Translating The Forty Rules of Love: The Fall of the Wall between Textual Colligation and Conceptual Blending

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'The dot underneath the B embodies the entire universe....'
Elif Şafak, *The Forty Rules of Love*

Résumé

The aim of this paper is to trace how culture-bound expressions in certain genres are rendered back to their original concepts when they are translated to the language that carries this culture. I hypothesize that, in this case, through the act of translation, a blend occurs between the original text and the culture-bound linguistic concept(s) situated in the mind of the translator who belongs to the same target culture. Applying this hypothesis to *The Forty Rules of Love* by Elif Shafak (2010) and two of its Arabic translations, an attempt to validate it in the light of *Conceptual Blending Theory* (Fauconnier and Turner, 2002) and *Lexical Priming Theory* (Hoey, 2005) is done. Through a qualitative and a quantitative analysis of some culture-bound lexico-grammatical patterns in the English text and its two Arabic translations, challenging remarks are highlighted. The results pinpoint the intertwined relationship between cognitive linguistics and translation studies.

 Key Words: *Conceptual Blending, Phraseology, Lexical Priming, Text Colligation, Translation Studies*

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ملخص

تهدف الدراسة إلى سبر أغوار التعبيرات الاصطلاحية ثقافيا الخاصة بلغة ما في بعض الأجناس الأدبية في رحلتها من نقلها إلى لغة أجنبية ثم عند ردها عن طريق الترجمة إلى ثقافتها الأصلية، فكأن فعل الترجمة في هذه الحالة يحدث نتيجة عملية الدمج بين المتلازمات النصية كمثيرات تتفاعل مع التعبيرات الكامنة في ذهن المترجم الذي ينتمي لذات ثقافة النص المنقول إليه، ويحدث هنا أن ينتقل الإحساس بأصالة النص المترجم إلى ذهن القارئ.

1. Introduction

A controversial issue that tackles the dialectical relationship between language and culture is *translating culture*. Culture-specific phraseology that is built in the mind of the translator plays a pivotal role in the linguistic choices and the decisions made, and hence, the stance of the translator can by no means be neutral. The translated text is, then, a blend of the cultural experiences of both the translator and the author, and this *linguistic knowledge bundle* (Evans, 2009: 137) is textually phrased, through the translators' eyes, within the domain of their culture-specific zone(s). The role played by the translator as a culture-carrier is multi-faceted. The heavy burden incorporated in the word *culture* makes it a more complicated task than just looking a word up in a dictionary. A single lexical item can be overloaded with shades of cultural connotations that may not easily be rendered into the target language. As Conti and Gourley (2014) put it:

> The densely cultured zones of meaning traversed by translation cannot be circumvented with the lexical ratios of the dictionary. The medium of translation is not abstract equivalence but the creative understanding of another culture that preserves the foreignness produced by temporal and cultural distances.
> (Conti and Gourley, 2014: iii)

In her seminal work *Imprisoned in English* (2014), Anna Wierzbicka draws the attention to the fact that

> Like any other language, English, too, has its own in-built culture-specific "forms of attention"—and native speakers of English are often blind to them because of their very familiarity. Often, this *blindness to what is exceedingly familiar* applies also to Anglophone scholars and leads to various forms of Anglocentrism in English-based human sciences, not only in description but also in theory formation.
> (Wierzbicka 2014: 4; emphasis added)

The fundamental aim of this paper is to scrutinize how these *in-built culture-specific* forms, that are markedly present in the minds of *native speakers*, not only of English, but of *any other language* as well, may have a positive/negative effect on their perceptual and productive process of translating a text that primarily *belongs* to their culture. My hypothesis is that through the act of translation, a blend occurs between the original text and the culture-bound linguistic concept(s) situated in the mind of the translator who shares the same target culture. This blend either results in tracing the text back to the original concept(s) from which it stems, rather than creating a new blend, or, *blinded to the exceedingly familiar* target linguistic/cultural concepts, the translator's tracing back process goes *erroneously* towards another unintended meaning. However, this process is by no means an easy direct one. The tracing process is guided and motivated by text colligation that provides *linguistic clues* concomitant to the habitual co-occurrence of certain lexico-grammatical patterns in the target language.

In a nutshell, the research questions are recapitulated as follows:

1. How can certain colligational clues in the source text trigger *in-built culture-specific* forms in the target text?
2. What are the possible conceptual blendings that result in/from manifestations of these colligational clues in the source/target text?
3. How can the translator's *exceeding familiarity* with the *in-built culture-specific* forms lead to a (mis)translated text?

To answer these questions, I attempted validating my hypothesis through the analysis of two translations of *The Forty Rules of Love* by Elif Shafak (2010). The case is here of a text that is written in English by a Turkish-American author, revolving around a blend of the story of Jalal-uddin El-Rumi, a Muslim Sufi poet who lived in the thirteenth century, that is parallel to the story of an American house-wife living in the twenty-first century. The source English text is pregnant with translated verses of the Holy Qur'an and Islamic Arabic expressions and concepts. Both translators belong to the Arab Muslim culture.

The paper is organised in the following fashion: In § 2, the key concepts that constitute the framework of analysis are introduced. The research method is described in § 3 in the light of *Conceptual Blending Theory* (Fauconnier and Turner, 2002) and *Lexical Priming Theory* (Hoey, 2005). Results and discussions are presented in § 4. A number of culture-bound lexico-grammatical patterns in the two translations along with the original text are analysed qualitatively to see to what extent both translators are influenced by their being part of the culture of the text. Some concluding remarks and implications are highlighted in § 5.

2. Key Concepts

2.1. Conceptual Blending

Known also as 'mental space integration', the theory of Conceptual Blending postulated by Fauconnier and Turner (2002) assumes that there are different mental spaces (ideas associated with a given situation) that can combine in a multiplicity of ways to create new meaning. Distinct mental spaces are combined in accordance with some shared content or structure. The two spaces are brought together ("blended"), with selective projection taking some information from each input to mental space integration assumes that there are different mental spaces (ideas associated with a given situation) that can combine in specific ways to create new meaning. Distinct mental spaces are combined due to some shared content or structure. New structure and new information are recruited (perhaps from long term memory) to complete the blend. One can let the blend "run", i.e. let the newly developed idea be elaborated upon. Emergent meaning arises as the results of this elaboration are connected by backwards projection from the blend back into at least one input space, perhaps both compose a blend. New structure and new information are recruited (perhaps from long-term memory) to complete the blend. One can let the blend "run", i.e., let the newly developed idea be elaborated upon. Emergent meaning arises as the results of this elaboration are connected by backwards projection from the blend back into at least one input space, perhaps both.

In the last chapter of their book *The Way We Think* (2002), Fauconnier and Turner hold a comparison between children who 'delight and frustrate us by spending hours working out connections that we find obvious', and adults who 'have complete mastery' of these conceptual blends, and who 'live directly in these blends'(Fauconnier and Turner, 2002, p. 369). This comparison is parallel to a novice translator and a proficient one with mastery over both the source and the target languages and cultures. They maintain that although it took us a long time to gain mastery over the complex blends linked to a cultural activity like writing, once we have them, we have the greatest difficulty escaping them even when we want to. However, the blending process is neither fixed nor permanent. For Fauconnier and Turner (2002), human beings and their cultures have, step by step, made blends, unmade them, re-blended them, and made new blends, always arriving at human-scale blends that they can manipulate directly.

2.2. Phraseology

Susan Hunston (2011:18) defines *Phraseology* as 'a very general term used to describe the tendency of words, and groups of words, to occur more frequently in some environments than in others'. There is a tendency of more language to occur in 'fixed phrases' than might otherwise be thought. She maintains that the term finds its roots in Sinclair's 'units of meaning' (1991) and in Hoey's Lexical Priming (2005). Phraseological analysis of linguistic patterns, for Hunston and Francis (2000), avoids distinction between grammar and lexis. The relationship between them is rather blurred from this point of view. A pattern is a phraseology frequently associated with (a sense of) a word, particularly in terms of the textual colligation(s) that surround it. Patterns and lexis are mutually dependent, in that each pattern occurs with a restricted set of lexical items, and each lexical item occurs with a restricted set of patterns. In addition, patterns are closely associated with meaning, firstly because, in many cases, different senses of words are distinguished by their typical occurrence in different patterns; and secondly because words which share a given pattern also tend to share an aspect of meaning.

` Multi-word units (MWUs) are stretches of language consisting of two, three or four (or more) words which 'occur frequently, in a given corpus, and which can often be seen to play a particular role in a given register' (Hunston, 2011, p.18). Not only do words generally co-occur with specific *others* (collocation) and more frequently in one set of grammatical environments than others (colligation), but many words occur differentially in different parts of a text, such as in paragraph or text initial position. Some of these differential frequencies are register-independent and others are register-specific. Sinclair (2003) gives an example by the two-word phrase *true feeling* that is used in fairly restricted contexts, expressing difficulty or reluctance to express genuine emotion. The contexts are varied in form but all convey, often implicitly, this sense. Explicit examples include: *she hid her true feelings; when I'm able to reveal my true feelings; we lose the ability to express our true feelings; only her close female friends . . . had any idea of her true feelings.*

Although phraseology as a topic of research has gained considerably from the input of corpus linguistics, Gries (2008) notes that it is also a central tenet in cognitive linguistics and construction grammar, and that it is not ignored either by generative grammarians. Gries (ibid.: 4) identifies six features which provide a useful yardstick, not in the sense that all phraseological studies adopt the same attitude towards them, but in the sense that such studies might legitimately be compared in terms of their stance towards them. The six features (quoted verbatim from Gries) are:

i. the nature of the elements involved in a phraseologism;

ii. the number of elements involved in a phraseologism;

iii. the number of times an expression may be observed before it counts as a phraseologism;

iv. the permissible distance between the elements involved in a phraseologism;

v. the degree of lexical and syntactic flexibility of the elements involved (as noted earlier, evidence suggests that most phrases admit considerable variation, and indeed much linguistic creativity depends on taking an apparently fixed phrase and treating it as flexible);

 vi. the role that both semantic unity and semantic con-compositionality/non-predictability play in the definition.

2.3. Lexical Priming

Hoey (2005) holds the opinion that *priming* is the culmination of a series of personal and humanly charged experiences. All the sources through which we internalize new lexical expressions, both direct or indirect, contribute to how each of them is primed in our minds and hence used in a certain context. This plethora of sources is intertwined with how conceptually we perceive, and later produce, lexis. Being exposed to a similar context brings to the mind the set of lexical items that were concomitant with this context and, as a result, we are primed to use such lexis. However, the priming process of a lexical item is always in a state of flux. Hoey (2005) points out that

> Priming need not be a permanent feature of the word or word sequence; in principle, indeed, it never is. Every time we use a word, and every time we encounter it anew, the experience either reinforces the priming by confirming an existing association between the word and its co-texts and contexts, or it weakens the priming, if the encounter introduces the word in an unfamiliar context or co-text or if we have chosen in our own use of it to override its currentpriming.
> (Hoey 2005: 9)

There are three ways in which words may be textually primed (Hoey, 2005, p.115):

a) ***Textual collocation***, in which words may be primed positively or negatively to work together in cohesive chains

b) ***Textual semantic association***, in which words may be primed to occur (or avoid occurring) in certain types of semantic relations, e.g. contrast, time sequence, exemplification,

c) ***Textual colligation***, in which words may be primed to occur (or avoid occurring) in recognized discourse units, e.g. the sentence, the paragraph, the speech turn.

2.4. Text Colligation

Attributed to J.R. Firth (1957), the term ***colligation*** is defined as 'the co-occurrence of grammatical choices' (Sinclair (1996) 2004: 32). According to Stubbs (2001: 65) it is defined as a 'relation

between a pair of grammatical categories' or 'a pairing of lexis and grammar'. Hunston and Francis (2000) draw the attention to the fact that in perceiving textual colligational patterns, one would have to rely upon the notion of 'prospection' and interpret a pattern as something prospected by the selection of a particular lexical item. Each word that has a pattern might be said to prospect the elements of that pattern. A speaker or writer fulfills that prospection and in doing so may use another patterned word which sets up new prospections to be filled, and so on.

Following the Firthian tradition, Hoey (2005:43) defines colligation as:

> the grammatical company a word or word sequence keeps (or avoids keeping) either within its own group or at a higher rank; the grammatical functions preferred or avoided by the group in which the word or word sequence participates; the place in a sequence that a word or word sequence prefers (or avoids).

Greater attention is given to the supra-sentential aspects of textual colligation, rather than positioning within the sentence. Hoey (2005:129) holds the view that 'every lexical item (or combination of lexical items) is capable of being primed (positively or negatively) to occur at the beginning or end of an independently recognized "chunk" of text'. He postulates that 'there is a hidden colligational signaling that none of us is pedagogically aware of (though in our own writing we probably show daily awareness in the choices we make and avoid) (Hoey, 2005:150).

Gries (2008: 16) suggests that the way the term colligation is actually used is not completely in accordance with Firth's (1957) definition, 'the co-occurrence of grammatical patterns', but that it is used to describe a kind of 'phraseologism' (which is the term Gries has adopted for a unit of meaning that spans more than one orthographical word), namely one in which one or more words habitually co-occur with a grammatical pattern. He gives an example with how the verb HEM is frequently used in the passive (the dress was hemmed, not I hemmed the dress). Gries (2008) points out that

Cognitive Grammar is an especially suitable linguistic theory for phraseology. This is Langacker's definition of a symbolic unit (the core of Cognitive Grammar) (1987: 57): ―a structure that a speaker has mastered quite thoroughly, to the extent that he can employ it in a largely automatic fashion, without having to focus his attention specifically on its individual parts for their arrangement […] he has no need to reflect on how to put it together‖ (Langacker 1987: 57).

3.   Research Method

A qualitative analysis of some culture-bound lexico-grammatical patterns in two Arabic translations of *The Forty Rules of Love* (2010) is done under the tenets of *Conceptual Blending Theory* (Fauconnier and Turner, 2002; Turner 2006) and *Lexical Priming Theory* (Hoey, 2005) from which the *textual colligation* concept stems. The two translations are by Khalid Elgebeily (2012) and Mohamed Darwish (2013); both belong to the Islamic culture and are native speakers of Arabic. In tandem, a semi-automatic corpus-based tool, AntConc 3.4.4 (2014), is used as a supplementary technique to quantitatively analyse the concordances of the mixed use of both source/target clues of the same concept in the source text. This helps identify the triggers that conceptualise the blending choices made by translators in taking their decisions.

4.   Results and Discussion

Analysing *The Forty Rules of Love* and its two Arabic translations shed light on major aspects in the relation between the conceptual blending(s) in the mind of the author that led to the production of textual colligations in the original text on the one hand, and the perception of these textual colligations in the mind of the translator that trigger conceptual blending(s) manifested in the translated text, on the other. Figure(1) illustrates the conceptual blending network that is reciprocally efficient in the formation of the original text in the first place through textual colligations and the in-built culture-specific forms, as well as those affecting the production of the translated text through the same process.
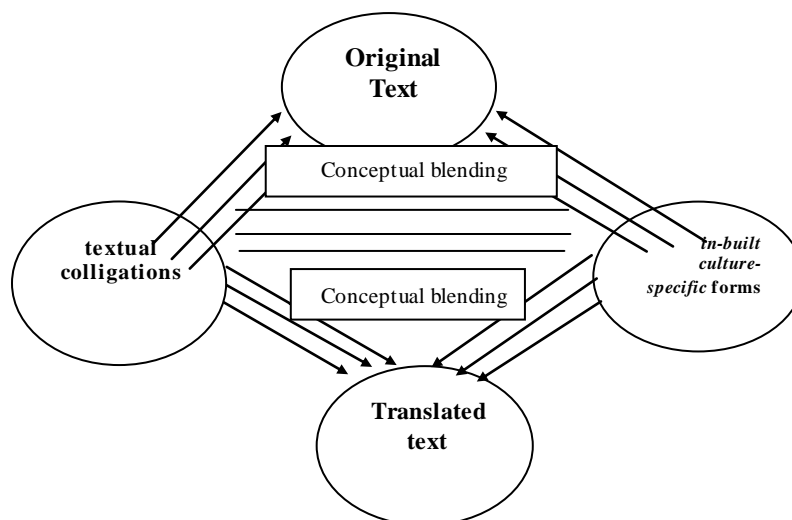
Figure1: Conceptual blending network for both source and target text

Five types of relationship between conceptual blending and textual colligation are depicted through a linguistic analysis of the original text and its two translations.

4.1. Multiple Conceptual Blendings: Dual Textual Colligations

This type of relationship between conceptual blending and textual colligation is manifested in the original English text of *The Forty Rules of Love*, where the author has a wide range of culturally diverged experiences and these are reflected in a text written in one language that carries only one culture. Expressing ideas, thoughts and beliefs that belong to more than one culture in one text results in a text that comprises dual aspects of textual colligation. The in-built forms of the Arabic Islamic culture affect word choice and colligational patterns in *The Forty Rules of Love*. Transliterated Arabic words are common in the English text. A glossary at the end of the English original text that contains most Arabic words does not show in both translations. Words like: *zikr* (remembrance of God), *tasbih* (rosary) and *tafsir* (interpretation or commentary, usually of the Qur'an), are all very common and intelligible to the Arab reader.

Moreover, this sometimes leads not only to dual textual colligation, but also to a colligational, as well as collocational, behaviour that is not common, or rather perplexing, to native readers of the source text. In example [1], Elif Shafak uses linguistic tools that are neither common nor true to English:

[1] *The dot underneath the B embodies the entire universe* (p. 20)

The letter *B* does not have a dot under it. In contrast, when this sentence is translated into Arabic, it sounds very natural and very common, because the letter bā' (ب) does have a *dot underneath* it:

وتجسد النقطة تحت حرف الباء الكون برمته

*wa tugassidu- **nnuqṭah taḥta ḥarfi-lbaa'ī**-lkawna birummatihi*

(Elgebeily, 30)

وإن النقطة تحت حرف الباء ترمز إلى الكون كله

*wa 'inna-**nnuqṭah taḥta ḥarfi-lbaa'ī** tarmuzu 'ila-lkawnī kullihi*

(Darwish, p.33)

Darwish's translation, specifically, contains illustrating footnotes that mainly indicate the name of Surah and verse number, a feature that does not appear in the original English text. Darwish also adds footnotes for some lexical items that may not be culturally familiar to the Arab reader. *Baptism of fire*, for example, is a term that may not be common to the Arab reader when translated into Arabic.

بداية المحنة

bidāyatu-lmiḥnah *(Elgebeily, p 382)*

معمودية النار

ma'mūdiyyatu-nnār *(Darwish, p 360)*

Elgebeily preferred to avoid culturally-related figurative language and rendered the meaning into non-ornamented plain Arabic. Darwish, on the other hand, uses a literal translation that carries exactly the cultural figure of the original text, adding a footnote at page bottom to clarify the image.

4.2. Guiding textual colligation: Back-to-track Conceptual Blending

Familiar with the Arabic Islamic culture, both translators got *most* Qur'anic verses right. Though no information is provided in the English text for verse number and name of Surah, most of the verses are preceded explicitly by either 'God says' or 'In the Qur'an' which

could be considered as textual colligational clues that guide both translators directly to look for the text in the Holy Qur'an. In most cases, no confusion or perplexity occurred when the textual colligational expressions were associated to the original Qur'anic text. The conceptual blending process leads easily to tracing the text back to its original phrasing. It is worth noting that Darwish preferred to put the name of the Surah and verse number in a footnote after each Qur'anic quote. This adds validity to his translation since the English text lacks documentation in this respect.

The following are examples of the English text that the two translators rendered into the same Qur'anic verse:

[2] *"Doesn't God say, I am closer to you than your jugular vein?"* *(p.)*

ونحن أقرب إليه من حبل الوريد

…….. 'wa naḥnu 'aqrabu 'ilayhi min ḥabli-lwarῖd

(Elgebeily, p ; Darwish, p)

[3] *…..we all belong to God, and to Him we shall return*

إنا لله وإنا إليه راجعون

……. 'inna lillāhi wa 'inna 'ilayhi rādʒi'ῖn

(Elgebeily, p ; Darwish, p)

[4] *…..Have we not opened up your heart?(p.)*

ألم نشرح لك صدرك

….'alam našraḥ laka šaḍrak (Elgebeily, p ; Darwish, p)

In example [5], Elgebeily and Darwish render the word *Jesus* into two different words, *'almasῖḥ* and *'ῖsa,* respectively. Both words occur in the Holy Qur'an to refer to Jesus, but since it is not part of a documented verse in this case they are free to choose any of them. However, both translators got the same verse:

[5] *In the Qur'an, Jesus says, Surely I am a servant of God; He has given me the Book and made me a prophet. (p.)*

ففي القرآن يقول المسيح: إني عبد الله آتاني الكتاب وجعلني نبيا

fa fi-lqur'ān yaqῖrlu-lmasῖḥ ***'inni 'abdu-llāhi 'ātaniya- lkitāba wa dʒa'alani nabiyya*** *(Elgebeily, p.)*

أما في القرآن فإن عيسى يقول:" إني عبد الله آتاني الكتاب وجعلني نبيا

'amma fi-lqur'ān fa'inna 'ῖsa yaqῖl ***'inni***

<div dir="rtl">

*‘abdu-llāhi ’ātaniya-   lkitāba wa
dʒa‘alani nabiyya   (Darwish, p.)*

</div>

The same applies to example [6], where the *'translation'* of the verse is accurate :

[6] The *hafiz* chanted a verse from   the Qur'an: *There are certainly Signs on earth for people with certainty; and in yourselves as well . Do you not see?* (p. 179)

<div dir="rtl">وتلا الحافظ سورة من القرآن: "وفي الأرض آيات للموقنين وفي أنفسكم أفلا تبصرون"</div>

wa tala-lḥāfiḏu sũratan min-alqur’ān   wa fi-l’arḏi ’āyātin lilmũrqinĩn wa fĩ ’anfusikum ’afala tubiṣirũn   (Elgebeily, p.)

<div dir="rtl">ورتل الحافظ آيات من القرآن: "وفي الأرض آيات للموقنين وفي أنفسكم أفلا تبصرون"</div>

wa rattala-lḥāfiḏu ’āyātin min-alqur’ān   wa fi-l’arḏi   ’āyātin   lilmũrqinĩn   wa   fĩ ’anfusikum ’afala tubiṣirũn (Darwish, p.)

Though the phrase that precedes the quote has some differences that are semantically synonymous, such as *tala* and *rattala*, both habitually collocate with the word Qur'an. The word *hafiz* is originally Arabic and has a cross-reference to the glossary at the end of the text. The Qur'anic text itself does not constitute a problem to both translators.

4.3. Multiple Conceptual Blendings: Guided textual colligation

In-built culture-specific forms in the target language jump into the mind of the translator even if the original text does not suggest that. Even if the English text does not suggest a figure that reflects Islamic expressions, sometimes the translator comes up with a metaphor that is originally quoted from the Holy Qur'an, for example

[7] *The man **fell on his knees*** (p.26)

Though the phrase '*to fall on the knees*' is common in English, and can easily be translated into non-idiomatic Arabic, Elgebeily's translation borrows a form that occurs idiomatically in the Holy Qur'an: '*wa xarru lahu sudʒdʒada*' (*Yusuf 12:100*):

<div dir="rtl">خر الرجل ساجدا</div>

ḫarra-rraǧulu-sāǧidan   (Elgebeily, p.)

Darwish resorts, in the same example, to an authentic Arabic expression that is beautifully phrased but rather a literal non-idiomatic one:

جثا الرجل على ركبتيه

ğaṭa-rraǧulu ‛alārukbatayhi   (Darwish, p.)

The phrase *'day and night'* is used frequently in English and has its non-idiomatic Arabic equivalent used by Darwish, *'laylan wa nahāran'*. Though there is a kind of inversion putting *'night'* before *'day'*, the phrase commonly occurs in Arabic:

[8]   *... And all the things Rumi and Shams must be talking about **day and night**. (p.)*

وكل المواضيع التي كان يتحدث بها الرومي وشمس **ليلا ونهارا**

*wa kull-ilmawāḍĩ‛-illati kana yataḥaddaṭu biha-rrũmi wa šams **laylan wa nahāran*** *(Darwish, p.)*

Elgebeily, on the other hand, uses a longer idiomatic expression that is inspired by the Holy Qur'an (*Taha 20:130*), and that is not commonly used in Modern Standard Arabic:

وعلى جميع الأمور التي يتحدث عنها الرومي وشمس **آناء الليل وأطراف النهار**

*wa ‛ala ǧamĩ‛-il’umũr-illati yataḥaddaṭu ‛anha-rrũmi wa šams **’anā’-allayli wa ’ṭrāfa-nnahār*** *(Elgebeily, p.)*

In examples (9), (10) and (11), the same source text elicits multiple conceptual blendings that result in a textual colligation of the translated text that range from a phraseology guided by in-built cultural forms (Qur'anic verses) to a rather literal rendering of the text. Elgebeily, in (9), translated into a whole Qur'anic verse (*Altin 95:4*). Darwish preferred a literal translation of the same example. The figure used by Elgebeily in (10) is inspired by Qur'an (*Alkahf 18: 45*). In (11), Darwish uses a translation that reflects a Qur’anic expression *'ḥasbiya-llāh'* (*At-Tawbah 9:129*) and (*Az-Zumar 39:38*), and *'ḥasbuna-llāh'* (*Al-Imran 3:173*) and (*At-Tawbah 9:59*).

[9]   *The Qur’an tells us **each and every one of us was made in the best of molds**. (p.)*

يقول القرآن الكريم: "لقد خلقنا الإنسان في أحسن تقويم"

yaqūlu-lqur'ānu-lkarīm (laqadĭ ḫalaqna-
l'insāna fi 'aḥsanĭ taqwīm)
(Elgebeily,p.)

يخبرنا القرآن أن كل واحد منا مخلوق على أفضل صورة

yuḫbiruna- lqur'ānu 'anna kulla wāḥidin
minna maḫlūqun 'ala 'afḍalĭ ṣūratin
(Darwish, p.)

[10] *...., like a dry leaf in the wind. (p.)*

مثل ورقة شجرة هشيم تذروها الرياح. إنه الضحيّة المثالية للشيطان.

miṭla waraqati šagarin hašīmin taḏrūha-
rriyāḥ (Elgebeily,p.)

مثل ورقة شجر تتقاذفها الريح

miṭla waraqati šagarin tataqāḏafuha-rrīḥ
(Darwish, p.)

[11] *May God suffice you (p.57)*

kafāka-llāh كفاك الله
(Elgebeily,p.)

ḥasbuka-llāh حسبك الله
(Darwish, p.)

Even in the sections that describe the life of Ella, the American house-wife, and her family, and their conversations, readers find in the Arabic version some expressions that totally belong to the Islamic culture and metaphors that are directly quoted from the Holy Qur'an. The following is an example:

*such as understanding, **affection, compassion***
(p.) [12]

Both translators conceptually blended the two lexical items 'affection' and 'compassion with the Qur'anic verse:

"ومن آياته أن خلق لكم من أنفسكم أزواجا لتسكنوا إليها وجعل بينكم مودة ورحمة"

wa min āyātihi 'an ḫalaqa lakum min
'aṉfusikum 'azwādʒan litaskunu 'ilayha wa
*dʒa'ala baynakum **mawaddatan wa raḥmah***
(Ar-Rum 30:21)

And of His signs is that He created for you
from yourselves mates that you may find

> *tranquility in them, and He placed between*
> *you **affection and mercy**. (Sahih International)*

The resultant blend is using the same Qur'anic phrasing: *'ka-ttafāhumĭ **wa-lmawaddah wa-rraḥmah',*** though the word *mercy* is replaced by the word *compassion* in the English source text.

Even in chapters where the American/Western culture is dominant, translators may resort to phrases that are typically related to Islamic/Qur'anic expressions. The following is an example:

> [13] *Apparently the only way you can see Scott*
> *and me getting married is **me being knocked***
> ***up**! (p.13)*

Darwish, though resorting to circumlocution to translate the English phrase, uses a common Arabic intransitive verb that tentatively carries the meaning of the English idiom:

من الواضح أنك لا ترين في زواجي من سكوت إلا أن أحمل
منه

> *min-alwāḍiḥi 'annaki la tarayna fi zawāği min*
> *skut 'illa **'an 'aḥmala minhu***
> *(Darwish, p.)*

Elgebeily, on the other hand, used a blend that stems from a Qur'anic expression that is indirectly related to the meaning of the English text:

يبدو أن الطريقة الوحيدة التي في وسعك مشاهدتي فيها أنا
وسكوت ونحن نقبل على الزواج هي في أنه قضى وطره مني

> *yabdu 'anna-ṭṭariiqa-lwaḥiida-allati fi wus'iki*
> *muʃahadati fiiha 'ana wa skut wa naḥnu*
> *nuqbelu 'ala-zzawāği hiya fi 'annahu **qaḍa***
> ***waṭarahu***   *minni*
> *(Elgebeily, p.)*

The expression '*qaḍa waṭaran'* has its roots in verse (*Al-Ahzab* 33:37) with the meaning 'no longer have need for' (*Sahih International*). However, for a reader that belongs to the same target language and culture, an intimate sort of familiarity is felt so that it seems as an authentic piece of work not a translated one. The same conceptual blending process that created the phrasing of in-built culture-specific forms by the translator is the same process that

helps native reader eliminate any foreign feeling while perceiving the translated text.

4.4. Confusing textual colligation: Same Conceptual Blending

The English text of *the Forty Rules of Love,* is characterized by the mixed use of both English and Arabic lexical sets that refer to Arabic/Islamic culture. Both lexical sets manifest no differences in the collocational behaviour within the English text. Using AntConc 3.4 (2014), the frequency count of both sets is depicted (*Table 1*).

Table 1 Frequency Count of English Words and their Arabic Equivalent in the Forty Rules of Love

Both translators apply the same technique in dealing with both English/Arabic lexical sets. In the following example, both *Allah* and *God* are rendered to the Arabic word *'allāh*:

[14] *Batm **Allah**—the hidden face of **God**. (p.110)*

Example (14) shows that both words are used in one sentence with

English word Frequency	Frequency	Arabic Equivalent
God 6	256	Allah
Devil 13	6	Sheitan
Ego 12	22	Nafs
School 12	12	Madrassa
Mystic 63	12	Sufi

the same referent. The concordance lines in *Figure 2* reveal that though the word *Allah* is only confined to Islamic contexts, the word *God* is used in both Islamic and non-islamic ones.

& Zelda   God, I saw angels; I watched the mysteries of
When I was a child, I saw God only six days to create the entire universe,\
nothing in a relationship!\x94   \x93It took God. She was a beautiful young woman, which sort
arlot who had escaped the brothel to find God recognized the need for someone like me in
. I did the dirty work of others. Even God\x92s wrath upon me, for despite everything
superstitions and didn\x92t want to draw God.   \x93I\x92m afraid I\x92m
on me, for despite everything I believed in God and losing your mind. Two serving boys appe
is a thin line between losing yourself in God,\x94 I said. \x93My quest is a
or something different. I\x92m looking for God.\x94   \x93Then you are looking for Him
said. \x93My quest is a quest for God has left this place! We don\x92t
etorted, his voice suddenly thickened. \x93God, he speaks ill of himself,\x94 I said.
hearing this. \x93When one speaks ill of God say, I am closer to you than your
resembled childish hurt. \x93Doesn\x92t God is not someplace far up in the sky.
than your jugular vein?\x94 I asked. \x93God is here but does not move a finger
remarked, his eyes cold and defiant. \x93If God is a direct reflection of how we see
, brother,\x94 I said. \x93How we see God brings to mind mostly fear and blame, it

Figure2: A Sample Concordance of 'God' using AntConc 3.4. (2014)

rent.   Allah\x97the hidden face of God. Open my
Rumi   KONYA, DECEMBER 18, 1244 Batm Allah has made some of them to excel others
\x93Men are the maintainers of women because Allah has guarded; and (as to) those on whose
are therefore obedient, guarding the unseen as Allah is High, Great.\x94 When he finished, Sham
, do not seek a way against   Allah, I had never been so embarrassed in my
them; surely Allah wills it\x94 khaneqah: a center for dervish

Figure 3: A Sample Concordance of 'Allah' using AntConc 3.4. (2014)

The same applies to the rest of English/Arabic lexical set pairs in *Table 1* that shows the author's recurrent use of an English word and its Arabic equivalent. However, in translating the collocates of the word *Nafs,* Elgebeily uses words that habitually co-occur with it in the Islamic context, more specifically in the Holy Qur'an, e.g *'ammārah, lawwamah, rāḍiyah, marḍiyyah.* Darwish, on the other hand, uses collocates of the word *Nafs* with which they are not phraseologically associated in the Holy Qur'an. *Table 2* summarisez the collocates that each translator uses for each English word combination with *Nafs*.

Table 2 Translation of collocates of the word Nafs and their translations

English	Elgebeily	Darwish

Depraved Nafs	*'ammārah* الأمارة	*maḥrūmah* المحرومة
Accusing Nafs	*lawwāmah* اللوامة	*lawwāmah* اللوامة
Inspired Nafs	*Mulhamah* الملهَمة	*Mulhamah* الملهَمة
Serene Nafs	*muṭma'innah* المطمئنة	*Samiyah* السامية
Pleased Nafs	*rāḍiyah* الراضية	*rāḍiyah* الراضية
Pleasing Nafs	*marḍiyyah* المَرضية	*rāḍiyah* الراضية
Purified Nafs	*naqiyyah* النقية	*muṭahharah* المطهرة

and ultimately prevail over one\x92s ego, nafs.   Not all people welcomed these ideas, howe
Meet, challenge, and ultimately prevail over your nafs with your heart. Knowing your ego will lead
than the other novices? Is it because my nafs is bigger than theirs and needs harsher trea
attain Oneness.   The first stage is the Depraved Nafs, the most primitive and common state of being
effacement. Herein the ego becomes the Accusing Nafs and thus starts the journey toward inner pur
and the ego has evolved into the Inspired Nafs. It is only at this level, and not
of Wisdom and come to know the Serene Nafs. Here the ego is not what it used
to them, as they have achieved the Pleased Nafs.   In the next stage, the Pleasing Nafs, one
Pleased Nafs. In the next stage, the Pleasing Nafs, one becomes a lantern to humanity, radiating
, in the seventh stage, one attains the Purified Nafs and becomes Insan-i K\xE2mil, a
none of them were clear at first. My nafs reacted with fear at the idea of going
mentary school maqamat: stages of development nafs: false ego ney: a reed flute played mostly

Figure4: A Sample Concordance of 'Nafs' using AntConc 3.4. (2014)

The collocates that originate in the Qur'anic text are only accompanying the word *Nafs*. The word *Ego*, on the other hand, collocates mainly with possessive adjectives like: *your*, *my* and *their*.

against and ultimately prevail over one\x92s ego, nafs.   Not all people welcomed these ideas,
over your nafs with your heart. Knowing your ego will lead you to the knowledge of God.
authority. I did not approve of his big ego, but for the well-being of our lodge
be this popular? How did it affect his ego? My mind busy with these questions, I strolled
\x97the struggle against one\x92s own ego. Sufis argue that ever since then the ego
ego. Sufis argue that ever since then the ego is the only adversary a Muslim should be
with irritation, but I managed to control my ego and dismounted
the Path to Truth\x97seven maqamat every my horse. The dervish had a
struggling and suffering in the service of their ego had to go through in order to attain
and when a person becomes aware of the ego but always holding others responsible for thei
to the point of self- effacement. Herein the ego\x92s abased situation, by starting to work
stage, the person is more mature and the ego becomes the Accusing Nafs and thus starts the
come to know the Serene Nafs. Here the ego has evolved into the Inspired Nafs. It is
my heart stops pounding. I will smash my ego is not what it used to be, having
of God and waging a war against their ego to smithereens, until I am no more than
in my face, I got very angry. My ego, religious zealots fight other people, genera
you now. I\x92ll be following my ego was provoked, yearning for revenge. If I kill

Figure 5: A Sample Concordance of 'Ego' using AntConc 3.4. (2014)

4.5. Same textual colligation: Confusing Conceptual Blending

Reversely, sometimes a false blend may occur, triggered by the same textual colligations or phraseology used in the source English text. Example (15) shows that each translator referred to a totally different verse as an equivalent to the same English text:

[15] That is why it says in the Qur'an,
Certainly we will show Our   ways to those

who struggle on Our way.(p.187)

لذا يقول الله في كتابه العزيز "سنريهم آياتنا في الآفاق وفي أنفسهم حتى يتبين لهم أنه الحق"

liḏa   yaqũlu-llahu   fi   kitābihi-l'azĩz (sanurĩhim'āyatina   fi-l'āfāqi   wa   fi 'anfusihim   ḥatta   yatabayyana   lahum 'annahu-lḥaqq)

(*Elgebeily*)لهذا يقول القرآن

"والذين جاهدوا فينا لنهدينهم سبلنا"

lihāḏa   yaqũlu-lqur'ān (wallaḏĩna dʒāhadu fĩna   lanahdiyannahum   subulana) (Darwish)

Elgebeily's version is verse (*Fussilat* 41: 53), whereas the version of Darwish is verse (*Al-Ankabut* 29: 69), with totally two different meanings.

Example (16) is a little bit different as the translated verse (the original text in this   case) can be rendered into two different verses, both convey a similar meaning.

'I breathed into him of My Spirit', God says. *(p.120)*   [16]

إذ يقول عز وجل: " ونفخت فيه من روحي"

'iḏ yaqũlu 'azza wa dʒall "wa nafaḥtu fĩhi mir- rũḥi" Elgebeily,p.267)

يقول الله: " فنفخنا فيه من روحنا"

yaqũlu-llahu 'fanafaḥna fĩhi mir- rũḥina" (Darwish,p.250)

Though both Elgebeily and Darwish, in example (16), got the right conception of the English text, they rendered it into two different verses that carry the same meaning, *Alhijr* (15:29) and *Altahrim* (66:12), respectively. Should the English text inform the exact name of Surah and verse number, it would have been easier for the translator to reach the target meaning.

In examples (17) and (18), the reader is not provided with a clue to where God '*openly*' says this. However, both translators attempt an equivalent to (17) based on a phraseological recalling of a Holy Hadith. This results in a diversity of expression that has its

essence in the target language, but which, at the same time may not convey the actual phrasing of the source text. Elgebeily, in example (17) uses the word '*sabaqat*' (Lit. *went forth, preceded*) for the English verb '*outweighs*' which originally carries the meaning '*to be more important than something else*'. Darwish's translation, on the other hand, does not include an equivalent for '*wrath*'; he rather replaced it by the phrase '*kulla šay'in*' (Lit. *everything*).

> [17] as if God does not **openly** say, *My compassion outweighs My wrath (p. 120)*

> إن رحمتي سبقت غضبي
>
> *'inna raḥmati sabaqat ġaḍabi (Elgebeily, p.268)*

> ورحمتي وسعت كل شيء
>
> *wa raḥmati wase'at kulla šay'in (Darwish, p.250)*

> [18] He **openly** says, *Neither My heaven nor My earth embraces Me, but the heart of My believing servant does embrace Me*

> وهو الذي يقول: "ما وسعني أرضي وسمائي ووسعني قلب عبدي المؤمن"
>
> *wa huwa-llaḏi yaqūlu ma wasi'ani 'arḍi wa samā'i wa wasi'ani qalbu 'abdi-lmu'min (Elgebeily, p.266)*

Whereas Elgebeily neglected translating the adverb *openly*, Darwish preferred to overlook the translation of the whole sentence in example (18) altogether, probably because it refers neither to a verse in the Holy Qur'an nor to an authorized Holy Hadith.

4.5. Summary

Five types of relationship between textual colligation and conceptual blending were detected throughout the analysis. The first one is mainly related to how the original text is phraseologically shaped through the conceptual blend(s) in the mind of the author. In the case of *The Forty Rules of Love,* the multiple conceptual blendings in the mind of the author, since it tackles a multi-cultural issue, result in dual textual colligations. The *linguistic knowledge bundle* could not depend on just one language to phrase it. The author resorted to linguistic clues from Arabic, as well as Turkish, to complement the cultural textual phraseological pattern.

The second type I called *Back-to-track Conceptual Blending* since the original text in this case is already a translation and the task of the translator is to render it back to its original form. Both translators seem to be very familiar with the Arabic/Islamic culture into which they are rendering the English text. A very quick conceptual blending occurs in their minds once they perceive the textual colligations and the linguistic clues. This is manifested in many examples where both translators get the 'right' verse of the Holy Qur'an, though the English text refers to neither the name of the Surah nor the verse number.

The third type reflects the conceptual blending(s) that prime in the mind of the translators as they perceive the original text. The lexical priming process may result in phrasing in-built culture-specific forms. As this process is by no means an easy direct one, the tracing process is normally guided and motivated by text colligation that provides linguistic clues concomitant to the habitual co-occurrence of certain lexico-grammatical patterns in the target language.

The fourth type is when the textual colligation in the original text is confusing because the author uses different clues to the same concept. However, both translators got the same conceptual blending and rendered multi-lingual lexical items and their collocates into their normal phraseological behaviour in the target language.

The fifth type is when the two translators encounter the same textual colligation, but rather get confusing conceptual blending. Text colligational clues may (mis)lead the translator to an equivalent that may not be intended by the author. This was obvious in colligations in the original texts that evoked two different Qur'anic verses in the minds of the translators. Through the long journey of trying to render the text back into its original concepts, the translator is sometimes *trapped* by the idea of text colligation. A confused conceptual blend may sometimes occur, motivated by the translator's very familiarity of the cultural clues situated in the original text. From a different angel, this may be ascribed to insufficient textual colligational clues provided in the

source text. This constitutes a blurring visional clue that leaves a partially unguided mental space, giving the translator a free blending process that may also be misleading.

5. *Conclusion*

Between the unconscious mind of the translator and the finished translated work, there supervene the *in-built culture-specific* expressions to which native speakers are often blind, due to their *very familiarity*. The state of flux that arbitrarily occurs between conceptual blending and textual colligation paves the way for a phraseological framing of the translated text that reflects culture.

The study is an attempt to explore this hypothesis through the analysis of two Arabic translations of *The Forty Rules of Love*, in which the two translators belong to the same culture of a text written in a language that does not share its cultural landmarks. There is a dialectical relationship between culture-specific forms situated in the mind of the translator and affecting the formation of conceptual blends, and these clues concomitant to the colligational patterns of both the source and target texts.

Appendix I: Corpora and tools

Darwish, M. (trans.) 2010. *’arba‘ūna qā‘iditin li-lḥubb*. Beirut: Darul-Adab.

Elgebeily, K. (trans.) 2012. *qawā‘idu-l‘išq-il’arba‘ūn*. London: Towa.

Shafak, E. 2010. *The Forty Rules of Love*. New York: Penguin.

AntConc 3.4.4 : *http://www.antlab.sci.waseda.ac.jp/software.html*

Appendix II: Arabic transliteration systems used in this paper

The main Arabic transliteration system used in this paper is the standardised DIN 31635, but for certain specialised purposes, the computer-oriented Buckwalter transliteration is used instead.

Unicode	Arabic character	Buckwalter	DIN 31635
U+0621	ء	'	’
U+0622	آ	|	’ā
U+0623	أ	>	’

U+0624	ؤ	&	
U+0625	إ	<	
U+0626	ئ	}	
U+0627	ا	A	ā
U+0628	ب	b	b
U+0629	ة	p	h , t
U+062A	ت	t	t
U+062B	ث	v	ṯ
U+062C	ج	j	ǧ
U+062D	ح	H	ḥ
U+062E	خ	x	ḫ
U+062F	د	d	d
U+0630	ذ	*	ḏ
U+0631	ر	r	r
U+0632	ز	z	z
U+0633	س	s	s
U+0634	ش	$	š
U+0635	ص	S	ṣ
U+0636	ض	D	ḍ
U+0637	ط	T	ṭ
U+0638	ظ	Z	ẓ
U+0639	ع	E	ʿ
U+063A	غ	g	ġ
U+0641	ف	f	f
U+0642	ق	q	q
U+0643	ك	k	k
U+0644	ل	l	l
U+0645	م	m	m
U+0646	ن	n	n
U+0647	ه	h	h
U+0648	و	w	w, ū
U+0649	ى	Y	ā
U+064A	ي	y	y, ī
U+064B	ً	F	an
U+064C	ٌ	N	un

U+064D	ٍ	K	in
U+064E	َ	a	a
U+064F	ُ	u	u
U+0650	ِ	i	i
U+0651	ّ	~	*n/a*
U+0652	ْ	o	*n/a*
U+0670	ٰ	`	ā
U+0671	ٱ	{	ʾ

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