

## Lexical and Syntactic Transpositions in Enani's English Rendering of 'Al-Wa'd Al-

### Haqq': A Linguistic and Contextual Analysis of Rabah's Dialogue with Hamamah

الإبدال الصرفي والنحوي في ترجمة عناني لرواية " الوعد الحق " الى الانجليزية:

دراسة لغوية وسياقية لحوار رباح وحمامة

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#### Abstract

This study investigates the use of lexical and syntactic transpositions in Enani's English translation of *Al-Wa'd Al-Haqq*, specifically focusing on the dialogue between Rabah and Hamamah—two central characters whose evolving relationship reflects themes of power, freedom, and emotional complexity. The research aims to identify the types and instances of transposition in the translation, assess whether these shifts are obligatory due to structural differences between Arabic and English or optional and stylistically motivated, and evaluate the overall effectiveness of transposition as a literary translation strategy. Through qualitative textual analysis, the study categorizes numerous transpositional shifts, such as changes in grammatical categories (e.g., adjectives to verb phrases), clause restructuring, voice changes, and idiomatic adaptations. These shifts not only maintain the semantic integrity of the source text but also enhance its fluency, readability, and emotional resonance in English. The findings show that Enani strategically employs transposition to navigate the stylistic and rhetorical disparities between Arabic and English, thereby preserving both the thematic depth and literary aesthetics of the original text. Ultimately, the study contributes to a deeper understanding of the translator's creative role and offers insights into best practices in literary translation between structurally distinct languages.

**Keywords:** transposition, literary translation, Taha Hussein, stylistic adaptation, Enani.

#### المستخلص باللغة العربية

تتناول هذه الدراسة استخدام الإبدال الصرفي والنحوي في الترجمة الإنجليزية لرواية *الوعد الحق* التي ترجمها عناني، مع التركيز على الحوار بين شخصيتي رباح وحمامة، وهما شخصيتان محوريتان تعكس علاقتهما المتغيرة موضوعات السلطة والحرية والتعقيد العاطفي. وتهدف الدراسة إلى تحديد أنواع الإبدال اللغوية والنحوية وأمثلتها في الترجمة، وتقييم ما إذا كانت هذه التغييرات إلزامية نتيجة للاختلافات التركيبية والنحوية والصرفية بين اللغتين العربية والإنجليزية، أم اختيارية نابعة من اختيارات أسلوبية للمترجم، بالإضافة إلى قياس مدى فاعلية الإبدال كاستراتيجية لترجمة الأدب. ومن خلال التحليل النصي النوعي، تصنف الدراسة عدداً من أمثلة الإبدال التي تشمل تغييرات في أقسام الكلام (مثل تحويل الصفات إلى عبارات فعلية)، وإعادة بناء التراكييب، وتغيير صيغة الجملة، والتحول إلى تعبيرات اصطلاحية. وتسهم هذه التحولات في الحفاظ على المعنى الأصلي للنص العربي، مع تعزيز سلاسة الترجمة وقابليتها للقراءة وعمقها العاطفي في اللغة الإنجليزية. وتظهر النتائج أن عناني يوظف الإبدال بشكل استراتيجي لمعالجة الاختلافات الأسلوبية والبلاغية والتركيبية بين اللغتين، محافظاً بذلك على العمق الموضوعي والجماليات الأدبية للنص الأصلي. وتسهم الدراسة في فهم أعمق للدور الإبداعي للمترجم، وتقدم رؤى حول أفضل الممارسات في ترجمة الأعمال الأدبية بين لغات تختلف في بنيتها.

**الكلمات الرئيسية:** الإبدال، الترجمة الأدبية، طه حسين، التكيف الأسلوبية.

## **Lexical and Syntactic Transpositions in Enani's English Rendering of 'Al-Wa'd Al-Haqq': A Linguistic and Contextual Analysis of Rabah's Dialogue with Hamamah**

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### **0. Introduction**

Translation from Arabic into English, especially the translation of literary works, involves significant linguistic and structural shifts due to significant linguistic, syntactic, and cultural differences. Arabic, a Semitic language, employs a root-based morphology, a flexible word order, and a rich system of verbal derivations, while English, an Indo-European language, relies on a more fixed word order and a predominantly analytical grammatical structure. Such differences require translators to make careful adjustments to preserve the structural integrity and pragmatic intent of the source text and to ensure accuracy and readability in the target language. One key strategy used to bridge these differences is *Transposition*, where word classes or sentence structures are altered to preserve meaning and achieve naturalness.

Transposition, defined as a shift involving grammatical restructuring between the source language (SL) and target language (TL), is widely acknowledged as one of the core translation procedures aimed at achieving equivalence between source and target texts. Transposition enables translators to overcome structural incompatibilities and produce more natural renderings. This shift is particularly useful in avoiding literal translations that may result in awkward or unnatural expressions in the target language. Budianto and Fardhani (2010) emphasize that transposition allows for syntactic flexibility, thus improving both accuracy and naturalness in translation. They support the notion that a good translation may involve changes not only in structure but also in stylistic choice.

This study examines transposition as a translational strategy in *The Fulfilled Promise*, a novel, in fact a significant historical and literary work written by Taha Hussein (*Al-Wa'd Al-Haqq*, 1949) and translated into English by Enani (2016). Specifically, the study concentrates on Rabah's dialogue with his wife (102-105), a major scene in the novel. The study explores

how syntactic categories and structures are altered in the process of translation and how contextual meanings are conveyed through these changes and shifts. Furthermore, by analyzing the selected dialogue, the study demonstrates how transposition impacts meaning, coherence, readability, and naturalness in translation.

Transposition is frequently used in Enani's translations. Aref (2023) has written about this, mentioning that Enani himself admitted in his writings that *Translation Shifts* include two main strategies: direct translation and oblique translation. The first of which includes borrowing, calque, and literal translation. Literal translation is accepted only if it is able to convey the message; otherwise, it is no longer considered direct translation. Instead, it shifts to what is called transposition, modulation, equivalence, or adaptation. Accordingly, Khalifa (2023, 77) analyzed a translation by Enani explaining that the use of 'grammatical transposition, "اموت قبل زمانيه" "die before my time" is a dexterous rendering of "untimely death," emphasizing the significance of time lexically as well as thematically.'

Enani has, also, shown fidelity to the source text. However, as argued by Tulba (2023, 99), his 'faithfulness to the original does not mean close imitation of the original.' Enani emphasizes the importance of maintaining both the semantic and aesthetic dimensions of the source text while ensuring the natural flow and readability of the target text. Central to his theory is the idea of "cultural equivalence". In fact, Enani's translations need much more studies to cover the strategies and ways he has used all-over his translations. Yet, no prior study has thoroughly examined Enani's use of transposition in his translations which makes a need for this study.

### 0.1 Problem Statement

Despite extensive research on translation techniques, the role of transposition in Arabic-English literary translation by Enani remains underexplored. In addition, the significant contribution of Enani to the Arabic-English literary translation, his English rendering of Taha Hussein's 'Al-Wa'd Al-Haqq' (*The Fulfilled Promise*) has not been adequately studied. Accordingly, the specific strategies of transposition employed in rendering the dialogues of the novel and their potential impact on conveying the linguistic nuances and contextual meaning of the original Arabic text, remain underexplored. Understanding these transpositions is crucial

for assessing the faithfulness and effectiveness of the translation in capturing the details about characters, voice, intentions, and dramatic interaction. This study, then, addresses a gap by examining how syntactic and lexical changes (transpositions) render or affect pragmatic meaning in Enani's English translation of '*Al-Wa'd Al-Haqq*', especially the analysis of Rabah's dialogue.

## 0.2 Objectives of the Study

Given the Arabic source text's reliance on descriptive structures and culturally embedded expressions—especially in religious and philosophical contexts—the translator's lexical and grammatical choices definitely play a crucial role in shaping the target narrative. This study specifically investigates how Enani employs transposition in translating Rabah's Dialogue in *The Fulfilled Promise* and its effect on syntactic coherence and pragmatic meaning.

This study aims to:

1. **Identify** the types and instances of transposition in Enani's translation of *Rabah's Dialogue* within Taha Hussein's '*Al-Wa'd Al-Haqq*'.
2. **Analyze** Enani's use of transposition in his English translation of Rabah's Dialogue, with particular attention to whether the identified instances of transposition are obligatory due to structural differences between Arabic and English, or optional, reflecting the translator's individual stylistic decisions.
3. **Evaluate** the effectiveness of transposition as a translation strategy in *Al-Wa'd Al-Haqq*, focusing on its role in preserving the naturalness, fluency, readability, and overall interpretability of the source text in the target language.
4. **Explore** the aesthetic and artistic impact of transposition in the English translation of this literary work, considering how this strategy may enhance the literary and expressive quality of the translated text.

## 0.3 Questions of the Study

1. What are the types and prominent instances of transposition employed by Enani in his English translation of Rabah's dialogue within Taha Hussein's '*Al-Wa'd Al-Haqq*'? (e.g., noun → verb, adjective → adverb, etc.)

2. Why does Enani employ transposition in translating Rabah's Dialogue into English? i.e., can the observed transpositions be categorized as obligatory (due to language differences) or optional (based on the translator's style)?
3. Is transposition a successful strategy to render the meaning used by Enani in his translation of 'Al-Wa'd Al-Haqq'? I.e., How does the translator's use of transposition reflect a strategy to maintain naturalness, fluency, readability, and subsequent interpretation of Rabah's dialogue in the target language?
4. Are there any other effects, aesthetic or artistic, evoked by the use of transposition as a strategy of translating this literary work?

#### 0.4 Delimitations and Limitations of the Study

This study focuses exclusively on Enani's translation (*The Fulfilled Promise*) of *Rabah's dialogue* from Arabic into English. The focus on Rabah's dialogue as a case study is justified; as it presents intense dramatic moments and rich semantic layers that demand deep linguistic discussion. The dialogue between Rabah and his wife, Hamamah, serves as a main scene within the narrative and exhibits numerous instances of transposition in Enani's translation. While other dialogues in the text remain outside the scope of this study, the findings may offer broader insights into Enani's translation strategies concerning transposition. A comprehensive analysis of additional dialogues would require separate, dedicated studies. However, this study examines *Rabah's Dialogue* as a representative example of Enani's approach to transposition in Arabic-English literary translation.

The study is specifically dedicated to examine the phenomenon of *Transposition*; namely, the lexical and syntactic (that lead to structural changes) transpositions. It does not extend to analyzing other translation strategies employed by Enani, such as reordering, substitution of prepositions, addition, deletion, or other forms of textual modification. Each of these aspects requires a separate, and comprehensive investigation beyond the scope of this research. The study is limited to Standard Arabic and its English translation. It does not consider colloquial Arabic dialects or their translational challenges. It focuses solely on literary translation, analyzing how syntactic and semantic constructions are rendered across languages through

transposition. Other translation types, such as technical, legal, or audiovisual translation, fall outside the study's scope.

One of the key limitations of this study lies in the inability to analyze all types of transpositions (or shifts) present in the selected material due to their high frequency and diversity. The frequency and variety of these shifts make it impractical to cover every instance within the scope of a single study. Additionally, the study is limited by its focus on a specific section of the novel—namely, the dialogue between Rabah and his wife, Hamamah—rather than analyzing all morphological and syntactic transpositions throughout the entire novel. This decision was necessary due to the dense presence of transpositions in the text, which would require multiple studies to explore adequately and engage thoroughly in the depth of analysis and discussion such a topic demands. These limitations were taken into account to ensure a more focused and manageable analysis, while also laying the groundwork for future research that could address different range of transpositions in the novel.

### 0.5 Hypotheses

Here are some hypotheses by the study:

1. Enani employs transposition as a primary strategy to adapt the syntactic structures of Arabic into English while maintaining coherence and readability.
2. Syntactic changes resulting from transposition lead to shifts in sentence structure that align the translated text with English linguistic norms, enhancing fluency.
3. Transposition may affect pragmatic meaning by either preserving, altering, or emphasizing certain nuances of the original dialogue, influencing how the target audience interprets the text.
4. The readability of the translated dialogue improves through transpositional shifts, making the English translation more accessible to readers while retaining the stylistic essence of the source text.
5. Enani's use of transposition reflects a strategic approach that balances linguistic accuracy with naturalness in translation, ensuring that the target text is both faithful to the original and stylistically/pragmatically appropriate.

### 0.6 Need for the Study

Translation between Arabic and English presents considerable linguistic and cultural challenges due to structural, semantic, and pragmatic differences between the two languages. These challenges become even more noticeable in literary translation, where preserving stylistic nuances and artistic expressions adds an additional layer of complexity. In this concern, traditional translation approaches focusing on equivalence and literal meaning may fail to capture the complexity of language constructions and their embedded cultural and contextual meanings. Therefore, there is a need to explore the role of alternative linguistic approaches and frameworks, such as *Transposition*, to enhance translation accuracy and naturalness. Indeed, various linguistic and functional approaches have been explored. However, the specific ways in which transposition operates in preserving meaning, syntactic coherence, and pragmatic nuance from Arabic to English have not yet been received comprehensive scholarly attention. This study bridges a gap by investigating how transposition is employed in literary translation from Arabic to English to render contextual meanings in an accessible and natural way, offering new insights into the interplay between syntactic shifts and meaning transfer.

Moreover, Enani is a prominent Arabic/English translator whose works involve profound syntactic constructions. A widely recognized as one of the most distinguished figures in the field of Arabic/English translations and a prolific translator, Enani has contributed significantly to the development of translation studies within the Arab world, bridging literary, linguistic, and cultural gaps between English and Arabic. An investigation into his use of transposition can provide deeper insights into how structural shifts influence readability, meaning retention, and cultural accessibility. Riad (2023, 62) wrote that "Enani's works explore the past and discover remarkable parallels between historical eras and present-time concerns and dilemmas." Therefore, literary texts, such as Enani's translation (*The Fulfilled Promise*), that involve figurative language, idiomatic expressions, and cultural references and that are often difficult to translate, are not really underscored; these need to be explored and studied.

### 0.7 Rabah and Hamamah's relationship

Rabah and Hamamah's relationship is marked by a complex interplay of love, shared disturbance, and evolving identity in the context of slavery and freedom. Rabah was originally



an Abyssinian slave in Mecca. After gaining his freedom, his master entrusted him with authority over the other slaves, assigning him to carry out his master's orders among them. Hamamah, by contrast, was once a princess—the niece of Prince Abraha—before she was captured and enslaved in Mecca. Her master sought to humiliate her by placing her under the authority of Rabah, his loyal servant.

Though outwardly obedient, Rabah secretly wished to protect Hamamah. He proposed to his master that he marry her, subtly suggesting that such a union would be the ultimate form of degradation: that a princess should become the wife of someone who, in the past, could not have dreamed of being a servant in her uncle's palace. This was the humiliation Rabah cleverly presented as punishment, thereby convincing his master to agree to the marriage and assign her to tend sheep alongside the other slaves.

After the marriage, Rabah treated Hamamah with great kindness and deference, as if she were still a princess and he her servant. Initially, Hamamah accepted his gentle treatment with quiet appreciation. Over time, however, affection for Rabah grew in her heart, and she longed for him to treat her as a true husband would. She subtly expressed her desire for conjugal intimacy, but Rabah, in his reverence and restraint, only deepened his gentleness toward her.

This emotionally charged interaction culminates in a central dialogue between the two, capturing the reversal of their social positions and the complexity of their emotional bond. It is this pivotal moment that forms the foundation of the present study.

### 0.8 Transposition

*Transposition* is one of the translation strategies offered by Vinay and Darbelnet (1958); V&D argue that when a literal translation results in a distortion of the source text's meaning, translators are required to employ oblique translation strategies. These include transposition, modulation, equivalence, and adaptation. Transposition, then, is one of the most important and commonly used procedures in the field of translation, especially when dealing with structural differences between languages. Purnomo (2015, 222) considers Transposition as a fundamental strategy in translation. Transposition is a shift from one grammatical category to another during translation—such as replacing a noun with a verb or an adjective with an adverb—without altering the core meaning of the original text. The concept was introduced by Vinay and



Darbelnet (1958) and is referred to as a "shift" by Catford (1965, 1978). Transposition is defined by Vinay and Darbelnet as "the process of replacing one-word class with another without changing the meaning of the message" (quoted in Shuttleworth & Cowie, 1997, 190 – Also, discussed in Saridaki, 2021, 135-6). Similarly, Newmark (1988) argues that transposition involves changes at the grammatical level without altering the intended meaning. According to Newmark, it is categorized into four types:

1. Changes in grammatical number or word class (e.g., from singular to plural or noun to adjective).
2. Replacement of unavailable grammatical structures in the TL.
3. Adjustments to ensure idiomaticity or naturalness even when literal translation is structurally possible.
4. Substitution of a lexical gap with a grammatical construction.

*Transposition*, therefore, involves substituting one grammatical category with another while preserving the original meaning. This technique allows the translator to convey the same semantic content using target language structures that differ in word class from those in the source language. Following Vinay and Dalbernet, Guerra (2012, 12) names *Transposition* as a procedure that 'involves changing a grammatical category or replacing one part of the speech for another, without changing the meaning of the message.'

Vinay and Darbelnet further categorize *Transposition* into two distinct types: *obligatory* and *optional*. Obligatory transposition arises when the grammatical structure of the source language makes a direct translation impossible, leaving the translator no alternative but to employ a transposed construction in the target language. Obligatory shifts between Arabic and English result from syntactic and aspectual differences between the two languages (e.g., Arabic uses verbal sentences, which often shifts to nominal in English). In contrast, optional transposition is primarily driven by stylistic considerations. While both the original and the transposed forms convey the same core meaning, the latter introduces a variation in tone or emphasis, thereby enhancing the stylistic quality of the translation. This type of transposition extends beyond purely linguistic constraints and is often employed to achieve greater naturalness or fluidity in the target text. For instance, a complex sentence in the source language

may be rendered as a coordinate or as two separate simple sentences in the target language, depending on the desired stylistic effect.

*Transposition*, then, typically results from structural differences between the source and target languages (Nurmala & Alfitriana, 2017, as written in Widyadari, 2021, 498), and is further defined by Newmark (1988) as a translation process involving grammatical changes between the SL and TL. Later, Simatupang (1999, as written in Widyadari, 2021, 498) studies such shifts and focuses on only two major categories: transposition and modulation. He argues that modulation arises due to cultural and perceptual differences between speakers of the respective languages.

Additionally, Catford (1965, 1978) expands the concept by introducing the idea of *translation shifts*, which include *level shifts* (shifts between linguistic levels such as grammar and lexis) and *category shifts* (shifts involving structure, class, unit, or intra-system changes). These shifts help explain the grammatical and structural changes required when translating between typologically different languages, such as English and Arabic. Accordingly, as Yuniarty (2023, 50) explained, level shifts refer to transitions between grammatical and lexical forms. This includes moving from grammar to vocabulary and vice versa. While category shifts involve shifts in grammatical category, such as when a single word in the SL is translated into a phrase in the TL. This includes, as Yuniarty (2023, 51) discussed, structural shifts, class shifts, unit shifts, and intersystem shifts. The latter type of transposition which is about category shifts, especially class shifts, is the type that is discussed in this study.

Class shift, as explained by Yuniarty (2023, 53), occurs when a source language element is translated into a target language element belonging to a different grammatical class, e.g. a noun phrase is translated into a verb phrase in the target language. This typically involves a change in word class. Class shifts involve the reclassification of linguistic units, (Catford, 1965). Therefore, transposition that concerns with shifts in class, is the replacement of one grammatical category (word class) with another during translation. Catford further emphasizes that changes in structure necessitate corresponding changes in class. Accordingly, structural shifts are related to class shifts. Also, Newmark (1988, 85-89) expands the concept of

transposition by stating that it involves changes not only in word class, but also in grammatical structure.

Structural shifts are the most shifts that occur in translation, as stated by Yuniarty (2023, 52). Yuniarty (52) argues that one fundamental aspect of linguistic structure involves the relationship between the head and its modifiers, where certain agreements are obligatory while others may be optional, depending on the language. In many languages, such as Arabic, number and gender agreement between nouns and adjectives within noun phrases is systematically observed. However, cross-linguistic variation is significant. For instance, in English noun groups, agreement typically occurs between articles and nouns, whereas agreement between nouns and adjectives is not systematically applied. By contrast, Arabic requires consistent agreement in both cases, demonstrating a stricter syntactic alignment between elements of the noun phrase.

Whittlesey (2012), further, argued that literary derivatives usually fall into two categories: 1) Translation – stays faithful to the content, just changes the language and 2) Adaptation – uses the original text as inspiration to create something new in form and content. Whittlesey considered transposition lies in between; It retains the form and structure of the original text (like the number and order of sentences), but changes the content and context to fit a different time or culture.

*Transposition*, then, is an effective tool for overcoming certain linguistic constraints and challenges in translation. Guerra (2012, 12) states that 'grammatical transpositions, with appropriate morphological and syntactic adjustments, are quite frequent in order to obtain a translation that sounds as if it had been originally written in the TL.' Transposition, hence, is particularly significant in translation between languages with different structures, such as Arabic and English. Specifically, it allows the translator to rephrase the message in a way that conforms to the target language's grammatical norms and stylistic expectations to be more likely to sound natural. In this sense, transposition is not merely a mechanical act, but a reflection of the translator's linguistic skill and cultural awareness. Whittlesey (2012) extends this notion by arguing that transposition also serves as a method for revitalizing classical texts for contemporary audiences. Rather than simply reproducing older works, transposition

preserves their structural integrity while reimagining content in a way that resonates with modern readers. He further asserts that transposition fosters formal and stylistic innovation, offering a creative alternative to the prevailing uniformity of modern English prose and thus achieving a balance between originality and structural fidelity.

Other scholars such as Larson (1984) and Shuttleworth & Cowie (1997) provide frameworks for evaluating the quality of translation, particularly focusing on three criteria: accuracy, readability, and naturalness.

- *Accuracy* measures the degree to which the meaning of the source text is faithfully transferred to the target language.
- *Readability* assesses whether the target text is easily comprehensible to native readers.
- *Naturalness* evaluates how idiomatic and grammatically acceptable the translation is within the conventions of the target language.

In regards to translation accuracy, specifically in the context of transposition, it can be rated across three levels: accurate, less accurate, and inaccurate. An accurate translation retains the complete meaning of the original text without distortion. Less accurate translations include partial distortions or omissions, while inaccurate translations fail to convey the original meaning appropriately.

The importance of transposition becomes even more noticeable in literary translation, where stylistic flexibility and aesthetic language are essential. Literary language does not merely convey surface meaning—it carries rhythm, tone, voice, flow, effect, intention, aesthetic appeal, and character perspective, all of which are shaped by lexical and grammatical choices made by the author. In this context, transposition serves, perhaps, as a vital tool that allows the translator to preserve the literary aesthetics of the source text without compromising the fluency of the target language. Using transposition, translators can preserve meaning beyond the lexical level or lexical category, ensuring that translations maintain the original nuances, tone, and intended meaning. This may ensure meaning fidelity in literary translation. Thus, transposition is a creative device for a translator to achieve a delicate balance between fidelity to the original text and expectations of the target audience.

### 0.10 Parts of Speech in English

In English grammar, the classification of words into parts of speech (or word classes) serves to identify their functional roles within sentence structures. Traditional grammar typically recognizes eight primary categories: nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, and interjections.<sup>1</sup> However, contemporary linguistic frameworks sometimes extend this classification to include determiners and articles, reflecting more nuanced grammatical functions.

Nouns denote entities such as people, places, objects, or abstract concepts and function as subjects or objects within a sentence. Nouns serve to identify entities about which something can be said. Pronouns substitute for nouns and maintain reference through agreement with their antecedents. Pronouns contribute to textual cohesion and coherence. Verbs express actions, occurrences, or states of being and serve as essential components of predicates; are essential for conveying what the subject does, what happens to it, or what state it is in. They vary according to tense, mood, aspect, voice, and subject agreement. Adjectives describe or modify nouns and pronouns, providing qualitative or quantitative information, and may appear in attributive or predicative positions. They function to add specificity, detail, or emotional color to nouns and pronouns by answering questions such as "what kind?", "how many?", or "which one?" Adverbs, which modify verbs, adjectives, or entire clauses, convey information related to manner, degree, frequency, time, and place. They typically provide information about manner, time, place, frequency, degree, or cause, thereby refining or altering the meaning of the words they modify.

Prepositions establish syntactic and semantic relationships between elements in a sentence (between a noun (or pronoun) and another word), often expressing time, location, direction, or logical connection. They function to introduce prepositional phrases, providing additional details about actions or states, such as direction, location, or means. Conjunctions connect clauses, phrases, or words, and are classified as coordinating, subordinating, or correlative. They function to establish relationships such as coordination, subordination,

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<sup>1</sup> <https://www.scribbr.com/category/parts-of-speech/>

contrast, addition, or cause-effect between sentence elements. Interjections, although syntactically independent, serve to convey emotions, commands, or greetings. They are words or short phrases that express spontaneous emotions or reactions. They serve to convey emotional responses like surprise, joy, anger, or pain.

Additional word classes include determiners—words that precede nouns to indicate definiteness, quantity, or possession—and articles, which specify noun referents as either definite or indefinite. While these elements were traditionally subsumed under adjectives or pronouns, modern linguistic approaches recognize them as distinct due to their specialized grammatical roles.

### 0.11 Parts of Speech in Arabic

Hassaan (حسان, 1994, 4-5) classified Arabic parts of speech into seven categories: *nouns, adjectives, verbs, pronouns, verbal nouns (اسم الفعل), adverbs, and particles*. Hassaan has classified these parts according to both *phonetic indicators* and *semantic indicators*. *Phonetic indicators* include: inflectional marking, word order, morphological form, agreement, syntactic linkage, particles, collocation, and intonation. *Semantic indicators* include: predication, transitivity, teleology (purpose), accompaniment, adverbiality, reinforcement, association, explanation, attribution, and dependency. Similarly, Al-Saqi (الساقى, 1977, 180-213) adopted this approach in his book *The Categories of Arabic Speech in Terms of Form and Function*. He added that the categories of speech do not possess fixed, inherent functions attributed to them; rather, their functions are determined by the context in which they appear and vary accordingly. He expressed this idea through the concept of the *multiple functional meanings* of the speech categories. He (1977, 206-7) offers a further detailed account of the diverse morphological functions of verbs, nouns, and adjectives in Arabic. In fact, Al-Jurjani (الجرجاني, d. 471 AH, 2004, 81) has concurred with this view before, attributing meaning to *the linguistic structure as a whole* rather than to its individual components.

### 0.12 Functions of Parts of Speech in Arabic

According to Al-Saqi (الساقى, 1977, 201), morphological functions refer to the specific meanings derived from linguistic forms based on their morphological structure. The morphological meaning of nouns, for instance, lies in their reference to a designated entity,

encompassing various functions such as denoting an event (as in the verbal noun *maṣḍar*), indicating quantity (numeral noun), expressing single occurrences (*ism al-marra*), or denoting type, form, time, place, and instrument. Verbs, on the other hand, primarily convey events, with time expressed as a secondary morphological feature inherent in verb patterns—*fa'ala* for past, *yaf'alu* for present, and imperative forms like *if'al* for commands. Adjectives (*ṣifāt*) morphologically describe nouns characterized by events and acquire temporal reference contextually, unlike verbs which inherently encode tense.

As for particles and other residual elements (*khawālif*), their morphological functions are mainly expressive, reflecting internal emotional states, (الساقى, 1977, 203). Accordingly, Hassaan (حسان, 1994, 5) observes, these elements function within expressive language, aligning with what Western linguists identify as “affective language,” due to their emotive and performative nature.

Pronouns, according to Al-Saqi (الساقى, 1977, 205), possess a primarily functional morphological meaning, rather than lexical content. They operate by signaling either presence—such as the speaker (first person), the addressee (second person), or a referent in demonstrative constructions—or absence, which is characteristic of third-person and relative pronouns. Adverbs, in contrast, derive their morphological meaning from their temporal or spatial reference, functioning within sentences to specify time or place without carrying independent lexical meanings. Particles are, rather, categorized by their grammatical and organizational roles in discourse. Their morphological function involves structuring syntactic relationships and expressing logical, rhetorical, or pragmatic meanings. This type includes coordination, subordination, conditionality, exception, interrogation, negation, oath-taking, and the jussive mood. Each particle serves a distinct grammatical purpose, though their semantic contributions may vary subtly within their respective categories.

Ibn al-Sa'igh (ابن الصائغ, d. 776 AH, in AlSa'di, 2004) provides a nuanced account of the morphological and semantic functions of coordinating conjunctions in Arabic. He distinguishes among several conjunctions based on their contribution to the sequencing and relational structure of clauses. The conjunction *wa* 'and' (و) merely indicates coordination without implying temporal order, while *fa* (ف) introduces a sequential relationship with immediacy.



*Thumma* (ثم) also denotes sequence but with a temporal delay. In contrastive or corrective contexts, *bal* (بل) functions to negate or replace a preceding statement, regardless of its polarity, and *lakin* (لكن) is used exclusively after a negated clause to introduce a correction. Meanwhile, *la* (لا), though sometimes mistaken for a coordinating device, serves an excluding function by indicating that the second item does not belong to the same category as the first. This detailed classification underscores the syntactic precision and semantic diversity inherent in Arabic coordinating particles, distinguishing them from other functional elements within the language.

Later, Abdel-Latif (عبد اللطيف, 2000, p. 19) emphasizes the integral relationship between syntactic function and lexical meaning in shaping the clarity and precision of language. He argues that the interplay between a word's grammatical role and its inherent meaning is foundational to linguistic expression, forming the core mechanism through which sentences convey their intended sense. This syntactic-semantic interaction, when interpreted within a specific contextual framework, determines the ultimate semantic reading of an utterance. Accordingly, this perspective underlines the inseparability of grammatical and semantic analysis in understanding language structure and meaning.

### 1. Review of Literature

Many previous studies have investigated the use of transposition as a fundamental translation procedure; most of which do not discuss translation from Arabic into English, especially literary translation. The translation of literary works between Arabic and English presents challenges due to structural differences and cultural variations. Previous studies have explored syntactic shifts in translation, yet there is limited focus on how transposition contributes to both syntactic and pragmatic fidelity in terms of translating from Arabic into English, especially in Enani's translations.

Some of the related studies are discussed below:

A notable study focused on the application of transposition in translations produced by third-semester students at IAIN Metro, aiming to assess their ability to translate English texts into Indonesian (Putra, 2018). The study found that only 41% of the translations were accurate, indicating a lack of practical competence and theoretical understanding of transposition among

students. It stressed the need to integrate transposition procedures more effectively into translation training.

Purnomo (2015) analyzed the use of transposition and modulation strategies in translating tourism texts from English to Indonesian. The study revealed that transposition was more accurately applied than modulation, and emphasized the importance of these strategies for achieving naturalness and meaning equivalence in translation.

Fatimah (2019) examined transpositional shifts in the Indonesian translation of Rick Riordan's *Magnus Chase and The Hammer of Thor*, revealing frequent syntactic shifts driven by structural and contextual differences between the two languages. The study concluded that transposition ensures functional equivalence and enhances fluency.

Suryasa et al. (2019) explored the transposition of emotive words, illustrating how grammatical shifts preserved emotional nuance and stylistic integrity. This study focused on five specific emotive terms: happiness, sadness, fear, anger, and envy, linking them to cognitive scenarios. It utilized the translation theory articulated by Vinay & Darbelnet, discussing direct and oblique translation procedures. Results indicated that the transposition procedure allows for effective and nuanced translations of emotive words, thus ensuring that the stylistic elegance of the original text is maintained in translation. The study emphasized transposition as a communicative strategy necessary for maintaining the affective power of texts.

Lieber (2015) revisited transposition as a theoretical concept in morphology, arguing that its application depends heavily on the linguistic model employed. Lieber argued that the classification of certain morphological processes as transpositional was not empirically fixed but rather dependent upon the theoretical model being adopted. This study highlighted the semantic implications of morphological derivation and called for clearer theoretical specifications of the term.

Widyadari et al. (2021) focused on transposition in the translation of Kim Yu Jeong's Korean novel *Ttaengbyeot* into Indonesian. Using Catford's theory, the study revealed many instances of transposition, which were categorized into four distinct shifts: level shift, structure shift, class shift, and unit shift, and found structure shift to be the most common type, driven by the need to reconcile linguistic discrepancies between the two languages. The study further

found that the effects of transposition in this context helped simplify the translation process, effectively address the structural discrepancies between the source language (SL) and target language (TL), and clarify linguistic terms that were unfamiliar in the TL.

Darmayanti et al. (2019) studied transposition and amplification in translating English commands in *Harry Potter* into Indonesian. Employing qualitative methods, specifically documentation and observation, this study demonstrated that transposition involved structural and grammatical adjustments to align with Indonesian linguistic norms, including various types of shifts (level, class, and unit shifts). The research showed that transpositional shifts were crucial for adapting English grammatical structures to Indonesian norms, thereby enhancing clarity and readability.

Kholisin, Mousavi, and Khammas (2020) examined the translation of Arabic verbal sentences into Indonesian, with a focus on transposition and modification. Adopting a qualitative research approach, the study analyzed Arabic data, extracting Arabic verbal sentences from the text, translating them into Indonesian, and subsequently conducting a syntactic analysis that aligned with Indonesian grammatical structures. The analysis did not utilize statistical tools, as the research focused on qualitative descriptions of sentence structures and translation processes. The study indicated that translation frequently necessitated structural and semantic adjustments to effectively convey meaning. The study stressed the linguistic disparity between Arabic and Indonesian, highlighting the translator's role in making structural adaptations to achieve syntactic and semantic clarity. In this regard, transposition was largely highlighted.

Jawad (2007) conducted a pioneering study on the translation of Arabic lexical doublets in literary texts —paired (near-)synonyms typically joined by conjunctions or presented without an article— particularly in the works of notable authors, among them was Taha Hussein. This study addressed the linguistic and cultural intricacies of translating such expressions into English. The central aim of the study was to identify the dominant norms and translation strategies adopted in rendering Arabic lexical doublets and to assess the implications of these strategies on textual coherence and cultural acceptability. The analysis was positioned

within the broader discourse of translation adequacy (faithfulness to the source text) versus acceptability (conformity to target-language norms).

Methodologically, the study employed both qualitative and quantitative approaches. A corpus of many words was selected from the autobiographical and narrative texts of the chosen authors. Within this sample, occurrences of lexical doublets were identified and categorized, and the various translation strategies used were documented and analyzed for both frequency and contextual impact.

The findings revealed a prevalent use of strategies such as grammatical transposition and reduction across different translations. Some translators favored a source-oriented approach—preserving semantic parallels between the original and target texts—while others adapted the doublets to better align with the stylistic and cultural expectations of English readers. Notable examples included translations like “houses and dwellings” for “المنازل والادوار” and “harm and evil” for “الاذى والشر” reflecting shifts in strategy from linguistic fidelity to cultural adaptation. The study concluded that the translation of lexical doublets is shaped by an ongoing negotiation between adequacy and acceptability and identified transposition and reduction as key strategies, exploring the tension between adequacy and acceptability in translating culturally specific expressions.

After presenting some related previous studies on transposition as a strategy of translation, it is clear that no adequate studies have been conducted to explore transposition in English translations of Arabic texts, particularly Enani's translation from Arabic into English. Nor has any study been conducted to analyze transposition in translating Taha Hussein's *Al-Wa'd Al-Haqq* into English. Despite the breadth of research, there remains a significant gap in the application of transposition theory to literary translation from Arabic into English—particularly in the case of Enani's renderings. The specific role of transposition in Arabic-English literary translation remains largely underexplored. Existing studies often center on translations from English into Indonesian or on non-literary genres such as tourism and educational texts. Very few investigate the dual function of transposition in preserving syntactic structure and pragmatic meaning across Arabic-English literary translations.

Nevertheless, prior studies indicate that Transposition, as a translation strategy, plays a pivotal role in ensuring that the linguistic structures of the source text are adapted to the grammatical and stylistic conventions of the target language. Yet, the extent to which transposition impacts both syntactic coherence and functional meaning in Arabic/English literary translation remains insufficiently studied. The current study is a required contribution to the field, as it investigates how transposition operates not just grammatically, but contextually and stylistically within a culturally and theologically charged literary work. It fills a scholarly gap by offering a nuanced, context-bound analysis of a high-profile Arabic literary text rendered into English by a prominent Egyptian translator. This study combines linguistic analysis with contextual interpretation, revealing how transposition facilitates meaning transfer and cultural fidelity in Arabic-English literary translation—an area still under-researched in comparative translation studies.

## 2. Method of the Study<sup>2</sup>

The study, first, identifies instances of transposition, then, classifies their types and contextual motives, and finally, it evaluates their impact on meaning and style, within the theoretical framework by Vinay and Darbelnet's model. In this respect, the study contributes to a deeper understanding of how grammatical challenges are addressed in Arabic-English literary translation. Then, this study examines how Enani employs transposition in his translation of Rabah's Dialogue in *The Fulfilled Promise*. It explores and analyses how such specific instances of syntactic shifts and changes influence syntactic coherence, pragmatic meaning, and overall readability and naturalness.

This study adopts a qualitative approach, drawing primarily on Vinay and Darbelnet's model of obligatory and optional transpositions (1958), as well as Catford's concept of class shifts (1978), to examine the use of transposition in Enani's English translation of the dialogue between Rabah and his wife in *Al-Wa'd al-Haqq*. The methodology is built around a

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<sup>2</sup> <https://www.grammarly.com/> was used in proofreading some texts linguistically, correcting grammatical and spelling errors, and improving the style of writing.

comparative textual analysis between the source Arabic text and its English translation, focusing on shifts in grammatical categories and stylistic rendering.

The analysis proceeds in four main stages:

#### 1. Identification of Transposition:

Phrases from the selected dialogue are closely examined to extract instances where transposition occurs—specifically grammatical shifts such as noun-to-verb, adjective-to-adverb, etc. These shifts are identified based on changes in part of speech between the source and target texts.

#### 2. Categorization and Classification:

Each identified instance is categorized according to its nature: obligatory (resulting from structural differences between Arabic and English) or optional (reflecting the translator's stylistic or rhetorical choices). The grammatical category shift is also recorded for each case.

#### 3. Linguistic and Contextual Analysis:

A detailed analysis of each instance is conducted on two levels:

- Linguistic Analysis explores the structural, grammatical, and morphological choices made in the translation, with attention to sentence form and syntax in both Arabic and English.
- Contextual Analysis examines the surrounding discourse, speaker identity, tone, cultural implications, and the communicative function of the translated segment. This aims to determine the rationale behind each transpositional shift and its impact on meaning preservation, tone, and style.

#### 4. Comparative Evaluation:

The source and target texts are compared side-by-side to evaluate the frequency, consistency, and overall effect of transposition as a translation strategy. Special attention is paid to whether the transpositions support the transmission of the intended/contextual meaning and whether they enhance or diminish the aesthetic and literary qualities of the original text.

This multi-layered approach enables a comprehensive understanding of how transposition functions in the literary translation of *Al-Wa'd al-Haqq*, providing insights into both its technical execution and its artistic contribution.

### 3. Results and Discussion

This section presents the results, discussion and findings of the analysis conducted on Enani's English translation of Rabah's dialogue in *Al-Wa'd al-Ḥaqq*, with a particular focus on instances of transposition as a translation strategy. Drawing on the theoretical frameworks of Vinay and Darbelnet (1958) and Catford (1978), the analysis identifies and classifies shifts in grammatical categories between the Arabic source text and the English target text. Each instance is examined in light of its type—whether obligatory or optional—while also considering the linguistic, contextual, and stylistic motivations behind the translator's choices. The discussion evaluates the effectiveness of transposition in preserving meaning, achieving naturalness and fluency, and contributing to the overall literary and aesthetic qualities of the translated dialogue.

#### Examples of Transpositions: Results, Analysis and Discussion

##### Example 1: Arabic ST: وتمضي أيام وأسابيع

English TT (Enani's translation): *Days turned into weeks*

##### \* Identification of Transposition

- "تمضي" (present tense verb) → "turned" (past tense verb)
- "أيام وأسابيع" (nouns joined with و) → "Days turned into weeks" (noun phrase with prepositional transformation)

ST Element	TT Element	Category Shift	Type
"تمضي" (present verb)	"turned" (past verb)	Verb tense/aspect shift	Optional
"أيام وأسابيع" (nouns)	"Days turned into weeks"	Noun → structural phrase	Optional

These optional shifts reflect Enani's stylistic choice to enhance fluency or dynamic expression in the target language (e.g., Enani may consider the Arabic tolerance for present-tense narration in literary description, which he often shifts to past tense in English).

##### \* Linguistic and Contextual Analysis

##### Linguistic Analysis:

- Enani's transformation of the present verb "تمضي" into the past tense "turned" aligns with English narrative convention, enhancing temporal clarity.



- The noun pair "أيام وأسابيع", linked by the simple additive conjunction *و*, is restructured into a progressive temporal relationship ("days turned into weeks"), suggesting a fluid passage of time—an interpretive enhancement of the Arabic text.

Contextual Analysis:

- The Arabic clause conveys emotional endurance and temporal progression in a poetic register. Enani replicates this effect through more idiomatic English syntax while preserving emotional continuity.

#### \* Comparative Evaluation

This example illustrates Enani's effective use of transposition as both a technical and artistic tool: Technically, he adapts syntactic structures to conform to English norms while maintaining semantic content. Artistically, the transpositions enrich narrative flow and stylistic clarity, thus supporting the emotional resonance of the original text. This case reflects how transposition can enhance interpretive depth, highlighting the translator's role not only as a linguistic mediator but also as a stylistic re-creator.

#### Example 2: والفتاة ماضية في ...

while the girl continued to suffer from ....

The Arabic adjective "ماضية" is translated into the English verb phrase "continued to suffer", indicating a shift in grammatical category from adjective to verb phrase. This is a clear instance of transposition, where the translator alters the part of speech to adapt the expression to the target language structure including 'while' as a connector to enhance continuity.

#### \* Categorization and Classification

This transposition is best categorized as optional. While English does not lack adjectival constructions to render "ماضية", the translator has deliberately chosen a verbal construction, most likely for stylistic and rhetorical purposes. The shift is not mandated by syntactic constraints but reflects a translator's strategic choice to convey a more dynamic or emotionally charged progression.

Shift type: Adjective (ماضية) → Verb phrase ("continued to suffer") - Optional

### -Linguistic Analysis:

The adjective "ماضية", literally meaning "proceeding" or "continuing," is semantically linked to continuity of action. The English expression "continued to suffer" captures this sense of ongoing internal struggle but reformulates it through a verb phrase that emphasizes the girl's emotional turmoil as an active process rather than a static state. Additionally, the use of a verb denoting continuance and duration (continue) along with the use of a verb indicating undergoing or passing (suffer) aligns well with the sense of duration and the sense of going through experience of endurance implied in the Arabic text.

### -Contextual Analysis:

In the source text, "ماضية" is embedded in a psychological and emotional context—the girl is immersed in a state of agitation and anxiety. Rendering this as "continued to suffer" serves not only to reflect the temporal continuity but also intensifies the emotional tone of the scene. It underscores her internal conflict in a manner more natural and idiomatic to English readers.

### \* Comparative Evaluation

The shift from adjective to verb phrase in this example is an effective and context-sensitive transposition. It maintains the original message while enhancing readability and fluency in English. Moreover, it transforms a relatively abstract adjective into a dynamic experiential expression that resonates more naturally with English-speaking readers. This translation choice also adds aesthetic nuance, maintaining the emotional depth and psychological realism characteristic of the original text. It reflects a consistent translator strategy to render states of mind in a way that feels narratively and emotionally authentic. Moreover, it demonstrates Enani's attentiveness to both semantic fidelity and stylistic resonance, employing transposition as a strategic tool to bridge structural and expressive differences between Arabic and English. As in Example 1, this instance supports the broader argument that Enani uses transposition not only for linguistic adaptation but also for aesthetic and affective precision.

**Example 3:** ثم تحس الفتاة حاجتها الى أن تأنس الى الفتى

the girl found herself in need of the young man's company

- Arabic noun → English prepositional phrase: Arabic: "حاجتها" (her need — noun) → English: "in need" (prepositional phrase with nominal function)
- Arabic verb + noun phrase → English possessive noun phrase: Arabic: "أن تأنس الى الفتى" (to find solace in the boy — verb + prepositional phrase) → English: "the young man's company" (possessive noun phrase)

## \* Categorization and Classification

A. حاجتها → in need: Noun → Prepositional phrase. Type: Optional

Although including the same structure as in Arabic, Enani's use of 'in need' rather than 'her need' indicates idiomatic expression. Rendering "حاجتها" literally as "her need" would feel overformal. "In need" flows naturally within "found herself in need". It seems, in this case, that English syntax requires prepositional constructions for idiomatic expression.

B. أن تأنس إلى الفتى → the young man's company

Type: Optional. Verb + noun → Noun (possessive phrase). It is a stylistic condensation: The verbal notion of emotional connection in "تأنس إلى" is encapsulated metaphorically in the noun "company", which carries social and emotional connotations in English.

Linguistic analysis: "Found herself in need" introduces a more dynamic, introspective tone than the static "her need".

Contextual analysis: The Arabic text conveys a deepening emotional dependence.

## \* Comparative Evaluation

Aspect	Source Text (Arabic)	Target Text (English)	Evaluation
Tone	Reflective, mutual emotional need	Reflective, girl-focused need	Largely preserved
Imagery	Verb-driven, mutual interaction	Condensed into possession and emotional abstraction	Smooth, but less emotionally reciprocal
Transposition	Complex verbal structure	Noun phrases, prepositions	Effective and idiomatic

These shifts from verb and noun structures to idiomatic noun and prepositional phrases may enhance readability and naturalness in English without distorting the semantic meaning of the Arabic source text.

**Example 4:** حديث الرفيق إلى الرفيق

as friends

\* Identification and Classification of Transposition

- Arabic noun phrase/metaphor: "حديث الرفيق إلى الرفيق" → English simplified noun complement: "as friends". It is an optional shift: "As friends" is idiomatic, concise, and effectively replaces the longer metaphor "the talk of a companion to a companion".

Contextual analysis:

- Arabic: Emotional closeness and equality (الرفيق ↔ الرفيق)
- English: Reframed as a general hope for connection and friendship, focusing on knowing each other as friends more than acting and practicing the speech itself.

\* Comparative Evaluation

Feature	Arabic ST	English TT	Impact
Imagery	Concrete metaphor (الرفيق إلى الرفيق)	Simplified simile ("as friends")	Clear but less poetic

This example shows a shift from formal, metaphor-rich Arabic structure to natural, idiomatic English. The translator chooses optional simplification of metaphor into direct simile. Overall, the emotional tone and communicative function are preserved, although some of the rhythmic balance and metaphorical depth are compressed in favor of fluency.

**Example 5:** ولكنها لا تجد الوسيلة إلى ذلك قريبة ولا ميسرة

The means of doing that was, however, hard to come by

Arabic verb phrase: "لا تجد الوسيلة" → English noun subject with copula: "The means ... was"

Arabic adjectives: "قريبة ولا ميسرة" → English idiomatic phrase: "hard to come by"

\* Categorization and Classification

A. "لا تجد الوسيلة" → "The means ... was hard". Obligatory:

Shift: Verb phrase (subject + فعل) → Nominal sentence with copula ("was")

English often favors nominal sentence structure for general statements, while Arabic prefers verbal structure.

B. "قريبة ولا ميسرة" → "hard to come by". Optional:

Shift: Two separate adjectives → One idiomatic phrase

The translator replaced two near-synonymous descriptors with a compact idiom that naturally conveys inaccessibility and difficulty in English.

Linguistic analysis:

- In Arabic: "لا تجد" → literal negation of finding, direct and active.  
"قريبة" and "ميسرة" → both adjectives stressing ease and proximity, often used in classical contexts to suggest something attainable.
- In English: The verb "find" is nominalized to "the means was", shifting focus from the agent (she) to the means itself.

"Hard to come by" is an idiomatic structure combining adjective + infinitive, conveying difficulty in access.

Contextual Analysis:

- Arabic presents the difficulty from her perspective — it's she who fails to find.
- English removes "she" and makes the means the grammatical subject, slightly shifting the narrative point of view — from experiencer-centered to object-centered.
- Tone: English is idiomatic and fluent, Arabic more formal and expressive.

\* Comparative Evaluation

Feature	Arabic ST	English TT	Impact
Structure	Verbal, agent-focused	Nominal, object-focused	Agent omitted; neutral focus shift
Adjectives	Two (قريبة / ميسرة)	Idiom ("hard to come by")	More natural in English but condenses meaning
Tone	Literary, descriptive	Idiomatic, informal	Slight tonal shift
Omission	"She" as subject	Removed	Contextually inferred, acceptable

In this example, the translator uses:

- Obligatory transposition from a verb-based to a noun-based English sentence

- Optional idiomatic substitution to streamline two adjectives into a fluent phrase
- A subtle point-of-view shift by omitting the original subject (the girl)

This enhances fluency and idiomatic naturalness in English, though at the expense of slight narrative distancing.

**Example 6: "وتغرها يريد أن يبتسم"**

"and her lips would have smiled"

- Arabic: "تغرها" (louver) literally means “mouth” or “oral opening,” but it is often used poetically to imply “lips” or the mouth in the act of smiling. "يريد أن يبتسم" = wants to smile (verb-based structure)

In the English rendering, this is restructured as:

- "her lips would have smiled" – introducing a modal + perfect tense verb construction replacing the volitional verb "wants" from Arabic.

The shift occurs from a volitional present structure (يريد أن يبتسم) to a hypothetical/modal past structure (would have smiled). This is a verb phrase transformation, with some aspectual and modal shifts.

\* Categorization and Classification: Type: Grammatical Transposition: Verb phrase restructuring. Optional transposition: The change is not necessitated by grammatical incompatibility between Arabic and English; rather, it is a stylistic and interpretive choice by the translator. English could have allowed a closer literal rendering ("her lips wanted to smile"), but the translator opts for a more refined and literary tone.

Linguistic Analysis:

- In Arabic, the sentence is structured with a possessive noun phrase (“her mouth”) followed by a volitional verb phrase (“wants to smile”), presenting an animate-like quality to a body part.
- In English, the translation converts the volitional structure to a hypothetical perfect form, implying potential or interrupted emotion: "would have smiled." This shifts the temporality and emotional suggestion; the Arabic conveys an immediate emotional intent, and the English suggests an unfulfilled emotional possibility—a smile that almost, but did not, happen.

## Contextual Analysis:

- This Arabic literary style personifies body parts, assigning them agency (mouths that “want” or “intend” to smile). In English, body parts having volition can feel awkward or anthropomorphic. The translator mitigates this by expressing the emotion rather than the intention.
- Tone and Emotion: The English translation creates a soft tone, suitable for a romantic or reflective narrative voice, aligning with literary norms in English.
- Cultural Sensitivity: In Arabic, using “ثغر” adds poetic and moral elegance—often connoting beauty or purity. Translating it as “lips” instead of the more literal “mouth” is a strategic move to retain connotative elegance in English.

## \* Comparative Evaluation

The transposition enhances the literary style of the translation. By avoiding a rigid literal translation, the translator preserves emotional nuance and aesthetic tone. This example reflects how transposition can:

- Support cultural equivalence (e.g., poetic expression of restrained emotion),
- Reflect literary norms in the target language,
- Enrich the emotional landscape without distorting the semantic core.

Moreover, the transposition elevates the translation by softening the structure and adding emotive subtlety, which is key in literary prose. Therefore, this instance demonstrates an optional, stylistic transposition that enhances literary quality and cultural compatibility. The shift from a volitional present to a modal past is not grammatically required but reflects an artistic interpretive strategy, indicating how transposition operates not only on a linguistic level but as a literary and communicative tool. The translator succeeds in conveying the tender, nearly realized emotion embedded in the original Arabic phrase.

**Example 7:** فَيَرُدُّهُ عَنِ الْإِبْتِسَامِ فَضْلٌ مِنْ حَيَاءٍ

but were prevented by a little bashfulness

Original Structure (Arabic): "يرده" = prevents it (3rd person masculine verb with an object) -  
 "فضل من حياء" = a surplus/remnant of modesty/shyness - "عن الابتسام" = from smiling



Target Structure (English): Passive construction: were prevented - Agent: by a little bashfulness -

- Active to Passive Voice: Arabic uses an active construction ("فضل...يرده"), where bashfulness is the subject actively preventing the smile.
- English shifts to a passive construction: "were prevented by..."—restructuring the sentence around the affected subject (the implied lips or smile).
- Noun Phrase shift: "فضل من حياء" (literally: a remnant/surplus of modesty) is rendered more loosely as "a little bashfulness"—changing the metaphorical tone and condensing imagery.

#### \* Categorization and Classification

- Voice Transposition: Active → Passive
- Lexical Condensation/Restructuring: Abstract noun phrase → simplified emotional descriptor
- Metaphorical attenuation: “فضل من حياء” → “a little bashfulness”
- These transpositions are partially Obligatory and partially Optional: The voice shift (active → passive) is optional, chosen for fluency and naturalness in English. However, the modification of “فضل من حياء” is more optional and stylistic—driven by an attempt to balance brevity and emotional tone in English, though a literal translation was also structurally possible.

#### Linguistic Analysis:

- Arabic: The phrase contains elevated literary syntax. The use of “فضل” (literally, "a remainder" or "surplus") evokes a restrained emotional intensity—bashfulness as an excessive, residual force that prevents full emotional expression.
- English: The translator chooses economy and softness, collapsing the nuance of "فضل من حياء" into "a little bashfulness." The word “little” may soften the tone but slightly diminishes the complex psychological layering implied in the original text.
- The passive voice centers on the subject experiencing the effect (implied smile/lips), enhancing emotional distance and preserving subtlety.

## Contextual Analysis:

- Arabic often uses personified abstractions and psychological metaphors—here, “modesty” is given an active, and preventive role. In English, this might sound overly formal or unnatural. The translator tactfully adapts for fluency and emotional clarity.
- The shift in imagery from “a surplus of modesty” to “a little bashfulness” likely aims to reflect youthful or romantic restraint in a form more idiomatic to English literary convention.

## \* Comparative Evaluation

Some of the nuanced poetic layering in “فضل من حياء” is toned down. The phrase contains a depth of cultural and emotional restraint that “a little bashfulness” simplifies. However, the target text reads smoothly, retains the core sentiment, and remains aesthetically soft and emotionally resonant. Generally, the translation preserves tone and emotional hint, though with a reduction in metaphorical density.

This example showcases optional transposition in voice and interpretive condensation in imagery. The shift from an active, metaphor-laden Arabic construction to a passive, emotionally suggestive English sentence allows the translator to preserve fluency and tone, even at the cost of some poetic complexity. The transposition is executed with sensitivity to literary norms in both languages, maintaining emotional fidelity if not literal exactness.

**Example 8: "لحظاً فيه شيء من دعة ورفق وأنس"**

"in a way that revealed a newly acquired tenderness and familiarity"

Arabic structure:

- "لحظاً" = literally a glance, functioning here as an adverbial noun, indicating the manner or quality of a look.
- "...فيه شيء من" = in it was something of... – a nominal structure expressing qualities.
- "دعة ورفق وأنس" = gentleness, kindness, familiarity – a list of abstract nouns.

English structure:

- "in a way that revealed..." – a clause with a relative structure, functioning adverbially.
- "newly acquired tenderness and familiarity" – a noun phrase modified by a participial adjective ("newly acquired") that is not explicitly present in the Arabic.

### Transpositions: Categorization and Classification

- Noun (لحظاً) → Clausal Adverbial Expression ("in a way that revealed...")
- Nominal Phrase (فيه شيء من...) → Verbal Expression ("that revealed...")
- Insertion of Modifier: "newly acquired" has no direct equivalent in the source text.
  - Nominal → Verbal Transposition (e.g., “فيه شيء من...” becomes “that revealed...”)
  - Lexical Addition/Interpretive Expansion ("newly acquired")
  - Abstract noun condensation – three nouns in Arabic → two broader ones in English.

These are mostly optional: The transformation into a clausal structure is a stylistic choice, not structurally required by English. Moreover, the addition of "newly acquired" is an interpretive elaboration, likely inferred from broader textual context.

#### \* Linguistic Analysis:

- Arabic Syntax is highly compact and suggestive; uses a succession of abstract nouns to evoke psychological depth through noun-based phrasing. The use of “لحظاً” at the start carries emotive charge with minimal grammatical marking.
- The translator unpacks the phrase, changing it into an expository clause that explains what the glance revealed, implying development or change (“newly acquired”). The English structure is more explicit and narratively active, suiting English prose norms, especially in psychological or descriptive narration.

#### \* Contextual Analysis:

In Arabic, the phrase relies on implicit emotional depth and trusts the reader to intuit the emotional states signaled by the abstract nouns. In English, readers often expect a more explicit causal or narrative link between behavior and emotional meaning. Thus, the translator uses "revealed" and "newly acquired" to guide interpretation. The phrase "newly acquired" may not be textually present, but it likely draws on contextual cues—perhaps a moment of emotional growth or softening in the character's arc.

#### \* Comparative Evaluation

The Arabic is suggestive, poetic, and compressed—it presents emotion via abstraction and rhythm. In contrast, the English is expansive and interpretive, using a more transparent, analytical style. The English text maintains emotional resonance and literary register, despite

structural reworking. It helps the English-speaking reader grasp subtle emotional nuance that might be culturally inferred in Arabic. However, the triplet effect of "دعة، رفق، أنس" is reduced to just two qualities, weakening the original's rhetorical rhythm.

This example involves optional transpositions motivated by the translator's intent to clarify emotional development and conform to English narrative conventions. The structural shifts from noun-based abstraction to clausal explanation reflect a broader cultural-linguistic difference: Arabic favors poetic economy, while English often requires narrative explicitness. Though some rhetorical elegance is sacrificed, the translation succeeds in preserving tone, emotional intent, and character depth.

#### **Example 9: "ثم لا يزيد على ذلك"**

"but nothing more"

The Arabic expression is a verbal clause, while the English translation is a nominal phrase. This shift constitutes a clear instance of transposition.

- Arabic: "ثم" = then - "لا يزيد على ذلك" = does not add to that / does not go beyond that
- English: "but nothing more" = a condensed nominal construction expressing the same constraint or limitation

Transpositions: Categorization and Classification

- Verb Phrase → Noun Phrase: "لا يزيد على ذلك" (does not increase/add) → "nothing more"
- Temporal Marker Omission: "ثم" (then) is omitted in the English rendering, and replaced by 'but'.
- Literal Meaning → Idiomatic Expression: The English replaces the literal "does not add to that" with the idiomatic "nothing more," making it sound more natural and readable.
- Grammatical Transposition: Verbal clause → Nominal phrase
- Lexical Simplification: Verb ("يزيد") and prepositional phrase ("على ذلك") → compact noun phrase ("nothing more")
- Cohesive Device Omission and replacement: Omission of "ثم" (a temporal connector), and adding 'but' to indicate that a contrast meaning is expected, however, not happened; that she expects him to say something more.

▪ These are mostly optional, but: The verb-to-noun transposition is stylistically motivated to sound idiomatic in English. The omission of "ثم" and addition of 'but' may be obligatory in the sense that in English, 'then' does not indicate contrast, however, 'but' does.

\* Linguistic Analysis:

- Arabic uses a present tense verb ("يزيد") with a negator ("لا") and prepositional phrase ("على ذلك") to convey restraint or limitation. Also, "ثم" signals temporal continuity, implying that nothing follows or develops beyond what was just mentioned.
- English uses the phrase "but nothing more" functioning as an elliptical expression—short, idiomatic, loaded with finality and indicate contrast.

\* Contextual Analysis:

This phrase follows an action of emotional and narrative significance (e.g., a glance, a gesture, or a reply), and the Arabic underscores that the speaker refrains from elaboration or from action. In English, the phrase "but nothing more" captures this sense of controlled emotional restraint or deliberate minimalism in speech or action. Concerning, the omission of "ثم", it is contextually justified, as English uses discourse cues differently. In this case, the phrase (including 'but') serves better as a conclusive, contrastive remark rather than as a temporal marker.

\* Comparative Evaluation

The English translation captures the emotional restraint implied in the original text. The idiomatic brevity of "but nothing more" aligns with English stylistic norms and avoids clumsy literalism. In addition, it preserves the tone of finality, contrast and narrative closure.

This is a clear case of optional transposition where a verb phrase is nominalized for idiomatic and stylistic purposes. The translator prioritizes natural fluency and tonal accuracy, successfully conveying restraint and finality through a minimal but compelling phrase. While compact, the translation does sacrifice literal structure in favor of emotive impact, which is typical of effective literary translation.

**Example 10: "بأمل قريب أو بعيد"**

"any hopes or wishes"

- "بأمل قريب أو بعيد" = of any near or far hope is translated as "any hopes or wishes"

- Adjectival contrast (قريب/بعيد) → replaced with a semantic pairing of synonyms ("hopes" and "wishes")

\* Categorization and Classification

Adjectival Opposition → Synonymic Expansion (قريب/بعيد → hopes/wishes)

It is optional, and largely for stylistic and interpretive purposes: The original phrase could be translated literally, but would lose emotional nuance and sound unnatural in English.

\* Linguistic Analysis:

- The Arabic uses metonymy and opposition ("near or far") to show total emotional closure. It suggests a hope, whether it is likely to be fulfilled soon (قريب) or may take a long time or is uncertain (بعيد).
- The English generalizes the meaning and omits the spatial/temporal nuance in "قريب أو بعيد" (near or far). It introduces "wishes", which is not in the original text, possibly as an interpretive addition.

\* Contextual Analysis:

The scene describes the young man's emotional state—specifically, his avoidance of expectations or emotional investment (his general emotional or mental desire). In Arabic, the phrase "قريب أو بعيد" (near or far) is slightly poetic or literary, a cultural and rhetorical phrase, often used to imply impossibility or unapproachability. The translator reinterprets this into a more explicit emotional phrase conforming to English readers' expectations of something being unattainable by adding 'wishes' to assure the unapproachable hope. This is less poetic, but conversational.

\* Comparative Evaluation

In Arabic, قريب أو بعيد carries emotional weight, hinting at longing, patience, or uncertainty. Literally: "near or far." It subtly implies uncertainty, distance in time or possibility, and can suggest something hoped for but not guaranteed. It carries open-endedness—the outcome is unknown. However, "any hopes or wishes" flattens that nuance, making it more generic or less emotionally charged; making the tone accessible but less artful or metaphorically rich. It is a general emotional phrase that conveys desire rather than uncertainty

or distance. The use of "wishes" further implies unattainability, subtly shifting the tone from ambiguous possibility to emotional yearning.

This is a case of an optional transposition. The translation replaces a poetic binary ("near or far") with a simplified emotional set ("hopes or wishes"), altering both tone and depth. While this makes it clearer for the English-speaking reader, it loses the stylistic subtlety and cultural resonance present in the Arabic. The translator sacrifices the Arabic's subtle antithetical structure ("near or far"), however, he gains the psychological clarity and stylistic fluency, making it a successful adaptation in terms of function and tone.

**Example 11: "فالفتاة عاشقة وامقة"**

"The girl was passionately in love."

This example involves the transposition of two semantically related but distinct Arabic adjectives into a single English adjectival phrase (verb phrase): "عاشقة": a feminine active participle meaning "in love" (from the verb عشق, connoting deep, often overwhelming love), and "وامقة": another feminine participle from وَمَقَّ , meaning "affectionate," "fond," or "tenderly loving." Both words emphasize different shades of love—"عاشقة" is passionate, while "وامقة" is gentle, tender, affectionate.

**\* Categorization and Classification**

- Lexical condensation: Two distinct participles are rendered as one idea (modifying verb phrase).
- Tone flattening: The emotional nuance between 'عشق' (overwhelming love) and 'ومق' (affection) is merged into one phrase.
- Grammatical shift: Two nominal predicates/adjectives → single verbal/adjectival clause in English.

This is an optional transposition: The compression of two adjectives into one is a stylistic decision, not structurally required.

**\* Linguistic Analysis:**

The Arabic use of both "عاشقة" and "وامقة" is deliberate and emphatic—each adds to the emotional landscape. It reflects rhetorical intensification: not only is the girl in love, but her love is also sincere, affectionate, and deep. The structure is simple, yet the doubling is



stylistically rich. Yet, the English phrase “was passionately in love” captures the intensity but collapses the two layers of emotion into one. It relies on a standard romantic idiom, reducing some of the original poetic distinctiveness.

\* Contextual Analysis:

The Arabic phrasing suggests a total emotional investment by the girl, with both passion and affection—implying a pure, multidimensional emotional state. In regard to English, it focuses only on intensity, not tenderness. This could subtly shift the reader’s perception of her character from tenderly devoted to overwhelmed by passion.

\* Comparative Evaluation

The English translation is fluent and idiomatic. It communicates the essential emotional state clearly. It seems to be natural for target readers too. Still, "Passionately in love" is more generic than the precise duality of the Arabic. Also, the affectionate aspect (وامقة) is missing; the English highlights passion, not tenderness. While the original text may imply both purity and depth, English tilts toward romantic intensity.

This example demonstrates that the Arabic phrase "فالفتاة عاشقة وامقة" is translated as "the girl was passionately in love," representing a case of semantic compression and tonal shift. While the translation is accurate at a general level, it reduces the dual emotional texture of the Arabic. A more nuanced rendering might be: "The girl was deeply and tenderly in love," This alternative may restore some of the lexical parallelism and emotional layering present in the source.

**Example 12: "ولولا حرص الفتى على أن يكون رفيقا رفيقا..."**

"... if the young man had not been so eager to be sweet and gentle..."

\* Identification of Transposition: Noun phrase to nominal complete sentence conversion.

\* Categorization and Classification: Obligatory (due to structural differences between Arabic and English conditional constructions), combined with optional stylistic choices for naturalness.

\* Linguistic Analysis:

A. Conditional Structure: Arabic: "ولولا...لجاز" is a counterfactual conditional using the particle "لولا", which implies that if not for X, Y would have happened. English: Transposed to

a past counterfactual conditional with "if... had not..." and modal verb "might have been" to reflect hypothetical disruption.

#### B. Noun to Adjective/Verb Conversion:

- حرص الفتى على أن يكون رفيقاً رقيقاً: Literal: the boy's eagerness to be kind and gentle. Transposed: if the young man had not been so eager to be sweet and gentle
- Shift: Arabic noun phrase "حرص" (zeal/eagerness) becomes a clause with adjective ("eager") + infinitive verb.

#### \* Contextual Analysis:

The Arabic formulation emphasizes moral restraint and emotional discipline—each character exerts conscious effort to preserve the bond.

#### \* Comparative Evaluation

The hypothetical conditional sounds natural in English and preserves the intended counterfactual tone. But, the two words; "حرص الفتى" are translated into seven words; 'the young man had not been so eager ', maintaining the general meaning and tone, however using longer structure. Still, the English translation is clear, coherent and well-designed

#### Example 13: "وحيث تتور الصعاب وتقوم العقاب بينه وبين غايته"

"Or when difficulties obstruct the course of true love, which then cannot run smooth."

\* Identification of Transposition: Verbal sentence-to-relative clause; including structural reordering.

#### \* Categorization and Classification

- Verb-to-noun: Arabic dynamic verbs (تتور, تقوم) → implied action in English nouns ("difficulties", "obstruct the course").
- Clause rephrasing: Arabic sequential clause → condensed English relative clause ("which then cannot run smooth").
- Idiomatic enhancement: Use of allusion ("true love... cannot run smooth") from Shakespeare (A Midsummer Night's Dream; "The course of true love never did run smooth" is a quote from Act I, Scene 1 of William Shakespeare's comedy), adding literary resonance.

○ It is an optional transposition, driven by stylistic and rhetorical considerations, rather than necessity. It creates a translation strategy that elevates tone and cultural accessibility for the target audience.

#### \* Linguistic and Contextual Analysis

##### Linguistic Analysis:

"تثور الصعاب" (literally: difficulties erupt) and "تقوم العقاب" (obstacles arise) are vivid active constructions in Arabic. These are transposed into a nominalized and metaphorical structure in English: "difficulties obstruct the course of true love, which then cannot run smooth." In this regard, the dynamic verbality is softened into a more abstract and poetic form.

##### Contextual Analysis:

The Arabic phrasing emphasizes the emergence of hardship between the lover and his specific goal or destination. The English translation universalizes this to "true love", drawing on a familiar Western literary model, suggesting that obstacles are inevitable in romantic pursuits. This not only preserves meaning but adds cultural depth and intertextual resonance for English readers.

#### \* Comparative Evaluation

The English translation keeps elegance and poetic quality using the Shakespearean phrase to enhance the literary tone. Doing so, it maintains cultural bridging making the emotional content relatable to an English-speaking audience. Not only that, it achieves fluency rendering the complex dual clause in Arabic into a smooth and relative expression. That said, the English text falls into semantic narrowing: "True love" replaces the broader notion of "غايته" (his goal), which could have referred to more than romantic love. Moreover, it misses the original imagery: The physicality of "rising" obstacles and "erupting" difficulties is abstracted in the English.

In this example, the translation illustrates a creative and stylistically rich instance of transposition, where the Arabic verbs and structure are reshaped into a metaphorical and idiomatic English expression including a relative clause. By invoking Shakespeare's line, the translator effectively bridges cultural contexts while preserving the emotional tension of the

original text. This instance shows how transposition can serve both aesthetic enrichment and cultural adaptation, even when it departs from a literal rendering.

**Example 14: "خُلِقَها يريد أن يسوء"**

"her manners would take a turn for the worse."

\* Identification of Transposition: A verbal phrase is rendered as an idiomatic noun phrase: The verbal idea "يسوء" (to worsen) is replaced by the noun phrase "a turn for the worse."

\* Categorization and Classification

- This is an optional transposition aimed at stylistic enhancement and naturalness.

\* Linguistic Analysis:

The Arabic construction "خُلِقَها يريد أن يسوء" is literal and abstract. It personifies "خُلِقَ" (character) as an agent with intent. On the other hand, the English translation removes personification, instead opting for the idiomatic "take a turn for the worse", which is both more natural and emotionally effective for the target audience.

\* Contextual Analysis:

Arabic emphasizes the internal moral disturbance, using modal and intentional language. Accordingly, the English translation conveys this as a realized threat to emotional balance, packaged in a more accessible idiom. In English, the cultural expectations of self-control and moral propriety are preserved, though restructured linguistically.

\* Comparative Evaluation

The English translation is highly idiomatic and natural rendering. It maintains the underlying message of emotional/moral deterioration. Yet, there is a slight reduction in the ambiguity and tentativeness conveyed by "يريد أن يسوء" (wants to deteriorate) — now rendered as a more assertive "would take a turn."

In this example, transposition functions to idiomatize an internal psychological shift from Arabic into English. The shift from a verb-based personified structure to a fixed idiomatic expression in English illustrates how translators creatively manage abstract internal states, ensuring natural fluency and emotional clarity. This reflects the translator's strategic use of optional transposition to balance literal meaning and reader accessibility.

**Example 15: "وأحس الفتى منها بعض ذلك"**

"And the young man sensed it too."

The main transposition, here, is the phrase "بعض ذلك", literally meaning "some of that", which is rendered in English as the adverb "it too". Noun phrase → Adverb: The quantified noun "بعض" (some) is eliminated, and its sense of shared experience is implied through "too".

## \* Categorization and Classification

Arabic Construction	English Equivalent	Transposition Type
"بعض ذلك" (some of that)	"too"	Quantifier noun phrase → additive adverb

This is an optional transposition, adopted for stylistic naturalness and conciseness.

## \* Linguistic Analysis:

The Arabic "بعض ذلك" is a partitive construction, pointing to a portion or aspect of what was previously mentioned (i.e., the girl's emotional or behavioral change). Conversely, in English, the partitive meaning is condensed into the adverb "too", which carries both inclusivity and simultaneity. The literal "the young man sensed some of that from her" would be awkward or overly explicit in English, hence the preference for a smoother, idiomatic form.

## \* Contextual Analysis:

In Arabic, "بعض ذلك" implies a partial awareness—the young man doesn't perceive the entirety of her emotional state, but enough to feel something is wrong. The English "too" is more generalized, and while accurate in conveying mutuality, it potentially blurs the nuance of partiality present in the Arabic.

## \* Comparative Evaluation

The English translation maintains natural rendering for English readers and preserves the core communicative function: Rabah also senses the emotional change. However, the partitive nuance of "some" (i.e., that the young man grasped only a portion) is lost in the translation. This subtle emotional gradation is replaced with a more generalized mutual awareness.

In this example, the transposition of "بعض ذلك" into "too" demonstrates a shift from a quantified noun phrase to an additive adverb, a clear case of lexical shift. While this enhances

readability and idiomatic expression in English, it necessarily omits the nuance of partiality conveyed in Arabic.

**Example 16: "فَعَلَا فِي الرَّفْقِ وَأَمَعْنِ فِي التَّلَطُّفِ"**

"He became excessively sweet and gentle."

- Verbal with prepositional-phrase structures in Arabic are rendered as adjectival phrases in English.
- Abstract verbal actions ("غلا" and "أمعن") are condensed into a single intensifying adverb and verb ("became excessively").

**\* Categorization and Classification**

Arabic Phrase	English Equivalent	Type of Transposition
"غلا في الرفق"	"excessively sweet"	Verb + prepositional phrase → Adverb + adjective
"أمعن في التلطف"	"gentle"	Verb + prepositional phrase → Adjective

These are optional transpositions, selected to achieve stylistic naturalness and to conform to English syntax and idiomatic usage.

**\* Linguistic Analysis:**

- "غلا" (to exceed, go too far) and "أمعن" (to go deep or persist) are both intensifying verbs that are hard to translate directly without sounding awkward in English.
- The translator chose to compress the intensification into the adverb "excessively", which modifies the coordinated adjectives "sweet and gentle".
- There is a shift from verb-based intensification in Arabic to adjective-based characterization in English.
- Nominal phrases (الرفق، التلطف) → Adjectives: The abstract nouns "kindness" and "gentleness" are recontextualized as adjectival traits.

**\* Contextual Analysis:**

In Arabic, the focus is on the degree and depth of behavior: the young man overdoes his gentleness, which carries connotations of artificiality or desperation. The English rendering softens the tone slightly, making him "excessively sweet and gentle" — still expressive, but potentially less critically loaded than the Arabic.

### \* Comparative Evaluation

The English translation is highly idiomatic and fluid. It successfully preserves the core idea of excessive gentleness without awkward literalism: The use of "sweet and gentle" offers a character-driven psychological tone that aligns with English literary norms. However, It loses the lexical richness and intensification present in the Arabic verbs. Also, the nuanced difference between "غلا" (overstepping bounds) and "أمعن" (persisting deeply) is compressed in the English translation.

This example shows that transposition operates through verb-to-adjective restructuring and intensifier compression, reflecting a broader strategy of adapting abstract and intensifying Arabic expressions into concise, idiomatic English. While some semantic nuance is sacrificed, the translation succeeds in maintaining narrative cohesion and psychological clarity in the target language.

#### Example 17: "واشتد ضيق الفتاة بذلك"

"while the girl continued to reject this."

This example involves a significant transposition:

- The noun phrase "ضيق الفتاة" (the girl's distress/resentment) is translated as a verbal expression: "reject."
- The verb "اشتد" (intensified) is omitted, with its effect implied through the progressive aspect in English.
- The prepositional phrase "بذلك" is translated as a direct object "this".

### \* Categorization and Classification

Arabic Phrase	English Equivalent	Transposition Type
"ضيق الفتاة"	"the girl continued to reject"	Noun phrase → Verb phrase
"بذلك" (because of that/this)	"this"	Prepositional phrase → Direct object

This is an optional transposition focused on stylistic naturalness and clarity.

\* Linguistic Analysis: The Arabic uses the noun "ضيق" (literally, tightness or emotional constriction) to describe a psychological state. It is paired with the verb "اشتد" (became intense),

forming a compound nominal-verbal structure. The English translation re-forms the emotional state into an action: "reject."

#### Structural and Lexical Shifts:

- Abstract noun → Action verb: "ضيق" becomes "reject," emphasizing behavior over internal feeling.
- Intensifier verb omitted: "اشتد" is not directly translated, but its sense is implied via "continued", a choice that emphasizes duration and persistence rather than intensification.
- The prepositional phrase "بذلك" is simplified to "this", used as a direct object.

#### \* Contextual Analysis:

- In Arabic, "ضيق" suggests emotional discomfort, tension, or irritation—a passive internal state.
- In English, "continued to reject" gives the girl more agency, portraying her as actively resisting something.

This transposition alters the psychological tone: the Arabic presents inner distress growing stronger, while the English shows continued behavioral refusal.

#### \* Comparative Evaluation

The English translation is dynamic and readable. It shifts the focus to observable reaction, which may be more accessible for target-language readers. However, it misses emotional nuance: "ضيق" which carries more subtle implications of internal unease than "reject." In addition, the increase implied in "اشتد" is replaced with persistence, which is less forceful.

This example demonstrates a transposition from nominalized emotion in Arabic to verbalized action in English. The translator prioritizes clarity and flow in the target language, opting for simplification and re-structuring at the expense of emotional subtlety and intensification. This reflects a broader translation strategy that favors functional readability over strict lexical fidelity.

#### **Example 18:** "وانك لتريد الإحسان فتخطئه إلى الإساءة"

"Wanting charity but producing offence!"

#### \* Transposition: Categorization and Classification

- The Arabic verbal sentence is rendered as a noun-based exclamatory phrase in English.



- The explicit emphatic structure "إنك لتريد" is completely omitted in English.
- The verbal construction "تخطئه إلى الإساءة" (you miss the mark and land in offence) is simplified into "producing offence", a more general and fluid English expression.

Arabic Phrase	English Equivalent	Type of Transposition
"إنك لتريد الإحسان"	"Wanting charity"	Verb + noun with emphasis → participial phrase
"فتخطئه إلى الإساءة"	"but producing offence"	Complex verbal clause → simplified result clause

This is an optional transposition, driven by the need for naturalness and idiomatic expression in English.

\* Linguistic Analysis:

- "إنك لتريد" uses double emphasis (إن + لام التوكيد) to stress the speaker's certainty and gravity.
- The verb "تخطئه" implies failing to achieve the intended goal (الإحسان), instead unintentionally committing the opposite (الإساءة).
- The translation omits the subject ("you") and renders the sentence as a compressed participial exclamation, focusing on intent versus result.
- Clause reduction: A cause-result structure ("you intend X but result in Y") becomes a brief contrasting pair: "Wanting...but producing..."

\* Contextual Analysis:

The Arabic text carries a tone of formal reproach, pointing to misguided intention and unintended harm. The translation preserves the contrast between intent and effect, which is the core of this dramatic irony.

\* Comparative Evaluation

The English translation is compact and impactful. It captures the moral contradiction between intention and result. It is smooth and idiomatic, and avoids awkward or overly literal phrasing. Also, it retains the core semantic contrast, which is the emotional and ethical core of the statement. However, the omission of "you" weakens the personal, confrontational tone. Again, omission of emphatic markers: No equivalent to "إنك" or "لتريد", which reduces the emotional force and rhetorical seriousness of the Arabic. Moreover, the English translation is more generalized than the specific blame in the Arabic.

This example exhibits a deliberate and nuanced optional transposition, exchanging grammatical and rhetorical precision for clarity, impact, and idiomatic ease. The translation focuses on thematic essence—the tragic irony of good intentions leading to unintended harm—while reducing directness and grammatical complexity. It reflects the translator's broader strategy of elegant simplification for a target audience accustomed to conciseness and indirect tone.

**Example 19:** قال الفتى: مهلاً! إني حديث عهد بالحرية

"Wait a minute!" the young man cried, "I only got my freedom quite recently."

- The Arabic nominal expression "حديث عهد بالحرية" becomes the verbal clause "only got my freedom quite recently" in English.
- The Arabic exclamatory "مهلاً!" is rendered idiomatically as "Wait a minute!" — a common spoken English expression.
- The overall structure shifts from a formal literary register in Arabic to a more colloquial, emotionally expressive tone in English.

\* Categorization and Classification

Arabic Phrase	English Equivalent	Type of Transposition
"مهلاً!"	"Wait a minute!"	Interjection → Idiomatic English exclamation
"حديث عهد بالحرية"	"only got my freedom quite recently"	Nominal phrase including genitive construction → Verbal clause (noun → verb)

These are optional transpositions, chosen for naturalness, idiomatic clarity, and stylistic suitability in English.

\* Linguistic Analysis:

- "حديث عهد" is an idiomatic Arabic construct meaning "new to" or "recently acquainted with". The literal translation is "I am of recent covenant with freedom".
- The English "I only got my freedom quite recently" uses a verb-driven, past tense clause to express the same idea, with "got" conveying acquisition and "recently" replacing "حديث عهد".
- The exclamation "مهلاً!" becomes "Wait a minute!" — a colloquial interjection that captures the urgency and emotional tone of the moment.

### \* Contextual Analysis:

The young man's speech reflects his vulnerability and self-justification — he's asking for understanding, emphasizing that his behavior stems from his recent freedom, i.e. he seeks, through this, to bridge the gap between himself and his beloved female slave clarifying that he has only recently obtained his freedom.

The Arabic uses a metaphorical expression, whereas the English aligns with contemporary speech patterns; the translator opts to modernize the tone, possibly to make the emotional element clearer to a Western audience less attuned to the nuances of "حديث عهد".

### \* Comparative Evaluation

The English translation successfully conveys the speaker's defensiveness and emotional plea. It maintains the narrative coherence and character's psychology. The expression "wait a minute!" is a natural and expressive substitution for "مهلاً!" in English. However, the cultural nuance of "حديث عهد" as a metaphor for recent transformation is slightly flattened in the verbal "got my freedom". The Arabic text has a more solemn, serious and literary register, which is replaced by a casual tone in English—this may diminish the seriousness of the character's situation.

This example illustrates a strategic use of grammatical transposition (nominal → verbal) and idiomatic substitution to ensure clarity, tone, and emotional accessibility. While some depth in metaphor and register is sacrificed, the translation preserves the communicative intent and emotional appeal of the original text, reinforcing the young man's plea for understanding as someone still adapting to freedom.

### Example 20: وانحط عنك الرق

"and (you) are now a free man."

- The Arabic verbal passive construction "انحط عنك الرق" (literally: slavery was removed from you, or bondage fell away from you) is transposed into a nominal predication: "are now a free man."

### \* Categorization and Classification

Arabic Phrase	English Equivalent	Type of Transposition
"انحط عنك الرق"	"are now a free man"	Passive verb phrase → Nominal clause with subject

This is an optional transposition—stylistically chosen to convey natural English idiom and avoid awkward literalism.

\* Linguistic Analysis:

- "انحط" is a passive verb, meaning "was removed" or "fell away." It suggests a process or burden that has been lifted.
- "عك الرق" literally means "slavery from you" — i.e., slavery has been lifted from you.
- In English, the translator omits the verb of removal and substitutes a state-description: "are now a free man."
- This shift from a process-oriented passive verb to a state-oriented identity phrase emphasizes the present result rather than the process.

\* Contextual Analysis:

The Arabic phrasing carries a metaphorical tone, invoking the weight of bondage falling away. The English rendering, while clear and idiomatic, neutralizes this metaphor and presents a more straightforward statement of fact. This fits the context, in which the speaker is asserting the young man's current status in response to his lingering sense of inferiority.

\* Comparative Evaluation

The English translation is concise, idiomatic, and emotionally accessible. It focuses on the outcome (freedom), which is central to the conversation. It avoids awkward literalism, such as "slavery has been lifted from you." However, the metaphorical richness and symbolic image of "slavery falling away" in Arabic is lost. Also, the emotional transformation implied in "انحط" is reduced to a static description ("are now").

In this example, the translator uses semantic compression and syntactic transposition to render a metaphorical passive clause as a direct, nominal description of state. While effective in English, the translation loses the vivid metaphor and sense of movement from bondage to freedom embedded in the Arabic.

**Example 21:** فأنت أرفع مني مكانا وأحسن مني حالا

"You therefore have a higher status and in a better position than me."

- Adverb-to-adjective (locative or specification to adjectival-noun phrase) shift: The comparative structures in Arabic ("أحسن .. حالا", "أرفع .. مكانا") function syntactically within

adverbial phrases, while the English rendering translates them with adjectival-noun phrases ("higher status", "better position").

- Structural expansion: The Arabic structure is concise and parallel, while the English rendering expands and unpacks the phrases for clarity (have a higher status ... in a better position).

\* Categorization and Classification

Arabic Phrase	English Equivalent	Type of Transposition
أرفع مني مكانا	higher status	Adverbial phrase → Adjective + noun
أحسن مني حالا	better position	Adverbial phrase → Adjective + noun

This is an optional transposition, aimed at achieving idiomatic fluency and semantic clarity in English.

\* Linguistic Analysis:

- The Arabic comparative structure “أرفع مني مكانا” uses a clear syntactic formula: comparative adjective + preposition + noun (adverb), common in Arabic rhetorical style.
- In English, rather than using a literal comparative form (“you are higher than me in place”), the translator shifts to idiomatic adjectival-noun phrases: “higher status” and “better position.” These noun phrases substitute the Arabic abstract locatives (“مكانا”, “حالا”) —or the specifications that specify the degree of the head words— with functional equivalents in English that match contextual meaning.

\* Contextual Analysis:

The speaker (the girl addressing the young man) is expressing a perceived inequality in social standing and life circumstances. The Arabic emphasizes position and condition metaphorically—“place” (مكانا) and “state” (حالا). In contrast, the English makes these metaphors explicit through more adjectival and concrete terminology: “status” and “position.”

\* Comparative Evaluation

The English transposition renders the Arabic sentence naturally and clearly in English. “Higher status” and “better position” convey connotations of hierarchy and privilege, consistent with the intended meaning. The translator, whereby, maintains the contrast and

comparison to the Arabic expression. However, some of the rhetorical and metaphorical conciseness and parallelism of the Arabic are flattened in the translation. The original's formal, perhaps slightly poetic structure is replaced with modern, idiomatic prose.

This example demonstrates a well-handled instance of optional transposition, where syntactic conciseness and metaphorical construction in Arabic are expanded into idiomatic and explicit adjectival-noun phrases in English. The result preserves the communicative function—highlighting disparity—while favoring fluency and clarity over literal and metaphorical form.

**Example 22:** لا أقول بأن تستكبر وتستعلي

"not one of haughtiness and arrogance,"

- The verbal forms “تستكبر” (to be arrogant) and “تستعلي” (to be haughty) are replaced with noun forms: “haughtiness” and “arrogance.”
- The negative verb phrase “لا أقول بأن...” (“I do not say that...”) is omitted entirely and implied instead through the negation in the English clause: “not one of...”

\* Categorization and Classification

Arabic Phrase	English Equivalent	Type of Transposition
بأن تستكبر وتستعلي	not one of haughtiness and arrogance	Verb phrases → Noun phrases
لا أقول بأن	[implied negation]	Clause omission/substitution for stylistic fluidity

This is a mix of optional transpositions and pragmatic adaptations, allowing the translation to achieve idiomatic elegance and rhetorical compactness.

\* Linguistic Analysis:

“بأن تستكبر وتستعلي” literally means “deserving to act arrogantly or haughtily,” but is presented as a negated expectation (“I don’t say you should...”). The English translation simplifies and reconfigures this meaning with: “not one of haughtiness and arrogance”, using noun phrases to encapsulate abstract behaviors. The structure shifts from direct verb-based syntax to nominal abstraction, which is more natural in English; moral and acceptable reflection.

## \* Contextual Analysis:

The phrase reflects a moral judgment: the girl affirms the young man's worth but warns against prideful reaction to his newly acquired status. The translator emphasizes this cautionary tone by embedding the negation ("not one of...") into a reflective clause, rather than reproducing the Arabic's explicit denial ("I do not say..."). Therefore, the English translation softens the assertion and increases sub-textual nuance, inviting reflection rather than command.

## \* Comparative Evaluation

The translator effectively renders the moral stance and psychological tone of the original text: The shift from verbs to abstract nouns ("haughtiness and arrogance") achieves semantic preciseness and rhetorical function. The elliptical treatment of "لا أقول بأن" increases stylistic smoothness. However, some directness and didactic flavor of the Arabic is softened in favor of interpretive subtlety.

This example exemplifies transposition from verbs to abstract nouns, with a restructuring of negative modal expression. The translation balances moral function with idiomatic fluency, reflecting the speaker's nuanced caution against pride without overly literal rendering. This approach reinforces both the emotional charge and ethical reflection in the dialogue.

**Example 23:** وإنما أقول بأن تذكر ما نحن عليه اليوم

"but of recognizing what we are today"

Categorization and Classification: This shows both structural and lexical transposition:

- The Arabic verb phrase "تذكر" (to remember) is translated using a gerund/noun phrase: "recognizing."
- The verb of speaking ("أقول") is rendered implicitly, omitted in the English.
- The contrastive structure "وإنما" is reinterpreted and embedded as "but", used to continue and contrast with the prior clause.

Arabic Phrase	English Equivalent	Type of Transposition
أقول بأن تذكر	of recognizing	Verb clause → Noun phrase (preposition + gerund)
وإنما	but (contrast marker)	Discourse marker → Conjunction (Stylistic adaptation)
ما نحن عليه اليوم	what we are today	Structural equivalence with slight simplification

This is an optional transposition, serving stylistic fluency and coherence with the preceding sentence.

\* Linguistic Analysis:

- The Arabic uses a direct verb of speaking and an infinitive clause: “I say that you should remember...”
- The English omits “I say” and uses a noun-like gerund “recognizing,” embedding it into a prepositional phrase: “but of recognizing...”
- The clause “ما نحن عليه اليوم” is literally “what we are upon today,” a classical Arabic structure. This is elegantly simplified in English to “what we are today.”

\* Contextual Analysis:

This text continues from the preceding example, shifting from negating pride to affirming awareness of present reality. The translator’s use of “recognizing” shifts the tone from direct instruction to reflective suggestion, aligning with English stylistic norms. The omission of “I say” reflects a strategy to avoid repetition, assuming continuity from the previous clause, enhancing flow.

\* Comparative Evaluation

The transposition from verb to gerund (“تذكر” → “recognizing”) lends stylistic cohesion and keeps the tone philosophically reflective. Also, rendering “ما نحن عليه اليوم” as “what we are today” captures the semantic content clearly and idiomatically. Therefore, the overall phrasing integrates smoothly into the previous sentence, avoiding syntactic redundancy. Moreover, translating “تذكر” into “recognizing” rather than ‘remembering’ achieves the function of being aware of the current and present situation which is justified in context. Therefore, the English translation successfully maintains the meaning and function. However, omitting “I say” might obscure the speaker’s rhetorical function—though contextually recoverable, it reduces the formality and intentional assertion of the girl.

This example shows a shift instance of verbal-to-nominal transposition and the omission of reporting verbs for stylistic cohesion. The translator maintains the contrastive logic of the original text while enhancing the fluency and rhythm of the English text. The result is both natural and faithful, conveying the speaker’s reflective tone with clarity.



**Example 24: وتحفظ لي حق الإمرة**

"and keep for me my princely right;"

- Noun phrase (genitive structure; idafa) -to-Adjective-noun phrase Transposition: "حق الإمرة" (lit. right of leadership/princedom) is rendered as "my princely right", where "princely" is an adjective derived from a noun phrase.

\* Categorization and Classification

Arabic Element	English Equivalent	Type of Transposition
حق الإمرة	princely right	Noun + idafa (genitive) → Adjective + Noun

This is a case of optional transposition at the lexical level, used for stylistic fluency and naturalness in English.

\* Linguistic Analysis:

- In Arabic, "حق الإمرة" is a genitive construction (idafa) meaning "the right of command/princedom".
- In English, "princely" is an adjective formed from the noun "prince", modifying "right". The phrase "princely right" reads as an idiomatic and noble expression in English, conveying not just a legal entitlement but a sense of nobility and high state.

\* Contextual Analysis:

This phrase is likely part of a dialogue where hierarchy is being acknowledged and claimed: The girl acknowledges the young man's elevated treatment of her, which she appreciates and respects. However, she wishes he would move beyond this past situation and recognize their current state of equality—perhaps even conceding that he now holds a greater status. The translator opts for an elegant, slightly archaic tone ("princely right") to mirror the elevated register of the original Arabic text.

\* Comparative Evaluation

The English phrase "Princely right" is an effective and culturally resonant rendering, echoing the formal dignity of "حق الإمرة". The slight lexical shift creates a poetic rhythm, enhancing the literary style of the English translation. Then, the translation is concise, faithful, and idiomatically smooth.

This example displays a refined use of noun-to-adjective transposition ("حق الإمرة" → "princely right") and subtle restructuring for stylistic elegance. The translation effectively captures the formality and possessive tone of the Arabic text while adjusting for natural idiom and fluency in English. It demonstrates a successful balance between semantic faithfulness and literary function.

**Example 25:** وَأَنِي قَدْ صَرْتُ إِلَى الرَّقِّ حِينَ عُدْتَ أَنْتَ إِلَى الْحَرِيَّةِ

"that I have become a slave, while you are now a free man."

- Prepositional phrase-to-noun phrase shift: "إلى الرّق" → "a slave": A preposition structure in Arabic is rendered as a noun in English.
- Prepositional phrase-to- adjectival noun-phrase shift: "إلى الحرية" → 'a free man': A preposition structure in Arabic is rendered as an adjectival noun-phrase in English.

\* Categorization and Classification

Arabic Phrase	English Equivalent	Type of Transposition
قد صرت إلى الرّق	have become a slave	Prep + Noun → Det + Noun
حين عدت أنت إلى الحرية	while you are now a free man	Prep + Noun → Det + Adjective + Noun

The transpositions are optional (to enhance clarity or tone in English).

\* Linguistic Analysis:

"قد صرت إلى الرّق" uses صار (to become) plus a prepositional phrase to indicate entering a state — “bondage” or “slavery.” In English, this becomes “have become a slave,” which is both more direct and colloquial.

"حين عدت أنت إلى الحرية" is a temporal clause. English shifts the past tense “عدت” (you returned) into a present-tense “you are now,” emphasizing current contrast rather than past event.

\* Contextual Analysis:

The juxtaposition of servitude and freedom reflects the power imbalance between the speakers. The girl reminds the young man that she fell into slavery at the same time he regained his freedom. Their roles have reversed: she was once a princess, the niece of Prince Abraha, while he was a commoner from Abyssinia and a captive slave in Mecca—until he finally regained his freedom. The English translation foregrounds this contrast more explicitly by making it temporal and existential: “I have become a slave” versus “you are now a free man.”

This is a didactic or emotional tone, emphasizing the speaker's call for recognition of injustice or changed circumstances — a tone implied but not explicit in Arabic.

#### \* Comparative Evaluation

The translator's uses of (adjectival) noun phrases instead of prepositional phrases enhances clarity, naturalness, and rhetorical effect in the English language. The use of (Adjectival) Noun Phrases instead of Prepositional Phrases may increase conciseness and fluidity in English. Arabic employs prepositional phrases to express attributes or states, while English more commonly uses adjectival noun phrases. This aligns the sentence with English syntactic norms and improves readability, making the text more idiomatic. The English choice to use present perfect ("have become") captures the ongoing relevance of the speaker's enslavement. Also, the shift from past to present tense in the second clause (عدت → are now) updates the time frame, which could subtly shift focus from a past event to a present state.

This example demonstrates a case of tense transposition, and prepositional noun phrase → to (adjectival) noun phrase shifts, to maintain readability and enhance naturalness and clarity in the target language. The English translation captures the relational imbalance and existential contrast between slavery and freedom, using natural and expressive English to preserve the rhetorical and thematic impact of the original Arabic text. These shifts demonstrate how functional and rhetorical equivalence often take precedence over formal equivalence in literary or expressive translation. The translator prioritizes the communicative effect, emotional resonance, and natural syntax in English, rather than rigidly preserving Arabic grammatical structures. By doing so, he is motivated by both clarity and expressiveness, ensuring that the translation is faithful in meaning while also effective in style.

**Example 26:** وأنت بعد هذا كله قد اتخذتني زوجا

"Above all, you have married me!"

- Verbal Transposition: The Arabic verb phrase "قد اتخذتني زوجا" (literally: you have taken me as a wife) is rendered more naturally in English as "you have married me."

#### \* Categorization and Classification

Arabic Phrase	English Equivalent	Type of Transposition
اتخذتني زوجا	married me	Verb + pronoun + Noun-to-Verb substitution + pronoun (idiomatic equivalence)

- "اتخذتني زوجا" → The Arabic verb "اتخذ" (to take/adopt) in this construction is transposed idiomatically into the English verb "to marry", an obligatory shift due to idiomatic usage. Moreover, "اتخذتك زوجا" → "married you" is an obligatory idiomatic shift as the formal verb "اتخذ" does not have a direct natural equivalent in colloquial English in this context.

\* Linguistic Analysis:

- In Arabic, "اتخذني زوجا" has a formal, almost legal tone (lit. "took me as a wife"), often used in classical contexts.
- In English, "married me" is a direct and familiar verbal construction that aligns with natural speech and reflects personal intimacy.

\* Contextual Analysis:

The phrase marks a climactic assertion in the dialogue. The speaker highlights the irony or emotional contradiction: despite all preceding inequalities and tensions, he married her.

\* Comparative Evaluation

The translation preserves the emotive function of the Arabic statement while adapting the register and syntax for natural English: The shift from formal Arabic (اتخذ) to colloquial English (married) enhances readability and naturalness. This example exemplifies functional transposition—the substitution of culturally specific or formal Arabic constructions with natural, idiomatic English equivalents. The translator skillfully balances emotive force, register, and narrative clarity, making the translated dialogue resonate with an English-speaking audience while preserving the dramatic irony and interpersonal tension of the original text.

**Example 27:** قال الفتى: إنما اتخذتك زوجا لأردّ عنك ما يُراد بك من سوء

"I only married you to save you from the evil being planned for you," said Rabah.

- Verb-to-Verb Simplification: "اتخذتك زوجا" (lit. took you as a wife) is rendered as "married you", repeating the idiomatic shift noted previously.
- Verb-to-Noun Clause Reduction: "ما يُراد بك من سوء" (lit. what is intended for you of evil) becomes "the evil being planned for you", which involves:

- Changing a passive verbal clause to a nominal participial construction in English.
- Replacing the abstract structure “ما يُراد” with a concrete phrase “being planned.”

\* Categorization and Classification

Arabic Phrase	English Equivalent	Type of Transposition
إنما اتخذتك زوجا	I only married you	Verb-to-Verb (formal → idiomatic)
لأردّ عنك ما يُراد بك من سوء	to save you from the evil being planned for you	Clause restructuring, passive → participial

"ما يُراد بك من سوء" → "the evil being planned for you": a structural shift simplifying the complex Arabic passive into a smoother English form.

\* Linguistic Analysis: The Arabic uses a passive and abstract formulation: “ما يُراد بك من سوء,” which is stylistically elevated. In contrast, the English translation uses a present participial phrase (“being planned”) that is more immediate and concrete.

\* Contextual Analysis: Rabah justifies his marriage as selfless and protective, not romantic—an important thematic moment. The English translation preserves this meaning but restructures the expression for clarity and immediacy, emphasizing the pragmatic motivation behind the action.

\* Comparative Evaluation

The use of “married” instead of “took as a wife” captures natural English usage without compromising meaning. In addition, the simplification of the passive “ما يُراد بك من سوء” into “the evil being planned for you” avoids awkward literalism, while conveying the threat and urgency. The phrase “being planned for you” maintains the moral tone of the Arabic text, enhancing the rhetorical force. However, adding the character’s name “Rabah” in the narrative tag (not in Arabic) may be an editorial or contextual clarification, not a literal translation — an optional interpretive insertion.

This example demonstrates both obligatory and optional transpositions necessary for idiomatic, stylistically faithful translation. The translator succeeds in preserving the intent, tone, and ethical justification offered by the character, while adapting grammatical structures and expressions to fit natural English usage. The result is both readable and emotionally coherent.

#### 4. Findings

The examined examples clearly demonstrate how transposition functions as a central strategy in Enani's English rendering of *Al-Wa'd Al-Haqq*. Transposition enables the translator to preserve the meaning of the Arabic source text while reconfiguring its structure into forms that are more natural, readable, and idiomatic in English. Through both obligatory and optional transpositions, Enani proficiently crosses the linguistic and cultural asymmetries between Arabic and English, balancing fidelity to the source with fluency in the target language.

For instance, the transformation of the Arabic present tense verb "تمضي" into the English past tense "turned" aligns with English narrative norms, while restructuring "أيام وأسابيع" into "days turned into weeks" not only enhances temporal cohesion but also adds a sense of emotional progression. Such interpretive enhancements elevate the translation beyond literal equivalence. Similarly, transposing "ماضية" to "continued to suffer" shifts from a static adjective to a dynamic verb phrase, deepening the emotive resonance of the text. These shifts do not merely reflect grammatical adjustments but often encapsulate aesthetic and psychological refinements suitable for English-speaking audience.

Other transpositions involve the replacement of complex Arabic noun or verb phrases with more idiomatic English constructions, such as rendering "أن تأنس إلى الفتى" as "the young man's company" or "حديث الرفيق إلى الرفيق" as the simpler "as friends." These choices illustrate Enani's ability to condense emotional and cultural nuance into accessible and elegant expressions.

Moreover, several examples show how lexical condensation and syntactic reordering enhance the natural rhythm and emotional clarity of the English text. The translation of "فضل" as "a little bashfulness" and the restructuring of "لحظاً فيه شيء من دعة ورفق وأنس" into "in a way that revealed newly acquired tenderness and familiarity" exemplify how idiomatic rendering and metaphorical compression are employed to bridge literary and cultural gaps.

Even more nuanced cases—such as the shift from the dual participles "عاشقة وامقة" into the single phrase "was passionately in love"—reflect stylistic restructuring. While some poetic feature is lost, the affective intensity is retained through more culturally resonant phrasing.

Also, the transposition of conditional structures, where the Arabic construction "ولولا...لجاز" is rendered into a more idiomatic English form: "if... had not..., might have..." This shift reflects a necessary syntactic adaptation, but more importantly, it illustrates how Enani harnesses conventional English formulations to achieve narrative fluidity and clarity. Similarly, the conversion of the noun "حرص" (eagerness) into an adjective-verb construction ("eager to be...") demonstrates the translator's awareness of how English favors dynamic, agent-centered phrasing to convey character motivation with immediacy and impact.

Another major category of transposition is the replacement of dynamic Arabic verbs (e.g., "تقوم", "تنثر") with nominal and metaphorical English phrases ("difficulties obstruct the course of true love"), further elevated by the inclusion of intertextual allusion to Shakespeare. Such choices reveal Enani's ability to enrich the literary tone while maintaining the underlying message. The use of the idiom "true love... cannot run smooth" not only clarifies meaning but embeds the translation in a familiar cultural frame for English readers, thereby enhancing relatability and stylistic sophistication.

Furthermore, intensifying verbs such as "غلا" and "أمعن" are condensed into modifiers like "excessively sweet and gentle", illustrating how Enani transforms verb-based emphasis into adjective-based characterization. This kind of shift enables a smoother syntactic flow in English, even though it compresses some of the semantic richness of the source. Likewise, nominal expressions like "ضيق الفتاة" are converted into verbal clauses such as "she began to reject this," demonstrating a move from abstract emotional states to explicit behavioral reactions that are easier for target readers to interpret.

Again, in the emotionally charged contexts, Enani frequently sacrifices literalism for idiomatic fluency. The phrase "خُلِقَها يريد أن يسوء" is reimagined as "her manners would take a turn for the worse", removing the Arabic's personification of morality while preserving the sentiment of emotional instability. This choice is particularly effective for English readers, who may find personification of abstract traits less intuitive than metaphorical idioms.

Moreover, several structural shifts contribute to tonal realignment. The Arabic "حديث" is rendered as "only got my freedom quite recently", transposing a formal noun phrase into a verb-based clause with a colloquial tone. Similarly, "مهلاً" becomes "Wait a

minute!", an accessible and emotionally expressive interjection in English. These renderings help shift the overall register from classical Arabic's formal solemnity to contemporary English's conversational immediacy, without undermining the thematic significance of the original text.

Transpositions also appear in shifts from adverbial and comparative structures in Arabic ("أرفع مكاناً", "أحسن حالاً") to adjectival noun phrases in English ("higher status", "better position"). These reconfigurations facilitate clarity and remove syntactic awkwardness, aligning with English stylistic norms. Additionally, abstract Arabic phrases like "لا أقول بأنك تستكبر" are transposed into "not one of haughtiness or arrogance", which is more natural and acceptable in English.

Furthermore, Enani tends to simplify verb-heavy Arabic constructions through nominal or participial expressions. The verb phrase "ما يُراد بك من سوء" becomes "the evil being planned for you", reflecting a shift from passive verb structure to a nominal participial clause, enhancing syntactic economy while preserving the sense of threat and moral tension. Similarly, "اتخذتك زوجاً" becomes "married you," an idiomatic verb-to-verb simplification that is both culturally natural and emotionally resonant in English.

In sum, Enani's use of transposition demonstrates a translator's dual responsibility: to remain faithful to the semantic and emotional intent of the source text while ensuring stylistic elegance, clarity, and cultural accessibility in the target language. The wide range of transpositional choices in his translation reflects a deliberate and stylistic approach that exceeds mere structural equivalence. Whether obligatory due to linguistic differences or optional motivated by interpretive considerations, each shift functions as a creative strategy to align the Arabic original with the narrative, rhetorical, and aesthetic conventions of English literary discourse. These transpositions not only preserve the core meanings and emotional depth of the source text, but also reshape its linguistic form in ways that render it idiomatic, compelling, and resonant for English-speaking readers. Ultimately, transposition in Enani's work emerges not merely as a grammatical tool, but as a dynamic, interpretive device central to the art of literary translation.



## 5. Conclusion

This study has explored the nature, function, and impact of lexical and syntactic transpositions in Enani's English translation of Rabah's Dialogue in Taha Hussein's *Al-Wa'd Al-Haqq*. Based on detailed linguistic and contextual analysis, several key findings emerged in alignment with the objectives of the study.

First, the analysis revealed extensive and nuanced use of lexical and syntactic transpositions, aligning with the first objective of the study: identifying types and instances of transposition. The translator frequently alters grammatical categories—verbs become nouns, adjectives become verb phrases, and nominal expressions are rendered as clausal or idiomatic structures. Other examples include the translation of Arabic present-tense verbs into English past tense, nominal clauses into verbal ones, and metaphorical Arabic expressions into more natural or idiomatic English.

Aligned with the second objective, the analysis identified a wide array of transpositional strategies, both obligatory—arising from grammatical or syntactic incompatibilities between Arabic and English—and optional, reflecting Enani's stylistic preferences and adaptations to enhance fluency, tone, or idiomaticity. Obligatory transpositions included structural shifts such as converting Arabic verb phrases into English noun-based constructions or transforming present-tense narration into past-tense to align with English literary norms. These were often necessary for grammatical coherence and narrative fluency in the target language.

However, the optional transpositions were particularly revealing of Enani's role as a stylistic re-creator. These choices were not mandated by structural incompatibility but served expressive and aesthetic goals. For instance, Enani frequently replaced static nouns or adjectives in Arabic with dynamic verbs or participial constructions in English. This shift enriched narrative fluidity, enhanced readability, and made the emotional tone more accessible to English readers. Such choices also illustrate a translator's awareness of genre conventions and cultural expectations, emphasizing the translator's agency in reconfiguring rhetorical rhythm and expressive force for the target audience.

In addressing the third objective—evaluating the effectiveness of transposition as a translation strategy—the analysis found that Enani's use of transposition consistently promoted

fluency and interpretability. He often omitted structural repetitions or rephrased complex metaphorical constructs to prioritize readability and narrative coherence. For instance, subtle emotive expressions like “فضل من حياء” were rendered into smoother but less metaphorically layered phrases such as “a little bashfulness.” Although such transpositions reduced rhetorical intricacy, they preserved core emotional values, demonstrating that transposition can function as a tool for both linguistic adaptation and emotional fidelity.

Additionally, the study showed that Enani's transpositions often involved careful balancing between fidelity and creativity. For example, he sometimes simplified metaphoric phrases into idiomatic or simile-based expressions in English, trading metaphorical density for narrative transparency. This was seen in renderings where poetic binaries like "near or far" became more generalized emotional phrases such as "any hopes or wishes," thereby clarifying emotional intent at the cost of stylistic richness. Similarly, structural dualities and poetic symmetry in Arabic were at times compressed or restructured to maintain the natural flow of English prose.

Importantly, the study also highlighted how transposition served aesthetic and artistic functions, aligning with the fourth objective. Enani's translations occasionally invoked intertextual resonance—such as employing Shakespearean expressions—to convey the literary tone and emotional subtleties embedded in the original Arabic. These artistic choices contributed to the elevation of the translated text, ensuring its alignment with the literary standards of the target culture while retaining the emotive power of the source text. Moreover, transpositions were often sensitive to psychological realism and cultural nuance, as seen in Enani's preference for expressions that foreground internal states and emotional shifts.

Overall, the findings affirm that Enani's translation of Rabah's Dialogue in Al-Wa'd Al-Haqq exemplifies transposition not merely as a technical necessity, but as a multifunctional strategy that facilitates grammatical compatibility, enhances stylistic resonance, and preserves emotional and cultural integrity. His nuanced handling of optional transpositions reflects a deliberate, interpretive approach that transforms translation into an act of literary authorship. These findings offer valuable insights for translators working between structurally and culturally distinct languages, highlighting how transposition can be skillfully employed to

navigate linguistic constraints while maintaining artistic and communicative depth. The importance of flexibility and contextual sensitivity in literary translation is underscored too. Moreover, the study found that transpositions serve not only to preserve meaning but also to reflect tone, rhythm, and narrative flow. Indeed, mastery of such transformations enables translators to bridge linguistic and cultural gaps, ensuring the target text resonates with English-speaking audiences without distorting the source's literary essence.

#### **6. Recommendation for further research**

Based on the findings of this study, several recommendations for further research emerge. Future studies could expand the scope of analysis beyond Rabah's dialogue to include other characters in *Al-Wa'd al-Haqq*, allowing for a comparative examination of transpositional strategies across different narrative voices and registers. Additionally, researchers may investigate the use of transposition in Enani's translation of other works by Taha Hussein or other Arabic literary texts to assess whether similar patterns and stylistic tendencies recur. A comparative study involving multiple English translations of the same text could also yield valuable insights into how different translators handle transposition and the resulting impact on tone, cultural nuance, and literary quality. Finally, integrating reader-response analysis could help evaluate how target audiences perceive and interpret the effects of transposition in translated literary works, thus bridging textual analysis with reception studies.

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