

Artistic Loanwords In Arabic

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This study is concerned with English - Arabic artistic loanwords. The aim of the study is to investigate these loanwords and their origins. It is hoped that it will contribute to the realization of the influence of one culture upon the other through the exchange of these loanwords.

In any literature dealing with art, especially cinema, TV and theater the researcher would come across many English - Arabic loanwords, i.e., words that have been taken from one language and used in another language. Tracing back the origins of these words would show clearly the impact of one language on the other. It is my intention to find out such an impact, and examine the changes that affect the vocabularies involved.

This attempt is to identify the most significant linguistic modifications the English - Arabic artistic loan words might undergo throughout the process of shifting from one language to the other. It also explores the changes of these loan words in the area of phonology; morphology and semantics. It is expected to be useful for all those interested in the origin of words particularly people concerned with art.

Basic Definitions

- a- Loan word: a word, which has come to be used in a language from another language with some adaption to the system of the new language. (Crystal, 1985:183; Richards et al., 1985 :30-31)
- b- Artistic loan word: this expression refers to any loan word that appears in the introduction of films, drama and songs or those that are used by the artists in the field of representation or acting in the cinema, theater, and TV.
- c- Culture: the learned behavior acquired by the individuals as "members of a social group". Eliot (1972) also defines 'culture' as "the social habits and any other capabilities and habits of members of a particular society".

Preliminary Remarks:

Borrowing is an old natural phenomenon that is found in so many languages of the world all through history. In all periods of time, no nation lives in isolation; people of different nations come to communicate and interact with each other and affect each other.

Language is surely influenced by the communication and interaction of people. Because the word is the basis unit of the language, lexical borrowing is expected to take place more frequently to the extent that "it is almost impossible to find a pure language, that is a language which has not been influenced by another language at a certain point of its history". (Bakalla, 1984: 71). It is also Jespersen's idea that no language is completely free from borrowed words since "no nation has ever been completely isolated". Contact with other nations inevitably leads to borrowings" (1949:208).

Languages and their speakers have always managed to find words and phrases to express their needs and even if they have to borrow from another language that still does not grant and superiority to the language borrowed from. Loanwords are one of the features of the superiority of the nation from whose language they are borrowed, but this does not mean that a particular language is superior to another. In other words, people of any nation can borrow new words from other languages. All languages include the capability of adding vocabulary when necessary and no language is a closed system. (Hammond, 1978:410-411).

Language is the vehicle of culture and the medium of culture transmission. It is the direct reflection of culture and the phenomenon of borrowing from one language to another is simultaneously a reflection of the cultural interchange since language is not only a communication but a cultural medium (Mitchell, 1986:161).

Reasons for Borrowing

It is usually the case that there should be some reasons behind the travelling of words from one language to another. Actually, languages are not moved by them or pushed by unknown forces. Rather, we can generally determine why particular groups of words are borrowed, in other words, what the social and cultural determinants of borrowing are. (Appel and Mysken, 1987: 65)

Linguists have various views about the reasons behind the appearance of borrowing, but they do not differ much in the reasons they give for this matter; they have a great deal in common. The following are the most familiar reasons given in this respect.

1-Cultural influence: as it is mentioned earlier in (C) (Basic Definitions), language is the medium through which people express their culture, so whenever there is a cultural contact there is a linguistic contact.

2-Regional domination or immigration: any domination of a country over another, whether in a form of military conquest or commercial and economic dominance, spread the language of the dominator. For example, French was widely spread in the north of African Arab countries due to such a factor (Bakalla, 1984: 67)

- 3- The lack of a native substitute or the ignorance of the native equivalent if available: For example, the English word "Computer" is used in Arabic, although its equivalents are available in that language.
- 4- Inaccuracy of some translators resulting from their poor knowledge in their native language which makes them borrow the foreign terms instead of translating them. They are unable to present the native equivalent to such foreign terms. (Al. Mashkour : 1988:13)
- 5- Geographical closeness: This means that languages which are close or near to each other influence each other quite readily as in case with Arabic and Turkish.
- 6- When some students travel for study, they bring with them loanwords and use them with their native language to show their knowledge of a foreign language.

It can be realized that borrowing is an unavoidable process that can not be suppressed. Languages seem to have the capability of leaving their words, i.e., if a case of over borrowing take places, it may not be a mark of danger because languages borrow and create and change within the bounds of communications, but when the process begins to result in confusion it slows down.

Types of Loanwords

Loanwords usually show degrees of morphemic and phonemic importation and substitution. This has given linguists the possibility of categorizing these loanwords, e.g., Haugen (1950:210-32) and Crystal (1985:183), advocated the following three types :

- a- Pure loanwords: This type is the most common one in which the loanwords exist morphemic importation without substitution, and with no, or some substitution on the phonemic level.

An example of these is the use of the English word film in Arabic فيلم :film/

- b- Loanblends : This type shows morphemic substitution as well as importation , i.e. , Loanblends consist of imported and native morphemes , with some substitution on the phonemic level ; as in the use of English words electronic printing , and its Arabic equivalent طبع إلكتروني / Tabu' a likitrouny/

- c- Loanshifts: In this type the meaning only is borrowed whereas the form or forms representing it is native.

The following borrowed words are a good example for this type:

English

Secretary general

Space shuttle

Arabic

أمين عام /?amiin عام/

مكوك فضاء /makuukfadaa?/

English Artistic Loanwords In Arabic:

In this section we will discuss the linguistic changes (in phonology, morphology, and semantics) that the artistic loanwords have undergone. The loanword in Arabic is compared with its origin in English.

One can notice that most of the borrowed words in these fields are nouns, for example:

إنتاج /?intaad/production , دوبلاج /doblaad/ translation , which are of (c) type, i.e., the meaning only is borrowed whereas the shapes representing them are native. The morphological operation in case of مسرح /sted/ is the replacement of /ei/ of stage /steid/ with /e/ of

مسرح /sted/ . فيديو /vidio/ , in English is video .

دراما /drama/ (drama) , دايالوج /da:yalog/ (dialogue) , and مونولوج /monolog/

(monologue) are of pure loanwords, which can be listed under (a) type ,

but few of these words endure some relives on the phonemic level as well as on morphemic level as in case of ديكور /di:ko:r/ with /e/ of (decoration) accompanes by a back clipping,

the beginning of the word is retained and the (-ation) is cut, to be as ديكور /di: ko:r/ . It exists morphemic importation with some substitution on the

phonemic level, and there are too many other examples of this type. كتابة

إلكترونية /kitaaba ?aliktronyya/ (electronic writing) , for example is of

loanblend type. In such an instance a pure Arabic word is engaged to a

pure English word which suffers from some modifications to make a new

word. This new word is expected to be easy to pronounce; that is the

English part is inflected by the suffix (ية) to obtain the phonemic

harmony because as we know, that the phonological pattern of harmony

cannot be obtained unless we take into account the repulsion of

phonemes, i.e., we should not combine two opposed phonemes in one

word .

Thus, كتابة إلكترونية consists of imported and native morphemes with

some substitution on the phonemic level. This fact has been expressed by

many writers like Jespersen, (1922-212), and Bloomfield (1933:454).

The constituent (كتابة) belongs to a special class of Arabic forms which combines with the morpheme (ة). This form class includes, for instance, the features [count -], [female -], [human -], and [noun +]. كتابة is followed by a form ends with the morpheme (ة), which has features like [count], [female +], [human -], and [adjective +]. Thus, semantic and syntactic agreement is obtained between these two forms.

In the 50th and 60th of this century, the Arabic movie has assisted serious expansion. The use of artistic as well as the technical loanwords is widely spread for two reasons, the first is the expeditions of art to Europe, especially Italy, France, and Britain. The second is the cultural exchanges between Arab countries and Europeans.

Because of this direct contact, Arabic has borrowed the words concerned directly from English itself, i.e., there is no medium language between them. Though there are exceptions such as coi-fure /kwaifryu/, which means in English style of hair dressing, coif-feur /kwaifʃi/ which means hairdresser, mani-care /meanikyū/, in English it means care of the hands and fingernails and pedi-cure /pedikyū/ (treatment of the feet, esp. toenails, corns, bounions, etc). Both كافوس /kafo:s/ (caulisse), which means in English 'wing', and لوج /lody/ (loge), which means 'lodge' (a small room with entrance, normally available in cinemas, theaters, and art whalls) belongs to a French origins. تراجيديا /traadiidyā/ is a Greek word. It has consisted of two blended words, 'tragos' (sheep) and 'oide' (song). It has used to refer to a sheep that had been sacrificed in the ancient religious ceremony.

الكابوكي دراما /alkaaboiky drama/, in English is (kabuki drama), is used in the Japanes theater. It has a Japanes origion. المسرح /almasraH/ (theater) has a Greek root, which means 'watching something'. It also refers to the building in which the stage and the whall of audiances are. There are also some of these artistic words in Arabic which have Arabic roots, although they are borrowed from English such as فيديو كليب /vidou kliip/ in English "clip" has an Arabic root (which means cut something into pieces) and was borrowed by English for long time ago, therefore it has become part of English language.

In the light of this study, we have found out that the majority of artistic loanwords is technical nouns, and nouns of tools that are widely used in the field of art as it is shown in Table (1).

Table(1) Technical Artistic Loanwords.

Arabic Artistic Loanwords	English Words
1- فيديو /video/	1-video
2- استريو /stereo/	2- stereo
3- كاميرا /ka:mira/	3-camera
4- كاسيت /ka;set/	4- cassette
5- فيلم /film/	5-film
6- أستوديو /?astdeo/	6-studio
7- بلاطو /blaatou/	7- plateou
8- نغاتييف /nigatiiv/	8- negative
9- أرشيف /?arsii/	9- arcive
10- كلاكت /klaaket/	10- claquett
11- لوحة الاضواء /lawHat ?al?iθaa?a/	11- switchboard
12- البلكون /?albalakon/	12- balcony
13- كشاف صغير /kassaaf SaG iir/	13- baby spot
14- كمبوشة (كبوشة) /kambo:sa/	14- premt box

The artistic loanwords are of three types : pure loanwords , loanblends and loanshift , as it is shown in Table (2) .

Table (2) Types of Artistic Loanwords

(a) pure Loanwords	(b) Loanblends	(c) Loanshift
1- (order) /أمر- /	1- /kitaaba?aliktronya/ كتابة إلكترونية (electronic-writing)	1- /?intaady/ انتادج (production)
2- (cast) /قاس- /	2- /Tabu?aliktrony/ طبع إلكتروني (electronic printing)	2- /doubla:dy/ دوبلاج (translation)
3- (tonality) /لوني- /	3- /vedio klip/ فيديو كليب (video clip)	3- /muxridy/ مخرج (director)
4- (team) /فريق- /	4- /di:ko:ba:dy/ ديكوباج (decoy-baggage)	4- /?aXraady/ إخراج (directed by)
5- (action) /إجراء- /	5- /?interfan/ إنترفيان	5- /tawziy/ توزيع (distribution)
6- (negative) /سلب- /	6- /montad3?aliktrony/ مونتاج إلكتروني (electronic production)	6- /missady/ ميكساج (mixing)
7- (reportage) /تقرير- /	7- /tamθiil klaasiiky/ تمثيل كلاسيكي (classical acting)	7- /?altaGriib/ ألتا غريب (alienation) or (estrangement)
8- (cartoon film) /فيلم كاريكاتون- /	8- /tamθiil romansy/ تمثيل رومنتي (romantic acting)	8- /?altamθiia?al?iθa?yya/ التمثيلية الإذاعية (radio play)
9- (fastion) /فاشن- /	9- /?almadXal?lbardwsy/ المذموم لبارودوسي (pardos)	9- /?almazraHyya/ المزرحية (theatricalism)
10- (cenarist) /سيناريست- /	10- /?aldraamasraHyya/ الدراما مسرحية (dramaturgy)	10- /?almaSd3aat/ الدراما (melodrama)
11- (script) /سيناريو- /		
12- (stand by) /مساند- /		
13- (melodrama) /ميلودراما- /		
14- /maask/ /ماسك (mask)		

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2- (cast) /قوشت- /	2- /Tabu?aliktrony/ طبع إلكتروني (electronic printing)	2- /doubla:dy/ دوبلاج (translation)
3- (tonality) /لوانائي- /	3- /vedio klip/ فيديو كليب (video clip)	3- /muxridy/ مخرج (director)
4- (team) /فيم- /	4- /di:ko:ba:dy/ ديكوباج (decoy-baggage)	4- /?aXraady/ إخراج (directed by)
5- (action) /إكتشن- /	5- /?interfan/ إنترفيان	5- /tawziy/ توزيع (distribution)
6- (negative) /نكف- /	6- /montad3?aliktrony/ مونتاج إلكتروني (electronic production)	6- /missady/ ميكساج (mixing)
7- (reportage) /رپورتاج- /	7- /tamθiil klaasiiky/ تمثيل كلاسيكي (classical acting)	7- /?altaGriib/ ألتا غريب (alienation) or (estrangement)
8- (cartoon film) /فلم كارتون- /	8- /tamθiil romansy/ تمثيل روماني (romantic acting)	8- /?altamθiia?al?iθa?yya/ ألتام ثييا ألي ثيا (radio play)
9- (fastion) /فاسيون- /	9- /?almadXal?lbardwsy/ المذخول البارودوسي (pardos)	9- /?almazraHyya/ المزرحة (theatricalism)
10- (cenarist) /سيناريست- /	10- /?aldraamasraHyya/ الدراما سراجية (dramaturgy)	10- /?almaSd3aat/ ألتا سدا (melodrama)
11- (script) /سكربت- /		
12- (stand by) /ستاند باي- /		
13- (melodrama) /ميلودراما- /		
14- /maask/ ماسك (mask)		

Conclusions

Borrowing is but one means of lexical expansion adopted by Arabic and English whereby foreign words are taken over and used in the native language.

This study has investigated some English artistic loanwords. This investigation includes finding out of origins of these words, the reasons for the phenomenon of these words, borrowing such "Loanwords", and the way in which these words have been transferred. The morphological, phonological and semantic changes of these words have undergone in this study. In the light of our analysis, we come to the following conclusions:

- 1- Borrowing is a universal phenomenon which can be found in most languages.
- 2- The linguistic influence between Arabic and English was more or less a reflection of the cultural interaction between the two languages. Therefore, borrowing is inevitable and it can not be stopped.
- 3- Most of the English loans in Arabic are directly borrowed.
- 4- As far the changes that the artistic loanwords have undergone, the study has revealed that they have obeyed some changes on levels of phonology and morphology whereas the level of semantics remains intact.
- 5- It has been stated that the majority of artistic loanwords is technical nouns and nouns of tools that are used in the field of art.
- 6- Artistic loanwords are classified into three types: pure loanwords, loanblends and loanshifts.
- 7- This study gives selected examples and other artistic loanwords may be further explored.

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وزارة التعليم العالي والبحث العلمي
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تحت شعار

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الانصارية السانج

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مستخلصات وقائع المؤتمر

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Translation of Scientific Abbreviation

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Abstract

Current developments in different fields of life, especially those that demand using language whether in speech or in writing make use of abbreviations, e.g., in fields like technology, education, translation, language learning and teaching, library science, human services and different field of knowledge.

Abbreviations are used in the field of translation. Spencer (1988:347-159) discusses problems that U.S.(United States) companies may experience in getting computer programs and other related products accepted in other countries because of the difficulties encountered in translating English language used in the products. The major issue that the author deals with is English for science and technology, language usage, and cultural differences.

Gonzalez (1991: 161-170) describes the conditions affecting the translations among other languages, concluding that the major difficulty in translating abbreviation is in balancing intended expressed meaning, represented technicality or potential for common usage, articulation, and perceived, acceptability of "foreign" terms.

In the present study I attempt to consider how scientific abbreviation and acronyms are translated to Arabic. We will also explore the difficulties that face the translator in this respect.

Stages in Speech and Language Acquisition of Applied Nersary of the College Education for Women

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Abstract

The data of this study come from the College of Education for Women at Baghdad University during the preschool years . The researcher has transcribed at least two hours of conversation each week between the researcher and the child (sample) at the nursery for eight monthes ; often it has been transcribed more conversation and done small experiments on one or another aspect of child's sentence comprehension or production . The aim of the present study is to describe the growth of phonological system of the child at the period between 1-3 1/2 year . The findings show that , in the early childhood (preschool) , period from 2 ½ - 3 ½ years old , a child acquires very small number of sounds , but usually social contact and the growth of his needs push him to acquire more sounds .

Data like these acutely say nothing about the phonological level of language development , especially when these sounds are in free variation in the child's language .In order to solve this problem , phonemes of a language can be classified and analyzed according to their distinctive features . In Arabic for example , phonemes are distinguished from one another by a series of contrasts ; in some cases only one contrast but in other cases the number of coultrasts is two or more . In other words , distinctive features will solve the number of contrasts is two or more . It is hoped that this study will contribute to a better understanding of the periods in the development of speech in a child and the relationship between periods and the child's mental development , in general .