



The Translation of Some Phrasal Verbs in Joyce's "A Portrait of the Artist as a Young Man" into Arabic

(PP 269 - 279)

ID No. 2213

<https://doi.org/10.21271/zjhs.22.6.18>

Ayad Seleem Mansour

University of Anbar
phonetecs66@yahoo.com

Received: 17/04/2018

Accepted: 03/09/2018

Published: 27/12/2018

Abstract

This paper treats an important aspect of English syntax, viz. phrasal verbs. This kind of verbs reveals many problems when translated into Arabic according to its complex structure, idiomatic nature and restrictions of use.

Phrasal verbs are, at first, dealt with from a syntactic /semantic/ pragmatic point of view; then, the focus moves to translation-related issues.

The study is concerned with showing the absence of one-to-one correspondence between English and Arabic when translating phrasal verbs. Moreover, it also reflects certain cultural attitudes towards the use of phrasal verbs, precisely informality. Al-Battoti's Arabic translation of Joyce's **A Portrait of the Artist as a Young Man** has been adopted to be the data of the research.

Keywords: Al-Battoti's Arabic translation; cultural attitudes; informality; translation of phrasal verbs into Arabic.

1. Introduction

At first, the researcher presents an ample theoretical background of the phrasal verbs showing their importance, classifications, and uses. After that, the focus moves to translation-related issues. The researcher selects some key and important phrasal verbs in the English text of the novel under study, after reading the English novel written by James Joyce, *A Portrait of the Artist as a Young Man*, and its Al-Battoti's Arabic translation, providing the readers with their equivalents in Arabic. These equivalents are provided according to Al-Battoti's Arabic translation of the original text of the novel under study. Furthermore, the researcher analyzes and discusses these Arabic equivalents of the English phrasal verbs used in the original text giving sometimes some translations as an alternative to Al-Battoti's Arabic translation.

This paper aims at helping the Arab students and teachers to correctly translate the English phrasal verbs into Arabic, especially those used in the literary works in order to retain the true meaning of the original text. Besides, it aims at showing whether Al-Battoti succeeded in translating the English phrasal verbs in Joyce's novel into Arabic or not in order to ensure that the ideas are not distorted when translated from one language to another and thus increasing cross-fertilization among the different cultures of the world. Moreover, this paper aims at showing the absence of one-to-one correspondence between English and Arabic when translating the English phrasal verbs into Arabic.

Cubillo (2002: 97) indicates that phrasal verbs are one of the most inventive resources of the English language, for it is easy to create new combinations by joining particles to verbs not formerly joined so as to refer to some new concept. (Iraq Virtual Science Library-IVSL)

Concerning the translation of phrasal verbs, Heliel (2000: n. p.) confirms that they can hinder performance of the translator and that a large part of them is idiomatic. The Arabic



translator finds it difficult to infer the meaning of these phrasal verbs and consequently to find their appropriate equivalents.

Aldahesh (2009: n. p.) argues that English phrasal verbs appear to form one of the basic difficulties faced by learners, translators and interpreters when this type of idiomatic expression is needed to be translated into other languages.

2. Phrasal Verbs from a Syntactic Point of View:

McArthur and Atkins (1974:5) state that phrasal verbs are composed of simple monosyllabic verbs ('put', 'take', 'get'...etc.), and a number of set particles ('on', 'up', 'out', etc). They point out that although they look like phrase, they function like single words, and under certain conditions other items (direct object, adverbs) can occupy their position between the verb and the particle.

Two significant classifications have to be taken into account when the structure of phrasal verbs has to be tackled. With regard to the first classification, six types of verbs, at least, that can be phrasalised are distinguished by McArthur and Atkins (1974: 6):

1. Verbs of movement: usually monosyllabic and of Anglo-Saxon origin: 'go', 'come', 'run', 'walk', 'hope', 'skip'...etc.
2. Verbs of invitation and ordering: 'invite', 'order', 'summon', 'let'...etc.
3. The so-called empty verbs or verbs of indefinite meaning: 'get', 'put', 'take', 'make', 'do'...etc.
4. Verbs formed with or without the suffix-en, from simple monosyllabic adjectives: 'brighten', 'slacken', 'flatten', 'dry', 'cool'...etc.
5. Verbs formed unchanged from simple, usually monosyllabic nouns with such paraphrased patterns as: 'chalk up', 'mark up with chalk'.
6. A random scattering of two-syllable verbs of Latin origin with which some kind of direction or emphasis is wanted: 'contract (out)', 'measure (up)', 'level (off)'...etc.

Concerning the second classification, Allsop (1988:215) says that particles are classified into three groups:

1. Prepositions: after, against, at, for, from, into, like, to, with, without.
2. Adverbs: away, back, forward, out.
3. Either prepositions or adverbs: about, across, along, around, before, behind, down, in, off, on, over, round, through, under, and up.

3. Phrasal Verbs from a Semantic Point of View:

Focus must be on the semantic aspects of phrasal verbs for this paper is interested in the translation of these verbs.

3.1 Meaning of Phrasal Verbs:

Jain and Sinha (2002:1) show that phrasal verbs are of highly context-dependent meanings which may only be disambiguated by thinking up a method which utilizes semantic information connected to the context. (Iraq Virtual Science Library- IVSL)

Thiruumeni et al(2011:37) point out that when translating a phrasal verb, it can carry the meaning of the constituent verb in it rather than carrying its meaning as a single unit as in:

(1) **The minister passed away.**

In the sentence above, the phrasal verb "passed away" conveys the meaning of the constituent verb in it i.e., "to pass" in place of indicating its meaning as a single unit i.e., "to die".

On the one hand, McArthur (1973:36) states that phrasal verbs are of two types of meaning:

1. Literal meaning which represents a normal meaning related to the verb and the particle:

(2) **The milkman brought in the milk.**



2. Figurative meaning represented by a metaphoric meaning. Native speakers find the metaphoric use to be almost always familiar to them as informal and often slang:

(3) The prime minister brought in a new policy.

The same phrasal verb has distinct effects as shown in the sentence above. Only can the figurative use be replaced by Latin verb.

On the other hand, Fraser (1976, cited in Celce-Murcia and Larsen-Freeman, 1983: 274) says that the meanings of phrasal verbs are of three types:

1. Literal phrasal verbs represented by those items where the particle keeps its literal meaning as 'up' in the following examples:

(4) I hung up the pictures on the wall.

(5) I hung the pictures up on the wall.

2. Compleitive phrasal verbs represented by those where the particles such as 'up', 'out', 'off', and 'down' refer to the completion of the action:

(6) I tore up the piece of paper.

(7) I tore the piece of paper up.

3. Figurative phrasal verbs when there is no systematic way to combine the verb with the particle to give a complete meaning:

(8) She looked up the information. (= searched)

(9) She looked the information up.

4. Methods of Translation:

According to Newmark (1988b: 45), the main problem of translation is always whether to translate literally or freely. He adds that "The argument has been going on since at least the first century BC Up to the beginning of the nineteenth century, many writers favored some kind of Tree translation: the spirit, not the letter; the sense not the words; the message rather than the form: the matter not the manner." Then at the turn of the nineteenth century, when the study of cultural anthropology indicated that it was impossible to overcome the linguistic difficulties and that language was completely the output of culture, the opinion that translation was not possible obtained some currency, "and with it that, if attempted at all, it must be as literal as possible."

4.1 Literal Translation:

As Vinay and Darbelnet (1995: 33-34) explain, "literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the TL."

Translation of the lexical words of the source language (SL) appears to be done as though out of context, but there is a kind of preservation as to the syntactic structures of the target language (TL). Literal translation differs, mainly, from semantic translation in that it does not take context into account whereas the second grants context its respect (Newmark, 1988a: 63). It is believed that literal translation is the main translation procedure, both in communicative and semantic translation, in that translation begins from there. Literal translation appears to be normally, not always, out of the question when any kind of translation problem is existed. In case of the cultural overlap, a common object will often sound to be of a one-to-one literal translation though strange lexical gaps are present in most languages e.g. 'fingers', 'waist', 'knuckles', 'shine' (Newmark, 1988b: 70). Literal translation occurs when a text of one language is able to transfer into another with no changes only those which the target-language grammar needs (Fawcett, 1997: 36).

Catford (1965) (cited in Baker, 2001: 89) employs the traditional terms 'literal' and 'free 'translation' for the purpose of justifying unbounded translations at different ranks. On the one hand, literal renderings represent unbounded translations at the lower ranks, i.e., words and phrases and free renderings are unbounded translations at the higher ranks represented by clauses and sentences. Hatim and Munday(2004:344)put literal translation as



follows: "A rendering which preserves surface aspects of the message both semantically and syntactically, adhering closely to ST mode of expression."

In literary texts, Literal Translation shows its loyalty to the figurative language used in the SL text. Sometimes, literal figures of speech are used in newspapers to attract attention and to make the new expression of exotic colouring:

(10) **He is over the palm tree: He is very successful.** (from Arabic: فوق النخل)

(Aziz and Lataiwish, 2000: 82-83)

4.2 Literary Translation:

When many translators fail to understand that a literary text is composed of a complex group of systems existing in a dialectical relationship with other groups outside its limits, particular aspects of a text have usually been concentrated on more than others (Bassnett, 2002: 83).

Savory (1968, cited in Ilyas, 1989: 33) states that this type of translation pays great attention to all forms of writing where the form and content may have the same significance. The translation of prose into prose, poetry into poetry, and poetry into prose is included within this type. Leech (1981: 11) mentions that style, in its widest meaning, can be applied to both spoken and written, both literary and non-literary varieties of language. Traditionally, style is particularly associated with written literary texts. Ilyas (1989: 67) states that one of the main problems in the translation of prose is to find an equivalent style. Cultural consideration drives to this problem which causes stylistic shifts and divergence between the SL style and its equivalent, the TL one. This is referred to by Newmark (1988b:162) as "cultural gap". Crystal (2008: 460) shows that 'style shifting', within a language, represents the way interlocutors alternate between styles for the purpose of creating a particular effect.

Baker and Saldanha (2009: 153) clarify that source-target text relations are, traditionally, the basic topic of literary translation studies. Two issues, closely-related, represent the bread and butter of theoretical discussions: equivalence and communicative purpose. Concerning 'equivalence', the matter which should be taken into consideration is that whether translators are able to repeat the complex group of stylistic elements that many literary texts include or not. As for 'communicative purpose', it is necessary for translators to reveal the extent to which they should give the source writer some kind of faithfulness at the expense of producing a text that works in receptor-genre terms. Three factors should not be neglected by any translator in prose or poetry to achieve aesthetic value:

(a) structure—the plan of a text completely as well as the shape and balance of the individual sentences.

(b) metaphor—represented by the visual images which may also evoke sound, touch, smell and taste.

(c) sound—represented by alteration, assonance, rhythm, onomatopoeia, and, in poetry, metre and rhyme (Newmark, 1988a: 65).

Six rules for the translation of prose have been proposed by Belloc (1930, cited in Ilyas, 1989: 66-67):

1. A literary work should not be translated word by word or sentence by sentence.

2. An SL idiom should be translated by an equivalent TL idiom. Equivalent TL grammatical systems should be used while translating SL grammatical systems. The English passive voice should usually be translated into its equivalent Arabic active voice; e.g.:

(11) **The door was opened by Ahmed.** أحمد فتح الباب

And: فتح أحمد الباب

3. An equivalent TL intention should be used for the purpose of translating an SL intention.

4. The problem caused by similar words in different languages should be avoided by the translator. The sign 'large', for example, can be used in

English and French, but its sense in French is 'wide'.



5. For the reason that languages differ in form, the translator should not behave as a follower to the SL text, but he should make necessary changes happen.

6. Constituents that are not found in the SL should not be added by the translator.

Where the style of a text is particularly important, translation in its restricted meaning must give way to 'creative transposition' (Jakobson, 2000: 239). Aziz (1998: 243) maintains that the translator opts for highly literary expressions in rendering the ordinary language of the SL text. The shift towards a higher rhetoric style represents characteristics of written Arabic:

(12) **Porter: Madam, I will** (S.L) البواب: سمعا وطاعة يا سيدي (T.L)

The everyday elliptical reply of the porter is translated by the classical expression (سمعا وطاعة: I hear and I obey)

5. The Importance of Context in Translating Phrasal Verbs:

Originally, the term 'context of situation' has been introduced by two scholars, first an anthropologist Malinowski and later a linguist Firth. Both of them dealt with explaining meaning depending on the context in which language is used but their ways, to some extent, are different. On the one hand, Malinowski regarded context of situation as a bit of the social process which can be considered apart or an actual observable set of events. Firth, on the other hand, interpreted context of situation as part of the linguist's apparatus in the same way as are the grammatical categories used by him (Palmer, 1981: 51, 53).

On the contrary, Katz and Fodor (1963, cited in Lyons, 1977: 573) excluded the context of situation from the study of meaning, i.e., the meaning of sentences can be viewed irrespective of their utterance in actual situations. They saw that part of the goal of semantics was to give a reason(s) for the number of interpretations of a sentence:

(13) **The bill is large.**

This sentence is clearly ambiguous since it has two readings caused by the word 'bill' which has two meanings. According to them, this sentence can be disambiguated if it is extended with...*but need not be paid*. This extension clarifies only one of the meanings of 'bill' (palmer, 1981: 49). But, in the case of a sentence or utterance, the sounds, words, or phrases which could surround a certain verbal item:

(14) **Peter went to the pictures. He went alone.**

In the sentence above, it is known who 'he' refers to because of the item mentioned earlier 'Peter'. This context is called 'verbal context'. There are two kinds of contexts:

1. Linguistic Context represented by the linguistic system itself.

2. Situational Context appears to have the same significance but it is more difficult to define. It is the condition in the outside world in which utterances occur. If someone has been asked whether he/she wants a cup of coffee and the reply is 'Coffee keeps me awake' and for the purpose of determining whether this reply indicates 'yes' or 'no', it is necessary to know more than the merely meaning of the words in use (Finch, 2000: 212-213). It is a must to define the context of situation in such a way that it classifies everything in the co-text that has an effect on the matter of cohesion, coherence and relevance (Lyons, 1995: 271). The vital importance of context in determining word meanings has been referred to by Nida (1964: 101). The implications of taking context into consideration are well indicated by Sadock (1978: 281).

From a pragmatic point of view, Schiffrin (1994: 365), on his part, reveals the significant role of context saying: "Speech act theory and pragmatics both view context in terms of knowledge, what speakers and hearers can be assumed to be known and how that knowledge guides the use of language and the interpretation of utterances".

Errey (2007: 4) declares that one of the best ways to learn phrasal verbs and to guess their meanings is by putting them in context. In doing so, meaning of the phrasal verb can be better figured out than by only memorizing a definition or a synonym.

6. The Model Adopted:

According to Catford (1965: 25), there are three types of translation:

1. Word-to-word (word-oriented)
2. Literal translation (word-oriented)
3. Literary translation (free-translation)

These types of translation which are classified in accordance with the notion of rank have been clarified by Ilyas (1989: 31) as follows:

1. Word-to-word translation: This type of translation is word-oriented. The translator, here, treats with the text word by word. To translate in such a method can shed light on the nature of the S.L. lexical item and grammar, for it follows the S.L. grammatical structures:

(15) **He went home.** (S.L) هو ذهب بيت (T.L)

2. Literal Translation: This type of translation is also word-oriented. It is different from word-to-word translation in that it does not follow the grammatical structures of the source language. The grammar of the target language is adopted by the translator in this case:

(16) **He went home.** (S.L) ذهب الى البيت (T.L)

Farghal and Shunnaq(1999: 13) state that literal translation is usually unacceptable, especially in the case of multi-word units like collocations and idioms: *To take after* (يأخذ بعد: Literal) (حذا حذو/يشبه)

Look out (كن حريصا) (Literal: انظر خارجا)

3. Literary translation (free translation): It is rank-free, in which the translator tries to reproduce an effect on the T.L. receiver similar to that of the S.L. one:

(17) **Once in a blue moon.** (S.L) (مرة في قمر أزرق) (Literal Translation)
(Word-to-Word Translation)
(Free Translation) نادرا جدا

With reference to phrasal verbs (idiomatic expressions), it seems unacceptable to translate them word-to-word or literal. Depending on the information given earlier, the present study adopts the free-translation, since it treats the topic of phrasal verbs. (for further information, see Newmark (1988b: 13, 69, 75, 104), and Hatim and Mason (1990: 5).

7. Analysis and Discussion:

1. He rolled his stockings off and **put on** his nightshirt quickly... (A Portrait of the Artist as a Young Man: Ch.1, p. 10, Lines: 25-26) (S.L Text)

وجذب جوربيه إلى أعلى وارتدى ملابس النوم بسرعة... (T.L Text) (البطوطي: ص 20 الأسطر: 22-23)

Text Analysis

Subject	English	Arabic	Synonym
Structure	Verb+ Adverb+ Noun	Verb(perfect, past)	Clothe, Wear, Dress

Al-Battoti succeeded in providing an Arabic suitable equivalent (ارتدى: dressed) which seems to be the accurate contextual meaning and its informal implication as well. The phrasal verb in question is used here to mean 'to put an item of clothing, etc. on your body'. Its opposite is "take off". It consists of a verb plus an adverb. Al-Battoti used the past perfect verb (dressed) in Arabic to translate the English phrasal verb (put on).

2. He **turned over** the flyleaf and looked wearily at the green round earth in the middle of the maroon clouds. (A Portrait of the Artist as a Young Man: Ch.1p.9. Lines: 19-21) (SL Text)

(T.L Text) قلب الورقة الأمامية البيضاء ثم نظر إلى الأرض الكروية الخضراء في وسط السحب الأرجوانية. (البطوطي: ص 12 الأسطر: 10-12)

Text Analysis:

Subject	English	Arabic	Synonym
Structure	Verb + Adverb	Verb(perfect, past)	Flip, Reverse

Again, Al-Battoti has demonstrated his ability to give an appropriate equivalent (قَلْب) which implies the informality of the context. He used the past perfect verb (turned) in Arabic in order to translate the English phrasal verb (turned over) which consists of a verb plus an adverb. The phrasal verb given is used here to mean 'to move a page or a piece of paper so that you can see the other side'. It is important to notice that the verb (turn) is used more frequently in this meaning: I *turned* the page quickly; *Turn* to page 23.

3. He could **go up** the staircase because there was never a priest or a prefect outside the refectory door. (A Portrait of the Artist as a Young Man: Ch.1 p.31. Lines: 21-22) (SL Text)

(البطوطي: ص 61) (T.L Text) في إمكانه الصعود للدور الأعلى إذ لا يوجد قسس ولا عريفون خارج باب المطعم. (الأسطر: 20-21)

Text Analysis:

Subject	English	Arabic	Synonym
Structure	Verb + Adverb	Non-Translated	Ascend

Al-Battoti did not succeed in supplying an appropriate equivalent of the phrasal verb "go up". He used the infinitive (الصعود: ascending) rather than the verb (يصعد: ascend). The phrasal verb "go up" is used here to mean 'to move from a lower position to a higher one or upstairs in a building'.

يمكنه أن يصعد الدرج نحو الدور الأعلى لعدم وجود قسس أو تلاميذ مقوضين خارج باب حجرة الطعام.

(Proposed by the researcher)

4. His hands were in his sidepockets and his trousers were **tucked in** at the knees by elastic bands. (A Portrait of the Artist as a Young Man: Ch.2 P.53 Lines: 35-36) (S.L Text)

(البطوطي: ص 104 الأسطر: 3) (T.L Text) يده في جيوبه الجانبية وسراويله مثبتة عند ركبتيه بشرائط مرنة.

Text Analysis:

Subject	English	Arabic	Synonym
Structure	Verb + Adverb	Non-Translated	Fold, Stuff

Al-Battoti failed in giving an accurate equivalent in Arabic of the English phrasal verb (tuck in) which consists of a verb plus an adverb. He used the adjective (مُثَبَّتة: fixed) instead of using the pattern (were+ past participle) which is used to form the passive tense. The meaning of (tuck in) which is used here is 'to push the end of a piece of clothing, sheet, blanket, etc. inside or under something, in order to make it look tidy or stay in place' or 'to fold or stuff something into something'.

(Proposed by the researcher) كانت يده في جيوبه الجانبية وثبتت سراويله عند ركبتيه بشرائط مطاطية.

Here, the Arabic verb (ثَبَّتَ: fixed) is used by the researcher as an equivalent of the English phrasal verb "tuck in".

5. ...those above, those in heaven, would see what he would do to **make up for** the past...(A Portrait of the Artist as a Young Man: Ch. 3 p. 72 Lines: 27-28) (S.L Text)

(البطوطي ص 139 الأسطر: 16-17) ...يرى الأعلون في السماء ماذا سيفعل للتعويض عن ماضيه...

Text Analysis:

Subject	English	Arabic	Synonym
Structure	Verb+ Adverb+ Preposition	Infinitive	Compensate for

The phrasal verb "make up for" is used here to mean 'if a good situation makes up for a bad one, it makes you forget the bad situation and feel happy again' and 'to do or provide something good to balance or reduce the effects of something bad'. Al-Battoti did not translate it into a verb in Arabic but he translated it into an infinitive instead. He used the infinitive (تعويز: atonement) rather than the verb (يعوض: compensate). This English phrasal verb is called phrasal-prepositional verb because it consists of a verb plus an adverb and a preposition.

(Proposed by the researcher) ...يرى الأعلون في السماء ماذا سيفعل من أجل أن يكفر عن ماضيه...

6. At his first violent sin he had felt a wave of vitality **pass out of** him...

(A Portrait of the Artist as a Young Man: Ch.3 pp. 59-60 Lines: 37, 1) (S.L Text)
(البوطی: ص 115 الأسطر: 22-23) (T.L Text) عند أول خطيئة له/انبعثت فيه موجة من الحيوية...

Text Analysis:

Subject	English	Arabic	Synonym
Structure	Verb+ Adverb+ Preposition	Verb(perfect, past)	Emit

Al-Battoti's translation seems to be acceptable for it designates the informality of the phrasal verb "pass out of". He used the past perfect verb (انبعثت: emitted) in Arabic as an appropriate equivalent of the English phrasal verb (pass out of). It is called phrasal-prepositional verb because it consists of a verb plus an adverb and a preposition.

7. For, remember, the fire of hell **gives forth** no light. (A Portrait of the Artist as a Young Man: Ch.3 p. 69. Lines: 5) (S.L Text)

(البوطی: ص 133 الأسطر: 6-7) (T.L Text) فتذكروا أن نيران الجحيم ليس لها نور.

Text Analysis:

Subject	English	Arabic	Synonym
Structure	Verb + Adverb	Verb(perfect, past)	Emit, Issue

As the phrasal verb "give forth" is followed by "no" which indicates negative, so the translator (Al-Battoti) used (ليس) as an equivalent for the phrasal verb given. It is used formally and it means "release or give". The researcher believes that it is more appropriate to use the verb (release) rather than the verb (has) in this sentence context.

(Proposed by the researcher) تذكروا أن نيران الجحيم لا تطلق نورا.

8. ... God should **mete out** an everlasting and infinite punishment...

(A Portrait of the Artist as a Young Man: Ch.3 p.76. Lines: 28-29) (S.L Text)
(البوطی: ص 147 السطر: 7) (T.L Text) يخصص الله عقابا أبديا ومطلقا...

Text Analysis:

Subject	English	Arabic	Synonym
Structure	Verb + Adverb	Verb(imperfect, present)	Deal out, Administer

The phrasal verb "mete out" is usually used in the passive and it is formal. The Arabic rendering is highly formal too. The phrasal verb "mete out" means 'to give someone a punishment, or type of treatment, especially one that is severe' It is similar to the phrasal verbs (deal out, administer) that are also formal. Al-Battoti succeeded in giving the verb (يخصص: allocate) as an accurate equivalent of the phrasal verb (mete out). Here, the object (punishment) requires the verb (allocate).

9. He had to kneel before the minister of the Holy Ghost and **tell over** his hidden sins... (A Portrait of the Artist as a Young Man: Ch.3 p. 79. Lines: 32-33) (S.L Text)

(البوطی: ص 153 السطر: 18) (T.L Text) لا بد أن يجثو أمام تابع الروح القدس ويعترف بخطاياها الخبيثة...

Text Analysis:

Subject	English	Arabic	Synonym
Structure	Verb + Adverb	Verb(imperfect, present)	Confess, Reveal

Al-Battoti was skillful in providing an appropriate equivalent of the phrasal verb "tell over" which means "confess" in English. In Arabic, the word (خطايا: sins) requires the verb (يعترف: confess) in this sentence context. Moreover, it is important to notice that, according to The Oxford Thesaurus: An A-Z Dictionary of Synonyms, the verb (tell) alone means (confess), i.e. it does not need the adverb (over) to provide this meaning.

10....and did not allow himself to **desist from** even the least or lowliest devotion... (A Portrait of the Artist as a Young Man: Ch.4 p. 86. Line: 4) (S.L Text)

(البوطی: ص 166 الأسطر: 17-) (T.L Text) ولم يسمح لنفسه بالارتداد حتى عن أقل مظاهر الورع أو أتفهها شأنًا.

Text Analysis:

Subject	English	Arabic	Synonym
Structure	Verb + Adverb	Prepositional Phrase	Cease, Abstain from

The phrasal verb "desist from" is used here to mean 'to stop doing something'. Al-Battoti failed to give an appropriate equivalent of the phrasal verb above. He used the prepositional phrase (بالارتداد: by recoil) in Arabic as an equivalent of the English phrasal verb (desist from) instead of using the verb (يرتد: recoil). The researcher believes that the verb (stop or cease) is more appropriate to be used here as an equivalent of the phrasal verb (desist from) than the word (recoil) which was used by Al-Battoti, the translator.

(Proposed by the researcher) و لم يسمح لنفسه أن يكف حتى عن أقل مظاهر الورع أو أتعفها شأنًا.

11. ..., and made no attempt to **flee from** noises... (A Portrait of the Artist as a Young Man: Ch.4 p. 86. Line: 13) (S.L Text)

(البطوطي: ص 167 الأسطر: 1-2) (T.L Text) و لم يبذل أي محاولة للفرار من الضجيج...

Text Analysis:

Subject	English	Arabic	Synonym
Structure	Verb + Preposition	Infinitive	Run away, Escape from, Avoid

The phrasal verb "flee from" is used here to intend 'to run away or escape from someone or something'. Al-Battoti did not translate it into a verb in Arabic but he translated it into an infinitive instead. He used the infinitive (الفرار: fleeing) rather than the verb (يفر: flee). The two-word verb (flee from) is called a prepositional verb because it consists of a verb (flee) followed by a preposition (from).

(Proposed by the researcher) و لم يبذل أي محاولة في أن يفر من الضجيج...

12. —Go on, Dedalus, he argued, you can **take** him **off** rippingly. (A Portrait of the Artist as a Young Man: Ch. 2 p. 44 Line: 5) (S.L Text)

(البطوطي: ص 85 الأسطر: 8-9) (T.L Text) و حثه قائلا: — هيا يا ديدالوس، إن بإمكانك تقليده في دقة

Text Analysis:

Subject	English	Arabic	Synonym
Structure	Verb+ Pronoun+ Adverb	Infinitive	Mimic, Impersonate

The phrasal verb "take sb off" is used here to mean 'to copy the way that someone speaks or behaves in order to make people laugh' and it is informal(used in British English). Al-Battoti did not translate it into a verb in Arabic, but he translated it into an infinitive instead. He used the infinitive (تقليد: mimicry) rather than the verb (يقلد: mimic).

(Proposed by the researcher) و حثه قائلا: هيا يا ديدالوس، إن بإمكانك أن تقلده على نحو رائع

13. ...you would not obey the precepts of your holy church nor **attend to** your religious duties, ... (A Portrait of the Artist as a Young Man: Ch. 3 p. 71 Lines: 17-18) (S.L Text)

(T.L Text) ... لم تكن لتطيع أوامر كنيسة المقدسة ولا تحافظ على واجباتك الدينية

(البطوطي ص 137 الأسطر: 9-10)

Text Analysis:

Subject	English	Arabic	Synonym
Structure	Verb+ Preposition	Verb(imperfect, present	Deal with, See to, Look after

The phrasal verb "attend to" is used here to mean 'to deal with something, especially a problem or something that you must do' and it is formal. Al-Battoti succeeded in giving the verb (يحافظ: maintain) as an accurate equivalent of the phrasal verb (attend to). The two-word verb (attend to) is called a prepositional verb because it consists of a verb (attend) followed by a preposition (to).

14. —You are very young, my child, he said, and let me implore of you to **give up** that sin. (A Portrait of the Artist as a Young Man: Ch. 3 p. 82 Lines: 39-40) (S.L Text)

قال: إنك صغير جدا يا ولدي. إني أتضرع إليك أن تترك هذه الخطيئة.

(البطوطي ص 160 السطر: 1)

Text Analysis:



Subject	English	Arabic	Synonym
Structure	Verb+ Adverb+ Noun	Verb(imperfect, present)	Stop, Quit

The phrasal verb "give up" is used here to mean 'to stop doing something' and it is not used in the passive. Al-Battoti succeeded in providing the verb (يترك: quit) as an accurate equivalent of the phrasal verb (give up). The phrasal verb used here is transitive and it needs an object (sin).

(Proposed by the researcher) قال: إنك صغیر جدا یا ولدي. إني أتضرع إليك أن تكف عن هذه الخطيئة.

Conclusion:

●Phrasal verbs are often used in an informal way, the fact which must be taken into account by the translators when translating any written text, or else 'style shift' will come into appearance and the translated TL text will not really stand for the equivalent of the SL text.

●Phrasal verbs reflect the social status of the writer/speaker. Consequently, the cultural attitudes demonstrated in such use have to be kept into mind by translators for the purpose of giving the most accurate and suitable equivalents concerning the social values of the target culture.

●The syntactic, semantic and pragmatic restrictions of the phrasal verbs should be taken into consideration by the translators.

●Regarding Joyce's novel (**A Portrait of the Artist as a Young Man**), it has been noticed that the most frequent type of phrasal verbs is (verb+ adverb).

●The cultural attitudes and social values has been evidence of phrasal verbs in English. However, the use of such verbs betrays informal, colloquial and even intimate discourse. Arabic culture is out of this view. 7. Most of phrasal verbs are idiomatic combinations whose meaning(s) is/are very difficult to be inferred from their constituents; even in case of they are practiced in a context. Accordingly, they constitute a real problem for translators in general.

References

Primary Sources

- Joyce, J. 1916. *A Portrait of the Artist as a Young Man*. New York, NY: B.W. Huebsch.
- (نشر العمل الأصلي عام 1916). بيروت: دار الآداب. جيمس جويس صورة الفنان في شبابه 1986. ماهر (مترجم)، البطوطي.

Secondary Sources

- Allsop, J. 1988. *Cassell's Students' English Grammar*. London: Cassell.
- Aziz, Yowell. Y. 1998. *Topics in Translation with Special Reference to English and Arabic*. Benghazi: Garyounis University Press.
- Aziz, Yowell. Y. & Lataiwish, Muftah S. 2000. *Principles of Translation*. Benghazi: Garyounis University Press.
- Baker, M. 2001. *Routledge Encyclopedia of Translation Studies*. London: Routledge.
- Baker, M. & Saldanha, G. 2009. *Routledge Encyclopedia of Translation Studies*. Abingdon: Routledge.
- Bassnett, S. 2002. *Translation Studies*. London and New York: Routledge.
- Belloc, H. 1930. *On Translation*. Oxford: The Clarendon.
- Catford, J. C. 1965. *A Linguistic Theory of Translation*. London: Oxford University Press.
- Celce-Murcia, M. & Larsen-Freeman, D.(1983). *The Grammar Book: An ESL/EFL Teacher's Course*. Boston: Heinle & Heinle Publishers. Group Ltd.
- Courtney, R. 1983. *Longman Dictionary of Phrasal Verbs*. London: Longman.
- Cowie, A. P. and Mackin, R. (1975). *Oxford Dictionary of Current Idiomatic English Vol. 1: Verbs with Prepositions and Particles*. Oxford: Oxford University Press.
- Crystal, D. 2008. *A Dictionary of Linguistics and Phonetics*. Oxford: Basil Blackwell Publishing.
- Cubillo, M. C. Campoy 2002. Phrasal and Prepositional Verbs in Specialised Texts: A Creative Device. *IBERICA* 4, 95-111. University of Jaume. (Iraq



- Virtual Science Library-IVSL)
- Fawcett, P. 1997. *Translation and Language: Linguistic Theories Explained*. Manchester: St. Jerome Publishing.
 - Finch, G. 2000. *Linguistic Terms and Concepts*. London: Macmillan.
 - Hatim, B. & Mason I. 1990. *Discourse and the Translator*. London: Longman Group Ltd.
 - Hatim, B. & Munday, J. 2004. *Translation: An Advanced Resource Book*. Oxon: Routledge.
 - Heliel, Mohammad M. H. 2000. *York Dictionary of Phrasal Verbs and Their Idioms: An English-English-Arabic Dictionary*. Beirut: Librairie du Liban Publishers.
 - Ilyas, A. 1989. *Theories of Translation*. Mosul: Dar Al-Kutub Press.
 - Jain, Ajai and Sinha, R. M. K. 2002. *Machine Translation of Phrasal Verbs from English to Hindi*. Kanpur: Indian Institute of Technology. (Iraq Virtual Science Library- IVSL)
 - Katz, J. J. & Fodor, J. A. 1963. The Structure of a Semantic Theory. *Language*, 39(2), 170-210. (Reprinted in Fodor & Katz, 1964: 479-518.)
 - Jakobson, R. 2000. On Linguistic Aspects of Translation, in R Brower (ed.) *On Translation*, Pp.232-9. Cambridge, MA: Harvard University Press.
 - Leech, Geoffrey N. & Short, Michael H. 1981. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. London: Longman.
 - Lyons, J. 1977. *Semantics, Vol.2*. London & New York: Cambridge University Press.
 - -----1995. *Linguistic Semantics: An Introduction*. Cambridge: Cambridge University Press.
 - McArthur, T. 1973. *Patterns of English. Using Phrasal Verbs*. London and Glasgow: Collins.
 - McArthur, T. & Atkins, B. 1974. *Dictionary of English Phrasal Verbs and Their Idioms*. London and Glasgow: Collins.
 - Newmark, P. 1988a. *Approaches to Translation*. Oxford: Pergamon.
 - -----1988b. *A Textbook of Translation*. New York and London: Prentice Hall.
 - Nida, E. A. 1964. *Towards a Science of Translation*. Leiden: E. J. Brill.
 - Palmer, F. R. 1981. *Semantics*. Cambridge: Cambridge University Press.
 - Sadock, J.M. 1978. *On Testing for Conversational Implicature*.
 - Savory, T. 1968. *The Art of Translation*. London: Jonathan Cape.
 - Schiffrin, D. 1994. *Approaches to Discourse*. London: Blackwell.
 - Thiruumeni, P.G.; M., Kumar, M.; Dhanalakshmi, V.; & Soman, K.P. 2011. An Approach to Handle Idioms and Phrasal Verbs in English-Tamil Machine Translation System. India: *International Journal of Computer Applications* (0975-8887) Volume 26-No.10. Iraq Virtual Science Library- IVSL)
 - Vinay, J.-P. and Darbelnet, J. (1995) *Comparative Stylistics of French and English: A Methodology for Translation*. (Translated and edited by Sager, J. C. and Hamel, M.-J.). Amsterdam/Philadelphia: John Benjamins Publishing Company.
 - Errey, M. 2007. *1000 Phrasal Verbs in Contexts*. http://www.teflgames.com/phrasal_verbs.html

ترجمة بعض الأفعال العبارية في رواية جويس (صورة الفنان في شبابه) إلى العربية

ملخص

يعالج هذا البحث جانباً مهماً بشأن بناء الجملة في اللغة الانجليزية، يعني الأفعال العبارية. يكشف هذا النوع من الأفعال عن إشكاليات كثيرة عند ترجمته إلى العربية بحسب تركيبته المعقدة، طبيعته الإصطلاحية ومحددات إستعماله. تناولت الدراسة في البداية الأفعال العبارية من وجهة نظر نحوية، دلالية، وتداولية ثم تحول التركيز بعد ذلك إلى القضايا ذات الصلة بالترجمة. تهتم الدراسة بغياب المناظر المباشر في اللغتين الانجليزية والعربية عند ترجمة الأفعال العبارية. يعكس هذا البحث أيضاً مواقف ثقافية محددة تجاه إستعمال هذه الأفعال، وبصورة أدق إستعمالاتها العامية (غير الرسمية). قد تم إختيار ترجمة البطوطي لرواية جيمس جويس "صورة الفنان في شبابه" من الانجليزية إلى العربية لتكون مادة البحث. الكلمات المفتاحية: ترجمة البطوطي العربية، مواقف ثقافية، العامية (غير الرسمية)، ترجمة الأفعال العبارية إلى العربية