



Translation of English nonfiction titles into Arabic

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Abstract: The study reported on here used a corpus approach to identify approaches to the translation of English nonfiction titles into Arabic. The quantitative analysis shows that the literal translation approach takes a first seat featuring 76% of the titles in the corpus. The other translation approaches include employment of related words (9%), paraphrase/explication (7%), transliteration alone (7%), and adaptation (1%). The qualitative analysis revealed that title translation can be a critical and challenging task bounded by linguistic and socio-cultural factors, as well as commercial interests and ethical considerations that the translator needs to consider. Accordingly, the researcher explored the adequacy of the Arabic renditions by examining the linguistic accuracy and the preservation of source title functions as well as the totality of meaning, with reference to the target culture. With regard to the translation of nonfiction titles in this study, the literal translation approach effectively produces linguistically intact target titles which, in most cases, are in line with the target culture. Nevertheless, translators may resort to other approaches when literal translation fails to achieve a comparable linguistic, cultural, and commercial effect in the target language.

Keywords: Translation; titles; approaches; procedures

1. Introduction

Titles are the minimal stretch units that represent the whole text. Hoek defines a title as “A series of linguistic signs which can appear at the head of a text to designate it, to indicate its general content and to appeal to the public aimed at” (cited in Genette, 1988: 708). Hence, titles are gates to arousing the potential reader’s interest to further explore the content of a written work. In fact, awareness of a book starts from its title, which represents the content with specific qualities. Titles are important contributors to the success of the books they introduce. At every stage, written works are identified and referred to by their titles. A title chosen by the author is a true or symbolic reflection of the content as well as a signpost for the reader. The discussion of titles can go far beyond the different functions of identification and advertising. Those letters that appear on book covers are always part of a discourse spoken by people. Words forming a title carry a semantic weight just like longer texts do. Accordingly, linguistic and cultural considerations apply to the analysis of nonfiction translated titles. The translation of book titles is therefore assumed to be as critical as first-time titling itself. Translation, in general, is by all means a hermeneutical creative non-routine activity. Neubert & Shreve (1992: 33) assert that “different forms arise from the fact that every translation is a dynamic

intersection of translation situation with translation process”. Different situations call for various methods that a translator can adopt to produce a translation, which in turn might be deemed successful or proper from one perspective and still receive criticism in some other respect. This is more evident with the existence of ideological and cultural constraints which complicate the role of the translator in striking a balance between fidelity to the original and rendering a socially acceptable and purposeful translation. The translator has various translation theories and approaches available which are meant to aid in making optimal decisions. Neubert & Shreve (1992: 15) define the process of translation as “a set of procedures and strategies for making judgments when selecting the optimal choice from a range of potential equivalents”. This presumes the complexity of judging whether a certain translation method is appropriate or not. Neubert & Shreve (1992) further argue that there is no single translation process and that each process can only be discussed and criticized with prior knowledge about its surrounding situation. This is particularly true in assessing the effectiveness of different translation approaches in rendering English nonfiction titles into Arabic.

1.1. Titrologie: The study of titles:

According to Bokobza (1986) and Vauterin (1997), the science of titles, titrologie, as a sub-branch of literary history and critique flourished in France in the 1970s and 1980s with the contributions of the literary theorists Leo Hoek, Claude Duchet, and Gerard Genette. The discipline accounts for the history of titles and explores title functions. According to Leonardi (2011), titrologie focused on investigating literary titles while scientific titles were not part of the research. However, text linguists took the investigation to a higher level to include all titles. In fact, many of the findings of titrologie straightforwardly apply to scientific titles just as they do to literary ones. But what is really in a title? Title specialists, titrologues, do not come to a common ground on labeling the constituents of a title. Duchet (1973) distinguishes three items on a cover page: title, second title, and a subtitle that contains a generic indication. Genette (1988) proposes the same breakdown but with minor changes in the terminologies of the parts: title, subtitle, and generic indication. Hoek (1973) simply suggests for the first element to be called a title and anything after it to be labeled as a subtitle. In fact, nowadays, titles do not strictly follow any of these orders and are sometimes reduced to one simple word. Also, a generic indication is sometimes embedded in a subtitle or even in a title, so the order is no longer formally distinguished. The interest remains in unpacking the meaning and indication of the constituents of a title, whether complete or not.

1.2. Title functions

Titles play a vital role in adding aesthetic value and meaning to a work. They are major indicators of the qualities of a work of art. A bad title choice can result in erroneous interpretations and ultimately low sales. In general, distinctive titles are a special category of names which perform a function beyond identification; they are given to a work to be subject to interpretation. If titles were given for identification alone, numbers would do the job. However, Titles affect one’s initial perception of the work by drawing interpretive images in the receiver’s mind. Therefore, they may reveal something about the hidden content or the author’s intentions.

Levinson (1985) emphasizes the importance of titles in contributing to the presentation of a work of art as an identified artistic production. Accordingly, he distinguishes different types of titles in terms of the effect they add to the

work content. Neutral titles are those with no significant effect in that they only refer to a prominent place, object, or character of the work. Their selection is automatic and free of any spotlighting whereas underlining (or reinforcing) titles foreground a theme that is evident in the work. Focusing titles are a similar class to underlining titles; however, a focusing title selects only one element of a rich work, among many other major ones, to highlight it. A different category of titles is undermining (or opposing) titles which, as the name indicates, contradict the theme of the work on the surface but are found ironic when the work is deeply explored as a whole. These titles often add artistic flavor to the work yielding effects of humor, shock, sarcasm, or anxiety. A similar type to opposing titles is mystifying or disorienting titles. Mystifying titles do not completely contradict the work but are rather tangential to it. The title could have nothing materially to do with the work but have occurred somewhere in the content. Levinson (1985: 36) states that the effect of these titles is “conceptual dislocation”. A different category of titles is the disambiguating (or specifying) titles. These titles are significant in representing the identity of a work characterized by ambiguity. They provide the needed clues for decoding an indecipherable content. The last type of titles proposed by Levinson is allusive titles. Allusive titles subtly refer to persons, places, historical events, and the like in order to establish a link between the work and certain things in the outside world. Hinting at an outside experience enriches the aesthetics of the work. It is worth mentioning here that an allusive title may also have shades of any of the previous forces of mystifying, opposing, highlighting, etc.

A more critical evaluation of title functions has been proposed with the advent of *titrologie*. Charles Grivel established three functions of titles, namely, identifying the work, designating its content, and highlighting it (Genette, 1988). These three functions are also emphasized in Hoek’s definition cited above. Genette (1988) argues that the first function, identification or designation, is mandatory whereas the other two are optional or additional. A title can simply designate the work by a semantic free word or a number which may not have any reference to the content and therefore does not perform the second function proposed by Grivel and Hoek. He further contends that the first function may even not be fulfilled without confusion if the same title has been previously assigned to a different work. In that case, the title alone does not identify the work, but surely serves some other function. Therefore, a single title does not necessarily combine all three functions proposed by Grivel and Hoek.

1.3. Translation of titles

The translation of titles has been tackled by a few scholars in the field. Newmark (1988) sets the difference between what he calls descriptive and allusive titles. Descriptive titles, as the name indicates, describes the content or the topic of the book whereas allusive titles refers figuratively to the content. He further suggests providing a target title that relates to the original and attracts the target reader. Nord (1995) identifies six functions of titles, namely, the essential distinctive, metatextual, and phatic functions and the optional referential, expressive, and appellative functions. The functions are labeled according to the impact they have on the target culture. For example, a title bearing the essential functions should stand on its own in the target culture for the work to be easily recognized, distinguished, and remembered. Nord underscores the importance of providing title translations that conform to the norms and expectations of the target culture. Other studies, including Marti & Zapater (1993), Yin (2009), Šidiškytė & Tamulaitienė (2013), and Farghal & Bazzi (2017), also stress the role of the cultural factor when analyzing the translation

of film and novel titles from English into other languages. In addition, the findings of these studies show that literal translation is the most commonly used approach in translating titles.

2. Aims and procedure

The significance of this paper lies in introducing the approaches employed in translating English nonfiction book titles into Arabic. The author built a corpus of titles by collecting a total of 100 English nonfiction book titles, along with their Arabic translated editions (see Appendix), from the bestseller section at major bookstores in the Kuwait local market.¹ The focus was on nonfiction titles as they are assumed to have less use of figurative language, and so in principle might be more straightforward to translate. The corpus was analyzed both quantitatively and qualitatively. The analysis of the sample titles was carried out in light of Newmark's semantic approach to translation. The sample book titles consist of between one to four words. The words of the titles in both languages were cross analyzed to evaluate the degree of translation fidelity and the impact of translation strategies on reception.

3. Analysis and discussion

Nonfiction is a form of prose writing based on what the author believes to be true at the time of composition. It communicates ideas and factual descriptions of findings, people, objects, and events. The shared information may be deemed accurate or inaccurate by its readers. In nonfiction works, the author's tone, style, perspective, and purpose are recognized. The tone determines the relationship between the author and the reader; it can be a friendly, serious, formal, or even a playful tone embedded between the lines. Also, authors can be distinguished by their writing style. Writing styles differ based on the degree of formality, word choice, and patterns of organization. The perspective and ideology of the writer can also be traced in evaluative nonfiction works. The purposes of nonfiction works can be grouped under four types: The first is the narrative type in which the writer tells real stories in the form of memoirs, autobiographies, reflective essays, and the like. The second is the expository type whose function is to inform and explain. Examples of the expository type of nonfiction include news, self-help books, analytical writing, and research. The third type is argumentative nonfiction where the author provides evidence and reasoning to influence the reader's perception of a certain issue. Political works and editorials are the best representatives of this category. The last type is the descriptive nonfiction, which uses figurative language and details to form the desired picture in the reader's mind through tackling the five senses. Examples of descriptive nonfiction include travelogues and product brochures.

Texts are normally composed in a specific structure featuring pragmatic factors of intentionality. It is crucial that the translator captures the purpose embodied within the context before starting the translation. As far as the translation of titles is concerned, nonfiction titles are almost always reflective of the genre and the type of work, if not also of the style and tone of the author.

¹ Jarir Bookstore held up to 45% of the corpus titles across its four branches. 30% of the titles were collected from 5 different branches of AAFAQ Bookstore. The remaining 25% were shelved at That Al Salasil Bookstore. There was no concordance in the bestsellers collection among the bookstores, except for a few popular self-help books.

In addition, nonfiction titles tend to be followed by a subtitle adding information about the content. In the corpus of this research, 53% of the nonfiction titles are followed by a subtitle on the book covers.

In the following sections, a selection of nonfiction titles and subtitles from the corpus will be analyzed from a titling and translational perspective. As a point of departure, English nonfiction titles and subtitles in the corpus were mainly rendered into Arabic by the literal translation approach. The approaches of employing related words and transliteration follow with relatively considerable percentages. Instances of paraphrase, explication, and adaptation are very few. The table below categorizes the translation approaches of the nonfiction data and shows their number and percentage.

Table 1: Frequency of nonfiction title and subtitle translation approaches

Translation approach	Subcategory	Titles (No. of occurrences)	Subtitles (No. of occurrences)	Titles (%)	Subtitles (%)
Literal translation (Total)		76	38	76%	69%
	One-to-one correspondence proper alone	68	30	68%	55%
	One-to-one correspondence with generic word + Transliteration	1	2	1%	4%
	One-to-one correspondence + Transliteration	1	2	1%	4%
	One-to-one correspondence + Reduction	3	3	3%	6%
	One-to-one correspondence + Loan words	3	1	3%	2%
Employment of related words (Total)		9	5	9%	10%
Transliteration alone (Total)		7	0	7%	0%
Explication (Total)		5	1	5%	2%
	Explication alone	4	1	4%	2%
	Explication + Transliteration	1	0	1%	0%
Paraphrase alone (Total)		2	0	2%	0%
Adaptation (Total)		1	5	1%	9%
	Adaptation alone	0	5	0%	9%
	Adaptation + Transliteration	1	0	1%	0%
Deletion/omission of subtitles		N/A	6	N/A	12%
Total		100	53	100%	100%

3.1 Literal translation

Literal translation topped the approaches opted for in translating nonfiction titles (76%) and their subtitles (69%). Literal translation entails producing a target text that semantically resembles the source text and adjusts to the linguistic norms of the target language, when necessary. Direct correspondence between English and Arabic nonfiction titles was readily available. This could be attributed, in most cases, to the straightforwardness, technicality, and transparency of nonfiction titles. Literal translation accounts for the one-to-one corresponding renditions whether alone or accompanied with a generic word, a loan translation, or an instance of transliteration or minor reduction. The following discussion will emphasize the effectiveness of the approach in rendering titles from different nonfiction subgenres.

3.1.1 One-to-one correspondence proper

Although English and Arabic are genealogically unrelated languages, the richness of the vocabulary and grammar of each language furnishes a variety of translation options. In many cases, one-to-one correspondences between the two languages are readily available. Nevertheless, this could only be validated with a good understanding of the purpose, pragmatics, and context of the text being translated. The approach of employing a one-to-one correspondence proper accounted for 68% of the nonfiction titles. As for the subtitles, 55% followed this approach. The approach seems to have adequately relayed many titles across different nonfiction subgenres.

By way of illustration, a comprehensive work of history by Joseph Mitchel, *Decisive Battles of the American Revolution*, was formally rendered into Arabic as *المعارك الحاسمة في الثورة الأمريكية*. The title directly exposes the potential reader to the content and identifies the genre of the work as one of political and military nonfiction. The author of the book provides a full coverage of the revolution's battles which took place in the United States with illustrative maps, military plans, and drawings. The Arabic title maintains the descriptive function of the source title through a literal translation approach. The words in the title are used in their primary sense and are totally transparent.

Educational books in the corpus were also rendered into Arabic by opting for the literal translation approach. The titles of this genre of nonfiction are free of figurative expressions and directly bring to prominence the core subject of the work. By way of illustration, *Assessment in Early Childhood Education*, by Sue Wortham, is a technical book written for kindergarten and primary school teachers and those preparing to get into the field. The work combines the features of expository, illustrative, and descriptive nonfiction as it provides a practical illustrative guide to measuring and evaluating the performance of young children from a developmental perspective. Accordingly, the title well represents the core content and the educational scientific genre of the book. The translator chose to translate the title formally into Arabic as *التقييم في تعليم الطفولة المبكرة* to maintain the technicality and transparency of the source title.

Another book written from a psychological perspective is *Psychobabble* by Dr. Stephen Briers. The subtitle of the work, *Exploding the Myths of the Self-Help Generation*, foregrounds the main subject of the work. This is an example of a thematic subtitle that follows an ambiguous title to clarify it and to give indications about the content. The title alone does not provide enough information about the work, but the subtitle elaborates and sets the reader's expectations. The work is persuasive (argumentative) nonfiction which also embodies shades of expository text. The book helps in manifesting one's best self and in finding happiness through setting reasonable expectations. The

author mainly argues against the scientifically untrue claims of many self-help books which in his opinion tend to hinder the happiness of readers and ultimately lowers their self-esteem. So, the subtitle encompasses all these conceptions which the writing elaborates on with illustrative examples and evidence. In addition, the strong argumentative tone is clearly expressed by employing the verb ‘exploding’ and the plural noun ‘myths’. These two elements together are semantically loaded with connotations of opposition and disagreement. The title is also linguistically attractive as it combines two of the morphological word formation processes into one word. The first is manifested in the clipping of the word ‘psychology’ into ‘psycho’ by removing the syllable ‘logy’. According to Khalil (2010), clipping is an English reduction process “that involves shortening of long words by deleting syllables” (p. 77). The second process is a type of blending in which a clipped word is combined to a full word (Al-Hamly & Farghal, 2013), ‘babble’ in the case of the currently discussed title. Reduced lexical forms (RLFs) are motivated by the principle of economy; they result in a brief meaningful, attractive, and professional utterance. English commonly uses reduced lexical forms while they are less realized in Arabic. This variation in tendencies poses challenges for the translator. The translator will need to trace the RLF to its full form to understand its meaning.

The translator of *Psychobabble* has successfully unpacked the components of the title to render it fully into *ثثرة نفسية*. Also, the compounded term ‘self-help’, in the subtitle, has been unpacked and rendered into a noun-adjective phrase in Arabic, *المساعدة الذاتية*. The translator, however, has fallen short of providing an accurate translation of the subtitle. Translating the title into *نفس خرافات جيل المساعدة الذاتية* is not the best choice. The verb ‘exploding’ in the source title is used in a secondary sense: “to cause to be rejected; destroy the repute of; discredit or disprove” (Dictionary.com, n.d.). However, the Arabic subtitle instead mirrors the primary sense of the verb which does not fit here. The suggestion is to render the secondary sense of the title formally into *كشّف/فضح خرافات كتب المساعدة الذاتية* or dynamically into *كشّف/فضح خرافات كتب المساعدة الذاتية*. The former suggestion falls under the category of literal translation approach as the Arabic *إبطال* or *دحض* translates back into ‘revocation’ and ‘invalidation’, which in turn correspond to the secondary meaning of ‘exploding’. On the other hand, the latter suggestion falls under the category of employing a related word, precisely a synonym such as *كشّف/فضح*, which in this context corresponds to ‘unveil’ or ‘expose’.

Another title that utilizes one of the most familiar lexical reduction processes is *The Secrets of the FBI*, by Ronald Kessler. The acronym ‘FBI’, which stands for ‘Federal Bureau of Investigation’ serves the purpose of brevity in titles. However, Arabic is not receptive to such a lexical reduction. Al-Hamly and Farghal (2013) discuss a number of strategies for rendering English initialisms into Arabic, among which is the strategy utilized by the translator of the title under discussion. The English abbreviation recovered its complete form in Arabic, i.e. *مكتب التحقيقات الفدرالي* and was preceded by the formal literal correspondence of the word ‘secrets’. This rendition represents an example of literal translation as the translated title does not constitute any change in the semantics of its source title. Similarly, *The Official C.I.A. Manual of Trickery and Deception*, by H. Keith Melton and Robert Wallace, a work that also belongs to the subgenre of politics and law, follows the literal translation approach but employs another strategy to render the initialism into Arabic. Taking into consideration that English is an international lingua franca, the translator rendered ‘C.I.A.’ into a corresponding Arabic abbreviation that

reflects the English pronunciation, assuming the familiarity of the source language initialism in the Arab culture. The complete title appears on the Arabic edition as *دليل سي. أي. إيه. الرسمي للخدع والحيل*. This is a good choice as the Arabic title would have run long had the full form of the abbreviation been recovered in Arabic. However, in the former title, recovering the initialism to its full form is justified since it is only prefaced by the Arabic word *أسرار*, corresponding to 'secrets'. Nevertheless, both titles target an audience who are interested in such political and investigatory topics and are therefore presumed to be aware of common English political acronyms. It is worth mentioning here that in highly technical running discourse, recovering the full term of an abbreviation in Arabic along with keeping or borrowing the English abbreviation is recommended for a total understanding of the abbreviation. However, titles, as opposed to the inside text, need to be brief. As noted in the examples above, opting for one strategy or another in titles translation remains a matter of stylistic choice. As for the functions of the titles being discussed, both titles are indicative of their content and are intriguing through words such as 'secrets', 'deception', and 'trickery'. These functions were adequately maintained in the Arabic translation regardless of the strategy employed for rendering the lexically reduced forms.

A one-to-one corresponding rendition may also feature lexical compression motivated by the principle of language economy. The technique reestablishes the ability of languages to express the same meaning in different forms. For example, *The Conspiracy to Destroy All Existing Governments and Religions*, by William Guy Carr, was rendered into *المؤامرة لتدمير حكومات وأديان العالم*. Lexical compression is demonstrated here by choosing a single word that encapsulates multiple senses. The phrase 'all existing' was relayed in Arabic as *العالم*, a single word that means 'the world'. Nevertheless, following the form and lexical entries of the source title would have produced a proper translation: *المؤامرة لتدمير جميع الحكومات والأديان القائمة*, yet not as idiomatic as the rendition that appears on the published Arabic edition. The Arabic translation adequately relays the features of the source title and leaves the same impression on the potential reader of the book.

Thieves in High Places: They've Stolen Our Country and It's Time to Take it Back, by Jim Hightower is another title of a political work that figuratively sets the scene for a revolutionary call and promises to unveil the greedy acts of some high officials whose identity is revealed in the content. So, the title along with the subtitle, represents the political and argumentative theme of the writing but keeps some central aspects hidden. Only after exploring the inner pages can the reader learn about the author's ideology and the identity of the targeted entity or officials. In the book, the author openly attacks the American power structure and calls citizens to take action against the Bush Administration. He argues that the nation is run by greedy elites who deprive their citizens of wealth, justice, and other democratic rights. The title and its subtitle give a clear indication of the political argumentative genre of the work. The Arabic one-to-one corresponding translation, which appears as *لصوص في مناصب مرموقة: لقد سرقوا بلدنا وعلينا أن نستعيده*, maintains the irony of the source title as well as its indicative feature. The translator has successfully relayed the secondary sense of 'high places'. Dictionary.com offers a secondary definition for the two lexical entries: "exalted in rank" and "a job, post, or office", respectively. Rendering the primary sense of the title's constituents would have resulted in an unidiomatic and disorienting rendition: *لصوص في أماكن عالية*. As for the subtitle, it reads coherently; however, the translator's decision to employ the phrase *وعلينا*, i.e. 'we must' rather than *وحن الوقت* in correspondence with 'and it

is time' is unjustified. A formal one-to-one correspondence of the subtitle would have perfectly done the job. Nevertheless, the totality of the meaning of the source title and subtitle is maintained in the Arabic translation.

The literal translation approach has been also employed to render titles of self-help books in the corpus. An overview of some self-help titles along with their translations will show how crucial the marketing consideration is in choosing a title. For example, Richard Templar's *The Rules of Love* and *The Rules of Parenting* were formally relayed into Arabic as قواعد الحب and قواعد التربية, respectively. This could be attributed to the transparency and directness of these two source titles. In fact, both books are written in simple straightforward language to provide guiding principles to their readers on common life issues. The text of the two books is dominantly categorized as an expository one since they offer and explain tips and rules with regards to love and parenting. Nevertheless, the tone of the writer is also persuasive as he tries to instill good habits into the minds of the readers. The two Arabic titles, just like the source titles, simply highlight the content and leave the impression that the work is a good guide to the respective area of concern. Therefore, sailing away from the semantics of the source titles would not have been justified in the case of these two titles. The same conclusion can be reached about the translation of Rob Yeung's *Confidence: The Art of Getting Whatever You Want*. There is no single motivation here to consider any other translation approach than literal translation. The title is represented with a single noun which the subtitle elaborates on to set the theme of the book. The title appears on the Arabic edition as الثقة: فن الحصول على ما تريد. As for the Arabic subtitle, it closely corresponds to the original one with the exception of underspecifying the sense of totality and absoluteness embodied in the pronoun 'whatever'. That is, the subtitle translates back into 'the art of getting what you want' rather than '...whatever you want'. Nevertheless, the minor deviation from the original does not affect the overall intended message as the potential reader would still accurately perceive the goal of the book, which is helping individuals to overcome self-doubt in all areas of life in order to achieve more by risking embarrassments and overcoming fears.

The next title, *Motivate to Win: How to motivate Yourself and Others*, by Richard Denny, also portrays the overriding tendency to closely follow the semantics of the source title in translating self-help books. The Arabic title, التحفيز للفوز: كيف تحفز نفسك والآخرين, follows the approach of literal translation with a degree of transposition, i.e. changing the word class of the title's constituents. In the absence of transposition, a precise one-to-one formal correspondence, حوِّز لتفوز, would have sounded awkward. As for the source subtitle, it coherently lends itself into Arabic. The author of the book places a huge value on motivation and believes that it is the key to improving one's business and career. The English source title sounds idiomatic and meaningful. However, providing a new title in Arabic, in line with the content, such as حفز نفسك والآخرين: الطريق الى النجاح would have been a better choice than التحفيز للفوز. The suggested title highlights the main idea of the work in a formal and professional tone. So, direct literal translation may not be effective in all scenarios. Another example of unsuccessful literal translation of a self-help title is قوة السحر for one of Brian Tracy's and Ron Arden's bestsellers *The Power of Charm*. The book, in its hybrid expository-persuasive composition, revolves around the authors' belief that the greatest dreams can come true with the power of attraction and charisma. It provides simple methods to develop greater confidence and to influence others in social settings and business life. The Arabic title sounds foreign and does not market the book as a good translation of the original.

Choosing a new title such as *سحر الشخصية الجذابة* or *كاريزما النجاح* would simply reflect the titling intentions of the author and summarize the main topic of the work. In fact, in the latter suggested title, the Arabicized term *كاريزما*, i.e. 'charisma' perfectly corresponds to 'charm'. The term, besides sounding attractive, is quite familiar to literate Arab readers. Moreover, the English subtitle, *How to Win Anyone Over in Any Situation*, elaborates on the title by clarifying the orientation of the work. The subtitle was rendered into Arabic as *كيف تكسب أي شخص إلى صفك في أي موقف*. The rendition sounds flat. An adequate translation of the subtitle would be *كيف تكسب الآخرين إلى صفك في المواقف المختلفة*. The Arabic translation of the English idiom 'to win over' is an example of opting for functional equivalence. The corresponding common Arabic phrase reads as 'to get someone on your side'. The suggested translations meet the expectations of the target audience and do not completely sail away from the semantics of the original. In line with the discussion, the translator should always test the acceptability and marketability of different titling options in the target culture.

Not only direct titles of the category of self-help utilized the literal translation approach, but also those used in a figurative sense. This can be best illustrated by the Mars-Venus series of publications by Dr. John Gray, a relationship counselor, author and lecturer. Gray's first publication, *Men from Mars Women from Venus*, was marked a long-term bestseller of nonfiction and, therefore, the central Mars-Venus theme was adopted thereafter in the author's subsequent works. The author exemplifies the existing psychological differences between men and women by means of an eponymous metaphorical title. The author names men after Mars and women after Venus to imply that the two genders are from different planets, i.e. they do not come to a common ground in certain personality traits. So, the metaphor figuratively draws the distinction between men and women. The rhematic subtitle, *The Classic Guide for Understanding the Opposite Sex*, also clarifies the type and genre of the work. The content combines the expository, persuasive, and descriptive functions; it informs about, explains, and illustrates the differences between men and women. The metaphorical title was literally translated into *الرجال من الزهرة المريخ النساء من الزهرة* to keep the spirit of the source title. The literal translation is justified here since the corresponding Arabic translation sounds natural, attractive, and is comprehensible. Also, the title reveals the informal and friendly tone of the author. Dropping the metaphorical imagery of the title and solely rendering its meaning would have resulted in a commonplace and unattractive title such as *تناقض الرجل والمرأة* or *الاختلافات بين الرجل والمرأة*. In addition, the Arabic translation of the subtitle, *الدليل الرائع لفهم الجنس الآخر*, sufficiently explains the metaphorical title. Here is an example of employing two different strategies to render the totality of meaning of the source title along with its subtitle. The translator followed the literal translation approach to render the title in the target culture and also employed a related word, *الرائع*, in the target subtitle. The adjective 'classic' as it appears in the source title is defined by Dictionary.com as "serving as a standard, model, or guide" and by Merriam Webster (2022a) as "serving as a standard of excellence". Accordingly, the literal corresponding adjective in the title would be *المثالي* or *الأمثل*. However, the translator employed the synonym *الرائع*, which corresponds to 'wonderful'. Nevertheless, the Arabic subtitle adequately presents the theme and essence of the work.

Successfully combining two different translation approaches to render a title and a subtitle of a nonfiction work is manifested in the Arabic translation of *Anxiety Free: Unravel Your Fears Before They Unravel You*, by Robert

Leahy. This self-help book addresses the common anxiety disorders which affect the lives of many people. Leahy offers a psychological treatment in simple language to help people in dealing with the symptoms of anxiety and overcoming the associated fears. In line with the content, the title promises the reader solutions for a living free of anxiety. The translator produced the formally corresponding title بدون قلق. The published translation is proper and accurate; however, a title such as لا للقلق would have sounded more natural and promising and would have also emphasized the effectiveness of the book in abolishing traces of anxiety. As for the subtitle, it follows the approach of employing a related word. *Unravel Your Fears Before They Unravel You* was efficiently relayed in Arabic as تحرر من مخاوفك قبل أن تسيطر عليك by carefully identifying the accurate sense of each of the two occurrences of the verb ‘unravel’. The synonym تحرر, i.e. ‘free yourself’ was employed to render the first instance of ‘unravel’ which is used in a primary sense to mean “untangle” (Dictionary.com). Thesaurus.com lists the verb ‘free’ as one of the verb’s synonyms. In the second instance, the verb ‘unravel’ was used in a secondary informal sense to mean “to take apart; undo; destroy” (Dictionary.com). The translator chose to render the totality of meaning in the phrase تسيطر عليك, i.e., ‘overpowers you’. The rendition is synonymous to verbs such as ‘destroy’, ‘defeat’, and ‘conquer’. The translation of the subtitle here underscores the importance of distinguishing between the primary and secondary meanings of lexis. The discussion also shows that the richness of the vocabulary of the source and target languages furnishes a variety of translation options. Utilizing the approach of employing related words to render English titles into Arabic will be further discussed in section (3.2) below.

The ironically titled political book, *Chosen People: The Big Idea that Shapes England and America*, by Clifford Longley, sets another interesting example for utilizing two different translation strategies for a single work. In the book, the author argues that America and England have always possessed a sense of uniqueness and superiority which has backfired on them. He accounts for what he views as an unjustified history of the inherited attitude which has strengthened the identity and existence of the two countries but ultimately bred resentment towards them. The title is perfectly rendered into Arabic as الشعب المختار using the literal translation approach. As for the subtitle, a flat literal translation following the source words such as انجلترا وأمريكا would have distorted the meaning and irony of the title. The phrase ‘big idea’ in English is used ironically to mean “a clever or important intention or scheme” (Oxford Dictionaries, 2022a). The subtitle was adapted into الأسطورة التي شكلت انجلترا وأمريكا. The Arabic noun الأسطورة corresponds to the English ‘the myth’, i.e. it implies the act of believing something from the past that cannot be proved true (Merriam Webster, 2022b). It can be seen here that the adaptation approach has contributed to presenting a target title that is as paradoxical and ironical as the original one. Although the translation sails away from the semantics of the source title, it maintains the intended meaning. Employing the word الخرافة, i.e. ‘the myth’ or the phrase الكذبة الكبيرة, i.e. ‘the big lie’ would have also been equally appropriate choices as they elevate the implied negative connotations associated with the title. However, the published subtitle adequately and implicitly reproduces the ironical tone in the target culture. The few previous examples have shown that translators sometimes combine two different translation approaches to render the title and subtitle of the same nonfiction book.

3.1.2 One-to-one correspondence + reduction

A few titles in the corpus of nonfiction (3%) followed the approach of employing one-to-one correspondence but also involved instances of reduction or deletion. By way of illustration, William Tippet's *Building an Ageless Mind* was translated into عقل دائم الشباب. The translator's decision to forsake the verb 'Building' in Arabic is unjustified here. Rendering the verb 'building' into Arabic would have explicitly highlighted the specific purpose of the book and preserved the informative feature of self-help titles. Moreover, a title such as بناء عقل لا يشيب would have sounded more creative and emphatic. The translator also chose to reduce the subtitle, *Preventing and Fighting Brain Aging and Disease*, to منع ومحاربة شيخوخة الدماغ وأمراضه instead of rendering it fully into منع ومحاربة شيخوخة الدماغ وأمراضه. The deletion here goes unnoticed as it does not affect the overall meaning of the title. The verbs 'preventing' and 'fighting' in this context are near-synonyms that belong to the same semantic field. Accordingly, the translator might have reduced the two verbs to a single one to maintain the titling feature of brevity as much as possible. Although Arabic is known for being receptive of repetition and long sentences, these tendencies seem not to apply to titling. Also, rendering the generic 'disease' into a plural with a resumptive pronoun is also motivated for a natural flow of discourse. After all, the partial reduction in the Arabic subtitle does not impede understanding. On the other hand, some instances of reduction are unjustified. For example, *Theories of Developmental Psychology*, by Patricia H. Miller, was rendered into نظريات النمو. The book, as the source title suggests, is used as a textbook in college level courses as it provides a detailed overview and evaluation of all developmental theories. Accordingly, the book can be categorized under the expository nonfiction genre, particularly a type that performs the function of educating. The science of Developmental Psychology is referred to in Arabic as علم نفس النمو. Accordingly, rendering the title fully into نظريات علم نفس النمو would be more precise and in line with the source title. Also, the suggested translation, which does not have any trace of reduction, maintains the level of technicality and highlights the type of the text as an educational one. Hence, reduction may only be justified when it enables brevity by does not affect meaning completeness.

3.1.3 One-to-one correspondence with generic word + transliteration

Adding a generic word to a literal rendition basically serves the purpose of identifying a possibly unfamiliar noun in the target culture. In the corpus of this study, only one title (1%) and two subtitles (4%) followed this approach. In fact, it is the same generic word (سيارة for 'car') and the same transliterated cultural referent in the three occurrences (الفياري for Ferrari). The three titles belong to the series of the international bestseller, *The Monk Who Sold His Ferrari*, by Robin Sharma. So, the approach was used to identify the central proper noun 'Ferrari' as a car brand, whether it appeared in the title or the subtitle. In the case of these titles, the use of a generic word is necessary to introduce and clarify the transliterated referent in the target culture. By way of illustration, *Daily Inspiration Life Lessons from the Monk Who Sold his Ferrari*, *Who Will Cry When You Die? Life Lessons from the Monk Who Sold his Ferrari*, and *Discover Your Destiny with The Monk Who Sold his Ferrari* were relayed into Arabic as من سيبيكي حين إلهامات يومية: دروس في الحياة من الراهب الذي باع سيارته الفياري, اكتشاف مصيرك مع الراهب, وتموت؟ دروس في الحياة من الراهب الذي باع سيارته الفياري, respectively. It is also noticeable here that adding the definite article to the transliterated noun is essential. The target title and subtitle of the publications sound natural and are clear indicators of the genre of self-

help which basically enlightens readers on how to lead a happy life and lists life changing principles.

3.1.4 One-to-one correspondence + loan words

English, as a lingua-franca, seems to have influenced Arabic in different ways. The ever-increasing contact with English has facilitated the acceptance of loan translations and loan words in the Arab culture. Loan translation refers to the act of borrowing the concepts rather than words from the source language, sometimes with similar sounds. On the other hand, loan words are words adopted from a foreign language with minor modifications, if any. In the corpus of nonfiction titles, three titles (3%) and one subtitle (2%) included a loan word in their Arabic rendition. For example, *Contemporary Political Sociology: Globalization, Politics and Power*, by Kate Nash, was relayed as *السوسيولوجيا السياسية المعاصرة: العولمة والسياسة والسلطة*. The translator chose here to borrow the word 'sociology' despite the fact that Modern Standard Arabic has a familiar loan translation *علم الاجتماع*. So, a rendition opting for the loan translation would be *علم الاجتماع السياسي المعاصر*. Nonetheless, the translator's choice may be explained by the need to maintain the level of technicality and prestige of the work. On the other hand, borrowing the word is sometimes the only available option. By way of illustration, *Linguistic Anthropology*, by Alessandro Duranti, was rendered into *الأنثروبولوجيا اللسانية*. Similarly, *Ethical Foundations of Marxism*, by Eugene Kamenka, was rendered into *الأسس الأخلاقية الماركسية*. The loan word 'Marxism', i.e. *الماركسية* originates from the name of the German founder of the Study of Capitalism, in the mid-nineteenth century, Karl Marx, and it refers to the body of ideas and analysis method developed by him and Friedrich Engels (Chambre, 2016). The term was borrowed into Arabic and became widely known as such. So, loan words can be effectively employed to introduce alien terms or expressions in the target culture.

3.2 Employment of related words

It is a characteristic of languages to have the capacity to express a single meaning in variety of forms. One reason is that lexical items enter into different relations such as synonymy, hyponymy, and the like. This feature was utilized in the translation of nonfiction titles. The approach of employing related words comes second in frequency after literal translation. Table 1 shows that the approach accounts for (9%) of the translated titles in the corpus. The approach was also utilized in rendering five subtitles into Arabic, some of which were already discussed in previous sections. This section only analyzes titles that follow the approach of employing related words.

The approach beautifully comes into play in translating John Bradley's *Inside Egypt: The Land of Pharaohs on the Brink of a Revolution*. The work was banned during the presidency of the former Egyptian leader, Hosni Mubarak. Following the revolution in 2011, the work became a comprehensive reference for understanding the reasons and initiatives behind the revolution. As implied from the semantics of the title, the work is prophetic as the author predicts the end point of the Egyptian political regime based on realistic observation and reporting. It is a combination of history, live reporting, and analytical evaluative writing that targets laymen as well as experts in the fields of history, politics, and related areas. The word 'inside' in the title suggests that the book provides an overview of the inner world of Egypt, precisely the confidential or hidden information about the country. In fact, 'inside' as a preposition, as in the case of the title being discussed, means "on the inner side or part of; within", while as an adjective it may refer to information being

“derived from the inner circle of those concerned in and having private knowledge of a situation (Dictionary.com). This affirms the critical nature of the titling in this case. Although ‘inside’ is used as a preposition in the title, it hints at some secrets which are to be unveiled. This connotation derives from the reading of the subtitle. The subtitle draws a cause-effect relation as it brings to the fore the author’s prediction of the very near future of Egypt in the light of its situation at the time of writing. The Arabic title, *في قلب مصر*, may capture the sense of digging deep into the Egyptian affairs and situation through employing a synonym of ‘inside’, *في قلب*, i.e. ‘at the heart’, although slightly stilted. A more literal translation of the title into *مصر من الداخل* would sound attractive and idiomatic. Accordingly, the literal translation approach would sufficiently and aesthetically relay the implications of the original title. In addition, the approach adequately relayed the subtitle into *أرض الفراغة على شفا الثورة*. The target subtitle coherently mirrors the original one in its semantics and implications.

However, the approach of employing related words has sometimes sailed away from the titling intentions of the author. This is manifested in the title translation of *Inventing Human Rights: Historical Overview*, by Lynn. The central topic of the book, as the title indicates, revolves around the beginnings of the human rights legislation. Hunt attributes the declaration of the human rights to the eighteenth-century fiction. She argues that it is the literature produced in the era of the Western Enlightenment that has spread the sense of individuality, empathy, and human rights among people. This surprising linking of fiction and politics is only discoverable from the book contents. The Arabic translation of the title maintains the implicitness of this literature-human rights link. The translator has given priority to the linguistic considerations and, therefore, employed a related word to render the title naturally in Arabic: *نشأة حقوق الإنسان*, i.e. ‘*The Emergence of Human Rights*’. The translator’s choice to employ the related word *نشأة* is explained by the fact that a literal translation of the title, i.e. *اختراع حقوق الإنسان*, would have sounded awkward. The words *نشأة* and *إختراع* are related in the sense that they both refer to an act of originating or bringing something into being. However, the adequacy of the translation is debatable. The author has intentionally used the word ‘invention’ ironically in a secondary sense to mean “something fabricated, as a false statement” (Dictionary.com). Morsink (2009) explains that Hunt’s use of the term ‘invention’ is to show that the Universal Declaration of Human Rights is an artificial achievement and that it is literature that incited the call of those deprived of their basic rights. Accordingly, the Arabic title translation, though idiomatic, deviates from the titling intentions of the original author. Nevertheless, it does not give any false information about the content. The potential reader would certainly understand the author’s philosophy at the time of reading.

3.3 Transliteration

Transliteration entails borrowing the sound of the source language word and rendering it with the source language’s alphabet. The nonfiction corpus accounted for a relatively considerable number of titles (10%), involving instances of transliteration. Seven titles (7%) were rendered solely by the transliteration approach, while 3% combined transliteration with other approaches. The majority of this percentage is represented by memoirs and biographies. According to Leonardi (2011), the transliteration of well-known proper names is justified as opposed to that of random proper names in novels. Memoirs and biographies creatively tell stories about the entire life, major

achievements, or qualities of a particular famous person. Therefore, they are classified under the narrative (creative) nonfiction category as well as the expository one for providing a historical account of the person in question. Replacing personal names with names belonging to the Arab culture is absolutely not an option when translating memoirs and biographies. Accordingly, transliteration of personal names is the ultimate approach for rendering titles of memoirs and biographies in their Arabic editions. Examples include Herodotus, Machiavelli, and Wittgenstein being relayed as هيرودوت, ميكافيلي, and فيتجنشتين, respectively. The tendency to naturalize the sounds of personal names is also seen in the former renditions. Moreover, Al-Hamly and Farghal (2015: 3) assert that proper nouns, though non-descriptive, are informative as “they often carry semiotic as well as a cultural significance”. The names of well-known persons or historical icons are used as allusions to particular features or attributes. For example, the name Newton triggers associations such as the world’s famous physicist and mathematician, law of universal gravitation, fallen apple, and the gift of Dyslexia. Thus, the transliteration of titles of memoirs and biographies preserves the semiotic and cultural reference embodied in the names of famous people.

Nevertheless, including a descriptive subtitle on the cover of a memoir or a biography is an increasingly justified titling strategy. A descriptive subtitle contributes to the distinctiveness of the work. Many memoirs in the market account for the life of the same figure and are written and compiled by different authors and from different perspectives. Therefore, adding a subtitle hints at the orientation of the author and probably the area or period of focus. In addition, the subtitle, whether of a memoir or any other nonfiction work, is the marketing voice of the work. For example, *Messi: The Inside Story of the Boy who Became a Legend*, the title of a biography written by Luca Caioli, would motivate Messi’s fans to purchase the book. The title glorifies the player and implicitly promises to provide an account of his life, from boyhood to adulthood, and his story of fame and success. The title is transliterated into ميسي while the subtitle follows the approach of employing related words to preserve the totality of meaning. The subtitle appears on the Arabic edition as القصة الحقيقية للفنّي الذي أصبح أسطورة. The translator uses the related word الحقيقية (real) in correspondence with the adjective ‘inside’ to render the subtitle naturally. The adjective ‘inside’ and its synonyms denote trueness and credibility. At the same time, الحقيقية translates back into adjectives such as ‘true’, ‘real’, ‘intrinsic’, and ‘authentic’. So, the intended meaning of a particular lexical item is only retrievable from the context.

Another title that is worth discussing in this section is *My Einstein* by John Brockman. The biography is a compilation of reflective essays written by twenty-four leading scientists and thinkers. Each writes about Einstein from a particular angle and point of view. Some essays focus on the difficulty Einstein encountered in developing certain theories while others praise his achievements. One of the contributors also reports from actual interviews he conducted with Einstein before his death. Moreover, many speak of the ways they were influenced by Einstein. Accordingly, the work was titled *My Einstein* to imply that each essay represents the way the contributor saw Einstein. In fact, the determiner ‘my’ implies possession or association of the writer with a particular thing or person (Dictionary.com). As for the translation of this title, كما عرفته أينشتاين, it combines the approaches of transliteration and adaptation. Transliteration is utilized, by default, to render the personal name into Arabic. The competency of the translator lies in his decision to employ the adaptation approach to relay the titling intentions of the source title. The phrase كما عرفته

(as I knew him) suggests that each essay is written from an individual perspective and based on an intimate view of Einstein.

3.4 Paraphrase/explication

The line distinguishing between paraphrase and explication is very fine. Both approaches involve an act of elaboration; however, the extent and purpose are different. The paraphrase approach is meant to interpret unknown cultural references while the explication approach aims at presenting the message in an intact manner. The two approaches were sparingly employed to render nonfiction titles into Arabic. The explication approach accounts for 5%, while the paraphrase approach only accounts for 2%. Only one subtitle involved an act of explication, and there were no traces of paraphrase in subtitles.

The employment of the paraphrase strategy in the corpus seems to be more of a stylistic choice rather than a culturally motivated one. By way of illustration, *The Great Financial Crisis: Causes and Consequences*, by John Bellamy Foster and Fred Magdoff, was relayed in Arabic as الأزمة المالية العالمية وأزمة الأسهم. Although the Arabic title is idiomatic and informative, deleting the subtitle entirely and paraphrasing the title is unjustified. In the book, the authors mainly blame the great financial crisis on the stagnation of the capitalist economies. The translator decided to make this piece of information or correlation explicit in the title. However, the source title only highlights one central aspect of the content, i.e. the great financial crisis, and promises to discuss its causes and consequences. Translating the title formally by employing one-to-one correspondences would have perfectly done the job. In fact, the source title does not include any elements that are unknown to the Arabic reader. Hence, a title such as الأزمة المالية العالمية: أسبابها وتبعاتها would be more faithful to the original title and would create more suspense in relation to the content.

The explication approach, on the other hand, was justifiably employed to render implicit information explicit. Richard Kraus's *The Cultural Revolution: A very Short Introduction* was rendered into Arabic as الثورة الثقافية الصينية: مقدمة قصيرة جداً. The work introduces the great proletarian Cultural Revolution as a social and political movement that was initiated in the 1960's and led by Mao Zedong, the Chairmen of the Communist Party in China. The translator successfully chose to render the title formally and to explicate it by adding the adjective الصينية. Although the Cultural Revolution is widely known, the translator explicated the title to present the work more coherently and to clear up any possible misperception about the topic.

4. Conclusion

This research underscores the importance of titles as linguistic signs, marketing tools, and indicators of the genre and theme of the work. Nonfiction book titles have proved to carry semantic and semiotic weight in relation to their entire contents. This study also reaffirms the fact that the target culture is a major factor governing the translation activity. Nevertheless, adjusting to the linguistic and cultural norms which the potential reader is used to is feasible with the availability of a wide range of translation approaches and remedial strategies. The real challenge, however, in translating titles is relaying the titling intentions of the original author. The translator should employ the most appropriate approach to maintain the power and intention of the source title. The research shows that literal translation adequately relays the totality of meaning and titling intentions of the majority of the corpus titles. Nevertheless, it would be wrong to assume that literal translation is the only approach that

preserves these aspects. Other approaches such as employment of related words, transliteration, and explication, come into play in cases where the literal translation approach is not capable of reproducing the function of the original and its intended purpose naturally in the target culture. Also, commercial considerations are sometimes the major drive behind opting for approaches other than literal translation.

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Appendix

No	English Title	Author	Translator	Arabic Title
1	My Einstein	John Brockman	محمد طه	أينشتاين كما عرفته
2	Create Your Own Future: How to Master the 12 Critical Factors of Unlimited Success	Brian Tracy	مكتبة جرير	ارسم مستقبلك بنفسك كيف نتقن العوامل الاثني عشر المهمة من أجل نجاح بلا حدود
3	Cyber Bullying	Robin M. Kowalski, Susan P. Limber, and Patricia W. Agatston	غالية هاني خليفة	البلطجة الإلكترونية
4	Eat, Pray, Love	Elizabeth Gilbert	زينة إدريس	طعام، صلاة، حب..
5	Eating for Beauty	David Wolfe	مها عبدالحميد عز الدين	الغذاء والجمال
6	Flight Plan The Real Secret of Success How to Achieve More, Faster Than You Ever Dreamed Possible	Brian Tracy	مكتبة جرير	خطة الرحلة السر الحقيقي للنجاح كيف تحقق المزيد بأسرع مما حلمت به يوماً ما
7	Inside Egypt: The Land of the Pharaohs on the Brink of a Revolution	John R. Bradley	شيماء عبدالحكيم طه كوثر محمود محمد	في قلب مصر أرض الفراعنة على شفا الثورة
8	Inventing Human Rights: A History	Lynn Hunt	فايقة جرجس حنا	نشأة حقوق الإنسان لمحة تاريخية
9	Success Tidbits Common Sense Success Principles	Dana Gordon	مكتبة جرير	أسرار النجاح مبادئ النجاح البديهية
10	Pawns in the Game	William Guy Carr	مجدي كامل	أحجار على رقعة الشطرنج
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14	Authority, Continuity and Change in Islamic Law	Wael B. Hallaq	عباس عباس	السلطة المذهبية التقليد والتجديد في الفقه الإسلامي
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