

**Translating Emotional Collocations in
Selected Presidential Speeches during the
Arab Spring: A Socio-emotional
Perspective.**

BY

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Abstract

Translating emotional collocations, in presidential speeches, is a problematic task. This study draws attention to the pressing need for an effective translation of emotional collocations in political discourse. It is an endeavor to tackle the problems of Arabic-English translation of emotional collocations in four presidential speeches delivered by Ben Ali, Mubarak and Gaddafi during the very beginning of the Arab Spring. It sheds light on how TV translators deal with emotional collocations, the strategies that have been observed, the challenges which may influence the translators' choices and the implications of these choices on the original emotional effect. The data is organized in chronological order according to the date of the delivery of the selected speeches. An interdisciplinary approach is adopted: Venuti's *foreignization* and *domestication* (1995), Vinay & Darbelnet (1995) and Baker (2018). The results reveal that out of 33 examples, the translators have adopted a domesticating approach to render 19 collocations and a foreignizing approach to handle 14 collocations. It also observed that translators resort to adjusting the intended meaning of emotional collocations, using the *paraphrase*, *modulation*, *amplification* and *substitution* strategies. Such strategies greatly influence the emotive effect of the translations. Finally, the study implies that, in translating presidential speeches, maintaining the emotive effect of a given emotional collocation is as significant as conveying its content.

Key words: translating emotion language, emotional collocation, domestication vs. foreignization, emotive effect

مستخلص

تُمثل لغة العاطفة في الخطاب السياسي أهمية كبيرة بالنسبة للقادة السياسيين لنقل رسائل معينة، بما في ذلك تغيير مواقف جمهورهم والسيطرة على مقاليد الحكم في بلدانهم. إن الأحداث السياسية التي شهدتها العالم العربي في نهاية عام 2010 وبداية عام 2011 دفعت الحكام العرب لتوظيف لغة المشاعر والعاطفة لإقناع الجماهير الغاضبة والتلاعب بعواطفها لوقف المظاهرات والاحتجاجات المستمرة. فعلى صعيد الترجمة، يُعد استخدام المتلازمات اللغوية والعبارات المثيرة لعاطفة الجماهير، في الخطابات الرئاسية، خلال هذه الفترة، تحديًا جديدًا للمترجمين الذين يتعين عليهم أخذ البعد العاطفي للغة في عين الاعتبار. تتناول الدراسة الحالية معضلة ترجمة ظاهرة المتلازمات اللفظية العاطفة كإحدى المشكلات اللغوية في مجال ترجمة الخطابات الرئاسية، من العربية إلى الإنجليزية، في أربعة خطابات رئاسية مختارة ألقاها كلاً من الرئيس التونسي زين العابدين بن علي، والرئيس المصري محمد حسنى مبارك والقائد الليبي معمر القذافي خلال بداية الربيع العربي. اعتمدت الدراسة على منهجى التغريب والتقريب فى ضوء نظرية فينوتي (1995) للترجمة، وكذلك بعض استراتيجيات الترجمة لفيناي وداريلنت (1995) ومنى بيكر (2018). تتضمن الدراسة تحليل ومقارنة أمثلة مختارة للمتلازمات اللفظية العاطفية فى الخطابات المختارة وترجمتها إلى اللغة الإنجليزية؛ بحيث تقوم الفكرة الرئيسية على استعراض الإستراتيجيات المختلفة التي تبناها المترجمون في سعيهما للتعامل مع هذه الظاهرة اللغوية لتقديم مقترح يسعى لتضييق الفجوة بين الثقافة العربية والانجليزية في مجال ترجمة النصوص السياسية. وخلصت الدراسة الى أن المترجمون قد واجهوا بعض الصعوبات في ترجمة المتلازمات اللفظية العاطفية، وخاصة التي تتبع من الثقافة العربية؛ حيث تتمثل معظم هذه الإشكاليات في عدم استخدام البدائل الاصطلاحية المكافئة في اللغة الإنجليزية؛ مما أفقد النص المترجم، في بعض الأحيان، رونقه وتأثيره العاطفي. ومع ذلك، مال المترجمون لتعديل المعنى في بعض الأحيان باستخدام استراتيجية إعادة الصياغة؛ حيث مكنت هذه الإستراتيجية المترجمون من إنتاج نص يبدو طبيعياً للقراء المستهدفين ولكنه يفقد البدائل الاصطلاحية، وهو ما يبدو جلياً من خلال الترجمة الحرفية لبعض المتلازمات اللفظية العاطفية.

الكلمات الرئيسية: ترجمة اللغة العاطفة، المتلازمات اللفظية العاطفية ، التغريب مقابل التقريب،

التأثير العاطفي

1.Introduction

The translation of presidential speeches during the Arab Spring shows that the Western Media, in many cases, miscommunicates the emotional messages that many Arab leaders want to convey. This study highlights the significance of translating emotional collocations with their emotive effect in communicating the message of political speeches. It is dedicated to investigate the problems of translating emotional collocations, in four selected presidential speeches delivered by three Arab leaders during the Arab Spring. It aims at showing the strategies employed by different TV translators in their attempts to render the emotional messages, with a focus on whether translators maintain, upgrade or downgrade the emotive effect of the Arabic source texts into the English target ones.

The idea of equivalent translation of emotional collocations requires extracting meaning on a larger scale than the emotional lexical items of a given collocation. That is to say, it needs the translator to extract meaning from the text, the discourse, the sociolinguistic context and the whole culture of the source language to be able to provide the closest emotional meaning in the target language. If a translator fails to grasp the whole emotional meaning expressed in the source language collocation, it will be difficult to find the closest emotional meaning in the target language, resulting in a non-equivalent translation in which the emotional message of the original text is distorted.

Scrutinizing presidential speeches with emotional lenses reveals valuable insights into how politicians usually tend to employ emotional words, expressions to gain the support and control of their audiences. In the translation of such speeches, each single emotive item or expression carries a particular meaning. Thus, one of the major challenges that translators encounter, in their attempts to produce equivalent translation of these speeches, is the deliberate use of emotional collocations by political leaders to emotionally influence their audiences. Moreover, what makes the task of translators very complicated is the fact that what seems to be a highly emotive expression in one language may not necessarily be the same in the other and vice versa. In this regard, when a highly emotive expression, in one language, is used, its equivalent translation, in the other language, must be highly emotive as well; otherwise, a significant part of the intended message may be lost. Consequently, the translation will not be appropriate. Therefore, the current study starts from the assumption that emotional collocations are one of the major challenges of translating presidential speeches, fundamentally, when they are related to Arabic-English translation due to the differences in linguistic and the cultural features of the two languages.

2.Literature Review

A number of scholars attempts to linguistically describe *collocation*. For example, Larson (1998:155) believes that the study of *collocations* involves a focus on the way in which lexical items of a given language go together; that is, the way on “which words may occur in constructions with other words”. Adopting a similar point of view, Cruse (2000: 41) states that a *collocation* is a set of “lexical items which habitually co-occur, but which are nonetheless fully transparent in the sense that each lexical constituent is also a semantic constituent”. When the meaning of a given *collocation* is expressed by one or more of its lexical items, the collocation is marked. Conversely, the expressions,

whose meanings are not carried by one or more of its lexical elements, are more likely to be idioms, not collocations. Similarly, Brashi (2005:59), states that *collocations* are lexical items that are “likely to co-occur with certain other words in a language”.

For Abu Ssaydeh (2007: 70), *collocations* can be classified into two main categories, namely, “lexical collocations and grammatical collocations”. A *lexical* kind consists of two lexemes belonging to two different lexical categories. While, a *grammatical collocation* is depicted as “a phrase that consists of a dominant word (noun, adjective, verb) and a preposition or grammatical structure such as an infinitive or a clause”. Bearing in mind that these two main types of *collocations* can be divided into many other subcategories.

Ghazala (2007:19) illustrates that *collocations*, in English and Arabic, are not only words that are used in combination with each other. Rather, they are the source of beauty of a given piece of writing “in the sense of being aesthetic, expressive, effective, and, hence, rhetorical”. Thus, they are regarded as the attractive and more expressive phrases a given language has.

Crystal (2008: 86) argues that *collocations* are “linguistically predictable to a greater or lesser extent”. In this context, the assumption of Crystal (2008) highlights one of the main features of *collocations*; that is, their meanings can be figured out from, at least, one of the lexical items of such expressions. This presupposition supports the argument that the boundaries between *collocations* and linguistically fixed expressions, including idioms and proverbs, are always clear-cut. Whilst, O'Dell and McCarthy (2008: 6) define a *collocation* as “a pair or group of words that are often used together”. As previously illustrated, most scholars have, more or less, a similar perspective regarding *collocations*, focusing on the frequently co-occurrence of the lexical items in their definitions of the term.

As for the problems of translating *collocations*, Newmark (1988:213) emphasizes the importance of translating *collocations* appropriately, since they are “more subtle, multiple and specific in denoting meaning”. Similarly, Hatim and Mason (1990) maintain that one of the main problems that a translator faces is the choice of the appropriate *collocation* in the target language. They believe that “there is always a danger that, even for experienced translators, source language interference will occasionally escape unnoticed and an unnatural collocation will flaw the target text”. (Hatim & Mason, 1990, p.204)

In this regard, Halliday and Hasan (1992: 284) assume that dealing with *collocations* is “the most problematic part of lexical cohesion that is achieved through the association of lexical items that regularly co-occur”. Halliday and Hasan's assumption (1992) foregrounds the fact that any *collocation* has a specific kind of cohesive effect on the source text that has to be taken into account in the process of translation. More importantly, there must be a systematic relationship between any pair or group of lexical items that come together to form a given collocation. This lexical relationship is what shapes, as they (1992: 285) maintain, “the cohesive force” of any collocation involved in a given text. That is to say, there is always a possibility of cohesion, or rather semantic relationship, between groups of words that are associated with each other in a given language.

Larson (1998:159), states that each word in a given language “has its collocational range or restrictions which limit its meaningful usage”. By this statement, Larson (1998), implicitly, puts forward the essential problem *collocations* pose in translation which is the collocational restrictions of lexical items. Moreover, a *collocation* is considered to be “semantically transparent”, as presupposed by Brashi (2005: 158), because, at least, one of the lexical items of any collocation is used in its literal sense. Therefore, the intended meaning of a *collocation* is not easy to translate.

Furthermore, there are always lexical restrictions related to the choice of a specific collocation in a given language. For Grimm (2009: 24) the lexical components of a given collocation “attract each other due not to grammatical rules but to a lexical combinatory preference imposed by the use of language within a particular community”. This proposition entails that the language users of a given speech community are those who collocate lexemes with each other and, more frequently, such combinations of words are established over time and accepted by the speakers as *collocations*.

Ebrahimi (2013:82) argues that *collocations*, as a linguistic device, are characterized by being “highly culture-bound” which represents a problem before translators. This implies that the intended meaning of *collocations* depends on the context in which these combinations of words are used, because they reflect, in one way or another, some aspects of the local culture. In this context, translators have to pay attention to the cultural aspects involved in the use of *collocations* in order to make those aspects familiar to the target culture.

Further, translators have to take into their considerations that the differences in the collocational ranges of different lexical items among languages can involve, as Baker (2018:49) suggests, “totally different ways of portraying an event”. This entails that a certain collocational pattern in one language can be changed into a totally different collocational pattern in another language, provided that the meaning will be conveyed naturally.

Therefore, the effect of a certain *collocation* is derived from the close occurrence of its lexical items, in addition to the communicative force of the intended meaning of this collocation. As far as the current study is concerned, the researcher argues that the problem of translating *emotional collocations* lies not only in the idea of grasping the emotional meaning of these collocations but also in how to maintain a similar communicative force and emotive effect in the target language. In an endeavor to fill this gap, an investigation of the translation of emotional collocations in four selected political speeches during the Arab Spring will be undertaken, with a special focus on the possible strategies to translate these emotional expressions.

3.Aims of the Study

This study is an endeavour to investigate cases where TV translators have attempted to deal with emotional collocations, in four selected presidential speeches delivered during the very beginning of the Arab Spring. It aims at understanding how the translations of the selected data are carried out. The main linguistic problem, in this regard, is that what seems to be a *collocation* in Arabic language, as an example, may not be the same in English and vice versa. Thus, the study tries to explore how emotional collocations, as a linguistic device used to stir emotions, in the source text, are translated into the target text, and to what extent TV translators preserve, change or even violate the

communicative and emotive effects of the chosen collocations in the target text. In other words, do TV translators succeed in maintaining the emotive effects of the source emotional collocations in the target language? If they cannot, the question will be to what extent the translations affect the target audience differently, that is, whether the emotive effects of the source emotional collocations are upgraded, downgraded or even violated.

For the researcher, the involvement of an emotional collocation in a given political speech suggests that the reactions of the target audience to the translation should be similar to that of the source audience. Based on this hypothesis, the study is designed to throw more light on the difficulties that TV translators encounter in dealing with emotional collocations, as a linguistic phenomenon, and their strategies to overcome these problems. Therefore, the current study aspires to provide new insights into how emotional collocations could be translated into a totally different culture.

4.Data of the study

The data selected for the purpose of this study consists of four televised Arabic political speeches, along with their available English renditions. The original speeches were delivered by Arab political leaders during the very beginning of the Arab Spring in the period between January and February 2011. One of these speeches was delivered by the former Tunisian president, Zine El Abidine Ben Ali, on January 13, 2011; two of the selected speeches were given by the Egyptian former president, Mohammad Hosni Mubarak, on February 1 and 10, 2011; the last chosen speech was delivered by the Libyan late leader, Muammar Gaddafi, on February 22, 2011. The English translations of the source speeches were rendered by different translators working for several international channels, including *Euronews*, *Al Jazeera*, *CNN*, *BBC*, *State TV (Nile TV)*, *Press TV*, *France 24* and *Fox News*. The source speeches and their English renditions are publicly accessible on the *YouTube* website. A few translations were transcribed by *The Guardian* and *Washington Post* websites.

Since this study addresses emotional collocations that is agreed upon, established and used by the native speakers in everyday life, the selected data, which is representative examples, is locally recognized and accepted as standing for emotional states, experiences or actions. Additionally, though there are more than one translation for the same speech, as a result of the multiplicity of media broadcasting the same event, the researcher will choose the data that serves the purpose of the study.

The rationale behind the choice of the selected data lies in the fact that the Arab Spring is a contemporary period in the history of the Arab Nations and many Arab countries are still suffering its bad effects up till now. As far as the researcher knows, no study has been published on this period regarding the translation of emotion language, particularly emotional collocations. Nevertheless, the researcher believes that political discourse, particularly external political speeches during the Arab Spring, is a fertile field of study because these political speeches are characterized by the use of language as a means of power and a tool to achieve political stability through evoking emotions. Thus, addressing the translation of emotional collocations in this particular type of discourse contributes to the richness of the current Arabic-English translation studies.

5.Theoretical Framework

The present study is based on Venuti's *domestication* and *foreignization* (1995). The researcher assumes that the two approaches to translation are appropriate to achieve the aims of the study. They are helpful to understand how different translators deal with emotional collocations, fundamentally, when these expressions involved cultural specific items. More importantly, the formulation of these two approaches to translation is, mainly, intended by Venuti (1995) to bridge the gap in translating between different languages and cultures, therefore, a suitable framework for the analysis is provided.

Thus, the following theoretical framework is dedicated to shed more lights on the above mentioned two perspectives on translation. In this regard, *domestication* and *foreignization* are two translation approaches, which according to Yang (2010:77), provide “linguistic and cultural guidance”. Venuti (1995: 18) criticizes those who regards translation as “the replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target language reader”. He wants translated texts to be read and perceived as independent texts in their own rights. Consequently, the emphasis is shifted from the source text to the target text.

The domesticating approach to translation is described by Venuti (1995: 81) as a “reduction of the foreign text to dominant cultural values” in the target text. He (1995:21), thus, argues that *domestication* recommends fluent translation that excludes “the very difference that translation is called on to convey”. The foreignizing approach, by contrast, as suggested by him (1995:81), aims to “register the linguistic and cultural differences of the foreign text” into the target text. Generally speaking, *domestication* refers to the type of translation in which translators adopt a fluent style to minimize the strangeness of the translated text for the target readers, whereas *foreignization* entails that the translation violates the conventions of the target text by preserving some foreign elements of the original text. Even though a domesticating translation is easier for the target readers to understand, the naturalness of the target text is obtained at the expense of the cultural and stylistic effects of the source text. Similarly, a foreignizing translation keeps something of the formal features of the source text and gives the target readers a taste of the original culture, but the message may be overloaded, or even misinterpreted, to the target reader because of the differences between languages and cultures.

As for the strategies of translating collocations, it turns out that the study draws on Vinay and Darbelnet (1995). In this respect, the following three strategies are observed; firstly, a *transposition* where a change in the grammatical categories between the source and target texts is occurred. Secondly, a *modulation* where translators tend to make adjustments at the level of structure to cope with the natural patterns of the target text. Thirdly, an *amplification* where translators use more words than the source text to communicate the same idea. In addition to the above three strategies, the analysis is also carried on the light of *paraphrase* and *substitution* strategies as suggested by Baker (2018). As for *paraphrase*, it is a common way for translating idiomatic expressions, including collocations, when, as Baker (2018: 74) states, “a match cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target languages”. Concerning

substitution, it is the replacement of a source text item with a target text irrelevant item that conveys a similar, but not identical, meaning. A word, for instance, may be substituted by an expression or a phrase without distorting the overall message. Baker (2018: 30) argues that the target item may not have the same intended meaning, rather it may have a similar impact on the target reader, as for example, it may evoke a similar context in the target culture. The above mentioned strategies, in the researcher's own perspective, are necessary to reach a conclusion regarding whether the translations of the selected data are foreignizing or domesticating ones, as discussed by Venuti (1995).

6. Analysis

This section includes an analysis of the selected emotional collocations, quoted from four presidential speeches during the Arab Spring, in the period between January and February, 2011, and their translations into English. As the objectives of the study reveal, this analysis is aimed at drawing the attention to the problems of translating emotional collocations, as a feature of style, to explore how different TV interpreters overcome these problems. Therefore, the target text is compared to the original in terms of meaning and whether the translations of the selected data are conveyed naturally by using equivalent target collocations or not. This entails that the study is carried out within a comparative framework. As the researcher suggests, this framework provides a suitable method to identify whether the intended message is fully or partially conveyed.

Furthermore, the study draws heavily on Venuti's *foreignization* and *domestication* approaches (1995) to translation in order to examine whether the translators focus on the content or the communicative force of the message. In this regard, the analysis classifies the translation as being either foreignizing or domesticating. This depends on whether translators adhere to the literal meaning of the source collocation or they tend to use expressions which make the translation natural to the English target readers. For more clarification, each Arabic extract is followed directly by its English translation. Whilst the data chosen for analysis in each extract is underlined in both source and target texts.

Extract (1):

سيكون التغيير الذي أعلن عليه اليوم استجابة لمطالبكم التي تفاعلت
Zine El Abidine Ben Ali معها و تألمت لما حدث شديد الألم
Ali (Tunisia, January 13, 2011)(

The change, which I announce now, is an acceptance of your legitimate claims, to which I have reacted, and I felt deep pain at the events that occurred.

(Euronews' translation; cited in Jarraya, 2013, p.60)

In the above extract, the former Tunisian president, Zine El Abidine Ben Ali, uses the Arabic emotional collocation “شديد الألم” to describe his emotional state. It seems that Ben Ali tries to calm the revolting public by immersing himself in the events. In this case, the Arabic adjective + noun collocation “شديد الألم” is employed in a particular way emotionally; that is, it expresses the painful feelings experienced by the speaker during the demonstrations in Tunisia.

As quoted above, the Arabic adjective + noun collocation “شديد الألم”, entails in English that the speaker is going through emotional suffering caused by the domestic events of his own country. In this case, the intended meaning of the lexical items, from which this collocation is composed, is almost transparent. Semantically, the Arabic adjective “شديد”, means “severe” (Wehr, 1976, p. 460) or “extremely bad or serious” (Hornby et al., 2010, p.1400), and the noun “الألم”, denotes literally “pain or suffering” (Wehr, 1976, p. 24).

Concerning the Arabic adjectival position, it is observed that the Arabic adjective “شديد” is a single word; hence, it “usually comes after the noun” (Alkhuli, 2007, p. 142). However, the researcher argues that the use of the adjective before the noun, in the Arabic source text, draws attention to the amount of sufferings of the speaker. Thus, one may rhetorically assume that, in the above example, the adjective comes before the object described to focus on the seriousness of the situation. Further, by using this collocation, the speaker attempts to ease the sufferings of the demonstrators caused by the death of a number of them.

Investigating the English translation of the above emotional collocation, it is observed that the translator renders a foreignizing translation that seems to be, more or less, a literal one. That is, the translator focuses on the form, or rather, how the translation is, semantically, constructed in exchange for the communicative effect of the target text. As the translation reveals, the Arabic adjective “شديد” is translated into the English “deep” and the noun “الألم” is rendered into “pain”. The problem seems to be related to the usage of the adjective ‘deep’, which means “extreme or serious”, or conveys a sense of something that is “strongly felt” (Hornby et al., 2010, p.396). However, the adjective ‘deep’ does not collocate with the noun ‘pain’. In other words, the collocational range of the noun ‘pain’ does not include the adjective ‘deep’, resulting in a translation which seems to be strange for the target readers. Thus, there is a recognizable loss of meaning caused by rendering a source text collocation into non-equivalent form in the target language.

For the researcher, since the source text emotional collocation is not peculiar to the Arabic culture, the translator is to blame for not providing an acceptable and natural target language expression. In this context, a substantial part of the problem of translating this emotional collocation lies in two main dimensions; firstly, the translator does not seek a natural target expression. A natural rendering implies that the translator may choose other adjectives included within the collocational range of the noun ‘pain’ such as ‘great’, ‘awful’ and ‘excruciating’ (*Longman Collocation Dictionary Thesaurus*, 2003, p. 1534), ‘severe’ (Hafiz, 2004, p. 47), or ‘extreme’, ‘terrible’ and ‘unbearable’ (*Macmillan Collocations Dictionary* 2010, p. 573).

Secondly, even though the noun ‘pain’ conveys a sense of the original, it does not have a similar communicative effect on the target reader. That is to say, all the above-mentioned adjectives collocate with the noun ‘pain’, but the pain felt in such cases is closer to be physical not mental or emotional. More significantly, the context in which the Arabic emotional collocation is used shows that the speaker was suffering from some kind of mental, or rather emotional, pain which makes him unhappy. Therefore, the researcher proposes either the collocation “great suffering” or “enormous suffering” (*Longman Collocation Dictionary Thesaurus*, 2003, p. 2139) to be the equivalent

translation of the emotional collocation “شديد الألم” because each one of them is, semantically, capable of conveying the mental pain felt by the speaker of the source text.

Extract (2):

تونس لنا جميعا (...) كل واحد منا مسؤول من موقعه على إعادة أمنها واستقرارها وترميم جراحها.

Zine El Abidine Ben Ali (Tunisia, January 13, 2011)(

Tunisia belongs to all of us. (...) Each one of us is responsible for restoring her security, responsible for her stability and for healing her wounds.

(Euronews' translation; cited in Jarraya, 2013, p. 64)

As quoted above, the speaker uses the source text noun + noun collocation “ترميم جراحها” “heal her wounds” to indicate that each citizen in Tunisia is responsible for repairing the damage that had been done. In this way, this emotional collocation may imply that Ben Ali was blaming all the Tunisians on the domestic events in their own country. Furthermore, the current example shows that the noun plus noun collocation is “in a construct condition إضافة” which is restricted to the Arabic language (Hafiz, 2004, p. 14).

It has also been implied that the Arabic noun + noun collocation “ترميم جراحها” “heal her wounds” does not have a totally transparent meaning that is composed of the meanings of the combination of all the components of this collocation. In this regard, the noun ‘ترميم’, literally “repair, overhauling or restoration” (Wehr, 1976, p. 359) and the noun ‘جراح’, literally means “wounds” (Wehr, 1976, p. 119). Therefore, the source text emotional collocation reflects partial compositionality because it conveys a partially transparent meaning. That is, while the noun ‘جراح’ is used in its literal sense, the noun ‘ترميم’ is used in a metaphoric sense.

This emotional combination of words is regarded as a marked collocation, as Baker (2018:51) presupposes, because it involves “deliberate confusion of collocational range to create new images”. This confusion is due to the fact that the Arabic noun ‘ترميم’ and its English equivalent ‘repair’, ‘overhauling’ or ‘restoration’ are typically juxtaposed with a set of lexical items that differs from Arabic to English. This set of items allows a range of different interpretations. Therefore, the context is important to understand what is meant by the Arabic noun ‘ترميم’ because the current emotional collocation features a partial compositionality.

Investigating the English translation of this collocation, it is observed that the translator renders a domesticating translation that conveys, as closely as possible, the intended meaning. That is to say, the translator focuses on how the translation is, communicatively, constructed in exchange for the form of the source text. As shown above, the source text noun + noun collocation “ترميم جراحها” is rendered into the English verb + noun collocation “heal her wounds”, which is already an established collocation in English (*Longman Collocation Dictionary Thesaurus*, 2003, p. 2444; Ghazala, 2007, p. 1516; Hornby et al., 2010, p.718; *Macmillan Collocations Dictionary*, 2010, p. 356).

Therefore, the translator has conveyed a similar meaning by the use of an established English collocation in which the verb ‘heal’ collocates with the noun ‘wound’. In other words, the Arabic noun ‘ترميم’ is rendered communicatively into the verb ‘heal’ which is regarded as a non-literal translation of the Arabic noun. Further, the use of the English verb ‘heal’ makes the translation more

appropriate for the target reader because it carries the same emotional charge involved in the source text collocation. In this respect, the stylistic features of the source text are retained in the target text without distortion in meaning, yet with different structure.

Extract (3):

كل يوم من حياتي كان وما زال لخدمة البلاد، و قَدَّمْتُ التَّضَحِّيَّاتِ وما نحَبِّشْ نَعْدَدُهَا.

(Zine El Abidine Ben Ali (Tunis, January 13, 2011)

Every day of my life was and still in the service of the country. I have made countless sacrifices and I do not want to count them. (Euronews' translation; Jarraya, 2013, p. 61)

Each day of my life has been devoted to serving the country, and I offered sacrifices that I will not enumerate. (Fox News' translation; cited in Awaad, 2016, p. 15)

In the above extract, Ben Ali understood the importance of establishing a closed rapport with the public. In this regard, he tends to encode his emotional message through switching between Modern Standard Arabic and Tunisian Dialect. This entails that Tunisian Dialect is used, in the above extract, as a persuasive strategy to carry an emotional charge, gaining the sympathy of a large number of people. It is observed that the whole statement is emotional. Nevertheless, as far as the current study is concerned, the focus is placed only upon the analysis of the verb + noun emotional collocation “قَدَّمْتُ التَّضَحِّيَّاتِ” “to make sacrifices” (Ghazala, 2007, p. 1167), as it serves the limitation of the study.

Examining the translations of the above verb + noun emotional collocation, it turns out that the two translations are appropriate because they convey the intended meaning. Moreover, the translators have already used two established collocations in English. However, from a pragmatic perspective, the first translation is regarded as more communicative than the second, as it has been implied from the context that Ben Ali wants to stress that the sacrifices had already been made, not offered, for the sake of his own country. In the two translations of the above emotional collocation, the translators have rendered it using the same structure; that is, verb + noun collocation. Indeed, they have communicated a closer, not identical, meanings, preserving the collocation form of the target text, yet with different verbs.

More interestingly, the two translations reveal that the translators use the delexical verbs (make and offer) transitively, losing their ordinary meaning. The use of such delexical verbs is a remarkable feature that the translators adhere closely to the source text in their rendering of the above emotional collocation. In order to examine and evaluate the above two translations, the researcher argues that it is necessary to consult a number of dictionaries of collocations to check the collocational range of the English noun ‘sacrifice’. Given this, it turns out that dictionaries like *Longman Collocation Dictionary Thesaurus* (2003: 2155), Lea (2003: 674) and *Macmillan Collocations Dictionary* (2010: 716) have only listed the delexical verb ‘make’ within the collocational range of the noun ‘sacrifice’. Al Hafiz (2004: 214) suggests omitting any delexical verbs and using directly the verb ‘to sacrifice’ to serve the same purpose. In a similar context, Ghazala (2007:1167) and Hornby et al. (2010:1348) have collocated both the delexical verbs ‘make’ and ‘offer’ with the noun ‘sacrifice’. Yet, the meaning conveyed differs according to the delexical verb that collocates with the noun. Hence, the above quoted example shows that in dealing with the verb +

noun collocation, where the equivalent English translation includes a delexical verb, it is recommended that translators seek a natural rendering, taking into account the context of the source text.

Otherwise, the translation may be distorted in the target language even if translators have already used an established collocation. This is particularly clear when the same English noun collocates with several other delexical verbs where each of which communicates a different meaning. The above example also highlights the argument that the collocational range of Arabic-English equivalent nouns is not always identical. Based on the above analysis, one may observe that the translators opt for a domesticating approach to translation where they keep the same stylistic effect of the source language collocation into the target language, yet the meaning is different depending on the delexical verb used.

The following extracts investigate the translations of emotional collocations quoted from Mubarak's speeches delivered in February 1, 2011 and February 10, 2011. The selected examples have more than one English translation which allows comparison among different translations' choices. The aim of the descriptive analysis of each English translation is to investigate how each translator approaches the translation of the selected data.

Extract (4):

يتعرض الوطن لأحداث عصبية واختبارات قاسية بدأت بشباب ومواطنين شرفاء مارسوا حقهم في التظاهرة الساهرة السلمي.

(Mubarak February 1, 2011)

The homeland is undergoing critical events and difficult tests which have started with honest young people and citizens who have the right for peaceful demonstrations.

(CNN's translation).

The country is passing through difficult times and tough experiences which began with noble youths and citizens who practice their rights to peaceful demonstrations.

(The Guardian's translation)

This extract is quoted from Mubarak's speech delivered on February 1, 2011. It represents the speaker's attempt, from the very beginning of the protests, to acknowledge young people's right to demonstrate. The emotive effect in the Arabic source text is manifested by the use of emotional collocations such as "أحداث عصبية", "critical events" and "اختبارات قاسية", "difficult tests" which stress the speaker's emotion of anger. As the context reveals, the speaker was filled with anger at the way noble youth and their peaceful demonstrations were exploited.

As quoted above, the source text noun + adjective emotional collocation "أحداث عصبية" refers to circumstances which are extremely significant and are likely to be a turning point that may affect what happens in the future. This Arabic collocation is composed of two lexical items; firstly, the main lexical item is the Arabic noun "أحداث", which literally means "events, incidents" (Wehr, 1976, p. 162). Secondly, the collocative item which is the Arabic adjective "عصبية", literally "crucial, critical" (Wehr, 1976, p. 162). The emotional effect of this Arabic collocation depends on the close occurrence of its lexical items. Further, the analysis of the Arabic source text shows that this collocation reflects a transparent meaning which may not be the same in English if its lexical items are translated literally. In other words a literal translation of such collocations may not convey the same emotional meaning because not all combinations of words can juxtapose with each other in a natural way.

As for the dilemma of translating the above Arabic collocation, it is observed that the English intended meaning of this collocation reflects partial compositionality. That is to say, the current emotional collocation conveys a partially transparent meaning because, in this very particular case, the Arabic noun ‘أحداث’ ‘events’ is used in its literal meaning, whereas the adjective ‘عصيبة’ ‘crucial or critical’ has to be used in a metaphoric sense to show the significance of such momentous events. In this way, a literal translation of this Arabic emotional collocation may convey the meaning; nevertheless, the emotional communicative effect of the source text may be violated in the target text.

Investigating the *CNN* translation of the emotional collocation “أحداث عصبية” “critical events”, it turns out that the translator focuses on rendering the meaning of each lexical item separately. The result is a translation in which the translator renounces a natural rendering of the emotional message that makes the translated text acceptable to the target readers. That is to say, the translator uses the plural noun “events” as a rendition of the Arabic plural noun “أحداث”. The problem, here, is that the noun ‘events’ does not collocate with the adjective ‘critical’. Rather, it collocates with other adjectives that convey a similar meaning such as ‘terrible’, ‘traumatic’, ‘momentous’, ‘shattering’, ‘shocking’ and ‘outstanding’ (Lea, 2003, p.269; Ghazala, 2007, p. 511; *Macmillan Collocations Dictionary*, 2010, p. 259; *Longman Collocation Dictionary and Thesaurus*, 2013, p. 754). The *CNN* translation, thus, fails to appropriately convey the meaning of this emotional collocation in consistency with the stylistic features of the target language. This places an emphasis on the outstanding argument that the collocational range of equivalent lexical items in both Arabic and English are not necessarily identical.

Therefore, the translation “critical events” is not an established collocation in English as listed in the previously mentioned dictionaries. Based on this argument, the researcher regards the *CNN* translation as a foreignizing and literal one. After consulting the previous dictionaries, the researcher suggests that the meaning of the Arabic emotional collocation “أحداث عصبية”, as it has been implied from the context, can be expressed by any of the above adjectives plus the noun ‘event’ collocations such as ‘terrible events’, ‘momentous event’ and so on.

Concerning the *Guardian's* translation, one may notice that the translator opts for a nonliteral translation in which the focus is placed upon the communicative effect of the emotional message. The translator has translated “أحداث عصبية” as “difficult times” which is already an established collocation in English as provided in *Oxford Collocations Dictionary* (Lea, 2003, p. 807). Therefore, the translator has conveyed a similar meaning by the use of an English collocation in which both the adjective and the noun are conveyed metaphorically. In other words, the English adjective + noun collocation ‘difficult times’ is not a literal translation of the Arabic “أحداث عصبية”; nevertheless, the emotional message is naturally conveyed to the target audience. In this respect, a similar emotionality involved in the use of a source language collocation is retained as a stylistic feature in the target text without distortion in meaning, yet with different lexical items. Therefore, the researcher regards *The Guardian* translation of the collocation in question as a domesticating, communicative and natural one.

As for the Arabic noun + adjective collocation “اختبارات قاسية” “difficult tests”, the researcher argues that the use of this collocation reveals the speaker's emotion of anger which dominates him from the beginning of his speech. This Arabic collocation refers to the difficult political conditions that Egypt is going through as a result of the escalation of demonstrations, even if they started with noble youth who are attempting to meet their legitimate rights. In this regard, the above collocation is easy to understand as it is characterized by transparency. This implies that the overall sense of this expression is composed of the literal meanings of its separate components. Nevertheless, the researcher believes that in addition to this transparency of meaning, this Arabic collocation conveys a slightly metaphoric sense, particularly when it highlights the emotion of anger. That is, the noun ‘اختبارات’ ‘tests’ is not used literally to denote an examination of the public’s ability and knowledge of such tests, rather it is employed figuratively to refer to a difficult situation.

Analyzing the translation in question, it is clearly observed that the translator of *CNN* has adhered closely to the source text. He has provided the adjective + noun collocation “difficult tests” as an equivalent translation of the Arabic collocation “اختبارات قاسية”. Even though the translation seems to be literal, it does communicate the intended meaning. Moreover, the translator has thought of a natural rendering through the use of an already established collocation in English (lea, 2003, p.797; Ghazala, 2007, p. 1368; *Macmillan Collocations Dictionary*, 2010, p. 824; *Longman Collocation Dictionary and Thesaurus*, 2013, p. 2212). In this example, providing the target language collocation “difficult tests” conveys a meaning similar to that involved in the original. Therefore, the translator has opted for a domesticating approach by the use of a target language collocation, even though he has renounced the metaphorical part of meaning as intended in this particular context. Bearing in mind that English is full of adjective + noun collocations that communicate a similar meaning such as “severe tests” (Ghazala, 2007, p. 1368) and “stern/tough tests” (*Macmillan Collocations Dictionary*, 2010, p. 824).

Concerning The *Guardian*’s translation, one may argue that the translator tries to bring the metaphoric sense into focus. That is to say, he has rendered the Arabic collocation “اختبارات قاسية” into the English “tough experiences”, which is not an established English collocation. Even though the meaning is conveyed, the translation seems to be a foreignizing one because the noun ‘experience’ does not collocate with the adjective ‘tough’. In other words, the adjective ‘tough’ is not included within the collocational range of the noun ‘experience’. Thus, the translator has opted for a foreignizing translation at the expense of naturalness, yet he has maintained a substantial part of the figurative sense of the source collocation into the target language.

For the researcher, it could be more appropriate if the translator has found in the target language an English collocation that carries the same intended meaning. In this respect, consulting Ghazala (2007: 525), it turns out that the English collocation “a testing experience” not only conveys the intended metaphorical meaning of the source language collocation, but also it keeps the spirit of the original text into the translated text. Further, the advantage of using the above-mentioned collocation is that it communicates the meaning naturally and gives the target readers a taste of the source culture.

Extract (5):

تحولت تلك التظاهرات (...) إلى مواجهاتٍ مُؤسِفةٍ تحركها وتهيمن عليها قوى سياسية.

(Mubarak February 1, 2011)

These demonstrations moved (...) to sad confrontations which were organized by political groups.

(CNN's translation).

Those protests were transformed (...) to unfortunate clashes, mobilized and controlled by political forces.

(The Guardian translation)

These demonstrations turned (...) to unfortunate confrontations inspired by political powers.

(Fox News' translation).

As the current extract reveals, Mubarak's emotion of anger is extended, where he provides more details concerning the protesters who had been manipulated to the degree to which their noble aims turned out to be unfortunate conflicts, or rather violent acts. It is clearly observed that Mubarak desperately attempts to convince the noble people of the existence of an external threat which makes him very angry. The source of this threat is a group of demonstrators who are driven and controlled by external forces. In this context, the emotional collocation "مواجهاتٍ مُؤسِفةٍ" 'sad / unfortunate confrontations', is used for two purposes; firstly, it stresses the speaker's emotion of anger towards such unfortunate events. Secondly, it plays a significant role in reducing the growing tensions between the speaker and the demonstrators.

As quoted above, the source noun + adjective emotional collocation "مواجهاتٍ مُؤسِفةٍ" has a transparent meaning. This meaning depends on the combination of the meanings of the separate elements of this collocation. Given this, the overall emotional effect and communicative force of this collocation are only manifested, in Arabic, when the noun 'مواجهاتٍ', literally "encounters, confrontations, conflicts" (Wehr, 1976, p.1054), and the adjective 'مُؤسِفةٍ', literally "distressing, sad, regretful" (Wehr, 1976, p. 17), collocate with each other.

In English, the choice of the appropriate translation depends on understanding what type of the Arabic noun "مواجهاتٍ" contained in this very particular speech - whether it is 'confrontations', 'conflicts' or even 'clashes' - which must be in line with the context. In such a case, a distinction must be made between the aforementioned three nouns; the noun 'confrontation', denotes, Hornby et al. (2010:316) argues "a situation in which there is an angry disagreement" between individuals who have different opinions; it is just an exchange of talks. Whilst, the noun 'clash' refers to "a short fight" or "an argument" between two people (Hornby et al., 2010, p. 266), and the noun 'conflict' which is more frequently used where there is "a serious disagreement or argument" (Hornby et al., 2010, p. 315). The choice of the suitable noun in translation relies not only on the context, but also on the surrounding lexical items such as the word that collocates with this noun. In this context, the above three translations of the emotional collocation in question, as the researcher believes, convey a sense of the original text because the adjectives (sad and unfortunate) and the nouns (confrontations and clashes) have negative connotations. Nevertheless, the translations "sad confrontations", "unfortunate confrontations" and "unfortunate clashes" do not carry the same intended emotional meaning of the original collocation "مواجهاتٍ مُؤسِفةٍ". Equally important, the lexical items in each one of the above three translations do not collocate with each other; an essential stylistic issue that makes the translation

collocationally inappropriate. Therefore, the above three translations are foreignizing ones where the translators have maintained the emotional sense, using adjectives + nouns which do not frequently co-occur.

For the researcher, the target language noun 'conflicts' is the closest equivalent to the Arabic noun 'مُؤَاجَهَات', mainly when it collocates with the adjective 'unfortunate', because this combination of words can reproduce a similar emotive effective on the target reader. Thus, the recommended translation, in the researcher's own perspective, is the target collocation 'unfortunate conflict' (Ghazala, 2007, p. 317). This identical English collocation communicates the nearest possible emotional message of the original to the target audience. More importantly, the adjective 'unfortunate' is included within the collocational range of the noun 'conflict'; consequently, the translation may turn out to be natural for target readers.

Extract (6):

أقول لكم إن استجابتي لصوتكم ورسالتكم ومطالبكم هو التزام لا رجعة فيه.

(Mubarak February 10, 2011)

I can tell you that I will respond to your demands and to your voices and this is a commitment that cannot be reversed.

(CNN's translation)

I would like to tell you that my response to your voice and your requests and your message is a complete commitment.

(Press TV's translation)

I would like to tell you that my response to your voice to your message to your demands is an irrevocable commitment.

(BBC's translation)

I tell you that my response to your voice and your message and your demands is a commitment that cannot be waived.

(Al Jazeera's translation)

This extract is quoted from Mubarak's speech delivered on February, 10, 2011, only one day before his resignation. In this final speech, Mubarak has resorted to a calming tone in his attempts to control the escalating situation that seemed to be getting out of control. In this regard, he strove to relieve the public's anger by sending them emotional messages of calmness and appreciation after they had been marginalized. This tone of speaking may absorb the anger of the public and, consequently, calm them down.

In the Arabic source text, the emotion of calmness is mainly generated from the deliberate use of the noun + adjectival phrase collocation "التزام لا رجعة فيه" "firm/ complete commitment" to highlight the speaker's willing to listen to the demonstrators' demands. In this particular context, this collocation is regarded as an emotional one because it contributes not only to calming the demonstrators down, but also to subduing their growing anger. As quoted above, the translators have been encountered with the Arabic collocation "التزام لا رجعة فيه", where the noun "التزام" means "commitment" and adjectival phrase "لا رجعة فيه" literally entails "obligatory", or cannot be changed (Wehr, 1976, p. 865). More significantly, in political discourse, this collocation is used when the speaker wants to stress the importance of a promise or a big commitment to behave in a particular way.

Analyzing the above four translations, it turns out that, in the renditions of *CNN* and *Al Jazeera*, the translators have attempted the same strategy in handling this source text collocation. They have opted to paraphrase where they have conveyed the intended meaning of this collocation as "a commitment that

cannot be reversed” and “a commitment that cannot be waived”, respectively. This strategy reduces the communicative effect of the emotional message, namely calmness, involved in the use of the source text collocation which makes the translation less natural and, to a certain degree, a foreignizing one. It goes without saying that though the two translations convey the general meaning, as far as the target readers are concerned, such translations do not give any indications to the use of a target text collocation. Thus, a significant loss of meaning has taken place in the target text due to the use of a nonequivalent expression, particularly a target language collocation.

Concerning the rendition of *BBC*, the interpreter has translated the Arabic collocation literally as “an irrevocable commitment”. In English, the adjective ‘irrevocable’ does not come in combination with the noun ‘commitment’, rather it collocates only with the noun ‘decision’ to describe a final decision which is irreversible (lea, 2003, p.195; Ghazala, 2007, p. 388; Hornby et al., 2010, p. 825). Thus, the translator of *BBC* has opted for a foreignizing translation where he has adhered to the source culture at the expense of the naturalness of the target text. One may assume that the translator has sought this source culture orientation since the meaning of the source collocation might be inferred from its literal meaning. In this regard, the researcher argues that providing such translation might convey a similar meaning, nevertheless the naturalness and idiomaticity of the source text have been violated in the target text.

As for the translation of *Press TV*, the translator has replaced the source language collocation by the target language “a complete commitment”, which nearly communicates the same intended meaning (lea, 2003, p.136). This translation shows that the translator has simply drawn attention to the naturalness of the target text by providing an established English collocation. Hence, there are clear indications that the translator of *Press TV* has used a domesticating approach, as the meaning, idiomaticity and naturalness of the source text have been retained in the target text. However, the researcher argues that it could be more appropriate if translators used the target language collocation “a firm commitment” because it exactly conveys the same intended meaning and; therefore, it might effectively send a similar emotion of calmness like that of the original collocation (Ghazala, 2007, p. 292; *Longman Collocation Dictionary and Thesaurus*, 2013, p. 391).

Extract (7):

نعيش معا أياما مؤلمة وأكثر ما يوجع قلوبنا هو الخوف الذي انتاب الاغلبية الكاسحة من المصريين.

(Mubarak February 1, 2011)

We are both facing or living painful days and what we fear most is the fear that haunted the majority of the Egyptians.

(Al Jazeera translation)

We are living together difficult days and what hurts our hearts is the fear which has overtaken most Egyptians.

(CNN translation)

We are going through painful days and the most frightening thing is the fear that has been shaking the majority of Egyptians.

(Fox News translation)

As illustrated above, the verb + noun emotional collocation, “يوجع قلوبنا” ‘break our hearts’, is mingled with the possessive pronoun ‘نا’ ‘our’ which is suffixed to the Arabic noun ‘قلوب’. This possessive pronoun is extremely

significant because it functions as a determiner to set the emotion of collective fear. Of great importance in dealing with this emotional combination of words is the fact that the translators are encountered with an Arabic collocation where the verb conveys a non-literal meaning. That is to say, the verb 'أوجع', literally "to hurt" (Arts, 2014, p. 875), collocates with the noun 'قلب', literally "heart" (Arts, 2014, p. 672). In the above context, this verb component is used metaphorically in Arabic to refer to the speaker who is heartbroken due to the ongoing protests, which threatened the safety and stability of his own nation. Further, it is observed that the overall sense conveyed via the use of this emotional collocation, in the source text, is metaphoric; that is, the sense is not the sum of the literal meanings of the components of this emotional collocation.

Scrutinizing the above renditions, it turns out that the translator of *Al Jazeera* has rendered the source text emotional collocation "يوجع قلوبنا" into the verb 'fear' which is used transitively after the plural subject pronoun 'we'. This structure carries negative connotations of a sense of collective fear of what had happened. Nevertheless, the translator violates an important stylistic feature of the source text, resulting in a non-idiomatic translation.

As for the translation of *CNN*, one may notice that the translator has adhered closely to the source text, using almost the same Arabic structure as in "ما يوجع قلوبنا", "what hurts our hearts". It is likely that the translator of *CNN* has tried to maintain the emotion of fear involved in the source text emotional collocation through rendering it literally. Thus, she has resorted to paraphrasing where she has attempted to, literally, convey the meaning of the source collocation without drawing attention to the naturalness of the target language.

The above two translations, despite conveying more or less the general meaning, do not reflect the use of a source text collocation. On that account, the two translators focus on how the translations are, semantically, constructed in exchange for the communicative effect and naturalness of the target text. Hence, the two translations are regarded as foreignizing ones. The researcher suggests that the problem of using a foreignizing strategy in rendering the above collocation lies in that a natural and communicative rendering of this emotional expression is violated in the target text. This entails that even though a similar meaning is conveyed, there is a recognizable loss of meaning, mainly, at the level of style. Indeed, this loss of meaning is a logical consequence of the use of nonequivalent idiomatic expressions in target language.

The researcher argues, since the source text collocation is not peculiar to the Arabic culture, the translators are to blame for not providing an equivalent target language emotional collocation. In this regard, the researcher proposes the verb + noun emotional collocation 'break sb's heart' to be the equivalent translation of the source language collocation (lea, 2003, p.370; Ghazala, 2007, p. 656; Hornby et al., 2010, p.720; *Macmillan Collocations Dictionary*, 2010, p. 357 *Longman Collocation Dictionary and Thesaurus*, 2013, p. 1036). In such a case, the proposed translation 'what breaks our hearts' is, semantically, capable of showing the amount of fear which made the speaker feel very unhappy.

Regarding *Fox News*' rendition, the translator has adhered sincerely to the source text in her translation of this emotional collocation. Nevertheless, she has provided a different collocational pattern. That is to say, she has used the adjective + noun collocation "frightening thing", which is typical of the English target language (lea, 2003, p.800). More importantly, this established English

collocation conveys a meaning closer to that of the original. This puts forward the assumption that the emotional collocation has been replaced by an English target one that is equivalent in meaning but not in form. Accordingly, the emotional effect of collocational usage has been preserved in the English text, even though the translator has utilized a non-equivalent form or, to be more precise, a different pattern.

Concerning the techniques of translation used in dealing with this case, one may observe that the translator has employed two different methods: firstly, a domesticating approach to translation where she keeps the same communicative and emotional effects of the source language collocation into the target language. Secondly, it is noticed that the translator has adopted a *modulation* strategy, resulting in a translation that copes with the available natural patterns of the target language. Therefore, *Fox News*' rendition is the most appropriate one because the translator uses the available means of expressions to convey the closest possible emotional message, while maintaining the essence of the source emotional collocation.

Extract (8):

إنني أعلم علم اليقين أن مصر ستتجاوز أزمته. (Mubarak February 11, 2011)

I am fully aware that Egypt will go through this crisis. (Al Jazeera's translation)

I am very well aware that Egypt will come through this crisis. (BBC's translation)

I am very aware that Egypt will come out of this crisis. (CNN's translation)

In the current extract, unlike the previous one, Mubarak has tried to enhance the confident tone that he was communicating at the end of his last speech. The emotion of confidence, which is the opposite of fear, was used by Mubarak, in the above extract, to reassure the audience that the current demonstrations would rapidly end and the situation would go back to normal. Although the current extract is short, it represents a significant shift in Mubarak's tone from fear to confidence in overcoming the current crisis. This is clear in this example where the speaker has borrowed a collocation from *the Holy Quran* to send an emotional message of confidence (see *The Qur'an* 1999, Al-Takathur 30:5).

As quoted above, the verb + noun phrase collocation “عَلِمَ عِلْمَ الْيَقِينِ” ‘fully/ well/ very aware’, literally means “to know for certain”, conveys an emotion of confidence (Arts, 2014, p. 918). Semantically, this emotional collocation is used metaphorically, in the Arabic culture, to refer to someone who has a full knowledge of a particular object. Interestingly, the structure of this collocation is peculiar to Arabic, as it, morphologically, involves root repetition between the verb ‘عَلِمَ’ ‘know’ and the noun ‘عِلْمٌ’ ‘knowledge’. In this regard, it is essential to stress that English, commonly, does not allow such repetition, which may foreground the hypothesis that an equivalent English translation of this collocation may be rendered using a different collocational pattern. Moreover, since the above collocation is restricted to the Arabic language, translators are expected to face a challenge in dealing with it.

An analytical perspective of the above three renditions the emotional collocation “أعلم علم اليقين” shows that the translators may be forced to use the strategy of *modulation* to render the closest possible meaning. This strategy conveys the general meaning by providing translations that cope with the available natural patterns of the target language. They rendered the verb + noun

phrase collocation into a different collocational pattern; that is, 'to be + the adverb(s) ('fully'/'very well'/'very') plus the adjective 'aware'). This English pattern enables the translators to bring the source text closer to the target readers to the degree to which they can figure out what is meant by this Arabic restricted collocation. Furthermore, the translator of *BBC* used another strategy, namely *amplification* as put forward by Vinay and Darbelnet 1995; Pym, 2010, p.14), through adding a second adverb 'well'. Nevertheless, the religious connotations embedded in the use of the source language collocation, even if they have not been appreciated by the target audience, were not maintained in all renditions.

In this context, the researcher argues that the effect obtained on the target readers, in the translation of this Arabic restricted collocation, is due to three main reasons: firstly, the translators renounce rendering each lexical item in the source text by its equivalent one in the target text. Secondly, they focus on the content of the emotional message at the expense of the form through using the *modulation* strategy, as in the renditions of *Al Jazeera* and *CNN*, or the *modulation* and *amplification* strategies, as in the translation of *BBC*. Thirdly, they follow the conventions of the target language by the arrangement of the lexical items according to the English syntactic structure. These three factors are essential not only to narrow the gap between the Arabic and the English cultures, but also to support the naturalness of the target text. Therefore, the researcher considers the above three translations as domesticating ones because the translators overcome the problems related to the peculiarity of the Arabic specific items.

Extract (9):

تعلمت شرف العسكرية المصرية والولاء للوطن (...) أفنيت عمري دفاعاً عن أرضه وسيادته.
(Mubarak February 11, 2011)

I learned the ethics of military loyalty to the homeland (...). I have exhausted my life defending the homeland and its sovereignty. (Al Jazeera's translation)

I learned the military honor of Egypt and loyalty to the homeland (...). I have spent most of my life in defense of my homeland and its sovereignty. (CNN's translation)

I have learned the honor of the military system and to sacrifice for the country. I have spent my entire life defending its land and its sovereignty. The Washington Post's translation)

I joined the military, I pledged loyalty to the nation and sacrificed to the nation. I spent my life defending Egypt land and its sovereignty. (BBC's translation)

The above extract is full of emotional lexical items, but perhaps the underlined emotional collocation is the most effective one because it expresses the speaker's great sadness and disappointment with the way he was treated, despite his patriotic achievements. Mubarak used the emotional collocation, "فلان، أفنى عمره" 'to spend life', to make the Egyptian youth be deeply ashamed of their behaviours at the demonstrations, mainly those who felt no compassion towards him. A close investigation of the source text reveals that the above verb + noun collocation has a transparent meaning. This transparency of meaning is clearly observed because the Arabic verb 'أفنى' means "to spend/ pass (a time)" (Wehr, 1976, p. 771) and the noun 'عمر' literally "life" (Wehr, 1976, p. 643).

Investigating the above four renditions in question, it is implied that the translator of *Al Jazeera* has opted for a literal translation where each word is translated by its direct equivalent without drawing attention to the cohesion of the target text. He has used the English verb 'exhaust' which does not collocate with the noun 'life'. This entails that the translation remains within the source

language culture. In other words, *Al Jazeera's* translator does not target the translation to the English readers, but rather, he deliberately breaks some of the conventions of the target language. Thus, the translation is a foreignizing one, even though the verb 'exhaust' connotes the consumption of an entire thing so that there is none left. In this regard, although the general meaning is likely to be conveyed, as far as the target readers are concerned, the translation does not give indications to keep the same emotional effect on the target readers, as the translator does not use the appropriate target language collocation.

Regarding the renditions of *CNN* and *Washington Post*, The translators have tried to communicate nearly a similar meaning, varying considerably in the way of conveying the message. That is to say, the translator of *CNN* has utilized the adverb 'most' to highlight that the speaker has devoted the greatest part of his life to his own country. Whilst, in the transcript of *Washington Post*, the translator has added the adjective 'entire' before the noun 'life' emphasizing that the speaker's whole life has been dedicated to his country. Comparing the above two translations, it is obviously clear that the rendition of *Washington Post* is more communicative and emotional than that of *CNN*. More significantly, because of the condensation concerning the meaning of this above emotional collocation, the two translators have recourse to the *amplification* technique where the translations contain more words than the source text. Finally, the two translators do their best to make their translations seem like domestic ones, as they act, strictly, according to the syntactic and stylistic features of the target language.

Even though the translators of *CNN* and *Washington Post* have opted for a domesticating approach in dealing with the emotional collocation "أَفْنَيْتُ عَمْرِي", they do not exactly render the same intended meaning embedded within the source text. The two translators use the formula (the subject 'I' + the auxiliary 'have' + the past participle 'spent') as a translation of the Arabic phrase 'أَفْنَيْتُ'. Bearing in mind that Arabic has an equivalent formula to mark the perfect aspect. This formula, as put forward by Alkhuli (2007:44), is composed of the Arabic particle 'قد' followed by the past form of the verb. Based on this argument, a back translation of the phrase 'I have spent' is 'قد أَفْنَيْتُ'. Thus, regardless of the assumption that the meaning is communicated via a domesticating approach, the rendered emotional message is not as effective as that of the original due to the use of non-equivalent verb tense.

As for the translation of *BBC*, the researcher argues that it is the most appropriate and communicative one because the translator not only provides a domesticating rendition, but also she chooses the correct verb tense. In this context, the source text statement "أَفْنَيْتُ عَمْرِي" has been rendered as "I spent my life", in which the verb + noun collocation is translated using an established collocation in the target language (lea, 2003, p.462; Ghazala, 2007, p. 785; *Longman Collocation Dictionary and Thesaurus*, 2013, p. 1257). Moreover, the identical collocation in English 'spend one's life', as provided by *BBC's* interpreter, conveys the same meaning and consists of equivalent lexical items.

Extract (10):

أنتم من الساحة الخضراء تقدّمون الحقيقة التي تحاول أجهزة الخيانة والعمالة والنذالة والرجعية والجبن
(Gaddafi, February 22, 2011) تحاول أن تغطيها وتُصوّرَكُمْ أمام العالم.

Here, you are presenting the truth that the agencies of traitors, backwardness and cowardness are trying to cover up and to tarnish your image in front of the world. (France 24's translation)

You - in the Green Square- give the truth that the agents and cowardness try to distort- to cover it to give a wrong picture of you before the world. (Al Jazeera's translation)

In the current example, Gaddafi was filled with anger at the way some Arab Media have dealt with the Libyan revolution. At the very beginning of the Libyan revolution Gaddafi accused some Arab Media, particularly *Al-Jazeera*, of mobilizing the crowds against his regime. In this respect, he heavily criticized the media that supported the Libyan revolution because he was totally convinced that this revolution was bad and unfair. Therefore, it was essential for Gaddafi to persuade the audience that these media were not trustworthy. His strategy aimed at stirring the public's emotion of anger against such media and the Libyan revolutionary groups, depending on several linguistic devices. One of these devices is the use of emotional collocations.

As shown above, the Arabic collocation “تشوه صورتكم” “tarnish your image” is intended to make the public opinion of the revolutionary groups worse after Gaddafi's image had been seriously shattered in some Arab Media over the scandal involving the deliberate killing of a large number of the revolutionists. In this regard, the verb + noun collocation “تشوه صورتكم” is regarded as an emotional collocation because it arouses the emotion of anger against the Arab channels that support the Libyan revolutionary groups. Of great significance is that this collocation is characterized by the transparency of meaning because its meaning is composed of the literal meaning of all the lexical components. The Arabic verb ‘تشوه’, literally “tarnish” (Arts, 2014, p. 432), collocates with a fixed, or rather a very limited, number of words. One of these words is the English noun ‘image’, means in Arabic “صورة” (Arts, 2014, p. 1343), which refers to ‘the impression’ or ‘the mental picture’ that someone has about something (Hornby et al., 2010, p.775).

Scrutinizing the translation of *France 24*, it turns out that the translator has sought literal renderings of each lexical item of this expression. She has used the verb ‘tarnish’ transitively, followed by the direct object ‘your image’. One may notice that there is a partial correspondence between the Arabic noun “صورتكم” and its English translation “your image”. This partial correspondence is due to a number of factors, most of which result from the differences between Arabic and English syntactic rules: firstly, the Arabic possessive pronoun “كم” is a bound pronoun, whereas its English translation “your” is a free pronoun. Secondly, in both Arabic and English texts, the possessive pronouns ‘كم’ and ‘your’ function as determiners. One Arabic- English difference, here, is the position of the possessive: after the noun in Arabic and before the noun in English. Thirdly, regarding the semantic cover of both the Arabic “صورتكم” and the English “your image”, it is observed that the two lexical items carry the same semantic meaning. Regardless of the fact that the translator has adhered firmly to the source text, she provides a translation which is collocationally appropriate because the combination ‘to tarnish one's image’ is an already established collocation in English (Ilea, 2003, p.393; Ghazala, 2007, p. 690; Hornby et al., 2010, p.1583; *Macmillan Collocations Dictionary*, 2010, p. 816; *Longman Collocation Dictionary and Thesaurus*, 2013, p. 1100). Hence, *France 24's*

translation is regarded as a domesticating one in which the translator has naturally conveyed the emotional message.

As for the rendition of *Al Jazeera*, it seems that the translator has utilized two different strategies in handling this emotional collocation: firstly, he employed a *paraphrase* technique where he conveyed the meaning of the Arabic collocation “تَشْوِه صُورَتَكُمْ” as “to give a wrong picture”. The use of a paraphrase by the translator of *Al Jazeera* to render the emotive verb ‘تَشْوِه’ ‘tarnish’ into ‘to give a wrong picture’ led to a further downgrade in communicating the emotional message to the target audience. Even though the overall meaning is conveyed, the translation is collocationally inappropriate as the adjective ‘wrong’, despite its negative connotations, is not included within the collocational range of the English noun ‘picture’.

Secondly, a *modulation* strategy to translation, as it has been proposed by Vinay and Darbelnet, 1995; Pym, 2010, p.14), is also involved in the translation of this case. In this regard, adjustments to the structure are made where the source text verb + noun collocation “تَشْوِه صُورَتَكُمْ” is rendered into the verb ‘give’ plus the noun phrase ‘a wrong picture’. These structural adjustments enable the translators to create an acceptable target text even though the same stylistic and emotional effects of the source text are not maintained in the target text.

It is likely that the translator of *Al Jazeera* adopts a foreignizing approach where he makes a mistake in using the appropriate collocation in the target language. That is to say, the lexical items “a wrong picture” do not collocate with each other. In this respect, the researcher considers *Al Jazeera's* rendition of this collocation, where the translator has sacrificed the intended message for the sake of the form, to be inappropriate because the content of the emotional message must be given priority over the form. Accordingly, in case of selecting the noun ‘picture’ as an available linguistic choice to describe the mental image in such a case, the researcher suggests translating the emotional collocation “تَشْوِه صُورَتَكُمْ” into the English using one of the following collocations ‘to give a false picture’, ‘a distorted picture’ or ‘a misleading picture’ (Ilea, 2003, p.569; Ghazala, 2007, p. 965; *Macmillan Collocations Dictionary*, 2010, p. 590). Using one of these collocations preserves not only the content of the message but also a similar emotional effect on the target readers.

Extract (11):

إيطاليا قَبَّلَتْ يَدَ ابن الشهيد شيخ الشهداء عمر المختار وهذا مجد ما بعده مجد.

(Gaddafi, February 22, 2011)

Italy even braced the grave of the Sheikh of all martyrs Omar Al-Mukhtar which is a victory for the Libyan people. (Al Jazeera translation)

We remember the son of the Sheikh of all martyrs Omar Al-Mukhtar to whom the Italians bow their heads. It was a victory for the Libyan people. (Sate TV's translation by Warden (2011))

Italy kissed the hand of the son of the Sheikh of all martyrs Omar Al-Mukhtar and this is a glory with no after glory. (Press TV's translation)

In the context of the above example, Gaddafi portrays Libya as the center of the world and Libyans as the most respected people who lost thousands of martyrs in their battle against the Italian occupation. The speaker sends emotional messages reminding his audience of their brilliant history, mainly their struggle to resist the Italian occupation which has been ended with their victory. Thus, the emotion of patriotism is evident in the current extract, whose effect results from the use of the emotional collocation “قَبَّلَ يَدَ” kiss the hand”.

In the Arabic source text, the intended meaning of the collocation “قَبَّلَ يَدَ” depends on the combination of the individual lexical items, as, semantically, the Arabic verb “قَبَّلَ”, means “kiss”, (Arts, 2014, p. 1389), and the noun “يَدَ”, denotes literally “hand”(Arts, 2014, p. 1300). In this regard, this emotional collocation shows that Italy has apologized to the Libyan people over the occupation of their land. Hence, for the Libyan people, the use of this highly emotional collocation alludes to the national struggle against the Italian occupation, which arouses the emotion of patriotism.

The analysis of the translation of *Al Jazeera* reveals that the interpreter has resorted to a *substitution* strategy where he has rendered the verb + noun collocation “قَبَّلَ يَدَ” into “braced the grave”. At the semantic level, the translator has distorted the emotional message involved in the source text as the translation does not convey the same emotion of patriotism as the original collocation. The researcher assumes that the translator has deliberately downgraded the emotional effect of the source text using the above mentioned strategy. Instead, he focuses only on the basic content. At the stylistic level, the translation is collocationally inappropriate because the combination “braced the grave” is not an established collocation in English, as suggested by lea (2003); Ghazala (2007); Hornby et al. (2010); *Macmillan Collocations Dictionary* (2010); *Longman Collocation Dictionary and Thesaurus* (2013). Therefore, the rendition of *Al Jazeera* is a foreignizing one.

As for the rendition of *State TV*, it seems that the translator has drawn attention to the emotional effect of source text in her translation by selecting the linguistic items that show the submissiveness of Italy to the Libyan people. She translates the emotional collocation “قَبَّلَ يَدَ” into the English collocation “bow their heads” (lea, 2003, p.367; Ghazala, 2007, p. 653; Hornby et al., 2010, p.716; *Macmillan Collocations Dictionary*, 2010, p. 354; *Longman Collocation Dictionary and Thesaurus*, 2013, p. 1030). The use of the image of ‘bowing heads’ communicates a sense of Italy’s willingness to obey the Libyan people without questioning what they want to do. However, the collocation ‘bow the heads’ does not preserve the similar connotations of submissiveness involved in the source collocation; hence, the communicated meaning is distorted. That is to say, although the general meaning is conveyed, such rendition does not give any indications to maintain the source emotional effect on the target reader. In this context, one may assume that the translator downgrades, to some extent, the emotional effect of the source collocation even though she has used a target language collocation.

For the researcher, it is likely that the attempts to replace a source language collocation by a target language one have made the translator opt for this translation. In this particular case, regardless of the assumption that the translation seems to be a domesticating one, because a similar stylistic feature of using collocation in the source text is maintained in the target text, a considerable loss of the emotional message has taken place as a result of utilizing a totally different image. In this respect, the researcher considers *State TV*’s translation, where the translator has sacrificed a significant part of the emotional meaning for the sake of the conventions of the target text, to be inappropriate because in dealing with emotional collocations the content of a given message must be given priority over form, or even stylistic features.

Concerning *Press TV*'s rendition, it is clearly observed that the translator has simply provided the target language verb + noun collocation "kiss the hand" (*Longman Collocation Dictionary and Thesaurus*, 2013, p. 1211) where the Arabic lexical items have been translated by their English equivalent items. Moreover, the English collocation 'kiss the hand' arouses an emotion of patriotism similar to that of the Arabic source text. Besides, this translation, metaphorically, reflects a sense of Italy's submissiveness to Libya which is the same intended meaning of the original. In this respect, the researcher argues that, unlike the previous translations of the current emotional collocation, the translator of *Press TV* uses an identical English collocation which not only communicates a similar emotional message, but also consists of equivalent linguistic items. Accordingly, the researcher regards the above translation as a domesticating one, because the translator has provided an equivalent target language collocation that has effectively conveyed the same emotional meaning.

Extract (12):

انا دافع ثمن بقائى هنا، أنا جدي عبد السلام أبومنيار أول شهيد سقط معركة عام 1911.

(Gaddafi, February 22, 2011)

I paid the price of my staying here. My grandfather is Abdel Salam Bomenyar, the martyr who fought against the Italians. (*Press TV*'s translation)

I'm paying the price for staying here. My grandfather is Abdelssalam Abu Menyar who fell a martyr in 1911. (*Al Jazeera* translation)

I have paid the price my grandfather was a martyr who fell in 1911. (*France 24*'s translation).

The current extract is a good illustration of how Gaddafi manipulates his audience using emotive language, namely emotional collocation, to stir the emotion of compassion towards himself. The speaker reminds his audience of his grandfather, one of the first martyrs who has defended Libya during the Italian occupation. The speaker's strategy of highlighting his long history of sacrifices is purposeful; that is, it helps him to persuade the audience that he deserves to remain president.

As quoted above, the Arabic verb + noun collocation "دَفَعَ ثَمَنَ", which means in English "to pay a price" (Arts, 2014, p. 263), is used to arouse the public's emotion of compassion towards the speaker. In this case, the intended meaning of the lexical items, from which this expression is composed, has a transparent meaning. Such meaning depends, as the current example shows, on the combination of all the lexical items of the collocation. Hence, it was expected that translators have resorted to a literal rendition in dealing with such a case.

Scrutinizing the above three translations of this emotional collocation, it implies that the translators adopt a domesticating approach, as presupposed by Venuti (1995), where they convey the intended meaning by using the equivalent target language items. The three translators render the source language emotional collocation "دَفَعَ ثَمَنَ" into the target language "pay the price", which is an established collocation in English (Lea, 2003, p.594; Ghazala, 2007, p. 1012; Hornby et al., 2010, p.1202; *Macmillan Collocations Dictionary*, 2010, p. 617; *Longman Collocation Dictionary and Thesaurus*, 2013, p. 1678). However, the emotional message communicated differs considerably from one translation to another.

Comparing the above three translations, it turns out that the translators have used three different aspectual forms; past simple, present progressive and present perfect. In this context, in order to render the meaning of the source text, as accurately as possible, it is vital to understand the intended meaning of the original and determine whether the event is completed or in progress, progressive or non-progressive, momentary or habitual and so on. Analyzing the aspectual form of the Arabic verb 'دافع', as the context reveals, it is observed that even though the verb refers to a finished or completed action, the consequences of this action are extended to the present moment. Therefore, the above three renditions will be explored in relation to different aspectual forms used in each one.

The translator of *Press TV* has rendered the original verb embedded in the source emotional collocation by using the simple past verb "paid". Here, the interpreter downgrades the emotion of compassion towards the speaker which is conveyed by the original collocation because the past form "paid" carries less emotional message than the original. Moreover, the back-translation of the past form "paid" is the perfect form 'دَفَعَ' which indicates that the act of 'paying the price' has no relation to the present time.

When handling the rendition of *Al Jazeera*, the interpreter has utilized the present progressive form "am paying the price" as an equivalent form of the source collocation. The use of the present progressive form by the translator of *Al Jazeera* not only distorts the meaning, but also downgrades the emotional effect of the target text. In translation, Alkhuli (2017:44) argues, the present progressive form, in Arabic, is marked by the use of an adverb of time such as 'الآن' 'now' which is not included in the source text; hence, the translation is not appropriate. More importantly, the translation of *Al Jazeera* indicates that the action is only happening at the moment of speaking which deliberately twists the emotional meaning of the source collocation by focusing only on Gaddafi's present sacrifices.

Finally, the translator of *France 24* has tried to link up the consequences of a past event to the present moment by using the present perfect form "have paid the price". This form of the verb denotes that the sacrifices offered by the speaker are very close to the moment of speaking, which effectively arouses an emotion of compassion towards him. Further, it shows that the speaker has already earned his presidential position as a result of the constant sacrifices he and his ancestors offered to Libya. Therefore, *France 24*'s translation of the current collocation is the most appropriate one because it effectively communicates the intended emotional message.

7.Results and Discussion

The selected data, in the current study, indicates that the three presidents tend to use a variety of collocational patterns to stir emotions, such as anger, confidence, fear, calmness, compassion, pride and patriotism. These patterns of collocations include (1) adjective + noun, (2) verb + noun (object), (3) verb + noun phrase, (4) noun + noun, (5) noun + adjective and (6) noun + adjectival phrase. It is observed that the most frequently used emotional collocations are verb + noun collocations and noun + adjective collocations. Moreover, among the emotional collocations examined, some selected because of their close connection to the Arabic culture to reveal the strategies employed by the translators in this regard.

It is observed that most of the quoted emotional collocations, in this study, are mainly characterized by compositionality of meaning; that is, their meanings are composed of the literal meanings of their separate elements. While others reflect partial compositionality because one of their elements conveys a figurative sense.

As for the analysis of the source emotional collocations, the findings reveal that translators have utilized the strategies of *transposition*, *modulation*, *amplification* as put forward by Vinay and Darbelnet (1995), as well as *paraphrase* and *substitution* as suggested by Baker (2018). Translators have occasionally opted for target language collocations that consist of equivalent lexical items; they have frequently opted for target language collocations where one of the lexical items, such as the verb in the verb + noun collocation and the adjective in the noun + adjective collocation, is not translated literally. Besides, they have sometimes attempted to create variations on the already existing ranges of the English collocations. That is to say, they have sometimes opted for the use of synonymous verbs, adjectives or nouns instead of providing the target language equivalent collocations. In addition, it turns out that, in a few cases, translators have resorted to paraphrasing, especially when handling emotional collocations that are non-compositional to some degree. This strategy provides a literal translation that is a source-language oriented one. Consequently, a further downgrade in communicating the emotional message to the target audience is observed. The study highlights a significant finding which is the ineffectiveness of *paraphrase*, as a translation strategy, to render emotion language, in general, and emotional collocations, in particular. In this regard, in dealing with emotional collocations, *paraphrase* produces a target text which is less emotionally effective than the source text. Additionally, paraphrasing the meaning of a source emotional collocation increases the risk of using collocationally inappropriate lexical items, resulting in a loss of idiomaticity as a feature of the source text.

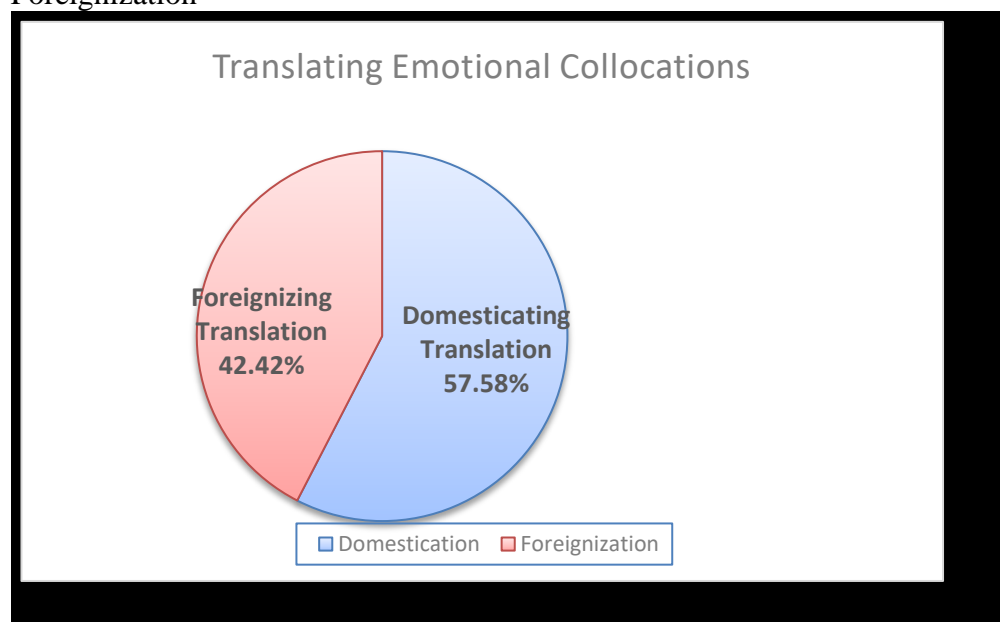
The analysis of the translations of emotional collocations, which is also done in light of Venuti's concepts of *foreignization* and *domestication* (1995), figures out that the translators have adopted these two approaches to translation in somewhat different proportions. Figure 7.1 presents the degree to which translators have embraced *domestication* and *foreignization* strategies which would be of great importance to understand how they approach emotional collocations in this study.

Figure
Foreignization

7.1:

Domestication

vs.



It is inferred from figure 7.1 that in dealing with emotional collocations, translators, in 57.58% of the analyzed data, opt for a domesticating approach to translation in which they provide translations that are easier for the target audience to understand and accept. This indicates that the source emotional collocations that seem unusual to the target audience are, in 57.58% of cases, transformed into some familiar ones in the target language. While, in 42.42% of the examples, translators advocate a foreignizing approach in which the intended message is either overloaded or misinterpreted to the target audience. The analysis implies that the main source of *foreignization* is that translators violate the conventions of the target language, using lexical items that do not frequently co-occur.

Table 7.1 below shows the various results of the translators' attempts to produce English translations of the selected emotional collocations. The variety of translation strategies and their impact on the conveyed emotional message is evident in the different renditions of the source language emotional collocations. Such attempts are referred to in this study as translation outcomes.

Table 7.1: Outcomes of translating emotional collocations

Translation Strategy	Translation outcomes		
Domestication	Number of usage		Effectiveness of the strategy
	.../ 33	.../...	
	19/33	13/19	The emotive effect of the source collocation is maintained in the target language.
Foreignization	14/33	6/19	The emotive effect of the source collocation is downgraded in the target language.
		10/14	The emotive effect is maintained, but the translation is collocationally inappropriate.
		3/14	The emotive effect of the source collocation is downgraded in the target language.
Foreignization	14/33	1/14	The emotive effect of the source collocation is violated in the target language.

Table 7.1 illustrates successful results concerning the effectiveness of *domestication* and *foreignization* strategies in rendering emotional collocations. It has been found that out of 33 emotional collocations, the translators have adopted a *domestication* approach to render 19 collocations and a *foreignization* approach to handle 14 collocations. As for the domesticating renditions, the study identifies that the emotive effects of the source emotional collocations are maintained in 13 examples and downgraded in 6 examples of the selected data. Concerning the foreignizing renditions, though the translations are collocationally inappropriate, it turns out that the emotive effects are maintained in 10 cases and downgraded in 3 cases, while it is violated in only one case of the chosen examples.

The implications of adopting *domestication* and *foreignization* strategies on handling the selected emotional collocations will be mainly evaluated in terms of whether the emotive effect of the translation is maintained, downgraded or violated. That is to say, a translation in which the emotive effect is maintained would be one where a translator has rendered the Arabic collocation into English, using linguistic features that evoke on the target audience a similar emotion to that of the original. Downgrading the emotive effect of the translation entails that a translator opts for the use of less emotive items than the original ones, while violating the emotive effect is observed when translators do not pay attention to the effectiveness of the target text. Figure 7.2 below visualizes the outcomes of the translations of emotional collocations in this regard.

Figure 7.2: Results of translating emotional collocations in percentage terms.

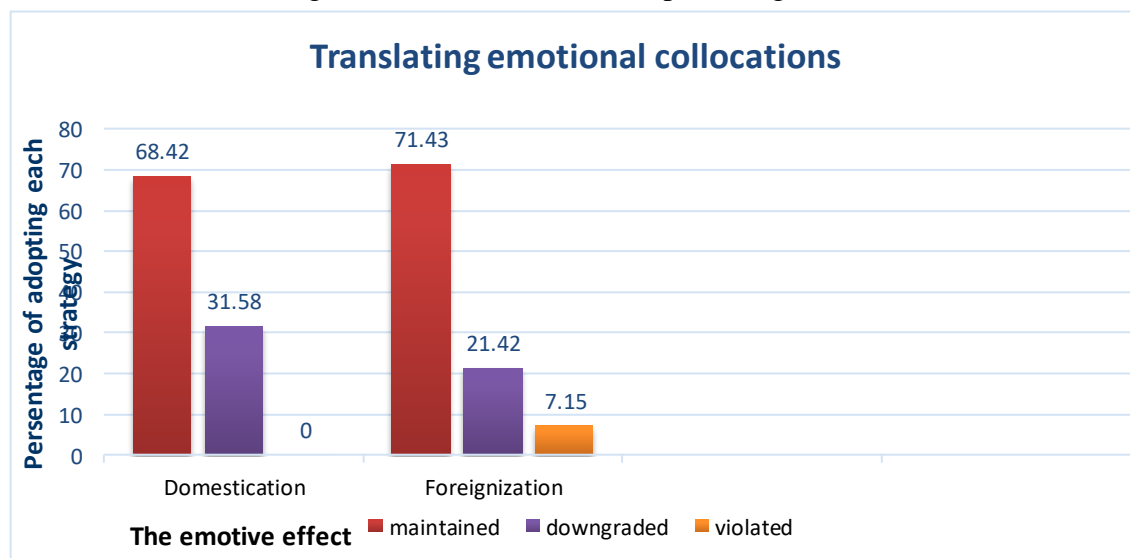


Figure 7.2 represents the percentage of the frequency of *domestication* and *foreignization* strategies and the effect of each strategy on the final product. It shows that the emotive effect of 68.42% of the domesticating renditions are maintained in the target language, whereas it is downgraded in 31.58% of the same type of translations. Regarding the foreignizing renditions, the above chart reveals that the emotive effects of the source collocations are maintained in 71.43%, downgraded in 21.42% and violated in 7.15% of the data.

The analysis draws attention to the fact that the translators' knowledge of the collocational range of emotive words is an essential requirement for

maintaining the emotive effect of the source emotional collocation in the target language. For a translation to sound smooth and natural, the study concludes, translators need to enrich their knowledge in this respect. The study proves that the use of the combinations of words which do not usually collocate results in a translation that does not sound native-like and, more importantly, its emotive effect on the target audience is either downgraded or violated.

Four possible reasons to account for downgrading and violating the emotive effect of the translations of emotional collocations are figured out in the current study. Firstly, the deliberate use of less emotionally loaded lexical items that alleviate the emotions evoked by the speaker. Regardless of whether the linguistic choices of translators are collocationally appropriate or not, this technique is intended to make the translation suitable for the target audience. Secondly, the influence of the source language on the performances of some translators. The results of the study indicate that when the source emotional collocation is transferred directly into English, its emotive effect is either downgraded or violated. Thirdly, some translators misunderstand the emotional message involved in the source collocation. This possible reason is observed when a translator omits an element of the source collocation, or even does not render the collocation at all. Fourthly, paraphrasing the meaning using more lexical items than what is required. It turns out that translators, who resort to paraphrasing emotional collocations, have given priority to meaning over form, resulting in downgrading the emotive effect of the translation.

9. Conclusion

This study focuses on a main overarching question related to investigating how translators handle the task of rendering, from Arabic into English, emotional collocations, used by three Arab presidents during the very beginning of the Arab Spring. To do so, the question is further divided into sub-questions exploring how the emotional messages embedded in the Arabic source text have been rendered in the English target text, the translation strategies observed during the process of rendition into English, the challenges and difficulties which may influence the translators' choices and the implications of these choices on the original emotional effect.

It is inferred from the analysis of the selected data that translators, in 57.58% of emotional collocations, seek domestic renditions through using several target language collocational patterns. However, the emotive effect of the source emotional collocations, in a few cases, are downgraded due to the use of combinations of words that carry less emotional charge than the original ones. Additionally, the current study also illustrates that 42.42% of translations of the selected emotional collocations suffer from glaring errors and weaknesses in their transfer of emotive effect for two main reasons: firstly, these translations do not convey the same intended emotional message of the original. Secondly, they seem to be unnatural, or rather foreignizing, ones for the target audience. In this regard, the researcher argues that the main source of the *foreignization* is that some translators do not use equivalent natural linguistic expressions.

Moreover, this study demonstrates, convincingly, that some translators have run into difficulties with rendering some emotional collocations, especially those which are used deliberately in the source text to convey certain emotional messages, which is evidenced from their literal translations of such cases. That is to say, while some emotional collocations are not problematic in translation



because they have equivalent English ones, others, especially those which are restricted to the source language, are more problematic. The analysis shows that translators frequently resort to paraphrasing to convey the general meaning of the source emotional collocations when they do not find equivalent expressions.

The complex emotive dimension of language, in translating political speeches and its impact on the target audience, propose implications for clear communication to be conducted in order to better understand this critical linguistic phenomenon and to further enhance the present findings. It has become clear through the study that once emotional collocations are involved in a given utterance, they need considerable attention in translation. Given this, keeping the same communicative functions of the source emotional collocations into the target language is not easy. Even though translators are allowed to use different linguistic devices according to the conventions of the target language, they are required to convey, as closely as possible, the emotive effect of the source collocation. In this regard, in dealing with emotional collocations, translators have to do their best to, firstly, recognize the emotive effect of such collocations in the context in which they are used. Then, they should try to find the equivalent ones in the target language, if it is possible, to maintain the same emotive effect on the target audience.

The researcher hopes that the findings presented in this study may inspire more research into the area of translating emotional words and expressions in political discourse. The current study should represent the first step on a long research journey which will focus on finding the appropriate strategies to deal with emotive words and expressions in Arabic political speeches. The practical outcomes of this study might be a standard framework which would be fruitful to translators in this field. The more ambitious long-term aim of future research would be to facilitate better understanding of the emotive dimension of language by providing an approach to the translation of emotion language in political discourse

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