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## *Translatability of English Tongue Twisters into Arabic*

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تأريخ القبول: ٢٠١٨/٥/٢٩

تأريخ التقديم: ٢٠١٨/٤/٢٢

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### **1. Introduction**

One of the four language essential skills is pronunciation which has the least attention to investigate. In fact, teaching pronunciation occurs annually in most of the English Departments curriculum. Some previous studies such as whether pronunciation deserves teaching or it can be taught, and the significance of teaching pronunciation for adult learners have put it in a stabilized position in language teaching. Over the earlier 50 years, there were three primary tendencies to pronunciation teaching. These trends are imitating sounds, explicit performance and highly concentrated practice with certain sounds, and empirical tendency. The last tendency is the most common and fruitful one employed by teachers nowadays for teaching pronunciation since it is a communicative method accounting for word and/or sentence stress, intonation and rhythm. One of the challenges in pronouncing English sounds is that students should learn not only how to produce their own voice in a different manner from their mother tongue language, but also should learn how to do new movements with their organs of speech when pronouncing such sounds. In other words, there are some inescapable movements which are made in order to produce some sounds which have similar or near place and/or manner of articulation, and almost confusing to utter (Orion, 1997:24; Murphy, 2003:112-114).

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On their part, Brown & Lee (2015: 375) mention six factors that influence pronunciation: "Native language is the first and the most influential factor. The other five factors are age, exposure, innate phonetic ability, identity, and agency, as well as motivation and concern for good pronunciation".

In addition to the defiances listed above, one method definitely tongue twister is regarded as a promotive technique that enhances native-like pronunciation gives exposure of particular different sounds, and provokes students' motivation for better pronunciation. Thus, a teacher is recommended to invest tongue twisters (TTs) in treating difficult sounds that could be non/sensical to overstep the linguistic barrier.

### **2. Literature Review:**

To the best of the researchers knowledge, the translatability of English (TTs) into Arabic has not been explored. Therefore, this study is an attempt to uncover it. In other words, most, if not all, of the previous studies were restricted to the issue of pronunciation within a certain language. Thus, the translational aspect has been overlooked.

Undoubtedly, other studies that concern (TTs) have been examined by different researchers. Levy (1971), for example, investigates the English (TTs). What he investigated is that the independent mental mechanism takes the responsibility of memory maintenance when the locators are absorbed with language production to end the retrieval task.

Treiman and Danis (1988) tackle the point whereby errors in serial recall go in line with those in normal production. In other words, the speech errors are more likely to take place among speech elements that share more similar phonetic characteristics. Accordingly, errors among consonants are widely spread than errors between vowels.

As far as the frequency of items is concerned, (Hulme, Maughan, & Brown, 1991) highlight that the highest frequent items are easier to be retrieved than the low frequent ones.

On their part, (Walker & Hulme, 1999) demonstrate that concrete items are easier to be recalled than the abstract ones.

As for (Nimmo & Roodenrys, 2004), they argue that memorizing/uttering words sharing similar phonetic features is harder than those which do not share such features.

The role of the activating memory has been scrutinized by Acheson and MacDonald (2009) lately. They demonstrated that the system for preserving serial order in the verbal working memory could be attributed to the language production system.

Little attention has been paid by Arab scholars to (TTs). Arab scholars termed it (المعاظلة) (an overlapped or twisted speech), and look at the topic from different angles. The first group regard them as errors or incongruent items due to the fact that the Arab rhetoricians consider an utterance stylistically distasteful and non-eloquent when its constituents are inharmonious. This undoubtedly emerges from such linguistic mechanisms as assimilation, repetition, substitution and/or proximity of place of articulation. The second group, however, treat it as a semantic embellishment device used for pedagogical aspects, rhythmic effects and/or comic aesthetic purposes (Ibn Al-Athir, 1998).

On her part, Maghrabi (2013) conducted a psycholinguistic study in Saudi Arabia to unfold the relationship between in/formal (TTs) Arab native speakers speaking English as a second language. She concluded that (TTs) could improve students' performance and encourage them to overstep stuttering.

The current study, however, completely differs from the above-mentioned studies since it accounts for the phonological aspect of (TTs) which is not highly related to the form; it should account for the most effective phonological equivalent(s) rather than converting the source language (SL) items into abstract system of the target language (TL). What's more, it highlights the significance of the translator's communicative competence, and also stresses the functional aspect of language and attempts to assign the linguistic divergences to communicative ones to inject them in the translated messages.

### **2.1. TTs as a Pedagogical Device:**

TTs throughout history, have been employed for several purposes, extending from purely pedagogical uses to the more exotic ones, as is the case with James Orchard, who contrived three well-known instances of (TTs) in *The Nursery Rhymes for England* (1844),

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entitled ‘Charms’, proclaiming that they stand for a good remedy for treating the hiccup, and each one has to be uttered thrice in one breath, to attain one’s aim.

(TTs) previously were realized as a fruitfully typical pronunciation technique they present repeating a sound or a set of sounds, focusing on such phonological aspects as rhythm, stress and intonation of sound speech. As time goes by, (TTs) have been used as corrective techniques for native speakers. Pupils in primary schools at the time being are offered (TTs) in their native language, particularly for the first four levels, in order to submit them both as a literary task via oral convention, and to enhance better pronunciation (Enderby and Emerson, 1996; Celce-Murcia, et al, 1996).

Notably, teachers have to make sure that pupils are totally ready for the assignment to embark on due to the fact that (TTs) are more sophisticated than other tasks used in classes. Hence, they must be informed by teachers that there could be some mistakes by those who have difficulties in speech and even with normal ones.

Building on their learning style mode, (Felder & Silverman, 1988) opted for dividing the kinds of learning style into active and reflective. These learning styles examine the process of teaching and learning pronunciation process, including such assignments as listening, repetition, and (TTs). Active learning pupils are those who theoretically prefer trying things, conceive something better after they endeavor it, more easily recall what has been done and opt for trying things in groups. Accordingly, such pupils are supposed to make benefit from practicing the (TTs) because they were directed to be energetically involved with practicing them collectively to recover their pronunciation. Reflective students, on the other hand, are those who prioritize to consider bit by bit what they learn first and opt for doing things alone.

### **2.2. TTs As a Comic Device:**

Besides their didactic function, (TTs) are used for comic aspects since they motivate children to listen to similar sounds in the beginning of items and improve production skills by practicing pronunciation. As recurrence intensifies, the testee’s brain accurately becomes permanently connected and those sounds

become plain for the involved person to conceive and utter. References containing items starting with the same initial letter (alliteration) are regarded as fun for children to entertain since they prefer listening to musical and harmonious pieces( Murphy, 2003:115-117).

Moreover, tongue twister is a mechanism used for upholding the sounds people acquired by making a game for practice. A tongue twister sentence is composed of some similar sounds of items, but they almost differ in meaning. In other words, some (TTs) are humorous and representing comic significances. This method is required since people will be trained how to pronounce such items properly by using some analogous and enjoyable phrases or sentences. All in all, (TTs) are treated as a word game used for challenging since it should be pronounced as rapidly as possible (Crystal, 1992).

### **3. Incongruity in a Nutshell:**

The concept of incongruity is primarily dependent upon the view that there is some pattern for the relationships between constituents of ideas. When the arrangement system is not suited for the expected pattern, the outcome is realized as incongruous. It is commonly believed that a harmonious result of the incongruity reflects the comic element. This view is a double-phased model of comprehension and assessment comprising incongruity and resolution. Incongruity theory is a fundamental approach and therefore has nothing to do with a psychological or sociological aspect, but rather inclusive perspective on the case of humor (Attardo, 1994:48-9).

As phonetic incongruity is highly pertinent to this study, it should be highlighted. To accomplish phonetic congruity, any spoken or written item used in any situation must lack inharmonious sounds. To put it differently, any item to be eloquent must be articulated smoothly, i.e. it must be restful and effortless to pronounce. Notably, phonetic incongruity is attributed to closeness of place of articulation; this makes the tongue accidentally slip (Al-Fairuzabadi, 1977, 3:11).

**4. Phonological Translation:** As far as the sound effect is concerned, Catford (1965:56) views that the phonological

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translation is regarded as a limited translation in the sense that it is confined to replacing the SL text phonology by equivalent TL phonology. Functionally speaking, it “is practiced deliberately by actors and mimics when they assume a foreign, or dialectal, pronunciation” (Ibid). Accordingly, it can be used for pedagogical and entertainment aspects. In the same line, Newmark (1988:58) points out: “the translator has to some extent extend the sound, as he considered this effect to be more important than the meaning”. Regardless of their incidental consideration in rendering poetry, prosodic features received a little attention regarding translation as a process and product. It is, however, unjust to overlook sounds due to the fact that they have important/crucial role to act; consequently, translators should pay more attention to this aspect.

### 5. Data Analysis

**Note:** All the data are taken from: ([www.lvhpog.com](http://www.lvhpog.com)).

**ST (1):**

**"A big black bug bit a big black dog on his big black nose."**

**Renderings:**

١. قامت بعوضة سوداء كبيرة بلسع كلب أسود من أنفه الأسود الكبير
٢. عضت البعوضة السوداء الكبيرة كلبا اسودا كبيرا من أنفه الأسود الكبير
٣. حشرة سوداء كبيرة لسعت كلبا أسودا كبيرا من أنفه الأسود الكبير
٤. خميس خمش خشم حبش وحبش خمش خشم خميس
٥. بعوضة سوداء كبيرة عضت كلبا أسودا كبيرا من أنفه الأسود الكبير
٦. برغووث بغيض بوض عض ضب ضاري ضاوي
٧. بطتنا بطت بطن بطتكم مثلما بطتكم بطت بطن بطتنا

Translations (henceforth, trans.) 1,2,3and5 reveal that test subjects opted for SL semantic closeness as if Arabic falls short to provide equivalent (TTs). The informants are not assumed to translate the literal meaning of the SL since they could find equivalents in the TL. In their attempts to translate, they abstracted the utterance from its context as a pedagogical and/or humorous device, and derived its meaning from the meanings of the constituents of the utterance. Therefore, such versions undoubtedly look very odd to the Arabic



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the items of which the utterance is made. Such rendering would result in unintelligibility. Trans. 4 inclined to adapt it into 'بطّتنا بطّت' replacing the SL sounds /ʃ/ and /s/ by inappropriate TL equivalent /ب/. On their part, 6 and 7 adopted alliteration in their renderings as in: 'شال شهلة شال شب والشب شدخ شال' and 'شاهلة' and 'هذا المشمش مش من مشمشتنا'. These equivalents do not account for the TL phonological aspects, manner and place of articulation as that of the SL. In other words, the SL interdependence between /ʃ/ and /s/ has not been realized in their renderings. Thus, a more appropriate equivalent is: 'شاب شمّر سار و' since it conveys to the addressees similar force as that of the SL.

ST (3):

"For fine fresh for you."

Renderings:

١. لقد جلبت لك أربع سمكات طازجة و طرية
٢. أربع سمكات طازجات جيدات من أجلك
٣. هذه لك أفضل أربع سمكات طازجات
٤. طبينا بحوش الخضرة خوش راس خس حشنا
٥. أربع سمكات تازة لك
٦. فأر فريد قفز من الرف إلى الدّف
٧. خميس خمش خشم حيش وحيش خمش خشم خميس

Though this is a short statement, it is difficult to be said rapidly due to the same repetitive initial sound, /f/. Such a configuration is regarded as stylistically sluggish due to the sequence of the same sound initially. 1, 2, 3 and 5 adhered to the literal meaning which results in literal translation that deforms the perspective. To convey the propositional meaning, they are supposed to take into consideration aspect of the sound effect to accomplish their tasks properly. 4, 6 and 7, on the other hand, paid attention to the cultural differences in terms of (TTs) between English and Arabic. They have not taken phonological equivalence into consideration. Hence, they are supposed to adapt it phonologically and situationally to meet the needs of the TL. As a result, the researchers propose: 'فلاح' 'فحل فحل فلفل في الفلاة' as a better equivalent once it can be as incongruent as the SL in that it overrepeats the TL sound /ف/ initially as that of the SL. Situationally speaking, both of the SL and

TL utterances are highly relevant to the same topic, preparing food, in both languages equally.

#### ST (4):

"She sells sea shells by the sea shore."

#### Renderings:

- ١ . تقوم ببيع القواقع البحرية عند ساحل البحر
- ٢ . تبيع مَحَارَات بحرية عند شاطئ البحر
- ٣ . تبيع المَحَار على الساحل
- ٤ . شرشفنا مع شريف و شرشف شريف زي شرشفنا
- ٥ . تشتري أصداف البحر من محل البائعين على الشاطئ
- ٦ . شوكولا سوسن ساحت على الشرفة فشرب الخشب السارب
- ٧ . تين دارنا من تين دار تَوَاق و تين دار تَوَاق من تين دارنا

The interrelatedness of the two English sounds /ʃ/ and /s/ makes troubles even for the native speakers themselves when uttering such a statement rapidly. To adapt it forcefully to the TL, the translator should be well-equipped with the TL norms. 1, 2, 3 and 5 as usual unsucceeded in finding a suitable TL equivalent. They are assumed to unveil the meaning of the ST and adjust it in accordance with the TL patterns of use. 4, however, has not accounted for the overlap of the two SL sounds /ʃ/ and /s/. conversely, she opted for alliteration, using similar initial sounds in a certain statement as seen overrepeating /ش/ at the beginning of the components of the statement. Though managed to steer the situation towards his audience through transliterating an SL item, 'chocolate' into 'شوكولا', 6 couldn't convey his message suitably since transliteration and using loan words are resorted to in case of lack or absence of TL equivalence. As for 7, he adopted two different sounds, /ت/ and /د/ regarding them as phonological equivalents to the SL ones. His rendering is culturally appropriate to the detriment of the sound effect. Thus, the suggested translation is: 'شهلة سوسن سمرة شهلة' 'شوكولا' to follow the same SL track whereby two adjacent sounds sharing similar features occur initially in neighboring items to create incongruity and stuttering.

#### ST (5):

"Six sticky skeletons"

Renderings:

١. ستة هياكل عظمية لزجة
٢. ست فضائح مرعبة
٣. ستة هياكل ضعيفة
٤. كم كلمة في كم
٥. ستة هياكل عظمية حديثة أو محنطة حديثا
٦. سكران سكب سكاكين كسلان
٧. طبخنا في مطبخكم طبختنا وطبختم في مطبخنا طبختكم

This is a short non-sensical tongue twister exhibiting the sound /s/ at the beginning of the stretch of the utterance. Due to its occurrence initially in next words, the sound /s/ poses troubles for articulators when occurring initially in adjacent items. This is not thoughtless; it is used as a didactic device for training people to improve their pronunciation. Moreover, it is used for entertainment when people are asked to say it rapidly. This undoubtedly leads them to come a standstill. Translationally speaking, the test-subjects save 6 failed in converting it into Arabic since they have relied on the literal meaning of the items; they have not conceived the real function of the ST. Building on his sound comprehending of the utterance, 6 tended to preserve the rhetorical and phonological aspects of the SL. In other words, he paid attention to retain the SL alliteration and insightfully conveyed it to the target audience as follows: 'سكران سكب سكاكين كسلان'. Besides, he successfully managed to maintain the same initial sounds in the TL as that of the SL to create incongruity and to make the addressees live in similar emotions to the SL native speakers.

ST (6):

"Stupid Superstition"

Renderings:

١. اسطورة خرافية
٢. خرافة حمقاء
٣. خرافة تافهة
٤. خرافات مخرفة
٥. خرافة غبية أو خرافة غير قابلة للتصديق بشتى التفاسير
٦. سربين سوسن سمين

Like ST (5), this is a short meaningless tongue twister presenting the sounds /s/ and /t/ at the beginning of the components and in the middle of the utterance. Due to its occurrence initially in next words, the sound /s/ poses troubles for articulators when occurring initially in adjacent items. This is not arbitrary; it is used as a pedagogical method for practicing pronunciation. Furthermore, it is used for competitive aspects when people are asked to utter it as fast as possible. This obviously puts them in a corner. Translationally, 1, 2, 3 and 5 opted for keeping the literal significance at the expense of the sound effect. Accordingly, such renderings are frustrating for they have not realized the real function of twisting. On the contrary, such renderings have deformed the proposition since they relied on the literal meaning of the items. 4, however, tried to manage the situation as she adapted the SL utterance into: 'خرافات مخرفة', but she has not accounted for the most appropriate phonological equivalence. She opted for selecting the Arabic sound /ر/ as an equivalent to the English overlapped sounds /s/ and /t/ as if it were articulated in such sounds in Arabic. As for, 6, he adhered to alliteration, employing similar sounds in the beginning of adjacent items as in: 'سكران سكب سكاكين كسلان'. He overlooked the interdependence between the SL sounds /s/ and /t/ which are adjacently overrepeated to exhibit incongruity and stuttering. He opted for replacing the English sound /t/, which share similar features to the sound /s/, by inappropriate TL equivalent /ك/. Thus his message suffers a lot. 7, on the other hand, tended to a different rhetorical device, anagram. This device stands for presenting two words formed by the same letters but different letter order as is the case with 'الطرشي' and 'الشرطي'. He has not accounted for the alliteration and adjacency of the SL sounds. Hence, a more appropriate TL equivalent is: 'استشارة سوسن استشارة' since it takes the SL and TL phonological aspects into consideration equally. Building on the suggested translation, the SL illocutionary force of the utterance has been retained in the TL successfully.

ST (7):

"Sheena leads, Sheila needs"

Renderings:

١. تقوم شينا بتلبية حاجات شيلا
٢. شينا تقود و شيلا تحتاج
٣. شينا توفر ما تحتاج إليه شيلا
٤. خميس الخباز خبز خمس خبزات
٥. شينا تعرف كيف تقود شيلا إليها
٦. خشبة الحبس حبست خمس خشبات
٧. خيط حرير على حيط خليل

Rhetorically speaking, assonance which is a form of lexical embellishment referring to the agreement in the final letters of the two adjacent pairs is well obvious in the tongue twister formula under investigation. The test subjects failed to reflect this aspect in their mother tongue language. It is assumed that they should have detected the assignment of the utterance and reflected it in accordance with the TL conventions. 1, 2, 3 and 5 adopted literal translation for the sake of the SL at the expense of the TL. 4 and 6, however, tended to alliteration rather than assonance. Hence, their translations do not match the SL rhetorical and phonological aspects. 7, on the other hand, couldn't preserve the whole assonance in the TL all the way through as is the case with the SL. Unlike the first, the final items of the two adjacent pairs (خليل and حرير) are not assonant. Thus, his translation is insufficient. To accomplish the task successfully, the following translation could be better: 'شنة رجز عجز شلة عجز'. Though nonsensical, it accounts for the agreement in the TL final letters of the two adjacent pairs as that of the SL, /ə/ and /z/. Consequently, it results in achieving TL incongruity as a comic and/or didactic device.

ST (8):

"Red lorry, yellow lorry"

Renderings:

١. شاحنة حمراء شاحنة صفراء
٢. لوري أحمر لوري أصفر
٣. **Left untranslated**
٤. لوري ورا لوري
٥. المركبات أشكال و الوان
٦. لوري ورا لوري
٧. لوري ورا لوري

As a repetitive device, this utterance is used for training people to articulate /r/ without any confusion to overstep the stuttering. Besides, it could be used for amusement and fun since people come to standstill when pronouncing /r/ followed by such voiced sounds as /d/ and /l/ since they share similar point of articulation. The test-subjects opted for different strategies to convey their message. 1 adopted literal translation. 3 left it untranslated. 5 did not pay attention to the real function of the SL proposition. So, she inclined to hyponymy, a semantic relation between specific and general words whereby the latter is/are included in the former or vice versa. Hence, her translation is inappropriate due to the fact that she has not grasped the invisible purpose of the utterance. 2, 4, 6 and 7 resorted to transliteration. This strategy is used to replace SL graphological elements by equivalent TL ones because the signified does not exist in the TL. In other words, transliteration is used for rendering culture specific items. The translator, when using this method, should support it with paraphrasing in the footnote or endnote to be easily digested by the addressees. Notably, a more appropriate TL equivalent is 'anagram' in which two words are formed by the same letters but different letter order as in: 'شرطي أكل' 'طرشي'. This is a form of lexical embellishment commonly used in Arabic.

ST (9):

"Three thin thinkers thinking thick thoughtful thoughts"

Renderings:

١. يقوم ثلاث مفكرون لطفاء بتدبير الأفكار المعمقة مليًا
٢. ثلاث أغبياء يفكرون ثلاث أفكار مهمة
٣. يقترح ثلاث مفكرين ضعفاء ثلاث أفكار عظيمة
٤. هذا النمنم ما نمنمنا هذا النمنم نمنم من
٥. ثلاث مفكرين نادرين يسوقون الأفكار الجهنمية
٦. سليم سلب ثوب سالم ، سالم سلب ثوب سليم
٧. حسام حسب حساب حسن

As the place and manner of articulation are essential in the production of TTs, they should be taken into consideration as far as possible to convey to the target audience similar effect as in the SL. This English statement is abundant with alliteration, repeating the initial dental sound, /θ/, in each component of the utterance. The dental sound here stands for stumbling due to the fact that all of the items here start with the same sound, /θ/. This undoubtedly leads to inharmony due to the overrepetition of the same sound initially. In turn, Arabic should have been realized by the same alliterative equivalent to make the addressees live the same emotions as in the case with the SL. The test-subject save 4, 6 and 7 opted for literal translation for the sake of faithfulness. This surely suffers a lot once the focal point, sound effect, disappeared. 4, 6 and 7 on the other hand, inclined to adapt the SL statement to Arabic differently at the expense of the SL place of articulation. Such Arabic sounds as /ن/, /س/ and/or /ح/ are inappropriate phonological equivalents for the English sound, /θ/. Furthermore, the number of the TL alliterative items is less than the SL ones. To naturalize, the researchers suggest: 'ثمان ثواني ثارت ثائرة ثابت ثم ثمدا'. This keeps the same SL alliteration, /θ/, with its sequence as well.

ST (10):

"I can think of six thin things, but I can think of six thick things too."

Renderings:

١. يمكنني التفكير بستة أشياء بسيطة، و يمكنني التفكير بستة أشياء صعبة أيضا.
٢. أستطيع أن أفكر بستة أشياء بسيطة، ولكني أستطيع أيضا أن أفكر بستة أشياء كبيرة.
٣. كما أنني أستطيع التفكير بستة أشياء بسيطة، أستطيع التفكير بستة أشياء عظيمة.
٤. شفت شرطي شايل كيس طرشي.
٥. مثلما أستطيع أن أفكر بالايجابيات، كذلك أستطيع أن أفكر بالسلبيات.
٦. ثورة ثابت ثبتت ستين ثانية، ولكن سؤرة سامي سارت ثلاثين سنة.
٧. أرنبا في منور أنور، وأرنب أنور في منورنا.

In this form of TTs, lexical and sound incongruity are clear. The former is ascribed to the repetition of the items: 'can', 'think', 'six' and 'things'. The latter is realized in reiterating the same sounds in the same item(s). these two factors result in non-eloquence and stylistic sluggishness. The renderings 1, 2 and 3 exhibited literal translation which brings about an inappropriateness since the real function of the ST has not been conveyed to the TL. 4, however, tried to manage the situation as she opted for two rhetorical devices, alliteration and anagram. The former is realized in repeating the /ش/ at the beginning of most of the items as in: 'شفت' and 'شرطي'. The latter, however, is manifested in changing the order of the same sounds to produce totally different words like 'شرطي' and 'طرشي'. Such rhetorical devices do not fit the situation because shortage of the TL repeated items does not result in lexical and phonological incongruity similar to the SL. 5 opted for explanation which is not the case in here. Furthermore, the phonological aspects in her attempt has not been taken into consideration. Though adapted, 6 has been elaborately clarified, 'but', unlike the SL where it can be treated as weak form, the item 'لكن' here bans or affects

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the continuity of speech. 7, on the other hand, successfully adapted it to the TL into: 'أرنبنا في منور أنور، وأرنب أنور' accounting for repeating the TL items and sounds as that of the SL. In other words, the number of the repeated words in the TL stands for the same number in the SL. Hence, the lexical and phonological incongruity are attainable.

### **Conclusions:**

1. Misunderstanding the real function of the ST results in inappropriate or even odd versions in the TL as in: ST (1), 'a big black bug....' into: 1, 'قامت بعوضة سوداء', 2, 'عضت البعوضة السوداء', 3, 'حشرة سوداء كبيرة', and 5, 'بعوضة سوداء كبيرة'.
2. The translators 2, 4, 6 and 7 opted for transliterating the ST(8), 'red lorry' into 'لوري ورا لوري' as if the TL falls short to supply or create suitable equivalents.
3. Overlooking the phonological aspects, being essential in this study, leads to translators' failure to convey the SL flavor to the TL as in ST(2), 'these sheep...' into: 'هذه الأغنام' and the like.
4. The translators' inadvertence of the SL alliteration as in ST(3) brings about weak or ineffective versions as in the case with the test-subjects, 1, 2, 3 and 5 respectively into: 'أربع سمكات'.
5. Literal translation is predominant especially in trans. 1, 2, 3 and 5 all over the utterances in question.
6. Adaptation has been taken into consideration by 4, 6 and 7 only. Thus, different renderings have been forwarded utilizing such rhetorical devices as 'alliteration' realized in ST(1) trans. 7, 'بطتتنا بطت', ST(5), trans. (6), 'سكران سكب' and 'assonance' as in: ST(7) trans. 7, 'خيظ حرير' to keep the message adequately.
7. To preserve the literal significance, the translators have not tended to convey the ST illocutionary force. This certainly results in an odd and/or forceless translation as is the case with the ST(2), trans. 1, 2, 3 and 5 respectively.

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**Translatability of English Tongue Twisters into Arabic**

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## طواعية ترجمة أسلوب المعازلة من اللغة الانجليزية إلى اللغة العربية

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### مستخلص

تتناول هذه الدراسة مشكلات ترجمة صيغ المعازلة في اللغة الانكليزية وسبل ترجماتها إلى اللغة العربية. وبما أن هذه الصيغ يتم استخدامها لأغراض تعليمية وترفيهية تفترض الدراسة أن هذه الصيغ غالباً ما تخلو من المعنى لكنها توظف شكل النص صوتياً للأسباب المذكورة آنفاً بسبب الخصوصية الثقافية. هذا وقد تمت ترجمة العينات من قبل سبعة أساتذة في قسم الترجمة/ كلية الآداب/ جامعة الموصل. إن من أهم النتائج التي توصلت إليها الدراسة إن عملية النقل الصوتي هي أفضل طريقة للمحافظة على شكل النص الأصلي: