

**KASDI MERBAH UNIVERSITY-OUARGLA-**

**Faculty of Letters and Foreign Languages**

**Department of English Language and Letters**



**Dissertation: Academic Master**

**Field:** English Language and Letters

**Specialty:** Translation and Translation Studies  
( English ↔ Arabic )

**Prepared by:** Kholoud BOUSBIA SALAH

Kaouther ZOUZOU

**Title:**

**Color Expressions Translation in World Languages and Civilizations  
With Reference to English and Arabic Translation**

***“The Great Gatsby”* novel as a case study**

Publically defended

On: <sup>th</sup> / 06 / 2015

**Before the Jury:**

**President:**

UKM-Ouargla-

**Supervisor:**

Dr. GOUI Jamel

MCA

UKM-Ouargla-

**Examiner:**

UKM-Ouargla-

**Academic Year: 2014/2015**

# *Dedication*

*Great Thanks to My beloved parents, thank you for  
patiently listening to all my worries and stresses  
Thank you for caring enough to get me out of all my messes,  
Thank you for being my constant support,  
Thank you for lifting my spirits and letting me know there  
IS "hope"*

*Thank you for being the best parents a daughter could ever  
wish for, I love you with all my heart,  
Today and forever more*

*Great thanks also to my unique dear sister Samiha,  
To my little sister Malak and to my brothers,  
To the ones who were always with my side and to my dear  
partner Kaouther  
This work is dedicated  
"Kholoud"*

# *Dedication*

*To my dear parents sisters and brother,  
To whom I will never forget Dr. Jamel GOUI, I am  
extremely indebted to him a depth endless  
gratitude for his encouragement and precious  
advices ...etc  
To whom I learnt from, since I born till tomorrow...*

*TO all my friends,*

*To my binomial kholoud,*

*To all whom I know.*

*I dedicate this modest work*

*Kaouther*

## **Acknowledgments**

Above all, we thank Allah for given the strength to undertake this work Glory and praise to Him.

Gratitude goes to our mentor and supervisor Dr. Jamel GOUI, for his assistance, meticulous comments and guidance,

Gratitude also goes to the members of the jury for accepting to read this work and for any remarks they provide to refine it,

Special thanks to all teachers of English Language department,

Last but not least, special gratitude goes to our families for their support, encouragement and patience,

Finally, we would like to extend appreciations to all who helped us in one way or another to fulfill this work.

## List of Tables

	Page
<b>Table 01.</b> Sample of English and Arabic Color Idioms.....	17
<b>Table 02.</b> Sample of English and Arabic Color Proverbs.....	18
<b>Table 03.</b> Sample of English and Arabic Color Collocations .....	18
<b>Table 04.</b> Sample of English and Arabic Color Metaphors .....	18
<b>Table 05.</b> Some of English Color Expressions with Their Meanings.....	19
<b>Table 06.</b> Some of Arabic Color Expressions with Their Meanings .....	20
<b>Table 07.</b> Color Expressions Translation According to Nida & Taber .....	26
Newmark, and Baker's Strategies	
<b>Table 08.</b> Strategies Used in Translating the Color Expressions and .....	36
Translation Assessment	

## **List of Symbols and Abbreviations**

**A.D:** Anno Domini

**E.g.:** Example

**SC:** The Source Culture

**SL:** Source Language

**ST:** Source Text

**TC:** Target Culture

**TR:** Target Reader

**TL:** Target Language

**TT:** Target Text

**USA:** United States of America

**WWII:** World War II

## Table of Contents

	Page
Dedication.....	i
Dedication.....	ii
Acknowledgments .....	iii
Abstract.....	iv
List of Tables.....	v
List of Symbols and Abbreviations.....	vi
Introduction.....	1

### Part One: The Theoretical Part

#### Chapter I: Overview on Colors in Translation Context

I. 1. Introduction.....	6
I. 2. Concept of Color .....	6
I. 3. Definition of Color... ..	7
I. 4. Definition of Translation .....	8
I. 5. Colors in Relation to Language, Culture and Translation .....	9
I. 6. The Factors Result in Color Worldviews.....	9
I. 7. Meaning of Colors in world languages and civilizations.....	11
I. 7. 1. Meaning of Colors in Arabic Language and civilization.....	12
I. 7. 2. Meaning of Colors in English Language civilization.....	13
I. 8. Conclusion .....	14

#### Chapter II: Translating Color Expressions between English and Arabic

II. 1. Introduction.....	16
II. 2. Definition of Color Expressions.....	16
II. 2. 1. Idioms.....	16
II. 2. 2. Proverbs.....	17
II. 2. 3. Collocations.....	18

II. 2. 4. Metaphors .....	18
II. 3. Significance of Color Expressions.....	19
II. 4. English and Arabic Color Expressions.....	19
II. 4. 1. English Color Expressions.....	19
II. 4. 2. Arabic Color Expressions.....	21
III. 5. Difficulties of Translating Colors Expressions.....	22
II. 5. 1. Semantic Difficulty of Color Expression.....	22
II. 5. 2. Linguistic and Cultural Differences between English and Arabic .....	22
II. 5. 3. Religious Differences between English and Arabic.....	23
II. 6. Strategies for Translating Colors Expressions.....	24
II. 6. 1. Nida and Taber's Views.....	25
II. 6. 2. Peter Newmark's View.....	25
II. 6. 3. Mona Baker's View.....	26
II. 7. Conclusion.....	28

## **Part Two: The Practical Part**

### **Chapter III: Analysis of Color Expressions Translation in the "*Great Gatsby*"**

III. 1. Introduction.....	29
III. 2. Methodology.....	29
III. 3. Corpus.....	29
III. 3. 1. The Author' s Biography.....	30
III. 3. 2. Summary .....	30
III. 3. 3. The Arabic Version.....	30
III. 4. Corpus Analysis.....	31
III. 4. 1. Adopted Translation Strategies .....	31
III. 4. 1. 1. Literal Translation: .....	31
III. 4. 1. 1. 1. Pattern 01.....	31
III. 4. 1.1.2. Pattern 02.....	31



III. 4. 1. 1. 3 .Pattern 03.....	32
III. 4. 1. 2. Total Equivalence .....	32
III. 4. 1. 2. 1. Pattern 04.....	32
III. 4. 1. 2. 2. Pattern 05 .....	32
III. 4. 1. 3. Cultural Substitution.....	33
III. 4. 1. 3. 1 Pattern 06 .....	33
III. 4. 1. 3. 1 Pattern 07.....	33
III. 4. 1. 4. Paraphrasing.....	33
III. 4. 1. 4. 1. Pattern 08.....	33
III. 4. 1. 4. 2. Pattern 09.....	34
III. 4. 1. 4. 3. Pattern 10.....	34
III. 4. 1. 4. 4. Pattern 11.....	34
III. 4. 1. 5. Omission.....	35
III. 4. 1. 5. 1. Pattern 12 .....	35
III. 4. 1. 5. 1. Pattern 13.....	35
III. 4. 1. 5. 3. Pattern 14.....	35
III. 4. 1. 5. 4. Pattern 15 .....	35
III. 4. 1. 5. 5. Pattern 16.....	35
III. 5. Conclusion .....	37
Conclusion.....	39
Appendix.....	41
References.....	43

ملخص الدراسة باللغة العربية

## **Introduction**

Color expressions used in both daily conversations and literary works, holding aesthetic values, they are one of the most powerful communication tools, playing an important role, not only in expressing the colors themselves, but also in describing things, expressing words, meanings and strengthening languages influence. Furthermore, color expressions are endowed with cultural characteristics of each nation. In other words, colors in different languages and cultures may convey different meanings, as the people from different cultures react to colors in different ways. Who contemplates the cultural aspect and problems of translation, notices that the problem of translating color expressions has a great field and considerable part in translation. Despite the fact that translators have background knowledge on translation from Arabic into English and vice versa, they still face many problems related to this topic. That is why the present study tries to explore the common and most widespread difficulties in which translators fall by treating different patterns from "*The Great Gatsby*" novel.

## **Statement of the Problem**

Color expressions are fixed and frozen patterns and one of the cultural aspects of language, and often carry meanings, which neither can be interpreted from their individual items, nor can be translated mere literally since they have metaphorical meanings.

## **Rationale**

First and for most, the major reasons behind conducting this research is, numerous works seek to compare idiomatic expressions based on the appearance of categorical items as; Tang's (2007) study covering English and Chinese idiomatic expressions involving food names, (Ghafel, Eslami Rasekh, and Pazhakh (2011), in their study about English and Persian idiomatic expressions involving words related to sewing, In De Toffol (2011) kinship terms (i.e. mother, father, brother, uncle,... etc.) served as the identifier for conducting a contrastive analysis within culturally loaded. But few studies were concerning color expression meanings; between English and Vietnamese, English and Persian, English and Chinese, English and Italian, but none was between English and Arabic from translation prescriptive.

The second reason is, because we as language learners and translators, we believe that having background on the expressions in general and color expressions in particular, is a very important,

through which we will be given crucial information that help in gaining knowledge, and having language fluency via mastering both the intercultural and the pragmatic competences.

The third reason behind this research, is to evaluate and asses the color expressions used in "*The Great Gatsby*" that has been translated into Arabic, which suffers considerable amount of literal translation, desires to draw clear guidelines that help reducing errors and gravity that comes as a result of the huge gap between both Arabic and English language and culture.

## **Literature Review**

Every language has a set of basic color expression. However, these color terms do not divide the meanings of color in the same place. In other words, the cognitive linguistic concept for "color" is idiosyncratically reflected in each language. According to (Wilson & Keil, 1999), "the study of culture is of relevance to cognitive science for two major reasons. The first is that the very existence of culture, for an essential part, is both an effect and an appearance of human cognitive abilities. The second reason is related to the culture of today's human societies, i.e. from every aspect of human life, and in particular, of cognitive activity.

Most of the studies which were written in English have dealt with the subject of colors with reference to two important hypotheses, namely: the Whorfian – Sapir hypothesis and the Berlin and Kay hypothesis.

Arabic also gives a great deal of attention to colors through its poets and others .The color becomes one of the subjects which is given separate chapters in the classification of the well-known linguists .For instance, (The book of horses) which was written by Abu Ubaidah (1981) can be regarded as one of the oldest linguistic classification which devoted separated chapters for colors. Abu Ubaidah (1981:96) talks about the Arab interest in horses and their favors of them .In addition, he devotes a significant part of the book to talk about colors of horses. He mentions these colors collectively.

From translation perspective Vermeer sees translation, in the first place, as cross-cultural activity, translators are required to be not only bilingual or multilingual, but also, bicultural, or multicultural. And Newmark claim that every language has a cultural focus, i.e., each language has its own terminology, its own strange functional and structural nature and culture –bound

register or a socially conditioned language that need careful treatment when transferring their peculiarities and meanings from one culture to another” (Newmark, 1981, p. 121-125). Many theorists and scholars have covered the area of translating idiomatic expressions by suggesting strategies, procedures, and techniques, (Newmark, 1991), (Taber & Nida, 1969), (Mona Baker, 1992)...etc.

## **The Research Question**

Our research work is bent to answer the following questions:

### **Main question**

Is it possible to translate color expression with neither betraying the ST, nor by losing the color expression meaning?

### **Secondary questions**

1. To what extent colors may vary in world languages and civilizations?
2. What are the difficulties that translator may face while translating color expressions, and what are the reasons behind them?
3. What are the possible strategies that should be followed to help in producing reliable translations of color expressions?

## **Research Hypotheses**

This research may confirm or may cancel the following hypotheses:

1. Translating color expressions is almost a betrayal to the ST because:
  - a. The bigger the gap between English and Arabic, The more difficult the transfer of color expressions between the former and the latter will be;
  - b. The lack of knowledge and reading efficiency impose the translator to omit the color expressions per se, which leads to eliminate their meanings in the translated version.
2. Translating color expressions is not almost a betrayal to the ST because:

- a. The shared worldview of color meanings make color expressions translation merely literal process;
- b. The more the translator is aware of and satisfactorily equipped with color meanings and their cultural backgrounds, pertinent translation accurate strategies, the more appropriate and accurate translation of color expressions will be.

### **Aims of the Study**

The main objective of this research is to shed light on the great importance of color expressions meanings. Moreover, increasing the degree of awareness of both English and Arabic culture. Furthermore, to find out the main difficulties encountered by the translator when dealing with color expressions, notably those are culturally related. More precisely, trying to identify strategies to overcome the difficulties, in order to produce versions that have the meanings of the ST, expressed in natural form that suit the TC.

### **Methodology**

Concerning data collection, sixteen (16) patterns comprising color expressions were taken from the mentioned novel, the analysis of the problems facing the translator while translating these patterns can be realized through using a critical, comparative, and contrastive approach between English and Arabic versions, which allow us to comment below the analysis of the data.

### **Structure of the Study**

The present research is basically divided into two main parts: a descriptive part which comprises two chapters about the review of the related literature, and an empirical part which comprises one chapter.

In the first chapter a general and complete overview on colors in translation context, has been provided where an investigation about the concept of color by defining both color and translation and by giving its relation to language, culture and Translation. In addition to the factors result in color worldviews has been introduced together with illustrative examples. Also, meaning of colors in world languages and civilizations is discussed as well.

The second chapter directly tackles the key element in this dissertation which is colors expressions translation, and starts from defining color expressions, along with highlighting their significance in both languages, then giving a general thoughts and ideas about the difficulties of

translating colors expressions and goes deeper until reaching how theorists and scholars treat strategies for translating colors expressions.

The second part is developed in the practical chapter which is devoted to the analysis of data by applying the findings of the theoretical part a critical analysis study to retrieved from the Arabic translated version of the “*The Great Gatsby*” by F. Scott Key Fitzgerald. In order to test the hypothesis, by analyzing some translated patterns then comparing it with its ST counterparts in order to learn to what extent the translator succeed in rendering the characteristics of ST in TT. Mainly, the focus will be on extracting the sameness meanings within the TT and for concluding this dissertation a conclusion to sum up all the discussed points in the three chapters.

## **I.1. Introduction**

Colors has been learned since childhood, either in daily life or in school, we are surrounded by colors of all types, seeing the world having a rich colored forms; red roses and blue violets, fields, mountains, fruits, and animals. Colors are involved in almost every aspect in life, typically; in the choice of decoration, furnishing, clothing, advertisements, hairstyles, buildings, and so on. Colors per se are universal phenomenon; traffic lights are the same at any place in the world, while Colors are imbued with great symbolic power, some of their symbolic uses and meanings differ from one culture to another. Meanwhile, colors and their significations can be problematic when it comes to translation. This chapter shall give an overview on colors in translation context by giving definition to both color and translation, relating them to language, culture and translation, besides giving color meanings in world languages and civilizations, notably in Arabic and English. Furthermore, highlighting the factors result in having different color worldviews.

## **I.2. Concept of Color**

Colors have been connected with mystic symbols in ancient times, playing an important role in all the world's religions and cultures, sometimes intentional sometimes not. It is a fact that the first color scientists have been priests who used colors knowingly for their purposes. The artists of the ancient world already knew about the psychological usage of colors in the arts. For example red bulls were used in Kreta to symbolize power. The artists of the middle ages used their knowledge about the effects colors can have for the portrayal of an internationalized meaning that should be conveyed in their pictures, especially in religious pictures, e.g., the blue coat of Maria that stands for protection and peace. The fresh and searching style of the Age of Enlightenment began to experiment with the effects of colors. They dared to create optic illusions with the help of colors. Later on, Goethe dealt with the breaking of the light also, during Romanticism used colors mainly for symbolic reasons. It was only the twentieth century by the artist Kandinsky who did a scientific research that brought the research of colors into universities notably, the department of psychology. Later on, the commercial advertisement industry used the findings of psychology for its own purposes. Nowadays colors play an important role in the decoration of business companies, schools and in the design of products...etc.

When human be in a dark room cannot see any color, so the reason behind that is the presence and absence of the light means without light there are no colors ; as Pablo Picasso sees that "Colors are only symbols, reality is to be found in luminance alone."

Early theories of color were pure speculation, in Ancient Greece, Aristotle developed the first known Black and White theory, that was ended in 1666 when Isaac Newton saw seven colors of the sunlight through prism which are: red, purple, orange, yellow, green and blue; mixing these colors among them get to prepare endless colors. This theory pushed forward the study of color a great deal.

The color seen is the light, which is reflected back, and is not absorbed. Tomato for example looks red because it receives all colors except the color red, which sends to the eye. So that color vision are made through the light passing through the eye and finally the brain means that color is an illusion of man's mind, and not a fault of the eye. Studies have shown that certain colors can have an impact on performance; exposing students to the color red prior to an exam have been shown to have a negative impact on test performance. More recently, researchers discovered that the color red causes people to react with greater speed and force, something that might prove useful during athletic activities. Moreover, most psychologists view color as a good therapy, as several ancient cultures, like Egyptian and Chinese, practiced chromo therapy (i.e. sometimes referred to as light therapy or colorology and is still used today as a holistic or alternative treatment), or using colors to heal, each color in this treatment has a specific affect in the organism, like, red was used to stimulate the body, mind and to increase circulation, yellow was thought to stimulate the nerves and purify the body, orange was used to heal the lungs and to increase energy levels, and blue was believed to soothe illnesses and treat pain.

### **I.3. Definition of Color**

The term color has different definitions depending on the field dealing with. Color for the artists who are engaged in the field of dyeing and printing worker, is the paint and pigment inks and materials. Whereas Physicists as Newton definition of color is based on the perception of it by the eyes and its objective definition that is based on electro-magnetic waves that create it, independent of its perception, may differ from each other. Hence, for an objective and independent definition of color, the studies of neurologists gain some importance and this implies collaboration of physics and other disciplines.



Merriam Webster Dictionary defines color as, a phenomenon of light (as red, brown, pink, or gray) or visual perception that enables one to differentiate otherwise identical objects. It is a perception, a response of the brain to data received by the visual systems.

#### **I.4. Definition of Translation**

Plethora of definitions, were given to translation: *“The replacement of textual material in one language (ST), by equivalent textual material in another language TL”* (Catford, 1965, p. 20). He distinguishes between total translation which is the replacement of SL grammar and lexis by equivalent TL grammar and lexis, and restricted translation that is based on the replacement of SL textual material at only one level; considers the translation aim as transferring the meaning to the target language (TL) rather than converting the words and grammatical forms of the original language.

*“Translation consists in reproducing in the receptor language the closest natural equivalence of the source language (SL) message firstly, in terms of meaning and secondly, in terms of style”* (Nida & Taber, 1982, p. 12).

*“Two equivalent messages in two different cods”*( Jacobson, 1959).

*“Translation is simply the rendering of an original written text (the source text) in the source language into a written text (TT) in the target language”* ( Munday, 2001).

*“What is generally understood as translation involves the rendering of a SL text into the TL so as to ensure that:*

*(1) The surface meaning of the two will approximately similar*

*(2) The structure of the SL will be preserved as closely as possible but not so closely that the TL structure will be seriously distorted”* (Bassnett, 2002, p. 12). In her definition, Susan based on using translation as a means of demonstrating the understanding of the syntax of the language being studied.

Notably, all the previous definitions are based on reproducing new linguistic material (TT) on the basis of an original linguistic version (ST) without any external considerations. However, Toury sees translation as *“taken to be any target –language utterance which is presented or regarded as such within the target culture, on whatever grounds”* (Toury, 1995). In his definition, Toury adds a very important significant that plays a crucial role in the process of translation which is the significance of ‘culture’. This concept emphasizes on the importance of cultural context background in the target text functions.

### **I.5. Colors in Relation to Language, Culture, and Translation**

Languages are used to form production and explain the situation of institutional culture, thus, mental culture must be explained and wrote by language, from a broad sense, the language used, is linked to cultural background. *“A language is a part of culture and culture is a part of language, the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture”* (Douglas, 1980, P. 76).

Therefore, it is safe to claim that language has two important cultural functions. Firstly, it is the way of holding culture; secondly, it is the media in transmitting culture. *“To speak a language, is to take on world, a culture”*(Maier & Dingwaney, 1995, as cited in Allan, 2009). Moreover, languages use colors to express moods, feelings, and aesthetic values especially in literary texts. Color meaning is a culturally based interpretation and cannot be generalized (Pett & Wilson, 1996). In other word, each culture has its own color outlook and people’s color outlook, expressing the uniqueness of that language and culture that originated from. As well as, colors carry various different connotations in both languages what may be seen as positive in the Arab culture may be negative in English one and vice versa. Colors also play a vital role in people’s communication they do not only express the colors themselves, but are also endowed with cultural characteristics of each nation. In other words, colors in different languages and cultures may convey different associative meaning, as well as people from different cultures react to colors in different ways. *“In order to translate, one must not only know a language but also must be familiar with the culture i.e. customs, civilization and mores of those who speak it”* ( Delisle, 1988, p. 132).

Color terms are playing a more and more important role in human communication, especially in bilingual communication. Colors terms in any language are not only express the colors themselves, but also are carved and endowed with rich cultural characteristics of each nation. The relation between culture and language leaves a great effect on connotations of color words.

Since language is an integral part of culture, translator should be aware of the cultural significance of a particular color, in order to achieve effective and communicative translation.

### **I. 6. The Factors Result in Color Worldviews**

Meaning is given to a symbol by those who use it. Thus, symbols are always man-made. Colors have different meanings in different cultures. This variation in the symbolism of color could lead

to variation on color preference between cultures, it is worth mentioning that colors worldview vary according to following factors:

### **1. Cultural associations**

The color of currency, traditions, celebrations, geography, etc. (For example, green is associated with heaven (Muslims) and luck (U.S. and Ireland) ;

### **2. Political and historical associations**

Color of flags, political parties, royalty, etc. (For example, green is the color of Libya's flag, it's the favorite color of Emperor Hirohito and the source of "Green Day" in Japan, and in the U.S., the Green Party);

### **3. Religious and mythical associations**

Colors associated with spiritual or magical beliefs (For example, the green man was the God of fertility in Celtic myths, a symbolism that carries over into today's associations of Green M&M candies with sexuality in the U.S. Also, in contemporary Western culture, green is associated with extraterrestrial beings);

### **4. Linguistic associations**

Color terminology within individual languages (For example, South Pacific languages refer to shades of green by comparison to plants in various stages of growth. In Scottish Gaelic the word for blue (gorm) is also the word used for the color of grass.). According to Benjamin Whorf's Linguistic Relativity Hypothesis, a person's language determines and limits what the person experiences; not all concepts can be expressed in some languages. This language barrier can affect one's perception of color. For example, the Shona language in Zimbabwe and the Boas language in Liberia have no words which distinguish red from orange. Therefore, people fail to perceive different colors because of language limitations. When color terminology in different cultures is compared, certain patterns are observed consistently;

### **5. Contemporary usage and fads**

Current color applications to objects, technology, sports, games, and associations generated by modern conventions and trends; e.g., green is used worldwide for traffic lights signifying "go". In Scandinavia, green has been a popular color for many decades. In the U.S., "avocado green" was a popular color for appliances in the 1960s. Today, lime green has been a hip and trendy color in fashion and advertising in the US since the late 1990s;

## **6. Geographic environment and the climatic conditions**

Translators must consider the climatic conditions because English belongs to an area of cold and wet climate whereas Arabic belongs to an area of hot and dry climate. Thus according to Ilyas (1989), some Arabic expressions are associated with cold weather to express favorable positive connotations of joy and delight for the Arabs and this is quite the opposite. In addition, the climatic conditions of the Arab regions are very much reflected in Arabic vocabulary and are highly associated with Arabic fixed expressions (Holmes, 1988, as cited in Shuttleworth and Cowie, 1997). For instance, there are many expressions in Arabic that are associated with hot weather and do not have direct English equivalents. Conversely, English is rich with expressions associated with cold and rainy weather as stated in the theoretical chapter and that are hard to be fully translated into Arabic.

According to psychologist E.R. Jaensch even the climate influences people color preferences, in his research indicates those who live in climates with a lot of sunlight prefer warm bright colors; while those from climates with less sunlight prefer cooler, less saturated colors. But the environment and the climate also dictate the way colors are classified, according to the relevance they have in the everyday life. For example, Eskimos use 17 words for white as applied to different snow conditions.

At length, any linguistic community has its particular universe, which determines its particular culture according to the divergence between languages many factors affect the different worldview to colors, as civilizations and the historical events even weather. Moreover, the religious side plays a big part in the influence.

## **I.7. Meaning of Colors in world Languages and civilizations**

History also plays an important role in the origin of color idioms. That is the case of English Expressions such as “Blue blood” and “red carpet” which go back to the Middle Ages.

Color has been investigated and used for more than 2000 years throughout history, besides their universal meanings, many colors have retained their ancient associations. In ancient civilizations, color is an integral part of the substance and being of everything in life. It is a powerful and important communication tool, and it is tied to religious, cultural, political and social influences. Although a single color may have many different meanings in different languages, it carries connotations variety of countries, which means that different civilizations lend color semantics or meanings of their own. Some colors were also defined with words like “comedy” or “happiness” versus “tragedy” or “sadness” (Huchendorf, 2007). The list of characteristics

associated with the meaning of colors is long and varies widely across cultures. E.g. the significance of 'immoral', is expressed by the use of different color terms in various languages: e.g., 'blue' in English, 'green' in French and Spanish, 'yellow' in Chinese and 'pink' in Modern Greek.

In Japan, the white color is related to sorrow unlike European countries which use the black to express their sadness. White is a color of happiness and purity in the USA, Australia, and New Zealand, but symbolizes death in East Asia (Ricks, 1983; Neal et al., 2002);

Green symbolizes danger or disease in Malaysia (Paul & Okan, 2010, p. 953) and envy in Spanish (Soriano & Valenzuela, 2009, p. 422);

Red means unlucky in Nigeria and Germany, but lucky in China, Denmark and Argentina. It represents ambition and desire in India and love in China, Korea and Japan (op.cit.);

Yellow represents warmth in the USA, but infidelity in France. It is associated with jealousy in Russia, but pleasant, happy, good taste, royalty in China (Ibid).

Symbolism is the product of civilization progress and developments. Thus depending on the region for which the civilization was originated, each color has its own various and different meanings in different country and religion. *"The subject of color is presented as a cultural phenomenon, where different societies recognize colors according to their particular language and culture"* (Sedef Piker, 2012).

### **I.7.1. Meaning of Colors in Arabic Language and civilization**

Colors and their symbolic signification can be problematic, particularly in translation. Some of their symbolic uses and meanings differ from one culture to another. Some symbolic uses are universal such as the color "red" which is a universal symbol of blood, but there are cases peculiar to particular cultures. One color might be interpreted in one way in Arabic and in a totally different way in English. Furthermore, color meaning may be a matter of context. In other words, the meaning of color idioms is determined by the context it is used in. The study mainly focuses on the following colors: white, black, green, red, yellow and blue.

White is viewed positively in Arabic as it is mostly associated with purity, peace and harmless. From the religious perspective, is common for the Muslim to be wearing clothing while performing the Friday prayer and even during the sacred rites of pilgrimage. The color also represents purity. Moreover, white color cloth "Coffin" is also used to wrap Muslim dead bodies before they were buried as it symbolizes that the Muslim is pure (Arief, 2013).

Black is known as the symbol of holiness in Islamic point of view. The Holy Ka'abah has been covered by black robe, which have become the centre of Muslim physical and spiritual nucleus. Euphemistic uses of black in Arabic include the black hair and black eyes of women, which are considered as signs of the beauty of women black dress implies Elegance and stylish, besides its positive meaning is viewed negatively in the Arabic superstitions it brings Bad luck, thus wearing black in funeral the Arabic culture to show sadness . In the Islamic era black flag was used if the army was defeated, and white flag if returned surrender.

Green is mentioned in the Quran as the color of garments, cushions and carpets in paradise; symbolizing their Islamist ideology (James, 2004). It symbolize also goodness, nature and youthful. Thus, the Islamic flag was green.

Red was used by Ancient Arabs also connote positive and negative meanings. It is often associated with a very hot climate, if someone is called red then he might be unarmed. Red clothing may be sought after by women and rejected by men. For ancient Arabs, red was sometimes used to signify white and was used to describe non-Arabs, whereas black is used to describe Arabs. Because Arabs tend to be brown in color they are called black, and because non-Arabs tend to be white, they are described red.

Yellow color of the Arab land "desert"(Ibrahim, 2008). "*Yellow symbolize fearful, sick, disease and jealous*" (Allan, 2009, p. 630).

Blue in Arab culture sees as part of the preventive measures against the evil eye, also used by ancient Arabs in prose and poetry to describe an enemy of a high degree of hostility. In relation to this, Al-Hareeree (1900) says:

What is that better than green living and visiting the yellow beloved? My white day was blackened, and my black hair was whitened and when the blue enemy was visible to me, then (I said) how lovely the red death is.(Translated by the author).

### **I.7.2. Meaning of Colors in English Language and Civilization**

White the traditional color of bridal dresses and color of snow and winter;

Black symbolizes mourning;

Green, in English green, is linked to Money, and seasonal renewal living vegetation, and negative connotations arise when it is the color of illness or jealousy (Allan, 2009), though Hupka (1997), confirms that green symbolizes envy in the United States. In Celtic myths the Green man was the God of fertility later in the millennium, Early Christians banned green because it had been used in pagan ceremonies. In the 15<sup>th</sup> Century, the color green was the best

choice for the bride's gown because of its earliest symbolism, heralding fertility In modern times. Green has been reinterpreted by the late of the 20<sup>th</sup> C, in the American culture to signify a state of heightened sexuality in this specific situation;

Red has been part of the English language since about A.D. 900. It has been viewed as the vigorous color of health. It symbolizes St. Valentine's Day of love, and communism, the person who is going to be executed wears red color to refer to his punishment or the end of life. In English language, red has extended its meaning to a positive direction, such as with Santa Claus, who has a red costume, to mark the beginning of New Year or new life;

Yellow represents wealth and glory in the USA, knowledge, talent and the intelligence, jaundice and cowardice (Valenzuela, 2009). Yellow symbolizes weakness and warmth (Paul & Okan, 2010);

Blue in the symbolism of heraldry blue is called azure and signifies piety and sincerity, positive meanings; dreams, imagination ,conservative , corporate, and calm ,whereas negative meaning are Immoral, depressed, angry upset, and sadness. If someone says the blue demons are playing in front of my eyes, then someone could be in a state of extreme anger.

Color meanings symbolically and emotionally vary widely from language to language, from culture to culture. Through generations many different civilizations have experimented and used color, it has displayed its especial significance based on tradition, culture, geographical conditions, and social evolution. Color have played prominent role in human civilization. The recognition, prestige, heritage, manifestation... etc, are directly linked to the choice of color by any society.

Colors are an important part of vocabulary in every language system. Each language has its own color outlook weather positively or negatively. Arabic and English languages are both rich in color terms, and the same color terms usually share the same meanings. However, the factors mentioned above result in different cultural associations in these two languages, therefore, translator should be aware of color meanings in each language, in each culture, and in each civilization to use them properly.

## **I.8. Conclusion**

At length, color in everyday life is very diverse, it considers as a means of communication naturally and culturally. Occurrences of colors in nature are universal and timeless. However, color meanings arise from cultural, mythical, historical, religious, political, and linguistic associations, thus color meanings reveal wide-ranging connotations in cultures including positive

and negative meanings, notably in English and Arabic. It is worthwhile to mention that the relation between language and culture creates a great effect on color connotations, thus the difference of color meanings in different languages and cultures has been actually problematic task in translation, because translating color expressions is not merely giving its equivalence rather than giving its connotative meaning in certain contexts. Therefore, the translator should belong to two language-culture backgrounds by knowing color terms' backgrounds and histories well, and to be not only bilingual but also bicultural, because, none can deny that language and culture are closely related. The following chapter will explore the difficulties facing the translator, along with solving them, as well as research questions and accompanying hypotheses can be found there.



## II .1 Introduction

Different languages frequently reflect different connotations and associations of feeling, because of the differences in cultural roots. In each language, notably English and Arabic, there are numerous expressions in which color plays an important role. In most cases, there is no equivalent in other languages and in some cases when translating them literally the meaning is lost. The translation of color expressions is difficult for non-native speakers in the expression patterning of the source and target create potential pitfalls and can make appear various problems in translation. The difficulty for the translator is not to recognize source language expressions but to find an acceptable target language equivalent in form and content. Thus, color expressions are considered to be one of the most difficult problems that a translator may encounter, especially those may be culture bound. This chapter tackles definitions of color expressions (idioms, proverbs, collocations, and metaphors), then keeping an eye on the difficulties of translating color expressions. Also, showing the cultural and religious differences between English and Arabic languages, moreover, trying to introduce strategies for translating color expressions.

## II.2. Definition of color expressions

Color expressions are idioms, proverbs, collocations, and metaphors...etc, that comprise color. This study mainly focuses and opts for the the above mentioned expressions.

### II.2.1. Idioms

The term idiom is generally used in a variety of different senses. Idioms can be considered an integral part of language, *“They give information about conceptions of the world considered by linguistic communities”* (Carine, 2005, p. 495).

According to Richards & Schmidt (2002), an idiom is *“An expression which functions as a single unit and whose meaning cannot be worked out from its separate parts”*( p. 246).

In the same vein, Mc Mordiew (1983) points out that an idiom is *"a number of words which taken together, mean something different from the individual words of the idiom when they stand alone”* (p. 4).

Makkai (1972) defines “idiom” as multiword expressions whose meaning is not predictable from their component parts.

Also, “Idioms are considered as one class of figurative expressions which occur in all expressions of at least two words which cannot be understood literally and which function as a unit semantically” (Beekman & Callow, 1974, p. 121).

According to Baker (1992), idioms and fixed expressions are

At the extreme end of the scale from collocations in one or both of these are flexibility of patterning and transparency of meaning. They are frozen patterns of language which allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deduced from their individual components (p. 63)

**Table 01.** *Sample of English and Arabic Color Idioms*

English Idiom	Arabic Idiom
He is a real blue blood	أتى على الأخضر واليابس

### II.2.2. Proverbs

The term proverb refers to a short sentence or phrase usually known by many people which is commonly experienced by certain culture such as giving advice or telling a truth.

A proverb (from Latin proverbium) is a simple and concrete saying popularly known and repeated which expresses a truth based on common sense or the practical experience of humanity. Proverbs are used for a variety of purposes by speakers. Sometimes they are used as a way of saying something gently or in a veiled way. Other times, they are used to carry more weight in a discussion; a weak person is able to enlist the tradition of the ancestors to support his position (Witting, 1993).

*“A short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorable form and which is handed down from generation to generation ”* (Meider, 1985, p. 119)

*“A proverb cannot be translated or understood as a collocation of the individual meanings of its words. Moreover, proverbs are metaphors...culture specific. Therefore, they should not be translated or understood directly ”* (Ghazala ,1995, p. 142)

*“Are special, fixed, unchanged phrases which have special, fixed, unchanged meanings”* (Ibid) . Proverbs, however, are different from idioms in the sense that they display shared

cultural wisdom. In other words, proverbs are easily understandable and, in most cases, the speaker may utter only the first part of the proverb to express the whole meaning. Some proverbs are so easy, and almost known by everybody, they do not need a lot of attention and knowledge in order to be rendered into the TL. E.g.:

**Table 02.** *Sample of English and Arabic Color Proverbs*

English Proverb	Arabic Proverb
All cats are gray in the darkness	احتفظ بقرشك الأبيض ليومك الأسود

### II. 2. 3. Collocations

*“A collocation is a combination of two or more words occur together consistently in different contexts in languages. That is ,a certain noun occur with a certain adjective”* (Ibid, p. 108)

*“The co-occurrence of two or more lexical items as realizations of structural elements within a given syntactic pattern”* (Cowie, 1978, p. 132)

**Table 03.** *Sample of English and Arabic Color Collocations*

English Collocation	Arabic Collocation
Sleepless night	ليلة بيضاء

### III.2.4. Metaphors

King( 2000) defines metaphors as “describing something by using an analogy with something quite different (p. 216)

Metaphor is not a merely a part of language, but reflects a fundamental part of the way people think, reason, and imagine (Gibbs, 2006)

Metaphors originate not only from the similarities between entities but also from the particular communicative, cultural, and historical situations that lead people to have experiences unique to them (Kövecses, 2006).

Niemeir (1998) claim that (as cited in Phillip, 2006), *“The color metaphors are influenced by metonymy , because most of the connotative meanings assigned to colors see to be grounded , at least to some extent to reality”*.

**Table 04.** *Sample of English and Arabic Color Metaphors*

English Metaphor	Arabic Metaphor
White as snow	أبيض كالجليب

### II.3. Significance of Color Expressions

Color expressions are an extremely common part of the normal everyday language use of certain culture's heritage, they are also a fascinating and innovative part of the language, carry a clear reflection of the people's misery, happiness, poverty, riches, express their emotional state, their daily behaviors and environment. Moreover, they give the speech charm and beauty, teaches the learner the conciseness, eloquence, fluently and rhetoric.

As Fernando (1996) puts it, "*idioms not only ensure that our communication is coherent and cohesive, but they also produce discourse "that is socially acceptable as well as precise, lively and interesting"* (p. 25).

### II. 4. English and Arabic Color Expressions

Since each language has its own way of expressing certain things, color expressions are always language- and culture-specific. Arabic and English are two linguistically and culturally unrelated languages. Such divergence is reflected in color expressions. Therefore, color expressions meanings must be recognized, understood and analyzed before looking for the appropriate translation strategies.

There are no ready-made sources available for collecting colors expressions for both languages English and Arabic. Therefore, this dissertation's color expressions were gathered from written sources such as, novels and dictionaries, books, and websites.

#### II. 4. 1. English Color Expressions

English language has numerous color expressions, some are mentioned in the table below.

**Table 05.** *Some of English Color Expressions with Their Meanings*

Color	E English Color Expression	Meaning
Black	Black money	Income from illegal activities

	Black Friday	Used in the Bible to express an unlucky day
	Black figure	Indicate the business is run profitably
	Pot calling the kettle black	is used when someone who criticizes someone else is guilty as the person he or she criticizes.
	Black as Newgate's knocker	(UK) If things are as black as Newgate's knocker, they are very bad. Newgate was an infamous prison in England, and its door knocker meant trouble.
White	He is white-handed	Having pure, unstained hands; not tainted with guilt.
	white-livered	Having a pale look, feeble, and cowardly
	Two blacks don't make white	Your faults are not excused by the faults of someone else.
	white as sheet	said about someone whose face is very pale because of illness, shock or fear.
Red	To be in the red	To have an overdraft, be in debt to your bank, or owe an institution some money
	Red-Carpet treatment	To receive special or royal treatment, and be received with a big, warm welcome
	Red-letter days	A day that is memorable because of some important event
	Catch someone Red-handed	To catch someone in the act of committing a crime, or doing something wrong that they shouldn't be doing
Yellow	He is a yellow-bellied coward,	Someone who is seen as a coward or extremely timid
	He has always had a big yellow streak running down his back	Someone who has cowardice in their character
Blue	He is in a blue mood	He may feel gloomy and depressed
	Once in a blue moon	Used to describe someone or something occurs extremely rarely or only once in a life-time
	Blue ribbon	Refers to the highest honor or championship
	Blue book	Is not a book with a blue cover, but it is a book with names of well-known persons, especially government officials
	Red-letter day	
Green	Between the blue devil and the Dead Sea	
	To be green	Used to describe someone who is immature, inexperienced
	Green-eyed	Used to describe someone who is extremely jealous, full of envy

	Look green around the gills	to look ill, as if you are going to vomit.
--	-----------------------------	--

### II.4.2. Arabic Color Expressions

Arabic language is plenty of color expressions, as illustrated in the table below.

**Table 06.** *Some of Arabic Color Expressions with Their Meanings*

Color	Arabic Color Expression	Meaning	
Red	حمر النعام	This expression is used to describe white camels	
	الأحمران	Stand for gold and saffron, bread and meat, or bread and wine	
	أحمرت عيناه	Is to warn and threaten him.	
	الحجر الأسود		
Black	أسود القلب	Referred to as mean, cruel, or unkind	
	أرض سوداء	used by ancient Arabs, refers to the planted land	
	الأسودين	Is used to signify snake and scorpion. (Houghton, 2007; Salah, 2006).	
	الأسودان	Is used to symbolize date and water	
White	الأيام البيض	In the Arabic culture or the Islamic calendar, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31 white days are associated with the moon growth. Also indicates the abstract positive meaning of good, fine and worthy day.	
	أبيض الشعر	Refers to old aged people or wisdom or good sense.	
	أبيضت عيناه	Blind, meaning the person being addressed is blind.	
	أرض بيضاء	Symbolizes the unplanted land	
	ليلة بيضاء	Sleepless night	
	أبيض القلب	Kind and honest.	
Green	أحضر	عوده أحضر	Young, youthful, vigorous, maturity
		أتى على الأخضر واليابس	
		أحضر النواخذ	Person could be used to describe a healthy person who constantly eats spring onion and leek.
		خضراء الدمن	Belle women in bad descent.

أزرق Blue	جسمه أزرق	Death, Illness
أصفر Yellow	أصفر الوجه كالليمون	Fearful Sick, disease.
	ضحكة صفراء	A laugh expresses scorn, mockery, and hypocrisy.
	عين صفراء	Envy, jealousy.
	ما له صفراء ولا بيضاء	He does not have neither gold, nor silver

A color expression in one language may not exist in some other language, or the language may have a very different color to convey the same meaning. This is why the translation of color expressions may sometimes be rather problematic and challenging at times in translation.

## II.5. Difficulties of Translating Color Expressions

It is obviously that color expressions are important part of vocabulary in every language system and an important part of culture ones. In each language there are numerous expressions in which color plays an important role. English and Arabic are both rich in color expressions, some of them may share the same meanings. However, many of them have different associative meanings due to differences of cultural and religious associations. Moreover, the wide differences between the English culture and the Arabic one have a prevailing impact on the color expressions used in both languages. Thus, gaps appear when misunderstandings or misinterpretations of such color expressions, therefore difficulties of color expressions translation in English and Arabic may arise.

### II.5.1. Semantic Difficulty of Color Expression

Figurative and connotative meanings pose a great difficulty to the translator and color expressions are prime examples of this kind of meanings.

Nida & Taber (1969) also point out that idioms and other figurative expressions usually suffer a great deal of semantic adjustments in translation, since an idiom in one language rarely has the same meaning and function in another language as such. (p. 106)

The translator must therefore look beyond the primary meaning and be able to recognize the figurative meaning of the phrase. Since it is not possible to understand the meaning

of these expressions by adding up the meanings of the individual words, understanding the figurative meaning is absolutely crucial.

### **II.5.2. Linguistic and Cultural Differences between English and Arabic**

In fact, the Arabic cultural background is quite different from the English one. The former is based on Arab desert “Bedouin” and hot weather environment whereas the latter is based on Greek and Roman heritage, and its cold weather. Both English and Arabic from different origins, English belongs to the Indo-European language family, while Arabic pertains to a Semitic language family. Those cultural elements are considered the most difficult items in translation. Moreover, In addition to that idioms and proverbs are influenced by culture which makes the task of translators more difficult, especially when the languages involved in translation are remote culturally like Arabic and English. For this reason, translation students and translation trainees must be aware of such differences. So, it is important for the translator to have a cultural background of the target language. English culture is strictly different from Arabic culture because they are from different origins

No color has a consistent meaning across cultures, what may be neutral in one language, etc. may be negative or positive in another. Additionally, the connotative values of colors emerged from conventional linguistic expressions that are constructed around folk beliefs about color meaning. The language user can appeal to his or her linguistic knowledge to support a belief  
(op.cit).

It suffices to say that linguistic and cultural aspects are the most frequent problems and difficulties that face the translator while translating, because, in fact, language and culture are connected to each other. One cannot translate without culture only because the language itself is a part of culture.

### **II.5.3. Religious Differences between English and Arabic**

In the light of the above facts it is believed that the qualified translator must have a good knowledge about the religious concepts such as Islamic, Christianity and many others. Arab world is dominated by Islamic culture and religion, which has affected the Arabic language and its society culture, while English speaking world is dominated by Christian culture and religion. This difference in culture has its effect on the language. Consequently, expressions used in Arabic and English will be affected according to the principles of culture and religion in these two languages.

Expressions deal with religious aspects of a culture are usually the most difficult, both in analysis of the source vocabulary and in finding the best receptor language equivalence.



The reason in that these words are intangible and many of the practices are so automatic that the speakers of the language are not as conscious of the various aspects of meaning involved". (Larson, 1984, p.180). Therefore, the translator will encounter much difficulty in translating term and expressions which are not used or practiced in the TL. To illustrate this point, we will discuss some colors that are peculiar to Arabic and English religious cultures. In Christianity for instance, green and red are associated with Christmas. There is an Easter tradition to color eggs red – red in this case represents the blood of Christ. Satan is also most of the time represented by the color red in icons and popular culture. On the other hand, Santa Claus wears red and white for Christmas. In Christianity, green means hope and growth in Christian life, also is associated with baptism and the feast of the Eucharist Green was a sacred color to the Egyptians representing the hope and joy of spring. Green is a sacred color to Moslems it is considered as a traditional color of Islam, it signifies the Prophet Muhammad, and it is a sign of respect and veneration. Muhammad is reliably quoted in Hadith, whereby “water, greenery, and a beautiful face” are the three universally good things. In the Qur'an, sura Al-Insan, believers in Allah in Jannah wore fine green silk. [31][32].

In modern times, in Christianity, Blue symbolizes Mary and Advent, and Madonna is usually clothed in Blue to symbolize virtue. In addition to that white in Christianity symbolizes joy, glory and the road to heaven and it was thus the color of newly baptized Christians as well as the Pope. In Islam the color white represents purity, Muslim wear white clothes while performing the Friday prayer and even during the sacred rites of pilgrimage, also white cloth "Coffin" is used to wrap a Muslim dead bodies before they were buried .Moreover, Black color in religion signified despair, sin and mourning, satanic ritual, darkness and the underworld. In Christianity, it stands for Death. In Islam the Holy Ka'abah have been covered by black robe, which have become the centre of Muslim physical and spiritual nucleus .

In short , translating color expressions from English into Arabic or vice versa seen to be one of the difficulties translator face due to their the association with various cultural, social , religious meaning spiritual and one.

English and Arabic are spoken by nations that are geographically, religiously, and socially distant, hence, resulted in major differences between color expressions in both languages So, the translator should master not only bilingual knowledge but also bicultural knowledge, more precisely to use the suitable strategy as the followings.

## II.6. Strategies for Translating Color Expressions

When it comes to the translation of color expressions which of course, are deeply rooted in the structure of language and are deeply immersed in the culture of particular people, they are part of the cultural elements of language that cause a serious difficulty in translation, translation strategies are problem-solving tools which the translator may use when a translation problem occurs. Therefore, strategies of translating color expressions differ from one translator to another. Some translators opt for providing a different color from the TL that matches the symbolic overtones of the original color, while others try to manage without using color terms by paraphrasing or omission according to the context. The following theorists suggest some strategies that may help translators while performing their task.

### II.6.1. Nida and Taber's strategies

Nida & Taber (1969) exclude the literal translation strategy and suggest three translation strategies for idioms:

#### 1. Translating idioms with non- idioms

This strategy refers to the situation in which the translator uses a non idiomatic equivalent of original language to the target language. As mentioned earlier, this strategy has been recommended. The majority of the selected color idiomatic expressions have been translated by this strategy.

#### 2. Translating idioms with idioms

#### 3. Translating non- idioms with idioms

They claim that the most frequently source language idioms are shifted to target language non- idioms. Although the ideal is to find a target language idiom which has the same meaning as the original source language idiom.

### II.6.2. Peter Newmark's Strategy

Newmark (1988), sees that *“In translating idiomatic into idiomatic language, it is particularly difficult to match equivalence of meaning with equivalence of frequency”* ( p. 28). This means that an idiom does not at any case represent a grammatical difficulty but rather a lexical and semantic one.

According to Newmark(ibid). Translating idioms is difficult, since idioms are frozen chunks of words whose overall meaning differ from the meanings of the words involved. To deal with the above difficulties, the translator may:

- 1-Translate an idiom with a counter identical TL equivalence;**
- 2- Translate the idiom with a non-identical TL idiom that conveys the same sense;**
- 3- Paraphrase the idiom,** which could risk losing the stylistic impact of the idiom;
- 4- Provide a literal translation,** which may risk losing the semantic impact
- 5- Delete the idiom,** which risks losing both the stylistic and the semantic impact.

### **II.6. 3.Mona baker strategies**

After explaining the areas of translation difficulties proposes several translation strategies concerning idiom and fixed expressions, they are as follows (Baker, 1992):

#### **1. Using an idiom of similar meaning and form of SL one**

Strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source language idiom and, in addition consists of equivalent lexical items (ibid, p. 72). This is the best way of rendering all aspects of the idiom's semantic structure;

#### **2. Using an idiom of similar meaning but dissimilar form of SL idiom**

She (ibid) explains that, it is often possible to find an idiom or fixed expression in the target language which has a meaning similar to that of the source idiom or expression, but which consists of different lexical item (p. 74);

#### **3. Translation by Cultural Substitution**

This strategy involves replacing a cultural-specific expression or item with a target language expression or item which does not have the same propositional meaning but is likely to have a similar impact on the target reader (ibid);

#### **4. Translation by paraphrase**

This strategy tends to be used when the concept expressed by the source item is lexicalized in the target language but in a different form, and when the frequency with

which a certain form is used in the source text is significantly higher than would be natural in the target language (ibid, p. 37);

### 5. Translation by omission

In explaining this strategy says: “As with single words, an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in target language, its meaning cannot be easily paraphrased, or for stylistic reasons” (ibid, p. 77).

**Table 07.** Color Expressions Translation According to Nida & Taber, Newmark, and Baker's Strategies

English Example	Arabic Equivalent	Strategy	Theorist
I am feeling blue	أنا حزينة و مكتئبة	Translating idioms with non- idioms	Nida & Taber
a blue movie	فيلم اباحي	A non-identical TL idiom that conveys the same sense	Peter Newmark
He is a black sheep	انه شخص تافه / علم القيمة	Using an idiom of similar meaning but dissimilar form of SL idiom	Mona Baker
Green with envy	حقد أسود	Paraphrasing	Mona Baker

			Peter Newmark
If there is a black hole in financial account money has disappeared	سابات في ثقب هناك كان إذا تختفي الأموال فان المالية	Omission	Mona baker
		Delete the idiom	Peter Newmark
Brown butter Brown hair Brown eyes Brown bread	زبدة صفراء شعر كستنائي عيون عسلية خبز أسمر	Cultural Substitution	Mona baker
He opened his eyes see a red world	حمراء الدنيا فرأى عينيه وفتح	Translating idioms with idioms	Taber and Nida
		An idiom with a count identical TL equivalence	Peter newmark
		Using an idiom of similar meaning and form of S one	Mona baker
He is unlucky He is lucky	حظه أسود حظه أبيض	Translating non- idiom with idioms	Taber and Nida
all cats look gray in the dark	كل القطط تبدو رمادية في الليل	Literal translation	Peter newmark

Table 07 shows different strategies views of theorist in translating color expressions, also proves how one color can be used in different expressions and express several meanings, and one meaning can be described by many expressions without anything in common. Although, colors share common connotative meanings in the two languages, yet it is not necessarily to entail the use of similar expressions.

## II.7. Conclusion

Color expressions are mainly culturally-related, having several significance whether in language use or on the user. Moreover, each language has and its special ways in expressing thoughts and ideas using different color expressions Furthermore, many problems appear while translating these color expressions due to the figurative

meaning of the color expression per se, the disparity between English and Arabic, the differences between the SL and the TL, and the variation in their cultures and religion makes the process of translating a real challenge. Besides these gaps between the SL and the TL, that makes the task of translation difficult from the former to the latter will be, translators must be aware of the difficulties by bearing in mind that s/he should convey the connotative meaning and not merely the denotative one, along with being familiar with both cultures. Moreover, to adopt strategies that may offer some solutions and guidelines, in order to save the ST properties.

### **III.1. Introduction**

This chapter presents the practical study of the dissertation where an attempt to investigate the fact and the efficiency of color expressions translation from En. Into Ar. through discussing and analyzing certain patterns of the published translation of Francis Scott Key Fitzgerald's novel "*The Great Gatsby*".

By applying the findings of the two previous chapters an evaluation and critical analysis will be held in this chapter via comparing a number of patterns which were chosen. Moreover, investigating the strategies used for both emphasizing the accurate translations and extracting the weaknesses and the possible difficulties that may encountered, along with suggesting alternative translations to improve it. This analysis shall be preceded by the methodology used. Furthermore, The Author's Biography and the novel's summary. Thus, few line about the Arabic translated version, and conclusion will be followed by.

### **III. 2. Methodology**

The material for this study was collected from Francis Scott Key Fitzgerald's novel "*The Great Gatsby*" and from its Arabic translation by Mohammed Mostagir Mustafa. The data of the present study consists of altogether 16 English expressions comprise colors and their Arabic translation. A comparative analysis between the ST and the TT is held in this chapter in order to determine to what extent the translator succeed or not in rendering its components effects. In addition to that, an analysis of the translation strategies and procedures used while translating these patterns. Furthermore, alternative translations are proposed for ameliorating the inaccurate or the wrong translated patterns.

### **III. 3. Corpus**

The novel's events turn around 1922 where the US economy reached its climax, by the end of the WWI that took place in 1918, earning money was easy as ABC, and delicious as drinking glass of water in the High summer, making you migrate behind him as most of the Settlers in that era did, money was not the only goal of the immigrants as not only beneficial for the economy, many vices took place behind the American dream of wealth and freedom as well, bringing quick money, drunk, and celebration, this latter list were the concern of the New Yorkers in the Classic novel "*The Great Gatsby*" , thus the jazz era starts as the Scott called it in the novel. "*The Great Gatsby*" is one of the most “colorful” and “visual” works in literature – so high is

the density of color words per page. Almost each time the color symbolizes some human value or feature, which embodied cultural features.

### **III. 3. 1. The Author’s Biography**

Francis Scott Key Fitzgerald was named after his ancestor Francis Scott Key, the author of “*The Star-Spangled Banner*” He was born on September 24<sup>th</sup>, 1896 in St. Paul, Minnesota - United States- , the greatest American writers of novels and short stories of the 20<sup>th</sup> century. Whose works are the paradigmatic writings of the Jazz Age. He finished four novels: “*This Side of Paradise* ”, “ *The Beautiful and Damned* ”, “*The Great Gatsby* ” After reaching success, Following the unsuccessful “*Tender is the Night*”. A fifth, unfinished novel, “*The Love of the Last Tycoon* ” was published posthumously. Fitzgerald wrote dozens of short stories that treat themes of youth and promise along with age and despair. had been an alcoholic since his college days, and became notorious during the 1920s for his extraordinarily heavy drinking, leaving him in poor health by the late 1930s till he died of a heart attack at the age of 44 on December 21<sup>st</sup> , 1940 in Hollywood, , California, United States.

### **III. 3. 2. Summary of the Great Gatsby**

The novel revolves around Nick Carraway, a young simple ambition that grew up in the west America, then collides life of luxury were after moving to New York, looking for work. He lived with a mysterious man named Jay Gatsby, who lives in a gigantic Gothic mansion and throws extravagant parties every Saturday night. Nick became closer to Gatsby and enters his world. Nick's life begins to change and the meaning of the new terms of the plunge in the fascinating world of the super-rich and deception, and love. He became a witness to the strange habits and traditions. Nick moves back to the Midwest to escape the disgust he feels for the people surrounding Gatsby’s life and for the emptiness and moral decay of life among the wealthy on the East Coast. Nick reflects that just as Gatsby’s dream of love was corrupted by money and dishonesty, the American dream of happiness and individualism has disintegrated into the mere pursuit of wealth.

### **III. 3. 3. Arabic Version**

“*The Great Gatsby*” translation was first translated by the Egyptian translator Mohammed Mostagir Mustafa, published in 1971 by Dar Al-Maareef, publishing and distribution followed by the 2nd translation by the Iraqi Nadjib Al-Manie by Dar Al-Helal in the same year, the last translation was by Hani Samir Yard and Mohammed Hitini on February 2008.



### III.4. Corpus Analysis

As mentioned before, this analysis shall go through critical comparative study on color expressions between ST and TT, in order to measure and assess the appropriateness of the translation.

#### III. 4. 1. Adopted Translation Strategies

This section of the study is focusing on revealing the translation strategies that the translator followed while translating the novel. By analyzing the collected data, five translation strategies have been identified which are:

1. Literal Translation
2. Total Equivalence.
3. Cultural Substitution
4. Paraphrasing
5. Omission.

##### III. 4. 1. 1. Literal Translation

The following patterns present samples of using literal translation:

###### III.4.1.1.1. Pattern 01

*“All the cars have the left rear wheel painted black as a mourning wreath, and there’s a persistent wail all night along the north shore”* (F.Scott Fitzgerald, 1925, p.10)

”وكل السيارات قد طليت عجلاتها الخلفية إلى اليسار باللون الأسود رمزا للحداد“ (محمد مستجير مصطفى، 1971، ص17)

The pattern above was translated literally; it is appropriate translation because black color symbolizes mourning in both cultures. So rendering the text literally is the suitable, accurate, and easiest due to the same connotations of both cultures.

###### III.4.1.1.2. Pattern 02

*“And monograms of Indian blue . Suddenly, with a strained sound, Daisy bent her head into the shirts and began to cry stormily”* (F. Scott Fitzgerald, 1925, p. 72)

”كتبت عليها الحروف الأولى باللون الأزرق و فجأة أحنث رأسها بين القمصان تنتحب في صخب“ (محمد مستجير مصطفى، 1971، ص120)

“Monograms of Indian blue” was translated literally, the color blue denotes sadness in the ST, whereas In the TL sadness expresses by the color black, the translator looks for the appropriate

and nearest equivalence to ST idioms; thus the appropriate translation for this collocation is to say:

" اللون الأزرق " rather than saying " اللون الأسود "

### III.4.1.1.3. Pattern 03

*"In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars"* ( F. Scott Fitzgerald, 1925, p. 32)

" و في حدائقه الزرقاء كان الرجال و الفتيات يجيئون و يذهبون كالفرشات " (محمد مستجير مصطفى، 1971، ص 54)

Pattern 03 was translated literally, it is inappropriate translation because color blue is a favorable color in English and carries positive connotations, but in Arabic it is not much favorable as it has some negative connotations, whereas the color green is a favorable one in Arabic and carries positive connotations. The translation should be as the following:

" و في حدائقه الخضراء كان الرجال و الفتيات يجيئون و يذهبون كالفرشات "

### III.4.1.2. Total Equivalence

#### III.4.1.2.1. Pattern 04

*"Now the orchestra is playing yellow cocktail music"* (F. Scott Fitzgerald, 1925, p. 33)

" و بدأت الاوركسترا تعزف كوكتيلات موسيقية صفراء " (محمد مستجير مصطفى، 1971، ص 54)

The sentence translated by using an idiom of similar meaning and form of SL, thus it is inappropriate translation. Here there is a contradiction where music symbolizes optimism and beauty in, whereas yellow symbolize disease in the TT.

But the " yellow cocktail music", like the jazz music that'd have been played at Gatsby's parties, where yellow/gold color signifies both the excess and wealth and glamour of the parties .Here the translator did adopt more formal Arabic expression that all Arab reader is familiar with.

#### III.4.1.2.2. Pattern 05

*"Wilson left the shade and support of the doorway and, breathing hard, unscrewed the cap of the tank. In the sunlight his face was green"* (F. Scott Fitzgerald, 1925, p. 94)

" و بجهد غادر ويلسون ظل و سن الباب و أدار غطاء الخزان وهو يتنفس بصوت مسموع و بدا وجهه اخضر في ضوء الشمس " (محمد مستجير مصطفى، 1971، ص 159)

Pattern 05 was translated literally; it is inappropriate translation because "green" symbolizes envy in English While in Arabic envy is expressed by using black. Since Green conveys a good connotation in the TL which is not in harmony with the context. Therefore, the translator should use adaptation here, to be as the following:

”و بجهد غادر ويلسون ظل و سن الباب و أدار غطاء الخزان وهو يتنفس بصوت مسموع و بدا وجهه اسود في ضوء الشمس“

### III.4.1.3. Cultural Substitution

#### III.4.1.3.1. Pattern 06

”*He began to pull so incessantly at his sparse gray beard*” (F. Scott Fitzgerald, 1925, p. 126)

”بدأ يجذب لحيته البيضاء الخفيفة بلا توقف“ (محمد مستجير مصطفى، 1971، ص216)

The translator opt for adopt a color which is likely have a similar impact on the TR, in order not the cultural significance will be lost, the strategy used is involved replacing a cultural-specific color expression with a TL color expression which does not have the same meaning, where "white" in the TT symbolizes wisdom and aged.

#### III.4.1.3.2. Pattern 07

”*Her face, above a spotted dress of dark blue crepe-dechine, contained no facet or gleam of beauty*” ( F. Scott Fitzgerald, 1925, p. 20)

”ولم يكن وجهها فوق رداؤها الأسود يحوي لمعة أو ومضة جمال“ (محمد مستجير مصطفى، 1971، ص37)

In English the color blue represent beauty and elegance where in Arabic the black color represent the elegance. Thus the translation is appropriate, it renders the same meaning as SL as TL. In the example above, we notice that the translators substitute the ST color expressions which are culturally specific color expression in the TL, where he tried to preserve the prescriptive of the TR.

### III.4.1.4. Paraphrasing

#### III.4.1.4.1. Pattern 08

”*We talked for a moment about some wet, gray little villages in France*”(F. Scott Fitzgerald? 1925, p. 38)

”و تحدثنا لحظة عن بعض القرى الصغيرة الندية المعتمة في فرنسا“ (محمد مستجير مصطفى، 1971، ص63)

#### III.4.1.4.2. Pattern 09

“*At the gray tea hour there were always rooms that throbbed incessantly with this low*” (F. Scott Fitzgerald, 1925, p. 114)

” وفي ساعة الشاي الشاحبة مانت هناك دائما قاعات تنبض بجمي خفيفة (محمد مستجير مصطفى، 1971، ص195)

In both patterns 08 and 09, the translator opt for paraphrasing which considered as an appropriate translation strategy used in this context, because grey color symbolizes facelessness, melancholy and low class in the TL .Where the translator tends to explain its meaning by using different words that have the same effect on the TR according to the context.

#### III.4.1.4.3. Pattern 10

“*The flowers were unnecessary, for at two o'clock a greenhouse arrived from Gatsby's, with innumerable receptacles to contain it*”(F. Scott Fitzgerald, 1925, p. 65)

” ولم تكن الزهور ضرورية, ففي الساعة الثانية وصلنتي حديقة بأكملها من عند جاستبي ” (محمد مستجير مصطفى، 1971، ص

(109

Greenhouse is very related to environment lexical field, especially when it comes to global warming phenomenon but the source author means Garden here, he used such term to make the text very tasteful for readers as he looked to turn it very expressive, whereas the translator grasps the meaning and was rendered correctly, but stylistically speaking translator should add qualification to be as the following:

“ ولم تكن الزهور ضرورية, ففي الساعة الثانية وصلنتي حديقة زهور بأكملها من عند جاستبي ”

#### III.4.1.4.4. Pattern 11

“*About five o'clock it was blue enough outside to snap off the light*”(F. Scott Fitzgerald, 1925, p. 122)

” وحوالي الساعة الخامسة كانت الدنيا مضيئة بما يكفي لإطفاء النور “ (محمد منستجير مصطفى، 1971، ص205)

Because color blue is the color of sky in both cultures English and Arabic. The translator uses the color blue to sweeten his writings in a way of letting line seem powerful and expressive, away from mere simplicity to indicate luminance in both cultures.

#### III.4.1.5. Omission

**III.4.1.5.1. Pattern 12**

*"Her face bent into the single wrinkle of the small, white neck"* (F. Scott Fitzgerald, 1925, p. 90)

”وانحنى وجهها في التجعيدة الوحيدة بالرقبة الصغيرة” (محمد مستجير مصطفى، 1971، ص150)

**III.4.1.5.2. Pattern 13**

*"Across the courtesy bay the white palaces of fashionable East Egg glittered along the water"* (F. Scott Fitzgerald, 1925, p.7)

” عبر الخليج البشوش كانت قصور الايست ايچ تتلألأ على طول المياه “ (محمد مستجير مصطفى، 1971، ص12)

In the above examples the color "White" was deleted in the TL. By doing so, the translator omitted the connotations of the white color in the TT, which is a symbol of purity and innocent in pattern 12, beauty, riches and high society in pattern 13. Translator minimize the effect of the TT on the TR, he should have translated "white neck" into a"الرقبة الطرية" and "White palaces" into "قصور فاخرة"

**III.4.1.5.3. Pattern 14**

*"Moved against the blue cool limit of the sky"* (F. Scott Fitzgerald, 1925, p. 89)

” تتحرك عند طرف السماء البارد “ (محمد مستجير مصطفى، 1971، ص153)

The color blue is the color of sky and sea, and is usually associated with values such as tranquility and calmness. Here, the blue is a symbol of cleanliness. In the example of the Arabic version, the meaning of color blue was omitted it should be;

”السماء صافية”

**III.4.1.5.4. Pattern 15**

*"From Louisville .Our white girlhood was passed together there"* (F. Scott Fitzgerald, 1925, p. 18)

”من لوز قفل ”لقد قضينا معا سنوات صباانا الجميلة “ (محمد مستجير مصطفى، 1971، ص29)

**III.4.1.5.5. Pattern 16**

*"Slowly the white wings of the boat moved"* ( F. Scott Fitzgerald, 1925, p. 89)

” و أخذت أجنحة القارب تتحرك “ (محمد مستجير مصطفى، 1971، ص153)

If we take a look at the above examples 15 and 16 we will notice that the color "white" was omitted in the Arabic translation. Yet, the translator conveyed the meaning. This sort of omission is tolerable as it does not distort the meaning because white symbolizes happiness and beauty in both languages. Moreover, it does not deprive the readers of any useful information. However, we have incidents where intolerable omission took place.

**Table 08.** *Strategies Used in Translating the Color Expressions and Translation Assessment*

Strategies	N° of sentence	Inappropriate translation	Appropriate translation
Literal translation	<b>03</b>	<b>6.25%</b>	<b>12.50%</b>
Total equivalence	<b>02</b>	<b>0%</b>	<b>12.50%</b>
Cultural substitution	<b>02</b>	<b>12.50%</b>	<b>0%</b>
Paraphrasing	<b>04</b>	<b>25%</b>	<b>0%</b>
Omission	<b>05</b>	<b>12.50%</b>	<b>18.75%</b>
<b>Total</b>	<b>16</b>	<b>43.75</b>	<b>56,25</b>
		<b>100%</b>	

Table 10 shows the total number of collected color expressions and their percentages, as well as, how many color expressions were translated by applying five translation strategies. The results indicate that omission were the most frequently applied strategy by the translator, comes later paraphrasing with four sentences, then literal translation examines three sentences, lastly total equivalence and cultural substitution were used with two sentences. It is clear that translator succeed 100% in the use of cultural substitution and paraphrasing, while 50% in the use of literal translation, but he fails in the use of total equivalence with 0% appropriate translation.

According to the statistics and more clearly, an investigation shows that the translator did not restrict himself to one strategy, but exceed to five strategies in translating the color expressions which helps him to achieves 56.25 % appropriate translation, the reason behind this success is because of the The common worldview characteristics of color meanings of both colors black and blue between English and Arabic in the patterns 01 and 11 orderly, directs and facilitate the task of translation of color expressions to be merely literal. Patterns 06, 07, 08, and 15 indicate that the translator is aware of and satisfactorily equipped with color meanings and their cultural backgrounds, that resulted in producing faithful translated version has the same affect on the TR, and holds the aesthetics values that suits the TC. Constantly proves the second hypothesis of this research that Translating color expressions is not almost a betrayal to the original text because of the shared worldview color meanings make the color expressions translation merely literal, furthermore, the translator awareness and satisfactorily equipment with color meanings

and their cultural backgrounds, pertinent translation accurate strategies, the more appropriate and accurate translation of color expressions will be.

The results of the analysis show 43.75% of inappropriate translation. Many errors in the unacceptable target versions were made, which denote that the translator fails in rendering the color expressions meanings to the TL. Color meanings of patterns 02,04, and 05 were wrongly transferred by the over use of literal translation; color meanings of both patterns 02 and 04 express a negative situation in the original version, otherwise express a positive one in the target version, where the translator kept the same color formally not semantically. Furthermore, in pattern 05 the meaning of "blue garden" do not even exist in the TL, but "green garden", this latter revealed that translator does not have sufficient cultural package of both languages, to that makes him know carefully the meaning, and to use an accurate strategy to have the same affect of color expression meaning of the original version on the target reader. In the pattern 14 the translator omits the color blue in the target version that leads to eliminate the meaning of calmness, this considered as a betrayal to the original version that proves the first hypothesis of this research.

Eventually, because color expressions and their functions differ from SL and TL, between SC and TC, the translator's task becomes extremely difficult in a way how to be faithful to the ST. He is not only required to have almost complete mastery of both SL and TL linguistic system, but also a deep understanding and awareness of the SL and TL culture which holds color meanings .Undoubtedly with using several strategies to facilitate interpreting the original text in a way that suits the TR and which make it comprehensible for it.

### **III. 5. Conclusion**

Basing on critical and comparative analysis, the data demonstrates that the fact that color expressions are specific to a given language and loaded with culture background. *"Color meanings is a culturally based interpretation and cannot be generalized"* (Pett & Wilson, 1996). Colors, even though perceived in the same way, evoke different connotative meanings in different cultures. In other words, a color might be treated as positive in one language but as negative in the other.

Furthermore, The study has shown that the translator has used five translation strategies for translating color expressions namely; literal translation, total equivalence, and resorting to

paraphrasing when cultural substitution is impossible, and finally comes omission, each strategy has its own advantages that differ according in characteristics and uses.

Consequently, several factors resulted in producing versions in which the ST get betrayed, such the nonobservance of the suitable principles and proficiency in understanding general situation and features of color expressions, leads to render unclearly and incorrectly color meaning, also by being not fully immersed in both cultures, the translator is likely to find himself helpless and rendering inaccurate literal translations that are extremely difficult if not possible to understand. In other word, resorting to a pure literal rendition blindly with the ignorance of the original versions' contexts will undoubtedly result in unacceptable target versions, thus, translators should take flexible ways to translate not by using proper strategies.

To end with faithful translators, whose task is to produce target color expression that bears a close meaning resemblance to the source language ones; in order to find a neutral way to adapt and overcome these differences without betraying the ST, mastering both SC and TC help the translator in producing an accurately and correctly translated version, with preserving of the ST meaning, along with using an accurate strategies which is up to the translator skills and decisions to overcome the differences among both English and Arabic language, or in dealing with any sort of difficulties that may hinder the process of translation.



## **Conclusion**

This dissertation is an attempt to investigate the phenomena of translating color expressions in world languages and civilizations with reference to English and Arabic translation. In short, the main problem that color expressions pose in translation relates to two main areas: The differences between the SL and the TL make the process of translating color expressions real challenge, and the ability to recognize and interpret color expressions correctly. This work is divided into two parts: the first part contains two theoretical chapters and the second part contains just one practical chapter. The first two chapters are devoted to investigate about the studied information, while the third one is devoted to the analysis of data and applying what is collected information in the theoretical chapters.

The theoretical chapter shows that, color plays a vitally important role in world languages and civilizations, not only as a powerful form of communication, but also, sway thinking, change actions, and cause reactions. Color meanings vary from language to another, from civilization to another because of linguistic, cultural, historical, religious, geographic, and climatic conditions. People from different cultures may have different understanding about the color, so color is a physical, psychological, and linguistic phenomenon; these factors make the color expressions of a particular language are to a considerable degree the product of culture. These expressions mainly are culture-bound terms i.e.; related to religious, culture of certain area, this entails that culture heavily influences translation.

Basing on the assumption that Arabic and English are two quite different languages with different cultures, religions, systems, structures and linguistic backgrounds. The former is based on the Islamic religion and Arab desert "Bedouin" environment, hot weather, and belongs to the Semitic family tree, whereas the latter is based on Greek and Roman heritage, Christianity, cold weather, and belong to the Indo-European languages family tree. These difference between the two languages has a great impact on the process of translating color expressions, moreover, resulted in making the translation of color expressions involves far more than being merely replacement of lexical and grammatical items or limited on to transfer language to another, but culture as well.

Consequently, translators have always come across some perplexing problems besides the incompatibility between the source and the target languages and cultures, the semantic notion of the color expressions per se makes the task a real challenge. Furthermore, several difficulties face the translator when looking for the strategy that should opt for when translating color expressions, especially in finding the accurate equivalence of the expression that has non-literal meaning due to their cultural meaning. This causes serious problems for the translator. In this respect many theorists and scholars like (Nida & Taber, Peter Newmark, and Mona Baker) introduce strategies according to her/his view, that help in the translation of color expressions, provided with examples for each strategy.

The practical part, aims at comparing and analyzing patterns of color expressions in Francis Scott Key Fitzgerald's novel "*The Great Gatsby*" that translated into Arabic by Mohammed Mostagir Mustafa. The result of the analysis shows that translators have made many errors, using the inappropriate choice of strategies that resulted in producing inappropriate translation, the translator as well did not succeed in rendering of cultural meanings of some color expressions to the target culture, because of lack knowledge of the target text cultural background, which considered as a betrayal to the source text that validate the second hypothesis of this research.

Eventually, the variety of languages itself is an obstacle against the translator, let alone the cultural differences which have a great effect on the translation. Colors, even though perceived in the same way, evoke different connotations and emotions in different cultures demonstrate that color expressions are specific to a given language. In other words, since colors don't have the same symbol all over the world, a color might be treated as positive in one language but as negative in the other, hence this imposes the translation to be not merely pure literal process. A successful translator can fill up the gaps between the SL and the TL, by a deep careful analysis and resort to the suitable strategy. Therefore, the translator's deep knowledge, experience, talent, capacities, and ideology and awareness of both cultures play a major role in carrying out and recognizing the meaning of a particular color expression. This is believed to be an essential prerequisite for achieving successful translation of color expressions without hindrances, and this is the answer for the research question and the validation of the first hypothesis of this research.

## Appendix

### English- Arabic Glossary

#### مسرد انجليزي-عربي

The bilingual glossary below comprises mainly all terms related to color expressions translation, which are relevant to this dissertation.

English	Arabic
Approach	نهج/طريقة
Assumption	فرضية
Attempt	محاولة
Awareness	الوعي
Civilization	حضارة
Collocations	متلازمات اللفظية
Color expressions	تعابير الالوان
Connotations	دلالات
Context	السياق
Critic	نقد
Cultural substitution	الاستبدال الثقافي
Difficulties	الصعوبات
Dissimilarity	تباين/اختلاف
Equivalent	مكافئ
Effect	اثر
Errors	أخطاء
Evaluation	تقييم
Face	تواجه
Failure	إخفاق
Idioms	عبارات اصطلاحية
Influence	تأثير
Linguists	اللغويون
Literal translation	ترجمة حرفية
Metaphor	استعارة
Numerous	متعدد
Omission	حذف
Paraphrase	اعادة الصياغة
Patterns	نماذج
Phenomenon	ظاهرة
Process	عملية
Product	منتوج
Proverbs	أمثال
Purification	تنقية / تدقيق
Role	دور
Replacing	استبدال

Represent	يمثل
Scholars	عالم
Success	نجاح
Suggest	اقترح
Semitic language	لغة سامية
Solutions	حلول
Source language	اللغة المصدر
Strategies	الاستراتيجيات
Structure	البنية
Symbolize	ترمز
Target language	اللغة الهدف
Theorist	منظر
To master	يُتقن /يرع في
Total Equivalence	التكافؤ الكلي
Transfer	نقل
Translation	الترجمة
Translator	مترجم
View	نظرة
Version	النسخة

## References

### Books

- AL-HAREEREE, A. (1900). *Muqamat al-hareeree*: Beirut: Dar Sader.
- Baker, M. (1992). *In other words: A course book on translation*. London and New York: Routledge.
- Bassnett, S. (2002). *Translation studies*. USA: Routledge Taylor & Francis Group.
- Berlin, B, & Kay, P.(1969). *Basic color terms*:. Berkeley.
- Catford, J. C. (1965). *A linguistic theory of translation: An essay in applied linguistics*, London: Oxford University Press.
- Cowie, A. P. (1978). *The place of illustrative material and collocations in the design of a learner's dictionary. In honour of A. S. Hornby*. Oxford, UK: Oxford University Press.
- Delisle, J, (1988), *Translation: An interpretative approach*, Ottawa: University of Ottawa Press.
- Fernando, C. (1996). *Idioms and idiomaticity*. Oxford: Oxford University Press.
- Fitzgerald, F. S. (1925). *The great gatsby*. USA: Charles Scribner's Sons.
- Ghazala, H. (1995). *Translation as problems and solutions*. (4th ed). Syria: Dar El-Kalem El-Arabi.
- Ibrahim, M, & Adab Abdul Aziz,A. (2008). *Derasah mauthuiaa faneiah*: Al-Riyadh Al-Refaee press..
- Itten, J. (1961). *The art of color*: New York.
- Jacobson, R. (1959). *On linguistic aspects of translation*.: R. A. Brower, ed., *On Translation*. Cambridge: Harvard University Press.
- Kövecses, Zoltán. 2006. *Language, Mind, and Culture. A Practical Introduction*. New York: Oxford University Press.
- McMordiew, J. S. (1983). *English idioms and how to use them*. Moscow: Vyschaja shkola.
- Munday, J. (2001). *Introducing translation studies: Theories and application*. London and New York: Routledge.

- Neal C. M.. (2002). *Consumer behaviour: Implications for marketing strategy*. 3rd Edn. Roseville, NSW: McCraw-Hill.
- Newmark, P. (1988). *A textbook of translation*. London: Prentice Hall.
- Newmark, P. (1991). *About translation*. Clevedon: Multilingual Matters.
- Nida, E.& Taber, C. (1969). *The theory and practice of translation*. Brill: Published for the United Bible Societies.
- Nida, A,& Taber R. (1982). *The theory and practice of translation*. Netherland: Ej. Brill Leiden.
- Ricks, D. A. (1983). *Big business blunders: Mistakes in multinational marketing*. Homewood, IL: Dow Jones-Irwin.
- Toury, G. (1995). *Descriptive translation studies and beyond*. Amsterdam and Philadelphia: John Benjamin.

### List of Arabic References

- أبو عبيدة, م. (788). كتاب الخيل. الهند: مطبعة دائرة المعارف العثمانية.
- بن علي, أ. (1976). المُلَمَّع, دمشق: مطبوعات مجمع اللغة العربية.
- جان, م. ص. (2002). معجم مصطلحات الالوان ورموزها ، بيروت لبنان: منشورات دار أديفا للنشر.
- عبدالحميد, إ. قاموس الألوان عند العرب: الهيئة المصرية العامة للكتاب.
- فيتزجيرالد, ف. س (1925). جاتسبي العظيم (محمد مستجير مصطفى, مترجم). القاهرة: دار المعارف.

### Journals, Forums, and Conferences

- Allan, K. (2009), The Connotations of color terms: Color based x-phemisms, *Journal of Pragmatics*, 41(3), 626-637.
- Amir, S. (2012). Translation of idioms and fixed expressions: Strategies and difficulties: *Theory and Practice in Language Studies*, 2 (6), 1220-1229.
- Amna, S. H. (2011). How colours are semantically construed in the Arabic and English culture: A comparative study. *English Language Teaching Journal*, 4(3).
- Awwad, M. (1990). Equivalent and translatability of English and Arabic idioms. *Papers and studies in contrastive linguistics*, 26, 57-67.

- Beekman J, Callow J (1974). *Translating the word of God*. USA: The Zondervan Corporation, for Summer Institute of Linguistics, pp. 45.
- Gibbs, R. (2006). Metaphor interpretation as embodied simulation. *Mind & Language*, 21, 434-458.
- Huchendorf, L. (2007). The effects of color on memory. *UW-L Journal of Undergraduate Research*, X, 1-4.
- Hui-Chih, Y. (2014), A cross-cultural analysis of symbolic meanings of color. *Chang Gung Journal of Humanities and Social Sciences*, 7 (1), 49-74.
- Hupka, R.(1997). The colours of anger, envy, fear, and jealousy. A cross-cultural study. *Journal of Cross-cultural Psychology* 28 (2), 56–71.
- Li, Z. (2011). A study on cognitive models in color term Translation between English and Chinese. *International forum of teaching and studies*, 1.
- Paul, S. Okan. (2010).Colour cross cultural marketing perspectives. *Proceedings of ASBBS Annual Conference: Las Vegas*,. 17.950 –4.
- Pett, D., & Wilson, T. (1996). Color research and its application to the design of instructional materials. *Educational technology research & development*, 44(3), 19–35.
- Philip, G. (2006). Connotative meaning in English and Italian colour-word metaphors. *Metaphorik*, 10, 59–93.
- Salah, S.(2006). Connotation and cross cultural semantics. *Translation Journal*, 10 (4).
- Soriano, C., Valenzuela, J. (2009). Emotion and colour across languages: Implicit associations in Spanish colour terms. *Social Science Information Journal*, 421 (3) –45-48.
- Sahar, A., Saeed, K.(2011).Translation procedures and problems of color idiomatic expressions in English and Persian: *Cultural comparison in focus. Journal of International Social Research.Cilt*, 4 (17).
- Witting, R., 1993. General aspects of biomonitoring heavy metals by plants. In: Markert, B. (Ed.), *Plants as Biomon- itors*. VCH, Weinheim, Germany, pp. 3–27

## Web sites

- Almaany dictionary* (2010-2015). Retrieved from <http://www.almaany.com/>
- Arief, I. (2013, February 13). *Arti warna hitam, putih, merah, kuning, dan hijau dalam Islam*. Retrieved from <http://irul-arief.mywapblog.com/artiwarna-hitam-putih-merah-kuning-dan.xhtml>
- Carine, M. (2005). Idioms. In P. Strazny (Ed.), *encyclopedia of linguistics*.

New York: Fitzroy Dearborn. Retrieved January 2<sup>nd</sup>, 2013  
from <http://www.gigapedia.com>

Fitzgerald, F. S. (2015). The biography.com. Retrieved  
from <http://www.biography.com/people/f-scott-fitzgerald-9296261>

Houghton, M. (2007). *The American heritage dictionary of the English language* (4th Edition, 2000, 2007). Houghton Mifflin Company. Retrieved  
from <http://www.amazon.com/American-Heritage-Dictionary-Turtleback-Library/dp/0613361741>

James, M. (2004). Celtic mythology. *A dictionary of celtic mythology*. In James, M. (ed.) 1998. Retrieved from <http://www.oxfordreference.com>

Makkai, A. (1972). *Idiom structure in English*. The Hague: Mouton & Co. N. V. Retrieved from <http://dx.doi.org/10.1515/9783110812671>

*Merriam-Webster's Collegiate Dictionary*. ((2009. 11th ed). Merriam-Webster, Incorporated. New York: The World Publishing Company. Retrieved  
from <http://www.merriam-webster.com/dictionary/color>

Piker, S. (2012). *Color in Islamic art and culture*. Retrieved from  
<http://www.3pipe.net/2012/02/color-in-islamic-art-and-culture.html>

Richards, J., & Schmidt, R. (2002). *Longman dictionary of language teaching and applied linguistics*. Malaysia: Pearson education limited. Retrieved from  
[https://www.academia.edu/3670674/Longman\\_Dictionary\\_of\\_Language\\_Teaching\\_and\\_Applied\\_Linguistics\\_4th\\_Edition](https://www.academia.edu/3670674/Longman_Dictionary_of_Language_Teaching_and_Applied_Linguistics_4th_Edition)



## Abstract

Color plays a vitally important role in world languages and civilizations. Where, this research attempts to investigate the difficulties facing the translator while translating color expressions from English into Arabic. The variation of color meanings per se pose problems, this latter derives from linguistic, cultural, religious, geographical, climatic, historical differences...etc. The main aim here is, to limit and minimize these difficulties, along with proposing solutions, and identifying strategies that may help the translator to be aware of the influence of culture on color expressions, furthermore, to enhance her/his performance in the field of intercultural competence to produce pure translated versions that express the same significance of the source ones, and that sound more natural in the target language. Subsequently, by applying the findings of the first two chapters, a comparative analytical critical study to the Arabic translated version of "*The Great Gatsby*". Consequently, it has been discovered that translator betrayals the source text, but some patterns proves the otherwise, which proves and validates the hypotheses of this research.

**Keywords:** *difficulties, translation, English, Arabic, cultural bound, color expressions.*

## الملخص

للألوان دورا هاما في اللغات و الحضارات حول العالم، حيث يحاول هذا البحث تقصي الصعوبات التي تلاقي المترجم عند ترجمته - من اللغة الإنجليزية إلى اللغة العربية - لتعابير الألوان المنصهرة في بوتقة الثقافة ، حيث يشكل تعدد معاني الألوان صعوبات جمّة في ترجمة العبارات المتضمنة للألوان المقيدة ثقافيا ، والتي تنشأ من الاختلاف اللغوي و الثقافي والديني والجغرافي والتاريخي... الخ ، أو من اقتضار سلوكيات معينة خاصة بثقافة دون الأخرى. كما يهدف هذا البحث إلى تذليل هذه الصعوبات مقترحا حولا ومقوما استراتيجيات ، محاولا الحفاظ على معاني هذه التعابير ، وذلك بتحسيس المترجم بتأثير الثقافة على معاني الألوان ، وتحسين أداءهم في ميدان الترجمة بين مختلف الثقافات بهدف الحصول على ترجمة نقية تحمل معاني العبارات الأصلية نفسها ، وتكون شبيهة إلى حد ما بعبارات اللغة الهدف. في هذا الصدد ، تم استعراض و تقديم دراسة تحليلية مقارنة ونقدية لعبارات ألوان النسخة العربية لرواية "جاتسي العظيم" و ذلك من خلال إسقاط نتائج الفصل الأول و الثاني. حيث أظهرت نتائج الدراسة خيانة المترجم تارة وأمانته تارة أخرى للنص الأصلي، مما يثبت ويبرهن على صحة فرضيات البحث.

**كلمات مفتاحية:** *الصعوبات ، ترجمة ، انجليزية ، عربية ، المقيدة ثقافيا ، تعابير الألوان.*

جامعة قاصدي مرياح - ورقلة -

كلية الآداب و اللغات الأجنبية

قسم الآداب و اللغة الانجليزية



مذكرة: ماستر أكاديمي

ميدان : الآداب واللغات الأجنبية

اختصاص: الترجمة وعلم الترجمة

( إنجليزي ← عربي )

من إعداد: خلود بوصبيح صالح

كوثر زوزو

بعنوان:

ترجمة تعابير الألوان في اللغات والحضارات من اللغة الانجليزية إلى اللغة العربية  
رواية " غاتسيبي العظيم " أنموذجا

تمت مناقشتها علنيا بتاريخ:

جوان 2015 م

أمام اللجنة المكونة من:

جامعة قاصدي مرياح - ورقلة

الرئيس :

جامعة قاصدي مرياح - ورقلة

أستاذ محاضر من الفئة أ

د . جمال قوي

المشرف والمؤطر :

جامعة قاصدي مرياح - ورقلة

المناقش :

الموسم الجامعي : 2014 / 2015