

**An-Najah National University**

**Faculty of Graduate Studies**

**The Translation of Fashion Terminologies into Arabic:  
Arabic-English Code Mixing in Fashion Magazines**

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**This Thesis is Submitted in Partial Fulfillment of the Requirements for  
the Degree of Master of Applied Linguistics and Translation, Faculty  
of Graduate Studies, An-Najah National University, Nablus- Palestine.**

**2017**

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## **Dedication**

*To the dearest grandfather and grandmother who constantly offer me  
love and care,*

*To my lovely parents who always believe in me and without whom this  
dream would not come true,*

*To my one and only sister who always stands by my side, supports and  
inspires me,*

*To the ever-supporting brothers especially Mahdi,*

*To everyone who teaches me a letter,*

*I dedicate this work.*

## **Acknowledgments**

First and foremost, I would like to express my gratitude for almighty Allah who grants me the strength and patience to complete this work. Also, my deepest gratitude goes to my family members who prayed for me, motivated and inspired me all the way to see this dream coming true.

My sincere appreciation goes to my supervisor Dr. Ayman Nazzal for his constant encouragement and support, and for his valuable guidance that helped me a lot to finish this thesis. I also wish to express my appreciation to my dear professors at An-Najah National University for their help and support. I am also honored and grateful for all the comments and recommendations from the committee, Dr. Ahmad Ayyad and Dr. Fayez Aqel.

Last but not least, I would like to thank my best friends, Tasnim, Marwa, Marah, Samah, Hala, Yasmine, Zain, Noura and Ahlam for their endless love and support. I could not make it without you being by my side, so I really thank you all from the depth of my heart.

In the end, I hope that this humble endeavor will be an addition to the fields of Translation Studies and Sociolinguistic Studies in general and to the phenomenon of code mixing in particular.

## الإقرار

أنا الموقع أدناه مقدم هذه الرسالة التي تحمل عنوان:

ترجمة مصطلحات الأزياء إلى العربية: الاختلاط اللغوي (عربي-انجليزي) في مجلات الأزياء

### **The Translation of Fashion Terminologies into Arabic: Arabic-English Code Mixing in Fashion Magazines**

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### **Declaration**

The work provided in this thesis, unless otherwise referenced, is the  
researcher's own work, and has not been submitted elsewhere for any other  
degree or qualification.

**Student's name:**

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التوقيع:

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التاريخ:

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**Abstract**

The present study addresses the translation of fashion jargon from English into Arabic and examines the phenomenon of Arabic-English code mixing in Arab fashion magazines. This study seeks to highlight the most problematic areas faced by translators while translating the specific terminology of this field. Also, it attempts to analyze the phenomenon of code mixing in terms of both form (linguistic patterns) and function (motivations). It is essentially based on a number of theoretical frameworks including Newmark's (1988) classification of culture-specific items and his proposed set of translation strategies to translate them, Ho's (2007) classification model of code mixing items according to their linguistic patterns and Myers-Scotton's (1993b) Markedness Model. This research tackles the problems of overusing the strategy of transliteration which is employed to render terms and phrases that have clear and direct equivalents in Arabic as well as, mixing English terms within Arabic texts without having convincing and rational reasons for that. The study follows a descriptive quantitative analytical approach in order to identify the most frequently adopted translation strategies by Arab editors of fashion

magazines and the study subjects in the translation of fashion jargon.

In addition, it counts the frequencies and percentages of each linguistic pattern of code mixing. This research uses as its instruments a questionnaire of 50 selected English terms related to the fashion field that was distributed to 22 female master's students of translation at An Najah National university and interviews with some leading Arab experts in the fashion media such as, Aline Watfa, presenter of Style program on MBC1, and Mimi Raad, a fashion expert and an editor in chief at MBC Group. The study is significant because, to the best of the researcher's knowledge, is the first that attempts to explore the phenomenon of code mixing in Arab fashion magazines and the role that English as symbolic power plays in this type of discourse. The findings of this study reveal that transference is the most frequently employed translation strategy in fashion magazines while descriptive equivalent is the most frequently used strategy by the study subjects which emphasize the existence of a real lexical gap between English and Arabic in this particular field. Moreover, it finds that lexical word code mixing is the highest frequently found linguistic pattern in Arab fashion magazines. Further, it shows that about half of the code mixing items included in the quantitative analysis are motivated by additional motivations such as catching the readers' attention and exploiting the symbolic power of English which means that this mix cannot be accepted or justified. This research also highlights the role of English as symbolic capital in the discourse of fashion in general and in Arab fashion magazines in particular. Finally, it concludes that English is used in Arabic texts as a

means of reflecting images of glamour, prestige, modernity and quality that it can activate in the readers' minds and that the use of English by Arabs in general and those who work in the field of fashion in particular reflects their attitudes towards constructing a modern cosmopolitan identity. However, the findings and conclusions of this study are limited to this particular type of discourse and to the specific type of publications (fashion magazines). They cannot be generalized to other types of discourse because this study is limited in scope and highly specialized in subject.

**Keywords:** culture-specific terms, fashion terminology, Arabic-English code mixing, fashion magazines, Markedness Model, linguistic patterns, motivations.

# **Chapter One**

## **Introduction**

### **1. Introduction**

Culler (1976:21-22) states that:

If language were simply a nomenclature for a set of universal concepts, it would be easy to translate from one language to another. If language were like this the task of learning a new language would also be much easier than it is. But, anyone who has attempted either of these tasks has acquired, alas, a vast amount of direct proof that languages are not nomenclatures, that the concepts ... of one language may differ radically from those of another ... each language articulates or organizes the world differently. Languages do not simply name existing categories, they articulate their own.

From the previous statement by Culler, we recognize that languages perceive and construct realities in different manners which affect the way in which they are expressed by the speakers of each language. Through translation, people learn and discover new things about others who belong to different world communities, including norms, habits and traditions. Without translation it would definitely be impossible to communicate with people from other cultures. His statement also suggests that translation is not merely a process of substituting words or lexical items by other words in the target language, but rather it is a process of communicating both meaning and culture. Thus, translation can be seen as an act of

communication that takes place not only at a local stage but transcends that to reach global targets, i.e. it is a form of intercultural communication. In this regard, Nazzal (2012) states that the task of a translator is very similar to that of a communicator in that both of them need to possess a high level of competence in two linguistic and cultural systems in order to decipher and communicate messages appropriately.

Toury (2000: 200) states that "Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions." His statement suggests that translators do constantly encounter the problem of having culture-specific items in the source text(ST) as well as having to decide on the most efficient translation procedures that must be employed in order to render these cultural aspects into the target language (TL) in a proper way. However, the scope of these problems differ according to the cultural and linguistic gaps between the two (or more) languages concerned (Nida, 1964).

With the development of commodity economy, the advancement of technology and the popularity of mass media in our modern life, the goods and services of every country can cross the seas and enter the international market more smoothly. Thus, the role of translation in the daily economic activity becomes of more significance. In recent years, there has been a great deal of discussion about the international trade movement, globalization and the role of translation in professional journals and magazines. Steger (2003: 7) defines globalization as "a social process

characterized by the existence of global economic, political, cultural and environmental interconnections and flows that make the many of the currently existing borders and boundaries irrelevant". Therefore, Cross-cultural communication has gained significant attention in the world of today due to the commercial and cultural exchanges taking place worldwide.

Within the intercultural communication, people would inevitably face culture-specific items which are considered as an integral part of any culture. Newmark (1988: 94) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". This means that we as members of a community have our own ideas and practices expressed through the language we speak. Consequently, this explains the direct links between culture and language since language is seen as an integral part of culture. He further presents a taxonomy of culture-specific items which includes five main categories as the following:

- Ecology (flora, fauna, winds, etc).
- Material culture (artifacts, food, **clothes**, houses and towns, transport).
- Social culture (work and leisure).
- Organizations, customs, ideas (political, social, legal, religious or artistic).
- Gestures and habits. (Ibid: 94-103).

The present study is concerned mainly with one particular component of Newmark's category of material culture which is clothes. First, it aims at examining the general feature of the language used in fashion magazines (see Chapter 5). Second, it investigates the major strategies employed by translators in translating fashion and clothing terminologies that appear in both local and international fashion magazines from English into Arabic, which the researcher sees as part of the cross cultural flow in our modern world (see Chapter 4). And lastly, it seeks to uncover the hidden motivations and ideologies behind selecting each strategy (see Chapter 5).

The use of internet, the revolution of Social media, and the calls for a globalized and homogenized world can all be seen as considerable factors which have deeply reshaped the world economy, universal culture, and even the individual's own lifestyle including the ways in which dress and fashion are manufactured, marketed and worn. Evidence of globalization is seen in our daily lives, as we are being influenced by the rush of economic and social forces. Internet is considered as the driving force of globalization that is perceptible and observable in almost every aspect of our life. Also, the people of the world are becoming more integrated as a result of globalization (Borcuch et al, 2014).

They have also contributed in a way or another to turn the entire world into a small 'global village' (McLuhan: 1964), which in turn has affected the social and cultural concepts and values profoundly. Here

comes the essential role of translation in these interchanges and that is mediating the socio-cultural relations between the different cultures and language communities (Hatim and Mason: 2014). In this globalized world, commodities are no longer produced to be consumed only by local societies, but rather producers start to have in mind more internationally extended goals that belong to different and diverse cultures, meaning that goods such as cars, food, technologies and even clothes which are the main concern of the present study are marketed globally.

Throughout recorded history clothing has been recognized as one of the primary needs of mankind. Fashion and clothing, like any other field, have gone through vast and quick changes in the world of today, which in turn reflect the transitions that have taken place at the social, cultural, political, religious and economic levels of which they constitute an essential part. In this sense, clothing, as one writer puts it, is seen as a "worn world: a world of social relations put upon the wearer's body" (Jones and Stallybrass, 2000: 3). This indicates that clothing plays a pivotal role in presenting and reflecting the individual's self-image as well as constructing her/his own cultural and social identity.

Our clothes say a lot of things about us. One of these things is the cultural identity to which we belong, i.e., clothing is viewed as a form of cultural expression. No matter whether we are talking about the present or the past; the way we dress no doubt carries and indicates certain meanings about us, such as who we are not only as individuals but also as a



community. For this reason, some anthropologists refer to clothes as "the social skin" Turner (2012), since they can reflect our social class, level of education and religious beliefs. There are at least five levels of identity that clothing can express (1) personal; (2) cultural; (3) historical; (4) religious and (5) social. For instance, if a woman is wearing hijab we immediately understand that she adheres to particular religious beliefs (Islam).

According to Nida (1964), the distinctions between cultures can cause more serious complications for the translator than do distinctions in language structures. Being an essential part of the cultural, social and national identity of a given people, indicates that great variations do exist between the different cultures and nations regarding their clothing traditions and cause severe difficulties for translators. Therefore, in this study, the researcher seeks to highlight the variations between the Arab clothing styles and the Western ones along with the differences in the forms of expression used to refer to fashion and clothing in both languages.

It is obvious that the impact of globalization in the non-Western world has always been associated with the destruction of cultural identities by introducing novel norms, codes of behavior and entire lifestyles including fashion and food, for example, into local cultures. According to Kaul (2012), the influence of globalization on cultural identities has traditionally been viewed as negative. Based on this perspective, the cultural identity has been considered as a victim of a homogenous, Western, consumer culture. This in turn supports the notion of a

homogenized and Westernized culture in the receiving communities which have been deemed to be the victims of Westernization. Historically, the politically and economically more powerful cultures used to dominate and have great impacts on the less powerful ones which indicates that asymmetrical power relations often occur between the different cultures. This is exactly what is referred to as 'cultural hegemony' according to Karl Mark's theory.

For instance, the origin of fashion came out of Paris, which was, and still is, the center of most aesthetic dress in the world. While fashion used to be the privilege of the upper class only, it is now enjoyed by almost everyone at every social level due to the democratization of fashion that happened as a result of mass production during the industrial revolution (Kawamura: 2004). This means that fine dress is no longer restricted to the rich, yet it is now available and affordable to almost everyone in every part of the world. Thus, the need for translating the terminologies utilized to designate Western styles that are widely adopted around the world, is a must.

As a consequence of globalization and the development of international trade movements and mass media, the world has witnessed a state of constant change through which we are exposed to new foreign concepts and terminologies almost every single day. One of these new concepts and terminologies is related to an essential need of mankind which is clothing. Generally, there are great differences in clothing styles

between nations, especially those who belong to extremely distinct cultures. For instance, the traditional clothing styles in the Arab world are totally distinct from those in the West, due to the great differences in values, attitudes and religious beliefs. But nowadays the Western clothing styles have gained great popularity not only in the Arab world but also in the entire globe.

The global trade movement has always been associated with the process of translation and language transfer. Every single product imported from a foreign country and so from a different culture involves translation in order to enable the people in the receiving country to understand and recognize the new product. Most people are possibly unaware of the essential role played by translation in this globalized world and the cultural barriers encountered by translators through this process.

In addition to the real western colonization on the ground, the influence of cultural and intellectual invasions in the Arab world is much wider. Globalization, Westernization, cultural hegemony, neo colonialism, cultural imperialism and capitalist culture are all expressions used to describe the new phase of intellectual and ideological Western colonization.

According to Ang (2001: 3) cultural imperialism actively echoes the brutal history of conquest and domination that disrupted non-Western societies in the process of European colonial and imperial expansion. Edward Said (2012) defines imperialism as the practice, the theory, and the

attitudes of a dominating powerful centre that rules a distant territory. Cultural imperialism emerged in the 1960s, in a recently decolonized world in which newly independent nation-states in the so-called Third World were struggling to claim their national autonomy (Tomlinson: 1991)

Since fashion and clothing communicate identity and power and constitute an essential part of the cultural content of a given people, it is not surprising that they also play a significant role in the political conflicts. An example that may illustrate and prove the role played by this cultural component at the political level is the evolution of counterculture movements, such as the one that appeared between the 1940s and 1960s in what was known as the Soviet Union at that time. This movement was called *Stilyagi* which is a Russian word that literally means "stylish people". The members of this movement highly appreciated the American culture, especially music and dress and they were known for their snappy or fashionable clothing and their fascination with modern Western music and admiration of Western fashions and styles (Lukyanenko: 2016).

Therefore, the adoption of the American culture including garments and the Jazz and Rock 'n Roll music cassettes was banned (Briggs et al: 2014), since it is deemed to be a counterculture that does not conform to the communist realities of that time.

## **1.1 Fashion Magazines**

The form of fashion with which this study is concerned is the text in fashion magazines and the language used in fashion publications. Fashion magazines, both domestic and international, are gaining more popularity in the Arab world in the last few decades and the number of Arab women who are passionately interested in fashion and excessively obsessed with new styles is growing rapidly. It is no surprise that Arab women constitute the target audience of local fashion magazines and international ones as well, since they are known for their obsession with fashion and beauty since ages.

This type of magazines is a genre of consumer publications which are designed to target a specific audience of readers who are especially interested in fashion and new trends. They are considered as the main source for women to discover the latest styles, colors and trends. In this regard, Hoare and Baron (2002) state that this kind of magazines work as a 'vehicle' which editors use to present new fashions to their audience. She also explains that these magazines are usually controlled by a variety of editors who are exploring, defining, and predicting fashion news in its cultural and social contexts.

## **1.2 Purpose and Content of Fashion Magazines**

The central aim of women magazines is to communicate the latest fashion news and trends to their readers in an attempt to build societies that are more fashion conscious. They function as important communication devices for spreading fashion news. They usually consist of a variety of articles that describe new trends and styles and teach women how to stay stylish and fashionable. According to Stone (2004), fashion magazines have recently developed into a communication vehicle for fashion news as their essential function is reporting the latest fashion news. Stone also adds that fashion magazines typically include "advertisements for apparel, cosmetics, and accessories" (p. 436). He also identifies other contents of fashion magazines such as reader surveys, fashion forecasts of colors and styles for upcoming seasons, as well as pictures of current fashions.

Further, these publications have great impact and influence on their readers to the extent that they are sometimes viewed as trendsetters, for these fashions are worn collectively by the society. In this regard, Moeran (2006) suggests that magazine editors portray models and celebrities wearing the latest fashion trends so that magazines' consumers will then establish the latest fashions as the ideal fashion image and will purchase the designer trends or their cheaper versions.

In addition, fashion magazines communicate their content mainly to a readership of women who compose the bulk of their audience. Some of these magazines work as effective shopping guides by promoting the latest

trends and designs and also by showing their readers the available fashions along with the different ways to wear them. While others do a more creative job and go further to create an entire lifestyle that revolves around clothing.

In this profession, writers and editors use jargon and terminologies that are specific to the industry. Although the wording and jargon may be easily grasped by professionals in the field, they may pose a challenge for ordinary non professional readers. Consequently, the reader feels disconnected and confused. Hoare and Baron (2002) explains that this field is similar to any other business in that its specific insider terminology can sound quite odd to an outsider. This in turn affects the process of translation in that translators need to know about the specific terminologies of this field in order to be able to translate them into the target language.

Fashion publications are considered as an authority in the field, so women usually follow this authority to know about the current trends and the best selling brands. However, they do not only work as fashion guides that provide readers with information about new styles and trends, but also they reflect cultural and social values through the lifestyle and the content they present. Moeran (2006) asserts that the content of fashion magazines works as a vehicle through which designers can present their fashions to the consumers of these magazines which emphasizes their influence and importance in the greater fashion system. Moreover, there are a lot of women who see these publications as inspiring, because they help them to

remain up to date and stylish. These magazines are the means through which fashion editors and designers communicate with their audience. They work as runways where designers can showcase their latest collections to the people, which makes them a major source for spreading trends. They also try to depict how ideal, chic, trendy and classy women should look.

In this regard, Morean (2006) points out that, the content of fashion magazines usually include how-to recipes, illustrated stories, tips, news and experiential and behavioral models particularly in the domains of fashion and beauty in which the reader's perfect self is reflected and on which she can herself reflect. However, fashion magazines do not only entertain, they also provide information on the most trendy and fashionable styles, because their primary function is reporting and commenting on fashion news.

Women magazines in the Arab world have the same structure and the same function as well. Through them we know about what is in and what has gone out, because they are seen as the source of all the news related to the fashion world. They also provide women with the latest trends of daily and occasional wears. In addition, they act as a form of entertainment for readers who are interested in following the current fashion especially in the gulf where women are known for their obsession with fashion and beauty and for being shopaholic. Besides, they work as a great fashion guide by featuring the best shopping places and providing the latest fashion news.



### **1.3 The Impact of Globalization on Fashion as a Cultural Component**

Fashion can be defined as the general form of dress prevalent at a specific period of time. It is a language of signs, symbols and iconography that is able to communicate meanings about individuals and groups non-verbally. It is the best form of iconography we have to express individual identity (Essays: 2013). Some people see fashion as a type of creative art, while others believe that it belongs to the cultural and religious components of a given nation. But, whether it is a type of art or a cultural component it remains the way through which people can reveal or hide something about themselves. The topic of fashion as a cultural component is a lens through which we can discuss and analyze notions such as, cultural identity and globalization and how these notions impact the translation of fashion jargon.

The cultural variations between different nations can be reflected through their clothes, since they are considered as an integral part of culture and identity (see Chapter two 2.1.1.1). Generally, the dress codes vary between nations according to their religious, social, historical and cultural backgrounds. Each culture owns distinctive fashion styles and dress traditions that are followed from generation to generation, meaning that clothes remain a fundamental element in the cultural identity of every country in the world. The West and the Arab world for instance are geographically and culturally distant from each other which means that

great differences are found between them in all the manifestations of life including dress which is one of our essential needs just as food and shelter.

In this globalized dramatically changing world of the modern era, it becomes so hard to keep these codes and traditions. Women in the Arab world used to wear more modest garments than women in the West. For example, they were not expected to wear skinny jeans, miniskirts or crop tops in the past, but nowadays due to the radical changes that happen in the world as a result of the development of electronic mass media and the international trade movement that makes it possible to import these trends and styles from the west smoothly, they start to wear less modest garments as a sign of modernization, liberation and independence. People in the Arab world are deeply influenced by the West and always try to imitate them, because they believe that the West is more powerful and more developed so they are adopting any aspect coming from there as an index of modernity and advancement.

Since the early 1980s, the world has gone through dramatic changes due to the evolution of technologies, internet and electronic mass media. All these factors have restructured the globe by creating closely connected networks that cover the world, i.e. the world becomes borderless. And hence, have given rise to the phenomenon of globalization by creating the so called global culture or homogenized culture. The different cultures of the world are becoming so amalgamated. However, In some parts of the

world, there are people who know nothing about foreign cultures and are familiar only with their own local cultures.

This imposes more difficulties on translators who are responsible for communicating these foreign elements to their local cultures. Also, they should act like guards in order to protect their own cultures in this cultural war where the most dominant cultures are gaining more dominance and popularity around the world at the expense of the less dominant ones. Furthermore, they have to protect their own languages by keeping them pure and preventing the foreign elements from penetrating their own language and ruining its purity. We have to accept difference and accept others but without corrupting our own cultures and languages, because heavy borrowings from foreign cultures and mixing languages together are considered as serious indicators of "hybridity" (Pieterse: 1995) .i.e. loss of purity and identity of one's own language.

Some Arab women start to wear non-traditional styles which reflect the cultural and commercial influence of the West. In urban areas for instance, they may dress in a modern way based on Western styles. On the other hand, women in rural areas tend to wear traditional dress that usually reflects more conservative attitudes. However, Some experts say that the exposure to foreign cultures through trade and mass media usually leads to changes in local cultures, values, and traditions. But others believe that the exposure to foreign cultures reinforces diversity and tolerance in the world. In this case, we have to find a settlement through which we can save our

cultural and historical identity by striking a balance between our national and local conventions and the imported foreign ones.

### **1.3.1 The Widespread Adoption of Western Styles**

How did the widespread adoption of Western styles happen? The key word to answer this question is 'globalization' which has more to do with Western ideas, values, traditions and commodities. Mass media including magazines, TV shows, films and music videos have played a fundamental role in exposing and popularizing Western fashions and trends across borders and cultures. They all have contributed to create a 'global style' that transcends borders and cultures (Kaiser: 2005). In addition, the adoption of Western fashions in the past several decades reflects the changes in economy, culture, and daily life that globalization has brought into the Arab world after the introduction of Western lifestyles including education, technology, food and dress.

Fashion and clothing styles are considered as one of the most obvious signals of cross-cultural interchanges where peoples borrow new items from each other. Global marketing has also played a primary role in spreading the Western lifestyle for their products are marketed globally across borders. Owing to all these facts, people today need to access data inaccessible in their native language as quickly as possible. They tend to wear comfortable garments to suit this modern age that keeps changing quickly. Women for example, start to have more responsibilities rather than just housekeeping and raising children. They start to work outside their

homes and have their own jobs which means that these changes whose primary source is the West and its culture have required changes in the whole lifestyle including dress and clothing in order to cope with the new demands of the modern age.

Western impacts have created modern designs that have been included into the basic structure of the fashion system in the Arab world producing the styles we find these days such as jeans, T-shirts, sneakers and blazers which are worn by everybody everywhere in the world from New York to villages in Africa.

It is obvious that the dressing styles in the Arab world are changing towards a more cosmopolitan way as people now tend to dress in a style that is accepted globally and less defined by culture. The emergence of Western concepts of displaying fashion shows has now become a common event in the Arab world. Some Arab women welcome change and always seek to incorporate the latest Western fashion trends into their wardrobes for they are seen as a sign of power and progress and are closely linked to perceptions of modernity. This question can also be answered in light of the so called 'cultural hegemony' which means that the habits and values of the more dominant cultures are adopted by the less dominant ones. During the twentieth and twenty first centuries, the West has been the most politically and culturally dominant which means that their way of life including their clothing are adopted around the globe.

### **1.3.2 The Impact of Globalization on Language and the Process of Translation**

As a result of the globalization of fashion and clothing, people in the Arab world are exposed to new fashions and trends coming from the West almost every single day. Most of these styles and trends are not popular in the Arab world and so are the terms which are used to refer to them. Meaning that importing new foreign elements from a foreign culture requires borrowing new terms to refer to these elements that may not exist in the receiving culture. Globalization, the international commercial transactions and the influx of Western fashions and styles have created a necessary need for translation in order to communicate the new items and concepts to the target audience. The translation of fashion jargon between English and Arabic for instance, imposes many challenges on translators who work in this field as the two fashion systems are broadly distinct from each other for they belong to different cultural and geographical backgrounds. For this reason, most of translation scholars have listed clothes as culture-specific items (see Chapter two, table 1.1). Hence, the terminologies utilized to designate them are classified as cultural terms which require more attention, competency and awareness on the part of translators in order to render them in a proper way. Meaning that the more translators are aware of the complexities and the differences between cultures, the better they will translate. In this study, the researcher seeks to find out the most employed translation strategies in rendering these culture-

specific terms as well as the motivations and the consequences of using certain strategies.

#### **1.4 Statement of the Problem**

Hachten & Scotton (2006:91) argue that "Effective communication across national borders, regardless of other cultural and political differences, certainly requires the sender and receiver to communicate in a mutually understandable language". However, such a 'mutually understandable language' can only be achieved by translators who are considered as the mediators in the process of cross-cultural communication. Therefore, translators should pay more attention to the culture-specific items in the source text and try to find the most appropriate target language equivalents by employing the best translation procedures.

According to Karimipur (2009), There are often more problems in cross-cultural interchanges that happen between people of different cultural backgrounds than in interchanges between people of the same cultural background. This has imposed plenty of challenges on translators around the world. Such challenges arise from the fact that each country owns distinct linguistic, social and cultural systems of which fashion and clothing constitute an essential part. In addition, people themselves have different lifestyles, norms, attitudes, beliefs and identities. All these factors have given rise to the difficulties encountered by translators while translating the new terminologies related to fashion and clothing. For instance, sometimes translators are faced with the problem of non equivalence as a result of the

lexical gap between English and Arabic in this specific field. Other times, translators may find Arabic equivalents, yet they favor using the English words for they are more accurate.

After browsing through several fashion magazines, both domestic and Arabic editions of international ones including, *Laha*, *Sayidaty*, *Hia*, *Yasmina*, *Aljamila*, *Ellearabia*, *Voguearabia* and *Anazahra*, the researcher observes a number of problems related to the specific jargon used in this subject field. She finds that in some cases a lot of English terms related to new styles and trends are mixed in with Arabic texts without being translated in both international fashion magazines and indigenous Arabic ones which are expected to pay more respect to their native language and culture. In other cases, some English terms are transliterated into Arabic (printed by using Arabic orthography) despite the existence of clear Arabic equivalents. However, English mixing and the use of transliteration are sometimes justified by the lexical gap and the lack of word level equivalents. Indeed, finding lexical equivalents for items and concepts which do not exist in the target language is considered as one of the most intricate problems encountered by translators.

Noticing such instances makes the researcher wonder why translators resort to the strategy of transference while they have direct equivalents in Arabic. To sum up, all these practices have given rise to the phenomenon of 'code mixing'. What does code mixing refer to and how does it happen, this question and others will be answered in later chapters of this study.



## **1.5 Research Questions**

This research attempts to give answers to the following questions:

- 1- What are the major problems encountered by translators in translating fashion terminologies? Why do translators face such problems? How can these problems be reduced if not eliminated?
- 2- How do the cultural differences between the Arab world and the West in terms of their clothing styles influence the process of translation in this field?
- 3- What are the most employed translation strategies in fashion magazines? What are the consequences of overusing particular strategies in fashion discourse?
- 4- What are the most frequently found linguistic patterns of code mixing? What are the motivations behind code mixing in fashion magazines?

## **1.6 Purpose of the Study**

The study seeks to fulfill a number of objectives concerning the translation of fashion and clothing jargon which is seen as partly technical and partly cultural. This field, like any other field, contains a lot of problematic areas that need to be tackled by researchers in order to define them and help translators to overcome such challenges. Each culture has its own modes and codes of behavior including different customs, lifestyles,

food habits, and lastly fashion and clothing traditions which are the main concern of this study.

The purpose of this study is twofold: first, it aims at investigating the main problematic areas in the translation of fashion and clothing terminologies into Arabic, examining the translation strategies that are employed most frequently by Arab fashion editors and revealing the hidden purposes and motifs behind selecting them. Second, it analyzes and classifies instances of code mixing according to two major classification frameworks. And lastly, it seeks to explore the extent to which Arabic-English mixing reflects the significance and symbolic power of English language in Arab fashion discourse in general and fashion magazines in particular.

### **1.7 Significance of the Study**

"The purpose of research is to add to the sum of knowledge; reinventing the wheel is a waste of everyone's time" Williams and Chesterman (2014: 3). Over the years, there has been a great deal of discussion of the phenomenon of English mixing in spoken discourse. However, despite of the increasing number of English terms incorporated daily into local languages and employed in writing, this has received less attention compared to studies that examine the same phenomenon in speech.

Therefore, the present study would be of great significance because it is a pioneering study that incorporates the fields of fashion and translation in one research which is hoped to be the beginning of further research in this domain. This work is significant because, to the best of the researcher's knowledge, it is the first research that tackles the problems faced by translators in the translation of clothing terminologies between English and Arabic whose dress traditions are totally different and discusses the phenomenon of Arabic-English code mixing in writing (fashion magazines). Furthermore, this study is important because it sheds light on the cultural differences between the Arab world and the West in terms of their clothing traditions and the influence of these differences on translation.

This study works as a descriptive and analytic one which attempts to describe the difficulties faced by translators while translating the content of this specific genre (fashion magazines). Moreover, the study examines the strategies adopted by translators in both Arabic editions of international magazines and local Arabic magazines to render the specific terms that are used to designate new styles and trends into Arabic. Finally, this research will help translators by raising their awareness to the cultural distinctions between the clothing traditions of the Arab world and the Western traditions. It will also highlight their role as mediators in this cultural interaction which in turn, should lead to better translations.

## 1.8 Thesis Layout

The study is divided into six main chapters as follows:

**Chapter One** presents a brief introduction to the overall study including the purpose and content of fashion magazines, the influence of globalization on fashion as a cultural component, the widespread adoption of western styles, the impact of globalization on language and the process of translation, the purpose of the study, the statement of the problem, the research questions, the significance of the study and lastly the organization of the study.

**Chapter Two** presents the theoretical frames upon which the study is based and the review of literature associated with the translation of fashion jargon and the phenomenon of code mixing in general and in fashion magazines in particular. It consists of five main areas of discussion: culture in translation including the classification of clothes as culture-specific items and the translation strategies forwarded to translate them, the symbolic power of English and fashion, English as the modern lingua franca of the world, the phenomenon of code-mixing along with its different types and forms and lastly a review of some related literatures .

**Chapter Three** contains the methodology used in this research including the limitations and scope of the study and how the data were collected and analyzed.

**Chapter Four** presents part of the data analysis and discussion which includes only two sections of the analysis. The first section discusses and analyses the adopted translation strategies by the writers and editors of fashion magazines. While the second analysis investigates and discusses the study subjects' answers in terms of their adopted translation strategies.

**Chapter Five** constitutes the core of this study, as it addresses the phenomenon of code mixing and its relation to translation and the markedness theory. Also, it examines this phenomenon in fashion magazines and presents two main classifications of code mixing according to two different frameworks based on its linguistic patterns and the motivations behind it along with examples on each type.

Lastly, **Chapter Six** will be conclusive to the research findings and will propose a number of recommendations and suggestions for future research in the field.

## **Chapter Two**

### **Literature Review and Theoretical Frames**

#### **2. Literature Review and Theoretical Frames**

This chapter presents a review of related literature as well as the theoretical frameworks associated with the translation of fashion jargon and the phenomenon of code mixing that is found in fashion magazines. It consists of five main areas of discussion: culture in translation including the classification of clothes as culture-specific items and the translation strategies forwarded to translate them, the symbolic power of English and fashion, English as the modern lingua franca of the world, the phenomenon of code-mixing along with its different patterns and forms, and lastly a review of some related studies.

#### **2.1 Theoretical Frames**

##### **2.1.1 Culture in Translation**

In this section, definitions of the terms culture and culture-specific items, classifications of culture-specific items and the strategies forwarded to translate them are presented:

It is an undeniable fact that languages and cultures do overlap and interact in the various manifestations of life. Hongwei (1999) believes that language is an image of culture. He emphasizes that language reflects some parts of culture, supports them, spreads them and helps to develop them.

Meaning that to render a piece of writing into the target language precisely, the translator should not only master the target language, but also s/he should be familiar with the cultural traditions and values of its speakers, since translation is an act of communication that takes place between two cultures and two world communities that perceive the world differently .i.e. a translator should not only be bilingual but also bicultural.

Owing to this, translation theorists have started to link translation to other aspects rather than just linguistic aspects which are proved to be unable to account for all the complexities and difficulties encountered by translators. Therefore, the linguistic theories of translation have been marginalized and the emphasis has been shifted to translation as cultural transfer and the interface of translation as cultural transfer as well as the interface of translation with other growing disciplines within cultural studies (Munday, 2006).

In their introduction to the collection of essays *Translation, History and Culture*, Bassnett and Lefevere (1990), go beyond language and focus on the interaction between translation and culture, as culture affects and constrains translation. They also place great emphasis on the issues of context, history and tradition. This shift from translation as text to translation as culture is what Mary Snell Hornby (1990) names 'the cultural turn', as a metaphor for this cultural shift. Therefore, their work is considered as the beginning of a new period where the cultural turn has held sway in Translation Studies. (Munday, 2006).

In this section, the researcher presents some definitions of the term culture from the perspectives of various translation theorists and scholars:

To start with, Larson (1984) defines culture as the beliefs, attitudes, values, and rules of a specific group of people. The specific culture of the society produces the specific language of that society. This explains that language and culture are tightly linked to each other, inseparable from each other and dependent on each other.

To explain the concept of culture and culture-specificity, Vermeer (1986, as cited in Nord, 1997) states that culture consists of "everything one has to know for how to behave, master, feel, and act in a society in order to conform to the general expectations of that society and behave acceptably, unless one should be prepared to undertake the consequences of his or her unaccepted behavior". Vermeer's definition asserts the fact that meeting the expectations of a particular society and behaving in a way that complies with the norms and traditions of that society is an indicator of mastering a foreign culture.

Furthermore, Newmark (1988: 94), whose definition is adopted in this study, defines culture as "the way of life and its manifestations which are peculiar to a community that uses a particular language as its means of expression". His definition clearly indicates that each culture consists of specific items and components which distinguish it from other cultures and that these culturally specific components are expressed through language.



Duranti (1997, as cited in Thanasoulas, 2001) defines culture as "something learned, transmitted, passed down from one generation to the next, through human actions, often in the form of face-to-face interaction, and, of course, through linguistic communication". Based on this definition, we recognize that language plays a significant role in communicating cultures, for it is seen as the means through which a culture is learned and transferred from generation to generation either within the same group of people or across national borders.

To sum up, all these definitions of the term culture offered by leading translation scholars share the same core that is, the culture of any nation always consists of customs, habits, beliefs, norms, national literature, religious and social aspects, etc. This of course highlights the role of translators who have to work as mediators between the different cultures. They make communication across cultures possible by erasing the lines and bridging the cultural gaps between different languages in an attempt to provide accurate translations that are mistake-free and where no confusion or misunderstanding occurs.

#### **2.1.1.1 Culture-Specific Items (CSIs): Definitions and Classifications**

In this section, the researcher presents some definitions of the term 'culture-specific items' along with some classifications of these items offered by different translation scholars. In fact, finding the right equivalent for a culture-specific item is one of the most intricate challenges faced by translators. According to Sturge (2009) dealing with culture-specific items is a complicated technical problem raised in cultural translation. The

difficulty usually occurs when the translator is not familiar enough with the target culture and its norms and traditions. Therefore, translators must take into account a number of factors when encountering a culture-specific item, such as the differences in geography, customs and beliefs. Another problem that usually occurs during the translation of CSIs is the lexical gap .i.e. when a clear equivalent for the SL word does not exist in the TL due to the great cultural differences between the two languages involved.

It is sometimes hard to determine precisely what can be categorized as culturally specific in a text, since languages have a lot of CSIs. Baker (2011) points out that a term in the SL may refer to a concept that is totally unknown in the target culture. This concept is classified as culturally specific which may be a religious belief, a social custom or even a type of food. In her book, *In Other Words*, she lists culture-specific concepts as one of the common non-equivalents that a translator comes across while translating from SL into TL. According to Aixela (1996), CSIs are, elements of the text that are linked to certain concepts in the target culture (history, values, norms,) which might be unfamiliar to people who belong to a different culture.

Newmark (1998) defines CSIs, whether single-unit lexemes or phrases collocations as those elements which are particularly tied to a specific way of life or culture. Harvey (2000:2), defines culture-bound terms as the terms which "refer to concepts, institutions and personnel which are specific to the source language culture". From all the aforementioned definitions, we understand that culture-specific items are

those elements and concepts that exist in one language and are not found in another.

Several translation scholars have provided different classifications for CSIs including food, social culture, occasions, clothing, dress codes, etc. in an attempt to help translators to identify them in a text. However, this study is concerned mainly with the translation of the terms associated with one particular cultural component which is clothing. In the following table some of the classifications of CSIs that include clothing are presented in order to shed the light on this particular cultural component:

**Table: 1.1: Different Classifications of CSIs.**

No.	Scholar	Classification of CSIs
1.	Catford (1978)	-Measurements -Coins Institutions- <b>-Clothing</b>
2.	Newmark (1988)	- Ecology (flora, fauna, winds,etc). -Material culture (artifacts, food, <b>clothes</b> , houses and towns, transport). -Social culture (work and leisure). -Organizations, customs, ideas (political, social, legal, religious or artistic). -Gestures and habits.
3.	Kujamäki (1998, as cited in Robati, 2016)	-Society -Leisure activities -Proper names -Nature -Mythology -Everyday items ( <b>clothes</b> , food, tools, etc.)
4.	Thriveni (2002)	-Proper names -Social relationships -Lifestyles and values <b>-Dress code</b> or ornaments and symbols behind them. - Food habits -Beliefs and feelings -Customs and traditions

All these terms are considered as culturally specific for they differentiate a community from another and impose challenges on translators. It seems that there is no one to one correspondent relationship between any two languages, for example we cannot find a single word in one language that has a 100% identical correspondent in another. The words of different languages may share the same general meanings but differ in the subtle shades of meaning.

From this, we conclude that CSIs are the outcome of the cultural gaps between the SL and the TL. These gaps occur when an item in the SL is not found in the target culture, or when the TL has no word to refer to that item. Therefore, several translation scholars (e.g. Baker (1992), Davies (2003), Harvey (2000) and Newmark (1988)) have proposed different translation strategies and procedures in order to bridge the cultural gaps between languages and produce a perfect translation that conveys the contents and meanings of the original text.

#### **2.1.1.2 The Translation Strategies Forwarded to Translate CSIs**

To bridge the cultural gabs between languages, different theorists have forwarded several procedures for rendering culture-specific concepts. The present study investigates the translation strategies employed by Arab translators to translate fashion and clothing terminologies which are the primary concern of this research.

Many scholars have proposed several translation procedures to render culture-specific items. However, the most influential contribution to

the translation of CSIs is that of Peter Newmark who proposes more than fourteen different translation procedures to deal with them (1988:82-91):

- **Transference:** It is the process of transferring an SL word to a TL text as a translation procedure. It includes transliteration, which relates to the conversion of the source language word into different alphabets: for example, English into Russian (Cyrillic), Greek, Arabic and so on. The word, then, becomes a loan word. It is the same as what is called transcription. In the context of translation from English into Arabic, it is also referred to as Arabicization e.g. *blazer* is Arabicized as *بليزر*.
- **Naturalization:** This procedure follows transference and adjusts the SL word first to the normal pronunciation, then to the normal morphology of the TL, e.g. *blazer* is naturalized by adding the Arabic inflection *ال* as *البليزر*.
- **Cultural Equivalent:** The cultural word in the SL is replaced, although not accurate, with a TL cultural word.
- **Functional Equivalent:** In this procedure, a culture-free word is used, sometimes a new specific term is used; therefore, it generalizes and deculturalises the SL cultural word.
- **Descriptive Equivalent:** In this procedure, the meaning of the culture-bound term is explained in several words.
- **Componential Analysis:** It means comparing an SL word with a TL word which has a similar meaning, although not being its one-to-one

equivalent, by splitting, first, their common, and then, their differing sense components.

- **Synonymy:** It is a near TL equivalent to an SL word where there is no precise equivalent. In this procedure accuracy is sacrificed for the sake of economy e.g. the English term *gingham* is translated into Arabic as *كرومات*.
- **Through-Translation:** It is the literal translation of common collocations, names of organizations and components of compounds. It is also referred to as: calque or loan translation.
- **Shifts or Transpositions:** It involves a change in the grammar from SL to TL, e.g., (i) change from singular to plural; (ii) when a specific SL structure does not exist in the TL, a change is required; (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun, and so forth.
- **Modulation:** In this procedure, the translator reproduces the message of the original text in the TL text in accordance with the current norms of the TL, because, the SL and the TL may be different in perspective.
- **Recognized Translation:** It occurs when the translator normally uses the official or the generally accepted translation of any institutional term.
- **Compensation:** It occurs when loss of meaning in one part of a sentence is compensated in another part.

- **Paraphrase:** In paraphrasing, the meaning of the culture-bound term is explained. The explanation in paraphrasing is much more detailed than in descriptive equivalent.
- **Couplets:** It occurs when the translator employs two different procedures together.
- **Notes, Additions, Glosses:** These are additional information which a translator may have to add to his version; the additional information that the translator adds are normally cultural. They usually appear in the form of footnotes. Although some scholars do not favor writing too many footnotes in a translation, they can be helpful since they explain many of the source text meanings to the target audience. Nida (1964) for instance, prefers the use of footnotes for they provide supplementary information and call attention to the original's discrepancies.

The present study adopts Newmark's proposed set of translation strategies as its theoretical framework to examine which of these strategies is employed most frequently in the context of fashion and clothing. Then, the researcher analyzes the results and investigates the consequences of overusing certain strategies such as transference. To illuminate, overusing the strategy of transliteration or what is sometimes referred to as borrowing in a text, usually gives rise to the phenomenon of code mixing which means that the text encompasses too many foreign words.

Several works presented by pioneering figures in the field of translation studies have discussed the notion of culture and how it

influences the overall process of translation (Graedler (2000), Harvey (2000)). They have also provided various definitions and categories of culture-specific items. However, little research has concentrated on the individual components of each category, such as clothes which construct a significant part of culture. In this research, the writer attempts to account for the problems encountered by translators who work in the field of fashion and clothing and the strategies employed to render its specific terminology into the target language.

### **2.1.2. Code Mixing: Definition**

Code mixing is considered as a sociolinguistic phenomenon that occurs when two languages are in close contact or when one language is more appropriate than the other. It is a natural phenomenon among bilinguals and occurs in both speech and writing. It is often considered as a spontaneous and unintentional act in speech, while in writing it is totally the opposite, since writing involves more consciousness. This in turn asserts that whenever mixed codes are found in writing, the writer must have some motivations that push her/him to use foreign words and phrases in her/his text.

Code mixing is considered as one form of code switching. Poplack (1980), defines three types of code switching including code mixing:

- Inter-sentential switching (code switching)
- Intra-sentential switching (code mixing)



- Tag switching (the use of tags such as *you know* and *I mean* in a sentence completely written or spoken in another language)

According to Myers-Scotton (1993a), inter-sentential switching involves shifts from one language to another across sentence boundaries. Meaning that the speaker or writer produces a complete sentence (or more than one sentence) in one language before there is a switch to the other language. Intra-sentential switching (code mixing) on the other hand, occurs within the same sentence when the writer or speaker uses words, phrases or clauses from another language. The type of switching with which this study is concerned is intra-sentential switching or code mixing.

In sociolinguistics code mixing is traditionally defined as "the intra-sentential mixing of various linguistic units (morphemes, words, modifiers, phrases, and clauses) primarily from two participating grammatical systems." However, it should be distinguished from code switching which refers to inter-sentential mixing (Bhatia & Ritchie, 2004).

From the previous definitions, one recognizes that the difference between code mixing and code switching lies in the level at which it is found. In a wider scope, code mixing occurs when the speaker or writer employs single words or phrases from another language at the sentence level e.g. *street style* فساتين صيفية على طريقة ال. Code switching on the other hand, occurs when the speaker or writer speaks/writes a complete sentence in one language and then shifts to another in the next sentence. Based on

this distinction, the intensive use of English code observed in Arab fashion magazines is counted as code mixing rather than code switching.

Owing to the ample amount of English words and phrases in Arab fashion discourse, this research intends to study the phenomenon of code mixing that is prevalent in Arab fashion magazines.

### **2.1.3. Categorization of Code Mixing**

#### **2.1.3.1. Ho's Classification of Code Mixing**

In his study that addresses the phenomenon of code mixing, Ho (2007) classifies code mixing items according to their linguistic patterns into seven categories as follows:

**1. Letters of the Alphabet:** The first category is letters of the alphabet which is the smallest orthographical unit. Letters can be used either to name specific elements, e.g. DK88 حقيية or as acronyms, e.g. MAC a makeup brand name.

**2. Short Forms:** These are formed by morphological reduction of lexical words.

**3. Proper Nouns:** These refer to names of a specific person, place, organization, company or brand, e.g. *Purificacion Garcia* علامة تتوسع اكثر في مناطق العالم العرب

**4. Lexical Words:** These refer to English nouns, verbs, adjectives and adverbs that are inserted into an Arabic sentence, e.g. *platforms* أجمل تصاميم أحذية ال

**5. Phrases:** A phrase is a group of words that can stand together as part of a clause or a sentence. It does not contain a subject and a verb. These refer to English phrases incorporated into Arabic sentences, e.g. *Boho Chic* غجرية جميلة

**6. Incomplete Sentences:** Ho defines this as an utterance unit that does not conform to the normal sentence rules. Examples are statements or questions that lack a verb or a subject, e.g. *What?* and subordinate clauses that lack the main clause, e.g. *when art meets fashion*.

**7. Full Sentences:** These refer to complete English sentences that are mixed in with Arabic context. A sentence refers to a statement that consists of a subject and a predicate with a clear meaning (Ho, 2007). For example, " sneakers are here to stay" خطوة نحو الراحة و العملية

#### 2.1.3.2 The Researcher's Classification of Code Mixing:

The researcher has created her own model of analysis which classifies the motivations behind code mixing into basic motivations and additional motivations:

- **Basic Motivations:** These refer to reasons and factors that are significant and convincing enough to the extent that mixing English

within Arabic texts can be accepted and justified if motivated by any of them. These motivations are: fulfilling lexical gaps, maintaining accuracy and achieving language economy. When Code mixing is motivated by any of the previous basic motivations, it can be accepted.

- **Additional Motivations:** These refer to other motivations, such as catching attention, achieving memorability and exploiting the symbolic power of English. When code mixing is motivated by any of the additional motivations, it cannot be accepted or justified.

## **2.2 Literature Review**

### **2.2.1 English Language and Globalization: English as the Lingua Franca of the World**

The movements toward a more globalized world through international marketing and trade in the last few decades, have made English as one of the most influential languages in the world. It has spread widely and started to be seen as an international language and as the language of cross cultural communication. In this regard, Phillipson (2000:99) states that English is the language of "international communication and understanding, economic development, and national unity".

Crystal (1985) points out that about two billion people out of 5 billion world population are exposed to the English-speaking environment.

It means that every third person in the world speaks English either as a native language or a second language (Kachru, 1992).

Moreover, the global dominance of English in science, technology, and pop culture has reinforced the power of this language around the world (Phillipson & Skutnabb-Kangas, 2002). It is noticed that the number of non-native English speakers around the world is increasing rapidly, as more than two thirds of the world's sciences are written in English. According to Huebner (2006), English is the language of specialized knowledge. This of course is due to the fact that the English speaking communities are more scientifically developed, which makes them the primary source of knowledge. Therefore, people need to learn English for it is the language of modern education and in order to be able to have access to information written in that language.

In the Arab world for instance, people believe that knowing English can help individuals to gain more academic achievements as well as social and economic benefits, which in turn has reinforced the symbolic power of English in the region.

Crystal (2004:10) states that English is the language "on which the sun never sets". This statement emphasizes the status of English as a global language whose speakers are living all over the world. In other words, if the sun sets on an English speaker in New York city, it rises on another English speaker in Tokyo for example.

English as the lingua franca of the world and as a sign of globalization is gaining a symbolic power around the world in general and in the Arab world in particular. This symbolic power of English is acquired due to the fact that the English speaking communities are more culturally, economically, politically and scientifically powerful and developed and that the power of a community is usually transmitted to its language. Fashion as a cultural component and as an integral part of people's identity also has some symbolic and semiotic power just as language does in the sense that both are easily utilized as forms of symbols to distinguish one from others even though they are different in form as language is verbal while fashion is image (Bourdieu, 1993;1984 Barthes, 1982;1972).

English and fashion are seen as a means of reflecting one's social identity by making their users distinctive and exclusive to others. In addition, English as symbolic capital is stereotypically associated with high quality, internationalism, sophistication and modernity (Haarmann,1984, Takashi, 1992, Lee,2006). Fine fashion also expresses notions such as quality, modernity, sophistication and class about the individuals who wear it. So this can be viewed as a mutual point where English and fashion meet.

Moreover, Piller (2003) asserts that whenever English is used to convey a message or to market a product in a non-English-speaking community, it serves as the language of modernity, advancement, and globalization. This means that the relation between English language and these concepts is inevitable. On the basis of these view points, English

mixing in Arab fashion magazines will be analyzed from a critical angle as an employment of the symbolic power of English in Arab fashion discourse.

### **2.2.2 The Symbolic Power of English and Fashion**

#### **What is Symbolic Power?**

The concept of 'symbolic power' was first introduced by the French sociologist Pierre Bourdieu who defines it as a process of world making. He also says that language as symbolic power "makes things with the words" (Bourdieu, 1989: 23), and places certain language formalities in a more dominant position and an appropriate speech in a society (Bourdieu, 1977). For Hymes (1973), the symbolic power influences social groupings and social relations. To illuminate, English makes things with words just because they are English. For instance, English words are able to express a lot of concepts, such as modernity, power, prestige, credibility, advancement, high education and high class. From this, one understands that the 'symbolic power' of a language indicates unequal or asymmetrical power relations, and that language as symbolic power is more dominant and superior to other languages.

Moreover, language as symbolic power is a 'structuring structure' that evaluates linguistic production, and shapes the "speaker's position in the social structure" (Bourdieu, 1977: 646). It also determines which form of language practice is more valued, and how language practice is conditioned in a society. Linguistic practice becomes a form of discursive

practice, regulating and reproducing hierarchies among social groups (Foucault, 2012; Giroux, 1992; McLaren & Lankshear, 1993).

### **2.2.3 Review of Some Studies Related to the Phenomenon of English Mixing**

Over the years, several studies have discussed the phenomenon of English mixing in Arabic in different contexts, particularly in scientific texts. However, to the best of the researchers knowledge, no research has been conducted to examine this phenomenon in the field of fashion despite the growing number of English terms incorporated daily into Arabic by the language of fashion and beauty.

Many studies have examined the phenomenon of English mixing in Chinese, Japanese, Indian, Romanian, polish, Korean and Indonesian fashion media. However, the researcher in the present study addresses this phenomenon in Arab fashion magazines which she believes is the outcome of employing certain translation strategies mainly transference, that includes borrowing and Arabicization.

Baker (1987) defines Arabicization as the rendering of a foreign term into Arabic in its original linguistic form, after introducing little phonetic and/or morphological changes if necessary. She also points out that this method has received much opposition from language purists, who believe that the introduction of foreign terms threatens the identity of Arabic. Further, she states that applying this method excessively would result in some form of a hybrid language. However, faced with the massive



influx of new terms which need to be rendered into Arabic, even the purists have had to accept Arabicized terms which have found their way into the language and increasingly gained acceptance, with or without academics' approval.

According to Sapir (2014), the borrowing of new terms from other languages is the simplest type of influence that one language may exert on another. He also points that cultural borrowings always involve the probability that the related words may be borrowed too.

After introducing the new terms into the receiving language, the media plays a pivotal role in that it grants them circulation in the new linguistic environment. Some of these terms become more popular and acceptable but others do not. This depends on whether there is a real lexical need for the new term or not and whether the SL term is popular and circulated or not. It means that sometimes we might find an equivalent term in the receiving language, but that equivalent is not popular enough to be used instead of the English term. For instance, the English word *Jumpsuit* is translated into Arabic as *الرداء السرولي* but because this translation is not so popular, designers and fashion editors favor using the original English word which is more accurate, modern and circulated. Therefore, we conclude that the borrowing of a new term is always controlled by these factors.

In this regard, Şerban (2012) points that English holds a dominant place in the avant-garde of scientific development, as well as in business

and other international relations. This position has endowed this language with certain connotations of modernity, fashion and prestige, which reinforce the borrowing of words not motivated by need but by political and cultural factors. Hence, these words are called luxury or unnecessary loans.

To clarify, some terms are borrowed due to the lack of word-level equivalents in the receiving language such as *clutch*, *jumpsuit* and *tunic*, while others are used despite the existence of clear and direct equivalents in the target language such as *لا يعترف بالقوانين* *the long coat*. To make it more explicit, in the first case borrowings are necessary and need-driven because of the lexical gap, while in the second, borrowings are called luxury or unnecessary and if applied to excess, would give rise to the phenomenon of code mixing .i.e. having too many foreign words in a local text. It means that whenever a writer applies luxury borrowings, s/he must have certain purposes in mind.

In a study that investigates the phenomenon of English mixing in Hon Kong, Regan (2003) states that English in china is treated as an elite language by the upper levels of the society, including the universities, government, the media, and is used as the global lingua franca of the business community.

Haarmann (1989) who investigates the same phenomenon in the Japanese context, points that certain languages function as symbolic objects of stereotyping and conjuring up fixed images about the speakers of a given

language. This supports the researcher's claim in which she argues that whenever the writer employs unnecessary borrowings in her/his text, s/he must have some purposes and motivations in mind. French for instance, evokes images of elegance, sophistication and fashion (Haarmann:1989; Bhatia, 1992), English is stereotypically associated with high quality, internationalism, sophistication and modernity (Haarmann,1984; Lee,2006). German symbolizes good quality and prestige (Haarmann: 1989) and so on.

Indeed, as the previous examples clearly show, linguistic symbolism is usually used as a means of stereotyping and evoking positive images and associations in the reader's mind. Haarmann also asserts that Japanese is used as the basic means for the transfer of practical information, while foreign words work as exotic spices which titillate the visual and auditory senses of the audience (ibid).

Similarly, Bogdanova (2010) who studies the use of English in Bulgarian advertisements, argues that English is blended with Bulgarian because of the symbolic value that it adds to the advertising message.

Further, in his study that examines English mixing in Korean TV commercials, Lee (2006) suggests that mixing English with Korean is a linguistic mechanism for the construction of modernity in contemporary South Korea. He also argues that knowledge and use of English in South Korea is a defining linguistic expression of modernity. In addition, he notes that the phenomenon of code mixing is usually studied according to certain

aspects which incorporates three main areas: symbolism in use, identity construction, or globalization.

These three main areas may explain the major motivations behind code mixing. First of all, speakers or writers use mixed codes to symbolize and evoke particular images in the minds of the audience by using a particular language. Secondly, they use mixed codes as a means of self construction through exploiting the different codes to reflect the modernity and multiplicity of their identity. Lastly, it is employed as a sign of globalization for English is considered as the global language.

In her study of the phenomenon of English mixing in Polish advertisements, Bulawka (2006) believes that using different linguistic codes is one of the ways of evoking intended stereotypes and fixed images that are appealing to the receiver's feelings and that English creates positive images in the mind of the Polish audience. This in turn would explain why writers mix English words with their texts.

Li (2002) who examines this phenomenon in the Chinese setting, mentions additional reasons, often pragmatic, for code mixing including the absence of translation equivalents (lexical gap) or, where dictionary equivalents do exist but there is a semantic discrepancy between the English expression and the Chinese translation. In this sense, mixing is acceptable since writers have no other choice except for using foreign terms due to the lexical need and the semantic discrepancy.

Pop and Sim (2016) who discuss the phenomenon of English mixing, also use the term 'Anglicism', in Romanian fashion magazines, emphasize that English is considered as a stylish language and that this general recognition leads to the acknowledgement of the prestigious status of English in Romania. Also, they point out that the field of fashion and beauty is one of the fields in which it is impossible to deny the influence of English.

Piller (2001), who investigates mixing English in German television and print advertising, notes that English contributes to a social stereotype and a cosmopolitan identity for the merchandise in most cases.

After studying the blending of English in Hindi and European print advertisements and rural Indian advertising, Bhatia (1992) show that language mixing is not only motivated by formal or stylistic considerations but is also for their special appeal to the readers because of the beliefs they are associated with. For instance, English serves as a symbol of modern style and high technology.

In his study that addresses the same phenomenon in Japan, Daulton (2004) points that the most common source of socio-cultural contact with English language in Japan is the mass media which includes fashion magazines and commercial advertisements of modern technology. He also finds that the most intensive Anglicism is found in marketing and media. Further, he notes that Anglicism arises mainly from needs to fill lexical

gaps. Thus, his point clearly shows that most of the borrowings in Japanese occur in fashion magazines and commercial advertisements.

Martin (2002) states that the primary function of English in the non-Anglophone context has been to serve as a symbol of modernity, technological development and reliability.

According to Ngom (2002), speakers might borrow a term to refer to a concept or thought that does not exist in their own language, or they may borrow terms simply because such linguistic units are associated with prestige, even though clear equivalents are available in the borrowing language.

Onysko (2004) who examines the reasons for using English words in German, suggests the following two reasons, among others: semantic motivation (denotation) when new products and inventions are frequently associated with their original English terminology, as with *Internet*, *E-mail account*, *Coffee-Shop*, *Computer*, and *TV-Soap* for example. The other reason is emotive, as English has the image of being modern, hip, and educated, and is used in the language of fashion, modern sports, and leisure. The rise of the USA as the world's most powerful country in the fields of politics, economics, science, and technology after 1945, has lead to the massive influx of Anglicisms in German and other languages, since American inventions were integrated along with their terminology into many cultures and languages.

Based on this, the reasons behind borrowing a new foreign word is either to fill a lexical gap between the two languages in question, or to reflect the concepts of prestige and modernity that are associated with the borrowed words especially in the context of fashion, the major concern of this study.

According to Haarmann (1989), foreign words can be written by using the writing system of the receiving language. In the Japanese context for example, foreign words are represented by using the katakana writing system. Similarly, in Indian advertising, English words are mixed with Hindi and written in the Devanagari script (Bhatia and Ritchie, 2004).

Meaning that foreign words do not necessarily need to be written in their original scripts, instead they can be written in local scripts according to the new linguistic context. For instance, plenty of English words which are blended within original Arabic texts are written in Arabic alphabets. Yet, they are still counted as instances of code mixing.

Gibbons (1987:8) states that the history and current position of different linguistic groups are usually reflected through language attitudes. He also points out that "English native-speakers mostly comprise an elite group, and tend to be skilled professionals with good incomes and that one should remember that proficiency in English correlates with educational level and prestigious employment". Meaning that the current tendency in the global and local media to use

English reflects the position of this language and its speakers among other languages as the language of prestige, technology and education.

Gotllieb (2005) defines Anglicism as "any individual or systematic language feature adapted or adopted from English and used in intralingual communication in a language other than English". He considers "translations as conveyors of Anglicisms". He also argues that "there is no doubt that translations –not least those found in the popular media– constitute a driving force in what certain critics have seen as the corruption of domestic languages".

Kunarawong (2014) conducted a study that examines the phenomenon of English mixing in Thai fashion magazines. The findings of his study reveal that the editors of fashion magazines usually apply English words or sentences to a Thai context in order to fulfill real lexical gaps, to use euphemisms, to draw the reader's attention to pictures, to emphasize a key message, to develop meaning, to extend a meaning, to attract the reader's attention to some specific information, and to express a Western invented concept.

In their study that addresses the same phenomenon in Persian advertisements, Shooshtari & Allahbakhsh (2013) assert that using English is considered as a powerful technique of persuasion in Persian advertising discourse, therefore Persian advertisers mostly avoid using Persian words and favor employing their English equivalents in their ads to practice persuasion.



In her study that examines the linguistic borrowing in modern standard Arabic, Ibrahim (2006) concludes that linguistic borrowing is the reflection of history, politics, economics, inventions, prestige, and the outcome of the slow process of coining new words in the borrowing language.

In a study that examines the phenomenon of English mixing in Korean women magazines, Park (2004) shows how the prestigious status of English in Asian countries is shaped as the linguistic fashion and how fashionableness is achieved through linguistic representation. He also points that by using English words, the editors of these magazines borrow the symbolic power associated with them in order to transmit it to the fashion elements. In addition, he concludes that the fashion discourse is elegantly designed to give this fantasy of distinctiveness to the readers by using English.

To conclude, after reading excessively through these literatures, the researcher finds that all these studies share the same findings regarding the phenomenon of English mixing in local discourses. The use of English in a different linguistic context is either for its symbolic power since it always serves as the language of modernity, class, fashion and technology or to fill real lexical gaps.

In the next chapter, the researcher presents the followed methodology in this research including the scope of the study and how the data were collected and analyzed as well as the research instruments.

## **Chapter Three**

### **Methodology**

#### **3. Methodology**

To bring the problem under discussion into focus, the study follows a mixed-method model using a descriptive and quantitative analytical approach to examine the corpus of this study. Examples from fashion magazines are collected, classified and analyzed to constitute the corpus of this research.

After collecting the needed data, the researcher describes the basic characteristics of the language used in this particular type of publications (fashion magazines), then she examines the various strategies used by translators to render the specific terminology of this field which is related to new styles and trends, brand names and collection names. The researcher also explains the consequences of selecting specific translation procedures. For instance, the phenomenon of 'code mixing' is seen as the result of overusing particular translation strategies, such as transference.

Moreover, she investigates the different linguistic patterns of Arabic-English code mixing found in this particular genre. She further attempts to find out the hidden agendas behind selecting these strategies along with the motivations of mixing different codes and incorporating English words into Arabic texts during the presentation of the content of fashion magazines. Then, a quantitative analysis of selected 50 English fashion-related terms is done in order to count the frequencies and

percentages of the most frequently employed translation strategies in fashion magazines, as well as the most employed translation strategies by the study subjects who were asked to translate them.

The researcher also collects instances in which code mixing items are found and classifies them according to two main classification frameworks. The first analysis which includes 250 instances of code mixing is based on Ho's (2007) framework which classifies code mixing items according to their linguistic patterns into seven categories. The second one on the other hand, which includes 200 instances is based on the researcher's own framework which classifies the motivations behind code mixing into basic and additional motivations. This quantitative analysis includes the total number of English words found in fashion magazines, whether they are written in English or in Arabic orthography.

### **3.1. Data Collection**

The corpus of this study belongs to the specific genre of fashion magazines. The data are collected from both domestic Arabic magazines and Arabic editions of international ones as well as a TV program. The researcher analyzes and discusses instances in which Arabic-English mixing occurs. The content of fashion magazines from which the data are collected is categorized into four categories namely:

- Headlines,
- Instructions and tips: "does" and "don'ts",

- Captions describing images, and
- Single terms and expressions found in articles.

### **3.2. The Rational of Selecting this Particular Type of Magazines**

Fashion magazines, both domestic and international, are gaining more popularity among Arab women in the last few decades. These magazines usually consist of a variety of articles that describe new trends and styles and teach women how to stay stylish and fashionable. They are influential and have great impacts on their readers to the extent that they are sometimes viewed as trendsetters. Women magazines in the Arab world enjoy a good status, because Arab women are known for their obsession with fashion and beauty since ages.

It is worth mentioning here that most of the top ranking international fashion magazines are published in Arabic, such as *Elle*, *Harper's Bazaar*, *Marie Claire* and very recently *Vogue*, the oldest fashion magazine in the world, has launched its first Arabic edition in January, 2017. This of course proves that Arab women constitute an essential part of their target audience.

After browsing through different fashion magazines, the researcher observes that the discourse of fashion usually involves Arabic-English mixings during the presentation of their content. Therefore, she decided to conduct this study in order to examine the phenomenon of Arabic-English code mixing that is found in fashion magazines by focusing on local

magazines and international ones that are published in Arabic. To fulfill the study's aims, emphasis is placed on English words, phrases, and sentences that are mixed in with Arabic sentences.

### **3.3. Research instruments**

This research depends on two main instruments:

#### **3.3.1. Questionnaire**

A questionnaire of 50 English terms related to the fashion filed was distributed to 22 master's female students of applied linguistics and translation at An Najah National University in April, 2017. They were asked to translate the terms into Arabic by finding the closest Arabic equivalents through employing the most appropriate translation procedures. It is worth noting that the population of the study included only female students in order to gain more valid and reliable data for analysis. Male students were excluded, because males are not expected to understand the fashion related terms and be able to translate them into Arabic.

#### **3.3.2. Interviews**

To validate the claims of this study, the researcher has conducted interviews with leading Arab fashion experts including, Aline Watfa, a previous miss Lebanon candidate and a senior Arab fashion expert who hosts a specialized TV program in fashion *Style* on MBC1 and Mimi Raad, a stylist, an editor in chief and the founder of the image department at MBC Group. They were selected by the researcher among others because

of their great experience and background in the fashion media since they are not only experts in the fashion field but they also have a great experience in the fashion media and the fashion discourse in general. Aline Watfa for example has been presenting a specialized TV program in *Fashion Style* since more than ten years. The interviews consist of 10 questions about the translation of fashion jargon, problems and challenges as well as the phenomenon of English mixing in Arab fashion discourse.

### **3.4. The Strengths of the Models Employed in this Study**

The present research adopts two main classification frameworks in order to analyze and classify the corpus of the study. The first model is Ho's (2007) framework which classifies code mixing items according to their linguistic patterns into seven categories. The second one is the researcher's own classification framework which classifies the motivations of code mixing into basic and additional motivations. The strength of these models lies in that they complete each other as the first model of analysis focuses on the form of this phenomenon while the second addresses the function (motivation) of code mixing. This means that the study examines the phenomenon of code mixing in terms of both form and function, unlike other studies which focus only on form or function.

Examining the form of code mixing items by analyzing their linguistic patterns enables us to identify the most frequently found linguistic pattern among code mixing items included in the analysis. On the

other hand, studying the motivations and the reasons behind mixing English terms and phrases within purely written Arabic texts helps us to determine the function of such a phenomenon and understand the role of English language as a symbolic capital.

### **3.5. Scope of the Study**

The study is limited to a specific type of publications which is fashion magazines targeting women in the Arab world. The corpus of this study is collected from eight leading Arab and international fashion magazines comprising *Laha*, *Sayidaty*, *Hia*, *Yasmina*, *Aljamila*, *Ellearabia*, *Voguearabia* and *Anazahra* as well as a TV fashion program *Style* which is being broadcasted on MBC1 since more than 10 years. Additionally, the data are collected from contents and articles that are published between 2014 and 2017.

This study addresses the translation of fashion jargon from English into Arabic and particularly focuses on the phenomenon of code mixing found in Arabic written fashion discourse. Thus, the findings of this study are limited to this specific discourse and cannot be generalized to other types of publications which means that this study is limited in scope and highly specialized in subject.

The next chapter presents part of the data analysis and discussion which includes only two sections of the analysis. The first section discusses and analyzes the adopted translation strategies by the writers and editors

of fashion magazines in an attempt to identify the most frequently employed translation strategy/ies. While the second analysis investigates and discusses the study subjects' answers in terms of the adopted translation strategies. Both of these analyses are done in an attempt to prove the researcher's claim that there is a real lexical gap between English and Arabic in this particular field.



## **Chapter Four**

### **Data Analysis and Discussion**

#### **4.1. Introduction**

In this chapter, two main quantitative statistical analyses of the data are done and presented in a number of tables. The first one addresses the translation strategies employed by the writers and editors of fashion magazines. While the second focuses on the answers of the study subjects who were asked to translate 50 fashion and clothing terms from English into Arabic and examines their most adopted translation procedures.

This chapter constitutes an essential part of the present study, for it analyzes the data and discusses the outcomes of this analysis. It focuses mainly on addressing the successes and failures of the study subjects. Also, it aims at examining the most frequently employed translation strategies by Arab editors in rendering English fashion terms in original Arab fashion magazines and Arabic editions of international ones into Arabic.

The cultural aspects of translation usually take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture. The form of fashion with which this study is concerned is the text in fashion magazines that usually describes garments, new styles and trends. The data examined in these two analyses consist of 50 English terms and phrases that are collected from both local fashion magazines and Arabic editions of international ones. The first analysis shows the frequencies and percentages of the employed translation strategies in

fashion magazines. While the second analyzes the study subjects' answers and reveals the frequencies and percentages of their adopted translation strategies.

The content of fashion magazines from which the examples are collected takes various forms such as headlines, instructions, captions describing images as well as single terms, phrases and sentences taken from articles.

## **4.2. Analysis and Discussion**

### **4.2.1 Part One: The Adopted Translation Strategies in Fashion Magazines**

Having browsed through different fashion magazines, the researcher observes that transference (transliteration or Arabicization) is the most employed translation strategy in the field of fashion where most of new trends and styles are imported from the West. Thus, the researcher seeks to prove these observations and support them by statistical analysis. Also, she believes that excessive utilization of this strategy has given rise to the phenomenon of code mixing where two different linguistic codes (English and Arabic) are used together in the same utterance in this particular type of magazines.

This section includes a presentation of 50 instances driven from a variety of Arab and international fashion magazines. They are

presented in a number of tables where a quantitative statistical analysis is provided.

In the introduction to their volume devoted to postcolonial translation, Bassnett and Trivedi (1999: 2) note that "Translation is a highly manipulative activity that involves all kinds of stages in the process of transfer across linguistic and cultural boundaries. Translation is not an innocent, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems".

In a wider sense, the choice of any translation procedure by translators is not haphazard, yet it is always motivated. In fashion discourse, the main concern of this study, the researcher observes that transliteration is the most common translation strategy. She also notes that translators continuously resort to this procedure even when they have direct Arabic equivalents for the terms which clearly indicates that transliteration or borrowing is employed for a purpose.

Accordingly, excessive use of this strategy has given rise to the phenomenon of code mixing in the discourse of fashion in general and in fashion magazines in particular.

The following table includes 50 English terms collected from a variety of fashion magazines along with their Arabic equivalents and the translation strategy/strategies employed by writers and editors in order to use them in the target text (Arabic).

**Table 4.1: The Adopted Translation Strategies in Fashion Magazines.**

No.	English Term	Arabic Equivalent	Translation Strategy
1.	Tunic	التونيك	Transliteration and naturalization
2.	Gingham	Gingham	No translation
3.	Choker	التشوكر	Transliteration and naturalization
4.	Tea length	Tea length	No translation
5.	Sneakerdrilles	sneakerdrilles ال	No translation
6.	Monochrome	المونوكروم	Transliteration and naturalization
7.	Fashionista	الفاشينيستا	Transliteration and naturalization
8.	Jumpsuit	الجاميسوت	Transliteration and naturalization
9.	Blazer	البليزر	Transliteration and naturalization
10.	Boyfriend jeans	جينز البويفرند	Transliteration and naturalization
11.	Skinny jeans	الجينز السكيني	Transliteration and naturalization
12.	Cape	الكاب	Transliteration and naturalization
13.	Leggings	الليجينج	Transliteration and naturalization
14.	Mule shoes	حذاء المول	Transliteration and naturalization
15.	Color block	الكولور بلوك	Transliteration and naturalization
16.	Retro style	اسلوب الريترو	Transliteration and naturalization
17.	Bucket bag	حقيبة ال bucket	No translation
18.	Boots-cut jeans	جينز ال boots-cut	No translation
19.	Trench coat	الترينشكوت	Transliteration and naturalization
20.	Denim jacket	سترة الدنيم	Transliteration and naturalization
21.	Pouch bags	حقائب باوتش	Transliteration and naturalization
22.	Shadow jeans	الجينز بموضة اللونين shadow jeans	Descriptive translation
23.	Clutch	الكلاتش	Transliteration and naturalization
24.	Bomber jacket	البومبر جاكيت	Transliteration and naturalization
25.	Espadrilles	احذية الاسبادريل	Transliteration and addition
26.	Mesh trend	موضة ال mesh	No translation
27.	Loafers	حذاء اللوفر	Transliteration and addition

28.	Flared jeans	Flared Jeans ال	No translation
29.	Platforms	حذاء ال platforms	No translation
30.	Wedges	حذاء ال wedges	No translation
31.	Pumps	احذية pumps	No translation
32.	Micro bag	حقيبة المايكر	Transliteration and naturalization
33.	Cardigan	الكارديغان	Transliteration and naturalization
34.	Peplum cut	قصة البيبلوم	Transliteration and naturalization
35.	Kimono	الكيمنو	Transliteration and naturalization
36.	Stiletto shoes	حذاء الستيليتو stiletto	Transliteration and naturalization
37.	Cross-body bag	cross-body bag ال	No translation
38.	Parka	معطف الباركا	Transliteration and addition
39.	Brogues	brogues ال	No translation
40.	Poncho	البونشو	Transliteration and naturalization
41.	Patchwork style	موضة الباتشورك	Transliteration and naturalization
42.	Minimalism trend	موضة ال minimalism	No translation
43.	Tutu	تنورة توتو	Transliteration and addition
44.	Pompom fringe	موضة ال pompom	No translation
45.	Hoodie	ال hoodie	No translation
46.	Capri jeans	الجينز الكابري	Transliteration and naturalization
47.	Tuxedo	التوكسيديو	Transliteration and naturalization
48.	Biker jacket	جاكيت ال بايكر	Transliteration and naturalization
49.	Oxfords	احذية الاوكسفورد	Transliteration and addition
50.	Palazzo pants	السرراويل الواسعة palazzo	No translation

The following table shows the frequency and percentage of the adopted translation strategies in Arab fashion magazines:

**Table 4.2: The Frequencies and Percentages of the Adopted Translation Strategies in Fashion Magazines.**

Adopted translation strategy/strategies	Frequency	Percentage
Transliteration & Naturalization	26	<b>52%</b>
Transliteration	1	<b>2%</b>
Transliteration and Addition	6	<b>12%</b>
No translation	16	<b>32%</b>
Descriptive translation	1	<b>2%</b>
Total	50	<b>100%</b>

As the tables above clearly show, transliteration and naturalization are the most frequently used translation strategies. Statistically, 26 terms and phrases out of 50 are translated by employing both transliteration and naturalization at the same time which comprise 52% of all the listed terms. Further, 16 instances comprising 32% of all the terms are found in Arab fashion magazines without translation .i.e. they are written in their original script (English). In addition, 12% of the terms are translated by using addition along with transliteration. And lastly, the strategy of descriptive equivalent is employed only once comprising 2% of all the terms.

If we count all the terms where transliteration is used, we find that 33 terms out of 50 are translated by using transliteration whether employed with other strategies such as addition and naturalization or alone. Thus, the adoption of transliteration comprises 66% of all the total terms.

To illuminate on these results, excessive utilization of transliteration strategy reflected through this analysis asserts the linguistic deficiency between English and Arabic when it comes to fashion and

clothing. This high tendency toward using the strategy of transliteration by the editors of fashion magazines also supports the claim that there is a real lexical gap between English and Arabic in this particular field due to the fact that the clothing styles and traditions are totally distinct between the Arab world and the West.

Owing to this fact, the lack of word level equivalents has forced translators to employ the strategy of transliteration with 66% of all the terms included in this analysis. While 30% of the terms are not translated at all, rather they are kept in their original script (English). Hence, the use of transliteration here is justified by the lexical need, since some scholars consider transliteration as a mechanism of filling lexical gaps.

#### **4.2.2 Part Two: Analyzing the Study Subjects' Answers:**

The researcher has prepared a questioner that contains the same 50 terms and phrases that are collected from fashion magazines and has distributed it to the study subjects. In the following table, a quantitative analysis of their answers is presented. Their translations are analyzed term by term, then frequencies and percentages of the used translation strategies are counted.

**Table 4.3: Statistical Analysis of the Study Subjects' Answers.**

Strategy English Term	Transliteration	Descriptive Equivalent	Blank	Inaccurate Translation	Synonymy
Minimalism trend	0%	55%	18%	27%	<b>0%</b>
Color blocking trend	5%	41%	14%	40%	<b>0%</b>
Espadrille	18%	41%	18%	23%	<b>0%</b>
Brogues	23%	63%	5%	9%	<b>0%</b>
Loafers	27%	55%	9%	9%	<b>0%</b>
Mule shoes	23%	32%	18%	27%	<b>0%</b>
Choker	18%	36%	0%	46%	<b>0%</b>
Boyfriend jeans	46%	27%	9%	18%	<b>0%</b>
Tea-length dress	5%	63%	18%	14%	<b>0%</b>
Wedges	9%	32%	0%	27%	<b>32%</b>
Leggings	14%	36%	5%	9%	<b>36%</b>
Capri pants	23%	9%	41%	0%	<b>27%</b>
Platforms	14%	32%	5%	49%	<b>0%</b>
Clutch	23%	18%	32%	27%	<b>0%</b>
Micro bag	9%	77%	9%	5%	<b>0%</b>
Pumps	14%	41%	18%	27%	<b>0%</b>
Blazer	23%	23%	5%	49%	<b>0%</b>
Trench coat	55%	18%	5%	22%	<b>0%</b>
Jumpsuit	32%	18%	5%	14%	<b>33%</b>
Fashionista	36%	18%	14%	32%	<b>0%</b>
Peplum top	13%	14%	46%	27%	<b>0%</b>
Tunic	14%	22%	18%	36%	<b>0%</b>
Kimono	36%	5%	18%	41%	<b>0%</b>
Stiletto	9%	69%	5%	18%	<b>0%</b>
Skinny jeans	69%	31%	0%	0%	<b>0%</b>
Hoodie	32%	27%	32%	9%	<b>0%</b>
Tuxedo	18%	54%	14%	14%	<b>0%</b>
Bomber jacket	18%	28%	18%	36%	<b>0%</b>
Oxfords	41%	27%	27%	5%	<b>0%</b>
Pompom fringe	27%	18%	41%	14%	<b>0%</b>
Bucket bag	9%	41%	27%	23%	<b>0%</b>
Tutu	23%	54%	14%	9%	<b>0%</b>
Pouch bag	14%	18%	32%	36%	<b>0%</b>
Patchwork style	9%	55%	27%	9%	<b>0%</b>
Gingham	9%	14%	36%	27%	<b>14%</b>
Poncho	45%	5%	27%	9%	<b>14%</b>
Cape dress	36%	14%	32%	18%	<b>0%</b>
Monochromatic style	5%	58%	14%	23%	<b>0%</b>
Cardigan	18%	46%	18%	18%	<b>0%</b>
Biker jacket	18%	59%	23%	0%	<b>0%</b>
Parka	59%	9%	23%	9%	<b>0%</b>
Palazzo pants	45%	32%	0%	23%	<b>0%</b>
Flare jeans	27%	41%	18%	14%	<b>0%</b>
Shadow jeans	9%	64%	9%	18%	<b>0%</b>
Mesh trend	36%	41%	14%	9%	<b>0%</b>
Cross-body bag	58%	42%	0%	0%	<b>0%</b>



The following table shows the general percentages of the study subjects' adopted translation strategies with all the terms:

**Table 4.4: Percentages of the Study Subjects' Adopted Translation Strategies.**

Strategy	Percentage
Transliteration	<b>24%</b>
Descriptive equivalent	<b>35%</b>
Inaccurate translation	<b>21%</b>
Blank	<b>17%</b>
Synonymy	<b>3%</b>
Total	<b>100%</b>

Unlike fashion editors whose most employed translation strategy is transliteration, the study subjects have recorded higher tendency towards the use of descriptive equivalent. As shown in the table above, the applied translation strategies in order of appearance are: descriptive equivalent (35%), transference (24%), inaccurate translation (21%), blank (17%) and lastly synonymy (3%). Clearly, the highest frequently employed strategy is descriptive equivalent with a total of 35%. Synonymy on the other hand is the least frequently adopted strategy with a total of only 3%.

In the following chapter, the researcher provides a detailed explanation of the phenomenon of code mixing along with its different classifications and forms.

## **Chapter Five**

### **Code Mixing**

#### **5.1. Introduction**

The influence of western culture, the evolution of new technologies, scientific advancement, international trading and business are all factors that have created the need to communicate with people from different language communities. In fact, this communication involves using more than one language which normally gives rise to a variety of language contact phenomena, such as code-mixing.

Code-mixing is a natural phenomenon that is usually found in both speech and writing. Generally, in natural conversations, individuals communicate in a more natural, spontaneous and informal way than they do in writing which involves more consciousness. In speech, code mixing sometimes happens beyond the speakers' conscious control unlike in writing where it is always deliberate and intentional. For example, one cannot criticize a person for using and mixing different codes in his/her speech, since it often happens spontaneously among bilinguals, while in writing on the other hand, it is always motivated by a number of factors and motifs. Therefore, code mixing in writing is more appropriate and adequate to study.

This chapter addresses the phenomenon of Arabic- English code mixing in fashion discourse. Arab fashion magazines exhibit extensive use of English in their content. Thus, the researcher decided to examine the

phenomenon of code mixing in writing through focusing on fashion magazines in particular. The reason why the researcher intended to study code-mixing in fashion magazines is because she is interested in the field of fashion.

## **5.2. Code Mixing Definition**

Wardhaugh (2000) refers to code-mixing as the intentional blending of two languages in the same utterance. He also defines code as the language individuals use in any occasion to communicate with each other and to serve their needs. He states that people are usually required to choose a specific code in their communication acts and they can decide to switch from one code to another or to mix codes within very short utterances. It occurs between sentences (inter-sentential ) or within a single sentence (intra-sentential) (Wardhaugh, 2011).

Further, Gibbons (1987) defines this phenomenon as the use of one or more languages for consistent transferring of linguistic elements from one language into another which gives rise to a new code (mixed code) of linguistic interaction. Ho (2007) defines code-mixing as a shift at the levels of phonology, lexicon, grammar and orthography from one language to another within the same sentence.

To sum up, Code-mixing refers to the incorporation of linguistic elements from one language into another at the sentence level. This may include letters, words or phrases. This phenomenon involves two codes: the

foreign code from which the inserted words or phrases are taken and the base code in which the foreign codes are replaced.

### **5.3. Code Mixing and Translation**

The reasons behind code mixing vary between the absence of translation equivalents or lexical gaps to motivated blending of different codes together, for example, English and Arabic. The need for target language equivalents usually forces translators to borrow or transfer words from a foreign language and replace them in the target code. Excessive transference of foreign elements into the target language as a translation strategy and as a gap-filling mechanism usually results in the phenomenon of code mixing in a text. In this sense, code mixing relates to the act of translation in that the adoption of particular translation procedures mainly transference (transliteration and borrowing) contributes to the evolution of this phenomenon in a text.

Lexical gaps occur when one element in the SL is not available in the TL, which means that translators have no choices but using the same SL term in the TL text either by transliterating it or simply by keeping it in its original script.

When an item from one code is incorporated into another, the base code is normally dominant and the individual uses the foreign code for a purpose (Gibbons, 1987). In fact, both code-mixing and borrowing refer to language behaviors where a foreign language item is used in the first language. However, the distinction between borrowing and code-mixing

lies in the degree of circulation and popularity of the foreign term. In the broad sense, a borrowed item becomes more circulated in the receiving language than a code-mixing item which remains foreign and less popular.

#### **5.4. Markedness Model and Code Mixing**

Whenever code mixing is found in a text, it must be motivated and deliberate. Language users mix a foreign code with a base code because of the goals and associations that are linked to that foreign code and the belief that these goals cannot be achieved with the employment of only one code.

Wardhaugh (2011) points that within each code there is a possibility of choices which are not of the same significance, because some are more marked than others i.e., are more important. In this section, the markedness model is used to illustrate how Arabic-English code mixing functions.

The Markedness Model is developed by Myers- Scotton. In her attempts to account for code switching and code mixing, Myers-Scotton (1993b) has proposed that speakers usually have unmarked and marked choices available to them when they communicate and that these choices differ according to situation and purpose. For example, it is a marked choice to mix English terms and phrases within a purely written Arabic text. Surely, blending foreign elements within a base code is a marked choice motivated by certain motifs.

In addition to conveying linguistic and surface messages, languages are also able to communicate extra linguistic or deeper pragmatic

messages. In other words, some cultural, historical and social beliefs are linked to certain languages. This is what markedness model refers to as "language schemas". Myers-Scotton (1993b) defines language schemas as the group of features and values associated or linked to a given language. She adds that certain codes or languages are associated with certain features or images, and that communicators select the code they will use by matching it with the features of a particular topic. For example the topic of fashion matches with the features and images of modernity, prestige and high life that English evokes .

To make it more explicit, some languages are able to evoke certain features in the recipients' mind, thus interlocutors can express these features through their code choice. For instance, English is known for being fashionable, modern, practical and reflecting a confident lifestyle; French as elegant, charming and romantic; German as industrial, and reliable; Italian is associated with good life as expressed through food; Sanskrit with nationalism and traditionalism; Arabian and Persian reflects something of Islamic background (Bhatia, 1992). This means that mixing English with Arabic texts activates a new language schema that is different from that activated by the original code (Arabic). Thus, the schema activated via English includes images of glamour, luxury, modernity and fantasy which are all associated with the topic of fashion.

Myers-Scotton (1993a) also has developed her views to try to account for some of the actual linguistic consequences of code-switching

and mixing. She says that in this language phenomenon one language acts as a dominant language and the other as a subordinate or embedded language. She adds that it is the basic word structure of the dominant language that determines what happens to the foreign words which are incorporated into that dominant language. In a wider scope, foreign terms that enter into a new language must go through some modifications and changes .i.e. nativization of the terms in order to cope with the new linguistic context. These modifications usually include morphological and syntactic changes.

### **5.5. Code Mixing in Fashion Magazines**

In this section the researcher discusses and analyzes the findings of the study of Arabic-English code mixing in eight leading Arab and international fashion magazines comprising *Laha*, *Sayidaty*, *Hia*, *Yasmina*, *Aljamila*, *Ellearabia*, *Voguearabia* and *Anazahra* and one TV fashion program *Style* which is being broadcasted on MBC1 since more than 10 years. The analysis is basically based on two classification frameworks. The first framework is Ho's (2007) classification that is based on the linguistic patterns of code mixing items, while the second framework is created by the researcher herself and it is based on the motivations behind code mixing.

The data gained from the aforementioned sources are studied and categorized according to Ho's (2007) framework which classifies the instances of code mixing according to their linguistic patterns into seven

categories namely, letters of the alphabet, short forms, proper nouns, lexical words, phrases, incomplete sentences, and single full sentences. After that, the data are classified according to the researcher's own framework which classifies code mixing items according to the motivations behind them into justified and unjustified.

The Analysis consists of 250 instances of code mixing collected from eight fashion magazines and a TV program. As mentioned previously in this study, whether the English term is transliterated into Arabic or kept in its original script, it is counted as an instance of code mixing.

#### **5.6. Classification of Arabic-English Code Mixing Items According to Ho's (2007) Framework**

In the following table, the total number of Arabic-English code mixing items included in this study (250) is categorized according to Ho's framework into seven linguistic patterns:

**Table 5.1: Classification of Arabic-English Code Mixing Elements Based on Ho's (2007) Framework.**

<b>Linguistic Patterns</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Letters of The Alphabet</b>	2	0.8%
<b>Short Forms</b>	0	0%
<b>Proper Nouns</b>	31	12.4%
<b>Lexical Words</b>	157	62.8%
<b>Phrases</b>	51	20.4%
<b>Incomplete Sentences</b>	0	0%
<b>Full Sentences</b>	9	3.6%
<b>Total</b>	250	100%



As the table above clearly shows, only five linguistic patterns of English code mixing are found in Arab fashion magazines namely, letters of the alphabet, proper nouns, lexical words, phrases and full sentences. The highest percentage goes for the linguistic pattern of lexical words as it records 157 items out of 250 which comprises 62.8% of all the total elements included in this analysis. The second highest frequently occurring linguistic pattern is phrases, as 20.4% of the total English elements found in Arabic fashion magazines belong to the category of phrases. In addition, 31 English elements comprising 12.4% of the total instances are proper nouns. However, only 9 elements comprising 3.6% of the total code mixing items are full sentences. And lastly, letters of the alphabet is the least frequently found linguistic pattern which comprises only 0.8% of all the items included in this analysis .

To illustrate the results above, examples of each linguistic pattern are provided in a number of tables in order to promote a better understanding and show how the English items are found in the Arabic context. The following table presents examples of lexical word code mixing:

**Table 5.2: Examples of Lexical Word Code Mixing.**

No.	Lexical Word	Code Mixing in The Text
1.	Edgy	أزياء ألكسندر فونتييه عنوانك الأول لإطلالة قوية و Edgy
2.	T-shirts	أي من هذه ال T-shirts الداعمة للمرأة تختارين في صيف 2017 ؟
3.	Pumps	أحذية Pumps أنيقة للسهرات الصيفية
4.	Stripes	الخطوط او ال Stripes تبعث بسحر ألوانها من المنصات الى إطلالات النجمات
5.	Mesh	حذاء شانيل بموضة ال Mesh وأسلوب حذاء الكاحل مع الشرائط
6.	كاجوال	تصاميم أحذية كاجوال ممتعة حقا
7.	بيبلوم	قصة البيبلوم ما زالت تزين إطلالات النجمات
8.	Slippers	خطوات مريحة Slippers
9.	Platforms	أجمل تصاميم حذاء ال Platforms
10.	كارديغان	اختاري الكارديغان المطبوع بأسلوب أنيق و نسقيه في إطلالاتك اليومية والعملية
11.	توكسيديو	النجوم يختارون التوكسيديو و دايفد بيكهام الأكثر أناقة
12.	ليجنج	إرتدي هذه الأحذية فقط مع الليجنج الرياضي وإلا توقعي إطلالة سيئة

The above table displays twelve examples of English lexical word mixing that occur in fashion magazines. This pattern is the highest frequently found and the total number of the lexical words amounted to 157 out of 250. Some of these words such as *slippers*, *stripes*, *platforms*, *edgy*, *pumps*, *mesh* and *T-shirts* are incorporated into Arabic texts without being translated or transcribed. Other words such as *كاجوال*, *كارديغان*, *توكسيديو*, *ليجنج* are transliterated into Arabic .i.e. are written in Arabic orthography.

The reasons behind mixing these English lexical words within Arabic texts vary between the lexical need and other purposes such as catching the readers' attention and reflecting a sense of modernity and higher education through using the most influential and prestigious language in the world.

The next linguistic pattern is phrase mixing. This pattern is the second highest frequently used pattern with a total of 51 phrases or 20.4%. Examples of phrase code-mixing found in fashion magazines are shown in the following table.

**Table 5.3: Examples of Phrase Code Mixing.**

No.	Phrase	Code Mixing in the Text
1.	Furry Tale	الفراء furry tale اسلوب رصدناه من شوارع ميلانو ،لتستوحي منه طريقة جديدة في التنسيق
2.	Day and Night	لكل الأوقات Day and Night اسلوب رصدناه من شوارع الموضة ،لتستوحي منه طريقة جديدة في التنسيق
3.	بومبر جاكيت	اطلالات يومية أنيقة مع البومبر جاكيت
4.	Boho Chic	عجربة جميلة Boho Chic
5.	Ankle Boots	بالصور خمس طرق لارتداء ال Ankle Boots هذا الشتاء و ستفاجئك الثالثة منها
6.	Tea Length	Tea Length أحدث صيحات فساتين الزفاف
7.	Ripped Jeans	كيف ترتدين ال Ripped Jeans بأناقة
8.	The Long Coat	The Long Coat لا يعترف بالقوانين
9.	هوت كوتور	مصر تلهم إيلي صعب و تتوجه سلطانا على عرش الهوت كوتور
10.	Street style	من عواصم الموضة street style رمضان للمراة الشرقية

In the table above, examples of English phrase mixing found in fashion magazines are presented. For example, the English phrase *The Long Coat* can be simply replaced by the Arabic phrase *المعطف الطويل*. Similarly, the other code mixing items such as *Ripped Jeans* and *هوت كوتور* which are blended within Arabic texts can be easily replaced by the Arabic phrases *الجينز الممزق* and *الأزياء الراقية* respectively without any need to use English. However, it seems that writers favor using English perhaps as an attempt to draw the readers' attention.

The third highest frequently used code mixing pattern found in this analysis is proper nouns. The following table shows examples of how English proper noun code-mixing is used in Arabic texts:

**Table 5.4: Examples of Proper Noun Code Mixing.**

No.	Proper noun	Code mixing in the text
1.	Purificacion Garcia	علامة Purificacion Garcia تتوسع أكثر في مناطق العالم العربي!
2.	Naeem Khan Resort	الورود نقشة تعود الى عالم الموضة مع مجموعة Naeem Khan Resort 2018!
3.	إيميليو بوتشي	إيميليو بوتشي تخصص هذه المدن بحذاء رياضي مميز و دبي احداها
4.	ماركيزا	الأثوثة عنوان فساتين ماركيزا و التول سيد الموقف!
5.	روبيرتو كافالي	أزياء روبيرتو كافالي Resort 2018 بنقشة الحيوانات و الغابة!

In the above table, examples of proper noun code mixing found in fashion magazines are displayed. This pattern is the third highest frequently used pattern with a total of 31 items or 12.4%. For example, *Purificacion Garcia*, a brand name , *Naeem Khan*, a designer and *Resort*, a fashion collection, are all placed in the Arabic context in their original English forms.

The next linguistic pattern is full sentence code mixing in which a complete English sentence is used in Arabic context. This pattern is less frequent than the previously mentioned patterns with a total of 9 out of 250 or 3.6% which is very few compared to lexical word and phrase code mixing. In the following table a number of examples on this pattern is provided:

**Table 5.5: Examples of Full Sentence Code Mixing.**

No.	Full sentence	Code mixing in the text
1.	She's on fire	She's on fireجراة الأحمر
2.	We should all be feminists	طالبتي بحقوق المرأة بهذه التوب وانضمي الى فريق Dior.. We Should All Be Feminists
3.	Wear Your Heart Out	Wear Your Heart Out لغة القلوب
4.	Sneakers Are Here To Stay	Sneakers Are Here To Stay خطوة نحو الراحة و العملية
5.	Think Pink	Think Pink انعشي مزاجك باللون الزهري

Table 5 presents five full sentence code mixing examples found in the data included in this analysis. This linguistic pattern is rarely found in Arab fashion magazines. It comprises only 3.6% of all the total instances included in this study. The last pattern is letters of the alphabet which is the least frequently found pattern with a total of 2 items comprising only 0.8% of all the examples. The following table views these two items:

**Table 5.6: Letters of the Alphabet Code Mixing.**

No.	Letters of the Alphabet	Code Mixing in the Text
1.	DK88	إليك حقيبة DK88 من Burberry الأبرز لهذا الموسم!
2.	M.A.C	آخر صيحات خريف وشتاء 2014 من M.A.C

The two examples above, *DK88* which is the name of a hand bag by Burberry and *M.A.C* which refers to one of the best selling makeup brands in the world are used in the Arabic context.

To sum up, 250 instances in which code mixing items occur are classified according to Ho's (2007) framework into five categories. The findings of this analysis reveal that lexical word code mixing is the most frequently found (62.8%), while letters of the alphabet code mixing is the least frequently found pattern (0.8%).

After examining and categorizing the instances of code mixing in terms of their linguistic formal properties and surface structures based on Ho's (2007) classification, the researcher has developed her own model of analysis that seeks to understand the deeper pragmatic functions of code mixing based on its motivations. This model classifies the motivations behind code mixing into basic and additional motivations. In a wider

scope, some cases where code mixing occurs can be accepted and justified due to the basic motivations behind it which cannot be ignored, while others whose motivations are additional, cannot be accepted or justified by any reason. This model also reveals the symbolic significance of mixing a foreign code (English) with local texts (Arabic).

### **5.7. Motivations Behind Code Mixing**

Cakrawarti (2011) reveals that when any instance of code mixing is found in a text the motivations, or the reasons, of the speaker are considered as a significant factor. English is not a national language nor an official language in the Arab world, however it is considered as one of the most important foreign languages in the region, because of the international trading and business, modern technologies and the influence of Western culture in all the manifestations of life in the Arab world.

Generally, mixing English within local texts (Arabic) carries certain significance, since this mix functions not only at the linguistic and aesthetic levels but also at the pragmatic one. Haarmann (1989) finds that some languages are able to act as symbolic objects of stereotyping and producing fixed images about the speakers of a given language. Hence, the purpose of using English items in Arabic texts is not only catching the reader's attention, rather it has deeper pragmatic and attitudinal functions, such as evoking positive connotations in the reader's mind. English for example, works as the language of modernity, quality, prestige and power. It also plays a crucial role in the formation of modern identity. Thus, the use of

English by Arabs in general and those who work in the fashion field in particular reflects their attitudes towards constructing a modern cosmopolitan identity.

According to Bhatia & Ritchie (2004) there is a number of factors that affect language choice in communication, and that are participants, their backgrounds and relationships, the topic and content, and the context (when and where a speech act occurs). In this study, it is the topic (fashion) that affects language choice.

English enjoys a good and prestigious status in Arabic fashion discourse which can be illustrated by reference to its symbolic power and the global taste it adds to a text. According to Martin (2002), English serves as an index of modernization, prestige and technological superiority.

The use of English in fashion discourse also serves as a marketing strategy. It is obvious that Arab fashion designers tend to communicate with their audience whether Arabs or not entirely in English in an attempt to achieve international recognition. This means that English is seen as the medium through which they can reach international goals. In addition, English mixing adds a global flavor to the original Arabic text and evokes images of glamour and fascinating designs.

However, mixing English within local texts should be rule governed and justified by convincing reasons. For this purpose, the motivations behind code mixing are classified into two main groups: basic and additional.

### 5.7.1. Basic Motivations of Code Mixing

By basic motivations the researcher refers to reasons and factors that are significant and convincing enough to the extent that mixing English within Arabic texts can be accepted and justified if motivated by any of them. These motivations are: filling lexical gaps, maintaining accuracy and achieving language economy.

- **Lexical Need**

There is no doubt that a lexical gap does exist between English and Arabic in this particular field due to a number of facts. The first one is the cultural, historical and geographical differences between the West and the Arab world. The second is that Westerners are more specific than Arabs when they refer to their garments as they use very specific words while Arabs tend to use more general words. For example, English has more than five different terms that refer to types of jackets, such as *blazer*, *cardigan*, *sweatshirt*, *bomber* and *tuxedo*, while Arabs refer to all these types by using the long established borrowed general word *jacket* جاكيت. The third one is due to the absence of Fashion schools in the Arab world. In an interview with Aline Watfa, a senior Arab fashion expert and presenter of a cutting edge fashion program (Style) on MBC1, she has reinforced this fact by mentioning that most of Arab fashion experts and designers receive their education in the West which of course affects their language.



Therefore, writers may mix elements from a foreign code within the original code because of the lack of word-level equivalents in the original language. In this regard, Bhatia and Ritchie (2004) find that language-mixing is an index of linguistic deficiency. This means that writers find it much easier to use the foreign word than using descriptive equivalents. Aline Watfa also confirms to this by saying that using English words in the discourse of fashion is easier than using their Arabic descriptive equivalents. She further agrees on the existence of a real lexical gap between English and Arabic in this particular field.

- **To Maintain Accuracy**

In some cases Arabic equivalents for English terms may exist, yet Arab editors and designers favor using the original English words, because they are more accurate and convey the original meaning more precisely. For example, *bucket bag* can be translated into Arabic as حقيبة الدلو and *tea length* as طول الشاي , but these literal equivalents convey the original sense less accurately since these metaphors are not common in Arabic. Thus, they prefer using the original words in order to avoid confusion and ambiguity.

- **To Achieve Language Economy**

Some English terms need to be explained by at least two to three sentences due to the lack of word level equivalents in Arabic. Thus, writers and editors of magazines favor using English words and phrases instead of Arabic sentences in order to achieve the principle of language economy through keeping their texts or titles shorter. For example, the English term

*clutch* needs at least one sentence to be explained accurately in Arabic as *حقيبة يد نسائية صغيرة بدون سلسلة خاصة بالمناسبات الرسمية*. Therefore, they prefer using the foreign word since it achieves the principle of economy and conveys the meaning of the original term more efficiently and with less ambiguity.

### 5.7.2. Additional Motivations of Code Mixing

It is obvious that writers and editors who mix English words and phrases with Arabic texts may have additional motivational reasons in addition to the basic motivations, such as catching attention, achieving memorability and exploiting the symbolic power of English. In the case of additional motivations, most of the English terms or phrases used in Arabic texts have clear and direct Arabic equivalents. Hence, any instance of code mixing that occurs due to any of the following additional factors cannot be accepted or justified:

- **To Catch the Readers' Attention**

It seems that code mixing in Arabic texts is used as a linguistic technique to draw the readers' attention to specific information or to encourage them to read an article. It is noticed that many English lexical words, phrases and even full sentences are found in the titles which asserts that code mixing is employed for this purpose. For example, in the title *بالصور شاهدوا تصاميم تجمع بين الفن و الموضة when art meets fashion* the English clause *when art meets fashion* is blended with the Arabic title though it can

be easily replaced by an Arabic sentence. Here code mixing is not driven by need, but by other factors.

- **To Achieve Memorability:**

Writers and editors use English elements in Arabic texts as a strategy to make their texts or titles memorable. Similarly, code mixing here is not motivated by need but by the desire to make the text more memorable. For example, in the title *street chic colored fur* لوني شتاءك the English phrase *Street Chic Colored Fur* which can be simply replaced by an Arabic phrase is added to the title لوني شتاءك just to make it more memorable. Thus, the function of code mixing here is decorative rather than need-driven. Moreover, it is worth mentioning that memorability can be achieved through Arabic since it is not only restricted to English.

- **To Exploit the Symbolic Power of English**

The third additional motivation behind code mixing is exploiting the symbolic power of English which refers to the positive images and stereotypes that the English code evokes in the mind of the reader, such as modernity, reliability, prestige, good quality, high life and education. By using English in fashion magazines writers activates all these values in the reader's mind and reflect them to the general field of fashion. In this regard , Wardhaugh (2000) notes that mixing different codes helps to assert power and express identities. Also, Aline watfa reveals that some people use English in fashion discourse just to show off and because of the belief that English is considered as a classy, stylish and trendy language.

### 5.7.3 Classification of Code Mixing Based on Motivation

The researcher has created her own model of analysis which classifies instances of code mixing according to their motivations into justified and unjustified. To make it more explicit, an instance of mixed codes can be justified if it is motivated by any of the basic motivations, while it would be unjustified if it is motivated by any of the additional motivations. This model is applied only to 200 examples of code mixing. The following table shows the frequency and percentage of each one of the basic motivations.

**Table 5.7: The Frequencies and Percentages of Code Mixing Items Motivated by Basic Motivations.**

Basic Motivations	Frequency	Percentage
Lexical Need	66	33%
Accuracy	20	10%
Economy	12	6%
Total	98	49%

As shown in the table above, the total number of code mixing items that are motivated by the basic motivations is 98 or 49% of all the total items included in this analysis (200). The lion's share in this classification goes for code mixing elements that are motivated by the lexical need which is 33%. However, 10% of the items are motivated by accuracy and only 6% of the items are motivated by the principal of economy. The following table presents the frequencies and percentages of additional motivations:

**Table 5.8: The Frequencies and Percentages of Code Mixing Items Motivated by Additional Motivations.**

Additional Motivations	Frequency	Percentage
Memorability	17	8.5%
Catching Attention	20	10%
Exploiting the Symbolic Power of English	65	32.5%
Total	102	51%

As shown in the table above, 102 items of code mixing comprising 51% of the total items included in this analysis are motivated by additional factors. The most frequent motivation in this analysis is reflecting the symbolic power of English with a total of 65 items or 32.5%. In addition, 10% of code mixing items are motivated by catching attention. Lastly, memorability is the least frequent motivation with a total of only 17 items or 8.5%.

The following table classifies all the instances of code mixing included in this analysis (200) according to their motivations into justified/accepted and unjustified/unaccepted and presents the general frequency and percentage of each category:

**Table 5.9: Classification of Code Mixing Based on Motivation.**

Code Mixing	Frequency	Percentage
Justified/Accepted	98	49%
Unjustified/Unaccepted	102	51%
Total	200	100%

As the table above reveals, on the one hand, 49% of Arabic-English code mixing instances are accepted and can be justified, since they are motivated by basic motivations. On the other hand, 51% of the code

mixing instances included in this analysis are unaccepted and cannot be justified since the motivations behind them are additional or decorative ones such as catching attention, memorability and the symbolic power of English. To explain these results, a number of examples of Arabic-English code mixing driven from fashion magazines on each type of these motivations is illustrated:

#### 5.7.4 Examples of Arabic-English Code Mixing Items Motivated by Basic Motivations

##### Example 1:



**Figure (1):** Sayidaty.net (May, 5, 2017)

In this example, the English term *tunic* is transliterated into Arabic as *تونيك*, after that it is naturalized by adding the Arabic definite article *ال* (التونيك) in order to cope with the new linguistic context. This term refers to a loose-fitting shirt that looks like a long shirt or a short dress that originally belongs to Latin. It does not have an equivalent term in Arabic, therefore the writer of this title resorts to transliteration.

However, only 14% of the research subjects have used transliteration, 22% have used descriptive equivalent, 18% have given inaccurate translations and 36% have left the term without translation. These ratios assert that this term is not so familiar and does not have a word-level equivalent in Arabic. Moreover, the fact that 36% of the students have not translated the term at all (blank) assures that the term is not so popular and does not have an Arabic word-level equivalent. It is obvious that code mixing here is motivated by one of the basic motivations which is lexical need and this indeed means that this mix is accepted and justified since writers have no other choices but using the foreign term.

### Example 2:

Gingham... بساطة  
المربعات تعود من  
جديد



Figure (2): Lahamag.com (May,4,2017).

In this figure, the English term *Gingham* is inserted into the Arabic text without transliteration .i.e. it is left in its original script. Then the writer has used a key word that conveys its meaning (المربعات). *Gingham* is a checkered or plaid pattern often blue and white that historically came into English via Dutch. Clearly, there is no exact equivalent in Arabic where the dress traditions are totally distinct from those in Europe.

The statistical analysis of the subjects' renderings has shown that only 9% of the students have employed transliteration, 14% have used descriptive equivalent, 36% have not translated the term at all, 27% have given inaccurate translations and 14% have used synonymy which means using a popular word in the target culture and that word is *كروهات*, although not so accurate it conveys part of the meaning. Obviously, more than one third of the students (36%) have not rendered the term at all, which indicates that it is not so common in the receiving language. Additionally, 27% of the subjects have conveyed inaccurate translations such as *قماش* or *قماش مخطط* or *قماش ملون بالأبيض والأسود قطني*. All these translations do not convey the real sense of the term which refers to checkered or plaid pattern. Therefore, a suggested translation of the term is *قماش منقوش بالمربعات ذات اللونين غالباً ما تكون الأبيض والأزرق*. Similarly, code mixing in this example is motivated by one of the basic motivations which is accuracy. The term may be translated by an Arabic popular word *كروهات* but it would not maintain accuracy. Thus mixing here is accepted and justified by the accuracy factor.

### Example 3:



موضة  
عقد التشوكر بحلة جديدة  
لعام 2017... إكتشفيها!

Figure (3):Yasmina.com: (May,3, 2017)



In this figure, the translation strategies employed to render the English term *choker* are transliteration and naturalization. It is transliterated as تشوكر and then naturalized by adding the definite article ال (التشوكر). Choker necklace refers to a tight-fitted necklace around a person's neck. It does not have an Arabic equivalent, therefore the writer has transliterated the term.

As for the subjects' translations, only 18% of them have employed transliteration, 36% have used descriptive equivalent and 46% have conveyed inaccurate translations by using the Arabic equivalent قلادة which is an undertranslation of the term *choker*, since قلادة is a general word that does not convey the specific meaning of the term *choker* (tight-fitted necklace). Similarly, code mixing here is accepted and justified since it is motivated by accuracy.

#### Example 4:

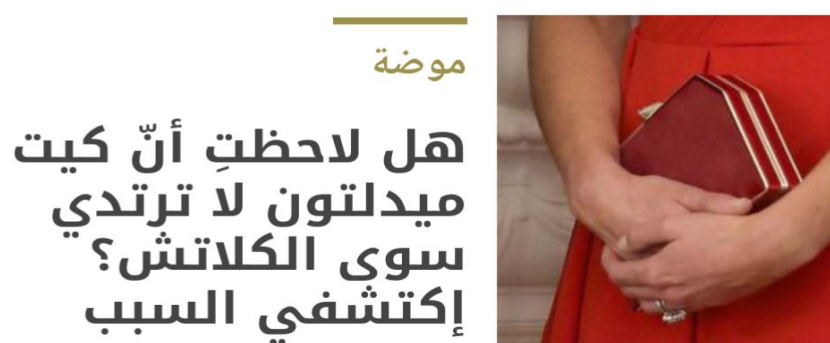


Figure (4): Yasmina.com (Jan, 9,2017).

The English term *clutch* is transliterated into Arabic as كلاتش and then naturalized by inserting the Arabic definite article ال (الكلاتش) to suit

the new linguistic environment (Arabic). A *clutch* is a small flat bag without a handle, carried by women especially in formal occasions. The researcher who is interested in fashion observes that Arabic lacks an equivalent term. Therefore, Arab women either borrow the English term *كلتش* or use the Arabic descriptive equivalent *حقيرة يد نسائية صغيرة بدون سلسلة* خاصة بالمناسبات الرسمية to refer to this specific type of bags.

Moving to the subjects' answers, the researcher finds that 23% of them have used transliteration, 18% have used descriptive equivalent, 32% have not translated the term at all which indicates that they have not come across this term before. Further, 27% have translated the term inaccurately as *حقيرة صغيرة* which is an undertranslation that does not communicate the meaning and function of the SL word. Thus, it is classified as inaccurate translation for it does not convey the exact meaning of the original term to the audience. Actually, code mixing in this instance is accepted and justified, for it is motivated by a basic motivation which is the principle of economy.

#### Example 5:



للمحجبات: نصائح حول اختيار الجينز  
"السكيني" وطرق ارتدائه

Figure (5): Aljamila.com (May,6,2017).

In this example, the original English phrase *skinny jeans* is transliterated into Arabic, then is naturalized by shifting the word order (adjective+ noun into noun+ adjective) and adding the definite article *الـ* to both the noun and the adjective as *الجينز السكيني*. Skinny jeans refer to tight-fitting pants with very narrow legs that are usually made of stretchy fabric. Trying to find an Arabic word-level equivalent, the researcher finds that only transference or descriptive equivalent can convey the accurate meaning of the term.

More than two thirds (69%) of the research subjects have used transliteration to render this term into Arabic and only 31% have used descriptive equivalent. This higher tendency of the subjects toward employing transliteration strategy indicates that this term is more common and circulated among Arab women than the aforementioned terms as no students have provided inaccurate translations or even left the term without translation. In a similar way, code mixing here is justified since it is motivated by a basic motivation which is lexical need.

**Example 6:**

موضة المونوكروم تسيطر على  
أزياء وأكسسوارات ربيع 2017

**Figure (6):** aljamila.com (April,24,2017).



عبايات ترابية ومونوكروم من خزانة  
الفاشينيستا المحببة فاطمة حسام

**Figure (7):** aljamila.com ( April,26,2017).

In this example, two English words are found *monochrome* ( a fashion trend where people wear garments (tops or bottoms) of only one color usually black and white) and *fashionista* (a person devoted to fashion, particularly unique or high fashion). Both of them are transliterated as *مونوكروم* and *فاشينيستا* respectively and naturalized by adding the definite article *ال*.

Moving to the translations of the study subjects, the researcher finds that 36% of them have translated the term *fashionista* by using transliteration strategy, 18% have used descriptive equivalent, 14% have not translated the term at all and 32% have translated the term inaccurately as مصمم أزياء. As for the second term *monochrome*, only 5% of the study subjects have used transliteration, 58% have used descriptive equivalent which asserts that a word-level equivalent for this term is not available in Arabic, 14% have not translated the term at all and 23% have provided inaccurate translations by giving wrong descriptions for the term such as موضة الطباعة على الملابس. These two code mixing items are justified and accepted because The first item *fashionista* is motivated by lexical need as there is no word-level equivalent in Arabic. While the second item *monochrome* is motivated by the principal of economy.

### Example 7:



حذاء الـ Wedges الخيار  
الأمثل للقامة الطويلة ..

**Figure (8):** aljamila.com(January,6,2015).

In this figure, the English term *wedges* is incorporated into the Arabic text without employing any translation procedure .i.e. it is left in its original script. This term refers to a raised shoe heel with the heel and sole forming a solid block. It is replaced within the text according to the word order of Arabic as *wedges* **ال** حذاء instead of **حذاء** *wedges*. Further, the English term is preceded by the definite article **ال**.

After analyzing the answers of the study subjects, the researcher finds that only 9% of the students have transliterated the term as **ويديجير**, 32% have used descriptive equivalent, 27% have translated the term inaccurately or literally as **أسافين** and 32% have translated the term by using a target language popular word as **كعب الروكي** which does not convey its meaning accurately. Clearly, these results emphasize the lexical gap and the absence of a word-level equivalent for this term in Arabic. Indeed, code mixing in this example is accepted because it is motivated by the lexical need and the principle of economy.

### Example 8:



**Figure (9):** Sayidaty.net ( April,15,2016).

In this example, the writer addresses a specific type of jackets which is the *bomber jacket*. It refers to a short jacket that fits tightly at the waist and fastens with a zip, often made of leather. The translation strategy employed in this example is transliteration *البومبر جاكيت*. The word *bomber* is naturalized by adding the definite article *ال*, however, the entire phrase is not naturalized by shifting its word order into *جاكيت البومبر* rather it is kept in its original word order which maintains a higher degree of foreignness.

The quantitative analysis of the study subjects' answers reveals that only 18% of the students have used the strategy of transliteration, 28% have used descriptive equivalent, 18% have left the term without translation and 36% have conveyed inaccurate translations either by translating the term literally as *سترة الانتحاري* which is very odd or by undertranslating it as *سترة* or *جاكيت* which does not convey its specific meaning. Similarly, code mixing here is justified, for it is motivated by accuracy.

### Example 9:



كيف ترتدين جينز "البويفرند"؟

**Figure (10):** Ellearabia.com (July, 25, 2014)

In this example, the English phrase *boyfriend jeans* is transliterated as *بويفرند جينز* and naturalized by shifting its word order and adding the definite article as *جينز البويفرند*. In fashion design *boyfriend* refers to any style of women's clothing that is inspired from a corresponding men's garment. Examples include boyfriend jackets or blazers and boyfriend jeans, which are often looser in appearance and fit than most women's jackets or jeans.

This trend that was first introduced in the West is not accepted in the Arab world which belongs to a different culture and adheres to different religious beliefs where women are not allowed to imitate men in their appearance. Therefore, it would be inappropriate to translate the term literally into Arabic as *سروال الصاحب*, since Arab women are not allowed to have boyfriends. Male-female friendship is still not accepted in Arab societies, therefore translating the term literally as *سروال الصاحب* carries negative connotations. These cultural distinctions usually impose certain constraints on translators who must mitigate the effects of such culturally different elements. Thus, the researcher recommends employing the strategy of transliteration with such terms rather than literal translation.

Having examined the answers of study subjects, the researcher finds that 46% of the students have employed the strategy of transliteration, 27% have used descriptive equivalent, 9% have not translated the term at all and 18% have translated it inaccurately by giving inaccurate descriptions such



as *سروال ممزق* or *سروال عريض*. Indeed, code mixing in this example is justified since it is motivated by accuracy.

### Example 9:



**Figure (11):** anazahra.com (July, 24, 2015).

The English phrase *tea length* is placed within the Arabic sentence without being translated or even transcribed. This establishes a clear instance of code mixing where a foreign element is blended within a domestic text. The term originally goes back to the Victorian age where the appropriate dress for Women was long gowns for both formal and informal occasions. But because long dresses are not comfortable they decided to change the dress code of that time by wearing long dresses only for formal events or parties, while in less formal parties, like tea parties, gowns should not be all the way to the ground but shorter a few inches up until the ankle. From that time on dresses of this length are referred to as *tea length* dresses.

Actually, this culturally specific term requires more attention on the part of translators who have to convey its meaning to a different audience who belong to a different cultural and historical background where such an expression is never used in relation to clothing. Meaning that the only appropriate translation procedure is descriptive or functional equivalent.

After examining the subjects' answers, the researcher finds that only 5% of the students have used transliteration, 63% have used descriptive equivalent, 18% have not translated the term at all and 14% have translated the term inaccurately by providing wrong descriptions or literal translation as *فستان الشاي*. This instance of code mixing is justified and accepted because it is motivated by accuracy. Literal translation here achieves the principle of economy but does not maintain accuracy.

#### Example 10:



**Figure (12):** hiamag.com (April, 4, 2015).

Similarly, in this example the English term *platforms* is incorporated into the base code (Arabic) without being translated or transcribed. This term refers to a type of shoes with extremely thick soles that rise the feet from the ground more than usual.

As for the study subjects, only 14% have used the strategy of transference, 32% have used descriptive equivalent, 5% have not translated the term at all and 49% have provided inaccurate translations. This emphasizes that the expression is deeply rooted in the English culture and does not have an equivalent term in Arabic. In fact, this instance of code mixing is accepted since it is motivated by lexical need and the principle of economy.

#### Example 11:



**Figure (13):** aljamila.com (December, 8, 2015)

In this example, the English term *bucket* which is used here to refer to a type of bags shaped like a bucket is inserted into the Arabic sentence

without being translated or transcribed. The metaphor that likens a bag to a bucket is unusual for people in the Arab world which means that translating this term literally as *حقيبة الدلو* would result in an odd and may be a funny translation.

Having examined the answers of the research subjects, it is found that only 9% of the students have employed the strategy of transliteration, 41% have used descriptive equivalent, 27% have not translated the term at all and 23% have given inaccurate translations such as *حقيبة جيب*. Code mixing in this example is justified because it is motivated by accuracy.

### Example 12:



6 طرق لارتداء الجامبسوت مع  
الحجاب!

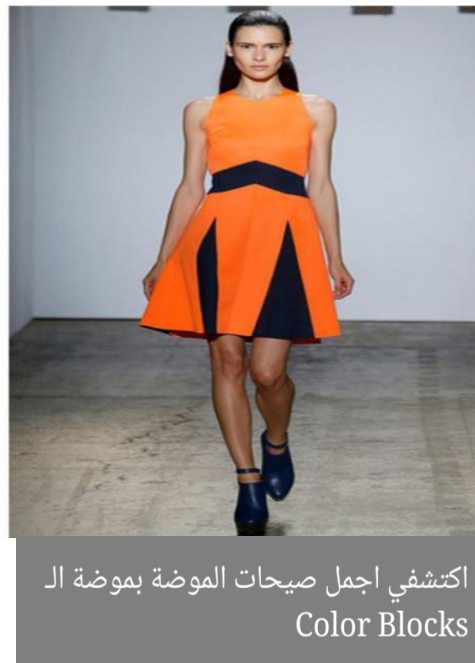
**Figure (14):** ellearabia.com(June, 9, 2017).

As shown in this figure, the English term *jumpsuit* is transliterated as *جامبسوت* and naturalized by adding the definite article *ال*. A *jumpsuit* refers to any one-piece garment with sleeves and legs that covers both the upper body and the legs. The original jumpsuit is the functional one-

piece garments used by parachuters which then became a trend in high fashion. The question is how this term would be translated into Arabic. Does it have an equivalent? What is the most appropriate translation strategy to be used?

Answers to these questions can be extracted from the study subjects' translations as 32% of the students have used transliteration, 18% have used descriptive equivalent, 5% have left the term without translation, 14% have translated the term inaccurately and lastly 33% have employed synonymy by using a popular word افرهول which is inaccurate, since it refers to a different garment (overall). So, code mixing here is justified for it is motivated by accuracy.

### Example 13:



**Figure (14):** yasmina.com(May, 25, 2015).

In this example, the English phrase *color blocks* is incorporated into the Arabic headline without being translated or transcribed, rather it is kept in its original script. In fashion design *color block* refers to the use of bold and bright blocks of color. Color blocking is making bold style statements through the combination of relatively large areas of two to three solid colors.

Moving to study subjects' answers, the researcher finds that only 5% of the students have used transference strategy, 41% have used descriptive equivalent, 14% have not translated the term at all and 40% have provided inaccurate translations such as *موضة الألوان المتضاربة*. This means that code mixing in this instance is accepted as it is motivated by accuracy.

### 5.7.5 Examples of Arabic-English Code Mixing Items Motivated by Additional Motivations:

#### Example1:

لا The Long Coat  
يعترف بالقوانين



Figure (15): lahamag.com (December, 17, 2016).

In this example, the English phrase *the long coat* is inserted into the Arabic headline without being translated. This English phrase is not a cultural bound expression or a technical term which cannot be translated into Arabic, rather it is a culture free phrase that can be easily and smoothly rendered into Arabic as *المعطف الطويل*.

Mixing the English phrase here is not motivated by need, but by additional linguistic and aesthetic factors, such as catching the readers' attention by incorporating a phrase from a different code (English) into the original code (Arabic). Therefore, this mix cannot be accepted or justified, because it is motivated by an additional or decorative factor that can be achieved through Arabic without any need for employing English terms or phrases.

### Example 2:



**Figure (16):** mbc.net/style(April,13,2017).

In this example, the English term *trend* is transliterated into Arabic and then is naturalized by adding the definite article *ال*. The term can be simply rendered into Arabic as *الرئجة* instead of using this foreign word

التراند in the Arabic text. The use of transliteration here is not motivated by lexical need but by additional reasons, such as drawing the readers' attention. Thus, code mixing here cannot be accepted or justified. The writer has many techniques and devices available in Arabic that can be employed to catch the readers' attention rather than mixing words from a foreign code.

### Example 3:



**Figure (17):** mbc.net/style(April,13,2017).

In this example the English term *weekend* is transliterated into Arabic as *ويك اند* and then is naturalized by adding the definite article *ال*. The term can be easily replaced by the Arabic equivalent *عطلة نهاية الأسبوع*. English mixing in this example is not accepted, since the term has a clear and direct equivalent in Arabic. Mixing here is not motivated by any of the basic motivations rather the writer of this example tries to exploit the symbolic power of English and the positive stereotypes it evokes in the readers' minds.



#### Example 4:



**Figure (18):** Yasmina.com: (January,25,2017).

Similarly, in this example the English phrase *haute couture* is mixed with the Arabic text despite the existence of a clear Arabic equivalent *الأزياء الراقية* that conveys its meaning directly. The term refers to designers and houses that make exclusive and high fashions for women. It came originally from French and it literally means high sewing.

Mixing this foreign phrase with Arabic is not motivated by need or accuracy, rather it is motivated by other motifs such as exploiting the symbolic power of English which evokes images of glamour, luxury and fantasy in the readers' minds.

**Example 5:**

# أناقة عسكرية Super Trooper



**Figure (19):** Lahamag.com (October, 29, 2016).

In this example, the English phrase *super trooper* is mixed with the Arabic title to make it more memorable and catchy. It is obvious here that mixing is not motivated by need, but by the desire to create a catchy and symbolic title that evokes images of modernity and prestige.

**Example 6:**

# غجرية جميلة Boho Chic



**Figure (20):** lahamag.com(October, 9, 2016).

In this example, the English phrase *Boho Chic* is incorporated into the Arabic title in an attempt to catch the readers' attention and to make it more stylish and memorable. The phrase boho-chic refers to a style of fashion that is inspired from bohemian and hippie life. Similarly, code

mixing in this example cannot be accepted because it is not driven by need or any of the basic motivations. It is used here to reflect images glamour and fascination that are associated with English language when it comes to fashion.

### Example 7:

لَوْتِي شَتَاءَك  
STREET CHIC  
Colored Fur



**Figure (21):** lahamag.com( October, 22, 2016).

In a similar way, the writer of this title inserted the English phrases *street chic* and *colored fur* into the Arabic text in an attempt to create an attractive title that draws the readers' attention and evokes images of luxury and fantasy. But this mix is not reasonable and cannot be justified because the motivation behind it is not a compulsory one.

To sum up, after analyzing Arabic-English code mixing instances according to two main classification frameworks in terms of form (linguistic patterns) and function (motivations). It is obvious that this language phenomenon does not happen randomly, but rather it follows certain patterns and indicates interesting implications. The analysis in this chapter reveals that lexical word code mixing is the most frequently found

linguistic pattern in Arab fashion magazines. It also shows that more than half of the instances of code mixing included in this analysis (51%) are motivated by additional motivations, such as catching the readers' attention, achieving memorability and exploiting the symbolic power of English. While only 49% of code mixing items included in this analysis are motivated by basic motivations, such as lexical need, accuracy and the principle of language economy.

An instance of code mixing cannot be accepted or justified if it is motivated by additional motivations, since it does not have a reasonable motivation and it just ruins the purity of Arabic language by creating texts that are full of English terms.

## Chapter Six

### Findings, Conclusions and Recommendations

#### 6.1. Findings and Conclusions

A study of Arabic-English code mixing in Arab and international fashion magazines is conducted in order to examine the phenomenon of English-mixing in Arabic contexts. The purpose of the study is to investigate the motivations and linguistic patterns of Arabic-English code mixing in Arab fashion magazines.

The findings of the study reveal that transference is the most frequently adopted translation strategy in Arab and international fashion magazines with a total of 66%. While the strategy of descriptive equivalent is the highest frequently employed strategy by the study subjects with a total of 33% which emphasizes the existence of a lexical gap between English and Arabic in this particular field.

Moreover, it is found that the strategy of transliteration is overused in both local and international magazines which means that the adoption of this strategy is purposeful. The reasons behind overusing transliteration vary between the lack of equivalence at the word level such as *Cardigan*, *tuxedo*, *blazer*, *choker*, *fashionista*, etc. to motivated adoptions of transliteration. In some cases, it is noticed that some terms have clear and direct Arabic equivalents, but translators

resort to transliteration or code mixing, such as the title:  
*لا يعترف بالقوانين - The long coat.*

The study concludes that code mixing happens as a result of overusing the translation strategy of transference in fashion magazines. Additionally, after analyzing and categorizing code mixing instances according to the motivations behind them, the results show that more than half of the code mixing items included in the analysis are motivated by additional motivations such as catching the readers' attention, achieving memorability and exploiting the symbolic power of English.

Definitely, English mixings, whether they exist in domestic Arabic magazines or Arabic editions of international ones, do not occur haphazardly or spontaneously.

In addition, the study sheds the light on the role of English as symbolic power in Arab fashion discourse through the images of glamour, luxury, fantasy, prestige, class and quality it evokes in the readers' minds. This explains the purpose of keeping the terms in English in local magazines while they have clear Arabic equivalents. English as the lingua franca of the world is seen as the language of the more powerful, developed and prestigious people. While in international magazines, the motivation is different. They want to stay visible by keeping their cultural identity in the target text through spreading their norms and traditions and by making it a standard

culture. Therefore, the use of English in international magazines is not only decorative it is also communicative.

Generally, the study reveals that mixing English within local texts (Arabic) carries certain significance, since this mix functions not only at the linguistic level but also at the pragmatic one. The purpose of using English items in Arabic texts is not only catching the reader's attention, rather it has deeper pragmatic and attitudinal functions. English for example, works as the language of modernity, quality, prestige and power. It also plays a crucial role in the formation of modern identity. The use of English by Arabs in general and those who work in the field of fashion in particular reflects their attitudes towards constructing a modern cosmopolitan identity.

The classification of code mixing items based on Ho's (2007) framework reveals that Arabic-English code mixing most often takes the form of single English lexical words inserted into Arabic texts. This linguistic pattern is the highest frequently found in Arab fashion magazine with a total of 62.8%.

While the second classification of code mixing items which is based on motivation reveals that more than half of the code-mixing instances included in the analysis are motivated by additional motivations.

Clearly, by opting for mixing English items with Arabic written texts, publishers are targeting women of middle to higher classes who are educationally and economically able to read the magazines and buy the

items being promoted. In a wider sense, they are targeting a readership of educated professional women who are financially independent.

To conclude, the researcher seeks to reveal the motivations behind code mixing as an attempt to classify code mixing instances into justified/accepted or unjustified/unaccepted.

## **6.2. Recommendations**

After this detailed investigation of the translation of fashion jargon from English into Arabic in general and the phenomenon of Arabic-English code mixing in fashion magazines in particular, the researcher recommends that using English in Arabic fashion contexts must be need driven rather than being used for decorative and aesthetic purposes. For example, English can only be used if Arabic lacks an adequate equivalent for the English term.

She also recommends that writers and editors of fashion magazines should find more creative and innovative ways to catch the readers' attention rather than using English words in Arabic texts.

In addition, the researcher believes that those who work in the field of fashion in the Arab world are the ones who can change or even put an end to this growing sociolinguistic phenomenon by being proud and confident of their native language and by abandoning the belief that English is more modern and stylish than Arabic. Moreover, they should



admit that Arabic can reflect images of glamour, modernity, prestige and fascination just as English does.

Finally, this research opens the door for further studies on this particular phenomenon. So, the researcher recommends conducting similar studies that investigate the phenomenon of Arabic-English code mixing in other fields such as medicine and technology where English use is so prevalent too.

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## Appendix One

### Definitions of Fashion Terms Mentioned in the Study

1. **Biker Jacket:** a snug-fitting, typically black, leather jacket of a type worn by motorcyclists, often having an asymmetric zip closure; a fashion jacket in a style resembling this. (Oxford Dictionaries)
2. **Blazer:** a type of formal jacket that is a different color from the trousers or skirt that are worn with it. (Cambridge Dictionary)
3. **Bomber Jacket:** a short jacket that fits tightly at the waist and fastens with a zip, often made of leather. (Cambridge Dictionary)
4. **Boots-cut Jeans:** they are fitted around the thighs and only slightly taper off at the knees, so as to accommodate a boot. It's not entirely straight like a straight-legged jean and it's not totally flared like a flared-legged jean. It's sort of in the middle between a straight and a flare. (Outfitideashq.com)
5. **Boyfriend Jeans/ Jacket:** used to refer to a loose, comfortable style of clothing for women that is based on men's clothes. (Cambridge Dictionary)
6. **Brogues:** a stout oxford shoe with perforations and usually a wing tip. (Merriam Webster Dictionary)
7. **Bucket Bag:** a bag that is taller than it is wide with a rounded bottom. Named because they resemble a bucket shape. ([blog.ebags.com](http://blog.ebags.com))

8. **Cape:** a long loose piece of clothing without sleeves that fastens around the neck and hangs from the shoulders. (Longman Dictionary of Contemporary English)
9. **Capri Jeans:** trousers that are narrower at the bottom than at the top of the leg and finish above the ankle. (Cambridge Dictionary)
10. **Cardigan:** a piece of clothing, usually made from wool, that covers the upper part of the body and the arms, fastening at the front with buttons, and usually worn over other clothes. (Cambridge Dictionary)
11. **Choker:** a narrow strip of cloth or a necklace that fits very closely around a neck. (Cambridge Dictionary)
12. **Clutch Bag:** a small flat bag without a handle, carried by women, especially on formal occasions. (Cambridge Dictionary)
13. **Color Blocking:** the use of usually bold and bright blocks of color in clothing design. (Merriam Webster Dictionary)
14. **Cross-body Bags:** Typically smaller in size, these bags are meant to be worn across the body to allow you be hands-free while on the go. (blog.ebags.com)
15. **Denim:** a thick, strong cotton cloth, often blue in color, used especially for making jeans. (Cambridge Dictionary)

- 16.Espadrilles:** a sandal usually having a fabric upper and a flexible sole. (Merriam Webster Dictionary)
- 17.Fashionista:** someone who works in or writes about the fashion industry. (Cambridge Dictionary)
- 18.Flare Pants:** pants that flare toward the bottom. (Merriam Webster Dictionary)
- 19.Gingham:** a cotton cloth that has a pattern of colored squares on a white surface. (Cambridge Dictionary)
- 20.Hoodie:** a sweatshirt (cotton clothing for the upper body) that has a hood to cover the head. (Cambridge Dictionary)
- 21.Jumpsuit:** a piece of clothing that covers both the upper body and the legs. (Cambridge Dictionary)
- 22.Kimono:** a long, loose piece of outer clothing with very wide sleeves, traditionally worn by the Japanese. (Cambridge Dictionary)
- 23.Leggings:** very tight trousers made from a material that stretches easily, usually worn by women. (Cambridge Dictionary)
- 24.Loafers:** a type of leather shoe without a fastening, that a person's foot slides into. (Cambridge Dictionary)
- 25.Mesh:** the fabric of a net. (Merriam Webster Dictionary)



- 26.Monochrome:** The word “monochrome” breaks down into two pieces: “mono” meaning single and “chrome” meaning color. So a monochromatic outfit would consist of pieces of one color or different shades and tints of the same color. (Stylishlyme.com)
- 27.Mule shoes:** a woman's shoe or slipper that has no back. (Cambridge Dictionary)
- 28.Oxford shoes:** a type of fairly formal man's shoe, usually made of leather, that fastens with laces. (Cambridge Dictionary)
- 29.Palazzo Pants:** extremely wide-legged pants for women. (Merriam Webster Dictionary)
- 30.Parka:** a warm, often waterproof, jacket or coat with a hood, often one with fur around it. (Cambridge Dictionary)
- 31.Patchwork Style:** cloth made by sewing together a lot of smaller pieces of cloth with different patterns and colors. (Cambridge Dictionary)
- 32.Peplum Cut:** a strip of material around the waist of a jacket, dress, or blouse that hangs down as a decoration. (Cambridge Dictionary)
- 33.Platform shoes:** shoes with extremely thick soles that rise the feet from the ground more than usual. (Cambridge Dictionary)
- 34.Pompom Fringe:** a small ball of wool or other material used as a decoration. (Cambridge Dictionary)

- 35.Poncho:** a piece of clothing made of a single piece of material, with a hole in the middle through which you put your head. (Cambridge Dictionary)
- 36.Pouch Bag:** a bag or soft container for a small object or a small amount of something. (Cambridge Dictionary)
- 37.Pumps:** a type of plain shoe with a raised heel and no way of fastening it to the foot, worn by women. (Cambridge Dictionary)
- 38.Retro style:** retro is a culturally outdated or aged style, trend, mode, or fashion, from the overall post-modern past, that has since that time become functionally or superficially the norm once again. The use of "retro" generally implies a vintage of at least fifteen or twenty years. For example, clothing from the 1970s, 1980s or 1990s could be retro. ([www.definitions.net](http://www.definitions.net) )
- 39.Shadow Jeans:** they are typical cropped flare jeans with a shadow at the hemline. The darker treatment, which is in the shape of a V, starts at the hemline and goes up the leg. ([www.whowhatwear.com.uk](http://www.whowhatwear.com.uk))
- 40.Skinny Jeans:** skinny jeans are skin-tight denim pants that are usually made with stretchy fabric. (Your Dictionary)
- 41.Sneakrdrilles:** a newly coined term that refers to a new shoe design that is a combination of both sneakers and espadrilles. (The researcher's definition)

- 42.Stiletto Shoes:** a woman's shoe with a narrow, high heel. (Cambridge Dictionary)
- 43.Tea-length:** denoting a dress or skirt of a length that falls above the ankle and below the knee. (Oxford Dictionary)
- 44.Trench Coat:** a long, loose cut with a belt, usually made from waterproof material (not allowing water through) and similar in style to a military coat. (Cambridge Dictionary)
- 45.Tunic:** a piece of clothing that fits loosely over person's body, reaches to the waist or knees and often has no sleeves. (Cambridge Dictionary)
- 46. Tutu:** a very short skirt made of many layers of very thin, stiff material, worn by female ballet dancers. (Cambridge Dictionary)
- 47. Tuxedo:** a man's black or white jacket worn at formal social events, usually in the evening, with matching trousers and a bow tie. (Cambridge Dictionary)
- 48.Wedges:** women's shoes with a heel all the way under the shoe. (Cambridge Dictionary)

## Appendix Two

### Questionnaire

Please translate the following terms and phrases into Arabic:

Make sure that your renderings should be in the context of fashion and clothing:

No.	English Term	Arabic Equivalent
1.	Tunic	
2.	Gingham	
3.	Choker	
4.	Tea length	
5.	Sneakerdrilles	
6.	Monochrome	
7.	Fashionista	
8.	Jumpsuit	
9.	Blazer	
10.	Boyfriend jeans	
11.	Skinny jeans	
12.	Cape	
13.	Leggings	
14.	Mule shoes	
15.	Color block	
16.	Retro style	
17.	Bucket bag	
18.	Boots-cut jeans	
19.	Trench coat	
20.	Denim jacket	
21.	Pouch bags	
22.	Shadow jeans	
23.	Clutch	
24.	Bomber jacket	
25.	Espadrilles	
26.	Mesh trend	
27.	Loafers	
28.	Flared Jeans	
29.	Platforms	
30.	Wedges	
31.	Pumps	

<b>32.</b>	Micro bag	
<b>33.</b>	Cardigan	
<b>34.</b>	Peplum cut	
<b>35.</b>	Kimono	
<b>36.</b>	Stiletto shoes	
<b>37.</b>	Cross-body bag	
<b>38.</b>	Parka	
<b>39.</b>	Brogues	
<b>40.</b>	Poncho	
<b>41.</b>	Patchwork style	
<b>42.</b>	Minimalism trend	
<b>43.</b>	Tutu	
<b>44.</b>	Pompom fringe	
<b>45.</b>	Hoodie	
<b>46.</b>	Capri jeans	
<b>47.</b>	Tuxedo	
<b>48.</b>	Biker jacket	
<b>49.</b>	Oxfords	
<b>50.</b>	Palazzo pants	

**Thank You**

## Appendix Three

### The Questions of the Interview

An Najah National University  
Faculty of Graduate Studies  
MA Program of Applied  
Linguistic and Translation



Researcher: Eline A. Dweikat  
Supervisor: Dr. Ayman Nazzal  
Date: April 28<sup>th</sup>, 2017  
Nablus/ Palestine

Please answer the following questions for the sake of academic research:

- Why do you think that fashion editors, designers, stylists or anybody who works in this field in the Arab World use plenty of English words in their discourse (speech or writing)?
- Do you believe that there is a real lexical and cultural gap between Arabic and English when it comes to fashion? And why?
- What are the motivations behind mixing English in Arabic fashion discourse?
- Do you believe that English is more modern and stylish than Arabic?
- Some English words have clear Arabic equivalents such as, *look*, *style*, *trend*, *casual*, *vintage*, *catwalk*, *ankle boots* and many more, yet fashion editors and designers favor using the English word. How would you explain that?
- Do you favor using English in your discourse? why?
- English words are more accurate than their Arabic equivalents (in the domain of fashion). To what extent do you agree with that?

- Do you think that using English helps to achieve language economy? .i.e. Some English words do not have Arabic equivalents at the word level instead they need to be described by a number of words in Arabic. E.g. *tuxedo*, *cardigan*, *patchwork trend*, *wedges*, *court shoes*, *fashionista* etc.
- Do you think that English works as a marketing strategy in the field of fashion?
- English language is usually associated with high quality and credibility. Do you agree or not? And why?
- As a TV presenter of *Style* show on MBC, what are the major challenges that you encounter in introducing the new western styles and trends into the Arab World that belongs to a totally different cultural and linguistic background? Do you face translation problems?





جامعة النجاح الوطنية

كلية الدراسات العليا

ترجمة مصطلحات الأزياء الى العربية: الاختلاط اللغوي (عربي - إنجليزي)  
في مجلات الأزياء

إعداد

إلين أمجد نظمي دويكات

إشراف

د. أيمن نزال

قدمت هذه الرسالة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة، بكلية الدراسات العليا، في جامعة النجاح الوطنية، نابلس - فلسطين.

2017

## ترجمة مصطلحات الأزياء الى العربية: الإختلاط اللغوي (عربي- إنجليزي) في مجلات الأزياء

إعداد

إلين أمجد نظمي دويكات

إشراف

د. أيمن نزال

الملخص

تناولت الدراسة ترجمة المصطلحات الخاصة بعالم الموضة و الأزياء من الإنجليزية إلى العربية وتدرس تحديداً ظاهرة الاختلاط اللغوي code mixing (عربي-انجليزي) في مجلات الأزياء العربية. واتبعت الباحثة منهج التحليل الكمي بهدف تحديد استراتيجيات الترجمة الأكثر اعتماداً من قبل الكتاب والمحررين العرب لمجلات الأزياء في ترجمة هذه المصطلحات بالإضافة إلى عواقب استخدام استراتيجيات معينة. استندت هذه الدراسة على أداتي بحث رئيسيتين و هما استبيان تم توزيعه على 22 طالبة في ماجستير الترجمة و اللغويات التطبيقية في جامعة النجاح الوطنية وعدة مقابلات مع خبراء في هذا المجال أبرزهم ألين وطفى مقدمة برنامج ستايل على قناة MBC1 وميمي رعد خبيرة المظهر ومؤسسة قسم الصورة و المظهر في مجموعة MBC.

اشتمل الاستبيان على 50 مصطلح من اللغة الإنجليزية حيث طلب من العينات ترجمتها إلى اللغة العربية. وكشفت نتائج هذه الدراسة أن استراتيجية ال transliteration (كتابة الكلمة الإنجليزية باستخدام الحروف العربية) هي الاستراتيجية الأكثر استخداماً في مجلات الأزياء في حين أن استراتيجية ال descriptive equivalent (المكافئ الوصفي) هي الأكثر استخداماً من قبل عينات الدراسة. كما وظفت هذه الدراسة تصنيفين رئيسيين لدراسة هذه الظاهرة اللغوية . يهدف التصنيف الأول الى تحديد الأشكال اللغوية لظاهرة الاختلاط اللغوي في النصوص العربية بينما يهدف التصنيف الثاني إلى تحديد الدوافع خلف هذه الظاهرة اللغوية.

خلصت الدراسة الى أن الشكل اللغوي الأكثر ظهوراً في مجلات الأزياء هو lexical-word code mixing وهو استخدام مفردات انجليزية داخل النصوص العربية. وعلاوة على ذلك، أثبتت

الباحثة أن أكثر من نصف حالات الاختلاط اللغوي المدرجة في التحليل الكمي لها دوافع إضافية مثل جذب انتباه القراء واستغلال القوة الرمزية للغة الإنجليزية. وأخيراً، كشفت الدراسة دور اللغة الإنجليزية كقوة رمزية في خطاب الموضة بشكل عام وفي مجالات الأزياء العربية على وجه الخصوص.

