# The Translation of the Downtoners
# in the Literary Texts into Arabic

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## 1.1 Introduction:

Downtoners (as a grammatical notion) or hedgers  (as a functional perspective) can  be  defined  as  a group of adverbs  that  can be used to scale down the effect of the  item they modify,  i.e. to  reduce  the  force of  the item (Via Internet, 2002). People often do not assert what they say fully. They  usually  use linguistic devices which indicate limited conviction in the  proposition they express.  For instance, in English there are certain expressions such as:  kind of,  sort of, somewhat, almost, and the models:  may, might, and various particles that indicate the sort of evidence the speaker has for his utterance. This linguistic  phenomenon,  however, is not restricted to linguistic expressions,  it may  extend  to include

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other non-linguistic devices:   tone of voice, intonation, gestures, facial   expressions and so on   which enable the partners in linguistic exchange to make   inferences not only about the literal meaning of what is said but   also about   its possible  interpersonal implications and consequences (Arndt and Janney, 1985, cited in al-Rassam, 2004: 33-34). Urrea (2006) states that when the speaker uses downtoners, his intention is to weaken the assertion and to ease the anticipated unwelcome effect because such words can contribute to creating a mitigating effect that modifies the strength of a speech act.
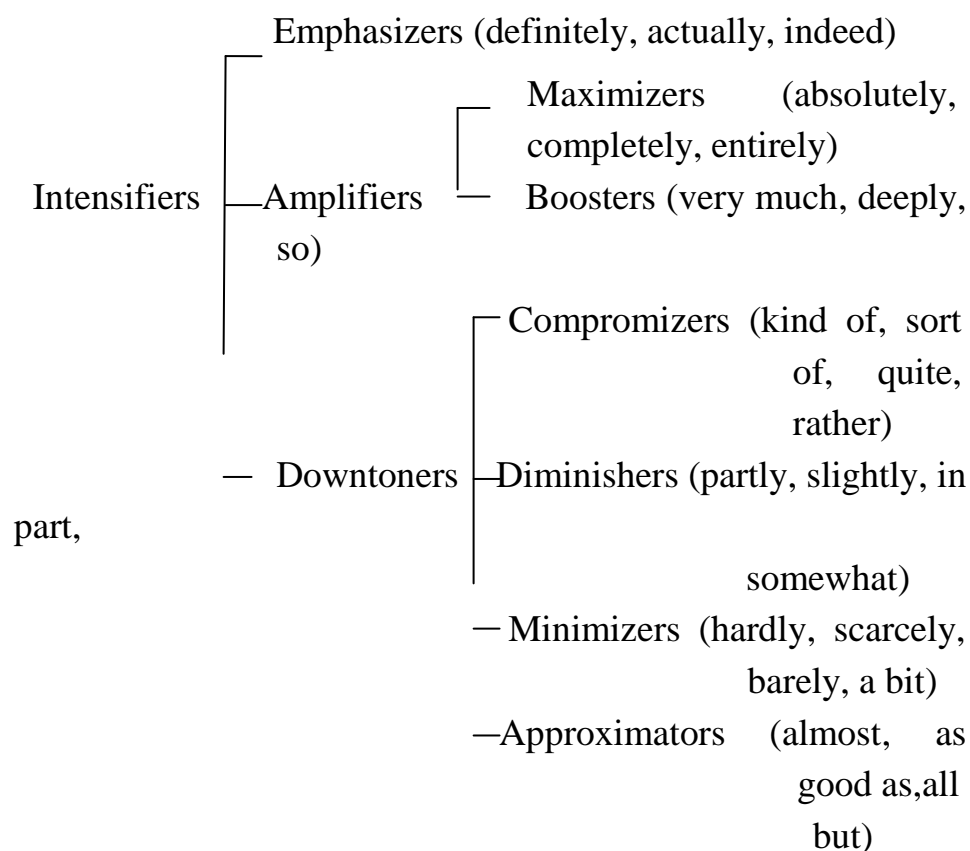
On the other hand,  Lakoff (1972: 195-213) argues that the meanings of downtoners implicitly involve fuzziness and their main function is to make things fuzzier or less fuzzy. They interact with felicity conditions for utterances and with rules of conversation. Thus, they are related to semantic and pragmatic indeterminacy. In  fact, there  are  many  items  that can   be   categorized as downtoners  whose  function  is  to measure   the   word   or idea   against   what is expected by qualifying or modifying a word or a statement. A text producer can employ adverbs (e.g.  perhaps,  possibly),  modal verbs (e.g. might, may), lexical verbs with modal meanings (e.g. suggest, seem, appear ),
Parenthetical verbs (e.g. think, guess, suppose), approximating expressions  ( e.g. this is about right ). All these  expressions show a cautious  assertion  on the  part  of  t he text producer to the truth of ideational material and all of them can be

interpreted as lacking of commitment as to whether what follows is true (Al-Sanjaree and Fathi, 2008: 10).

Seemingly, and as   the examples above show, downtoners are quite heterogeneous. They   belong to different classes  and it   is necessary to give a clear description of these items to 'see what variety they have and how they are sub-classified in terms of some notions of degree.

## 1.2 *The Classification of Downtoners:*

Greenbaum  and Quirk (1973: 208) classify downtoners as a subclass of intensifiers which are a sub-class of adjuncts and  consist of three  sub-classes: emphasizers, amplifiers, and downtoners.  The  following  diagram  illustrates  this classification and the subdivision of the
downtoners into four groups :

Emphasizers (definitely, actually, indeed)

Maximizers     (absolutely, completely, entirely)

Intensifiers — Amplifiers  —  Boosters (very much, deeply, so)

Compromizers (kind of, sort of,  quite, rather)

— Downtoners — Diminishers (partly, slightly, in

part,

somewhat)

— Minimizers (hardly, scarcely, barely, a bit)

—Approximators  (almost,  as good as,all but)

1. The Compromizers: kind of, sort of, quite, rather, more or less, having only a slight lowering effect.

2. The Diminishers: partly, slightly, in part, somewhat, to some extent, a little, scale down considerably.

3. The Minimizers: a bit, the negatives: hardly, scarcely, barely, and the non-assertives: in the least, in the slightest, at all, also scale downwards considerably.

4. The Approximators: almost, as good as, all but, serve to

express an proximation to the force of the verb.

(ibid.: 218)

Backlund (1973) gives a detailed descriptive characterization of downtoners. He also classifies them in terms of some notions of degree:

1. Downtoners expressing a complete or partial absence of the concepts denoted by their head: nearly, almost, practically and virtually.

2. Minimum degree or degree just above the non-presence: hardly, barely, scarcely, and just.

3. Low degree: a little, a bit, a shade, mildly, slightly, somewhat.

4. Moderate degree: quite rather, pretty, fairly.

As the classification above shows, intensifiers or degree modifiers include not only amplifying but also down-toning. What Backlund (1973) means by the word 'concepts', is: adjective, adverb, and verb that the downtoner modifies. For example in:

***1. I almost killed John.***          (Chomsky, 1972: 148)

the downtoner 'almost' modifies the verb 'killed' (concept), it neither denies nor asserts the idea of killing, but scales down the effect of the verb to approximation.

Before tackling the syntactic and the semantic functions of downtoners, we have to refer first to the notion of gradability, as the implications of some of these items depend to some extent on whether the modified element is gradable or non-gradable.

## *1.3 The Notion of Gradability:*

Suzuki ( 1999 : 70 ) defines gradability in terms of degree.

According to him, gradability means the capability to measure the

intensity or amount of a quality or attribute. Trask (1993: 74) says that gradability or degree is a grammatical category by which adjectives and adverbs vary in form to express the presence of their associated characteristics to a greater or lesser extent (e.g. big - bigger - biggest). Further, Trask (ibid.) defines the degree modifier or intensifier as a lexical category, or a member of this category, whose members typically function as modifiers of an adjective or adverb and express the degree to which the quality expressed by that item is present. The members include: rather, quite, fairly, so, every (e.g. rather slowly, quite good). As for verbs, Quirk et al. (1972) state that gradability in verbs is achieved when the main concern is in the result of a process, that is, when the perfective aspect of the verb is used (e.g. He has completely drunk his beer). Or a verb can become gradable by the use of other morphologically related verbs, i.e. by the use of prefixed verbs (ibid.).

| Non-Gradable | Gradable |
|---|---|
| Behave | Misbehave |
| Judge | Misjudge |
| Estimate | Underestimate |
| Rate | Overrate |

## 1.4 *The Syntactic and the Semantic Functions' of Downtoners:*

Downtoners, like other adverbs, can modify a verb, adjective, or other adverb, but with different implications. The compromizers: kind of, sort of,  seem to be synonymous and used to modify the verb as in example (2) below. They deprecate or scale down what is being said (Greenbaum and Quirk, 1973: 219).

 *2.a. I kind of like him.*

   *b. I sort of like him.*

The use of the downtoners 'kind of in (2.a) and 'sort of in (2.b) reduces the effect of the verb 'like'. That is, when the speaker uses any of these downtoners in  such a context, he implies that 'he does not much like him'.

    The problem is with the downtoners 'quite' which seems to have a complicated usage. Its implications depend on whether the modified element is gradable or non-gradable. For instance, when it modifies a non-gradable verb as the verb 'enjoyed' in example (3) below, it means 'fairly', i.e. suggesting a low degree (Swan, 1995: 482).

### *3. I quite enjoyed the party, but I have been to better ones.*

With gradable verbs, on the other hand, it means 'completely' as illustrated in example (4) below:

### *4. Have you quite finished? (= Have you completely finished?)*

The verb 'finished' in example (4) is gradable because the perfective aspect of the verb is used (have + past participle).

With adjectives and adverbs, however, this case is diametrically opposite. That is with non-gradable adjectives and 'adverbs the compromizer 'quite' means 'completely' as in the following examples:

### *5. It is quite impossible (= It is completely impossible)*

### *6. He speaks French quite well (It is completely well)*

And when 'quite' modifies gradable adjectives such as 'nice' in example (7) and 'surprising' in example (8) below, it means 'fairly', e.g.

### *7. It is quite a nice day.*

### *8. It is quite surprising.*

Both 'nice' and 'surprising' in the examples above, are gradable because things can be more or less nice and more or less surprising, but cannot be more or less well.

As for 'rather', it is considered stronger than 'quite'. It can be used with adjectives and adverbs suggesting : more than is usual, more than was expected, more than is wanted,

and similar ideas. Consider the following examples:

## *9. She sings rather well-people often thinkthat she is professional. 10. How was the film? rather good - I was surprised.*

Nevertheless, when it modifies verbs particularly those referring to feelings, it has the meaning of 'fairly'. In other words, it does not suggest a very high degree, e.g.:

## *11. She rather likes gardening.*

(ibid.: 197-281)

The diminishers, as we have stated before, scale downwards considerably, e.g.:

## *12. She was only partly responsible for the mistake.*

The use of 'partly' in example (12) reduces the effect of being responsible. A sentence like this may be interpreted as 'she was to some extent responsible for the mistake' or 'she was not completely responsible for the mistake'.

However, when the diminishers are the focus of negation, their effect is to push the scaling towards the top, i.e. expressing a high degree' (Greenbaum and Quirk, 1973: 219). Consider the following example:

## *13. They did not praise him slightly. (= They praised him a lot)*

The minimizers can be divided into two groups: those which do not accept negation because they themselves are negatives such as hardly, barely, scarcely, little, and those which accept negation like: a bit, the non-assertive: in the least, in the slightest, and at all. The former ones, i.e. the

negatives 'partially deny the truth-value of what is said' (Muir, 1972: 72). For examples:

## 14. *Cactuses need little water.*

## 15. *She is barely older than you.*

The use of the semi-negative 'little' in example (14) does not deny the whole quantity of water that is required for the Cactuses ; it only denies the big quantity. Hence, the sentence can be interpreted that 'Cactuses do not need much water'. Similarly, in example (15) there is no absolute denial to the disparity between the two ages, but only partial denial expressed by the use of 'barely' which excludes only the big difference between the two ages.

On the other hand, the effect of negation on those minimizers that accept negation is to deny the truth-value of what is denoted by the verb, i.e. the use of these minimizers emphasizes the negation of what is indicated by the verb (Quirk et al., 1985). Consider the following examples:

## 16. *She did not mind working late in the least. (= She did not mind working)*

## 17. *Do you mind if I put some music on? Not a bit.*

The approximators: almost, nearly, all but, which appear to be synonymous also, 'implicitly deny the truth-value of what is denoted by the verb' (ibid.), e.g.:

## 18. *I almost (nearly) resigned.*

According to Quirk et al. (1985) the approximator 'almost' (or nearly) implicitly negates the verb 'resigned'. Consequently, the sentence may be interpreted as I did not

resign.

Inversely, Suzuki (1999: 58-60) argues that none of these downtoners can express a complete denial of the concept denoted by the verb. They all express a partial denial of the concept. For example:

**19. *I almost (all but) had a book stolen, but they caught me leaving the library with it.***
   ***(Chomsky, 1985: 22)***

Accordingly, the use of 'almost' (or all but) can be explained in a way that expresses a partial lack of the concept 'having book a stolen'.

## 1.5 *Downtoners in Arabic:*

The linguistic phenomenon of down-toning was not overtly explained by the Arab grammarians and linguists who were mainly concerned with referential meanings of language. Even the Modem Arab researchers try their best to avoid indulging themselves into specifying certain patterns for down - toning which is due to the numerous and various patterns that can appear when using such a strategy. Yet, there are certain items which can be categorized ad downtoners and which tend to occur when expressing this phenomenon mainly in Modem Standard Arabic MSA (Al-Rassarn, 2004: 120). The most common categories are the following:

## *1. Approximators of Degree, Quantity, Frequency and Time:*
e.g.

تقريباً (approximately), حوالي (about), أحياناً (sometimes), نوعا ما (somewhat), إلى حد ما (generally), بصورة عامة (somehow).

**20.إن ما تقوله نوعاً ما صحيح**

   (What you are saying is somewhat right.)

**21. تقريباً 80 %من النساء غير راضيات عن دور المرأة في المجتمع**

   (Approximately 80% of women are not satisfied about
      their role       in the society.)

Both نوعاً ما(somewhat) and تقريباً (approximately) express an inexactness of the truth which enables the speaker to insist that he is dealing with estimates. However, نوعاً ما (somewhat) and its equivalent group إلى حد ما (to some extent) convey a degree of vagueness (ibid.: 129).


*2.Modal Phrases:*

A.Adjectival modal phrases which include probability adjectives such as محتمل (probable), الأرجح (more probable) and أغلب الظن (most probably)

 (Aziz, 1989: 84), e.g.:


**22. أغلب الظن أن يكون السباق قد انتهى الآن**

   (The match will most probably have finished by now.)

**23.   محتمل أن يكون هذا هو السبب**

   (It is probable that this is the reason.)

B.  Adverbial phrases: such as ربما (perhaps), من الأرجح (will probable), من الممكن (it is possible) (ibid.: 84-88).

**24.   من الأرجح أن يصل أخي غدا من بغداد**

   (My brother will probably arrive from Baghdad

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tomorrow.) *3. Conditional Phrases:*

Conditional phrases are considered one of the categories that used in expressing down-toning especially with the particles: لو and إذا (if), e.g.:

25. **لو شئت أن أقول لك  لقلت**

**(If you want me to tell you, I'll say.)**

26. **لأنكم إذا فعلتم تكونون كافرين بالعدل الإلهي**

**(For in doing this, you would be denying God's justice.)**

(Cantarino, 1975: 301-321).

## *4. The Particle* قـــــد *:*

The particle قد which can be translated into 'mayor could', frequently appears in MSA expressing uncertainty and possibility particularly when it precedes the imperfect verb (Cantarino, 1974: 70), e.g.:

27. **قد يصح هذا ولكن اشك فيه**

**(This may possibly be true, nevertheless, I doubt it.)**

## *5.Introductory Phrases:*

Introductory phrases are sometimes called involvement phrases such as: انا اعتقد (I believe), لمعلوماتي (to my knowledge), نحن نشعر (we feel that), برأيي (in my opinion), which express the speaker's personal doubt and direct involvement (Al-Rassam, 2004: 121), e.g.:

28. **من وجهة نظري... أن تعطى للمرأة دور قيادي اكبر**

**(From my point of view... women should be given a more**

**leading role.)**

29. **على حد علمي... فان الإنتاج بدا يقل كثيراً في السنوات الأخيرة**

**(To my knowledge, production has begun decreasing greatly in the last years.)**

## *6. Modal Lexical Verbs:*

Modal lexical verbs are used to perform acts such doubting and evaluating, rather than merely describing of varying of degrees of illocutionary force, e.g. يبدو (seem), يعتقد (believe), يظن (think), يتصور (have the impression), يخمن (speculate) (ibid.: 115).

30. **نعتقد ان هذه السياسة نافعة**

**(We believe that this policy is useful.)** (Beeston, 1968: 61)

31. **أظن انك على صواب**

**(I think that you are right.)** (ibid.) 7. **نوع من** *(sort of)*:

This particle is also used in MSA to qualify single words or phrases. These can be of different classes:
1. Before Nouns:

32. **كانت المرأة في السابق تعاني من نوع من العبودية**

**(Woman before was suffering from sort of slavery.)** 2. Before Determiner:

33. **قمت بتفحص نوع من اصناف الطعا م ووجدت ان هناك مواد تسبب السمنة**
**(I examined sort of food and found that there are some material that cause fatness.)** (Al-Rassam, 2004: 141).

As the  literature review above shows, Arabic differs from English in a number of ways such as grammar, syntax, style and culture. This clearly appears from the various patterns used in Arabic which adopt different parts of speech

in expressing down-toning. 'Although  not totally

comprehensive nor categorically watertight, these patterns are softeners making their discourse more palatable' (ibid.: 115). Many of them are quite transparent as they contain in themselves indications of probability, degree of certainty, approximation, notions of condition, qualification and restriction. In other words, Arabic uses modal phrases, adverbial phrases, particles, approximators, conditional phrases, and modal lexical verbs in expressing down-toning. Unlike English which depends to a great extent on adjunct adverbs in expressing this linguistic phenomenon.

As far as literary translation is concerned in this paper, it is necessary to have a brief account on this type of translation to see what sort of properties it has in order to be taken into consideration throughout our analysis.

## *1.6 Literary Translation:*

Literary translation is far from literal or word-for-word rendering.

The translator's duty is not only to express the SL author's idea, but also to take into consideration his style and language. It is true that the relation between form and content in fiction is of different nature compared with that which holds in a poem (weaker in some sense), but it would be quite unacceptable to approach the translation of novel, for instance, stressing the content only at the expense of the total structure of the novel. This is what happens indeed when some translators embark on this translation of a novel that they have not read previously, or

have read it only once in a quick and careless manner without adequate attention, concentration, and pondering over it. It has been suggested that the sentence in a literary text or work does not consist solely of a statement but aims at something beyond what it usually says since sentences within a literary texts are always an indication of something to come, the structure of which is foreshadowed by their specific content. In other words, the translator of  a

literary work should not render sentences at their face value, but should handle them as constituents in a complex overall structure (Ilyas, 1989:
66).

## 2. *Analysis and Discussion:*

For our purpose, we have chosen 10 sentences from Hemingway's (The Old Man and the Sea) translated into Arabic in a questionnaire conducted to eight lecturers of M.A. holders in the Translation Department, College of Arts, University of Mosul. The procedure adopted here includes: (1) Analysis of the SL text to determine its formal and functional features. (2) Selection of appropriate TL translation equivalent. (3) Proposing a proper translation wherever is required.

### *(1) I did not enjoy my life <u>in the least.</u> (P.8)*

<div dir="rtl">

1- لم استمتع بحياتي <u>إلا قليلاً.</u>

2- لم تعجبني حياتي <u>على الاقل.</u>

3- لم استمتع بحياتي <u>البتة.</u>

4- لم استمتع بها  <u>البتة.</u>

</div>

**5- لم استمتع بحياتي إطلاقاً.**
**6- لم استمتع في حياتي على الاطلاق.**
**7- لا تروق لي الحياة البتة.**
**8- لم استمتع في حياتي أي استمتاع.**

## *Discussion:*

  Obviously, only subjects (1) and (2) failed in providing the proper equivalent of the downtoner 'in the least' which functions here as an emphasizer of the negative sentence. While the other subjects, though they gave different translations such as أي استمتاع, إطلاقاً, البتة, succeeded in supplying the proper equivalent of this downtoner by agreeing on its implication which is an emphasis. The appropriate translation could be that of subjects (5) and (6).

## *(2) The sail was <u>all but</u> ruined by the storm. (P.13)*

**1- دمرت العاصفة الشراع ماعدا أجزاء قليلة.**
**2- كان الشراع على وشك أن ينهار بالعاصفة.**
**3 - تركت العاصفة الشراع أثراً بعد حين.**
**4 - دمرت العاصفة الشراع بكامله تقريباً.**
**5 - دمرت العاصفة الشراع تقريباً.**
**6- العاصفة دمرت الشراع تماماً.**
**7 - دمر الشراع تقريباً بالكامل بفعل العاصفة.**
**8- لقد دمرت العاصفة الشراع تدميراً كاملاً.**

## *Discussion:*

  Apparently, only subjects (2) and (5) succeeded in providing the appropriate equivalents of the approximator 'all but' which means تقريباً but not على وشك or تقريباً بكامله or تقريباً. Obviously, most of the subjects particularly those who

failed in translating this downtoner, are unaware of its implication which expresses an approximation but not reality. That is, the storm did not ruin the sail (see page 9). It is only that something was about to happen, but it did not. The appropriate translation could be:

**كادت العاصفة أن تدمر الشراع.**

## (3) It was' <u>almost</u> dark. (P.10)

**1 ـ إنها مظلمة <u>على الأغلب</u>.**
**2ـ. كان المكان <u>مظلما تقريباً</u>.**
**3ـ. كان الظلام <u>قد حل تقريباً</u>.**
**4ـ كان الجو <u>مظلما تقريباً</u>.**
**5 ـ كان المكان مظلماً على <u>وجه التقريب</u>.**
**6ـ كانت <u>مظلمة تقريباً</u>.**
**7ـ <u>بالكاد</u> كنت أرى الطريق.**
**8 ـ كان الظلام <u>قد أرخى سد وله</u>.**

## *Discussion:*

As the versions above show, most of the subjects succeeded in supplying the proper renditions of the downtoner 'almost': على الأغلب ، وتقريباً ،على وجه التقريب Subject (8), who tried to avoid literal translation, also rendered the sentence successfully. Unlike subject (7) who was utterly inaccurate in rendering this downtoner which expresses an approximation also. The appropriate translation could be:

**كان الظلام قد بدأ يحل بالسماء**

## *(4) It is <u>rather</u> warm in here. (P.29).*

**1ـ إنها دافئة هنا أحياناً.**

2ـ الجو دافئ هنا نوعا ما.

3ـ الجو دافئ نوعا ما هنا.

4ـ إن الجو هنا دافئ نوعاً ما.

5ـ الجو دافئ هنا إلى حد ما.

6ـ الطقس دافئ هنا نوعا ما.

7ـ الجو دافن نوعاً ما في الداخل هنا.

8ـ إنها دافئة نوعا ما هنا.

## *Discussion:*

Seemingly, non of the subjects could realize the implication of 'rather' when is used in such a context. This is clearly seen in the failure of all subjects in translating this downtoner. As we have stated elsewhere, when 'rather' modifies an adjective or adverb, suggesting: more than is usual, more than was expected, that is, it highly intensifies the adjective or the adverb which it modifies. Consequently, such a sentence may be interpreted as 'It is very hot in here' (see page 8). The appropriate translation could be:

إن الجو شديد الحر هنا

## *(5) It is quite a good fish. (P.6)*

1ـ إنها سمكة جيدة <u>تماماً</u>.

2ـ إنها سمكة جيدة <u>نوعاً ما</u>.

3ـ كانت السمكة جيدة جداً.

4ـ إن هذه السمكة جيدة تماماً.

5ـ إنها السمكة الملائمة تماماً.

6ـ إنها جيد ة تماماً.

7ـ إنها سمكة جيدة بكل ما في الأمر من معنى.

8ـ إنها جيدة تماماً.

## *Discussion:*

Evidently, only subject (2) succeeded in providing the appropriate equivalent of the downtoner 'quite' by rendering it into: نوعاً ما or إلى حد ما. The failure of the other subjects is also due to the unawareness of the syntactic functions of 'quite' when it modifies adjectives and adverbs. When this downtoner modifies gradable adjective such as 'good' above or gradable adverb, it does not suggest a high degree, on the contrary, it suggests a low degree. Thus, such a sentence may be interpreted as: It is fairly good which could be rendered into Arabic

إنها سمكة جيدة إلى حد ما **(أو نوعاً ما)** تماماً but not (completely).

**(6) We know them slightly. (P.65)**

1- لا نعرف عنهم الا القليل.

2- لدينا معرفة محدودة بهم.

3-معرفتنا بهم سطحية

4- نحن نعرفهم معرفة سطحية

5- نحن بالكاد نعرفهم

6- معرفتنا

هم
<u>سطحية</u>

7-
<u>اكاد</u>
لا
اعرف
هم

8- نعرفهم
معرفة
<u>سطحية</u>

## *Discussion:*

Although different renditions were given to the downtoner 'slightly', all the subjects succeeded in their job by the unanimous agreement on the function of this downtoner which is scaling down the effect of the verb to a lower degree considerably. However, the most appropriate translation among these versions could be that of subject (1):

**لا نعرف
عنهم الا
القليل**

## *(7) I <u>quite like</u> her. (p.Ll),*

**1- أنا معجب بها تماما.**
**2- أنا معجب بها.**
**3-. أنا أحبها.**
**4- أنا معجب بها أيضاً**
**5 - إنها هي تعجبني حقاً**
**6- أنا أحبها فعلاً.**
**7- أنا أحبها حقا.**
**8- أنا أحبها كثيراً.**

## *Discussion:*

Generally, non of the subjects could provide the proper equivalent of the downtoner  'quite'  which here modifies the non-gradable verb 'like'. As it has been mentioned earlier, when the downtoner 'quite' modifies a non-gradable verb,  it means 'fairly' (not entirely) which could be   rendered   into Arabic: إلى حد ما, but not تماماً or جداً. In other words, it also suggests a low degree. The appropriate translation could be:

**أنا معجب بها إلى حد ما.**

## *(8) I <u>rather</u> think we are going to lose. (P.66)*

**1ـ أعتقد أحياناً أننا سنخسر.**

**2ـ أظن بأننا سنخسر.**

**3ـ ينتابني شعور بأننا سنخسر.**

**4ـ أعتقد بأننا إلى <u>درجة ما</u> سنخسر.**

**5ـ أظن بلا ريب أننا سنخسر.**

**6ـ أعتقد أننا سنظل الطريق.**

**7ـ يقيناً سنخسر.**

**8- يخطر ببالي أننا سنخسر.**

## *Discussion:*

As the versions above show, only subject (4), though not precisely, could realize the proper equivalent of the downtoner 'rather' which suggests a low degree and could be rendered as: إلى حد ما in this context or قلما. When the downtoner 'rather' modifies a verb, it scales down its effect to a lower degree (see example 11 page 8). Thus, such a sentence may be interpreted as "1 fairly think that we are going to lose'. The appropriate translation could be:

إلى حد ما اعتقد بأننا سنخسر.

## *(9) I can <u>hardly</u> hear you. (P.119)*

١- <u>بالكاد</u> استطيع سماعك.

٢- إني <u>بالكاد</u> أسمعك.

٣- <u>لا أكاد</u> أسمعك.

٤- <u>بالكاد</u> استطيع سماعك.

٥- <u>لا أكاد</u> أسمعك.

٦- <u>لا أكاد</u> أسمعك.

٧- <u>أكاد لا</u> أسمع صوتك.

٨- أسمعك <u>بصعوبة بالغة</u>.

## *Discussion:*

Evidently, all the subjects succeeded in rendering the minimizer 'hardly' by providing the proper equivalent لا أكاد or بالكاد which partially denies of what is said, i.e. the use of 'hardly' (لا أكاد) does not deny the whole hearing, it denies only the good hearing. That is, the sentence can be interpreted as I cannot hear you well. The appropriate translation could be that of subjects 3, 5 and 6.

لا أكاد أسمعك.

## *(10) The Old Man sort of felt betrayed by the fish. (P.62)*

١- شعر الرجل العجوز أن السمكة قد خانته <u>نوعاً ما</u>.

٢- شعر الرجل العجوز <u>بشكل ما</u> بالخيانة من السمكة.

٣- أنتاب الرجل العجوز <u>شيئ من</u> الخيانة حيال السمكة.

٤- شعر الرجل العجوز <u>نوعاً ما</u> بأن السمكة قد حدعته.

**5- شعر الرجل العجوز بأن السمك خذلته نوعا ما.**
**6- شعر الرجل العجوز بنوع من الخداع من ناحية السمكة.**
**7- أحس الرجل العجوز بالامتعاض حيال خدعة السمكة.**
**8- يخالج الرجل العجوز شعور بان السمكة تخدعه.**

## *Discussion:*

The subjects 1, 4, 5 and  6 succeeded  in  providing  the proper equivalent of the compromizer 'sort of '  by rendering it into نوعاً ما. Subject (8) who tried to evade literal translation and rendered the  sentence communicatively, his rendition is considered somewhat acceptable, for he was less faithful to the SL text by using the simple present tense instead of the simple past. As for subjects 2, 3 and 7, they were utterly inaccurate in their renditions, i.e. non of them could provide the proper equivalent of this downtoner. The appropriate translation could be:

**أحس الرجل العجوز بشئ من الخداع من قبل السمكة.**

From the above analysis and as the statistics in the table below show, the ratio of failure is estimated higher than that of success in translating the downtoners.

**The table shows the results of the analysis**

| Item No. | Success | Failure |
|----------|---------|---------|
| 1. | 75% | 25% |
| 2. | 25% | 75% |
| 3. | 78.5% | 12.5% |
| 4. | 0% | 100% |
| 5. | 12.5% | 87.5% |
| 6. | 100% | 0% |
| 7. | 0% | 100% |
| 8. | 12.5% | 87.5% |
| 9. | 100% | 0% |
| 10. | 62.5% | 37.5% |

## 3.*Conclusion:*

Downtoners are a certain type of adverbs functioning to scale down the effect. of the item they modify. This inguistic phenomenon, however, could not have been taken into consideration, for one reason or another, by most of the translators who assume translating different types of texts. This was also seen in the renditions of our subjects who as a result gave different inaccurate translations of sentences contained various forms of downtoners. A translator, whoever and wherever, should adopt a cautious attitude towards any word or expression so as to avoid mistranslation and language misuse, besides, a dictionary could not always be helpful to a translator, especially with words like downtoners that constitute a

'slippery' area. Unfortunately, these were overlooked by our subjects who did not pay attention to the syntactic functions of downtoners that lowering the effect of the item and thus causing semantic variation, and relied solely on dictionaries and missed the contextual meaning. This what obviously appeared in the literal and inappropriate translations provided by these subjects manifested in examples: 2, 4, 5, 7, 8, that is, of the examples that contain the downtoners: 'quite' and 'rather'. Since about all of the subjects failed to provide the proper equivalents of these downtoners, this matter requires a greater attention from the translators and English non-native speakers to the usage of these items which are mostly implying 'fuzzy' meanings.

# ترجمة التعابير الاحترازية في النصوص الأدبية

## إلى اللغة العربية

### م.م ليث نوفل محمد  و  م.م سليمان احمد علي

### المستخلص

يتناول هذا البحث ترجمة التعابير الاحترازية في النصوص الأدبية الإنكليزية إلى اللغة العربية، ووقع تحليل عشر عينات تم انتقاؤها من رواية " الشيخ والبحر" للكاتب الإنكليزي أرنست هيمنغواي .

وقام بترجمة هذه العينات ثمانية من أساتذة قسم الترجمة من حملة شهادة الماجستير في استبانة جرت في قسم الترجمة/ كلية الآداب/ جامعة الموصل، وقد تحرى البحث عن مدى قابلية هؤلاء المشتركين في الاستبيان في تمييز الوظائف اللغوية لهذه التعابير ومن ثم ترجمتها.

وافترض البحث أنَّ هناك علاقة متكافئة بين هذه التعابير في اللغة العربية ونظيراتها في اللغة الإنكليزية، كما افترض أن الإخفاق في ترجمة هذه التعابير إنَّما ينجم عن الاستعمالات المعقدة لها.

وكشفت هذه الدراسة أنَّ التعابير الاحترازية تشكل أرضاً زلقة لهؤلاء المترجمين لاسيما أنَّهم قاموا بإعطاء تراجم مختلفة لها؛ لذلك يحاول البحث

تسليط الضوء على آلية ترجمة هذه التعابير فهو يهدف إلى تعيين المواضع

التي قد تكون مصدراً لهذه الإخفاقات أثناء عملية الترجمة ومن ثم اقتراح

تراجم قد تكون أفضل من سابقاتها .