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# Translation of English fiction titles into Arabic

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**Abstract:** The purpose of this paper is to explore the translation procedures that are followed when rendering English fiction titles into Arabic. One hundred English fiction titles were collected and set against their Arabic counterparts. The quantitative analysis shows that the translation procedure employed in 60% of the sample is literal translation. The other translation procedures feature adaptation (20%), use of related words (12%), paraphrase/explication (5%), and transliteration alone (3%). Qualitatively, the analysis reveals that literal translation works very well when the title is lexically and culturally transparent. By contrast, adaptation is called for when the title includes culture-bound references or allusions. With regards to related words, they are employed when the title is lexically intricate or when a related word would render the title more attractive. The analysis also indicates that while explication may render a title more natural and attractive, paraphrase may produce flat and unnatural titles. Transliteration, for its part, is shown to work well with proper nouns, although it may need to be supplemented by other procedures in some cases. Other things being equal, commercial and marketing factors need to be taken into consideration when formulating as well as when translating a title.

**Keywords:** translation, titles, English, Arabic, procedure

## 1. Introduction

A familiar Arabic proverb that enjoys a wide metaphorical application tells us that “What is written is read by its title”. According to this proverb, one does not have to look into the details of something in order to know what is going on, e.g. the way someone looks, behaves, etc. would transpire what is happening inside him/her the way a title of some written material would transpire its content. In this spirit, titles function as the minimal discourses that represent a macro-text, for written works are identified, remembered, and referred to by their titles. In fact, it is titles that a reading journey begins with. Titles, as linguistic signs, introduce the entire work and set the expectations of

the potential reader. They are the gates through which one passes to enter a work.

Titles and their functions have been investigated by theorists and specialists in various fields of study. Leonardi (2011) states that titles were defined as promises, interpretive hints, and text guides by the French philosopher Jacques Derrida, the Italian novelist Umberto Eco, and the German linguist Uriel Weinreich (cited in Šidiškytė & Tamulaitienė, 2013). Also, Leo Hoek (1973), the founder of *titrologie*, the science of titles, views titles as an “artifact created for reception or commentary” (cited in Genette 1988, p. 693). Similarly, Levinson (1985) refers to the title as a “capstone of an arch” and a “presumptive guide” since it determines the “perceivable face” of the work. Hence, the title is more than a label through which a work of art can be distinguished and referred to. The title significantly contributes to determining the character of the work. A poem, for example, cannot be well understood and thought of without a title. Also, two identically composed musical works can be listened to and felt differently depending on their titles. Titles, in general, have the capacity to affect the properties of a work of art through setting a particular scene for the receiver. Put differently, titles are complementary elements of works of art in that they have a certain effect on the perception of the object they represent.

Genette (1988) asserts that the author starts the writing by choosing a title, and continues to produce text to justify it. He further quotes Ricatte (1969): “If I write a story without having found a title, it generally aborts,” and, “A title is needed, because the title is a sort of flag toward which one directs oneself. The goal then is to explain the title” (cited in Genette 1988, p. 701). In contrast, Taha (2009) claims that a title is chosen retrospectively to become a true reflection of the text and the author’s intention. The first argument is more supported in literary studies. All the same, Genette clarifies that the initially chosen title, whether before or after writing, may get changed once the work is completed or even published, the reason being that the author has to deal with the editor, the public, and sometimes the law. On few occasions the editor chooses the title in the first place. Also, in the case of an edited book, the title on the cover is attributed to the editor and not to the author, unless the reference is made to one particular chapter. Nevertheless, Adams (1987) uses the term “true title” jointly to stress that a true title is the choice of an author and not the publisher, the editor, or any other external party. Taha (2009) also states that the implicitness inherited in the title is explicit in the text where the author’s intentions are revealed and motivated. Levinson (1985) also underscores the effect of a true title on the process of text interpretation and suggests a simple exercise of replacing and comparing the original title with other titles to test their validity and power. Viezzi (2013) further argues that any change in the title directly affects the perception and interpretation of the product.

Levinson (1985) provides a general division of titles into *referential*, *interpretive*, and *additive* ones, which may include subcategories. *Referential titles* simply label the work without adding much of meaning, thus including *neutral titles*. *Interpretive titles* are key to exploring the content of a work as they are subject to interpretation; hence they may be *underlining*, *focusing*, *disambiguating*, or *allusive titles*. *Additive titles*, for their part, form a “semantic puzzle”, as they call for interpretation but do not provide keynotes of the content, such as *opposing and mystifying*. Taha (2009) challenges Levinson’s use of the term ‘*neutrality*’ to refer to titles whose selection is automatic. He affirms that even a simple title is somehow related to the text

and/or the author and at least carries meaning of reinforcement and focusing. According to Hollander (1975), “a basic designative or even ontological power” is embedded in any title (cited in Taha, 2009, p. 5).

Genette (1988) classifies titles into *thematic and rhematic titles*. A *thematic title* designates or symbolizes a central theme or object of the work literally or even by way of irony. In fact, *thematic titles*, whether transparent or ambiguous, are dominantly used today and are open to interpretation. *Rhematic titles*, on the other hand, are not widely used. They mainly designate the work by a generic qualification such as *Glossary, Dictionary, Autobiography, Journal, Essays, Short Stories, etc.* In many cases, especially in non-fiction works, authors combine *rhematic* and *thematic* elements in titles such as *Study of Women, Introduction to Philosophy, Essays on Human Development, etc.* Both *rhematic* and *thematic* titles are denotative and connotative in that they announce something about the book and its form or style of writing. Genette also tackles the intangible function of seduction. A title is seductive when it arouses the potential reader’s interest in exploring the content. Furetiere (1981) proclaims that “A beautiful title is the real procurer of a book” (cited in Genette, 1988, p. 718). Nevertheless, the function of seduction is ambiguous as one person may find a certain title beautiful and attractive while another may find it neutral.

Researchers seem to have explored the functions of titles in depth, and different dichotomies have been proposed and explained. Most works of art invite a variety of titling options and each title, according to Viezzi (2013), at least has the capacity to perform the naming, identifying, and phatic functions. Put differently, every title is assigned to a unique cultural product to give it identity and existence and the right of recognition by its audience. In titling non-fiction works, a great emphasis is placed on providing information about the content, with other functions only sparingly coming into play. By contrast, in fiction, the priority is given to appealing to the potential readers with an eye-and-mind catching titles. In fact, fiction titles can be placed on a continuum ranging from totally transparent to partially transparent to metaphorical to opaque (Viezzi, 2013). Even totally transparent titles, which Levinson refers to as being neutral, can turn out to be *disorienting or mystifying* based on Genette’s classification of titles. After all, the semantics of titles determines the functions they perform in relation to the content they represent.

Taha (2009) assumes a relationship between the title, the text, the reader and other external factors such as culture and history. Interestingly, he refers to the title as the “melting pot” of the text and the other surrounding factors. The deepest of all relations is that between the title and the potential reader. Titles establish the first contact between the potential reader and the work. The selected title should be able to arouse the interest of the potential reader. Therefore, marketing and distribution are major determinants during the process of titling. Kellman (1975) highlights this aspect when discussing literary titles: “literary titles are, after all, a form of advertising, and, assuming the product is both distinctive and appealing, a sample can be an extremely effective publicity device” (cited in Taha, 2009, p. 8). Thus, considerations are usually given to choosing a title that can tempt the potential reader to buy a book through predicting the content and establishing a relation with the text prior to exploring it. In fact, a dramatic or an odd title has the power to seduce the public, particularly in science fiction, romance, and detective novels. Genette (1988) remarks that more people are audience of the title rather than of the text as a whole. A large category of buyers may partially read, or may

even not read, a book after finding the content not interesting or irrelevant to the title. Only those who make a complete reading can be referred to as readers of the book, those who receive and are able to transmit the core content.

## 2. Translation of titles

Titles have not received much attention in the area of translation studies since its development in the 20th century. Newmark (1988) tackles the translation of titles by distinguishing between *descriptive* and *allusive* titles; the former describe the topic of the text, whereas the latter have some kind of referential or figurative relationship to the topic. He suggests that both *descriptive* and *allusive* titles should be literally kept in serious imaginative literature. He further justifies replacing an *allusive* title by a *descriptive* title or a target culture relevant allusion, when necessary, to avoid cultural misunderstandings and to offer an idiomatic title translation. This option is mainly available in the translation of non-authoritative texts. Newmark argues that the translated title “should usually bear some relation to the original, if only for identification”, but it should also “sound attractive, allusive, suggestive” to attract the target language reader (p. 57).

Nord (1995) views titles as “representatives” of the source text in a target culture. She classifies six functions of titles into two groups: essential (*distinctive, metatextual, and phatic*) functions and optional (*referential, expressive, and appellative*) functions. The *distinctive* function differentiates the cultural product from other existing works. The *metatextual* function implies that a title has to be in line with the norms and conventions of the culture it appears within. The *phatic function* supplements the *metatextual* function in that a long relationship is established between the hearer and the title upon recognizing a culturally acceptable title. Nord justifiably labels the *referential, expressive, and appellative* functions as optional ones. The *referential* function has to do with the content of the work it is attached to. The *expressive* function is performed when the title is evaluative in nature in that it expresses an opinion in relation to the values of the culture it belongs to. An *appellative* title, as the name indicates, is seductive and serves a commercial or dissemination purpose. However, Nord stresses the importance of the acceptability of an appellative title in the culture where it is produced. Her classification of titles clearly sets the rules for producing a culturally acceptable and effective title. Translators, in fact, can use the functions proposed by her as a checklist to test the adequacy and acceptability of the title they choose for a translation.

More recent studies conducted by researchers from Asian countries underscore the cultural component in translating titles of novels and films. Most of these studies emphasize the preservation of the functions of titles while considering the cultural factor. According to Kelan & Xiang (2006), the cultural background of the target language should be consulted and the translated title should relay the informative, aesthetic, and commercial functions of the original title. Yin (2009) also asserts that cultural factors play a major role in choosing an attractive, concise, and meaningful title in the target culture. In fact, culture is embedded into its people’s thoughts, language, and behavior. In the sense of Lefevere (1999, p. 237), translations “nearly always contain attempts to naturalize the different culture to make it conform more to what the reader of the translation is used to”. Therefore, the

translator needs to be equipped with an in-depth knowledge of the ideas, beliefs, and values that govern a certain society in which the translation will be produced and circulated (Munday, 2008). This is particularly true and important in the translation of book titles since they constitute micro-texts whose main function is to speak for the macro-text, the book.

There are few case studies which investigate the translation procedures employed in translating book or film titles. Marti & Zapter (1993), who look at the translation of film titles from English into Spanish, reiterate Newmark's suggestion that literal translation is the most preferable procedure when the target language and culture genuinely accept the source title. The authors further affirm that the procedure of free translation is inevitable when the process of translation is conditioned by linguistic and cultural gaps. Similarly, Mei (2010) states that literal translation is the most common procedure for rendering English film titles into Chinese. Following Skopos Theory, he stresses the aspect of fidelity and loyalty to the original if the title contains direct information about the text such as the genre or the plot, which are easy to translate. He also indicates that the procedure of free translation may be utilized to meet some commercial aesthetic *skopos*. Yin (2009) evaluates the translation of English film titles into Chinese and groups the most common procedures of literal translation, explication, and transliteration into one category that shows respect to the original title. He presents adaptation and the use of new titles as procedures that account for any existing cultural differences and other commercial and aesthetic considerations.

Šidiškytė & Tamulaitienė (2013) analyze the translation of comedy and thriller English film titles into Lithuanian and Russian with reference to Vinay and Darbelnet's (1958) model of translation procedures. The findings of the study reveal that literal translation is the most frequently used procedure in rendering English titles into the two target languages. Viezzi (2013) also writes about the translation of titles in general and discusses examples of different pairs of languages. He identifies literal translation as one of the common procedures for translating titles across languages and describes the process as the "accurate reformulation of the source title's semantic content" (p. 379). Viezzi also talks about introducing a new title in the target language that is absolutely unrelated to the original title, which is a practice often referred to as adaptation or substitution. The selection of a new title is governed by two dimensions: the core content of the work and the potential reader in the target culture. These two considerations should be kept in mind during the process of re-choosing a title, when it is necessary.

Not only linguistic and cultural differences call for the use of different translation procedures, but also the commercial needs. Leonardi (2011) asserts that the procedures used to translate titles are justified by commercial needs in the first place. According to Lodge (1994), "Novels have always been commodities as well as works of art, and commercial considerations can affect titles, or cause them to be changed" (cited in Viezzi, 2013, p. 378). The publishing houses only approve of titles that can sell easily by meeting particular criteria of seduction and representing a worthwhile reading content. While the procedure of literal translation is the perfect choice when the source language title is prestigious and well known, other translation procedures are equally effective in marketing the book in the target culture. According to Viezzi (2013), the target title may be more explicit, indicative of the genre, suggestive, and seductive. In fact, each time a title is changed, a new promise is born.

### 3. Objectives and procedure

The translation of book titles between English and Arabic is virgin ground that has not yet received due attention. This paper aims at exploring the translation tendencies in reproducing English book titles in their Arabic editions. A total of 100 English bestseller fiction titles were collected along with their Arabic translated editions (see Appendix). The choice of bestsellers is motivated by the fact that such works are assumed to have enjoyed good popularity and created considerable influence in the source culture and, subsequently, internationally through translation. The corpus is analyzed both quantitatively (in terms of frequency of translation procedure) and qualitatively by examining a select sample of titles representing each procedure in order to critique their effectiveness.

### 4. Analysis and discussion

Fictional literature is characterized by imagination and narration. In this genre people and events are fabricated through creative writing to portray stories that are not necessarily based on facts. Every production is an intellectual property entitled to a title of its own. Like the work itself, the title can be imaginatively chosen to serve a particular function. As has been mentioned earlier, cultural and marketing considerations usually apply to the process of titling. The translation of fiction titles assumes all the obligations of titling, yet to a greater extent. The analysis of the corpus and its Arabic counterpart sheds some light on the factors affecting the translation of titles. The translation choices are rationalized and critiqued in light of relevant guidelines. Table 1 below indicates the distribution and frequency of translation procedures in the corpus.

Table 1: Distribution and frequency of translation procedures

Procedure	Subcategory	Number of Occurrences	Percentage
Literal Translation		60	60%
	One-to-one Correspondence Proper	58	58%
	One-to-one Correspondence + Generic Word	1	1%
	One-to-one Correspondence + Transliteration	1	1%
	Adaptation	20	20%
Adaptation	Adaptation Alone	19	19%
	Adaptation + Transliteration	1	1%
Employment of Related Words		12	12%
Explication		3	3%
Paraphrase	Paraphrase Alone	1	1%
	Paraphrase + Transliteration	1	1%
Transliteration Alone		3	3%
Total		100	100%

#### **4.1 Literal translation**

Literal translation is utilized when formal correspondence is readily available between two languages in terms of semantics and, relatively, in terms of structure. Unlike word-for-word or gloss translation, this procedure entails conveying the denotative meaning of the source text to the target reader while taking linguistic mismatches such as word order into consideration (Farghal & Shunnaq, 2011; Farghal 2012). The fact that English and Arabic are highly lexicalized furnishes a variety of translation options that are capable of capturing the referential as well as the emotive meaning encapsulated in the source text. Out of the six translation procedures, the highest percentage (60%) goes for the literal translation procedure. Literal translation appears to be the most frequently used procedure in rendering English fiction titles into many languages, i.e. it is not limited to Arabic. The procedure, as suggested by Newmark (1988), is preferable in the translation of descriptive and allusive titles. Literal translation adequately preserves the features of many titles in the corpus. The procedure accounts for titles whose one-to-one equivalents are easily and directly retrievable from the target language system. A one-to-one corresponding rendition may also feature the employment of a generic word and a definite article in some cases. Sample titles from the literal translation category will be analyzed and evaluated below.

##### **4.1.1 One-to-one correspondence proper**

Lexical equivalents for many English titles are easily accessed and utilized. It is characteristic of languages that a single lexical item may be used to express different meanings in various contexts (Larson, 1983/1998). This is evident in the representation of the semantics and different senses of a word entry in a well-prepared dictionary, whether monolingual or bilingual (Farghal & Shunnaq, 2011). In fact, most words in both languages can be used to denote one primary meaning, which easily comes to the mind when said in isolation, and additional secondary meanings, which are retrievable from the context in which the word occurs. Therefore, an effective translation of a lexical item entails examining the context in order to determine and relay the accurate corresponding sense in the target language.

One-to-one correspondence proper claims 58 out of 60 cases of literal translation (58% of the entire corpus). By way of illustration, *Sisters*, an action novel by Danielle Steel, is translated into الشقيقات [the sisters]. The novel revolves around four sisters who have led completely different lifestyles and have to collaboratively solve many problems when they reunite under one roof with their parents. The title is referential and descriptive in the sense that it makes reference to the main characters of the novel and the kind of affectionate kinship through which one can overcome fragility and life difficulties. According to the plot, 'sisters' is used in its primary sense to refer to the existing blood relation between the four girls rather than to denote a secondary meaning such as 'nuns' or 'nurses'. The translator formally rendered the title into its Arabic corresponding counterpart الشقيقات. The literal rendition adequately relays the features of the English title to the target reader. One can also note that the translator justifiably employs the definite article to individualize and familiarize the title in the Arab market, though the plural noun 'sisters' is not prefaced with the English definite article in the original title but rather with a zero article which can perform the same function, unlike Arabic in which the zero article cannot usually perform the same function with common nouns. Therefore, the addition of the definite article in Arabic is obligatory in such cases. Formally translating the title into شقيقات with a zero

article would sound very unnatural. The tendency to precede common nouns by the definite article in Arabic title translations is high in the corpus. Examples include translating titles such as *Coma*, *Digital Fortress*, and *Betrayal* into الغيبوبة [the coma], الحصن الرقمي [the digital fortress], and الخيانة [the betrayal], respectively.

The rendition of Dan Brown's thriller novel titled *The Lost Symbol* into الرمز المفقود [the lost symbol] is another example of successful literal translation. The one-to-one corresponding Arabic title sounds natural and preserves the features of the original title. It successfully signals the plot of the novel: Robert Langdon, a Harvard symbologist and professor receives a fake invitation to give a speech in the US Capitol Building. Upon his arrival, an object – artfully encoded with five mysterious symbols – is discovered and he needs to decipher it in order to save his kidnapped mentor, Peter Solomon. So basically, the lexical constituents of the title are used in a primary sense that can be directly reproduced in Arabic. The Arabic title, just like the source one, invites the potential reader to experience a thrilling story full of secrets and untruths. Another aspect that makes the literal translation a good choice is that the famous movie adaptation of the novel bears the same title. Therefore, the literal translation procedure here also serves a commercial purpose on the long-run since the Arabic potential reader would easily relate the title of the novel to the movie, and vice versa. Moreover, the title and its translation can be classified under Levinson's (1985) category of interpretive titles as they call upon the potential reader's imagination and analytical skills.

Thrity Umrigar's *The Weight of Heaven* is also beautifully translated into وطأة السماء [weight of heaven] by recognizing and rendering the accurate one-to-one correspondence of the title's constituents. The original title encompasses the intensified pain and struggle the two main characters have to live through upon the death of their only seven-year-old child. Frank and Ellie Benton's dreams are shattered and they need to heal their wounds and start over. A job offer from India comes at the very right time for them to lead a new life away from the wrenching memories. Nevertheless, there in India, their life takes an ever-darkening direction. The original title is a figurative expression that captures the overwhelming theme of the novel, the harsh power of fate. Similarly, the Arabic title conveys the same sense metaphorically. The translator must have read the novel thoroughly to decode the title and transfer it accurately to the target reader. In the title, the noun 'weight' is used in a secondary sense to mean "something that makes you worry" while 'heaven' is used literally to mean "the sky" (Summers, 2004). The title figuratively makes reference to the severity and impact of the fate coming from above by utilizing the secondary sense of the word 'weight'. The translator formally renders the primary sense of 'heaven' into السماء, and the secondary sense of 'weight' into وطأة, a formal rendition that is listed in *Al-Mawrid English – Arabic Dictionary* (Ba'albaki, 1987: 1054). The result is a faithful title that aesthetically designates the theme of the content and tempts the potential reader to explore the drama.

A one-to-one corresponding rendition does not necessarily follow the word count of the source text. The "packaging" of different meaning components in lexical items differs from one language to another (Larson, 1983/1998). These differences can be traced in the translation of English titles into Arabic. For example, *The Running Man* by Stephen King appears on the Arabic edition as الهارب [the fugitive]. The translator has relayed one of the many secondary senses of the adjective form of the word 'run', which is in turn listed in the *Reader's Digest Great Encyclopedia Dictionary* with more

than fifty-four meanings (cited in Larson 1998, p. 7). The totality of the meaning of the title builds from the plot. In the novel, the author draws a futuristic view of the United States being dominated by increased violence and collapsed economy. Bin Richards is a cop unfairly accused of murdering almost one hundred starving protestors. Bin individually attempts to break out of prison but is later captured. Damon Killian is the host of the gruesome TV game show, *The Running Man*. The show gives a number of convicted criminals the chance to escape from prison by risking to get killed harshly if caught by the stalkers. Bin is forced to appear on the TV show with other convicts following his first failure. The escapees bid to broadcast the secrets of the savage government. The writer takes the reader into a world of absolute suspense. In line with the plot, the novel is titled after the name of the TV show being the central theme of the work. Therefore, the Arabic translation should give prominence to the name of the TV show on which the story elaborates. Accordingly, the translator formally renders the title into الهارب, which effectively captures the totality of the meaning of the original title and sounds like an appropriate name for the TV show depicted in the novel. The deficit in the word count has to do with the morphology of Arabic. The fact that Arabic nouns, verbs, and adjectives are inflected for number, gender, and case explains the rendition of the three constituents of the original title into one word in Arabic bearing the meaning components of masculinity, singularity, and the central meaning of escaping. Nevertheless, opting for the adaptation procedure (see below) to produce a more catchy and seductive title such as لعبة الهروب [game of fleeing] or لعبة التحدي [game of challenging] would also be a good choice.

The literal translation procedure proves to be effective in reproducing the meaning and features of many source titles in the corpus. However, there will be always times when opting for a one-to-one correspondence, even when available, is not the optimal choice. In some cases, the procedure produces unnatural Arabic titles. By way of illustration, the filmed crime novel *Presumed Innocent* is rendered into البريء المفترض [the presumed innocent] following the words of the original. The result is an overt translation that would give the potential reader an impression that the entire content of the novel is not transferred adequately and smoothly. Therefore, the style and semantics of the original can be compromised for the sake of producing a title that functions well in the target culture. The translator can employ the procedure of adaptation to relay the pragmatics of the original title in the Arabic edition of the novel. As the novel opens, Carolyn, a young lawyer, has been murdered by a rapist. Rusty, who has had an affair with the victim a few months before the murder and is still in love with her, is now asked to lead the investigation. After he digs deep into the case, he finds himself guilty of a crime he did not commit. Undoubtedly, there was a crime and there was a victim, but the judge dismissed the fact for lack of evidence. Soon after the trial, Rusty unfolds the identity of the killer who turns out to be someone very close to him. In the light of the plot, a new title such as بريء في قفص الاتهام [an innocent in the accusation cage], بريء في دائرة الشك [an innocent in a circle of suspicion], or حتى تثبت إدانته [till proven guilty] as an ellipsis for the law principle المتهم بريء حتى تثبت إدانته [the accused is innocent till proven guilty] would capture the meaning of the original title and suggest what the novel is about while sounding idiomatic and attractive in the target language. The suggested titles would also preserve the seductive function of the original title through symbolizing the main investigatory theme of the novel.

#### 4.1.2 One-to-one correspondence with generic word

There is only one example of one-to-one correspondence with a generic word. Adding a generic word to a literal rendition basically serves the purpose of identifying a possibly unfamiliar word or proper noun in the target culture. In the corpus, *Sad Cypress*, another work of detective fiction by Agatha Christie, falls under this category and is an intricate example of allusive titles. The work was a great success and it was adapted to a TV episode in the series of Agatha Christie's *Poirot* and was also broadcast on BBC radio as a five-part series. Moreover, the novel was translated into more than twenty different languages. A glance at the plot will support the discussion of its translation. A happily engaged couple, Elinor Carlisle and Rody Welman, are expecting to inherit a large fortune from Mrs. Laura Welman, who is partially paralyzed due to a stroke. Elinor is niece to Mrs. Welman and Rody is nephew to her late husband. They receive an anonymous letter warning that someone is making the way to get to Mrs. Welman's bank account and possessions. Elinor and Rody go over to Mrs. Welman's place to check on what is happening. Elinor is suspicious of Mary Gerrard, the lodge keeper's daughter. Also, Rody falls in love with Mary and consequently ends his engagement with Elinor. Following a second stroke, Mrs. Welman wants to write a will and make provision to Mary. However, she dies before the attorney comes. Mrs. Welman's substantial estate goes to Elinor being the only known surviving blood relative. Elinor sells the house and while packing to move, Mary dies of Morphine poisoning. However, Nurse Hopkins, has encouraged Mary earlier to write a will in which she named her aunt Mary Riley as a beneficiary. Later, the results come back indicating that Mrs. Welman died of the same thing. Elinor is convicted of the murders; Mary being her rival in love and Mrs. Welman being her wealthy aunt. Peter Lord, who admires Elinor and believes in her innocence, brings detective Poirot to investigate the case. After connecting the clues, Nurse Hopkins is found guilty of the murders. Nurse Hopkins in England is Mary Riley in New Zealand, the aunt of the deceased Mary. Her sister, Eliza Riley, has claimed to be Mary's mother. The truth is that Mary Gerrard is an illegitimate daughter of Mrs. Welman and the lodge keeper. Knowing so, Nurse Hopkins has poisoned Mrs. Welman and later the young Mary, the motivation being money. The title of this wonderful mystery is drawn from a song in Shakespeare's play, *Twelfth Night, or what you will*. Thus, the title is allusive as it establishes a relation between the novel and another cultural product. Potential readers, who can recognize the title as an allusion derived from Shakespeare's play, may even guess some aspects of the plot. The author indirectly hints at the plot happenings by opening the novel with the song:

“Come away, come away, death;  
And in sad cypress let me be laid;  
Fly away, fly away, breath;  
I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew  
O prepare it;  
My part of death no one so true;  
Did Share It”

(*Twelfth Night*, Act 2, Scene 4)

The choice of such an allusive title enriches the aesthetics of the novel and gets the reader increasingly involved in connecting the dots between the

play and the novel. *Sad Cypress* is also a mystifying title according to Levinson's classification, as it does not materially relate to the content. One would long wonder about the choice of the title until the reference to the play is made clear. As far as title translation is concerned, the translator follows Newmark's (1988) suggestion in literally translating the title since it belongs to serious imaginative literature. In addition, the translator has prefaced the literal translation with a generic word to identify 'Cypress' as a type of tree despite the fact that it does grow in some parts of the middle east where Arabic is the official spoken language. So, the title appears on the Arabic edition as شجرة السرو الحزين [the sad cypress tree]. One could also suggest the count noun السروة instead of the collective noun السرو, thus dispensing with the generic word شجرة, viz. السروة الحزينة [the sad cypress].

#### **4.1.3 One-to-one correspondence with transliteration**

This procedure is exemplified by one title in the corpus, which involves changing the grammatical class of one-to-one correspondence (transposition according to Vinay & Darbelnet, 1958), as well as transliterating the personal name. It is very common for literal renditions to undergo word class changes/transposition and for transliteration to undergo phonological adjustment. This is demonstrated in the translation of Agatha Christie's detective novel *Parker Pyne Investigates* into تحريات باركر باين [investigations (of) Parker Pyne]. Firstly, the shift from the verb يتحرى which corresponds to 'investigates', to the plural noun تحريات renders the title more idiomatic and suggestive of the content as the novel is a compilation of different cases and investigations led by Parker Pyne, who considers himself a detective of the heart. In the absence of transposition, the title would be rendered into باركر باين يتحرى [Parker Pyne investigates], which does not read as a title of fiction work in Arabic. Secondly, transliterating English personal names takes account of phonetic gaps in Arabic. Hence, the /p/ is rendered as /b/ in Arabic in باركر and باين, which may cause problems when back-translating into English. To offer a natural Arabic edition, therefore, the translator has chosen to phonologically naturalize the name of the main character in the novel and to maintain the totality of the meaning of the title through transposing the verb 'investigates' to the plural noun تحريات [investigations].

## **5. Adaptation**

The procedure of adaptation corresponds to the free translation method where both the words and the sense of the source text are forsaken in the target language product (Munday, 2008). Translators, in certain situations, explicitly opt for providing a title in Arabic that is completely different from its English counterpart. Nevertheless, adaptation can be placed on a continuum between extreme departure from the source text and minor deviation from its semantics. As Dickins, Hervey & Higgins (2002, p. 17) put it, "the degrees of freedom are infinitely variable". Table 1 shows that the second most frequently employed procedure in translating English titles into Arabic is Adaptation. Twenty titles (20%) out of the corpus are rendered through the procedure of adaptation. Opting for adaptation should be minimized and restricted to translation situations constrained by cultural or lexical gaps and commercial considerations. Otherwise, the procedure of literal translation would be more valid and ethical. The procedure of adaptation may diminish

the author's voice and affects the perception of the novel by potential readers. Therefore, a successful adaptation should mirror the intentions of the author and reflect the content of the work in one way or another.

By way of illustration, the translator of Sam Christer's *The Stonehenge Legacy* has opted for the adaptation procedure to produce a comprehensible target title that would easily sell. In the novel, there is a mystery behind the ancient site of Stonehenge. A renowned treasure hunter shoots himself and leaves a cryptic letter to his son, young archaeologist Gideon Chase, to unlock the mystery of Stonehenge. Gideon discovers that there is a secret cult of worshipers who perform ritual human sacrifices. The novel is an absolute thriller driven by codes, symbols, and historical facts. The original title highlights the prominent place in the novel without giving any hints about the genre featuring mystery and thriller. A literal translation of the title into إرث ستونهنج [legacy of Stonehenge] would be unnatural as the combination does not sound familiar in Arabic. Therefore, the translator gives the Arabic edition a new title that builds from the plot لغز ضحايا ستونهنج [the riddle of Stonehenge victims]. The title sounds idiomatic and goes a further step in revealing the theme of mystery revolving around a series of murders. The title is appealing and straightforwardly targets readers interested in thrillers. However, potential readers may not have heard of Stonehenge. To recognize it as prehistoric monument, the translator could have prefaced the transliterated site with the generic word حجارة [stones] or آثار, [ruins] or truncated the title to لغز حجارة ستونهنج [the riddle of Stonehenge stones]. In fact, the translator could have chosen a general title such as حجارة ستونهنج [stones of Stonehenge] or آثار ستونهنج [ruins of Stonehenge] in correspondence with the neutral and referential source title. After all, the selected target title sounds idiomatic and serves a marketing purpose.

*Kane and Abel*, a novel written by Jeffrey Archer, was titled in Arabic الأخوة الأعداء [the enemy brothers]. The translator of this novel chose to adapt the title based on the plot. The novel revolves around two main characters who share nothing but the date of their birth; they were born on opposite sides of the world and have been raised in completely different circumstances. The fate brings them together to lead against each other a battle fuelled with hatred and endless ambition for triumph and power. Accordingly, the allusive source title can be categorized as an opposing one since Kane and Abel are not siblings; however, the theme of the novel is rivalry over power and wealth, which usually happens to be the case of heirs. The translator of the novel completely ignored the words of the source title and chose a new title that maintains the functions of allusion and opposition in the target language. However, adapting the title into لعبة القدر [game of destiny] would be a more appropriate choice. The suggested translation reflects the theme of the novel and presents it in an attractive and daring utterance. Moreover, rendering the title formally into its corresponding allusion in Arabic, i.e. قاييل وهايبيل [Kane and Abel], would be an equally good choice which maintains the semantics and allusive force of the source title.

The Arabic translation of *Silks*, a crime novel featuring sports and law authored by Dick Francis and Felix Francis, also follows the adaptation procedure. The word 'silks' in English is defined in *Merriam-Webster's Collegiate Dictionary* as "the colored cap and blouse of a jockey or harness horse driver made in the registered racing color of the employing stable" (Mish, 2004, p. 1160). In fact, silks and their colors are symbols of identity and loyalty in horse racing. This term constitutes a lexical gap between

English and Arabic; the experience is present in both cultures but is lexicalized differently. A descriptive title translation such as زيّ سباقات الخيل [uniform of horse races] or ملابس الفرسان [clothes of horsemen] would sound inartistic. Therefore, the translator has chosen a new title, viz. دماء في الميدان [bloods in the field], which is reflective of the murder that takes place in the novel. Geoffrey Mason, a barrister and also an amateur jockey, is reluctant to defend a fellow jockey, Steve Mitchell, accused of fatally spearing a rider with a pitchfork. The evidence against Mitchell is overwhelming but Mason finds himself involved in defending the case under intensive threats and violence. Hence, the Arabic title bears strong reference to the content. Both titles are appealing; however, each performs a different function in relation to the content. The source title is tangential to the work and therefore can be labeled as a mystifying title in that *silks* have little to do with the novel's major bloody and investigatory theme. Nevertheless, the potential reader who is aware of the genre and author's writings would predict from the cover page that the novel fictionalizes a murder that has to do with horse riding. As for the Arabic title, it readily provides the potential reader with information about the murder taking place in the racing field. So, the Arabic title designates the content in an aesthetic manner. Nevertheless, the word الميدان [the field] may falsely denote that there is a battle in the plot. A title such as السباق الدامي [the bloody race] would be more precise and appropriate.

The translator needs to be wary of presenting the work in the target culture with a completely new title. Some adapted titles may not reflect a good word choice on the part of the translator. For instance, Danielle Steel's *Big Girl* appears on the Arabic edition as بريئة ولكن [innocent but]. The Arabic title, though attractive, is by no means reflective of the content; it has a negative connotation and triggers the reader to think about the main character being an ill-behaved girl. While in reality, the protagonist, Victoria, is a smart disciplined girl whose achievements always go unnoticed by her parents who place a big value on money, prestige, and appearance. In fact, the author titled her novel *Big Girl* in reference to Victoria who is always receiving belittling comments from her parents for being overweight, which in turn makes her become a comfort-eater with low self-esteem. After a long time of constant disapprovals and neglect, Victoria ends up with the perfect man who loves her for who she is and she finally learns to love herself and be proud of her accomplishments. In the light of the plot, an appropriate adapted title could be الذات الصامدة [the steadfast self] or even الفتاة العصامية [the self-made girl], which both reflect the moral of the story and sounds attractive to the potential reader. One should note that the potential Arab reader may not appreciate an unappealing literal rendition of the original title as الفتاة البدنية [the fat girl]. This may be due to the potentiality of the word *big* in English, viz. it can have both positive (psychological) and negative (physical) connotations. In contrast, the Arabic word بدين can only have negative (physical) connotations.

The rendition of one of Stephen King's best novels, *The Green Mile* as اللحظة الأخيرة [the last moment] also lessens the aesthetic and connotative value of the original title. *To walk the green mile* is an English idiom that means 'heading towards the inevitable'. In American English, *the mile* also refers to the short distance which feels like a mile for a prisoner walking towards the execution point by the force of law. In the novel, as well as in the movie adaptation, the distance which the prisoner, John, walks from his cell to the electric chair is painted in green. John is a powerfully built African American who is accused of raping and murdering two young sisters. Over time, Paul,

the death-row supervisor comes to realize John's inexplicable healing and empathetic abilities and acquires an immaterial proof of John's innocence, but he is unable to help him. John walks the mile peacefully and is ready to escape the cruelty of the world. Therefore, the Arabic rendition needs to be as distinctive and expressive as the original English title. Since the original title involves a socio-cultural marker that is alien to the Arabic culture, a literal translation as الميل الأخضر [the green mile] would be ambiguous and unappealing. Alternatively, an adapted title such as خطوات الموت الأخيرة [the last steps of death], الخطوات الأخيرة [the last steps] or الخطوات الأصعب [the most difficult steps] would capture the features of the source language title while describing the content factually and accurately.

## 6. Employment of related words

In the corpus, 12% of title renditions follow the procedure of employing a related word. By way of illustration, Danielle Steel's *Matters of the heart* appears in its Arabic edition as هموم القلب [concerns of the heart]. The translator successfully renders the secondary sense of the original title into Arabic by employing a synonym. In the novel, Hope, one of the world's best photographers, falls for a famous writer, Finn, while doing the cover for his upcoming book in London. Hope loves her ex-husband who ends their marriage to keep her away while he dies slowly from his illness. Finn seems to love Hope as much and convinces her to move back with him to Ireland. As time goes by, Hope starts to discover Finn's lies. She becomes hesitant and tries to deal with the matters of her heart. According to the plot, the word 'matters' is used in a secondary sense as it refers to the main character's confused thoughts and undetermined feelings. Relaying the title with the primary sense of the plural noun 'matters' as مسائل القلب [matters of the heart], for example, would not precisely capture the intended meaning. Consequently, the translator successfully employs the synonym هموم [concerns]. The choice is well motivated as it naturally mirrors the semantics of the original title. The plot here also suggests that an adapted title such as عذاب الحب [the torment of love] would also make reference to the romance and drama nature of the novel since an association is usually made between love and suffering in the Arab culture. After all, the produced Arabic title aesthetically hints at the theme of the novel and spotlights the genre of drama.

Another example of a successful translation of an English title is المليونير المتشرد [the homeless millionaire] for the masterpiece novel by Vikas Swaup and later produced movie *Slumdog Millionaire*. The title in English seduces the public in its paradoxical utterance and gives an indication about the content. In fact, the title summarizes the novel, which narrates the story of Jamal, who is raised in the slums of India and suddenly finds his way out of poverty and misery when he goes on "Who Wants to be a Millionaire" and wins the grand prize. In fact, Jamal recalls his life struggles in the slums of India to figure out the answers to the questions. 'Slumdogs' is a term used to refer to extremely poor people who live in the slums of India and are considered inferior to human beings. The translator has approximated the term to المتشرد [the homeless], a synonym which adequately preserves the most important meaning component of homelessness and reflects the struggles and miserable nights that Jamal had faced prior to becoming a millionaire. The Arabic title, as a whole, successfully captures the pragmatics of the original

title and preserves the ironic and paradoxical tone which calls upon the potential reader to explore the details and unpack the meaning of the somewhat opaque title.

The employment of a synonym can be effectively used to relay the most important aspect of a title in the absence of appropriate one-to-one correspondence. This point can be illustrated by analyzing the title translation of one of the volumes of Suzanne Collins' *The Hunger Games Trilogy*. The trilogy belongs to the category of science fiction adult novels. The marketing aspect is a major determinant in the titling of science fiction. The focus should be placed on choosing a title that would target readers interested in this category. Seduction is clearly a function which titles of this category need to perform in order to fulfill marketing goals. For example, the title of the first edition of the trilogy, *The Hunger Games*, is seductive as it presents the novel with a great deal of adventure and challenge. The plot revolves around two main characters, Katniss and Peeta, who are repressively sent to an arena with twenty-two tributes from another eleven districts to fight against one another in the annual hunger game. The game only ends with one survivor whose district gets showered with food upon the victory. Thus, the title does not only fulfill the marketing demands by performing the function of seduction but also indicates the content of the novel. However, the Arabic rendition مباريات الجوع [matches of hunger] may not evoke the same response in the target culture. The noun 'game' is a superordinate that includes several literal and metaphorical uses. Rendering 'games' into the plural Arabic synonym مباريات [matches] is not motivated in this case. Although the rendition is within the semantic domain of the word 'game', it sounds flat and is not justified since a direct literal translation perfectly does the job. A formal one-to-one correspondence such as لعبة الجوع [the game of hunger] would be more indicative of the rules involved in the death game, the core idea of the novel. The suggested translation also renders the plural noun 'games' into the singular noun لعبة, which is a language-imposed stylistic choice, i.e. the metaphorical use of the Arabic noun dictates the employment of the singular لعبة [game] rather than the plural لعب [games], which can be used only in the literal sense.

On the other hand, the second work in *The Hunger Games Trilogy*, *catching fire*, is beautifully translated into ألسنة اللهب [tongues of flames] by employing a synonym and changing the word class of the title constituents. The story starts where the first novel ends. The main character, Katniss, is facing the dilemma of whether to get married to Peeta (whom she does not actually find herself with) or to place her family at the risk of getting killed by the Capitol for deceiving the hunger game's authorities. This fuels a rebellion in the districts against the Capitol. In the first part of the trilogy, Katniss faked a love story which initially saved her and Peeta in the hunger game. The President now foresees that Katniss is the "spark" that will incite the oppressed citizens into "flames". However, the President proves that he is still in control by changing the rules of the next hunger game to forcefully re-enroll Katniss and Peeta in the game. The translator employs a synonymous Arabic compound of a genitive construct to render the source title naturally and idiomatically. The Arabic rendition translates metaphorically back into the seductive and attractive phrase *tongues of flames*. Thus, the procedure adequately preserves the functions and semantics of the original title. The result is an Arabic title that is both seductive and indicative of the genre of thriller and adventure.

The common *hyperonymy-hyponymy* relationship that exists between lexical items is also utilized. This can be illustrated by the translation of one of Agatha Christie's well-known detective novels, *Murder in Mesopotamia* into جريمة في بلاد الرافدين [a crime in lands of Mesopotamia]. In line with Genette (1988), the title is thematic since it signifies, prior to exploring the inner pages, that the text reveals a murder taking place in Mesopotamia. The title clearly performs a referential function and describes the content. According to Newmark (1988), such a descriptive title should easily lend itself to the target language by the procedure of literal translation. The Arabic translation maintains all features of the original title. Nevertheless, the translation justifiably involves a degree of under-specification. While 'Murder' is a hyponym that denotes an act of unlawful killing, the Arabic counterpart جريمة [a crime] is a hyperonym to it, i.e. it is more general as it does not specify the type of crime. A semantically-based rendition would unpack the noun 'murder' into two predicates جريمة قتل [a crime of killing], which is a common Arabic collocation. Maintaining the level of specificity would entail rendering the title into جريمة قتل في بلاد الرافدين [a crime of killing in lands of Mesopotamia]. However, brevity is a feature of titling and such a choice would not make a difference in the perception of the potential reader. In fact, the same choice of employing a hyperonym is made in translating Agatha Christie's *Murder on the Orient Express* into جريمة في قطار الشرق السريع [a crime on the orient express]. On the other hand, *The Murder at the Vicarage* by the same author is translated into جريمة قتل في المعبد [a crime of killing in the temple]. However, all the three translations are produced by the same publishing house and the same translator. In this way, employing a related word may sometimes involve a degree of under-specification which does not affect the overall meaning of the original.

Furthermore, lexical items of a language enter into a network of associated meanings. The relationship may not be that of similarity in meaning but that of relevance to a particular semantic field. For example, *Appointment with Death*, a detective novel by Agatha Christie, is translated into الموعد الدامي [the bloody appointment]. Besides belonging to the same semantic field, 'blood' and 'death' are related words in the sense that they are grouped in the minds of people as such. Death happens naturally or as a result of an act of killing which, in most cases, involves bloody scenes. The Arabic title preserves the sense and semantics of the source text and brings to the fore the murder scene depicted in the novel in an attractive and aesthetic manner. Nevertheless, the one-to-one rendition موعد مع الموت [an appointment with death] would also make reference to the main theme of the plot, which is the timely planned murder of a family member during a trip to Petra. The difference here is that the published translation renders the implicit information of killing explicit on the cover page rather than in the inside pages. This emphasis may be motivated by commercial and marketing considerations.

## 7. Paraphrase/explication

There are only few examples (5 cases) where the paraphrase/explication procedure is employed. The paraphrase procedure involves translating a text through an elaborate act of interpreting and lexical unpacking, an undertaking which goes against the principle of economy in titling. It makes explicit the

form and/or the function of the communicated message, especially when dealing with culture-specific items. Nevertheless, what works for a stretch of discourse does not necessarily work for titles, and vice versa. The procedure does not seem to be appropriately used to render titles in the corpus. For instance, Charlie Higson's *The Enemy* was translated into لا يمكنك الهروب من العدو [you cannot flee from the enemy]. The rendition is very flat and can be simply truncated to العدو [the enemy] in correspondence with its original English title. In fact, brevity is an important feature of contemporary titles. In addition, the source title does not constitute a word that is alien to the target culture. Paraphrasing the title is unjustified as the procedure does not seem to fulfill any marketing purpose. The Arabic rendition does not read like a title. By contrast, the ambiguity of the original title motivates the potential reader to explore the content and is capable of identifying the genre of the work. A one-word Arabic title العدو, however, could be made more attractive by adding a modifier, e.g. العدو الشرس [the fierce enemy].

Explication, on the other hand, is effectively employed to render a number of titles in the corpus. The procedure involves a minor degree of elaboration to relay the source message in an "intact manner" (As-Safi, 2011, p. 54). By way of illustration, Dave Pelzer's *A Man Named Dave* was rendered into حكاية رجل اسمه ديف [the tale of a man named Dave]. The output is an attractive, acceptable, and informative rendition. The added noun حكاية [a tale] renders the title natural in Arabic. The transliteration procedure (which is subjected to phonological adjustment, viz. *Dave* becomes ديف due to the absence of the sound /v/ in Arabic) is also employed in this rendition. In line with Genette's dichotomy of titles, the source title is thematic while the target title falls under the category of both thematic and rhematic titles; it does not only signify an aspect of the content, but also labels the work as a tale.

Similarly, Nicholas Sparks' *The Notebook*, a first rated romance fiction, is successfully rendered into Arabic by the explication procedure. According to Levinson's (1985) classification, the source title is neutral since it simply refers to an object in the novel. However, the notebook is a core scene in the novel as well as in the film adaptation. This proves Taha's (2009) assertion about the simplest title carrying meaning of reinforcement and focusing. The novel opens with Duke reading a love story to his fellow patient who has Alzheimer and is getting treatment at a nursery home. Throughout the novel, Duke reads the story from the notebook which he has placed on his lap: In the 1930s, Noah and Allie fell in love with each other. Noah shows Allie the old house which he wishes to buy and renovate. There, they dream and make promises. Allie's parents disapprove of their romance since Noah belongs to a lower social class. They make every effort to distance them away from each other. Allie moves with her parents and Noah writes her 365 letters in one year but she never receives any. Some time later, World War II begins and Allie works as an army nurse. She meets a wealthy injured soldier to whom she gets engaged following the war. Allie sees Noah's and his dream house sale ad in the newspaper. She goes to check on him and their love for each other echoes. Now she has to choose between Noah and her fiancé. Her mother gives her the 365 letters which she kept from her. Allie made the choice that day. As the elderly man reaches the end, elderly Allie recovers her memory; he was telling the story of their legendary love. He was actually reading from her notebook. In line with the plot, the translator decides to explicate the source title into مذكرات حب [memoires of love]. In fact, a one-to-one corresponding rendition, i.e. المذكرة [the memoir] would sound flat and

vague. The target title differs from the original in that it adds information about the genre of the novel through specifying the kind of the notebook as one of a love diary. Moreover, this is a case of rendering a singular noun into plural as a language-preferred stylistic choice. However, the sense of the original is adequately transmitted to the target reader. This example reestablishes titles as an inseparable part of the work. In the case of *The Notebook*, the story starts from the title and ends where its starts.

## 8. Transliteration

Transliteration refers to the act of transferring the source language word phonologically to the target language. A total of three Arabic titles involve the use of transliteration alone. The three titles in the corpus whose constituents are exclusively personal names, viz. *Christine* by Stephen King, *Zoya* by Danielle Steel, and *Alfred and Emily* by Doris Lessing, are rendered into Arabic as *ألفرد وإيميلي* and *كريستين، زويا*, respectively. The procedure of transliterating titles made from proper names into Arabic does not always seem to be the best choice. Transliterated titles of unpopular proper names do not sound appealing and informative. Leonardi (2011) asserts that proper names are usually kept in English or transliterated when the name is known to the target audience. However, new titles or descriptive phrases need to be provided in cases where the source title features unpopular names. Otherwise, the potential reader would have to look beyond the cover page for insights about the content before deciding to read the novel or not.

One of Stephen King's horror novels is titled *Christine* after a vintage car. The title here is a familiar personal name whose referent is an object rather than a person. The title is semantically empty and does not reflect any qualities of the car. In fact, the potential reader would naturally perceive Christine as the name of a female character in the novel. Nevertheless, Christine's identity is revealed soon after reading the very first few pages, which makes the title a mystifying one. In the novel, Christine is a fictional car around which the plot revolves. On the way back from school with his friend, Arnie passes past Christine and stops to see it. Dennis gets in the car while Arnie signs off the papers to buy it for a few dollars from an elderly man, Ronald Lebay. Meanwhile, Dennis has a strange view of the car and gets out of it frightened. Arnie takes Christine to the garage to turn it into the car of his dreams. However, Christine turns out to be possessed by supernatural forces. Lebay's daughter died in the back seat inside Christine choked by a hamburger and her mother committed suicide in its front seat by carbon monoxide poisoning. Time starts to repeat itself. Arnie starts going out with Leigh, an attractive girl in his high school. While on a date with Arnie, she gets shocked by a hamburger but is saved from death. Later, a guy who has always targeted Arnie gathers with a gang and vandalizes the car. Christine repairs itself the minute it gets into the garage. Arnie is now obsessed with Christine and is taking on Lebay's violent traits. A number of deaths occur taking revenge on all those who are involved in vandalizing Christine. Now, Dennis and Leigh are dating and they are on the top list of Christine. Knowing so, they destroy Christine while Arnie is out of town. Arnie and his mother are killed in an unrelated car crash. Few years later, Christine seems to have restored itself and is again driven by rage. The translator chooses to transliterate the title, thus offering an opaque Arabic title. In line with the plot, the translator can effectively employ the transliteration procedure along with a

descriptive phrase, e.g. كريستين: السيارة المسكونة [Christine: the haunted car] to designate the content and attract the potential reader. Nevertheless, the potential reader's response to the transliterated title could be similar to that of the source culture reader since *Christine* is recognized as a personal name in both cultures.

Transliteration of personal names independently of other procedures is sometimes motivated by the text-type. *Alfred and Emily*, the winner of the Noble Prize in 2007 by Doris Lessing, is a combination of fiction and memoir. In the first fictional part, Lessing imaginatively portrays her parents' life without the consequences of the First World War. The second section is a reflection of the reality her parents lived. The work combines two lives: the one which the author's parents wanted for themselves and the one they actually led. Since the novel involves real characters and a memoir section, the original author chose to present the work in a memoir-like title. Therefore, the translator justifiably transliterates the title into ألفرد وإميلي [Alfred and Emily] to keep the names of the real characters at the fore. The author's titling intention and the referential function are preserved in the Arabic edition. By way of assumption, the Arabic potential reader would identify the work as a love story of the couple. In fact, romance is one of the main aspects in the novel.

## 9. Conclusion

The paper has shown that book title translating constitutes a significant aspect of the promotion of a work within a host foreign culture because it speaks for the entire book as it does in its source culture. In addition to linguistic and cultural considerations, commercial and marketing factors usually play an important role in the choice of a title in the target culture. This is particularly so when it comes to fiction titles, the category under investigation, because several of fiction works are likely to be adapted to movies, which are supposed to bear catchy and seductive titles.

The examination of the sample in this study has uncovered several translation procedures for rendering fiction titles. Literal translation presents itself as the most frequent procedure, which aims to preserve the linguistic and cultural nuances of the title. However, the translator needs to consider other procedures including adaptation, use of related words, explication, and transliteration in cases where literal translation may not work. Adaptation, in particular, should be considered when the title contains culture-laden references or allusions, in order to offer a title that is comprehensible as well as attractive. In some cases, the adherence to the literalness of a title may produce awkward or unnatural outputs, hence the need to consider related words that would render the title both natural and attractive. The paper has also shown that paraphrase usually produces flat and wordy titles, whereas explication often offers better titles in terms of linguistic use and acceptability.

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### Appendix:

Translation Procedure	Title (English)	Author	Translator	Title (Arabic)
Literal Translation (60%)	Before I Go to Sleep	S. J. Watson	أفنان سعد الدين	قبل أن أخلد إلى النوم
	Under the Glass Bell	Anais Nin	محمود الهاشمي	تحت الجرس الزجاجي
	I Heard That Song Before	Mary Higgins Clark	مكتبة جرير	لقد سمعت هذه الأغنية من قبل
	A Caribbean Mystery	Agatha Christie	مكتبة جرير	لغز الكاريبي
	A Good Woman	Danielle Steel	تيا معوض	امرأة صالحة
	A Million Little Pieces	James Frey	نبيل وهيبي	مليون قطعة صغيرة
	A Prisoner of Birth	Jeffrey Archer	مكتبة جرير	سجين بالميلاد
	Amazing Grace	Danielle Steel	فايزة المنجد	رحمة مذهلة
	Angels and Demons	Dan Brown	الدار العربية للعلوم	ملائكة وشياطين
	Answered Prayers	Danielle Steel	أفنان سعد الدين	صلوات مستجابة
	Are You Afraid of the Dark?	Sidney Sheldon	مكتبة جرير	هل أنت خائف من الظلام؟
	At First Sight	Nicholas Sparks	مكتبة جرير	من النظرة الأولى
	Betrayal	Danielle Steel	روي معوض	الخيانة
	Coma	Robin Cook	مكتبة جرير	الغيبوبة
	Confessions of a Master Jewel Thief	Bill Mason and Lee Gruenfeld	مكتبة جرير	اعترافات لص مجوهرات محترف
	Death Comes at the End	Agatha Christie	مكتبة جرير	الموت يأتي في النهاية
	Different Seasons	Stephen King	أمين الأيوب	فصول متنوعة
	Digital Fortress	Dan Brown	فايزة غسان المنجد	الحصن الرقمي
	Elephants Can Remember	Agatha Christie	مكتبة جرير	الأفيال تستطيع أن تتذكر

Family Ties	Danielle Steel	روي معوض	روابط عائلية
Impossible	Danielle Steel	جوزيت ريشا	مستحيل
Matters of the Heart	Danielle Steel	تيا معوض	هموم القلب
My One and Only Love	Gilad Atzmon	الساقى	حبي الواحد والوحيد
New Moon	Stephanie Meyer	فاتن صبح وزهير اسماعيل	قمر جديد
Parker Pyne Investigates	Agatha Christie	مكتبة جرير	تحريات باركر باين
Presumed Innocent	Scott Turow	حسان البستاني	البريء المفترض
Prey	Michael Crichton	مكتبة جرير	الضحية
Red Lily	Nora Roberts	مكتبة جرير	الزهرة الحمراء
Rogue	Danielle Steel	تيا معوض	الذئب
Second Chance	Danielle Steel	مركز التعريب والترجمة الدار العربية للعلوم	فرصة أخرى
Shutter Island	Dennis Lehane	تيا معوض	الجزيرة المغلقة
Sisters	Danielle Steel	حنان كسروان	الشقيقات
Summer's End	Danielle Steel	مركز التعريب والترجمة الدار العربية للعلوم	نهاية صيف
Temple of Love	Agatha Christie	أحمد حسن	معبد الحب
The Appeal	John Grisham	مكتبة جرير	الاستئناف
The Best Laid Plans	Sidney Sheldon	مكتبة جرير	خطط محكمة
The Big Love	Sarah Dunn	زينة جابر إدريس	الحب الكبير
The Body in the Library	Agatha Christie	جمال إبراهيم	جثة في المكتبة
The Book of Fate	Brad Meltzer	مكتبة جرير	كتاب القدر
The Firm	John Grisham	مكتبة جرير	المؤسسة
The First Deadly Sin	Lawrence Sanders	محمد مروان صباغ	الخطيئة الأولى المميتة
The Gift	Danielle Steel	تيا معوض	الهدية
The Help	Kathryn Stockett	حسان البستاني	عاملة المنزل
The Lost Boy	Dave Pelzer	مركز التعريب والترجمة الدار العربية للعلوم	الولد التائه
The Lost Symbol	Dan Brown	زينة جابر إدريس	الرمز المفقود
The Old Man and The Sea	Ernest Hemingway	عبد الرحمن يونس	العجوز والبحر

	The Other Side of Midnight	Sidney Sheldon	مكتبة جرير	الجانب الآخر لمنتصف الليل
	The Sky is Falling	Sidney Sheldon	مكتبة جرير	السماء تنهوى
	The Tiger's Wife	Tea Obreht	الدار العربية للعلوم ناشرون	زوجة النمر
	The Venetian Betrayal	Steve Berry	حليم نسيب نصر	خيانة في البندقية
	The Weight of Heaven	Thrity Umrigar	حليم نسيب نصر	وطأة السماء
	Time Riders	Alex Scarrow	دار الساقى	رواد الزمن
	Trace	Patricia Cornwell	مكتبة جرير	الأثر
	Twilight	Stephanie Meyer	الحارث محمد النبهان	الشفق
	Until the End of Time	Danielle Steel	جولي صليبيا	حتى آخر الزمن
	Water for Elephants	Sara Gruen	مكتبة جرير	مياه الفيل
	Witness for the Prosecution	Agatha Christie	مكتبة جرير	شاهد الإدعاء
	The Running Man	Stephen King	فايزة المنجد	الهارب
	Sad Cypress	Agatha Christie	مكتبة جرير	شجرة السرو الحزينة
	Dear John	Nicholas Sparks	مكتبة جرير	عزيزي جون
Adaptation (20%)	4 Cards on the Table	Agatha Christie	أحمد حسن	القاتل الرابع
	Big Girl	Danielle Steel	روي معوض	برينة ولكن
	Bungalow 2	Danielle Steel	مركز التعريب والترجمة الدار العربية للعلوم	استراحة رقم 2
	Child 44	Tom Rob Smith	مروان سعد الدين	رجل النظام البوليسي
	Deception Point	Dan Brown	فايزة غسان المنجد	حقيقة الخديعة
	Echoes	Danielle Steel	حنان كسروان	أماديا
	Kane and Abel	Jeffrey Archer	مكتبة جرير	الإخوة الأعداء
	Monday Mourning	Kathy Reichs	سعيد محمد الحسينية	الإثنين الأسود
	Next	Michael Crichton	مكتبة جرير	وماذا بعد؟
	Night Fall	Nelson DeMille	مروان سعد الدين	كارثة الليل
	Silks	Dick Francis & Felix Francis	سعيد الحسينية	دماء في الميدان
	The Green Mile	Stephen King	مركز التعريب والترجمة الدار العربية للعلوم	اللحظة الأخيرة
	The Pale Horse	Agatha Christie	مكتبة جرير	الجواد الأشهب

	They Came to Baghdad	Agatha Christie	مكتبة جرير	جريمة في بغداد
	Timeline	Michael Crichton	مكتبة جرير	الحد الفاصل
	Towards Zero	Agatha Christie	مكتبة جرير	ساعة الصفر
	Up Country	Nelson DeMille	مكتبة جرير	أعالي البلاد
	Velocity	Dean Koontz	تيا معوض	موعد مع الجريمة
	Wild Fire	Nelson DeMille	أمين الأيوبي	عاصفة النار
	The Stonehenge Legacy	Sam Christer	زينة إدريس	لغز ضحايا ستونهنج
Employment of Related Words (12%)	Appointment with Death	Agatha Christie	مكتبة جرير	الموعد الدامي
	Three Act Tragedy	Agatha Christie	مكتبة جرير	جريمة من ثلاثة فصول
	Eclipse	Stephanie Meyer	أمال نعيم الحلبي	الخسوف
	Slumdog Millionaire	Vikas Swarup	علي عبد الأمير صالح	المليونير المتشرد
	Murder in Mesopotamia	Agatha Christie	مكتبة جرير	جريمة في بلاد الرافدين
	Murder on the Orient Express	Agatha Christie	مكتبة جرير	جريمة في قطار الشرق السريع
	The Murder on the Links	Agatha Christie	أحمد حسن	نادي الجريمة
	The Murder at the Vicarage	Agatha Christie	مكتبة جرير	جريمة قتل في المعبد
	Catching Fire	Suzanne Collins	سعيد الحسنية	ألسنة اللهب
	Honor Thyself	Danielle Steel	جودي صفير	كافىء نفسك
	The Hunger Games	Suzanne Collins	سعيد الحسنية	مباريات الجوع
	The ABC Murders	Agatha Christie	مكتبة جرير	أبجدية القتلى
	Explication (3%)	A Man Named Dave	Dave Pelzer	أفنان سعد الدين
The Notebook		Nicholas Sparks	مكتبة جرير	مذكرات حب
Two Little Girls in Blue		Mary Higgins Clark	مكتبة جرير	فتاتان صغيرتان في ثياب زرقاء
Paraphrase (2%)	The Enemy	Charlie Higson	صباحة عوض	لا يمكنك الهروب من العدو
	The Murder of Roger Ackroyd	Agatha Christie	مكتبة جرير	من الذي قتل السيد روجر أكرويد
Transliteration Alone (3%)	Alfred and Emily	Doris Lessing	د. محمد درويش	ألفرد وإميلي
	Christine	Stephen King	بسام شيحا	كريستين
	Zoya	Danielle Steel	د. علي حداد	زويا