

## Arabic Metonymy and Synecdoche in English Translation: The Case of Body Parts

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### Abstract

This paper examines the figurative use, both metonymy and synecdoche, of Arabic body parts in English literary translation. The aim is twofold: first to investigate the translational procedures used to render them and, second, to see what linguistic and cultural constraints determine translational choices. The corpus consists of first-encountered 100 Arabic utterances featuring names of body parts extracted from Naguib Mahfouz's (1947) novel *زقاق المدق* and their English renditions in LeGassick's translation *Zuqaq Almadaq* (1992). The data is first categorized in terms of literal and figurative use, and then the latter is classified into metonymy and synecdoche. The results show that translational choices are governed by linguistic, aesthetic, and cultural constraints of both English and Arabic discourse. The study concludes that reference to body parts varies in terms of frequency in favor of Arabic but they are a common feature of both languages' literary discourse. Therefore, the translator has to be sensitive to their literal as well as figurative meaning within each culture, in order to provide, when possible, a parallel physical description and preserve the aesthetic value of metonymic and synecdochic expressions.

**Keywords:** Arabic, English, Body parts, Metonymy, Synecdoche, Translation.

## 1. Introduction

### 1.1 Body Parts as Figurative Devices

Human language has two axes: the literal and the metaphorical, which interactively and functionally complement each other in the course of communication. While the literal component can be compositionally computed based on referential or dictionary meaning, the metaphorical component consists in figures of speech in which analogues are brought up between two items or concepts in an unusual way to attract receivers and have them conceptualize ideas vividly (Farghal and Mansour 2020). Schaffner (2004: 1257-1258) writes, "metaphors are not just decorative elements, but rather, basic resources for thought processes in human society" (See also Lakoff and Johnson (1980) for an elaborate account of conceptual metaphors), Both the medieval Arabic tradition and the recent western tradition

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emphasize the existence of an area of cognitive correspondence between two items in order for the figurative use to work. For example, Al-Jurjani/a medieval Arabic rhetorician (d. 1078, cited in Abu Deeb 1971) explains that we borrow something from one concept to map it onto another in order to highlight certain imagery or a point of similarity. Similarly, Lakoff and Johnson (1980) contend that metaphors underlie the human conceptual system where there is a systematic mapping of two conceptual domains: *source* and *target*, the second of which is interpreted in terms of the first.

Body parts, as an important area in which a child inevitably grows up with in the course of acquiring their language, play a key role in shaping our conception and awareness of the world around us, as we interact with our surroundings by means of our bodies and perceive various stimuli through them. Novelists and poets usually employ body parts as cognitive tools to serve the meaning they want to offer. Names of body parts are usually used in physical descriptions as well as in figurative expressions. Figurative language has attracted the attention of Arabic scholars (both medieval and contemporary) because it is associated with implicitness and stylistic deviation, which are preferable and considered more aesthetic and effective than their explicit literal counterparts. Khojah (1999) writes “figurative language ... involves the transfer of the figurative meaning of a lexical item to another item in order to form a figurative expression. The associated word (verbalized or estimated) helps the reader/hearer to interpret the expression figuratively not literally”. More robustly, Lakoff (1987) and Johnson (1987) argue that the ordinary use of language is systematically structured by metaphoric and metonymic thoughts (for Arabic cognitive semantics accounts of body parts, see Al-Jahdali 2010; Bataineh and Al-Shaikli 2020).

Body parts are very productive as figurative devices in producing metonymic and synecdochic tropes. According to Collins online Dictionary, a metonymy is “the substitution of a word referring to an attribute for the thing that is meant, as for example the use of a crown to refer to a monarch”. It can be simply defined as a way of leaving an explicit mention of an object to what that object is associated with (Arata, 2005). According to Lakoff and Johnson (1980), metonymy has a referential function, i.e. it allows us to use one entity to stand for another. For example, in the utterance “The kettle is boiling”, the object ‘kettle’ metonymically refers to the water in it. In addition to metonymy, body parts can be used figuratively as synecdochic expressions. A synecdoche is a figure of speech in which a word or phrase that refers to a part of something is substituted to represent the whole, or vice versa. For example, the utterance “All hands on deck” is a demand for all of the crew to help, yet the word “hands” - just a part of the crew - stands for the whole crew (Literary Devices, 2020). Sterrett (1974) asserts that “Synecdoche is a figure of speech by which a more inclusive term is used for a less inclusive term or vice versa”. In other words, it is a figure of speech in which part is named but whole is understood, or whole is named but part is understood.

### *1.2 Body Parts as Culture-bound Elements*

The present study sheds light on cross-cultural differences that exist when a culture employs and views parts of the body literally and figuratively. The analysis demonstrates cases of both cultural universality and cultural boundedness in the conception and utilization of body parts as expository and

figurative devices. According to Farghal and Almann (2015), culture-bound expressions must be read with both an emic/insider and an etic/outside perspective in order to get a full comprehension of all of the covert and overt implications of such expressions. Baker (1992) has also commented on the importance of recognizing the cultural “intentions” behind the use of certain words and expressions, writing “the role of the translator is to recreate the author’s intentions in another culture in such a way that enables the target culture reader to understand it clearly”.

The translator of literature has to bear in mind the characteristics of each literary genre in order to preserve them in their translation (Holman and Boase-Beier, 2016). In terms of translating names of body parts, in a work of fiction, the translator needs to be sensitive to the different conceptualizations of body parts in each culture. Nida (1964) states “Differences between cultures may cause more serious complications for the translator than differences in language structure”. Bassnette (1999) argues that the translation process must take place within a framework of culture to create a natural translation of the source text. In terms of equivalence, Newmark (1988), explains “Most ‘cultural words’ are easy to detect as they are language specific, a literal translation cannot be applicable to them, and a descriptive functional equivalent would be more appropriate”. Farghal and Shunnaq (1999) argue that equivalence is a key concept in the process of translation. In particular, Farghal (1994) talks about a trichotomy involving formal vs. functional vs. ideational equivalence. Formal equivalence gives priority to the literal form of the language unit in the source text (ST). Functional equivalence, by contrast, follows the norms of the target language (TL) by calling up a cultural substitute (Larson 1982) without affecting the communicative import of the target text (TT). As for ideational equivalence, Farghal (2009; 2012) argues that translators often resort to ideational equivalence when formal equivalence is unworkable (or not a priority) and functional equivalence is not available in the target language (TL), or is available but inaccessible by the translator - it just focuses on the idea independently of the form or function.

This paper has two main claims. First, Arabic is generally more rhetorically inclined to employing names of body parts as figurative devices than English. Second, the translational choices made when rendering names of body parts are governed mostly by the degree of cultural affinity on the conceptualization of these body parts as figurative devices, in addition to some linguistic and aesthetic constraints.

## 2. Methodology

This is both a quantitative and qualitative study that employs a data-based methodology. A corpus of first-encountered 100 excerpts involving body part expressions is extracted from Naguib Mahfouz’s (1947) novel *زقاق المدق* along with its English counterpart in Trevor LeGassick’s *Zuqaq Almadaq* (1992). The choice of Mahfouz can hardly be explained as he is the only Arab Nobel Laureate (1988) and his writings can be taken as exemplar of Arabic fiction. As for LeGassick, besides being a well-known translator of Mahfouz’s works, the fact that he is an English native speaker prompts our choice to ensure a good quality of the figurative usage in the English translation, which is an important aspect of the data under

investigation. The textual data is first divided into two main categories, namely literal and figurative use of body parts. The figurative use is further classified into two tropes; metonymy and synecdoche. The frequency of occurrence of body parts in both ST and TT is reported and discussed. After that, the procedures used to render body part expressions are discussed with a special focus on the cultural, linguistic, and aesthetic constraints governing the translational choices.

### 3. Data Distribution

Table 1 shows the distribution of body parts in terms of the literal use (32%) vs. the figurative use (68%).

**Table 1:** Literal vs. Figurative Use of Body Parts

BODY PARTS	NUMBER	PERCENTAGE
Body parts used literally	32	32%
Body parts used figuratively	68	68%
Total	100	100%

Table 2 indicates the distribution of the figurative use in terms of metonymy (59%) vs. synecdoche (41%).

**Table 2:** Metonymic vs. Synecdochic Use of Body Parts

BODY PARTS USED FIGURATIVELY	NUMBER	PERCENTAGE
Metonymy	40	59%
Synecdoche	28	41%
Total	68	100%

### 4. Data Analysis

#### 4.1 Body Parts Used Literally

The physical description of characters is a key element in any work of fiction. Najib Mahfouz, in this novel, gives a detailed description of the physical appearance of his characters in order to help the readers visualize the persona more vividly. In a typical physical description, names of body parts are usually used for their physical denotative meanings. In terms of procedures used to render them, translators often go for a literal word-for-word translation. However, in some instances, they do not adhere to the literal correspondence for reasons that vary from collocational congruence to euphemistic replacements.

**Table 3:** Translating Literal Meaning of Body Parts

TRANSLATION PROCEDURE	NUMBER	PERCENTAGE
Literat renditions	21	66%
Literat alternatives	11	34%
Total	32	100%

As can be seen in table 3, the majority of the literal instances of body parts (66%) receive literal renditions (i.e. literal correspondence proper), while literal alternatives are employed to a lesser degree (34%). Following are some illustrative examples (Henceforth, body parts are bold-typed in both ST and TT):

(1) صعد إليه في وقار، وملاً مقعده بجسمه المكتنز يتقدمه شاربان شركسيان" (p.7)

He climbs in sedately and fills the seat with his well-built person, his large Circassian **mustaches** standing out before him. (p. 3)

(2) هو كتلة بشرية جسيمة، ينحسر جلبابه عن ساقين كقريتين، وتتدلى خلفه عجيزة كالقبة،....،  
نو بطن كالبرميل، وصدر يكاد يتكور ثدياه، لا ترا له رقبة، فبين الكتفين وجه مستدير منتفخ  
محتقن بالدم، أخفى انتفاخه معالم قسماته. فلا تكاد ترى في صفحته لا سمات ولا خطوط ولا  
أنف ولا عينان. وقمة ذلك كله رأس أصلع صغير لا يمتاز عن لون بشرته البيضاء المحمرة.  
(p. 6)

He is a hulk of a man, his cloak revealing **legs** like tree trunks and his **behind** large and rounded like the dome of a mosque, its central portion resting on the chair and the remainder spilling over the sides. He has a **belly** like a barrel, great projecting **breasts**, and he seems scarcely to have any **neck** at all. Between his **shoulders** lies his rounded **face**, so puffed and blood-flecked that his breathing makes its furrows disappear. Consequently, scarcely a single line can be seen on the surface and he seems to have neither **nose** nor **eyes**. His **head** topping all this is small, bald, and no different in color from his pale yet florid **skin**. (p. 2)

In example 1, the body part شاربان (two mustaches) has rightly been translated literally into 'mustaches', which helps the target reader visualize the character as portrayed in the ST. The author here assumes that the reader already knows that Circassians grow long mustaches, and the translator makes sure that the head noun modifier is transferred literally. For its part, example 2 offers a detailed, vivid physical description of one of the characters in the novel (Kirsha), in which many body parts are used denotatively. Except for عجيزة 'buttocks', which is rendered euphemistically as 'behind', all the other items are translated literally, viz. 'legs' for ساقين, 'belly' for بطن, 'breasts' for صدر, 'shoulders' for كتفين, 'face' for وجه, 'nose' for أنف, 'eyes' for عينان, and 'skin' for بشرة.

However, as is displayed in table 3, not all body parts used literally are rendered denotatively; literal alternatives are employed in 34% of them.

(3) رجل في الخمسين يرتدي جلبابا ذا بنيقة موصول بها رباط رقبة مما يلبسه الافندية ويضع على  
عينيه المغضضتين نظارة ذهبية ثمينة (p.8)

... a man in his fifties dressed in a cloak with sleeves, wearing a **necktie** usually worn by those who affect Western dress. On his **nose** perches a pair of expensive-looking gold-rimmed spectacles (p. 3)

(4) وكان قد انتهى من حلق رأس الشاب... (p. 45)

He had finished cutting the young man's **hair** ... (p. 37)

In example 5, the word عينية [eyes] has been rendered into “nose” due to collocational restrictions in the TL, that is, the word ‘glasses’ spatially collocates with ‘nose’ rather than with ‘eyes’ in physical descriptions. This syntagmatic relation has duly led the translator to denotatively shift from ‘eyes’ to ‘nose’. Similarly, collocational restrictions have caused the shift from the unacceptable ‘cut the young man’s head’ to the appropriate ‘cut the young man’s hair’ in example 5. Thus, the translator’s competence and awareness of the collocational differences between the two languages has produced successful translations by employing literal alternatives.

Sometimes, the translator may fluctuate between a literal alternative and a literal rendition of a denotative body part in different places driven by contextual factors. Note that the word عجيزة (buttocks) has been rendered both literally and euphemistically depending on the context in examples 5 and 6 below:

(5) هو كتلة بشرية جسيمة، ينحسر جلبابه عن ساقين كقريبتين، وتتدلى خلفه عجيزة كالقبة..... (p.6)

He is a hulk of a man, his cloak revealing legs like tree trunks and his  
behind large and rounded like the dome of a mosque ... (p.2)

(6) إنه يهوى العينين الفاتنتين والوجه المليح، والجسم الذي يقطر إغراء، وهذي العجيزة الأنيقة

التي تزري بورع الشيوخ. (p.83)

He quite frankly desired that pretty **face**, that body of sensuality and those  
beautiful **buttocks** which were able to excite even a pious old man. (p.69)

In example 5, the translator (Le Gassick) opts for a euphemistic alternative ‘behind’ being minutely engaged in physically describing an old man’s awkward appearance (see the elaborate account in 2 above). This sharply contrasts with the lively, seductive description he offers of a young woman’s voluptuous appearance. Being sensitive to the two differing contexts, the translator has opted for the [-seduction] ‘behind’ when drawing a clumsy physical portrait of the old man, while has chosen the [+seduction] ‘buttocks’ when drawing a tempting physical portrait of the young woman.

#### 4.2 Body Parts Used Figuratively

After filtering out the literal instances of body parts, the rest of them is divided into two categories: metonymy and synecdoche. Metonymic and synecdochic expressions are used to communicate certain referential, emotive and poetic functions. The following discussion shows that some of these figurative associations are shared between Arabic and English while others are culture-specific.

##### 4.2.1 Metonymies

Metonymic expressions involving body parts are used as cognitive tools to communicate meanings intended by the author. They have referential, poetic and emotive purposes that need to be observed by the translator in order to achieve an analogous effect in the TT. Table 4 displays the procedures used to render metonymic expressions and their frequency.

**Table 4:** Types of Translation Equivalence Used to Render Metonymic Body Parts

TYPE of EQUIVALENCE	NUMBER	PERCENTAGE
Formal equivalence	19	45%
Ideational equivalence	15	40%
Functional equivalence	6	15%
Total	40	100%

#### 4.2.1.1 Formal Equivalence

Table 3 shows that 45% of body parts involving metonymy are translated formally. This procedure proves successful when the figurative association can formally (i.e. in terms of literalness) apply to both languages equally. Following are some representative examples:

(7) كل شيء تغير إلا قلبي فهو يحب بيت آل عامر.. (p. 11) ”

Everything has changed except my **heart** and it still loves the people  
of the house of Amir. (p. 7)

(8) ففرض أسنانه وسب ولعن، ولكنها لم تبالي واستطرت تقول... (p. 93)

He ground his **teeth**, swore and cursed, but she took no notice of him and  
continued ... (78)

(9) ... الرجل الذي يحبه ويساكنه شقة واحدة، ويشاطره العيش كأنه من لحمه ودمه (p. 15)

... the man he liked so well and with whom he shared a flat and indeed  
His life, just as if they were of the same **flesh** and **blood**. (p. 10)

(10) والحق أن كلمات الحب الحارة خليقة بأن تطرب الآذان ولو لم ترجع القلوب أنغامها.

(p. 100)

The truth that strong words of love always please the **ears**, although they  
do not always appeal to the heart, (p. 84)

As can be observed, the typical figurative associations of *affection*, *fury* and *kinship* carried by the Arabic body parts in examples 7-9 are successfully rendered formally into English viz. ‘heart’, ‘teeth’ and ‘flesh and blood’ for قلب وأسنان ولحم ودم. This has been possible because Arabic and English share the same figurative associations for these body parts in these contexts. For example, ‘grinding one’s teeth is metonymically employed to indicate that the person is ‘furious’ in both Arabic and English; hence the formal equivalent works perfectly in either directionally. Formal equivalence also succeeds in transferring figurative associations through metonymy, albeit in a more subtle way. To explain, the body parts ‘ear’ أذن and ‘heart’ قلب, which are typically associated with ‘listening’ and ‘affection’, are employed to figuratively reflect apparently pleasing things, which can influence the ear but not the heart, which is an acid test for the genuineness of a state of affair. Formal equivalence, therefore, proves to be a top priority when metonymic patterns in a language pair meet because it preserves the relevant cultural, emotive, and poetic aspects involved.

In some cases, however, translators may fall in the trap of being too indulged in the SL culture that they assume a certain metonymic expression can be understood by target readers. This may result in erroneous or wrongly interpreted translations, as in example 11 below.

(11) احذر أن تعري رأسك في مثل هذا الجو، في مثل هذه الدنيا، فمخ الفتى يتبخر ويطيير... (p.55)

I warn you against going bareheaded in weather like this, in a world like this.

Young men's **brains** are liable to dissolve into steam and fly off. (p.44)

The speaker in the example above, Mr. Darwish, is using a coded language to warn his interlocutor, Abbas Elhilw, against being manipulated by the young woman, Hamidah, upon catching him chasing her in the alley. This woman, the main character in the novel, is known to be playful and harsh on men she does not like. The author, Mahfouz, has Mr Darwish metonymically associate a man 'having a bare head' with 'vulnerability to seduction and abuse' by a playful woman. This is further supported by another instance of metonymy dwelling on the same theme – young men falling as easy prey because their brains may 'dissolve into steam and fly off' in such state of affair. In an attempt to maintain the metaphorical use through body part metonymy, the translator opts for formal equivalence in both cases of metonymy. The way it is, however, the translation seems to be far-fetched and may be not comprehensible to the target reader because it is based on a contextually incongruent metonymic pattern. One should note that the serious problem lies in associating 'bare-headed' in English with 'vulnerability' the way it is in Arabic, especially when rendering the ambiguous Arabic word الجو erroneously into 'weather' rather than its relevant sense 'circumstances/situation'. If this contextual error is remedied, the metonymic translation, though hard-going at best, may survive. viz. 'I warn you against going bareheaded in a situation like this, in a world like this. Young men's brains are liable to dissolve into steam and fly off'. Alternatively, and more readily, ideational equivalence (see below) can be employed instead of formal equivalence to unpack the first metonymic use while maintaining the second. viz. 'I warn you against showing emotional vulnerability in a situation like this, in a world like this. Young men's brains are liable to dissolve into steam and fly off'.

Before closing this section, one should note that translators sometimes combine formal equivalence with omission and addition in order to produce what they deem desired results. The two examples below bear witness to this.

(12) فشد هذا الكلام على وتر حساس في قلب الفتى... (p. 59)

This statement struck a responsive **chord** in the boy ... (p. 49)

(13) لمي لسانك يا امرأة، وسدي هذا المرحاض الذي يقذفنا بوسخه! (p. 119)

Hold your **tongue**, woman, and take away that toilet of a **mouth** of yours;  
you're spraying us with its filth. (p. 101)

As can be observed, the translator in example 12 opts for formal equivalence by rendering حساس وتر as 'a responsive chord' and rightly decides to omit the body part 'heart' in the translation, viz. he offers 'struck a responsive chord in the boy' rather than 'struck a responsive chord in the boy's heart', since



'heart' does not add to the meaning within the context at hand, i.e. the context shows that the 'chord' has to do with 'affection' rather than anything else. Mahfouz himself could have done that in Arabic without affecting the intended meaning by saying: فشد هذا الكلام على وتر حساس عند الفتى. In example 13, however, the translator decides to support formal equivalence with an added body part 'mouth' in order to duplicate and explain the metaphorical use of 'toilet', lest it be interpreted denotatively. He wants to make sure that the speaker's extremely high degree of insult is communicated. This option is also dictated by the woman's response in which she uses the figurative 'toilet', viz. ... أنت... ما مرحاض إلا أنت. "Shut your mouth! You are the only toilet around here ...".

#### 4.2.1.2 Ideational Equivalence

Ideational equivalence comes second in frequency, accounting for 40% when rendering metonymic body parts. This type of equivalence, which relays the communicative message of the metonymic body part apart from attending to *form* and *function*, constitutes a practical solution which ignores the mention of body parts in the TT but it communicates the intended meaning. This option is usually taken when a figurative body part in the ST cannot do so in the TT or when that body part in the ST does not correspond to another body part that performs the same function in the TT (see functional equivalence below). Following are illustrative examples:

(14) ... دكان صغير يجلس في صدره شيخ عجوز وراء مكتب صغير. (p. 56)

It was a small shop, with an old man sitting in the center behind a little desk. (p. 46)

(15) فقال البوشي برجاء: لا رددت لي يدا. (p. 72)

Dr. Booshy replied hopefully, "You never let me down." (p. 58)

(16) أتجهل حقا أم تظنه يريد الزواج منها حبا في سواد عينيها؟ (p. 143)

Did she really not know? Did she think that he wanted to marry her for her youth and beauty? (p. 123)

The examples in 14-16 clearly demonstrate that the translator has opted for rendering the Arabic metonymic body parts صدر ويد وعينيها (ear, chest and eyes), which are respectively associated with 'importance', 'helping' and 'beauty', using ideational equivalence. He is well aware that formal equivalence does not produce desired results, for maintaining the metonymic body parts in English is either unacceptable, viz. '... with an old man sitting in the chest ...', 'You have never rejected my hand' in examples 14 and 15 or it does not convey the intended meaning, viz. '... to marry her for her black eyes' in example 16, which can only be understood literally. Hence, ideational equivalence becomes inevitable here.

There are a few cases, however, where LeGassick could have used formal equivalence metonymically in English instead of ideational equivalence. The two examples below are illustrative:

(17) ومنحه السيد إذنه عن طيب خاطر وهو يعلم ما يفكر به... (p. 12)

Radwan Hussainy listened good-naturedly, although he knew well  
what the trouble was. (p. 7)

(18) كان عباس الحلو.... طيب القلب، ميالا بطبعه إلى المهادنة والمصالحة والتسامح... (p. 34)

Abbas was gentle, good-natured, and inclined toward peace, tolerance,  
and kindness. (p.22)

(19) أنت تعلمين ولا شك بما أريد أن أقوله. ألا تعلمين؟.. ألا تشعرين؟.. قلب المؤمن

دليله. (p. 53)

I'm sure you know what I want to say. Don't you feel anything?

One's emotions are the best guide."

Despite the fact that the translator has decided to use ideational instead of formal equivalence for rendering the metonymic body parts in examples 17-19, one can readily see that it is possible to sustain the metonymic use in all of them. In 17, the translator could have used the English metonymy 'give one's ear' to stand for 'listening', viz. 'Radwan Hussainy gave him his ear all willingly ...'. In 18, the compound adjective 'kind-hearted' could have maintained the metonymic use. Finally, in example 19, rescuing the metonymic body part قلب as in 'A believer's heart is the best guide' is more cultural, aesthetic, and poetic than the ideational rendition used, i.e. 'One's emotions are the best guide'.

#### 4.2.1.3 Functional Equivalence

Functional equivalence, where a TL body part different from that in the SL proves to perform the same figurative function, is the least occurring in the metonymic use, accounting for only 15%. This low percentage indicates that Arabic and English metonymic use mostly either formally converge (calling for formal equivalence) or drastically diverge (calling for ideational equivalence) rather than shift from an SL body part to a different TL counterpart. Following are some metonymies instantiating functional equivalence:

(20) ... واهتز صدره فرحا (p. 102)

His **heart** burst with joy ... (p.82)

(21) فأنلج صدره وتنهد من الأعماق. (p. 58)

Kirsha's **heart** froze in excitement at the thought and he sighed from deep  
within him. (p. 48)

(22) لبث صامتا ساكنا، يتعوذ قلبه من الشيطان وعبثه. (p. 76)

He sat silent and filled with sadness, praying that his own **soul** would  
be free of the devil and his wickedness. (p. 91)

# Arabic Metonymy and Synecdoche in English Translation: The Case of Body Parts

As can be observed, the English renditions in examples 20-22 employ TL metonymic body parts that functionally rather than formally correspond to their SL counterparts, viz. ‘heart’ stands for صدر ‘chest’ in 20 and 21 and ‘soul’ represents قلب ‘heart’ in 22. To explain, for example, the Arabic metonymic niche occupied by صدر in 20 is functionally filled with ‘heart’ in English; hence, the ST and the TT convey the same intended meaning. One should note that قلب and صدر as metonymic body parts may interchange in some Arabic utterances and may both correspond to ‘heart’ in some English utterances (20 and 21, for instance). Below is an example in which قلب can be replaced with صدر, along with its English translation:

(23) كلا والله. إنه الحسد يأكل قلوبهم أكلا!.. (p. 113)

Certainly not! It is really envy which eats at their **hearts**. (p. 95)

One can readily replace قلوبهم ‘their hearts’ with صدورهم ‘their chests’ in the Arabic utterance without changing the intended meaning because both body parts in such contexts metonymically represent the ‘insides’ of a person and both functionally correspond to ‘chest’ in English. Of course, there are cases where such functional synonymy does not work intralingually, nor does it work interlingually. Witness the following example:

(24) ونهض المعلم قائما وقد ضاق صدره بالسيد ووعظه... (p. 116)

Kirsha, tired of Hussainy and his preaching, got up. (p. 97)

Note that the body part صدر cannot be replaced with قلب in the collocation ضاق صدره, nor can it be translated into ‘chest’ or ‘heart’ in English. Therefore, the translator has rightly resorted to ideational equivalence by revealing the figurative association (being tired of something) because neither formal nor functional equivalence is available in English.

## 4.2.2 Synecdoche

Naguib Mahfouz, has skillfully used some body parts as synecdochic expressions in the novel under study. The logical relation is that of part to whole (or whole to parts in very few instances). The translator needs to grasp the logical relation built in this kind of trope and opt for the most suitable translation. Table 5 summarizes the procedures used to render synecdochic expressions involving body parts.

**Table 5:** Types of translation equivalence used to render synecdochic body parts.

TYPE of EQUIVALENCE	NUMBER	PERCENTAGE
Literal	12	42.85%
Ideational	15	53.57%
Functional	1	3.57%
Total	28	100%

### 4.2.2.1 Formal Equivalence

As in translating metonymy, formal equivalence proves to be an important procedure for rendering figurative part-whole relations (synecdochic relations), though to a negligibly lesser degree (45% vs. 42.86%). The following examples are illustrative:

(25) والزقاق زاخر بالألسن الحداد والأعين المتطفلة. (p. 83)

and the alley overflowed with sharp **tongues** and roving **eyes**. (p. 69)

(26) هذا فعل النافذة وراء ظهري. (p. 124)

This is what happened through that window, behind my **back**. (p. 106)

(27) – جعدة هذا ظفره برقبته! (95)

Why, his little **finger nail** is worth more all of you! (p. 130).

In all these examples, we have synecdochic expressions in which a body part figuratively stands for a person, viz. 'tongues' and 'eyes' in 25, 'back' in 26, and 'finger nail' and 'neck' in 27. Through synecdoche, for example, the speaker in 25 is referring to gossiping and nosey people by employing 'sharp tongues' and 'roving eyes', respectively. In terms of translation, LeGassick has done well by choosing formal equivalence in four out of the five synecdochic body parts. Only in example 27 he employs ideational equivalence to render the second body part, simply because formal equivalence is available in this case, viz. the rendition 'Why, his little finger nail is worth more than your neck!' is not acceptable in English, hence the ideational rendition '... is worth more than all of you!'.

#### 4.2.2.2 Ideational Equivalence

Maintaining synecdochic expressions in English translation seems to be more challenging than metonymic expressions, viz. ideational equivalence accounts for 53.57% against 42.85% for formal equivalence. The following examples show that synecdoche needs to be unpacked through ideational equivalence in order to work in English:

(28) ولكنه كان إذا شد صاحبه أرخى، فلم تصل قبضته القاسية قط. (p. 35)

but whenever his friend became too excited Abbas yielded and thus avoided a serious quarrel. (p. 33)

(29) صحا الرجل الذاهل وسرى في صدره دفء السرور. (p. 62)

The absentminded café owner was now fully awake and a warm feeling of happiness ran through him. (p. 50)

(30) ... ثم افتضح أمره، وزاعت فضيحتة، فكشف وجهه وارتاد الإثم جهارا. (p. 65)

... but now his vice was well known to the alley inhabitants. Now Kirsha's mask was removed and he indulged his perversion openly. (p. 53)

## Arabic Metonymy and Synecdoche in English Translation: The Case of Body Parts

Note that all the synecdochic body parts in examples 28-30 have been ideationally unpacked for lack of workable formal equivalents. In 28, the body part قبضة represents the strength of the adversary and has been rendered into ‘a serious quarrel’ because a formal equivalent like ‘his strong fist’ may not work synecdochically in English, nor may the formal equivalents ‘through his chest’ and ‘revealed his face’ in 29 and 30, respectively. In example 29, however, functional equivalence is possible by replacing ‘chest’ with ‘heart’, viz. ‘a warm feeling of happiness ran through his heart’ and ‘fist’ with ‘grip’, viz. ‘his strong grip’, which are alternatives that can render the text more poetic.

### 4.2.2.2 Functional Equivalence

As expected, just like metonymy, functional equivalence is the least employed when translating synecdoche. In fact, there is only one case (3.5%) where the translator has used an English functional equivalent for the Arabic synecdochic body part. Following is the example:

(31) اطفئ النار يا جعدة. الفص كبس على قلبي. (p. 6)

Put out the oven, Jaada! This hashish hurts my **chest**.

Note that the speaker in 31 is communicating the message that the hashish is offending him by using the body part قلب ‘heart’ in الفص كبس على قلبي ‘Lit. The hashish is pressuring my heart’. The translator, being aware that the body part ‘heart’ cannot be employed synecdochically in this context, replaces it with the functional equivalent ‘chest’. One should note that قلب in the Arabic utterance is meant to stand for ‘a whole person, i.e. the speaker’, whereas ‘chest’ in the translation is used literally rather than figuratively. Hence, an ideational equivalent like ‘This hashish hurts me’ or ‘This hashish is offending me’ better renders the intended meaning in the Arabic synecdoche.

## 5. Frequency of Body Parts

Based on the textual data extracted from an Arabic literary work and its English translation, the frequency of occurrence of a sample of three key body parts (eye, heart and tongue) is examined. The aim is to note the tendency of the languages in recruiting both literal and figurative body parts in literary discourse. Table 6 displays body parts frequency of occurrence.

**Table 6:** Frequency of Occurrence of Body Parts.

BODY PART (Arabic ST)	NUMBER of OCCURRENCES	BODY PART (English TT)	NUMBER of OCCURRENCES
عين	20	Eye	9
قلب	14	Heart	6
لسان	11	Tongue	6
Total	45		21

A quick look at table 6 shows that the number of occurrences of body parts in the Arabic literary text significantly outnumbers those of its English translation, both individually and collectively, viz. the Arabic total number 45 exceeds the double of the English one, 21. Based on this sample, one may

reservedly claim that Arabic is more rhetorically oriented to employ body parts in its literary discourse. In terms of translation, this explains why a significant frequency (30/68) and percentage (44.11%) of figurative body parts (metonymy and synecdoche) receive ideational equivalence through which they disappear from the discourse.

## 6. Conclusions

To start with the first research question concerning whether Arabic is more inclined than English to using body parts, especially figuratively, the sample of three important body parts (eye, heart and tongue) clearly shows that their frequency in the Arabic novel far exceeds that in the English translation (more than double in the textual data). However, a solid argument that Arabic is more rhetorically oriented than English in investing body parts in its literary discourse needs further investigation of more works translated from Arabic into English and vice versa.

In terms of translation, a significant percentage (about 45%) of Arabic metonymic and synecdochic body parts are lost in the English translation in favor of rendering them ideationally. This finding indicates that there are several culture-bound differences between Arabic and English in utilizing body parts figuratively, which accounts for their loss in translation. More promising, however, is the finding that the rendering of Arabic figurative body parts formally into English is obtained in about 46% of them, which proves that formal equivalence and ideational equivalence are equally important in tackling metonymic and synecdochic expressions. By contrast, functional equivalence is found to be the least occurring (only 9%), which simply implies that when the two languages meet figuratively, it is formal rather than functional equivalence that wins. That is, a body part that corresponds formally, e.g. 'eye' for عين rather than one that corresponds functionally, e.g. 'heart' for صدر in some Arabic utterances is the most likely option.

Regarding the literal component of body parts (32%), the textual data instantiates two procedures: literal renditions (66%) and literal alternatives (34%). The literal component mainly occurs in physical descriptions and activities of people. Literal renditions, on the one hand, reflect nonfigurative formal lexical correspondence between the two languages, where the primary denotative meaning of two body parts is obtained, e.g. 'nose' for أنف and 'shoulder' for كتف. Literal alternatives, on the other hand, involve correspondence that reflects different collocational patterns, e.g. 'hair' for رأس 'head' when referring to a hair-cut, as well as euphemistic usage, e.g. 'behind' rather than 'buttocks' for عجيزة, which is a kind of usage that can be sensitive to contextual factors.

Apparently, the linguistic-collocational patterns and the cultural norms are the main constraints that govern the rendition of literal and figurative body parts. Translators need to be aware of both cases of convergence and divergence in this area in the language pair they are dealing with. Such awareness is the only guarantee for offering a translation that resembles the original in the employment of body parts, both literal and figurative ones, which seems to be a pervasive feature of works of fiction that, among other things, speaks of their aesthetic and poetic nature.

## ترجمة الكناية بتوظيف أعضاء الجسد من العربية إلى الإنجليزية

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### الملخص

تتفحص هذه الدراسة الاستخدام المجازي (الكناية)، بشقيها العلائقي والجزء-كلي، لأعضاء الجسد في الترجمة الأدبية من العربية إلى الإنجليزية. وثمة هدفان لها: الأول الوقوف على الطرق الترجيحية المتبعة في ترجمتها، والثاني الإحاطة بالمقيدات اللغوية والثقافية التي تحكم الخيارات الترجيحية. وتتكون مادة الدراسة من أول مائة مقتطف يوظف أعضاء الجسد في رواية نجيب محفوظ (*زقاق المدق*) (1947)، وما يقابلها في ترجمة تريفر لاغاسيك الإنجليزية (1992). بداية، قسمت المادة اللغوية إلى الاستخدامين الحرفي والمجازي، ومن ثم قسم المجازي إلى الاستخدامين العلائقي والجزء-كلي. وتشير النتائج إلى وجود مقيدات لغوية وجمالية وثقافية في خطابي الإنجليزية والعربية على حد سواء، وتخلص الدراسة إلى أن استخدام العربية لأعضاء الجسد في الخطاب الأدبي يفوق نظيره في الإنجليزية بالرغم من أنه شائع في اللغتين. من هنا، ينبغي على المترجم أن يحيط بالمعنى الحرفي والمجازي في كلتا اللغتين كي يقدم نصاً موازياً في التوصيف الجسدي ويحافظ على القيمة الجمالية للبعد المجازي.

**الكلمات المفتاحية:** العربية، الإنجليزية، أعضاء الجسد، الكناية، الترجمة.

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Arabic Metonymy and Synecdoche in English Translation:  
The Case of Body Parts

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### Appendix

#### The 100 Examples

N	Source Text	Page Number	Target Text	Page Number
١	أطفئ النار يا جده. الفص كبس على قلبي	٦	"Change the water in the hookah, Sanker!" "Put out the oven, Jaada!" "This hashish hurts my chest".	2
2	هو كتلة بشرية جسيمة، ينحسر جلبابه عن ساقين كقريبتين، وتتدلى خلفه عجيزة كالقبة، ....، ذو بطن كالبرميل، وصدر يكاد يتكور ثدياه، لا ترا له رقبة، فبين الكتفين وجه مستدير منتفخ محتقن بالدم، أخفى انتفاخه معالم ثسماته. فلا تكاد ترى في صفحته لا سمات ولا خطوط ولا أنف ولا عينان، وقمة ذلك كله رأس أصلع صغير لا يمتاز عن لون بشرته البيضاء المحمرة	٦	He is a hulk of a man, his cloak revealing legs like tree trunks and his behind large and rounded like the dome of a mosque, its central portion resting on the chair and the remainder spilling over the sides. He has a belly like a barrel, great projecting breasts, and he seems scarcely to have any neck at all. Between his shoulders lies his rounded face, so puffed and blood-flecked that his breathing makes its furrows disappear. Consequently, scarcely a single line can be seen on the surface and he seems to have neither nose nor eyes. His head topping all this is small, bald, and no different in color from his pale yet florid skin.	٢
3	وصاحبه شاب متوسط القامة، ميال للبدانة، بيضاوي الوجه، بارز العينين...	٧	His eyes project slightly and his wavy hair is yellowish, despite the brown color of his skin.	٣
4	صعد إليه في وقار، وملأ مقعده بجسمه المكتنز يتقدمه شاربان شركسيان	٧	He climbs in sedately and fills the seat with his well-built person, his large Circassian mustaches standing out before him.	٣
5	رجل في الخمسين يرتدي جلبابا ذا بنيقة موصول بها رباط رقبة مما يلبسه الافندية ويضع على عينيه المغضضتين نظارة ذهبية ثمينة	٨	a man in his fifties dressed in a cloak with sleeves, wearing a necktie usually worn by those who affect Western dress. On his nose perches a pair of expensive-looking gold-rimmed spectacles	٣
6	ثم اقبل على القهوة عجوز مهديم، لم يترك له الدهر عضواً سالماً، يجره غلام بيسراه، ويحمل تحت إبط يمينه ربابة و كتابا	٨	A senile old man is now approaching the café. He is so old that the passing of time has left him with not a single sound limb. A boy leads him by his left hand and under his right arm he carries a two-stringed fiddle and a book.	٣
7	وهو يتفرس في وجوه الحاضرين كأنما ليمتحن اثر حضوره في نفوسهم، ثم استقرت غيناه الذابلتان الملتهبتان على صبي القهوة..	٨	and looks hard into the faces of the men present, as though searching for their reaction to his coming there. His dull and inflamed eyes, filled with expectation and apprehension, settle on the café's young waiter,	٤
8	فلاح الاستياء في وجه الشاعر ..	١٠	A look of disappointment came into the poet's face	٥
9	رأسي صاح يامخرف؛ وأنا أعلم ما أريد أتخسب أني أنن لك بالانشاد في قهوتي إذا ما سلققتني بلسانك القذر؟!	١٠	"I know what I said and what I want, you imbecile. Do you think I am going to allow you to perform in my café if you are going to slander me with your vile tongue?"	٦
10	فاكفهر وجه الشاعر	١١	The old man's face clouded	٦
11	وتنهده من الأعماق حتى خال المسعفون أنه يزفر فتات كبده	١١	sighed so deeply that his friends almost expected pieces of flesh to come up with the passage of air.	٧
12	كل شيء تغير إلا قلبي فهو يحب بيت آل عامر..	١١	Everything has changed except my heart and it still loves the people of the house of Amir."	٧
13	كان السيد رضوان الحسيني ذا طلة مهيبة، تمتد طولاً وعرضاً، وتنطوي عباءته الفضفاضة السوداء على جسم ضخم، يلوح منه وجه كبير أبيض مشرب بحمرة،	١٢	Radwan Hussainy was a man of impressive appearance, both broad and tall, a flowing black cloak covering his ample form, his face large and whitish with tinges of red.	٧
14	ومنه السيد أذنه عن طيب خاطر وهو يعلم ما يكر به...	١٢	Radwan Hussainy listened good-naturedly, although he knew well what the trouble was.	٧

Arabic Metonymy and Synecdoche in English Translation:  
The Case of Body Parts

N	Source Text	Page Number	Target Text	Page Number
15	وطأ أحزان الدنيا بنعليه، و طار بقلبه إلى السماء، ..	١٣	As time brought him added tragedies, so had he increased in his patience and love.	٨
16	وأعطى يده للغلام فجره إلى الخارج	١٤	gave his hand to the lad and drew him outside.	٩
17	...الرجل الذي يحبه ويساكنه شقة واحدة، ويشاطره العيش كأنه من لحمه ودمه	١٥	the man he liked so well and with whom he shared a flat and indeed his life, just as if they were of the same flesh and blood.	١٠
18	ورأيت الكفن بعيني رأسي، ..	١٥	I have seen the shroud with my own eyes.	١٠
19	وعم كامل مال صدره على ثدييه وراح في سبات عميق	١٧	and Uncle Kamil, who had laid his head on his chest and sunk into a deep sleep.	١١
20	والمعلم كرشة يتابعه بعينين ثقيلتين..	١٧	followed him with his heavy eyes, enjoying	١١
21	نظرت إلى المرأة بعين غير ناقدة	٢٠	She gazed into the mirror with uncritical eyes,	١٥
22	فعمكست المرأة وجهها نحيلاً مستطيل فعل الزواق بخديه و حاجبيه و عينييه و شفتيه الاعاجيب	٢٠	The mirror reflected a long, thin face; cosmetics had indeed done wonders with her eyelashes, eyebrows, eyes, and lips.	١٥
21	بل كانت لسانا لا يكف ولا يمسك،	٢١	To be sure, her tongue was hardly ever still and she scarcely missed a single report or scandal	١٦
24	أصغت الست سنية عفيفي بإذن غير واعية لأنها كانت مشغولة..	٢٢	Mrs. Afify listened with disinterest to all this, her mind busy	١٧
25	وقد خفق قلب أم حميدة لسيرة الأجور و لكنها قالت ..	٢٣	Umm Hamida's heart had missed a beat at the mention of the rents,	١٧
26	فخف فؤاد الست سنية، ووجدت نفسها وما لوجه حيال ماتريد،	٢٣	Mrs. Afify's heart beat faster and she found herself just where she wanted to be.	١٨
27	ومع ذلك فما كاد يتسرب إلى قلبها الإيحاء بفكرة الزواج حتى تناست الأعداء والمخاوف جميعاً.	٢٥	Despite all this, the idea of marriage had gradually taken root and all her excuses and fears had been wiped out.	١٩
28	ولكن خلق الله الذكر والأنثى، ومنحنا العقل كي نفهم مراده	٢٧	but He created male and female and gave us the intelligence to understand His wish.	٢١
29	فقالت ست سنية في سرور: لك عينايا ياست أم حميدة! سلمت عيناك. ربنا يهيئ مافيه الخير.	٢٩	Mrs. Afify agreed happily. "All right, I give my word, Umm Hamida." "Your word is taken then. May our Lord work things out for the best!"	٢٢
30	لا تسلقي الزقاق بلسانك، ان اهله سادة الناس!	٣٣	"Don't slander the alley like that. The people who live here are the best in the world!"	٢٦
31	أتذكرين كيف أطلقت على لسانك الطويل بسبب جلباب!	٣٤	Do you remember all that fuss you made about a dress?"	٢٧
32	ثم دلفت من النافذة الوحيدة في الحجرة التي تطل على الزقاق، ومدت يديها إلى مصرلعيها المفتوحين	٣٤	She leaned out of the room's only window, which overlooked the street, and stretched her arms out to the open shutters,	٢٨
33	لا تزوره الشمس إلا حين تشارف كبد السماء فتتخطى الحصار المضروب حوله	٣٦	The sun can reach it only after climbing high into the sky.	٣٠
34	كان عباس الحلو... طيب القلب، ميالا بطبعه إلى المهادنة والمصالحة والتسامح،	٣٩	Abbas was gentle, good-natured, and inclined toward peace, tolerance, and kindness.	٣٢
35	ولكنه كان إذا شد صاحبه أرخى، فلم تصله قبضته القاسية قط.	٤٠	but whenever his friend became too excited Abbas yielded and thus avoided a serious quarrel.	٣٣
36	أكل العيش يحب خفة اليد	٤٠	"For a decent living you need a nice quick hand!"	٣٣
37	وكان قد انتهى من حلق رأس الشاب	٤٥	He had finished cutting the young man's hair and he set about combing it silently,	٣٧
38	، ثم سمع وقع أقدام خفيفة آتيا من أعلى الزقاق	٤٧	He heard steps coming from the top of the alley,	٣٨

N	Source Text	Page Number	Target Text	Page Number
39	وتكشف عن نصف ساقها المدملجتين	٤٧	The cloak revealed her trim ankles, on which she wore a bangle;	٣٩
40	، وسرعان ما سلمن وأخذن في تافه الأحاديث، وهي تتفحص وجوههن و ثيابهن بأعين ناقدة، زاهية نفسها حسرات على ما يتمتعن به م حرية وجاه.	٤٩	In the midst of their greetings and chattering, Hamida gazed searchingly at their faces and clothes, envying them their freedom and obvious prosperity.	٤٠
41	كانت تضاحكهن في صفاء كاذب والحسد يأكل قلبها،	٥٠	She joined their laughter with a false sincerity, all the while envy nibbling at her.	٤١
42	، وتلك عيناها تزوغان من التحديق في الرجال،	٥٠	A third girl was too obvious, the way she stared at men,	٤١
43	فرأت عباس الخلو يسير متأخر عنهن قليلا وعيناه تلحظانها بتلك النظرة المألوفة	٥١	she saw Abbas lagging behind them a little, gazing at her with his customary expression.	٤١
44	الفضيحة؟.. ماعاذ الله يا حميدة. صديري طاهر، ولا يكن لكي إلا الطهر	٥٢	“Scandal? God forbid, Hamida. I have only the most honorable intentions toward you.	٤٣
45	أنت تعلمين ولا شك بما أريد أن أقوله. ألا تعلمين؟.. ألا تشعرين؟.. قلب المؤمن دليله	٥٣	I’m sure you know what I want to say. Don’t you feel anything? One’s emotions are the best guide.”	٤٣
46	وقد سكر قلبه برحيق نشوة ساحرة لم يكن له عهد بمثلها من قبل.	٥٤	He felt drunk with joy from some magic potion he had never before tasted.	٤٤
47	احذر أن تعري رأسك في مثل هذا الجو، في مثل هذه الدنيا، فمخ الفتى يتبخر ويطير،	٥٥	I warn you against going bareheaded in weather like this, in a world like this. Young men’s brains are liable to dissolve into steam and fly off.	٤٤
48	ولا تكاد تدل عيناه المظلمتان المختفيتان تقريبا وراء جفنيه الغليظين على أنه يحسن رؤية طريقة،	٥٥	His gloomy eyes, almost hidden beneath heavy lids, scarcely allowed him to see his course.	٤٥
49	إنها تحلل الخمر التي حرمها الله و تحرم الحشيش الذي أباحه!.... وهي طب للنفس والعقو. و ربما هز رأسه و قال ماله الحشيش!..."راحة للعقل وتحلية للحياة..."	٥٦	which supply medicine for both the soul and the intellect.” He frequently shook his head sadly and said, “What’s wrong with hashish? It gives peace to the mind and comfort to life	٤٦
50	فالناس لا يريحون ولا يستريحون، ويتلقفون المثالب بأفواه نهمة جشعة.	٥٦	People wouldn’t live and let live and were always only to ready to slander with their avid and greedy mouths.	٤٦
51	دكان صغير يجلس في صدره شيخ عجوز وراء مكتب صغير،	٥٦	It was a small shop, with an old man sitting in the center behind a little desk.	٤٦
52	ما إن رأى القادم حتى استقام ظهره، وتلقاه بابتسامة البائع اللبق. وارتفع الجفنان الثقيلان لأول مرة، واستقرت العينان على الشاب، ثم حياه برقة.	٥٧	As soon as he saw the customer he stood up straight, smiling as an alert salesman should. Kirsha’s heavy brows rose and his eyes settled on the youth; then he greeted him gently.	٤٦
53	فابتسم المعلم كرشة، أو بمعنى خر انفرج فمه انفراجة آلية قصيرة يرافقها اضطراب خفيف في جفتيه	٥٨	Mr. Kirsha smiled, or rather his mouth split open mechanically; this was accompanied by a slight twitching of his eyebrows.	٤٧
54	فأتلج صدره وتنهد من الأعماق.	٥٨	Kirsha’s heart froze in excitement at the thought and he sighed from deep within him.	٤٨
55	فشد هذا الكلام على وتر حساس في قلب الفتى وقال بترم: صدقت..	٥٩	This statement struck a responsive chord in the boy and with conviction he agreed.	٤٩
56	صحا الرجل الداهل وسرى في صدره دفء السرور	٦٢	The absentminded café owner was now fully awake and a warm feeling of happiness ran through him.	٥٠
57	وكلما مرت دقائق لوى عنقه واشرب به نحو مطلع الرقاق،	٦٥	Every few minutes he peered toward the alley entrance.	٥٢
58	لم يكن فيما سلف ليجرؤ على دعوة أحد أمثال هذا الشاب إلى قهوته تسترا أو حيلة، ثم افتضح أمره، وزادت فضيحته، فكشف وجهه وارتاد الإثم جهاراً	٦٥	In times gone by he would never have invited such a boy to his café, but now his vice was well known to the alley inhabitants. Now Kirsha’s mask was removed and he indulged his perversion openly.	٥٣

Arabic Metonymy and Synecdoche in English Translation:  
The Case of Body Parts

N	Source Text	Page Number	Target Text	Page Number
59	كان يقع بينه وبين زوجه من الماسي ما يبقى حديثا فاضحا تتناقله الألسن،	٦٥	Raging scenes took place between him and his wife, providing rich gossip for people like Dr. Booshy and Umm Hamida.	٥٣
60	لا يفترق عن أرض المكان قذارة ولونا ورائحة لولا أعضاء ولحم ودم تهبه الحق - على الرغم من كل شيء- في لقب إنسان	٦٧	no different from the floor of the room in color, filthiness, or smell, but possessed of limbs, flesh, and blood, and which therefore, despite everything, deserves to be called a human being.	٥٤
61	فقال البوشي برجاء: لا رددت لي يدا.	٧٢	Dr. Booshy replied hopefully, "You have never let me down."	٥٨
62	وتصور ما سوف يكابده هذا الجسم الهزيل من هرس يديه القاسيتين، فارتسمت على شفثيه القاسيتين ابتسامة شيطانية..	٧٥	Can you imagine what this thin and meager body would suffer under the pounding of Zaita's hands? A satanic smile played about Zaita's faded lips...	٦١
63	والزقاق زاخر بالالسن الحداد والأعين المتطفلة.	٨٣	and the alley overflowed with sharp tongues and roving eyes.	٦٩
64	انه يهوى العينين الفاتنتين والوجه المليح، والجسم الذي يقطر إغراء، وهذي العجيزة الأنيقة التي تزري بورع الشيوخ.	٨٣	He quite frankly desired that pretty face, that body of sensuality and those beautiful buttocks which were able to excite even a pious old man.	٦٩
65	"امسكي لسانك يا مجنونة."	٩٣	"Hold your tongue, you imbecile!"	٧٨
67	فقرض أسنانه و سب ولعن، ولكنها لم تنبالي واستطردت تقول: أناس يكبرون و يعقلون، أما أنت فكلما كبرت قل عقلك.		He ground his teeth, swore and cursed, but she took no notice of him and continued: "Everyone around is grown up and acts intelligently, but your brain seems to have got smaller the bigger you got!"	٧٨
68	ثم نظر إلى الشاب الواقف على باب دكانه، فضحك هذا وعبر الطريق إليه وقرصه في ثديه الهش.	٩٦	He made his way across the road to him, poked him in the ribs,	٨٠
69	وقد لاحظ أن أعين البنات يثقبنه بخبث مريب فداخله سرور وزهو،	٩٧	He noticed that the girls looked at him with mischievous curiosity, and this pleased and flattered him.	٨١
70	لذلك أحبت مجاراته، وسبر غوره، واستخراج مكنون لسانه،	٩٨	For these reasons she was pleased to encourage him so that she might eventually discover what he was really like and what he wanted.	٨٢
71	و إن لم يتحرك قلبها الجامد	١٠٠	even though he did not manage to stir her frigid heart.	٨٤
72	والحق أن كلمات الحب الحارة خليقة بأن تطرب الأذان ولو لم ترجع القلوب أنغامها	١٠٠	the truth that strong words of love always please the ears, although they do not always appeal to the heart.	٨٤
73	واهتز صدره فرحا، وقال مقتر الثغر: عما قريب سأسافر الى التل الكبير..	١٠٢	His heart burst with joy and he said, smiling broadly, "Very soon. I am going to Tell el-Kebir	٨٦
74	وأحست عند ذاك يده تتلمس راحتها وتقبض عليها وتضفي على أناملها الباردة حرارة ودفئا.	١٠٤	she felt his hand touch and grip hers, giving warmth to her cold fingers.	٨٧
75	فأقبلت تشكو بثها وهمها بقلب مطمئن إلى أنه سيجد أننا صاغية	١٠٦	Mrs. Kirsha knew what she was like and unhesitatingly released her troubles, quite convinced that she would find a sympathetic audience.	٨٩
76	لبث صامتا ساكنا، يتعوز قلبه من الشيطان وعبته.	١٠٨	he sat silent and filled with sadness, praying that his own soul would be free of the devil and his wickedness.	٩١
77	وألقي على السيد من تحت جفنيه الثقيلين نظرة تجله واحترام،	١١٠	Kirsha came in and gazed at Hussainy from beneath his heavy eyebrows with a look of admiration and respect.	٩٣
78	والأخ المخلص من إذا رأى أخا له يهوي تلقاه بذراعيه	١١١	A truly sincere brother is one who, if he sees his brother falling, would reach to catch him in his own arms,	٩٤

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79	كلا والله. إنه الحسد يأكل قلوبهم أكلا..؟	١١٣	Certainly not! It is really envy which eats at their hearts!"	٩٥
80	فأطبق جفنيه على عينيه المظلمتين. وقال بصوت منكر: هذا أمر الله!	١١٥	He lowered his eyebrows over his gloomy eyes and disguised his real feelings by saying, "It is God's will."	٩٧
81	ونهض المعلم قائما وقد ضاق صدره بالسيد ووعظه.	١١٦	Kirsha, tired of Hussainy and his preaching, got up.	٩٧
82	وقد زهل الجلوس. وحملقوا فيما يقع أمامهم بأعين دهشة. لكن قلوبهم رقصت جدلا.	١١٨	All the customers in the café sat stunned, gaping wide-eyed in amazement at the spectacle. They thoroughly enjoyed witnessing such a dramatic scene.	١٠٠
83	لمي لسانك يامر، وسدي هذا المرحاض الذي يقذفنا بوسخه! - قطع لسانك، مامرحاض الا انت، يا خرع، يا مقفوح، يا ظل العيال.	١١٩	"Hold your tongue, woman, and take away that toilet of a mouth of yours; you're spraying us all with its filth!" "Shut your mouth! You are the only toilet around here, you scarecrow, you disgrace, you rat bag!"	١٠١
84	وصوب المعلم نحوه عينين ناريتين وصاح في وجهه: اقطع لسانك!	١٢٢	Kirsha directed his fiery eyes toward him and yelled into his face, "Shut your mouth!"	١٠٣
85	عهد الحب، شعلة وهاجة تضرم في الفؤاد، نشوة سر تسكر العقل، شهوة تصهر الأعصاب، كان مرحاً مختالا مزهواً،	١٢٢	"A new fire burned within him, desire melting his nerves and intoxicating his brain. He felt gay and confident,"	١٠٥
86	هذا فعل النافذة وراء ظهري!	١٢٤	"This is what happened through that window, behind my back!"	١٠٦
87	ستعود إلينا إن شاء الله من الموسرين، ولابد عند ذاك من خلع أسنانك المسوسة هذه وتركيب طقم ذهبي يليق بالمقام..	١٢٩	"If God wills, you will return here a rich man, and when you do, we'll have to extract those rotten teeth of yours and give you a nice set of gold ones appropriate to your new position."	١١٠
88	وضربت المرأة صدرها بيدها وقالت: - جننت والله. أورثك الحشاش جنونه. ولكني سأدعوه ليردك إلى عقلك.	١٣٢	His mother struck her breast with her hand and commented, "You really have gone out of your mind. The hashish addict has passed his madness on to you! I will go and call him to bring you back to your senses."	١١٣
89	وجاء المعلم كرشة بعد قليل مكشرا عن أنيابه،	١٣٣	After a little while Kirsha appeared, grinding his teeth with anger.	١١٤
90	فضرب المعلم كفا بكف وقال وهو يهز رأسه مغيضاً محنقاً:...	١٣٣	Kirsha brought the palms of his hands together violently and, shaking his head in anger and disgust, roared,	١١٤
91	أتجهل حقاً أم تظنه يريد الزواج منها حبا في سواد عينيها؟..	١٤٣	Did she really not know? Did she think he wanted to marry her for her youth and beauty?	١٢٣
92	اللهم احفظني من شر العين	١٤٥	"Oh, God, save me from the evil eye!"	١٢٥
93	فدهم غضبه الرجل، و بسط راحتيه مستعطفاً وقال بصوت منكسر:...	١٤٧	His anger had surprised the old man and he spread out his palms in a gesture begging forgiveness.	١٢٧
94	وتكلم بعينيك، ألا تعرف لغة الأعين؟	١٤٨	Speak only with your eyes. Don't you know the language of the eyes?	١٢٧
95	- جعدة هذا ظفره برقبته! فقال زبطة محتجاً: - ظفرك انت بالف رقية كرقبتي، أما جعده.	١٥١	"Why, his little fingernail is worth more than all of you!" "Well, I know what you're worth—but	١٣٠
96	فخلعت المرأة ملاءتها و طرحتها على الكتبة، ثم قالت بهدوء وهي تتفقرس وجهها لتمتحن أثر كلامها فيه. روس جديد!	١٦٥	The matchmaker took off her cloak and threw it on the settee. Then she said quietly, closely watching the girl's eyes to see the effect of what she would say, "Yes, a new husband!"	١٤١

Arabic Metonymy and Synecdoche in English Translation:  
The Case of Body Parts

N	Source Text	Page Number	Target Text	Page Number
97	فقال أم حميده وهي تهز رأسها و ترعش حاجبيها:...	١٦٥	Shaking her head and making her eyebrows dance, the matchmaker replied, "Mr. Salim Alwan, in all his full majesty!"	١٤٢
98	فشدت قبضتها على المشط حتى كادت تنفذ أسنانه في راحتها	١٦٥	Hamida gripped her comb so tightly that its teeth almost broke in her hand.	١٤٢
99	ولعله تأثر بقراءة الفاتحة كما ينبغي لرجل يرسل لحيته مترين،	١٧٠	No doubt he was influenced by the Qur'an, as a man with a long beard like him is bound to be.	١٤٥
100	"إني أعرفك حق المعرفة، وأقرأ قلبك كصفحة مبسوطة،"	٢٦٥	"I know you quite well now. I can read your heart like a sheet of paper."	٢٢٢