between the title and the content is integral, as it immediately informs the reader about the central character's identity and the significant environment in which the narrative unfolds. The use of a referential title in this case establishes a direct link between the title and the essential components of the novel's storyline.

Title

Analysis of the Title "The Old Man and the Sea" (الشيخ والبحر):

- The title "The Old Man and the Sea" introduces key elements of the story: the central character, the old man, and the setting, the sea. The use of "old man" suggests a character with experience, wisdom, and resilience, while "the sea" represents the vast, unpredictable challenges and nature's forces.

- The simplicity of the title belies its evocative power. It succinctly captures the essence of the narrative, emphasizing the individual struggle of an elderly fisherman against the formidable and expansive backdrop of the sea.

- The title holds metaphorical depth, suggesting that the challenges faced by the old man extend beyond the physical act of fishing. The sea becomes a metaphor for life's adversities, and the old man's journey becomes a profound exploration of human endurance and resilience.

- The use of "الشيخ" (The Old Man) in the Arabic translation reflects a cultural reverence for age and experience. This term carries connotations of wisdom and respect in many Arabic-speaking societies, enhancing the characterization of the protagonist.

- The juxtaposition of "the old man" with "the sea" in the title sets the stage for an exploration of the interplay between human experience and the natural world. It suggests a dynamic relationship where the challenges faced by the old man are both personal and elemental.

- The title's focus on fundamental aspects of human existence—aging, resilience, and the confrontation of vast challenges—renders it a timeless and universal theme. This contributes to the novel's enduring appeal across different cultures.

- The Arabic translation "الشيخ والبحر" effectively captures the essence of the English title while adapting to the linguistic and cultural nuances of the Arabic language. It maintains the simplicity and symbolism of the original.

"The Old Man and the Sea" is a title that encapsulates the core elements of the narrative, blending simplicity with metaphorical depth. The Arabic translation successfully preserves these elements, contributing to a culturally resonant portrayal of the protagonist and his profound encounter with the sea.

81. The Paper Man رجال من ورق

The Paper MAN is a novel written by British writer William Golding on February 1984.

In 1980s Cork, Jack Shine discovers a shoe box filled with love letters from his mother, Rebekah, who was a young Jewish refugee from Vienna during WWII. She died soon after, and Jack never learned of his father's identity. Rebekah kept newspaper clippings about a famous footballer player, Matthias Sindelar, known as 'The Paper Man'. Jack is transported to 1930s Vienna, a city on the brink of war, where they meet Matthias Sindelar, known as 'The Paper Man'. Their lives are forever changed when Sindelar unexpectedly meets Rebekah, and they must accept that their survival will tear them apart. The Paper Man is based on true events and tells the story of twentieth-century Europe and love against the odds.

Title

The Paper Man (رجال من ورق):

The Arabic translation "رجال من ورق" is a literal translation that accurately conveys the meaning of the English title. "رجال" translates to "men," "من" translates to "of," and "ورق" translates to "paper."

- The translation successfully preserves the key elements of the original title by maintaining the reference to men and the material, paper. This reflects the literal interpretation of the term "Paper Man," suggesting a symbolic or metaphorical connection to fragility or insubstantiality.

- "رجال من ورق" is culturally appropriate and aligns with Arabic language conventions. The use of "رجال" conveys the concept of men, and "ورق" reflects the idea of paper, creating a title that is both faithful to the source material and clear to Arabic-speaking readers.

- The translation retains the metaphorical implications of the original title, suggesting a portrayal of characters that might be perceived as fragile, temporary, or easily manipulated, much like paper.

"رجال من ورق" ("Rijal min Waraq") serves as an effective and culturally appropriate translation of "The Paper Man," preserving both the literal and metaphorical elements of the original title and providing Arabic-speaking readers with a clear interpretation.

82. The Prisoner of Zenda سجين زندا

The Prisoner of Zenda is an 1894 adventure novel by Anthony Hope, set in Ruritania. The King of Ruritania is drugged on the eve of his coronation, causing him to miss the ceremony. To retain the crown, he must proceed. An English gentleman resembling the monarch is persuaded to act as his political decoy. A sequel, *Rupert of Hentzau*, was published in 1898. The novels inspired the Ruritanian romance genre, which features stories set in fictional Central or Eastern Europe, such as Graustark and Syldavia and Borduria in Tintin comics.

Brief summary

On the eve of Rudolf V's coronation, he meets English nobleman Rudolf Rassendyll, who impersonates the King. They hide the King in the cellar of the lodge and proceed to the capital. However, they find that the real King Rudolf has been abducted. Rassendyll falls in love with Princess Flavia and learns that everyone expects them to wed. Help comes from Antoinette de Mauban, Michael's mistress, who confirms that the King is being held in the castle at Zenda. Rassendyll, Sapt, von Tarlenheim, and ten men go "hunting" nearby. An attempt is made on Rassendyll's life by three of the Six, Duke Michael's most trusted henchmen. Rupert Hentzau, one of the Six, visits Rassendyll to present Michael's offer of a million crowns to leave the country. Rassendyll is wounded in the shoulder and takes captive Johann, a servant working at the castle. They encounter Rupert again, who proposes having Sapt and von Tarlenheim lead an assault on the castle. Rassendyll enters the castle by stealth and kills one of the Six, but is killed by Detchard and Bersonin. Rassendyll pursues Rupert, but von Tarlenheim arrives and Rupert races away on horseback. Princess Flavia faints when she learns about Rudolf Rassendyll, and King Rudolf is restored to his throne.

Title

- The Prisoner of Zenda (سجين زندا):
 - The Arabic translation "سجين زندا" is a literal translation that accurately conveys the meaning of the English title "The Prisoner of Zenda." "سجين" translates to "prisoner," and "زندا" is a transliteration of "Zenda."
 - The translation successfully preserves the key elements of the original title by maintaining the concept of a prisoner and incorporating the name "Zenda." This aligns with the central theme and setting of the novel.
 - "سجين زندا" is culturally appropriate and aligns with Arabic language conventions. The literal translation is clear and straightforward, allowing Arabic-speaking readers to understand the basic premise of the story.
 - The use of transliteration for "Zenda" retains the original sound and pronunciation of the proper noun. This is a common approach when dealing with names or titles that may not have direct equivalents in the target language.
- "سجين زندا" ("Sajeen Zenda") serves as an effective and culturally appropriate literal translation of "The Prisoner of Zenda," maintaining clarity and preserving the essential elements of the

original title for Arabic-speaking readers.

83. The Road to Wigan Pier الطريق إلى رصيف ويغان

The Road to Wigan Pier is a 1937 book by George Orwell, detailing his sociological investigations of the working class in Lancashire and Yorkshire before World War II. The book also explores Orwell's middle-class upbringing and political conscience, questioning British attitudes towards socialism. Despite his own support for socialism, Orwell argues that many people who would benefit from it are likely to be strong opponents. The book addresses the social and historical reality of Depression in the north of England, aiming to break through middle-class oblivion.

Brief summary

George Orwell's book, *Homage to Catalonia*, is divided into two sections. In Part One, Orwell reports on working-class life in the industrial heartlands of the West Midlands, Yorkshire, and Lancashire, describing the lives of the Brooker family, miners, and the social situation of the average miner. He also discusses the housing shortage in the industrial north, unemployment statistics, and the food of the average miner, which leads to malnutrition and physical degeneration.

In Part Two, Orwell discusses the relevance of socialism to improving living conditions. He argues that most people who argue against socialism do so not because of selfish motives or belief in the system's effectiveness, but because of complex emotional reasons. He identifies five main problems: class prejudice, machine worship, cranniness, turgid language, and failure to concentrate on the basics.

Orwell's publisher, Victor Gollancz, was concerned that these passages would be misinterpreted and offended by middle-class members of the Left Book Club. Gollancz raised concerns about Orwell's dismissal of movements like pacifism or feminism, and that Orwell relied too much on a poorly defined emotional concept of Socialism. Gollancz published part one on its own, against Orwell's wishes, and refused to publish *Homage to Catalonia* at all.

Title

Analysis of the Title "The Road to Wigan Pier" (الطريق إلى رصيف ويغان):

- The translation provides a descriptive representation of the journey or path ("الطريق") to

Wigan Pier, a specific location. This maintains the key elements that convey both the journey and the destination.

- The translation preserves the specificity of the destination, "Wigan Pier," which is a key landmark and the focus of George Orwell's exploration in the book. It ensures that the Arabic title communicates the specific place as intended in the original.

- The translation is culturally appropriate, using standard Arabic terms to convey the concepts of a road or journey ("الطريق") and a pier ("رصيف"). The transliteration "ويغان" for "Wigan" maintains recognizability.

- Arabic-speaking readers familiar with the English title would likely recognize the Arabic translation. The literal representation ensures that the core elements of the original title are retained.

- The literal translation enhances clarity and transparency, providing Arabic-speaking audiences with a straightforward understanding of the subject matter and location of the narrative.

- The translation maintains the structure of the English title, preserving the order of elements. This consistency allows for a smooth transition between the two language versions.

"الطريق إلى رصيف ويغان" ("The Road to Wigan Pier") is a literal translation that effectively conveys the journey and destination described in George Orwell's work. It ensures cultural appropriateness, recognizability, and clarity for Arabic-speaking readers.

84. The Sound and the Fury الصوت و الصخب

The novel *The Sound and the Fury* was written by American William Faulkner. It uses a variety of narrative techniques, such as stream of consciousness. *The Sound and the Fury*, Faulkner's fourth book, was not instantly popular when it was published in 1929. But when Faulkner's sensationalist narrative, *Sanctuary*, his sixth book, was out in 1931—a book he would later claim was produced primarily for financial gain—*The Sound and the Fury* also became commercially successful, and Faulkner started to draw criticism.

Brief summary

The novel begins with Benjy Compson, a character with a diminished mental capacity who is cared for by his older sister Caddy. His narrative voice is nonlinear, spanning 1898-

1928, and he is characterized by his passions: fire, the golf course, and his sister Caddy. By 1928, Caddy has been banished from the Compson home after her husband divorced her, and the family has had to sell pastureland to a local golf club to finance Quentin's Harvard education.

Quentin, the most intelligent of the Compson children, gives the best example of Faulkner's narrative technique. He is a freshman at Harvard, contemplating death and remembering his family's estrangement from his sister Caddy. Quentin's main obsession is Caddy's virginity and purity, and he is strongly protective of women, especially his sister. When Caddy engages in sexual promiscuity, Quentin is horrified and seeks advice from his father, but is unable to prove his father wrong.

Caddy becomes pregnant and marries Herbert Head, whom Quentin finds repulsive. Herbert sends Caddy and her new daughter away in shame, and rescinds his offer of a bank job to Caddy's brother, Jason, who holds Caddy responsible for this misfortune and never forgives her. Quentin's wanderings through Harvard follow the pattern of his heartbreak over losing Caddy, and he commits suicide by drowning.

The third section is narrated by Jason, the third child and his mother Caroline's favorite. Jason's single-minded desire for material wealth is evident in his investments in the cotton market, symbolizing the financial decline of the South. By 1928, Jason is the economic foundation of the family, supporting his mother, Benjy, and Miss Quentin (daughter of Caddy), as well as the family's servants.

This is the first section that is largely narrated in a linear fashion, compared with Benjy and Quentin's more experimental sections. The conflict between Miss Quentin's recklessness and passion, inherited from her mother and Compson side, and Jason's ruthless cynicism, inherited from his mother's side, is evident in the Compson household, which involves Caroline and Benjy's care.

On Easter Sunday, April 8, 1928, Dilsey, the powerful matriarch of the black family servants, takes her family and Benjy to a "colored" church, witnessing the consequences of the Compsons' decadence and depravity. Despite being mistreated and abused, Dilsey remains loyal and cares for Benjy, bringing him to salvation. The tension between Jason and Miss Quentin reaches its inevitable conclusion when Miss Quentin runs away with a carnival worker, taking her money and her uncle's life savings. Jason calls the police but loses her trail and gives up.

After church, Dilsey's grandson Luster drives Benjy to the graveyard, causing him to become hysterical. Jason intervenes, hitting Benjy, breaking his flower stalk, and restoring his eyes. The appendix, written in 1945, provides a complete history of the Compson family lineage, beginning with their ancestor Quentin Maclachlan in America in 1779 and continuing through 1945. It also reveals the fate of Caddy, who moved to Paris during the German occupation. The appendix concludes with an accounting for the black family who worked as servants to the Compsons, with Dilsey's entry stating that they endured.

Title

English Title: The Sound and the Fury

- The English title "The Sound and the Fury" incorporates literary and symbolic elements. "The Sound" may refer to noise, chaos, or tumult, while "The Fury" suggests anger, intensity, or emotional turmoil. Together, they imply a narrative filled with tumultuous emotions and upheaval.

- The use of alliteration in "The Sound and the Fury" creates a rhythmic and memorable quality to the title. The repetition of the "s" and "f" sounds contributes to the overall sonic impact, echoing the themes of the narrative.

Arabic Translation: الصخب والعنف (Al-Sakhab wal 'Onf)

- The Arabic translation "الصخب والعنف" ("Al-Sakhab wal 'Onf") is a literal translation that captures the meaning of the English title. "الصخب" translates to "the noise" or "the tumult," and "العنف" translates to "the violence" or "the fury."

- The translation effectively preserves the symbolic elements of the original title by maintaining the concepts of noise and fury. It conveys the idea of emotional and chaotic intensity within the narrative.

- "الصخب والعنف" is culturally adapted to Arabic language conventions, effectively conveying the themes of tumult and fury in a manner that is familiar and comprehensible to Arabic-speaking readers.

The Arabic translation "الصخب والعنف" ("Al-Sakhab wal 'Onf") provides a literal representation of "The Sound and the Fury" while maintaining the symbolic elements and conveying the narrative's themes of emotional intensity and upheaval.

85. The Sun Also Rise » ولا زالت الشمس تشرق

Ernest Hemingway's *The Sun Also Rises* is his first novel, focusing on American and British expatriates traveling along the Camino de Santiago to watch the Festival of San Fermín in Pamplona. Despite mixed reviews, it is now considered Hemingway's greatest work and his most important novel. Published in 1926 by Scribner's and published in London under *Fiesta*, the novel is a roman à clef, with characters based on Hemingway's circle and events. Hemingway explores themes of love, death, nature, and masculinity, demonstrating his "Iceberg Theory" of writing.

Brief summary

The novel is a love story between Jake Barnes, an American journalist living in Paris, and the promiscuous Englishwoman Brett Ashley. Brett's affair with Jake's Princeton friend Robert Cohn causes Jake to break off his friendship, while her seduction of 19-year-old matador Romero causes Jake to lose his reputation among the Spaniards in Pamplona. The novel is set in the café society of young American expatriates in Paris, where Jake plays tennis with Robert and meets Brett and Count Mippipopolous. In Book Two, Jake and Bill Gorton, Brett's fiancé Mike Campbell, travel to Pamplona to meet Robert. They drink heavily, and Robert is resented by the others. During a fiesta, Jake introduces Brett to the 19-year-old matador Romero, who is smitten with him and seduces him. Jealous tension among the men builds, and Robert, a former boxer, has a fistfight with Jake and Mike, and another with Romero, whom he beats up. In Book Three, the characters leave Pamplona sober, and Brett asks for help, but she decides to return to Mike. The novel ends with Jake and Brett in a taxi, reflecting on their past.

Ernest Hemingway's first novel, *The Sun Also Rises*, was published in 1926. It depicts American and British expatriates who travel along the Camino de Santiago from Paris to Pamplona to observe the running of the bulls and bullfights. It was a mixed reaction when it was published as an early modernist novel.

The choice of words and the poetic nature of the Arabic language contribute to the aesthetic quality of the title.

The phrase "ولا زالت الشمس تشرق" carries a sense of resilience and optimism. It suggests that despite challenges, difficulties, or disillusionment, the sun continues to rise, symbolizing hope

and the possibility of a new beginning. The use of the verb form "تشرق" (toshriq), meaning "rises," has a lyrical quality that adds to the aesthetic appeal of the title.

Additionally, the repetition of the letter "ت" (ta) in "تزال" (tazal) and "تشرق" (toshriq) creates a rhythmic pattern in the title, enhancing its aesthetic appeal.

By capturing the theme of endurance, persistence, and the indomitable spirit, the Arabic title conveys a sense of hope and optimism that aligns with the underlying themes of the novel.

For this title, the most relevant function is the "Poetic Function", indicating that the title carries a metaphorical or symbolic meaning beyond a simple designation. It suggests an artistic and expressive quality, inviting readers to explore deeper meanings associated with the rising sun and its potential symbolic significance within the work.

86. The Temple of My Familiar **معبد تابعتي**

The Temple of My Familiar is a 1989 novel by Alice Walker, featuring a multi-narrative storyline featuring Arveyda, Carlotta, Suwelo, Fanny, and Lissie. The novel follows Arveyda, a musician searching for his past, Carlotta, Suwelo, Fanny, and Lissie, all of whom have their own pasts. The lead characters from Alice Walker's *The Color Purple*, Celie and Shug, also serve as minor supporting characters in the novel.

Brief summary

The book "The Temple of My Familiar" interweaves the histories of numerous characters from different eras and places. The novel's core themes include the interconnection of life, spirituality, and identity. A wide range of personalities, such as Suwelo, Fanny, Miss Lissie, and Arveyda, are followed throughout the story. The book explores the history of the African diaspora via each character's unique experience, touching on issues like the legacy of slavery and the pursuit of self-discovery.

The book introduces mystical and spiritual components that go beyond accepted conventions, blending elements of magical realism. African and African-American folklore and customs serve as a backdrop for characters' struggles with themes of race, gender, and social justice. "The Temple of My Familiar" is renowned for its intricate narrative, beautiful language, and examination of interpersonal and cultural ties. The term highlights the transformational power of love, forgiveness, and understanding by implying a sacred space within one's own identity and ties to others. All things considered, the book is a detailed and colorful tapestry that encourages readers to consider the intricacies of the human experience.

Title

- The Temple of My Familiar (معبد تابعتي):
 - The Arabic translation "معبد تابعتي" is a literal translation that captures the meaning of the English title. "معبد" translates to "temple," and "تابعتي" translates to "of my familiar."
 - The translation preserves the key elements of the original title by maintaining the reference to a temple and the possessive connection with the phrase "of my familiar." This mirrors the spiritual and relational themes present in Alice Walker's novel.
 - "معبد تابعتي" is culturally appropriate and aligns with Arabic language conventions. The use of "معبد" conveys the idea of a temple, and "تابعتي" reflects the possessive connection, creating a title that is both culturally resonant and faithful to the source material.
 - The translation introduces a level of ambiguity that may be open to interpretation, as the term "familiar" in English can refer to something or someone closely associated or known. The Arabic translation retains this ambiguity, allowing readers to explore the possible meanings within the context of the novel.
- "معبد تابعتي" ("Ma'bad Tabati") serves as a literal and culturally appropriate translation of "The Temple of My Familiar," retaining the spiritual and relational elements present in the original title and allowing for potential interpretations within an Arabic-speaking context.

87. The Thirty-Nine Steps سر الدرجات التسع والثلاثون

The Thirty-Nine Steps is a 1915 adventure novel by Scottish author John Buchan, published by William Blackwood and Sons in Edinburgh. It features Richard Hannay, an all-action hero with a stiff upper lip and a knack for getting himself out of tricky situations. The novel has been adapted into several films and a stage play, and in 2003, it was listed on the BBC's Big Read poll of Britain's "best-loved novels."

Brief summary

In 1914, Richard Hannay, a mining engineer, arrives in London and is disillusioned with his life. He is approached by freelance journalist Franklin Scudder, who claims to have uncovered a plot against the Premier of Greece, Constantine Karolides. Scudder is killed, and Hannay hides in his flat. He escapes disguised as a milkman and takes a train to Scotland,

where he meets Sir Harry, a landowner and local parliamentary candidate, and promises to inform his godfather, Sir Walter Bullivant, of the plot.

Hannay meets Sir Walter Bullivant, who accepts the story but doubts that Karolides' life is in danger. They travel to London, where Hannay is cleared of the Portland Place murder and meets Sir Walter. They break into the meeting, but the man has already gone, taking the naval secrets he has learned.

The spies plan to cross the Channel to get their information back to Germany, and Hannay and the meeting attendees comb Scudder's notebook for clues. They find a cliff-top villa in Kent with a yacht waiting offshore. Hannay confronts the occupants, but one of the men droops his eyelids, revealing the owner of the cottage in Scotland. The spies are arrested before they can reach the yacht. Britain enters the Great War seven weeks later, and Hannay is commissioned as a captain in the army.

Title

Analysis of the Title "The Thirty-Nine Steps" (سر الدرجات التسع والثلاثون):

- The translation preserves the numerical aspect of the title, representing the "thirty-nine" steps in Arabic as "التسع والثلاثون." This maintains the specific count of steps, which is likely a crucial element in the narrative.
- The translation provides a descriptive representation of the central theme or concept, suggesting a mystery or secret ("سر") related to the thirty-nine steps. This gives potential readers an indication of intrigue and suspense.
- The translation preserves the specificity of the number "thirty-nine," indicating that this count is significant to the plot or central mystery. It ensures that the Arabic title communicates the exact count as intended in the original.
- The translation is culturally appropriate, using standard Arabic terms to convey the concepts of steps ("الدرجات") and a secret or mystery ("سر"). It maintains clarity while adhering to Arabic language conventions.
- Arabic-speaking readers familiar with the English title would likely recognize the Arabic translation. The literal representation ensures that the core elements of the original title, including the specific number of steps, are retained.
- The literal translation enhances clarity and transparency, providing Arabic-speaking

audiences with a straightforward understanding of the central theme involving the thirty-nine steps.

The translation maintains the structure of the English title, preserving the order of elements. This consistency allows for a smooth transition between the two language versions.

"سر الدرجات التسع والثلاثون" ("The Thirty-Nine Steps") is a literal translation that effectively conveys the central mystery or secret associated with the thirty-nine steps. It ensures cultural appropriateness, recognizability, and clarity for Arabic-speaking readers.

The addition of "سر" in the Arabic version enhances the title by adding an element of mystery, inviting readers to explore the secrets concealed within the thirty-nine steps and setting the tone for a suspenseful narrative. The addition of the word "سر" (secret or mystery) in the Arabic version, creating the title "سر الدرجات التسع والثلاثون" ("The Secret of the Thirty- Nine Steps"), introduces an element of intrigue and suspense that may not be explicitly conveyed by the English title alone.

The translator or publisher might have made this addition to emphasize the mystery genre of the novel and make the Arabic title more engaging for potential readers. It aligns with a common practice in translating titles where adjustments are made to ensure that the essence and appeal of the original title are effectively conveyed in the target language.

The inclusion of "سر" suggests that there is more to the thirty-nine steps than meets the eye. It implies that the steps are not merely physical elements but hold a hidden or mysterious significance integral to the plot. This addition aims to capture the reader's attention and generate curiosity about the nature of the steps and the secret associated with them.

88. The Way Forward is with a Broken Heart لن تثني عزيمة امرأة طيبة

The Way Forward is with a Broken Heart is a collection of short stories by Alice Walker, author of *The Color Purple* and other novels. The book explores themes of romance, friendship, and passion through the lens of individual lives and the shifting racial tensions and climates in America since the 1960s. The first story, "To My Young Husband," tells the story of a marriage that began joyously but ended in a difficult, volatile mess. The story is tied closely to the idea of race and racism in the Deep South during the Civil Rights movement.

Brief summary

Walker's relationship with her husband, a Jewish civil rights lawyer, is written as a letter to her daughter, tracking their relationship in the heart of Civil Rights-era Mississippi and their subsequent move to Brooklyn. The central question of the tale is the growing distance between her and her husband, who began their relationship desperately and hopelessly in love, bound together by their principles and shared interests and goals. However, as their marriage continued, Walker reflects on the way that their separate experiences – his as a Jewish career man and hers as a young black woman and artist – shaped their perspectives and alienated them from each other.

The remaining twelve stories in the book act as "what-if" spin-offs of the original story, imagining a dozen other couples as fictional characters whose experience in love might have followed the same trajectory as hers or differed considerably. These stories not only deal with love or its lack but also reflect the ever-changing racial tensions in American life, born from the central tensions of Walker's marriage – the difference in race between herself and her husband.

At the heart of Walker's collection is the idea that love is a way forward through racial discrimination and bias in American culture. She talks about the sexual relationships of interracial couples and lovers in a way that suggests a kind of political, sexual healing is possible and a step toward a more inclusive and accepting future. However, Walker admits that these relationships are fraught with their own kinds of complicated tensions, as is clear in the story with the lesbian narrator, who struggles to find acceptance even in the environment in which she was raised. Overall, *The Way Forward is with a Broken Heart* is a hopeful but honest one about the many kinds of love and relationships that shape and have shaped the lives of Americans since we arrived in the New World.

Title

The Way Forward is with a Broken Heart (لن تنني عزيمة امرأة طيبة):

From a feminist perspective:

- **Alice Walker's Original Title:**

- "The Way Forward is with a Broken Heart" reflects a nuanced understanding of the feminist struggle, acknowledging the pain and emotional labor that women endure and suggesting that growth and progress come through this suffering.

- The focus is on the reality of enduring hardship, which is a central theme in Walker's works that often explore the intersectionality of race, gender, and emotional resilience.

- **Kanan Achahf's Translated Title:**

- "لن تنثني عزيمة امرأة طيبة" translates to "A good-hearted woman's determination cannot be broken."
- This translation shifts the narrative from one of enduring pain to one of unyielding strength and resilience, emphasizing that women possess an inherent and invincible strength that cannot be broken by any external circumstances.

The Technique of translation used

_ Source Text (ST):

"The Way Forward is with a Broken Heart" by Alice Walker

_ Target Text (TT):

"لن تنثني عزيمة امرأة طيبة" by Kanan Achahf

_ Analysis of Techniques Used:

1. Modulation:

- The original title uses a negative statement ("broken heart") to convey a sense of moving forward through pain and hardship.
- The Arabic title uses a positive statement, emphasizing determination and resilience ("لن تنثني عزيمة" - "cannot be broken" and "امرأة طيبة" - "a good-hearted woman").
- This change in perspective shifts the focus from enduring pain to showcasing strength and perseverance.

2. Addition:

- The Arabic title adds the phrase "امرأة طيبة" ("a good-hearted woman"), which is not explicitly present in the original title.
- This addition adds a layer of character description, emphasizing the moral quality and inner strength of the woman.

3. Omission:

- The concept of a "broken heart" is omitted in the Arabic translation.
- This omission removes the element of suffering and heartbreak, which is central to the original title's message.

_ Comparison of Front Page Imagery:

- **Original Front Page:**

- The image of a white man with a black woman on his knee, though affectionate, implies a power dynamic where the woman appears submissive. This subtly reinforces the struggle and complex relationships women navigate within patriarchal and racial hierarchies.

- The imagery aligns with the theme of enduring hardship, suggesting that the woman's journey involves navigating these dynamics.

- **Arabic Front Page:**

- The image of a black woman, satisfied and adorned with flowers like a crown, symbolizes empowerment and sovereignty. This woman is portrayed as flourishing independently, without any indication of subordination.

- The imagery here aligns with a more radical feminist stance, suggesting that women are not defined by their struggles or relationships with men but by their own inner strength and beauty.

_ Title Comparison:

1. Original Title:

- "The Way Forward is with a Broken Heart" suggests that progress and growth come through experiencing and overcoming pain.

- The focus is on the necessity of enduring emotional hardship to move forward.

2. Arabic Title:

- "لن تتني عزيمة امرأة طيبة" translates to "A good-hearted woman's determination cannot be broken."

- The focus is on unwavering strength and resilience, portraying the woman as strong and unyielding rather than someone who has suffered and moved forward.

_ Back Translation:

- When back-translating the Arabic title, we get "A good-hearted woman's determination cannot be broken."

- This back-translated title significantly differs from the original "The Way Forward is with a Broken Heart."

- The essence of enduring and moving forward through heartbreak is completely transformed into a narrative of inherent strength and unbreakable willpower.

89. The Wings of the Dove أجنحة الحمام

The Wings of the Dove is a 1902 novel by Henry James, detailing the life of Milly Theale, an American heiress with a severe disease, and the impact she has on those around her.

Brief summary

Kate Croy and Merton Densher are two betrothed Londoners who are desperate to marry but have very little money. Kate lives with her domineering aunt, Maud Lowder, and meets Milly Theale, a wealthy American woman who has fallen in love with Densher. Milly is taken to a physician, Sir Luke Strett, who suspects she is dying. After visiting America, Densher returns to London and Kate wants him to pay attention to Milly.

Milly decides to travel to Venice with Mrs. Stringham, and Kate reveals her plan to Densher: he will marry Milly so that he will inherit the money they can marry on after her death. Densher, who had suspected this was Kate's idea, demands that she consummate their affair before he will go along with her plan.

Aunt Maud and Kate return to London, while Densher remains with Milly. The dying girl learns about the plot and withdraws from Densher, deteriorating her condition. Densher receives news of Milly's death and leaves him a large amount of money. However, he refuses to marry Kate unless she refuses the bequest. If Kate chooses the money, Densher offers to make the bequest over to her in full. The lovers part on the final page, cryptically exclaiming they will never be as they were.

Title

The Wings of the Dove (أجنحة الحمام):

- The Arabic translation "أجنحة الحمام" is a literal translation that accurately conveys the meaning of the English title. "أجنحة" translates to "wings," and "الحمام" translates to "the dove."

- The translation successfully preserves the key elements of the original title by maintaining the reference to wings and the dove. This reflects the symbolic and poetic elements associated with the narrative in Henry James's novel.

- "أجنحة الحمام" is culturally appropriate and aligns with Arabic language conventions. The use of "أجنحة" conveys the concept of wings, and "الحمام" reflects the idea of the dove, creating a title that is both faithful to the source material and clear to Arabic-speaking readers.

- The translation captures the symbolic representation of wings and doves, suggesting themes of freedom, love, and transcendence. This aligns with the novel's exploration of complex relationships and the pursuit of desires.

"أجنحة الحمام" ("Ajnihat al-Hamam") serves as an effective and culturally appropriate translation of "The Wings of the Dove," maintaining the thematic and symbolic elements of the original title and ensuring clarity for Arabic-speaking readers.

90. The Woman in White ذات الرداء الأبيض

The Woman in White is Wilkie Collins's fifth novel, published in 1860, set between 1849 and 1850. It is a mystery novel and falls under the "sensation novels" genre. The story is an early example of detective fiction, with protagonist Walter Hartright employing sleuthing techniques of later private detectives. The use of multiple narrators draws on Collins's legal training and his father's memories of drawing master Walter Hartright. The story is also populated with Italian characters, likely inspired by childhood trips to Italy. In 2003, Robert McCrum listed The Woman in White as number 23 in "the top 100 greatest novels of all time" and at number 77 on the BBC's The Big Read survey.

Brief summary

Walter Hartright, an art teacher, meets a distressed woman in white, Anne Catherick, who has escaped from an asylum. He is hired as a drawing teacher at Limmeridge House in Cumberland and discovers that Laura bears an astonishing resemblance to Anne. Laura and Glyde fall in love, but Laura's betrothal to Sir Percival Glyde, Baronet, is questioned.

Laura and Glyde marry in December 1849 and travel to Italy for six months. Sir Percival and Lady Glyde return to Blackwater Park in Hampshire, accompanied by Count Fosco. Marian, who is ill, learns that Glyde is in financial difficulties and attempts to bully Laura into signing a document to use her marriage settlement. Anne, terminally ill, contacts Laura, who tells her she holds a secret that will ruin Glyde's life.

Fosco conspires to use the resemblance between Laura and Anne to exchange their identities, tricking both individuals into traveling to London. Anne is buried as Laura, while Laura is drugged and conveyed to the asylum as Anne. Marian bribes a nurse, and Laura escapes.

Walter discovers Glyde's secret: he was illegitimate and not entitled to inherit his title or property. Glyde attempts to destroy the incriminating documents but perishes in flames. Anne's mother, Anne, knows about the secret and is illegitimate. Walter works out that Anne was the illegitimate child of Laura's father, making her Laura's half-sister. Fosco betrays an Italian nationalist society, and Walter forces a written confession from him in exchange for safe passage from England. Laura's identity is legally restored, and Fosco is killed by another agent.

Title

The Woman in White (ذات الرداء الأبيض):

- The Arabic translation "ذات الرداء الأبيض" is a literal translation that accurately conveys the meaning of the English title "The Woman in White." "ذات" translates to "the one with" or "the woman with," "الرداء" translates to "the dress" or "the attire," and "الأبيض" translates to "white."

- The translation successfully preserves the key elements of the original title by maintaining the reference to a woman and emphasizing the color of her attire, specifically the white dress. This aligns with the central mysterious character in Wilkie Collins' novel.

- "ذات الرداء الأبيض" is culturally appropriate and aligns with Arabic language conventions. The literal translation is clear and allows Arabic-speaking readers to grasp the visual and symbolic elements associated with the woman in white.

- The translation provides descriptive clarity, offering a straightforward representation of the character's distinctive feature. The use of "الأبيض" vividly conveys the color of the woman's dress, adding to the intrigue of the title.

"ذات الرداء الأبيض" ("Dhat al-Rida' al-Abyad") serves as an effective and culturally appropriate literal translation of "The Woman in White," maintaining clarity and preserving the key visual and thematic elements of the original title for Arabic-speaking readers.

91. This Side of Paradise' هذا الجانب من الجنة

This Side of Paradise is a classic novel written by F. Scott Fitzgerald, first published in 1920. It is not only a significant work in American literature but also a seminal piece within

the broader literary canon. Fitzgerald's debut novel encapsulates the spirit of the Jazz Age and embodies the struggles, aspirations, and disillusionments of the Lost Generation.

Brief Summary

The novel follows the life of Amory Blaine, a young and ambitious man from Minnesota, as he navigates the tumultuous early 20th century. Amory's journey takes him through the prestigious halls of Princeton University, into the vibrant social scene of New York City, and across the landscapes of love, success, and personal growth. Throughout his experiences, Amory grapples with questions of identity, purpose, and the elusive pursuit of happiness.

Set against the backdrop of post-World War I America, "This Side of Paradise" explores themes of class, ambition, love, and the disillusionment of the American Dream. The story is deeply introspective, offering readers an intimate look into Amory's thoughts, emotions, and evolving worldview.

Importance

Capturing the Jazz Age: "This Side of Paradise" is a cultural artifact that vividly portrays the atmosphere and values of the Jazz Age. It provides valuable insights into the social, cultural, and economic dynamics of the time, making it a significant historical document.

Exploration of Youth and Identity: The novel goes deep into the complexities of youth, identity formation, and the search for meaning. Amory Blaine's journey reflects the broader struggle of a generation trying to define itself amidst a rapidly changing world.

Literary Style and Innovation: Fitzgerald's writing style, characterized by its lyrical prose and exploration of the inner psyche of his characters, was innovative for its time. "This Side of Paradise" showcases his mastery of language and narrative technique.

Translation and Global Reach

"This Side of Paradise" has been translated into numerous languages, extending its reach far beyond its American origins. It has been made available to readers in languages such as French, Spanish, German, Russian, Chinese, and many more. Its themes of youth, aspiration, and disillusionment resonate with readers from diverse cultural backgrounds, solidifying its status as a work of international significance. Fitzgerald's exploration of the human condition transcends borders and continues to captivate readers around the world, making "This Side of

Paradise" a timeless literary classic.

The Title

The title of F. Scott Fitzgerald's novel, "This Side of Paradise," is intricately tied to the content and themes explored within the book. The title serves as a lens through which readers can interpret the story, offering both a literal and metaphorical dimension to the narrative.

Literal Interpretation On a literal level, the title "This Side of Paradise" suggests a sense of longing and aspiration. It implies that the characters in the novel are in pursuit of an idealized, utopian state of existence, often equated with the concept of "paradise." The phrase "this side of" signifies a yearning for something just out of reach, a longing for a better life or a higher state of being. Throughout the novel, characters, particularly the protagonist Amory Blaine, grapple with these aspirations and strive to achieve their personal versions of paradise. They seek happiness, success, love, and fulfillment, but often find these ideals elusive and fleeting.

Metaphorical Interpretation Metaphorically, the title goes beyond the literal pursuit of paradise and dig deeper into existential questions. It reflects the central theme of disillusionment, a prevailing sentiment among the characters as they come of age and confront the realities of a rapidly changing world. As Amory Blaine matures, he realizes that the paradisiacal dreams of his youth are not easily attainable. The title underscores the idea that paradise, in its truest sense, may be an illusion—a place that exists beyond the grasp of mortal beings. It becomes a symbol for the unattainable, whether in terms of love, success, or self-actualization.

The Evolving Notion of Paradise Throughout the novel, the concept of paradise undergoes a transformation. Initially, for young Amory, paradise is associated with romantic ideals and the pursuit of pleasure. As the story progresses, paradise becomes more elusive and complex, symbolizing the shifting values and uncertainties of the post-World War I era. The title reflects this evolution, mirroring Amory's own journey of self-discovery and the changing landscape of American society.

Cultural Differences While the general idea of paradise as a heavenly and idyllic place is common to both American and Arabic cultures, the specific cultural and religious associations may differ. In American culture, the concept of paradise is often more secular and can refer to an idealized, earthly state of happiness or perfection.

Literary Interpretation

In the context of literature, the word "paradise" can be used in a more universal or symbolic

sense, transcending cultural and religious boundaries. In this context, it may evoke a sense of beauty, perfection, or utopia without necessarily being tied to a specific religious or cultural interpretation.

The function

Referential Function The referential function of a title indicates what the text is about, providing readers with a basic idea of the content. In the source text, "This Side of Paradise" suggests a story related to paradise or a utopian place. In the target text, "هذا الجانب من الجنة." directly conveys the same idea. Therefore, the referential function seems to be successfully preserved in translation.

Aesthetic Function The aesthetic function of a title concerns its ability to captivate the reader's attention and evoke a certain atmosphere or mood. "This Side of Paradise" has a poetic and dreamy quality, which is partially preserved in the Arabic title "هذا الجانب من الجنة." However, the aesthetics of language may differ, so some of the original charm may be lost in translation.

Expressive Function Titles can reflect the author's style and convey their perspective or tone. In "This Side of Paradise," F. Scott Fitzgerald's tone of longing and exploration is evident. In Arabic, "هذا الجانب من الجنة" maintains a sense of wonder and desire, but it may not capture the exact tone of the source text.

Conative Function The conative function aims to influence the reader's interpretation or expectations of the text. In this case, both titles suggest a story about an ideal place or a sense of longing, guiding the reader's expectations effectively.

Phatic Function The phatic function serves as a greeting or attention-getter. Both titles are effective in this regard, although the Arabic title might be slightly less familiar to an Arabic-speaking audience due to the use of formal Arabic.

Metatextual Function the metatextual function refers to the title's role in indicating its genre or literary tradition. "This Side of Paradise" may suggest a work related to romanticism or idealism. The Arabic title, while capturing the essence, might not immediately convey the same genre indication to Arabic-speaking readers.

92. Three Men in a Boat ثلاثة رجال في قارب

Three Men in a Boat is a 1889 humorous account by English writer Jerome K. Jerome of a two-week boating holiday on the Thames. Initially intended as a serious travel guide, the humor overshadowed the serious and sentimental passages. The book is praised for its undated appearance, with fresh and witty jokes. The three men are based on Jerome himself and two real-life friends, George Wingrave and Carl Hentschel. The dog, Montmorency, is entirely fictional but developed from an inner consciousness element in all Englishmen. Jerome later published a sequel, Three Men on the Bummel, about a cycling tour in Germany.

Brief summary

The story begins with George, Harris, Jerome (J.), and Montmorency, all suffering from "overwork" and considering a holiday. They decide on a boating holiday up the River Thames, from Kingston upon Thames to Oxford, despite J.'s anecdotes about previous mishaps. They set off the following Saturday, bribing a train driver to take them to Kingston. The story focuses on river pastimes such as fishing and boating, and the difficulties they present to the inexperienced and unwary.

The book includes classic comedy set pieces, such as the Plaster of Paris trout and the "Irish stew" in chapter 14. Montmorency, who had evinced great interest in the proceedings, reappeared with a dead water-rat in his mouth. Harris agreed that it would be all right, mixed with the other ingredients, but George stood up for precedent, saying he had never heard of water-rats in Irish stew and would rather be on the safe side.

The story highlights the challenges faced by the three men on their boating trips, as well as the humorous anecdotes about river pastimes and the challenges they face.

Title

Analysis of the Title "Three Men in a Boat" (ثلاثة رجال في قارب):

- The Arabic translation "ثلاثة رجال في قارب" is a literal translation of the English title "Three Men in a Boat." The Arabic version directly translates the number of characters and the setting.

- The translation successfully preserves the key elements of the original title by maintaining the number "Three," the term "Men," and the setting "in a Boat." This literal approach ensures accuracy and clarity in conveying the premise of the story.

- "ثلاثة رجال في قارب" is culturally appropriate and aligns with Arabic language conventions. The literal translation allows Arabic-speaking audiences to understand the numerical count, the concept of men, and the setting in a boat without cultural loss.

- The translation ensures recognizability for Arabic-speaking audiences who may be familiar with the English title or Jerome K. Jerome's humorous novel. The direct use of the numerical count and the setting immediately conveys the essence of the story.

- The Arabic translation maintains a sound and rhythm that align with the original title. While Arabic script differs from the Latin alphabet, the pronunciation of "ثلاثة رجال في قارب" captures the essence of the English phrase.

- The literal translation provides descriptive clarity, leaving little room for interpretation. The title succinctly describes the central elements of the narrative, emphasizing the number of characters and their unconventional journey.

"ثلاثة رجال في قارب" ("Thalathat Rijal fi Qarib") serves as an effective and culturally appropriate literal translation of "Three Men in a Boat," maintaining recognizability, descriptive clarity, and the key elements of the original title for Arabic-speaking audiences.

93. To Have and Have Not أن تملك أولاً تملك

To Have and Have Not is Ernest Hemingway's 1937 novel, set in Key West, Florida, and focusing on Harry Morgan, a fishing boat captain. Written sporadically between 1935 and 1937, the novel provides social commentary on the 1930s in Key West and Cuba. Influenced by Marxist ideology, it received mixed critical reception. The narrative is told from multiple viewpoints and characters, with names provided under chapter headings.

Brief summary

Harry, a working man during the Depression Era, is forced into the black-market activity of running contraband between Cuba and Florida. He is bilked by a wealthy fishing charter customer, leaving him destitute. To support his family, Harry decides to swindle Chinese immigrants seeking passage into Florida from Cuba. He murders the middle-man and puts the men ashore in Cuba. Harry carries illegal cargo, including alcohol and Cuban revolutionaries, between the two countries. The Great Depression heavily influences the novel, causing depravity and hunger among the poor residents of Key West, known as "Conchs."

Title

- The title "أن تملك أو لا تملك" underscores a binary choice, framing possession as a decision between having and not having. The inclusion of "أو لا تملك" (or do not have) adds a nuanced dimension to the title.

- This interpretation aligns with existential themes commonly found in Hemingway's works. The title implies an exploration of fundamental choices, reflecting the existential dilemma faced by the characters in the narrative.

- The title takes on a philosophical tone, prompting readers to contemplate the consequences and implications of choosing to possess or abstain from possession. It introduces a reflective element that adds depth to the narrative.

- The translation remains culturally appropriate by preserving the binary structure while accommodating the linguistic nuances of the Arabic language. The choice of "أو لا تملك" maintains clarity and aligns with Arabic language conventions.

- Similar to the original title, the revised translation introduces an element of ambiguity, inviting readers to explore the complexities of decision-making and its impact on the characters' lives.

If "أو لا تملك" is interpreted as "or do not have," the title "أن تملك أو لا تملك" emphasizes the existential and philosophical aspects of possession, framing it as a conscious choice between having and abstaining from having. This interpretation aligns with the thematic richness often associated with Hemingway's literary style.

94. **To kill a Mockingbird** أن تقتل عصفورا ساخرا

Harper Lee's novel, *To Kill a Mockingbird*, was published in 1960 and became a classic of modern American literature. It is widely read in high schools and middle schools in the United States and won the Pulitzer Prize a year after its release. The novel, based on Lee's observations of her family and a 1936 event near her hometown, is known for its warmth and humor, with Atticus Finch serving as a moral hero and a model of integrity for lawyers.

Despite its themes, the book has faced campaigns for removal from public classrooms and has been ranked ahead of the Bible as one "every adult should read before they die."

Brief summary

In the fictional town of Maycomb, Alabama during the Great Depression, the narrator,

Scout, lives with her older brother Jeremy and their widowed father Atticus. They befriend a boy named Dill, who visits Maycomb to stay with his aunt each summer. The children are fascinated by their neighbor, Arthur "Boo" Radley, but many adults are hesitant to talk about him. After two summers of friendship, Scout and Jem discover that someone is leaving them small gifts outside the Radley place.

Atticus is appointed to defend Tom Robinson, a black man accused of raping a young white woman, Mayella Ewell. Despite being taunted by the children, Atticus agrees to defend Tom. Scout, Jem, and Dill unexpectedly show up at Tom's trial, where it is revealed that Mayella made sexual advances towards Tom, leading to her being beaten by her father. The jury convicts Tom, and Jem's faith in justice is shaken.

Despite Tom's conviction, Bob Ewell is humiliated by the events of the trial. Atticus explains that he destroyed Ewell's credibility, and he vows revenge. He attacks Jem and Scout while they are walking home after the school Halloween pageant.

Sheriff Tate discovers Ewell dead from a knife wound, and Atticus believes that Jem was responsible. To protect Boo's privacy, he tells Atticus that Ewell simply fell on his own knife during the attack. Boo asks Scout to walk him home, and he disappears, never to be seen again by Scout.

Title

- "To Kill a Mockingbird" is a literal description of an action and a specific type of bird.
- "لا تقتل عصفورا ساخرًا" ("La Taqtul A'sfuran Sakhiran") translates to "Do not kill a mockingbird," which is a direct imperative statement.
- "To Kill a Mockingbird": The title symbolically represents the destruction of innocence and the moral dilemma faced by the characters in the novel.
- "لا تقتل عصفورا ساخرًا" ("Do Not Kill a Mockingbird"): The translation retains the symbolic significance by preserving the moral imperative to protect innocence and avoid causing harm to the vulnerable.
- The Arabic translation captures the essence of the original title while adapting it to Arabic language and culture. It conveys the same moral message and thematic depth to Arabic-speaking audiences.
- Both titles carry a strong moral and emotional weight, urging readers to consider the

consequences of their actions and the importance of empathy and compassion.

- The Arabic translation "لا تقتل عصفورا ساخرا" ("La Taqtul A'sfuran Sakhran") is a free translation, as it conveys the meaning and moral message of the original title in a way that is suitable for the target language and audience. It doesn't adhere strictly to the literal words of the original title but instead captures its essence and significance.

The Arabic translation "لا تقتل عصفورا ساخرا" ("La Taqtul A'sfuran Sakhran") is a free translation that effectively preserves the symbolic significance and moral message of the original English title "To Kill a Mockingbird" while adapting it to Arabic language and culture.

95. Treasure Island جزيرة الكنز

Treasure Island is an adventure novel by Scottish author Robert Louis Stevenson, set in the 1880s. It tells the story of buccaneers and buried gold, a coming-of-age tale. Originally serialized in *Young Folks*, it was first published in 1883 and has been adapted into numerous media. It has significantly influenced popular culture's depictions of pirates.

Brief summary

In the mid-18th century, an old sailor named "The Captain" lodges at the Admiral Benbow Inn in England's Bristol Channel. He warns his son, Jim Hawkins, to keep a lookout for a one-legged seafaring man. Jim's father, Black Dog, confronts the captain, leading to a sword fight and Bones' death. Jim's mother, Pew, is killed by a blind beggar. Jim and his mother find a map of the island where Captain Flint hid his treasure. They set sail on Trelawney's schooner, the *Hispaniola*, under Captain Smollett. Jim forms a strong bond with the ship's cook, Long John Silver. The crew suffers tragedy when first mate Mr. Arrow is washed overboard. Jim overhears a conversation among the pirates, who plan to mutiny after salvaging the treasure and murdering the captain and remaining loyal crew. Jim secretly informs Captain Smollett,

Trelawney, and Livesey. Jim arrives at the island and finds only Silver and the pirates. They find a skeleton with its arms oriented toward the treasure, and the pirates believe Flint's ghost is haunting the island. The expedition members load the remaining treasure onto the *Hispaniola* and depart, with Silver as their only prisoner.

Title

Treasure Island (جزيرة الكنز):

- The Arabic translation "جزيرة الكنز" is a literal translation that accurately captures the meaning of the English title. "جزيرة" translates to "island," and "الكنز" translates to "the treasure."

- The translation successfully preserves the key elements of the original title by maintaining the emphasis on the island and the treasure. It conveys the central theme of the story, which revolves around the pursuit of hidden riches on an island.

- "جزيرة الكنز" provides clarity and accessibility for Arabic-speaking readers. The use of simple and direct language ensures that the title is easily understood, and the transliteration of "Treasure Island" into "جزيرة الكنز" maintains the intended meaning.

- The translation is culturally appropriate, aligning with Arabic language conventions. It effectively communicates the adventurous and mysterious nature of the original work to an Arabic-speaking audience.

"جزيرة الكنز" ("Jazirat al-Kanz") serves as an effective translation of "Treasure Island," maintaining the thematic essence of the English title and ensuring that Arabic-speaking readers can readily identify and engage with the story.

96. Tuesdays with Morrie - أيام الثلاثاء مع موري (قصة رجل عجوز وشاب... وأعظم درس في الحياة)

الحياة

Tuesdays with Morrie is a 1997 memoir by American author Mitch Albom, detailing visits he made to his former sociology professor, Morrie Schwartz, while Schwartz was dying from ALS. The book, which topped the New York Times Non-Fiction Bestsellers List for 23 weeks in 2000, remained on the list for several years, and was, as of 2006, the best-selling memoir of all time. The memoir has received critical attention and has been widely reviewed.

Brief summary

Tuesdays with Morrie is a memoir published by Mitch Albom that describes his interactions and exchanges with Morrie Schwartz, his former college sociology professor. The plot develops as Mitch, a now-successful sports journalist, sees Morrie during a television appearance and gets in touch with him again. With Amyotrophic Lateral Sclerosis (ALS),

Morrie has terminal illness and offers to meet with Mitch every Tuesday to share his life lessons and thoughts on love, work, family, and the purpose of life

The story focuses on Mitch and Morrie's growing bond as they have thought-provoking conversations at weekly Tuesday sessions. Mitch picks up insightful insights from Morrie on the value of meaningful life, self-reflection, and human connections. Morrie shares his knowledge based on his experiences.

The book is a heartfelt examination of friendship, death, and the search for meaning in life. The narrative invites readers to consider their own lives and values through the lessons learned by Morrie.

Title

The choice of "Tuesdays" in the title highlights a specific day of the week, suggesting a routine or a regular meeting. This sets the stage for the recurring conversations between the protagonist and Morrie, which occur every Tuesday. It also conveys a sense of structure and continuity.

The inclusion of Morrie's name in the title personalizes the narrative and emphasizes the importance of his character in the story. Morrie serves as the mentor and guide to the protagonist, imparting wisdom and life lessons throughout their meetings.

The word "with" in the title signifies companionship and collaboration. It implies a close relationship between the protagonist and Morrie, suggesting that they engage in dialogue and share experiences together.

(أيام الثلاثاء مع موري) قصة رجل عجوز وشاب ... وأعظم درس في الحياة: The Arabic translation faithfully captures the essence of the original title while providing additional context and description. "أيام الثلاثاء" translates to "Tuesdays," maintaining the significance of the day in the title. "مع موري" translates to "with Morrie," preserving the personal connection between the characters. Including this subtitle provides potential readers with a clear idea of what the book is about. It summarizes the main characters (an old man and a young man) and hints at the central theme (the greatest lesson in life), giving readers insight into the content of the book before they decide to read it.

By highlighting the central characters and themes, the subtitle aims to capture the interest of potential readers. It suggests that the book contains a compelling story about the relationship between an old man and a young man, as well as a profound life lesson, which may intrigue

readers and encourage them to pick up the book.

Including a descriptive subtitle can also serve marketing and promotional purposes. It helps publishers and booksellers effectively market the book to the target audience by conveying its key selling points in a concise and appealing manner.

In some cases, translators may choose to add explanatory subtitles to bridge cultural or linguistic gaps between the original language and the target language. This helps ensure that the translated title resonates with the target audience and accurately reflects the content and themes of the book.

The addition of the subtitle "قصة رجل عجوز وشاب ... وأعظم درس في الحياة" enhances the clarity, appeal, and promotional potential of the Arabic translation of "Tuesdays with Morrie." It provides readers with valuable context and insight into the book's narrative and themes, encouraging engagement and interest.

Overall, both the English title "Tuesdays with Morrie" and its Arabic translation effectively convey the central themes of companionship, mentorship, and the pursuit of life's lessons. They invite readers to explore the profound impact of human connection and the wisdom that can be gained through shared experiences.

97. **عوليس** "Ulysses"

Ulysses is a modernist novel written by the Irish author James Joyce. Parts of it were serialised in the American periodical *The Little Review* from March 1918 to December 1920, and the complete work was published in Paris on February 2, 1922, Joyce's fortieth birthday, by Sylvia Beach. It is regarded as one of the most significant works of modernist literature, and has been described as "a demonstration and summation of the entire movement." Declan Kiberd claims that "before Joyce, no writer of fiction had so foregrounded the process of thinking."

The English novel "Ulysses" by James Joyce was translated into Arabic as "عوليس" ('Ulyss). "Ulysses" is a complex and highly experimental novel, and the translator may have aimed to find an Arabic equivalent that captures the essence of the original while adapting it to Arabic phonetics and cultural context. "عوليس" ('Ulyss) is a transliteration that retains the sounds of the original title while making it more accessible to Arabic readers.

The novel "Ulysses" draws heavily from Greek mythology, particularly the character of Odysseus (known as Ulysses in Latin). By choosing "عوليس" ('Ulyss) in Arabic, the translator

maintains the connection to the mythological character and the literary tradition associated with Odysseus.

Keeping the title closer to the original English version helps maintain recognition among international readers familiar with James Joyce's novel. It also aligns with the practice of preserving the original title for renowned literary works, allowing the Arabic translation to be consistent with other language versions.

It's important to note that translation choices can vary among translators, and each translator brings their own interpretation and creative approach to the process. The choice of "عوليس" for the Arabic translation of "Ulysses" reflects the translator's attempt to strike a balance between preserving the original essence and adapting it to the Arabic language and cultural context.

For the title "Ulysses," the most relevant function is the Referential Function. This function suggests that the title directly refers to the content of the work, indicating a connection to the legendary figure of Ulysses (also known as Odysseus) from Greek mythology. The title serves as a clear reference to a significant character, setting the stage for potential exploration of themes related to the mythological figure and his journey.

98. **Waiting for the Barbarians** - في إنتظار البرابرة.

Waiting for the Barbarians is a novel by South African writer J. M. Coetzee, published in 1980. It won the James Tait Black Memorial Prize and Geoffrey Faber Memorial Prize for fiction. American composer Philip Glass also wrote an opera based on the book. Coetzee's novel was heavily influenced by Greek poet Constantine P. Cavafy's 1904 poem and Italian writer Dino Buzzati's novel *The Tartar Steppe*.

Brief summary

The story is told in first person by an unnamed magistrate from a settlement on the frontier of "The Empire." The Magistrate's peaceful existence ends when the Empire declares a state of emergency and deploys the Third Bureau, led by Colonel Joll, to capture and torture the indigenous people. The Magistrate questions the legitimacy of colonialism and nurses a crippled and partially blinded barbarian girl. After a life-threatening trip, he returns her to her people and returns to his own town.

The Third Bureau soldiers arrest the Magistrate for deserting his post and consorting with "The Enemy." He remains in a locked cellar for an indefinite period, experiencing a lack of basic freedoms. After Colonel Joll returns with several barbarian captives and makes a public spectacle of their torture, the Magistrate bursts onto the scene but is subdued. The

soldiers mock him, allowing him to roam freely in the town.

As winter approaches, the soldiers flee the town, and the Magistrate helps encourage the remaining townspeople to continue their lives and prepare for the winter. The predominant belief in the town is that the barbarians intend to invade soon, and the Magistrate helps encourage the remaining townspeople to continue their lives and prepare for the winter.

Title

Analysis of the Title "Waiting for the Barbarians" (في إنتظار البرابرة):

- The Arabic translation "في إنتظار البرابرة" is a literal translation of the English title "Waiting for the Barbarians." Each component of the English title has a corresponding translation in Arabic.

- The translation successfully preserves the central concept of the original title. "في إنتظار البرابرة" communicates the idea of anticipation or waiting for a group referred to as "the barbarians."

- The translation is culturally appropriate, using standard Arabic terms to convey the concepts of "waiting" ("في انتظار") and "barbarians" ("البرابرة"). It aligns with Arabic language conventions while maintaining the thematic essence.

- Arabic-speaking readers familiar with the English title would likely recognize the Arabic translation. The literal representation ensures that the core elements of the original title, including the sense of anticipation and the reference to "barbarians," are retained.

- The literal translation enhances clarity and transparency, providing Arabic-speaking audiences with a straightforward understanding of the theme of anticipation and the implied confrontation with an unknown or external group.

- The translation maintains the structure of the English title, preserving the order of elements. This consistency allows for a smooth transition between the two language versions.

"في إنتظار البرابرة" ("Waiting for the Barbarians") is a literal translation that effectively conveys the central theme of anticipation and the awaited encounter with a group referred to as "the barbarians." It ensures cultural appropriateness, recognizability, and clarity for Arabic-speaking readers.

99. Winter of Our Discontent شتاء الأحران

In 1961, John Steinbeck published his final book, *The Winter of Our Discontent*. Shakespeare's *Richard III*, opening two lines, "Now is the winter of our discontent / Made glorious summer by this sun [or son] of York," are the source of the title. The setting of Sag Harbour, New York, is the only work by Steinbeck that is set exclusively on the East Coast.

Brief summary

Ethan Allen Hawley, a former aristocrat from New Baytown, New York, works as a grocery store clerk to reclaim his family's wealth and status. His wife and children resent their mediocre social and economic status, leading Ethan to abandon his integrity to reclaim his former status. Ethan's decision to gain wealth and power is influenced by criticisms and advice from friends, including Margie, the bank manager, and Joey. After discovering the

store owner, Alfio Marullo, may be illegal, Ethan tips him to the Immigration and Naturalization Service. Marullo transfers ownership of the store to Ethan, and Ethan plans and mentally rehearses a bank robbery. He gains power by taking possession of land from Danny Taylor, a town drunkard and friend, and acquiring the land through a will. Ethan learns that his son won an essay contest, but denies guilt. After seeing his moral decay and guilt, Ethan decides to commit suicide.

Title

- In English, the phrase "Winter of Our Discontent" carries literary and historical significance, drawing from Shakespeare's "Richard III." The word "winter" often symbolizes a difficult or challenging period, while "discontent" conveys a sense of dissatisfaction or unease. This title is likely to evoke emotions associated with hardship and dissatisfaction.

- The Arabic translation, "شتاء الأحران," mirrors the metaphorical use of "winter" to symbolize difficulties. The term "أحران" (sorrows) emphasizes the emotional weight, suggesting a season marked by collective sorrow or discontent.

- Both titles employ metaphorical language and seasonal imagery. "Winter" serves as a metaphor for a challenging time, and "Discontent" adds emotional depth. The combination creates a vivid and evocative image, conjuring a landscape of cold and hardship in the English title.

- The Arabic translation maintains this metaphorical approach with "شتاء" (winter) and

"الأحزان" (sorrows), using seasonal and emotional imagery to convey a collective experience of difficulty and discontent.

- The translator likely considered how to convey the metaphorical and emotional nuances of the English title in a way that resonates with Arabic-speaking readers. The use of "شتاء الأحزان" ensures that the essence of the original is preserved while making cultural and linguistic adjustments.

- Both titles set a specific tone and create expectations for the reader. The English title hints at a narrative exploring societal discontent during a challenging period. The Arabic translation, with its focus on winter and sorrows, similarly suggests a story of emotional struggles and difficulties.

- The translator aimed to create a title that captures the attention of Arabic-speaking readers by using language that resonates with cultural and emotional contexts. The title is likely to appeal to those interested in narratives that explore complex emotions and societal challenges.

The analysis emphasizes the cultural and emotional connotations, the use of metaphor and imagery, the adaptation for cultural resonance, and the impact on the target audience when examining the English title "Winter of Our Discontent" and its Arabic translation "شتاء الأحزان."

100. مرتفعات وذرنج *Wuthering Heights*

Wuthering Heights is Emily Brontë's first novel, published in 1847 under her pen name "Ellis Bell". It follows the Earnshaws and Lintons families and their relationships with Heathcliff. Influenced by Romanticism and Gothic fiction, *Wuthering Heights* is considered one of the greatest novels ever written in English. Despite controversy, it has inspired numerous adaptations, including Kate Bush's song.

Brief summary

In 1801, Mr. Lockwood visits his landlord, Heathcliff, at his remote moorland farmhouse, *Wuthering Heights*. He meets Cathy Linton, Joseph, and Hareton, who are all inhospitable. Heathcliff becomes troubled after a nightmare where a ghostly Catherine begs to enter through the window. He returns to Thrushcross Grange, where he meets the Earnshaws, their children Hindley and Catherine, and a servant, Nelly.

The Earnshaws have two children, Hindley and Catherine, and a servant named Nelly. Hindley returns as the new master of *Wuthering Heights* after the death of his father.

Catherine becomes engaged to Edgar Linton, but she confesses her love for Heathcliff and flees the household. Three years later, Heathcliff returns as a wealthy gentleman, causing Catherine to die and give birth to a daughter, Cathy. He gambles with Hindley and elopes with Isabella, but the relationship fails.

He discovers Catherine is dying and visits her in secret, leading to her death and the birth of his son, Linton. He becomes increasingly wild and reveals that he dug up Catherine's grave, which has haunted him ever since. When Linton dies, Cathy has no option but to remain at Wuthering Heights.

Lockwood moves away and returns to Wuthering Heights, where he learns that Cathy and Hareton plan to marry and move to the Grange. Nelly reports that the locals have seen the ghosts of Catherine and Heathcliff wandering abroad together.

Title

English Title: Wuthering Heights

- The English title "Wuthering Heights" is descriptive and atmospheric, suggesting a specific location with characteristics that influence the tone and atmosphere of the story. "Wuthering" itself is an adjective that can imply stormy, turbulent, or windy conditions.

- Similar to other eponymous titles, "Wuthering Heights" directly names a location, emphasizing its significance in the narrative. The title hints at the setting's importance and its potential impact on the events and characters within the story.

Arabic Translation: مرتفعات وذرنج (Mortafaaat Wuthering)

- The Arabic translation "مرتفعات وذرنج" ("Mortafaaat Wuthering") is a literal translation that conveys the meaning of "Wuthering Heights." "مرتفعات" translates to "heights" or "elevations," and "وذرنج" is the transliteration of "Wuthering."

- The translation maintains the descriptive elements of the original title by including "مرتفعات" ("heights"), which emphasizes the elevated nature of the setting. The transliteration "وذرنج" helps retain the unique and atmospheric quality of the word "Wuthering."

- "مرتفعات وذرنج" is culturally adapted to Arabic language conventions, providing a clear and straightforward representation of the original title. The translation ensures that Arabic-speaking readers can relate to the concept of elevated and atmospheric heights.

The Arabic translation "مرتفعات وذرنج" ("Mortafaaat Wuthering") effectively captures the descriptive and atmospheric elements of "Wuthering Heights." It maintains a literal representation while conveying the significance of the elevated and stormy setting in the narrative.

3.4 Conclusion

In this section, we detailed how we approached the practical aspect of our study, focusing on the methodology for collecting and analyzing data on the translation of English novel titles into Arabic. Our journey began by selecting a diverse set of 100 English novel titles and their Arabic translations, sourced from various online platforms and bestseller lists. This ensured a broad spectrum of genres and time periods, enriching the depth of our investigation.

Using a qualitative approach, we closely examined a select number of these titles to explore different translation techniques. Our goal was to uncover not just how these techniques functioned, but also to dig into the cultural and contextual considerations that shape translation decisions. This approach allowed us to appreciate the intricate balance translators must strike in conveying meaning, symbolism, and cultural nuances across languages.

Our findings revealed intriguing patterns. We observed distinct preferences for certain translation methods depending on the genre and cultural backdrop of the novels. These insights underscored the complexity and creativity inherent in literary translation, offering valuable perspectives on how translators navigate the challenges posed by literary works.

However, our study had its limitations, primarily stemming from the size of our sample and the specific focus on a few translation techniques.

In essence, our qualitative analysis provided a nuanced exploration into the strategies employed in translating English novel titles into Arabic. It lays a foundation for further exploration in the world of literary translation, emphasizing the intricate interplay between language, culture, and meaning.

General Conclusion

The dissertation has demonstrated that translating novels titles is a crucial component in promoting a work within a foreign culture, as it serves as a representative of the entire book, akin to its role in the source culture. Beyond linguistic and cultural factors, commercial and marketing considerations often heavily influence the selection of titles in the target culture. This is particularly evident in the world of fiction titles, the focus of this investigation, as many works of fiction are potential candidates for adaptation into movies, necessitating catchy and enticing titles.

The analysis of the sample in this study has unveiled various translation techniques employed in rendering fiction titles. Literal translation emerges as the most common approach, aimed at preserving the linguistic and cultural subtleties of the original title. However, translators must also weigh other strategies such as adaptation, the use of cognates, explication, and transliteration, especially when literal translation proves inadequate. Adaptation becomes crucial when titles contain culturally specific references or allusions, ensuring comprehension and attractiveness for the target audience. In cases where strict adherence to literal translation results in awkward or unnatural titles, utilizing related words can produce more natural and appealing outcomes. Furthermore, the dissertation has revealed that paraphrasing often yields bland and verbose titles, while explication tends to offer titles that are linguistically refined and socially acceptable.

Findings of the Research

Based on the analysis of 100 English novel titles and their Arabic translations, we could identify several key findings:

1. Literal Translation

- This technique maintains the original wording and structure of the title, aiming for a direct correspondence between the English and Arabic versions. It prioritizes fidelity to the source text.

- Example: "Absalom, Absalom!" translated as "أبشالوم، أبشالوم!"

- This approach may ensure consistency with the original title but can sometimes result in awkward or less idiomatic expressions in the target language.

2. Omission

- Titles where certain elements are omitted in the translation process, possibly due to linguistic differences or to streamline the title.

- Example: "Tarazan of the Apes " translated as "طرزان"

- Omission may occur when certain words or concepts in the original title have no direct equivalent in the target language, or when brevity is preferred in the translation.

3. Transliteration

- This technique involves converting English words into Arabic script without translation, preserving the phonetic elements of the original title.

- Example: "Babbit" transliterated as "بابت"

- Transliteration is often used for proper nouns or titles where a direct translation may not convey the intended meaning or where the original title has cultural significance.

4. Addition

- Titles where extra words or phrases are added in the translation process to clarify meaning or provide context.

- Example: " Ann of the Island " translated as " أن بنت الجزيرة "

- Addition may be necessary to ensure that the translated title is meaningful and understandable in the target language, especially when cultural references or nuances need to be conveyed.

5. Adaptation

- This technique involves adapting the original title to convey the same meaning in Arabic or to fit cultural nuances.

- Example: "God Help the Child" translated as "ليكن الرب في عون الطفلة"

- Adaptation allows the translator to capture the essence of the original title while ensuring that it resonates with Arabic-speaking audiences and cultural contexts.

6. Equivalence

- Titles where the translator selects an Arabic title that carries a similar meaning or conveys the essence of the original title.

- Example: "Paradise" translated as "فردوس"

- Equivalence ensures that the translated title maintains the thematic or symbolic significance of the original title while using Arabic-language equivalents.

The research suggests that the degree of translatability varied across different novel genres:

Fantasy and Adventure Novels

Titles of fantasy and adventure novels, characterized by straightforward language and clear references, were more readily translated literally. For instance, titles like "Treasure Island" ("جزيرة الكنز") and "The Hobbit" ("الهوبيت") were translated directly, preserving key elements and setting reader expectations.

Literary Fiction and Novels with Cultural References

In contrast, titles of literary fiction and novels with cultural references presented greater challenges for translation. These titles frequently employed metaphors, symbolism, and cultural nuances that required adaptation or equivalence to convey the full meaning and impact in Arabic. For example, "The Catcher in the Rye" ("الحارس في حقل الشوفان") and "The Moon is Down" ("في مغيب القمر") demanded careful adaptation to capture metaphorical and emotional depth while resonating with Arabic-speaking readers.

Application of Polysystem Theory

The analysis demonstrates how translated literature can occupy different positions within the target language polysystem, influencing translation norms and strategies:

Best-Selling Novels

Best-selling novels, due to their cultural influence and established readership, often occupy a central position in the target polysystem. This can lead to translations prioritizing adequacy to the original, aiming to preserve the author's style and convey the nuances of the source text faithfully. For example, the Arabic translation of "The Great Gatsby" ("قاتسبي")

"العظيم") maintains a close connection to the original title, reflecting the novel's central position in the literary canon and cultural significance.

Less Prominent Genres

Novels from less prominent genres or with less cultural influence may occupy a more peripheral position in the target polysystem. This can grant translators greater freedom to adapt or experiment with the title, prioritizing accessibility and engagement for the target audience. For instance, the Arabic translation of "The Forgotten Garden" ("الحديقة السرية") introduces an element of mystery and intrigue aligning with cultural preferences for narratives with hidden elements.

Further Research

The research provides valuable insights into the translation of novel titles from English to Arabic, yet opportunities for further exploration and expansion exist:

Recommendations

Broadening the corpus to include a wider range of genres and authors would allow for a more comprehensive analysis of translation trends and challenges across different literary styles and periods. This could provide a nuanced understanding of how translatability varies across different types of novels.

Reader Reception

Investigating the reception of translated titles by Arabic readers would be valuable in understanding how they perceive and interpret the translated versions. This could involve surveys, interviews, or focus groups to gather feedback on the effectiveness of different translation strategies and the impact of translated titles on reader expectations and engagement.

Comparative Analysis

Comparing findings with research on the translation of novel titles into other languages could reveal insights into specific challenges and strategies associated with translating titles into Arabic. This comparative approach could contribute to understanding how cultural and linguistic factors influence title translation across different languages.

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Appendix		
English	Arabic	Translation Procedure
1. Absalom, Absalom!	أبشالوم، أبشالوم!	Literal translation
2. Alice's Adventures in Wonderland	أليس في بلاد العجائب	Literal translation
3. All the King's Men	كل رجال الملك	Literal translation
4. American Psycho	المختل الامريكي	Literal translation
5. And Then Were None	ثم لم يبق منهم احد	Literal translation
6. Angels & Demons	ملائكة وشياطين	Literal translation
7. Animal Farm	أسطورة	Literal translation
8. Anne of the Island	آن بنت الجزيرة	Omission
9. As I Lay Dying	ينما أرقد محتضرا	Literal translation
10. A Tale of Two Cities	قصة مدينتين	Literal translation
11. Beloved	محبوبة	Literal translation
12. Brave New World	عالم جديد شجاع	Literal translation
13. Babbit	بابت	Transliteration
14. Catch-22	الخدعة رقم 22	Addition
15. Charlotte's Web	شبكة شارلوت	Literal translation
16. Cup of Gold	كأس من ذهب	Literal translation
17. Diary of a bed Year	يوميات عام سيء	Literal translation
18. Disgrace	عار	Literal translation
19. Dracula	دراكولا	transliteration
20. Daddy-Long-Legs	صاحب الظل الطويل	Literal translation
21. Fantastic Mr Fox	السيد الثعلب العظيم	Literal translation
22. Fahrenheit 451	فهرنهايت	transliteration
23. Frankenstein	فرنكشتاين	transliteration
24. Finnegans Wake	بعث آل فينيغان	Literal translation

25.	God Help the Child	ليكن الرب في عون الطفلة	Adaptation
26.	Gone with the Wind	ذهب مع الريح	Literal translation
27.	Great Expectations	الأمال العظيمة	Literal translation
28.	Gulliver's Travels	رحلات غوليفر	Literal translation
29.	Harry Potter and the Philosopher's Stone	هاري بوتر وحجر الفلاسفة	Literal translation
30.	House of Leaves	بيت من ورق	Literal translation
31.	I Am Legend	أنا الأسطورة	Literal translation
32.	Inferno	جحيم	Literal translation
33.	Invisible Man	الرجل الخفي	Literal translation
34.	Island	الجزيرة	Literal translation
35.	Kidnapped	المخطوف	Literal translation
36.	King's Solomon's Mine	كنز الملك سليمان	Literal translation
37.	Little Woman	نساء صغيرات	Literal translation
38.	Lord of Flies	أمير الذباب	Literal translation
39.	Lost Horizon	الأفق المفقود	Literal translation
40.	Meridian	مريديان	transliteration
41.	Middlemarch	مدل مارش	transliteration
42.	Mrs.Dalloway	السيدة دالوي	Literal translation
43.	Murphy	مرفي	Transliteration
44.	Naked Lunch	الغذاء العاري	Literal translation
45.	Nineteen Eighty-Four	1984	transliteration
46.	Oliver Twist	أوليفر تويست	transliteration
47.	Oscar and Lucinda	أوسكار ولسيندا	transliteration
48.	Paradise	فردوس	Equivalence
49.	Pride and Prejudice	كبرياء وهوى	Literal translation
50.	Romeo and Juliet	روميو وجولييت	transliteration

51.	Sanditon	سانديتون	transliteration
52.	Sense and Sensibility	العقل والعاطفة	Literal translation
53.	She: A History of Adventure	هي: تاريخ من المغامرة	Literal translation
54.	Sherlock Holmes	شرلك هولمز	Transliteration
55.	Slaughterhouse-Five	المسلح رقم خمسة	Addition
56.	Sons and Lovers	أخوة ومحبون	Literal translation
57.	Something Borrowed	شيء مستعار	Literal translation
58.	Tarazan of the Apes	طرزان	Omission
59.	The Adventures of Tom Sawyer	مغامرات توم سوير	Literal translation
60.	The Age of Innocence	عصر البراءة	Literal translation
61.	The Beautiful and the Damned	الجميلة والملعون	Literal translation
62.	The Bluest Eye	العين الأكثر زرقة	Literal translation
63.	The Call of the Wild	نداء البرية	Literal translation
64.	The Catcher in the Rye	الحارس في حقل الشوفان	adaptation
65.	The Color Purple	اللون الأرجواني	Literal translation
66.	The Da Vinci Code	شفرة دافينشي	Literal translation
67.	The Forgotten Garden	الحديقة السرية	Literal translation
68.	The God Father	العراب	Adaptation
69.	The Grapes of the Worth	عناقيد الغضب	Literal translation
70.	The Great Gatsby	قاتسبي العظيم	Literal translation
71.	The Hobbit	الهوبيت	transliteration
72.	The Hanger Games	لعبة الجوع	Literal translation
73.	The Lightning Thief	لص البرق	Literal translation
74.	The Lion, the witch and the Wardrobe	الأسد، الساحر وخزانة الملابس	Literal translation
75.	The Lord of the Rings	ملك الخواتم	Literal translation
76.	The Mille on the Floss	الطاحونة على نهر فلوس	Literal translation

77.	The Moon is Down	في مغيب القمر	Literal translation
78.	The New York Trilogy	ثلاثية نيويورك	Literal translation
79.	The Narrow Road in the Deep North	الدرب الضيق الى مجاهل الشمال	Adaptation
80.	The Old Man and the Sea	الشيخ والبحر	Literal translation
81.	The Paper Man	رجال من ورق	Literal translation
82.	The Prisoner of Zenda	سجين زاندا	Literal translation
83.	The Road to Wigan Pier	الطريق الى رصيف ويغان	Literal translation
84.	The Sound and the Fury	الصوت والصخب	Literal translation
85.	The Sun Also Rise	ولا زالت الشمس تشرق	Adaptation
86.	The Temple of My Familiar	معبد تابعتي	Literal translation
87.	The Thirty Nine Steps	سر الدرجات التسع والثلاثون	Omission
88.	The Way Forward is with a Broken Heart	لن تثني عزيمة امرأة طيبة	Adaptation
89.	The Wings of the Doves	أجنحة الحمام	Literal translation
90.	The Woman in White	ذات الرداء الأبيض	Literal translation
91.	This Side of Paradise	هذا الجانب من الجنة	Literal translation
92.	Three Men in the Boat	ثلاثة رجال في قارب	Literal translation
93.	To Have and Have Not	ان تملك أو لا تملك	Literal translation
94.	To Kill a Mockingbird	لا تقتل طائرا ساخرا	Adaptation
95.	Treasure Island	جزيرة الكنز	Literal translation
96.	Tuesdays with Morrie	أيام الثلاثاء مع موري	Literal translation
97.	Ulysess	عوليس	transliteration
98.	Waiting for the Barbarians	في إنتظار البرابرة	Literal translation
99.	Winter of Our Discontent	شطاء الأحزان	Literal translation
100.	Wuthering Heights	مرتفعات وذرنج	Literal translation