An-Najah National University

Faculty of Graduate Studies

Translating Terms of Islamic Architecture:
A Semiotic Study

By

Taqwa Abdel-Hadi Mohammad Ateeq

Supervisor

Dr. Nabil M. Alawi

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

2019

Translating Terms of Islamic Architecture:
A Semiotic Study

By

Taqwa Abdel-hadi Ateeq

This Thesis was defended Successfully on 19\6\2019 and approved by:

Defense Committee Members	Signature
1. Dr. Nabil M. Alawi / Supervisor	…………………..
2. Dr. Ahmad Ayyad / External Examiner	…………………..
3. Dr. Rami Qawariq / Internal Examiner	…………………..

Dedication

To those who constantly search for the original beauty, who find serenity and happiness in Art.

To those whom I am proud of, and who always work to make me proud of myself, my parents, my lovely sister and my brothers.

To my soul mate, Majdi and our angel, Salma.

I dedicate this work.

Acknowledgement

I would like to thank my great supervisor Dr. Nabil Alawi whose advice was extremely helpful. I highly appreciate his support and quick feedback. I also thank Dr. Ahmad Ayyad, Dr. Rami Qwariq and Dr. Sufyan Abu Arrah for their critical reviews to enrich this project. I am also grateful to Dr. Rami Qwariq for his enthusiasm and encouragement since the first time he heard about this work.

<div dir="rtl">

الإقرار

أنا الموقع أدناه مقدم هذه الرسالة التي تحمل عنوان:

</div>

Translating Terms of Islamic Architecture: A Semiotic Study

<div dir="rtl">

اقر بان ما اشتملت عليه هذه الرسالة إنما هو نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وان هذه الرسالة ككل أو جزء منها لم يقدم من قبل لنيل أية درجة علمية أو بحث علمي أو بحثي لدى أية مؤسسة تعليمية أو بحثية أخرى.

</div>

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: اسم الطالب:

Signature: التوقيع:

Date: التاريخ:

Table of Contents

Main Concepts

1. Culture: 'the way of life and its manifestations' which include material production and social structure (Newmark, 1999: 95). It becomes like a heritage to a particular community.

2. Islamic Architecture: the architectural production of the Islamic community from the rise of Islam in the 7th century (Harris, 2006). In this study, the period is limited to the end of 19th century.

3. Semiotics: the field of knowledge that analyzes the way we use and interpret signs in relation to the culture where these signs are used (Paul, 2001).

4. Sign: according to Saussure (1995), it is a psychological entity that unites a concept with a sound image.

Semiosphere: Lotman defines this concept 'the semiotic space necessary for the existence and functioning of language' (1990: 123). He explains it further as a common experience that people should have to be able to communicate with each other using the same signs.

5. Linguistic community: a number of people who are considered, and believe themselves to be, speakers of one language (Paul, 2001).

Translating Terms of Islamic Architecture:
A Semiotic Study
By
Taqwa Abdel-Hadi Ateeq
Supervisor
Dr. Nabil M. Alawi
Abstract

This study examines the process of translating terms of Islamic architecture from Arabic into English and vice versa. Three English books about Islamic architecture are investigated, in addition to Arabic translated versions of two of them. The translation strategies used in these texts are presented to explain how the TL expressions cause problems in signification. Cultural equivalents signify a TL sign which differs from the original in its design or function. Most of the descriptions lack the sign's value, which is its distinctive feature. They are confusing for the reader, as they do not enable him/her to signify the intended element. The examined texts also show use of transference strategy, even though the transliterated term does not function in the TL culture. This study suggests to apply Basel Hatim's model of semiotic translation, besides Saussure's concept of the sign's value to produce translations which help the reader to perceive an accurate conceptual image of the transferred sign. This study also indicates that these problems are aggravated when translating the English expressions back into Arabic. Translators should use the original Arabic terms employed to signify these signs instead of applying translation strategies as if signs of Islamic architecture were foreign to the Arabic linguistic community.

Chapter One
Introduction

1.1 Overview

Islamic architecture occupies an important status in the architectural productions of various communities over time. Despite the fact that it has been affected by previous civilizations, its peculiar designs have been widely recognized. During each Islamic period, new creative designs were introduced. The Umayyads, Abbasids, Mamluks and Ottomans were inventive in this field, so that we nowadays can acknowledge the unique styles that differentiate each era. However, Islamic architecture in general is characterized by common elements like vaulted roofs, various shapes of arches, and spectacular decorative styles (Harris, 2006).

The architectural production generated an abundance of terms used to refer to the new elements, styles and processes. These terms are diverse and belong to varied kinds of architecture: religious, military, residential, commercial and funerary (الحداد، 2000). Some terms of Islamic architecture are originally imported from other languages, as a result of the Islamic spread over non-Arab areas and the cultural exchange that occurred then (الحداد، 2008). Nevertheless, there are numerous Arabic terms, since the center of Islamic civilization was, and still is, in the Arab world.

The western interest in the field of Islamic architecture started to grow not long ago. In addition to the fact that Islamic architecture provides creative architectural designs which deserve to be studied, it became a rich

field of research to study the Islamic civilization. It constitutes a significant part of the cultural identity of the Islamic community. Architecture of this community reflects their beliefs and morals, as religion usually shaped the distinctive, new styles that meet their needs (حسن، 2018). This growing interest consequently required translating the terms of Islamic architecture into different languages. The absence of many Islamic elements from the western culture hinders easy, complete comprehension of their characteristics.

Signs peculiar to one culture need to be explained properly to members of a different culture. Translators should be careful when transferring signs across cultural boundaries, as the way they translate these signs shapes the conceptual image perceived by TL readers. Any process of transferring signs across cultural boundaries necessitates a fundamental step of accurate identification. A translator of Islamic architecture should be aware of the detailed features of an element, besides having knowledge about the whole construction which it is a part of. Cultural background is also important, since any architectural element gets its identity from the whole system. These signs could not be studied as separate entities isolated from their context.

There are some challenges that make translating these terms an arduous task. Many elements of Islamic architecture totally disappeared and the only source to study them is the scarce number of written books about Islamic architecture. This makes the translation process more

difficult taking into consideration that no accurate translation could be achieved without understanding what each term exactly signifies. In addition, some terms acquired different meanings through different periods of time, while the field of architecture was thriving in the Islamic community and the architectural designs were developing. Furthermore, any element of architecture usually has two basic aspects: function and form. The form of an architectural element is often adapted to its purpose. Thus, the purpose-function is the important factor which usually determines the design (Grabow, 2015). However, excellence in architecture could produce creativity in the form and make it the focus of interest more than the purpose. This combination in the signified entity may confuse translators while thinking which is more important to be conveyed in the translation process.

1.2 Purpose of the study

This study focuses on transferring signs of Islamic architecture into the English linguistic community, and transferring them back from English into the Arabic linguistic community. The researcher attempts to clarify the correct approach of translating cultural signs outside the boundary of their community. This study also aims to explain that this case does not apply when translating signs of Islamic architecture from English into Arabic, since the TL culture is their original culture. The strategies used in the examined texts are assessed to explain which is the most efficient in each case.

1.3 Research questions

This thesis is expected to answer the following questions:

1. What are the strategies used in transferring signs of Islamic architecture into the western culture?

2. To what extend writers succeeded to help TL readers to perceive an accurate conceptual images about the transferred signs?

3. What are the best strategies that can be followed to produce equivalent terms in the TL that enable TL readers to signify the same element?

4. What are the mistakes translators made in the process of translating signs of Islamic architecture back into the Arabic linguistic community?

1.4 Statement of the problem

Transferring signs across boundaries of different cultures is fraught with difficulties. Some signs of Islamic architecture are common between the cultures of both Arabic and English communities. This case only requires a translator to find the established signifier of the intended signified element in each linguistic community. There is no need for explication, since TL readers are familiar with the sign. When a sign of Islamic architecture is foreign for TL readers, translators should apply an appropriate strategy to enable them to perceive an accurate conceptual image of this sign. The collected data shows some problems that occurred in this process.

1. Change in signification: Translators use signs form the TL culture as equivalents to some signs of Islamic architecture, while the signified of this supposed cultural equivalent differs from the original element in its design or its function. Therefore, TL readers perceives a different conceptual image of another sign.

2. Confusing signification; TL reader is often not capable of defining the intended sign correctly, since the provided translation is a general description. It does not distinguish between similar signs. In this case, the description lacks the sign's value, which is its distinctive feature.

3. Failure of signification: the sign does not function in the TL sphere. The signifier is transferred into the TL using its letters despite the fact that it does not function outside its original semiosphere without explanation. TL readers infer that it represents a foreign sign but they cannot signify any particular element.

Other problems occur in translating texts about Islamic architecture from English into Arabic. This process involves transferring signs of Islamic architecture back into their original culture. Many provided translations of these signs show that translators do not realize this fact, or at least they do not choose the appropriate strategy for this case. Examination of the translated texts from English into Arabic presents these problems.

1. Translators transfer signs of Islamic architecture into the Arabic linguistic community using strategies usually applied to transfer foreign

signs such as: description, cultural equivalent, and transference. These strategies usually produce Arabic expressions that confuse readers.

2. Many translations show that the signs are not identified accurately by the translator. The relationship between the signifier and the signified is not set correctly because the translator ignores the evolution of the sign in time. The signifier or the signified may change in the language use of the community. This consequently causes a shift in the relationship between the two aspects. Moreover, other signs are not identified properly due to lack of knowledge of the real sign's identity.

1.5 Significance of the study

This study aims to present the common mistakes detected in translations of Islamic architecture terms. Its significance lies in the fact that Islamic architecture is a rich field of study. More and more research is still being done about Muslims' creativity in different historical monuments. This study demonstrates the problems of translating these terms to make specialized researchers able to convey them more accurately into the English linguistic community. Therefore, TL readers will be able to signify the intended element, and perceive its conceptual image accurately.

Furthermore, there are many historical sites that still include numerous Islamic buildings. They are being visited by a large number of tourists. This, accordingly, requires multi-language brochures and internet sites where this kind of study is going to be beneficial. It demonstrates the

advantages and disadvantages of each strategy. This helps to determine the best translation strategy according to different factors such as: the target reader, the purpose and the required degree of informativity.

1.6 Limitations of the study

The prosperity of Islamic architecture brought forth a large number of terms, so that the researcher decided to focus on a small group of terms. Most of these terms are related to religious architecture, since all the described monuments in the studied texts are almost religious constructions. Religious architecture was the center of interest in that period to meet the needs and of the new religion. These terms include the different parts of mosques appeared over the whole Islamic period, in addition to the processes and techniques used in mosque building and decoration. Some of these terms could be also used in residential architecture. Other kinds like military, funerary, and commercial are not included, since they are scarcely mentioned in the examined books.

The linguistic origins of the terms used in Islamic architecture are diverse due to the cultural exchange between civilizations which spoke different languages. Some terms are originally Turkish or Persian. Arabs started to use some of these terms as they are. Consequently, the terms have been naturalized and mixed with Arabic terms. Scholars, then, have disagreed upon the origins of some terms whether they are originally Arabic or not. Therefore, this research is not going to look for the linguistic origins of each term. This will actually be a painful attempt with no helpful

purposes for this study. If the etymology of words, however, can be of some help in rendering meanings, it is used as an evidence.

Another important point that should be mentioned here is that this study will be concerned with only denotative meanings. As Hatim demonstrates (1990: 112)

The signifier and the signified work together to give rise to a sign which has a denotative meaning. It becomes a new signifier in search for a connotative meaning. Potentially, the process can be renewed several times, as additional connotative values are acquired.

The denotative meaning recalls the architectural entity whose identity should not vary from one reader to another. On the contrary, there are multiple possibilities of the connotative meaning that could be perceived. Anyway, terms of Islamic architecture may acquire connotational meaning in other kinds of texts which discuss Islamic architecture from a philosophical point of view.

1.7 Methodology

This research is a descriptive and analytical study. The data is collected from three books about Islamic architecture written in English. These three books are Islamic Art by David Rice, Islam Art and Architecture by Markus Hattstein and Peter Delius, and a Short Account of Early Muslim Architecture by Creswell. The books are investigated to

detect how the signs of Islamic architecture are transferred into the English linguistic community.

The studied texts are descriptions of Islamic architecture monuments. The elementary step in the analysis process is studying the architectural construction being described from different sources to have a precise background about all the signs it includes. This is crucial to be capable of defining the signified element intended by the provided TL signifier. For this reason, the researcher skipped descriptions of some damaged architectural constructions that have no elements of clear identity, since what is observed is merely ruins.

English and Arabic descriptions of the same building are compared to extract the signs used in the TL community as equivalent to the SL signs. A sign of the TL is analyzed to see whether it satisfies the required aspects of the original sign's meaning, so that it could be used to signify the same entity. In a sense, the TL signifier should serve to enable a TL reader to recall the correct signified and perceives an accurate conceptual image of this sign. When different equivalents are found for the same sign, they are compared in order to see which one conveys the meaning of the original in the best way. The strategies used by the translators to render the SL terms are also presented. The advantages and disadvantages of each strategy are explained through clarifying the success and failure of provided translations.

Noteworthy, texts that discusses one particular sign are not considered part of the sample of this study. This kind of texts allows presenting all the features of a sign extensively. This explanation is certainly sufficient to depict a precise image of the intended sign. Whereas, the subject of this study is examining how terms of Islamic architecture are conveyed in a text about Islamic architecture to enable TL readers to signify the same elements of the SL culture. Therefore, the sample of this study includes short expressions provided as equivalents to the original signs.

Two books of the three mentioned above are translated into Arabic. They are Islamic Art by David Rice translated by Fakhri Khalil, and a Short Account of Early Muslim Architecture by Creswell translated by Abdel-hadi Abla. These two translated versions are scrutinized to check how signs of Islamic architecture are transferred back into the Arabic linguistic community. The researcher focuses on the strategies used in translating these signs and the mistakes made in this process. Mistakes related to other aspects such as grammar, and cohesion are not the subject of this study.

1.8 Layout of the study

The study is divided into four main sections. They are presented in the following order to achieve the aim of this study in a comprehensible sequence.

Chapter One is the elementary part of this study. First, the introduction gives the reader a brief background about this topic. Then, it presents the purpose of this research and the addressed questions. It also states the problem that is attempted to be solved. Moreover, it includes the significance of the study, its limitation, and the methodology followed in collecting and analyzing data.

Chapter two reviews the previous studies related to this research in its first part. The second part of this chapter introduces the theoretical framework adopted by the researcher to conduct the analysis.

Chapter three presents the analysis of the collected data. It demonstrates the different cases of translating signs of Islamic architecture, and the strategies followed in each case. It discusses the problems detected in the provided translations. A suggested translation of each examined term is also provided in a separate section.

Chapter four gives a conclusion to this research, while it is actually aimed to be the beginning of serious and extensive research in translation in this field. It summarizes the problems and findings of this study. It also includes some recommendations.

Chapter two

Literature Review and Theoretical Framework

This section is divided into two main parts. The first one presents studies conducted in the field of architecture, especially Islamic architecture, which are related to this study in some respects. The second part demonstrates the theoretical concepts of semiotics applied in analyzing the process of translating terms of Islamic architecture.

2.1 Review of related literature

For studying terms of Islamic architecture in the translation field, it is useful initially to give a review of studies about translating terms of architecture from other cultures to see the difficulties translators face and how they worked to overcome these difficulties. Then, some basic knowledge about terms of Islamic architecture is presented. It includes the categories of these terms, their characteristics, and their resources. Moreover, the status of Islamic architecture in Western studies is discussed, in addition to presenting some opinions about Westerner's translations of its terms.

2.1.1 Terms of architecture in translation studies

There are few studies conducted on translating terms of architecture, other than the Islamic, which have special cultural specificity, such as: Persian, Greek, Chinese and Spanish. The following studies talk about this issue from different perspectives. They refer to the difficulty of transferring

architecture outside its cultural community in the translation process, which usually implies a risk of inaccuracy and losing the cultural value. This part of literature provides significant insights for dealing with terms of Islamic architecture.

A study done by Esmaeil Bagheridoust (2017) discusses the difficulty of translating Persian architecture terminology as culture specific items (CSI). The researcher studies two books on Iranian architecture, one is originally written in English and the other is translated from Persian into English, to examine the accuracy of rendering these terms by English writers and translators. He applies Van Doorslaer's model which provides 23 possible translation strategies to achieve equivalent TL terms for CSI. Bagheridoust's study is descriptive and quantitative, so the researcher aims to present the strategies used most in this field. The researcher finds that four strategies are used in the studied texts. These strategies are: Direct Transfer, Word for Word Translation, Interpretation, and Domestication. He, then, gives explanation of using each of the four strategies. Interpretation, for example, is frequently used to explain the differences between the terms used in the two languages in an attempt to compensate any probable loss. Word-for-word strategy definitely fails to convey the architectural terms properly, but it may work in translating phrases and sentences. The focus in these texts is to convey information which leads writers/translators to reduce the foreignness of these terms for the reader and, accordingly, resort to domestication. This issue poses an important question which is: to what degree is domestication justifiable? This

confuses translators, since direct translation is needed when referents are peculiar to the Persian culture.

Jean and Amanda Stephenson (2015) talk about the difficulty they face in translating articles about Spanish architecture into English. The basic problem they discuss is whether to domesticate or foreignize the special terms which do not have direct equivalents in the TL. They sometimes resort to transliteration, while at other times they provided explanation. They conclude that a translator should take the reader into account while choosing the strategy. In a sense, foreignization is acceptable when the text is directed to specialists. However, it produces a TT which could be incomprehensible for non-specialist readers. Therefore, inserting Spanish terms in italics should be accompanied by explanation or footnotes to demonstrate the specificity of the element for the reader.

Another study is carried out by Glanville Downey on nine Greek architectural terms (1946). Writers resort to descriptions or general terms to convey the meaning of an element. Downey argues that there is no uniformity in using these expressions, since this depends on how the writer perceives an element and his/her mental tendencies. Some writers pay attention to the exact details, while others have a general view. The exact referent sometimes seems vague to the reader because the used expression is not clear-cut. Thus, the used term could have multiple interpretations. Unclear descriptions lead the reader astray, so that he would not be able to

infer the exact referent. Therefore, serious research is necessitated from translators/writers in order to convey these terms accurately.

Carry Y. Liu in her article "Concepts of architectural space in historical Chinese thought" states that "Understanding any one culture's architectural language through the prism of another's language presents a serious challenge in translation" (2015: 195). He demonstrates that different communities have different perceptions and concepts about architecture. They may have similar elements, and use the same materials but they fill the space in various ways. He adds that a person has to study both physical and metaphysical aspects and how they interrelate to understand architecture of a community. This is essential to find equivalents for architectural terms in another language, since the physical aspect gives the element its shape and the metaphysical aspect gives its function or usefulness. The metaphysical aspect, in its turn, includes rituals, perceptions, beliefs and symbols.

2.1.2 Terms of Islamic architecture

Despite the fact the Arabs studied Islamic architecture in depth; few of them were interested in studying the language used in this field. Some of this small number of scholars worked on providing specialized dictionaries for terms of Islamic architecture. They made a great effort to study the linguistic origin of these terms and their use. The following scholars give information that sets an essential basis for any study about terms of Islamic architecture.

Afif Bahnasi (2003) addresses the issue of the emergence of specialized terms for Islamic architecture. He says that these terms were generated by architects in that period as a result of the new techniques created in their works. Bahansi describes these terms as being so direct and clear in the way they express the intended meaning. Furthermore, he discusses the multiplicity of these terms. The diversity of the origins of architects, in addition to the diversity of the dialects in the Arab countries, produced a plethora of terms. This matter, consequently, caused some kind of confusion for researchers later on. Some attempts have been made to make specialized dictionaries as a response to the need of clarifying the use of each term and grouping the multiple terms used to refer to the same element.

Mohammad Al-Haddad (2008) lists the requisite sources for an accurate examination of any term of Islamic architecture. Linguistic dictionaries are the first source needed to know the linguistic origin of a term and its different meanings acquired through time. The second source is the available documents, *Al-Waqf* documents for example, which certainly include terms used in this field. The historical writings are considered the third type useful references, especially the wonderers' writings. The last source is the remaining monuments which are important to validate any piece of information. These are the most truthful resources that are preferable to be used for studying terms of Islamic architecture to avoid the mistaken beliefs included in some writings.

In another section of the book, Al-Haddad (2008) puts the terms used in dictionaries and all related papers, documents and books in seven categories. The first one includes terms related to city planning. The next four categories cover the various types of architecture, which are: military, funerary, religious, and civil architecture. The last one of these four contains residential and commercial buildings, baths, and public service institutions. The elements utilized in construction, such as: vaults, arches columns and niches, form the sixth category. He puts the seventh category for the materials used building and decoration. This study assists researchers to understand the nature of these terms and their different types.

2.1.3 About Western studies of Islamic architecture

Arab specialists in Islamic architecture criticize the incomplete vision of the Western studies, even though they admit the value of their contributions. Some Arab scholars point to a number of negative effects that this view may cause. Concerning the terms, they always show tendency to emphasize the importance of using the original Arabic terms to refer to Islamic elements. They argue that the Foreign translated terms are not adequate to replace the originals. The following studies demonstrate this perspective.

Idham Hanash (2013) explores the effect of the orientalist view on the Islamic art terms to differentiate between the foreign and the original. He alerts to the danger of making the Western vocabulary the basis of Arabic scientific research in this field, as it depends on Arabization and the

translation of foreign terms. According to Hanash, the core of the problem is the intimate relationship between all kinds of Islamic arts and Arabic language. In other words, Islamic Art has a special identity which can't be fully realized through other languages. Thus, it will always be imperfect in the western perception. He also refers to the signification disorder observed in some foreign terms. The signified of these terms is not clear-cut; they are translated in Arabic studies in different ways.

In another study, Hanash (2014) explains Ismael Al-Farouqi's theory about Islamic art which also calls for studying this art from an Islamic not Western perspective. Despite his acknowledgement of the Western contributions about Islamic art, Al-Farouqi criticizes their approach which is affected by the western standards and, consequently, produced some misconceptions. He states that studying Islamic art from a Western view affected the concepts, approaches and terminologies.

Mohammed Othman (2008) says that most of the Western studies talk about Islamic architecture in a descriptive approach. He illustrates that these studies document the Islamic monuments, categorize them into different types, and provide description of their formal features. According to Othman, the descriptive approach is the first step in studying architecture. It should be followed by functional and analytical approaches which study architecture in its context, as they connect the design of any construction with its function and the culture of its era. Othman presents some problems he observed in westerns studies of Islamic architecture,

besides limiting their research to designs' description. He claims that most of these studies depend on works of famous previous researchers without validating their contribution. This also could be the reason that makes them continue to follow the same descriptive approach. In their descriptions, they attempt to attribute the Islamic designs and elements to Roman, Greek and Byzantine architecture concluding that Muslims did not create anything new in architecture. Thus, they tend to use terms which refer to elements form previous periods as equivalents to terms of Islamic architecture.

Abedel-Jabar Naji (2001) praises the European and American studies of the old and new Islamic cities but he also refers to their insufficiency. Moreover, he explains that western scholars have different perspectives in studying the Islamic cities and follow different approaches. These studies include various topics related to different aspects of the city. Concerning architecture, one group adopts 'a positive attitude', and the other opposed it. The first group recognizes the distinct styles Muslims created, especially in the new cities they established after the advent of the Islamic rule. The opposite view eliminates the originality and uniqueness of Islamic architecture. This group claims that the architectural elements of the Islamic cities, though created by Muslims, are merely imitation of previous Roman and Greek cities.

Mohammad Al-Haddad (2008) argues that the overlap between the original Arabic terms and the imported terms from other languages, in addition to the variety of expressions used in the Arab world, consequently

caused difficulty to recognize the intended meaning of each term. He, further, observes that terms of Islamic architecture are occasionally used by western writers without understanding them accurately. Some foreign terms, which are originally translated from Arabic, are not adequate equivalents to the original terms. They usually refer to one of the different aspects of the term. They are even sometimes irrelevant. This problem is exacerbated when these terms are translated back or transliterated in Arabic writings. Therefore, he concludes that the substitution of foreign terms for original Arabic terms is necessary to limit the confusing variety.

The introduced studies show that there is no analytical examination of foreign terms of Islamic architecture. Arabic studies are limited to emphasizing the problem of using foreign terms instead of originals because they are not equivalents. They constantly indicate the inadequacy of these terms, yet there is no study that managed to provide enough explication. English studies of other types of architecture do not also set a thorough framework that could be applicable to studying terms of Islamic architecture. They deal with some significant aspects in translating architecture. However, they don't provide a strategy to solve the encountered problems in the translation process. This study lays out a comprehensive theoretical framework based on semiotics for translating not only terms of Islamic architecture but all types of architecture.

2.2 Theoretical framework

In this section, all the concepts needed to conduct this study in the framework of semiotics are demonstrated. It begins with defining a sign according to the theories applied in this study. It also discusses the inconstant nature of signs and its impact on the translation process. Further, it clarifies how a sign functions in a semiotic system in relation to other signs. Finally, some scholars' contributions about translation in a semiotic system are provided to conceptualize the process of translating a sign. Hatim's model of semiotic translation is heavily needed in this study in order to establish an effective strategy for translating terms of Islamic architecture.

2.2.1 Signs and signification

Ferdinand de Saussure (1959) defines a sign as a 'psychological entity' that has two sides: a signifier and a signified. The signifier refers to the 'sound-image' and the signified is the concept which is united with it. Defining the sign as a psychological entity means that these two aspects are psychic images and associated together in the mind of a language user who constructs the relationship between them meaningfully. Saussure states that this association is totally arbitrary, since there is no natural connection between a sequence of sounds and a particular object. They are joined together conventionally by the collective behavior of a community. The conventional rules define the meaning of a linguistic sign and its context.

This relationship becomes like a heritage to the linguistic community that employs it.

The researcher prefers to apply the binary relation of Saussure's sign instead of the triadic relation of Peirce's sign. The main contribution of Peirce's theory is explaining the inferential nature of the sign which is not the subject of this study, as explained in the section of the limitations. Terms of Islamic architecture signify conceptual images about physical entities. What is probable to be inferred from these terms by the language user is not important in the studied text.

Paul Thibault (1997) discusses Saussure's theory of the linguistic sign. He emphasizes that the relationship between a signifier and a signified is not causal, in the sense that one emerges as a result of the other, because the two aspects of the sign recall each other simultaneously. One may look for the concept signified by a particular word, or the word used for a particular concept. They are intimate partners; knowing one immediately evokes the other. That's why Saussure rejects considering language as a process of naming things, in which a signifier is used to name an already defined, clear object or concept. Recognizing a notion or an object could not be independent from using language, since the association between a signifier and a signified is actually construal. Thibault describes this relation precisely by saying that 'it construes order, pattern and meaning in the flux of perceptual phenomenon (1997: 214)'.

Thibault (1997) also demonstrates what signification means in Saussure's semiotic theory. He explains that signification occurs when a language user interprets a particular sign. In other words, it is the process whereby a sequence of sounds is perceived to have a specific meaning. Furthermore, a sequence of sounds is only delimited from the whole system only through a signifying act, i.e. when interpreted. One may think that the signification process deals with signs individually. It is important to indicate that a process of signification depends on the concept of value which concerns the sign in its system. This relation is discussed further in section (2.2.2).

The fact that the relation between a signifier and a signified is firmly established by convention does not mean that it is unchangeable at all. Ferdinand de Saussure describes the process of calling things by definite names as forming a contract between concepts and sound images. However, he accepts the possibility of changing the meaning attached to a word in time due to the effect of social forces, which he does not explain clearly. Saussure states that 'regardless of what the forces of change are, whether in isolation or combination, they always result in a shift between the signified and the signifier' (1959: 75). These forces may affect the two components of the sign. The sound (signifier) may undergo some phonetic modification, and the meaning (the signified) may also be altered. This consequently causes a shift in the relationship.

The unstable relation between the signified and the signifier must be taken into consideration in the process of identifying a sign in its culture. This requires investigating the meaning evolution of a sign in time, which is one aspect of diachronic studies. Diachronic studies explore the changes occurred on the semantic meaning, sound system, and grammatical structure (Saussure, 1959). Semantic diachronic studies help to detect a fixed relationship between a signifier and its intended signified in a particular period of time.

2.2.2 Saussure's concept of the sign's value

Translators usually depend on descriptive strategies in conveying cultural elements into a TL to clarify them for readers from another culture. Elements of Islamic architecture have many different details in their designs beside the function. This may confuse translators which to include in their descriptions. If the provided expression lacks the significant characteristics of the intended element, the signification process does not work properly. Thus, the needed details are those which distinguish a particular element from other similar elements. This is what the 'value' concept, discussed by Saussure (1959), exactly explains.

Saussure's concept of value basically emanates from studying a sign in accordance with other signs. Any element acquires its value by being a part of a system. Its relation with other elements in the system is what gives it a value. It is a mistaken belief that isolated signs combine together to constitute a system. Yet, we can say that the actual existence of a sign is

derived from the whole system which is constituted of interdependent items.

Signs define each other through their differences, as Saussure says 'whatever distinguishes one sign from the others constitutes it' (1959: 121). He demonstrates the dependence of the sign's value on differences through contemplating the signifier and the signified separately. The 'value' of a concept is determined by its difference from other concepts in the system. Saussure states describing the conceptual value: 'the most precise characteristic is in being what the others are not (1959: 117)'. The same principle is applied to the signifier. It forms a series of phonetic sounds distinct from those of other words in the linguistic system.

Paul Cobley (2001) reveals that value is sometimes defined as the meaning of the sign, while Saussure himself invalidates this equation. He adds that value is a basic constituent especially of a linguistic sign. He further explains that this value is obtained in the linguistic system by the contrasting relations between various signs.

The concept of value may be also confused with signification. Saussure (1959) emphasizes that these are two different concepts, and value is part of the process of signification. It does not work properly without taking the value into consideration. Signification is the link that connects a signifier with its correct signified. In light of the above discussion about the value, we can realize that signification relies on value. In a sense, signification connects two aspects specified through difference

relations which in turn, as it became clear, create the value of each one of these aspects.

2.2.3 Lotman's concept of semiosphere

A concept introduced by Yuri M. Lotman (1990) 'semiosphere' discusses the boundaries of a space where a sign functions. The communication between an addresser and addressee does not work if they are not engrossed in the same semiosphere. Lotman presents this joint space between two persons as a mutual experience they both should have to be participants in a semiotic process. Any language does not function except when interacted with its semiotic space. This space is created by a particular culture with all its changes and developments. History also influences the semiosphere, as long as it is part of the memory. It influences the present vision of that culture about the world, as an ancient literary work affects a particular culture. Lotman states that "works which come down to us from remote cultural periods continue to playing a part in cultural developments as living factors" (1990: 127). Islamic architecture still constitutes a part of the semiosphere of the Arabic culture, as long as its production exists.

Each culture has it internal space. Everything outside this space is external to this culture. According to Lotman, members of a particular community view that no structure controls the space beyond the boundaries of their semiosphere; it looks unorganized for them (Andrews, 2003). When a text, or a conceptual thought, from a particular culture enters a

semiosphere other than its original, it may affect how the world is conceptualized within the new space. An external sign should be transferred across the boundaries of a semioshere to become internal to the new space while keeping its characteristics without being changed. However, the transferred text/ concept should have potentiality to be understood in the space of the new culture; it must be provided with the codes which allow speakers of a different language to decipher it (Lotman, 1990). This is essential to make this space structured and accessible to the TL readers. The greater the difference between the two cultures is, the more difficult communication becomes. In other words, more explanation is needed in this case. Lotman (1990) indicates that no complete semantic transfer can be achieved in translating a sign from another semiosphere. We make a kind of correspondence, when the difference allows a degree of translatability. Nevertheless, some concepts are prevalent in all cultures. They are characterized by universality, so they are exchanged easily.

2.3.4 Hatim's model of semiotic translation

Basil Hatim suggested a model for semiotic translation to deal with translating signs between two different cultures, which basically belong to separate semiospheres. He believes that 'translating can now be envisaged as the process which transforms one semiotic entity into another, under certain equivalence conditions' (1990:105). According to Hatim, a translator goes through 4 stages. The first stage is called 'identification'. In this stage, the semiotic entity is identified in the SL culture. Then,

translators come to the second stage in which they establish an equivalent for the 'denotational meaning' of the identified sign. The equivalent includes, as Hatim calls it, the 'informational core' of this entity. When the used equivalent is not enough and misses some important features that should be mentioned, other strategies could be used to add more information such as synonymy, expansion, and paraphrase. What the translator does in this stage is giving 'explication'. The last stage in semiotic translation is 'transformation' in which the final equivalence is produced in the TL (1990:105-106).

In translating terms of Islamic architecture, a translator has primarily to identify the signs in the Arabic culture. In a sense, a translator must recognize the linguistic word and the architectural entity which is attached to it. S/he must have background knowledge about these signs, besides their function in the SL culture. Inaccurate perception of the element's identity definitely produces incorrect translation. When the translator passes the first stage successfully, s/he can easily assign the element's informational core which conveys its basic meaning. This basic constituent is often not sufficient to enable a TL reader to signify the same entity of the SL culture. Therefore, the translator should clarify the meaning by adding more descriptive details of the signified element. As discussed above, the important details are those which constitute its value. When the translator manages to convey the significant value of the intended element, the transformation process is done effectively.

In this section, the theoretical concepts and approaches needed to analyze the collected data are clarified. Dealing with terms of Islamic architecture as signs consisting of a word and a concept is more comprehensible with an accurate explanation of Saussure's definition of the sign. The concept of semiosphere helps to demonstrate the cultural boundary of these signs. Thus, it highlights the difficulty of transferring them into another semiosphere where they do not function. Hatim's model of semiotic translation and Saussure's concept of the value are presented as a solution in this problematic translation process.

Chapter Three
Data Analysis

There are three cases of translating signs of Islamic architecture discussed in this study. The sign could be part of both English and Arabic linguistic communities. Some signs which belong to this category are universal. Others occupy places in the intersecting sphere of the two cultures due to different factors illustrated in the first section. The second category includes signs peculiar to the system of Islamic architecture. Translating these signs into English involves transferring them outside their semiosphere into the western cultural sphere. In this case, particular strategies are adopted in the translation process in order to help members of the TL community to perceive an approximate image, i.e. signified, of each sign. In the third case, these signs are transferred back into their original culture. This procedure involves translating the English translated terms (SL terms in this case) into Arabic. The translated signs could be also from the first group. In a sense, they could be common signs between the two systems or peculiar to the system of Islamic architecture.

3.1 Signs in the intersecting sphere of Arabic and English cultural systems

The members of both communities may have intersecting spaces due to similarities of codes and memories (Andrews, 2003). Signs which are part of this space are identified almost the same by members of these

communities. An equivalent translation could be established, as the signifiers of the two languages recall the same signified.

There are some elements that have been created before the Islamic period, yet still considered substantial elements of Islamic architecture. These elements are basic constituents that Muslims utilized to generate their own designs, such as: vaults (*aqd*\ عقد), arches (qaws\ قوس), domes (quba\ قبة), and niches (henyeah\ حنية). They were employed in ancient civilizations, especially by Romans who depended on bent ceilings rather than straight construction in architecture. These basic elements exist in the semiosphere of both western and Arabic Islamic cultures.

These elements are constituted of parts that could not be easily acknowledged by an unspecialized translator. They should be carefully studied in translating texts of architecture from one language into another, since a translator must convey a term by its established equivalent to not confuse readers when using other terms in translation. For example, the pieces used to construct an arch are called in English voussoirs, and '*labinat*/لبنات' or 'sinjat/ صنجات' in Arabic (وزيري، 1999: 61). The term 'spandrel' is used to indicate the space between the arch and its framework, while its counterpart is '*koshat alaqd*/ كوشة العقد' in Arabic (رزق، 2000: 261).

Some signs are identified to be a part of Islamic architecture, even though their signifieds resemble other elements previously existed. Certainly, the architectural production of each culture is affected by works

of previous civilizations. Some elements are employed as they are like those discussed above, while others are developed to acquire a different function or a special status due to their existence in a different culture. *Mi'thana/*مئذنة, for example, has the design of a minaret, or a tower in some cases, but with a different function. However, the term minaret is used as an equivalent for the similar Islamic element *Mi'thana.* Rarely, the term is attached with an explanation of its Islamic function to represent its cultural identity. Only two cases are detected in the studied texts. The first one is presented by Creswell '*midana*, derived from *adan*, the call to prayer, and simply means the place where the call to prayer is pronounced' (1989: 16). The other example, by Hattstien and Delius, is brief: 'minarets for the use in the call to prayer' (2004: 69). The prevalent use of minaret as an equivalent to *mi'thana* without indicating its function could be explained by the fact that the western community became familiar with the minaret of the mosque. This familiarity took place in the west due to the presence of mosques with minarets there. Westerners are able to recall its function easily, once they come across the term minaret in a context of describing a mosque.

Minbar is also an element which is used before the Islamic period. A pulpit is known to signify an entity that someone stands on before a crowd to deliver a speech. It acquired a different status in the Islamic culture, since it is used especially for Friday speeches '*Khutba'*. Moreover, it must be placed in a definite space in a mosque beside the *mihrab.* As in the case of the term minaret, the pulpit is occasionally attached to the transliterated

term *minbar* in the studied texts in order to indicate its Islamic specificity. However, the term 'pulpit' conveys an image that is enough to signify this Islamic element as it implies its basic structure and function.

Islamic architecture is distinguished with some techniques in construction and decoration that were originated during that period. Westerners started to apply some of these techniques later. Through practice they became acknowledged in this community. This, consequently, produced established TL equivalents to the Arabic terms. Arabesque is considered nowadays as a well-known artistic style which employs intricate interaction of geometric and floral designs (Sandler, 1976). This artistic style is practiced widely in the west and studied as a separate kind of art with its special instruction and rules. Thus, it is natural currently to occupy a place in the western semiosphere, and so has an established term.

Western researchers in the field of Islamic architecture provided descriptions for some elements that have been adopted then to be standard translations. They are actually literal translations, since the same descriptive strategy generated the original Arabic terms. In this case, the signifiers of both the SL and the TL definitely signify the same element. *Alqaws Almodabbab*\القوس المدبب, for example, is described in English 'the pointed arch'. Most shapes of arches have equivalents in the same way. They will be presented in the table below.

It is worth mentioning that these equivalent translations of the following signs are used by the writers of the studied English texts. No other translation for any sign is detected.

Arabic term	English equivalent term
عقد	Vault
قوس	Arch (used also as equivalent to aqd)
قبة	Dome
حنية	Niche
لبنات العقد	Voussoirs
كوشة العقد	Spandrel
انبثاق العقد	Springer /offset
تاج العمود	Capital
قوس مدبب	Pointed arch
قوس حدوي	Horseshoe arch
قوس دائري	Semicircular arch
قوس عاتق \ قوس التخفيف	Relieving arch
مئذنة	Minaret
منبر	Pulpit
القيشاني	Faience tiles
الرقش	Arabesque

Figure (1): signs of established translations.

3.2 Transferring signs of Islamic architecture outside its semiosphere

Lotman emphasizes that the process of transferring information between two communities outside the intersecting space is more beneficial, since it presents something new to a particular community and build relationships between the source and the target cultures. He states that "the more difficult the translation of non-intersection space into another language, the more valued the fact of this paradoxical interaction becomes in terms of informativeness and social relationships" (Andrews, 2003: 49).

Signs of Islamic architecture which are not part of the intersecting space between both communities don't have equivalents in English. They signify elements peculiar to Islamic architecture, so that translators resort to illustrative strategies in order to convey them into the new space. They attempt to help the reader perceive the concept or get a mental image about the intended element. By this way, the strange, anonymous signs turn to be comprehensible. Some strategies succeed to transfer the sign of the SL system into the TL culture, while others do not.

The studied texts show that translators tend to provide descriptions attempting to approximate the intended meaning. They also use other signs with a similar image from the TL culture. These strategies may produce translations that are either insufficient or recall a different sign. Undoubtedly, it is not expected that the provided translation must be fully adequate to represent an identical image of the original sign. All the probable translations are merely approximations. However, the translated

term should be accurate as much as possible. The provided translation must not, at least, signify an entity with a different function or design or miss the distinctive feature of this entity. Some translations present the intended element incorrectly by including features that don't exist in the original element. These problems will be discussed extensively according to the collected data in the following sections. Noteworthy, each provided translation is repeated many times, since most of the Islamic historical sites include the same elements. However, only one is documented to authenticate that it is detected from these texts not fabricated by the researcher.

3.2.1 Presenting a western sign as an equivalent

Cultural equivalent is a strategy used in translating cultural terms which allows a translator to convey the meaning of a SL term using another one from the TL culture. From a semiotic point of view, a sign which is part of the SL system is substituted by a different sign from another semiotic system, which in its turn is supposed to resemble the original to a certain extent. Indeed, this strategy eliminates the presence of the SL sign. It presents to the readers another sign they are familiar with instead of the foreign sign to occupy its position.

This strategy does not work effectively in some cases. Its proper use is even very limited. This issue is discussed by Peter Newmark (1988) as he illustrates the disadvantage of the cultural equivalent strategy in translation. He states that translations produced by this strategy are often

inaccurate. It could be acceptable when the term does not contribute much to the text. If the term is of little importance, there will be no harm in substituting it with another one more comprehensible for the reader. Newmark adds that ' they can be used in general texts, publicity and propaganda, as well as for brief explanation to readers who are ignorant of the relevant SL culture' (1988: 83). What can be concluded is that a cultural equivalent could be used for advertising objectives which require producing cultural effects. This strategy is applicable in other kinds of texts such as drama, proverbs, and jokes where the focus is also on the produced effect (Vieira, 2000).

Considering the above discussion, this strategy should not be used in texts about Islamic architecture or any other type of architecture. These texts are specialized to present architectural production of a specific culture for a reader from a different culture, so they are supposed to highlight its characteristics and achievements instead of hiding them by a cover of another culture. In the texts examined for this study, any term used to signify an element of Islamic architecture is of great importance in the text. Thereby, it is unreasonable to provide a term that signifies another element from the TL culture as an equivalent to the original.

Applying cultural equivalent strategy in transferring signs of Islamic architecture to the western community entails three problems. First, the TL term signifies an entity in the semiotic system of the TL. Accordingly, it directs the reader to a different sign other than the intended one. The TL

term recalls a definite signified in the mind of the TL users, since they already have an established relationship between this signifier and its perceived signified. There could be a little difference between the SL entity and the used equivalent. However, creativity in architecture lies in these little details. The architectural production of all civilizations was generated through making improvements on previous elements taken from other civilizations.

Moreover, this strategy reduces the value of the Islamic creativity in architecture or even dismisses it. It indicates that there is nothing in the sign that is worth recognizing as a distinctive production of the Islamic community. It is merely perceived as a copy of an element produced previously by another culture. Thus, the TL element is considered to be sufficient.

The alternative element may also lead the reader to get a mistaken, or incomplete perception about the real nature of the Islamic element. The substitutional TL element could have a different function than the original. The function of an architectural element is conceived in relation to the culture of the community where it is generated. The design of that alternative element could also be different. It presents for the reader an image of an entity with formal features the original element does not have, which also may rule out other important features. The following examples explain how the difference makes an equivalence relation between a SL and TL elements fails.

3.2.1.1 Signs of different designs

Example 1: (Creswell, 1989: 293) portico as an equivalent to *riwaq*

Let us first define what *riwaq* exactly means. The meaning (signified) of the term *riwaq* has changed during time. This term was used by the community to signify a covered passage. Concerning religious architecture, the element was used in the design of the prophet mosque at Al Madina. At that time, architecture was not a subject of interest. Its design was very primitive without any decorative element. The *riwaq* of this mosque was, as Creswell describes it, 'a portico on the north side made of palm-trunks used as columns to support a roof of palm leaves and mud' (1958:4).

After the development of religious architecture, Muslims started to construct distinctive designs of religious buildings. Mosques, in this period, are no longer a place constructed only to perform prayers and deliver religious speeches. They became spots to show Muslims creativity in architecture. As a result, they started to be identified with specific features and exquisite elements. Consequently, the term *riwaq* acquired a more specific meaning. It, therefore, signifies in the system of Islamic architecture the vaulted passageway which is constructed around a courtyard with a façade of arcades (2000 ،الحداد). The term '*riwaq/* رواق ' is enough to evoke this whole image with its different parts, since these parts must be connected together to form what is called *riwaq*. There is almost no *riwaq* without a façade of arcades and a vaulted roof.

The portico, on the other hand, is a design created by ancient Greece and Romans. Later, it is used widely in the western culture. It is like a projection in front of the house leading to its entrance. The portico may have columns to support its flat roof, or it could be enclosed by walls (Harris, 2006). It is also defined by Visser as "a type of porch supported by classical columns rather than by pillars or arches" (2012: 105). Therefore, not having arches and the flat roof are considered characteristics of porticoes, as figure (2) shows.

Comparing the image of the portico with that of the *riwaq*, the difference would be clear. The term portico could be used to draw an analogy with the primitive design used in the Prophet Mosque. Otherwise, it is not equivalent to substitute the *riwaq*. It can be noticed from figure (3) that what distinguishes the Islamic element is its façade which is composed of *baika* or arcades, besides a roof of successive vaults. The façade is a distinct element by itself and a basic part to compose the whole design of a courtyard surrounded by *riwaqs*. These features are absent in the image of a portico. Therefore, the term portico should not be used as equivalent to *riwaq*. It presents an element with a different form that lacks the unique characteristics of the Islamic design.

Figure (2): the portico of St. Michael's church which represents the common design of porticoes (Visser, 2012: 114).

Figure (3): Riwaq of the great mosque of Damascus with its arcaded facade (Creswell, 1989: 53)

Example 2: (Rice, 1965: 78) hexafoil arch as an equivalent to
mofasas arch العقد المفصص

Gothic architecture is characterized by applying foliage designs. Hexafoil is one of its most common geometric designs. This design is basically produced through drawing a number of overlapped circles organized based on accurate mathematical calculations. Anyway, the final figure appears as

a flower with a definite number of plates resulted from the overlapped circles. This design is utilized in different styles of decoration: drawings, glass, and ornament sculpture. It is a symbol in Gothic architecture which carries specific connotations depending on the number of plates (Collino, 1858).

Hexafoil design is implemented in windows and arches of Gothic architecture. Figure (4) shows examples of using multi-foil arches in Salisbury Cathedral. A hexafoil arch can be noticed on the left. Figure (5) also shows exterior hexafoil arches. Other examples can be viewed in well-known buildings such as: Notre-Dame and Regensburg Cathedral.
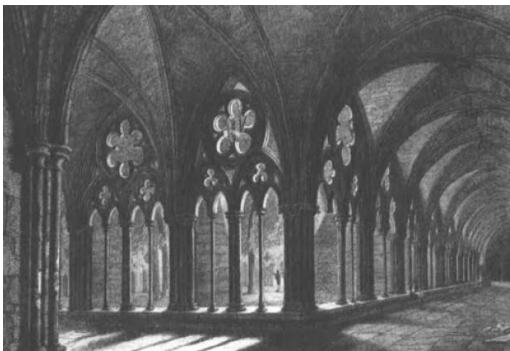

Figure (4): a hexafoil arch appears on the left (Hayward, 2003: 233)
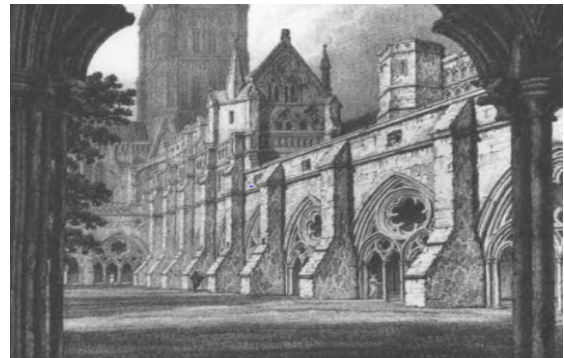
Figure (5): exterior hexafoil arches (Hayward, 2003: 233)

Figure (6) shows that the *mofassas* arch, similarly, consists of semicircular lobes. However, the arches design is different from the previously discussed hexafoil arch. The lobes are not connected to form a hexafoil figure. This design is created by Muslims, and appeared for the first time in the mosque of Cordova. Describing this design with a Gothic element dispossesses its significance. The fact that the term 'hexafoil'

signifies a definite element in the TL culture leads TL users to recall the image of this element. Therefore, the function of the signifier is not carried out properly. It directs the reader to another entity instead of understanding the new presented element of the SL culture.
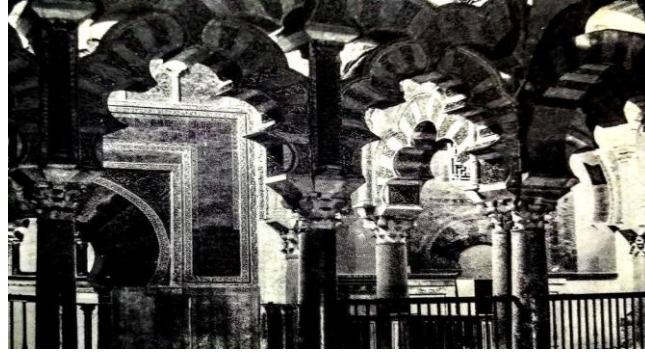
Figure (6): mofassas arches (Rice, 1965: 79)

Example 3: (Hattstein, 2007: 175) colonnades as an equivalent to *ba'ika*\بائكة

The sign *bai'ka* signifies a line of connected arcades of equal size. This element is used in Islamic architecture for decoration surrounding an open space, and for functional purposes such as supporting a ceiling or a second story (نوار، 2002).

Colonnades were used from ancient times. A colonnade is an arrangement of a number of columns in a line at equal distances. The sign colonnade recalls a conceptual image similar to that of *ba'ika* but it lacks a fundamental part which is the arches above these columns. There is a significant difference between the two signs. It is worth mentioning that

'arcades' is an acceptable equivalent, since it was employed before Islamic architecture in an almost similar manner.

3.2.1.2 Signs of different functions

Example 4: (Hattstein, 2007: 183) ambulatory as an equivalent to the *riwaq* around the rock

The interior design of the Dome of the Rock consists of two *riwaq*s. One occurs between the external octagon of the building and another octagonal arcade inside. Another arcade was constructed around the rock which forms the second *riwaq* with the previous octagonal arcade.

When writers translate the sign '*riwaq*' of this structure, they identify it with another sign from the western culture which is 'ambulatory'. The signified entity of these two signs have almost similar designs. However, each one is attached with a different function. The ambulatory is 'a passage way round the apse of a church or for circumambulating a shrine' (Harris, 2006 :31). This definition shows that this term usually recalls a sign with a different function, as it is specialized for rituals involve walking as circumambulating. All Prayer halls of mosques are formed by a number of *riwaqs* resulted from rows of arcades (*ba'ika*). What is different in this mosque is its octagonal plan to surround the sacred rock. However, its *riwaqs* are still a place for praying as any other mosque. They are not established in this design for circumambulating

around the rock. Muslims venerate the rock but they do not practice such ritual in this place.

3.2.1.3 Signs of different designs and functions

Example 5: (Rice, 1965: 50) porch as an equivalent of *iwan*

While explaining the design of mosques which includes iwans, Rice describes the *iwan* as a great porch. The *iwan* signifies an element originated by Seljuks. This element is primarily a vaulted room with three sides, as it is open to the courtyard (نوار، 2002), see figure (8). It is aimed to be a meeting place where a group of followers of a particular Madhab gather to learn teachings of their Madhab. The mosque could have one to four *iwans*. In mosques which include more than one, each *iwan* is assigned to followers of a specific Madhab (حواس، 2017).

The porch signifies "An exterior structure that shelters a building entrance" (Harris, 2006). The common design of the porch is presented in figure (7). This signified element differs from the Islamic element *iwan* in its function and form. First of all, the term 'porch' denotes a projection in front of a building, while *iwan* is constructed on the same level of the arcades line. It appears as a great recess in the façade not a projection. Moreover, the *iwan* has a vaulted roof and it appears as a large arch in the middle of a line of smaller arches. On the other hand, the porch is constructed in various designs and the vaulted is very rare. One arcaded porch in is described by the writer as a distinctive design. As for the

function, it signifies an element planned to be an entrance before the main door. Whereas, *iwans* are basically halls to gather groups of people to deliver religious speeches.

Figure (7): A porch projecting over the entrance of a house (Visser, 2012: 109)
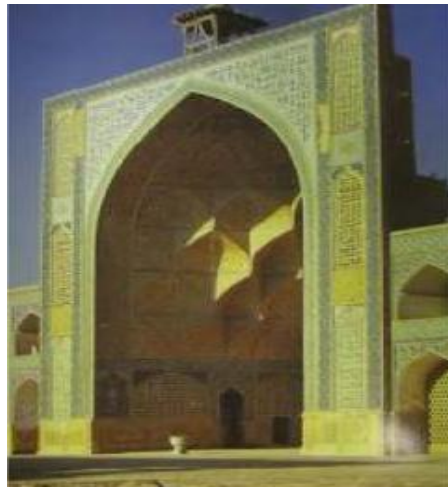

Figure (8): A recess of an iwan which show Its vaulted roof, open facade, and its entrance which functions as a hall (109 :2017،حواس).

Example 6: (Hattstein, 2007: 136) 'battlement' as an equivalent to '*alsharafat* \الشرَفات'

This sign is one of the least described in the English texts. It is ignored in most descriptions of the Islamic buildings that show examples of its use.

However, it is one of the important elements that were developed in the Islamic period to acquire distinctive features.

Battlements were known to exist in castles and fortresses, as it had a defensive function. Battlements are 'A fortified parapet with alternate solid parts and openings' (Harris, 2006: 95). This parapet enabled soldiers to hide behind it during a battle. Figure (9) presents the semi-cube design employed in that period. This element was employed by Muslims to decorate the edges of mosques, in addition to other religious and secular buildings. In this Islamic period, its function turned to be almost merely decorative (رزق، 2000). It also employed in decorating some elements like *minbar*s (وزيري، 1999). Moreover, two basic designs of this element were created; serrated and foliated. Whereas, the design used before is only semi-cube form. Figure (10) demonstrates the difference of design between the two elements, as it displays two examples of the Islamic battlement.
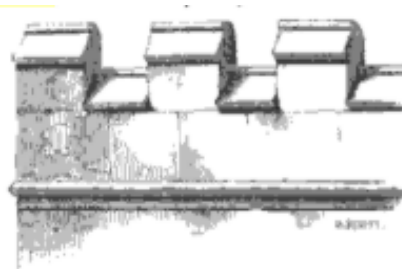

Figure (9): semi-cube battlements known before Islamic architecture (Rickman, 1848: 222).
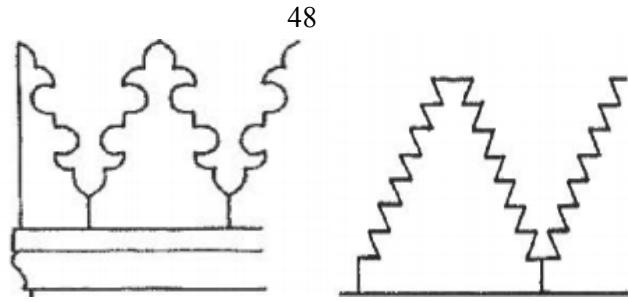
Figure (10): two forms of battlements of Islamic architecture. The first is the foliated battlements of Bolaq's mosque. The second is the serrated battlements of Al-Shaf'i's mausoleum (وزيري، 1999: 130).

The signified of this sign for the English linguistic community is mostly that parapet which consists of cubes intended for defense (Rickman, 1848). Despite being applied for decorative aims in some modern chapels, battlement signifier is more likely to recall an entity of a defensive function in the context of describing a historical building like these texts, since it is not expected to be used for decorations in historical periods. When compared to its use in other previous civilizations like the byzantine, the same defensive function will be recalled with its basic cubic design. Therefore, the sign 'battlement' has a different signified than that which characterized Islamic architecture.

Example 7: Considering the interior designs of churches and mosques identical

The interior design of the mosque is, sometimes, represented as being identical to the design of some churches. In a sense, the interior divisions of the mosque are recalled using signs of the Christian architecture. The central aisle of the mosque is described as a 'nave' (Hattstein, 2007: 175),

and the transverse aisle in front of the *mihrab* as a 'transept' (Hattstein, 2007: 71).

Ahmad Fekri (2009) criticizes some scholars who identify the Islamic mosque design with the plan of some churches. He argues that the mosque architecture must not be isolated from its cultural context, since its construction is designed according to religious practices and beliefs. When a translator considers a sign which signifies a part of a mosque as equivalent to another similar one of a church, s\he isolates these signs from their systems. Whereas, any sign acquires its meaning as being part of a system. The signification process of signs thought to be similar, definitely, changes in different systems. Therefore, a nave and a transept signify different conceptual images than a central and a transverse aisle in a mosque.

In his study of the mosque of Qairawan, Fekri illustrates the differences between the designs of the nave and the central aisle from one hand, and between the transept and the transverse aisle from another. A church usually includes three longitudinal aisles: two side aisles, which also could be divided into a number of aisles, and the nave in the middle. The width of the nave almost equals the width of the right and left sides. Taking into consideration that some churches include two or three lateral aisles on each side, the nave's width amounts two or three times of one lateral aisle. Whereas, the width of the central aisle in a mosque slightly exceeds the width of any aisle on the sides. As for the transept, its length

hardly amounts half of the nave in any church. The transverse aisle in a mosque is often more than double of the central aisle length.

The ground of these differences is the longitudinal design of the church which contradicts the religious purpose of the mosque, since the mosque depends on width enlargement to allow more prayers stand in the same line as many as possible. This represents one of the Islamic principles to reduce classes in the community. It also emanates from the prophet's sayings which urge Muslims to pray in the first lines to be closer to the imam (أحمد, 2009). This is just a brief background about the relation of design to religious beliefs, which emphasizes the importance of studying a sign of architecture within its own system. There is no need for an extensive explanation, since the connotational meaning of signs is not the focus of this study.

These signs also differ in their functions. The nave is the space where lay people perform their religious rituals in the church to separate them from the clergy (Hourihane, 2012). In comparison, the central aisle is not specialized for a particular group, since there is no such distinction in the mosque. It is only intended to indicate the place of the *mihrab*. The transept 'formed a separate architectural unit… providing appropriate space for liturgy and pilgrims' (Finney, 2017: 168). The altar is placed in the crossing space, where the nave and the transept meet. Thus, the transept is specialized for some liturgical practices, while the transverse aisle in the

mosque has no special function. It is formed by a transverse arcade which is supposedly intended to support the roof.

In conclusion, using a sign from the TL culture definitely involves changes in the signification process. Its signified may vary in its form or function or even both of them. This strategy could be used to explicate the difference not to cover it. The element taken from the TL culture must not be presented to the reader as an adequate equivalent. Using Expressions of similes helps to avoid this mistake. In this way, the TL element is introduced as a similar entity in some respects, and different in others.

3.2.2 Descriptions lack the sign's value

Translators usually resort to descriptions in order to convey a SL sign into another culture. Neutral terms are used to explicate its meaning in a way comprehensible for the TL reader. In this strategy, there is a pitfall of choosing the insubstantial, or less substantial, features of an element. The translator should be aware to highlight the most valuable aspect of a sign, which is by default the most important to be conveyed. As illustrated previously, Saussure's concept of the sign's value resolves this problem. The value of a sign is identified in relation with other signs in the system, since it is the feature which distinguishes it from other similar signs.

The provided description must have an equivalent relation with the SL sign. This does not mean that all the details should be included in order to produce an equivalent description. The function of a term (signifier) is to

signify a particular element in the system. Therefore, an equivalent relation between the SL and TL signs could be established when the TL description directs the reader to the same signified entity. Other details could be given as illustration. This is determined according to other factors such as: the expected level of the reader's knowledge, and the degree of the sign's importance concerning the topic being discussed.

Example 8: describing *Mihrab* as 'a prayer niche' (Creswell, 1989: 18) or with its position 'at the center of one wall' (Rice, 1965: 186).

The niche design is 'a recess in a wall; often semicircular in plan, surmounted by a half dome' (Harris, 2006: 662). It is used by other civilizations before the Islamic culture, so it is a part of the western semiosphere. It exists in religious and civil western architecture. Muslims employed this design to constitute a *mihrab* in their mosques. The niche design is also used in Islamic architecture for decorative styles, so it can be found in other positions rather than the *mihrab*.

Mihrab has a special sacred function. It primarily indicates the direction of *Qibla* in a mosque. It's constructed also to save the imam a space in front of lines of prayers without occupying a whole line in the mosque. Irrespective of this function, indication of *Qibla* is the main function which distinguishes a *mihrab* from any other niche.

The first translation shows an attempt to describe the *mihrab*'s function. Nevertheless, it does not set the *mihrab* apart from other similar niches, since any niche in the mosque or outside it could be a place for praying. The second translation describes the *mihrab* by its position in the mosque. This point would be helpful to attain the sign's value, only if the writer specified which wall in the mosque the *mihrab* takes place in. It is a mistake to let the description of the *mihrab* position confusing this way without specifying the side, since the *mihrab* must be only in the *Qibla* wall. As a result, both descriptive translations fail to convey the value of this sign.

Example 9: Describing *Ablaq* technique as 'the use of stones of two colors' (Rice, 1965: 166)

Ablaq is a technique applied in various buildings of Islamic architecture. This term is used to signify an animal with two contrasting colors, i.e. dark and light, usually black and white. The same idea is followed in architecture by building courses of stones using two contrasting colors. The colored stone-courses are constructed alternatively; a dark course followed by a light one (رزق، 2000).

Describing *ablaq* facade of a building as having two colors, as in this example, is certainly not sufficient. Colored stones are utilized in modern western architecture. It could be also found in ancient architecture. Therefore, a description of this technique used in Islamic buildings must include the differentiating characteristics in order to help the reader to

perceive this element as distinctive. The first substantial characteristic is using two contrasting colors, since gradient colors, for example, do not represent a facade constructed by this technique. The second one is that these two contrasting colors are applied following one another

Another similar provided is 'alternating courses of colored stones' (Hattstein, 2007: 190). This description is, definitely more accurate. It includes an additional feature extra to the first translation which is describing the courses of stones as alternating. However, it still lacks the essential value. As discussed in the previous paragraph, the used colors should be contrasting.

Example 10: Describing *Maqsura* as ruler's precinct (Hattstein, 2007: 71).

Maqsura signifies a space enclosed by a boundary of any kind. In Islamic architecture, this enclosed space was specialized for the ruler to protect him from an attempt of attack. The siege was made, for the first time by Uthman ibn Affan, of mud brick including some openings. Then, it started to be made of decorated stone and wood. The most common type of borders was screens of wooden lattices (رزق، 2000).

As for the provided description, it includes an important part of this element which is its function. It entails that it is a place assigned for a ruler. However, the term 'precinct' does not mention anything about its architectural construction, since it does not signify that this space is

surrounded by a kind of material border. Precinct is defined in the dictionary as "the area near or round a building" (Oxford, 2010). It also signifies the grounds immediately surrounding a cathedral in western architecture (Harris, 2006). Virtually, precinct signifies a space which is recognized as being specified for a particular thing. The border could be imaginary, so the place is collectively perceived to be isolated. This means that this term may lead the reader to recall a concept of a space which is agreed to be assigned for the ruler, while the boundary is the basic entity which constructed this element and gave it prominence in the history of Islamic architecture. The material boundary indicates the actual function of *maqsura* which is enabling the ruler to perform his prays with the other prayers and save him from attacks at the same time.

Another expression like 'enclosure' is more suitable to convey a concept of an architectural construction, since it implies being surrounded by any kind of boundary. Thinking about this element as a part of the whole system of the mosque architecture, it becomes apparent that the boundary is the value which gives this element its architectural importance. Any further explanation about the kind of this boundary comes to specify the material used to establish the *maqsura* of a particular building.

Example 11: describing *iwan* as a vaulted hall (Creswell, 1989: 13).

This sign is illustrated in the previous section. Taking into consideration that its distinctive feature is being open into a courtyard, it becomes clear that this description lacks the sign's value. The signifier 'vaulted hall' may

recall an image of a design used heavily in Islamic architecture, since most of its buildings consisted of vaulted halls. What makes *iwan* identified as a discrete element is absent. The design of the mosque where a courtyard is surrounded by a number of *iwans* is perceived differently when the description is limited to the core. Constructing few rooms on the sides of a courtyard is not a remarkable design for the reader.

The aim of leaving one side open to the courtyard is to avoid facing light suddenly (حواس، 2017). When worshippers go out to the courtyard, they first pass through a space of dim light. This space is not dark nor fully lighted. When they stay in an *iwan* for a time, they prepare themselves for going out to the sunlight gradually.

Example 12: describing *mashrabiya* as lattice windows (Hattstein, 2007:190).

Mashrabiya is an element employed by Muslims to attain more privacy for people, especially women. It is a projection of a window or a small balcony covered with lattice wood, see figure (11). This screen allows people inside the house to see what is outside and protect them from being exposed to passers-by. Moreover, people used *mashrabiya* to put water jars to keep it cold as long as possible (إبراهيم، 2017).
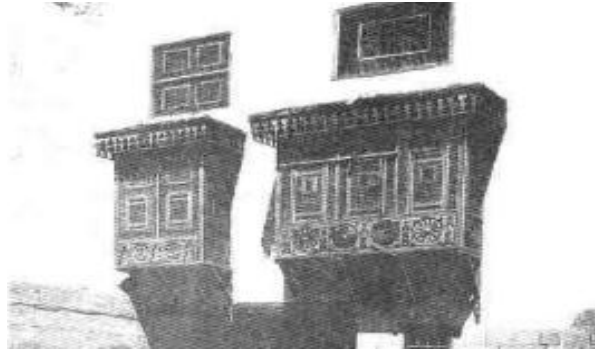
Figure (11): two mashrabiyas of different sizes. Above them are small lattice windows (لمعي، 95 :1996).

The image that might be perceived from the provided description does not signify *mashrabiya*. There are various designs of windows that are composed of lattice screens. Two lattice windows can be noticed above the two *mashrabiyas* in figure (11). The Islamic lattice of *mashrabiya* has different decorated designs and ornamental carvings. However, what is important to help the reader signify this element is not these delicate details. First, lattice screens of *mashrabiya* is made of only wood, and wooden lattice is rarely used in windows unlike metal. This characteristic is related to its function of keeping water cold in jars. In addition, *mashrabiya* differs from other types of windows in being projected to form a small balcony in some cases. The combination of these two characteristics represents this sign more accurately, and they are expected to differentiate it from other similar signs.

Another translation detected is 'windows covered with wooden lattices' (Hattstein, 2007: 183). This description avoids lack of one aspect which is the wooden material. It still demands more accurate description of

the window design. 'Wooden lattices' is also a description provided by the same author. The problem of this description is that it lacks representation of the core entity of this element. The screen is considered sufficient to represent the sign. It is probable that the author intended to focus on this part of *mashrabiya*. This probability precludes evaluating this translation as a lack. However, it is beneficial to draw readers' attention to this point. The lattice screen does not represent the whole entity, since it is employed as decorative panels in various Islamic elements such as minbar (pulpit).

3.2.3 Inaccurate sign representation

It is observed that some translations convey both the core and value of the sign but they are still problematic due to inaccurate representation of the value. Translators of Islamic architecture signs draw analogies to compare an element's design with a shape of a natural figure. In other cases, translators represent a part as a whole. In a sense, they represent only one part of the sign or an example of its use. The following examples demonstrate these cases.

Example 13: describing muqarnas as stalactite (Rice, 1965: 172) or a honeycomb (Hattstein, 2007: 178).

Describing the decorative technique *'muqarnas'* as stalactite conveys its value, since there is no other technique in any period that employs a similar decorative design. The honeycomb image also works to recall a distinguished element. In both cases, the translators have recourse to

natural figures thought to make the perception process of the sign easier for the reader. However, both descriptions depict the value inaccurately.

Muqarnas, as figure (12) shows, is composed of a series of small niches imposed to decorate an element like a dome, vault, or squinch (درويش، 2019). The sides of some niches are stretched down to form a stalactite-like shape (Petersen, 1996) (وزيري، 1999). That's why it is called a stalactite design. However, this figure gives incorrect representation of the sign. Niches of the *muqarnas* are constructed and arranged through careful measurements, whereas a stalactite image lacks organization. This natural figure is comprised of dripping parts hanging on the roof of a cave. No order controls its shape and length. This contradicts one fundamental characteristic of Islamic architecture which is depending on accurate organization and precise measures. Dickerson's description of the Islamic art productions emphasizes this point. He says: 'to be considered beautiful, Islamic art must be symmetrical, unified, and balanced' (2013: 65). These are aesthetic principles of Islamic art in general, and Islamic architecture in particular. Furthermore, not all muqarnas designs have stalactite stretches. Thus, this figure could not be used to represent the typical image of this element.

On the other hand, the image of a honeycomb conveys a sort of organized composition. Thus, a honeycomb depicts a more accurate image of this sign. Even though its constituent parts are hexagons, which are different from the niches of a *muqarnas*, this degree of discrepancy is

somehow acceptable. It could be compensated by further explication when possible.
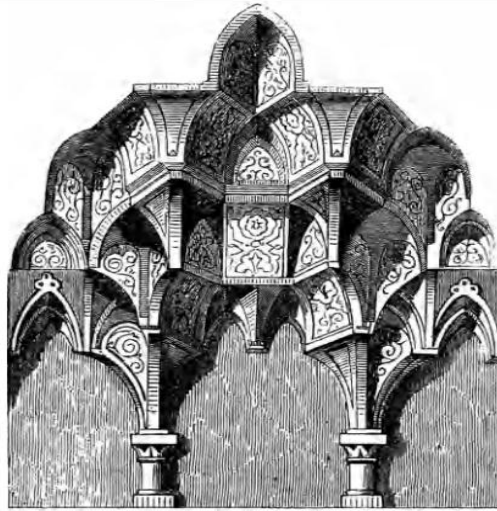
Figure (12): a decorative design of muqarnas (Harris, 2006: 650)

The best strategy is to represent this sign by its constituent components. In addition, these natural figures could be used to make a simile. By this way, stalactite and honeycombs are employed to facilitate visualizing the signified instead of representing them as equivalent images. It is also possible to use stalactite or honeycombs alone to recall this sign after being illustrated in its first mention in the text.

Example 14: describing *Takfit* التكفيت technique as inlaying bronze with silver or copper (Rice, 1965: 137).

Takfit procedure is defined as adorning a kind of metal by inlaying thin pieces of a more valuable one (رزق، 2000). Gold and silver, for example, were used to decorate copper and bronze. Some kinds of copper were also used to decorate bronze. Various kinds of metals were inlaid in the same

piece in some cases. This technique was applied to decorate the doors of some mosques (رفاعي، 2002).

The provided description limits the value of this technique to a particular example of its application. It represents a part of this sign as being the whole concept. The perception which the reader is likely to receive is restricted to inlaying silver and copper in a piece made of bronze. Illustrating the method of this technique is a better strategy to convey an accurate conception about this sign.

This strategy may succeed to provide a sufficient description, if the examples of the technique application is more limited to be all included in the description. *Al Tat'im*\التطعيم, which is another decorative technique, is translated as a method of inlaying the wood with ivory, bone, or mother-of-pearl (رزق، 2000). In this translation, the description manages to convey a complete idea about this technique, as its application is restricted to the mentioned materials.

3.2.4 Foreign signs without explication

The strategy by which a translator uses the SL term in the TT using TL letters is called transference. It is also called by other terms: transliteration, and transcription. This strategy is only used when the signified element belongs exclusively to the SL culture, as there is no sense in conveying a term which signifies a universal sign into the TL culture by transference strategy. In this procedure, the SL signifier is transferred into the TL

semiosphere, giving it another sound-image, to emphasize that this sign is foreign. Descriptive equivalents using neutral terms and cultural equivalents may cover the foreignness of a sign. Thus, this strategy is applied to make the reader always aware that this sign is part of another system.

Even though transference gives the SL culture more importance, it is certainly not enough by itself. Newmark (1988) emphasizes that this strategy must be complemented with another translation strategy to explain the meaning for the reader. The reader may have no idea about the nature of the signified element of this transferred term except for an assumption of being a foreign concept. It is the translator's mission to make ideas clear for the reader to enable him/her to get knowledge. Hatim also demonstrates that depending on the transference strategy as a solution in semiotic translation between two different cultures 'leaves an information gap' (1990: 119).

As for the collected data, Creswell transfers terms of Islamic architecture without accompanying them with another explicating expression more than the other writers. It is probable that the writer, since he is a specialist in this field, thinks that the reader finds these terms comprehensible. Creswell, specifically, spent a period of his life in the Arabic world teaching architecture for Arab students. Therefore, his knowledge of Islamic architecture, besides engaging in the Arabic Islamic community for some period, make him part of this semiosphere.

This strategy is occasionally used by the other writers when the term is mentioned for the second or the third time. For the first mention, they either use the transferred term with a cultural or descriptive equivalent or they use only one of these two strategies without a transferred term. It is reasonable to use transference strategy alone later in the text after being mentioned accompanied by explication. The writer/ translator makes sure that the sign is explained, so that the reader becomes familiar with it. Using the transferred term in its first mention in the text should not be defensible.

Example 15: all existing *maqsuras* are open screens of *mashrabiya* (Creswell, 1958: 9).

The first term '*maqsura*' is discussed in a previous paragraph. When the writer presents it for the reader the first time, he explains it extensively. Then, he started to use the transferred term without explanation, as in this example, since it became familiar for the reader; not totally foreign. While he continues to present more information about this element, he introduces *mashrabiya* in the absence of a clarifying definition. It is predominantly difficult to be acknowledged without explication. An information gap is expected here.

Example 16: *Maqsura,* next to the *mihrab* and the pulpit (Creswell, 1958: 392).

In this example, the character of the sign *maqsura* is expected to be vague for the reader despite being explained before. Considering the space

between its first mention in pages 8-9, where it is clarified, and this time in page 392, the sign returns to be foreign in the second context. The likely effect of this gap is dismissing the sign from the reader's semiosphere. When it is compared with the effect of the continuous mention of the sign *mihrab*, the idea becomes clearer. Referring to *mihrab* a lot, sometimes with an explanation and others without, allows the sign to stay in the reader's semiosphere. Thus, he/she can recall the 'previously clarified' meaning of the transferred SL term, i.e. *mihrab*.

In some cases, the writer provides a cultural or descriptive equivalent for the first time, and then he presents the transferred term without any connection. The reader may not be aware that what is being discussed is the same element. This, consequently, confuses the reader.

Example 17: The inscription runs along the back wall of the portico formed by this arcade… The three *Riwaqs* vary in depth (Creswell, 1958: 353).

The writer describes the *Riwaq* in the first sentence by 'the portico formed by this arcade'. In the next paragraph, he recalls the same element using the transferred term. There is no connection to alert the reader that these two expressions signify the same element, so that the reader becomes able to perceive the first expression as a description for the second foreign term. A suitable solution for this problem is the couplet strategy which combines the transferred term with the provided explication.

The knowledge level of the expected audience should also be taken into consideration. A text about Islamic architecture written for specialists in the same field should differ when it is directed to interested readers of other specializations. These signs may constitute part of a specialist's semiosphere due to his experience in the field. Despite that he is from another linguistic culture, he may be exposed to the SL terms. The audience of the studied texts are supposed to be the usual reader who could be anyone interested to know more about Islamic historical sites. Anyway, transferring the SL term may indicate the writers' tendency to believe that the provided explanations are not sufficient to signify the specificity of the intended element.

3.2.5 Image as compensation

Images constitute another system of signs which convey information the same way linguistic signs do. Texts may include both kinds of signs which cooperate in order to convey a message more accurately. Images may emphasize information provided linguistically, or compensate a lack in the linguistic signs.

In translation, linguistic signs from the SL system could be substituted by an image in the TT. This process is called by Jakobson intersemiotic translation, as translation occurs between different semiotic systems. What is usually meant by this process is 'an interpretation of verbal signs by means of signs of non-verbal sign systems' (Eco, 2001 :67). Mona Baker (1992) presents this intersemiotic procedure as a strategy to

convey terms which has no TL equivalent. She calls this strategy illustration. Baker explains that this strategy is available when the signified is a physical entity that could be represented by an image. This applies to most terms of Islamic architecture.

This illustrative strategy saves the translator an effort to provide a long and detailed explication of an architectural element. However, the image can't replace the linguistic sign totally in these texts. The need to use TL expressions within a text is indispensable. The provided expression should convey the core of the intended element, besides its value. These two parts protect the reader form any likeable confusion, since they illustrate the basic nature of this element and its differentiated aspect. Other explicating features needed to be presented for the reader, attempting to enable him/her to perceive a more precise concept, could be shown by images. Despite its efficiency in this case, images turn to be ineffective when the primary part of the sign is its function. This aspect is conveyed by no other means but linguistic signs.

Other challenges may restrict the use of illustrative images. A text about Islamic architecture is expected to include various terms that are peculiar to SL culture and its semiotic system. The space, sometimes, does not allow to include images for all the elements. Moreover, an element may have different types and designs and one figure may limit the concept or mental image could be perceived by the reader. Furthermore, many texts

talk about Islamic historical buildings that no longer exist. Thus, no available images could be provided in this case.

In conclusion, images replace effectively a series of linguistic terms needed to explicate additional characteristics of an element's design. However, it can't negate the need to use adequate linguistic terms inside the text. Many factors also should be considered, so that no solution is decisive here. The translator is always abided by various factors that should be taken into consideration. Some of them may not be mentioned in this study.

3.2.6 Suggested translations

The best strategy to convey the signs of Islamic architecture into another culture encompasses four basic steps: identification, informational core, explication, and transformation. These steps compose Hatim's model for semiotic translation, which is attempted to translate signs peculiar for a particular culture into a different culture. This model besides considering Saussure's concept of the sign's value in the explication stage produce accurate translations.

The first step is precise identification of the sign which demands studying the sign within its SL system. A translator should investigate how the sign was used in the system of Islamic architecture. This entails understanding the function this sign performed in that community, which is definitely derived from its culture, in addition to the detailed features if its

design. This process helps the translator to perceive an accurate image of its signified in order to set the relationship between the signifier and the signified correctly. Moreover, this conceptual image he gets from the identification process is the one which will be conveyed to the TL reader.

The core of the sign is the first part that should be assigned after the process of identification. This part identifies its essence. It conveys for the reader a primary concept about this sign that could be similar with many other signs. The collected data does not show an error in defining a sign's core, since these texts are written by people who have a good knowledge about Islamic architecture. However, this mistake is likely to be made by non-specialists due to incorrect identification.

The core is not sufficient in most cases. The TL reader needs more than the core character to perceive an image which represents the sign. The conveyed image by the term will certainly not be identical to the original because it is not possible to include all the sign's features in the term which is used to refer to this sign. Therefore, the sign's value, which differentiates it from other signs, is what must be mentioned. Additional details could be added as additional explanation. Moreover, the translator should be accurate when using descriptive strategy to depict the sign's characteristics correctly.

In the last step, the core accompanied by the value is transferred into the sphere of the new culture using TL terms. The following signs are translated following these steps. Most of these signs are discussed in the

second section. *dikka* and *qamariya* are added, since they are significant

signs in the system of Islamic architecture. They exist in the historical sites

described in the studied texts but the writers don't mention them.

SL sign	TL sign	Informational core	Value
رواق (حول الصحن)	A vaulted passage with a façade of arcades	Passage	Being vaulted and having a façade of arcades
رواق (داخل المسجد)	An aisle formed by tow arcades	Aisle	A space between two arcades
رواق مستعرض	a transverse aisle\ arcade (the aisle is formed by a transverse arcade)	aisle\arcade	Transverse
الرواق الأوسط	central aisle	aisle	Central
بائكة	Arcades	a Row of columns (implied)	Connected by arches
محراب	Praying direction niche\ Niche for indicating praying direction	Niche design	Indicating praying direction
مقصورة	The rule's enclosure (in a mosque)	A ruler's space	Enclosed by a kind of border
إيوان	Vaulted hall open to the courtyard\ three-sided vaulted hall	Vaulted hall	Open at one side to the courtyard
أبلق	Alternate stone courses of contrasting colors.	Using colored stones	Stones of contrasting colors
عقد مفصص	Multi-lobed arch	Arch	Has a number of lobes
الشرفات\ العرائس	(serrated\foliated) Decorative battlements	Battlements	Decorative function serrated or foliated
صحن	Courtyard	Open space	centered and surrounded by buildings

مقرنصات	decorative tiers of small niches (form a honeycomb-like composition)	decorative technique	employs tiers of small niches
مشربيات	projecting window covered with lattice wood	Window	projecting and covered with lattice wood
دكة	raised platform (where a person stands to repeat after the imam)	platform in a mosque	raised so that prayers hear the repeated invocations
قمرية	a small round window with a lattice screen	A small window	round and covered with a lattice screen
التكفيت	a technique of inlaying metal with a more precious one.	inlaying metal technique	using a more precious metal
التطعيم	a technique of inlaying wood with ivory, bone, or mother-of-pearl	inlaying wood technique	using ivory, bone, or mother-of-pearl

Figure (13): suggested translations of some signs of Islamic architecture.

In conclusion, section (3.2) presents the strategies used to translate signs of Islamic architecture into the English linguistic community. The observed strategies are: cultural equivalence, descriptive equivalence, transliteration without explanation and illustrative images. The researcher discusses the deficiency of each strategy and clarifies the problems they cause in signification. Then, alternative translations are suggested following Hatim's model of semiotic translation accompanied with Saussure's concept of the sign's value.

3.3 Transferring terms of Islamic architecture back into its original semiosphere

The growing western interest in Islamic architecture produced a good amount of high-quality informative literature. This encouraged Arabs to translate some English books into Arabic to compensate the lack of Arabic research. It seems that Arab translators are not always aware of falling in the trap of translating terms used to convey the original sign into the English linguistic community. Translated texts from English into Arabic show that translators consider some signs to be part of the ST system, despite the fact that they are imparted from another system, i.e. the system of the TL in this case. Some strategies used in translating terms of Islamic architecture from English into Arabic prove this problem. There are also signs that are identified incorrectly, as they are not examined properly in relation with its original system.

3.3.1 Strategies used in back translation process

Transference, naturalization, literal translation, and cultural equivalent are strategies to convey a sign peculiar to the SL culture into the TL. Using these strategies in translating signs of Islamic architecture into Arabic produces inaccurate descriptions, as they are transferred back into their original semiosphere. There are two probable reasons for this dilemma. First, the quantity of western writings in this field misleads the translator to think that these terms are originated in this culture. Increasing the use of these terms in the Arabic texts, consequently, reinforces this impression.

From a different point of view, the signified vagueness of some provided descriptions in the English text may compel translators to translate the description almost literally. Thus, uncertainty in defining the intended element makes translators prefer literal translation, which they think to be less destructive than presenting a wrong equivalent.

It is important to alert readers that the ST is used in this section to refer to the English text, and TT to the Arabic translated text. Therefore, the SL expression is part of the English text even though the term is originally translated.

3.3.1.1 Transference & Naturalization

Example 18: (363 :1984 ،كريزويل) scalloped arch is translated into اسقلوبي

The expression 'scalloped' is used in the ST to describe an arch shape used in Islamic architecture, which is called *mofassas.* There is no need to illustrate this kind of arch, since it is discussed before in the second section. What is important to remember is that it is generated in Islamic architecture, so that the sign is considered to be peculiar to this culture. The SL expression, mentioned above, depicts an image of this arch comparing it to a scallop shell. In the TT, the SL descriptive term is transferred and then naturalized. The transferred term is adapted to the Arabic grammatical rules to be used as an adjective describing this element. This way of

naturalization makes the term appear for a reader of the TT as part of the TL system.

Example 19: (77 :1984 ،كريزويل) translating 'squinches' into اسقنش

A squinch is an arch attached to the upper corners of a square building to support its dome. This element is utilized by various civilizations, especially Islamic architecture which developed decorative styles of this element. We can say that this sign is part of both semiospheres; Islamic and western architecture. It is not peculiar to the western culture. Therefore, there is no reason to transfer SL term into the TL, since it has an established equivalent. The translator should have used the equivalent Arabic term which is 'حنية ركنية'.

Other translations are provided which show that this term is also naturalized by the translator. For example, 'a squinch arch' is translated into أقواس اسقنشية (375 :1984 ،كريزويل). The term is used as an adjective following the Arabic grammatical rules.

3.3.1.2 Descriptive equivalence

Example 20: (75 :1984 ،كريزويل) describing an arcade as ' صف من الأعمدة'

The term 'arcade' signifies a sequence of arches resting on columns. This sequence may be connected forming a horizontal line, or they may follow each other to from a corridor. Multiplicity of the possible signified perplexes the translator, so that he decided to be on the safe side by

providing a general description of an arcade. An arcade originally comes as an approximate description of the Islamic element *ba'ika*/بائكة.

The translator must have a background about the architectural building being described to be able to define which signified intended by the writer, besides the Arabic terms used to signify the various elements. One example of using the term arcade occurs in describing the sanctuary of The Great mosque of Damascus as being formed by three arcades. In this case, arcade is translated into 'صفوف من الأعمدة', while the interior plan of the mosque sanctuary is commonly recognized to be divided into 'أروقة' by a number of 'بوائك'. In another case, the writer uses the term arcade to signify the façade of *riwaq*. It is translated into 'صفوف الأقواس', whereas in Islamic architecture *ba'ika* (بائكة) forms a *riwaq*'s façade.

Example 21: (كريزويل، 1984: 244) translating a covered colonnade as 'رواق ذي أعمدة مسقوف '

The sign colonnade is used in the ST to refer to the original sign '*Riwaq*'. The adjective 'covered' is added in an attempt to compensate the lack of the image perceived by the term 'colonnade', since the *Riwaq* has features that are not included in a colonnade such as being vaulted and having a facade of arcades. Therefore, a covered colonnade could not be used as an equivalent expression to translate the sign '*Riwaq*'.

In the back translation process, the translator uses 'ذي أعمدة' aiming to convey the sign of a colonnade even though it is an implied feature of the sign 'رواق'. He also translates the description 'covered' which is used to form a more accurate image of *Riwaq*. The translator should think about the sign of the ST as a translation attempt to convey the sign originally part of the TT system, so that the TL original sign should be the equivalent expression in this translation process.

3.3.1.3 Cultural equivalence

Example 22: (رايس، 2002: 174) translating 'atrium' into 'ردهة' Atrium is part of the western culture. It signifies a design of a columned court found in some churches. The writer employs this sign in the ST to make a simile with the courtyard or *sahn* 'الصحن' design applied in some mosques in the provided description 'columned court like atrium' (Rice, 1965: 186). This strategy is used in the ST to enable the readers to perceive the image of this sign by comparing it with another sign they are familiar with. There is no need to translate this simile into the TT, since it is generated in the ST for a reason that does exist in the TT.

The translator, in this example, does not even translate the sign 'atrium' as it is to the TT. He provides another sign from the TL system that he supposes to do the same function. In fact, the term 'ردهة' signifies a different sign which does not pertain to this context. It is related to a small entrance space inside a building that any person passes through to enter its inside divisions (نوار، 2002). The translator finds him/herself forced to

present a substitutional sign in the TT from the TL system. In fact, the whole part 'like atrium' should be deleted.

Example 23: using 'محراب' as an equivalent to 'apse' (كريزويل، 1984: 97)

Apse represents a semicircular recess with a vaulted roof like a semi dome. In a church, this space has a sacred function, as it is 'intended to house an altar' (Harris, 2006: 46). The equivalent of this term in the culture of Islamic architecture is *mihrab,* definitely with a different function. However, this architectural construction is not limited to churches only. It is employed in other buildings without such religious function. This also applies to Islamic architecture, since the mihrab design is used in various constructions. However, this element which lacks the religious function, obtained in a mosque, is called 'حنية'.

The writer of the ST uses the description 'triple apsed hall' to depict an approximate image of the hall's design. The design 'triple apsed' is applied in some churches and chapels (Hoddinot, 2015: 195), so the ST reader is familiar with it. Figure (14) presents an example of applying this design in christian architecture. Whereas, a triple-mihrab design could not be found in TT culture. In this case, mihrab should not be used as an equivalent sign, since it forms a concept that could not be imagined by the TT reader. It is more appropriate to use a neutral sign with no religious function that signifies the intended design like 'حنية' or 'تجويف'.
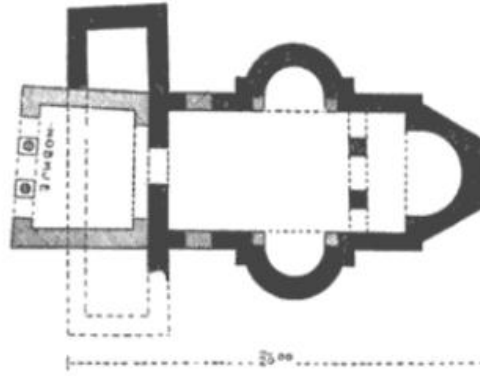
Figure (14): The triple-apsed plan of the Holy Virgin's church, Kursumlija (Hoddinot, 1903)

3.3.1.4 Literal translation

Example 24: (152 :2002 ،رايس) translating 'stones of two colors' into 'الحجر ذي اللونين'

The same strategy is followed in this example which describes the *ablaq* technique. This description is discussed before in the second section. It was concluded that it lacks the sign's value, since this technique involves primarily using stones of contrasting colors and alternatively. In spite of this lack, the translator conveys the description almost literally into the TL. By this way, s/he emphasizes in the TL culture the inaccurate concept perceived about this sign.

Applying literal translation in this case is false faithfulness to the ST. The translator should bear in mind that the writer of the ST uses these terms in an attempt to approximate the image of the original sign. His/her intention is basically to convey the foreign sign into his/her semiotic system.

Example 25: (352 :1984 ،كريزويل) translating 'a tunnel-vaulted portico' into 'رواق مقنطر بالعقود الأسطوانية'

In the same way that 'covered' is used as a compensating adjective in example (21), the expression 'tunnel-vaulted' used in this example to describe the ceiling of the sign *Riwaq* which the sign portico lacks. These features are translated into the TT, despite that they are implied in the perceived image of the sign *Riwaq*. Therefore, there is no need to translate the features added to the sign 'portico'. The original sign is sufficient to be used as an equivalent for the whole expression.

Example 26: (178 :2002 ،رايس) translating 'hexafoil arches' into 'الأقواس سداسية الشكل'

Hexafoil is occasionally used by some writers to signify the *mofassas* arch, as discussed in example (2). This sign's inadequacy to be equivalent for the sign *mofassas* is illustrated in the second section due to design differences. The problem is aggravated when the description is translated literally to the TL, which is the original linguistic system of this sign. The TL description 'سداسية الشكل' is even vague, since it could be perceived as foliated or polygonal with angles. It could hardly help the reader to get an accurate conceptual image for the intended sign. The translator could avoid this confusion by using the original Arabic term 'مفصص'.

3.3.2 Incorrect signs identification

A sign gets its identity from being a part of a system, so correct identification of this sign is achieved only through studying it in relation to other signs of the system. Deep knowledge about signs of architecture used in both communities assists the translator to set an equivalent relationship in translation. S/he needs first to identify the SL sign in the English linguistic system to be able to define its intended equivalent in the TL culture. In addition, the translator must have a background about the building where the studied sign exists. Furthermore, meaning evolution should be taken into consideration to set a correct relationship between a signifier and a signified.

3.3.2.1 Signs shift

Example 27: (77 :2002 ،رايس) translating 'sanctuary' into 'محراب'

The meaning of the sign 'محراب' has changed through time. First, it was used to signify a holy space for performing prayers, which is usually a mosque. It is the same concept signified by sanctuary in the SL culture. However, the sign 'mihrab\ محراب' has acquired a new meaning since the period of Islamic architecture. The mental image perceived by this sign became the niche intended to indicate prayer direction in a mosque or the space where the imam stands. Therefore, a shift has occurred in the relationship between the signifier 'محراب' and its recalled signified. Consequently, using this term to refer to the previous concept is a mistake,

since it unconsciously leads the reader to a different signified. The previous concept of *mihrab,* which is sanctuary, was attached to another signifier. Members of the TL community started to use 'حرم' or 'مصلى' to signify this architectural part.

Example 28: (209 :1984 ،كريزويل) translating 'courtyard' into ' ساحة مركزية'

This example also involves a shift in the relationship between the two aspects of the sign, as the same signified was attached to another signifier in the Islamic architecture period. It is clarified in the second section that courtyard could be used as an equivalent translation for the sign 'صحن' *Sahin*. Therefore, identifying the sign in the system of Islamic architecture is expected to direct the translator to set the relationship between this concept and the signifier 'صحن'. This term is used to refer specifically to the courtyard which is surrounded by arcades or a number of *iwans* in religious buildings. It also employed in the Islamic distinct design of houses where a courtyard is established in the center. Therefore, the term gives the sign the special Islamic identity derived from this system. The term 'ساحة مركزية' deprives the sign of its special signification generated in the Islamic architecture system.

3.3.2.2 Lack of knowledge

Example 29: (35 :1984 ،كريزويل) translating 'bay' into 'مشربية'

The term 'bay' has two different meanings in the architecture system of the SL culture. The first meaning refers to the space defined by two columns and their arch and the second recalls a kind of a projected window (Harris, 2006). Exploring all possible signifieds of the SL sign is as essential preliminary step. Then, to set a correct relationship between this signifier and its intended signified the translator must investigate the sign in relation to the whole described building. As for this example, bay comes in the context of describing the exterior construction of the Dome of the Rock. If the translator investigates this construction, s/he must realize that there is not any *mashrabiya* in the Dome of the Rock. Thus, what is intended by this term could not be the second concept but it is the first. The writer uses this term to signify the blind arcades of the exterior design. An alternative translation should describe the shape of arcades such as 'العقود الصماء' or 'تجاويف العقود الصماء'.

Example 30: (172 :2002 ،رايس) translating 'pendentives of the dome' into 'متدليات القباب'

The pendentive is 'one of a set of curved wall surfaces which form a transition between a dome (or its drum) and the supporting masonry' (Harris, 2006: 713). It is a technique to set a dome on a square construction. This technique is   applied in both cultures, so it constitutes a part of the

two semiospheres. Comparing the signifieds of this term and the term *motadaliyat*\متدليات clarifies that they are not equivalent signs, since the two signifieds are totally different elements. 'متدليات' is often used to signify 'مقرنصات' in the TL system (2018 ،الصيحي) (2002 ،نوار). Some of its designs include sides of niches stretched down, which is called 'متدليات'. That's why it is described as stalactite in the English linguistic community. This comparison shows that the sign 'pendentives' is not identified correctly by the translator, so that he translates it into another sign supposed to be the intended one. In the TL system, the term 'حنية كروية' signifies the same element of the SL system. Thus, it forms an equivalent relationship with 'pendentive'.

To summarize, translators of English texts of Islamic architecture into Arabic must look for the original signifier used in the Arabic linguistic community. Therefore, there is no need for illustrative strategies originally applied to translate signs peculiar to a foreign culture. Moreover, the translator should have knowledge about the meaning evolution of the sign and its function in the whole system. Inaccurate identification due to sign's shift or lack of knowledge definitely produces incorrect translations.

Chapter Four
Conclusion and Recommendations

4.1 Conclusion

The boundary of the semiotic sphere defines the translation process. In translating some signs of Islamic architecture between English and Arabic, the boundary may enclose both communities. In this case, the same signified element exists in the TL with a different signifier. Therefore, there is no need to apply explication strategies in translation. Other signs are peculiar to the culture of Islamic architecture. Transferring these signs into the TL culture requires precise identification in order to convey the sign's image accurately. Explication is necessary when the sign is transferred across its cultural boundary, since it is an ambiguous entity to the TL community. The strategies observed from the collected data are cultural equivalent, description and transference.

A cultural equivalent from the TL community is used to replace the original sign in the TT. TL readers are familiar with the alternative sign, so that they can perceive a conceptual image of this sign. However, cultural equivalents differ from the original signs. Architectural production of civilizations depends on improving previous elements, and their creativity lies in little differences. This makes substituting an element of Islamic architecture with another similar element is not acceptable. The alternative sign may vary in its design or   function. The perceived image of some cultural equivalents eliminates features which distinguish the Islamic

design. The function of various signs also differs, as the TL sign is generated in a different cultural system. It, consequently, acquires a different function due to differences of cultural practices in both communities. TL signs could be used to compare or to draw analogies with the original signs. By this way, it helps TT readers to imagine the intended sign and makes them aware of the differences at the same time.

Description is another strategy used to convey a sign of Islamic architecture to the western community. An element of architecture usually includes various details in its design and function. Saussure's concept of the sign's value assigns the distinctive feature of a sign which is the most fundamental aspect to be conveyed. What distinguishes a sign from other signs in the system is what gives it a meaning. Thus, conveying other less important characteristics of the sign, which may exist in other signs, is a mistake. Missing the value produces confusing translations which are not sufficient to enable the reader to signify the intended element. Furthermore, the way this value is described is also important. The value should be conveyed to the reader accurately and completely.

Descriptions and cultural equivalents are employed to depict an image of a culture specific sign. Transferring the signifier into the TT with a new image composed of the TL letters does not make the sign comprehensible for the reader. This strategy could be used to emphasize the foreignness of the sign. Certainly, the transferred signifier does not

function in the TL semiosphere without being accompanied by explanation of its signified.

Images are also used to convey signs of Islamic architecture into TL community. Knowledge is transferred by means of a different system, since linguistic signs are substituted by images. This illustrative strategy does not set aside the need to use a linguistic term in the text which enables the reader to signify a particular element. However, it is still a good method to compensate the lack of details in the linguistic translation. It may perform as an explicating strategy.

The accurate way of transferring culture specific signs, as Hatim' model suggests, involves four steps: identifying the sign in its system, conveying its informational core, adding the required explication, and finally transforming it into the TL culture. Saussure's concept of the sign's value is essential in the explicating stage. It alerts translators to focus on the sign's distinctive aspect, so that they avoid conveying the less substantial features.

Translating texts of Islamic architecture from English into Arabic encompasses some problems. Various examples show that signs are considered part of the ST culture, while the TT culture is their original system. These signs are sometimes translated into the TL using strategies of translating signs into a foreign system, even though these signs are translated from the TL culture or they are part of both cultures. These cases demand using the original signifier of the TL system instead of translating

the ST sign through transference, literal translation, description, cultural equivalent strategies.

Furthermore, it is crucial to identify signs of the TL accurately to assign its right equivalent in the TL culture. This requires a wide knowledge in architecture of both cultures. Correct identification entails recalling the signified element with its signifier. Translators should be aware of signs evolution in time. Both the signifier and the signified may change which cause a sign's shift. The relationship between the signifier and the signified should be set concerning the whole system, so that translations do not cause a change in the signification process.

4.2 Recommendations

According to this study, the researcher gives the following recommendations concerning translation in the field of Islamic architecture.

1. Writers/ translators should avoid using cultural equivalents when translating signs of Islamic architecture into English. This strategy covers the distinctive Islamic production of architecture, as it presents for the TL reader alternative signs from their culture.

2. Descriptive strategy is more effective to help the TL reader perceive an accurate conceptual image about signs of Islamic architecture on some conditions. Writers\ translators must identify these signs precisely. Then, they should make sure that the provided description includes the sign's value, so that the translation will not be confusing.

3. The translator must have background knowledge about the whole structure being described, and the culture where these signs were generated. Specialized illustrative dictionaries of Islamic architectural elements aid the translator.

4. Translators of texts of Islamic architecture from English into Arabic should have knowledge about signs of architecture of both cultures to be able to identify the original element intended by the TL sign which is used as an equivalent.

5. Specialists in Islamic architecture should cooperate with professional translators to investigate more English writings about Islamic architecture to highlight the inadequate English terms. They also should work to make a dictionary for accurate English translations of all signs of Islamic architecture.

References

- Andrew, E. (2003). **Conversation with Lotman: Cultural Semiotics in Language, Literature, and Cognition**. Toronto, Buffalo, & London: University of Toronto Press.

- Bagheridoust, E. (2017, March). *Translating Culture Specific Items: A Case Study of Persian Architecture Terminology*. *International Journal of Applied Linguistics & English Literature*, *6*(2), 46-55.

- Baker, M. (1992). **In Other Words: A Course Book on Translaton**. London & New York: Routledge.

- Cobley, P. (2001). *The Routledge Companion to Semiotics and Linguistics.* London & New York: Routledge.

- Creswell, K. (1989). *A Short Account of Early Muslim Architecture.* **(J. Allan, Ed.) Cairo**: The American University in Cairo Press.

- Delius, P. &. (2007). **Islamic Art and Architecture**. Cairo: The American University in Cairo Press.

- Dickerson, M. (2013). **The Handy Art History Answer Book**. Detroit: Visible Ink Press.

- Downey, G. (1946). **On Some Post-Classical Greek Architectural Terms.** Translations and Proceedings of the American Philological Association, *77*, 22-34.

- Eco, U. (2001). **Experiences in Translation**. (A. McEwen, Trans.) Toronto, Buffalo &London: University of Toronto Press.

- Finney, P. (2017). **The Eerdmans Encylopedia of Early Christian Art and Archeology (Vol. 1).** Michigan: William B. Eerdmans Publishing Company.

- Grabow, S. (2015). **The Architecture of Use: Aesthetics and Function in Architectural Design.** New York: Routledge.

- Harris, C. (2006). **Dictionary of Architecture and Construction**. New York, London & Toronto: McGraw Hill.

- Hatim, B. &. (1990). **Discourse and the Translator**. New York: Longman.

- Hayward, J. (2003). **English and French Medieval Glass in the Collection of the Metropolitan Museum of Art (Vol. 1).** London & New York: Harvey Miller Publishers & The Metropolitan Museum of Art.

- Hoddinot. (1903). **Early Byzantine Churches in Macedonia and Southern Serbia: A Study of the Origins and the Initial Devekopment of Early Christain Art.** The Macmillan Company of Canada Limited: Toronto.

- Hourihane, C. (2012). **The Grove Encyclopedia of Medieval Art and Architecture (Vol. 1).** New York: Oxford University Press.

- Liu, Y. (2015). **Concepts of Architectural Space in Historical Chinese Thought.** In M. &. Powers, A Companion to Chinese Art (pp. 195-211). Chichester: John Wiley and Sons, Inc.

- Lotman, Y. (1990). **Universe of the Mind: A Semiotic Theory of Culture**. Bloomington & Indianapolis: Indian University Press.

- Newmark, P. (1988). **A Textbook of Translation**. London: Prentice Hall.

- Peterson, A. (1996). **Dictionary of Islamic Architecture**. London: Routledge.

- Rice, D. (1965). **Islamic Art.** London: Thames and Hudson.

- Rickman, T. (1848). **An Attempt to Discriminate the Styles of Architecture in England from the Conquest to the Reformation (5th ed.).** London: John Henry Parker.

- Sandrel, R. (1976). **Islamic Art: Variations on Themes of Arabesque. In R. Savory,** Introduction to Islamic Civilization (pp. 89-110). New York: Cambridge University Press.

- Saussure, F. (1959). **Course in General Linguistics**. New York: Philosophical Library.

• Sephenson, J. (2015). **From Torres Bermejas to the Crimson: Challanges arising and Choices made in Translating Architectural Texts in Spanish into English**. *DEDiCA. REVISTA DE EDUCAÇÃO E*, 175-188.

• Thibault, P. (1997). **Re-reading Saussure: The Daynamics of Signs in social Life**. London & New York: Routledge.

• Vieria, E. (2000). **Cultural Transposition**. In O. Calsse, Encyclopedia of Lierary Translation into English (pp. 326-329). London & Chicago: Fitzory Dearborn Publishers.

• Visser, T. (2012). **Porches of North America**. Hanover & London: University Press of New England.

المصادر العربية

• إبراهيم، محمد. (2017). **جماليات الفنون في الثقافة الإسلامية**. القاهرة: دار البروج.

• إدهام حنش. (2013). **قلق المفهوم وبناء المصطلح في نظرية الفن الإسلامي. تأليف نظرية الفن الإسلامي: المفهوم الجمالي والبنية المعرفية (الصفحات 21–74)**. فرجينيا: المعهد العالمي للفكر الإسلامي.

• الحداد، محمد. (2000). **بحوث ودراسات في العمارة الإسلامية**. القاهرة: دار نهضة الشرق.

• الحداد، محمد. (2008). **اختلاف التعبير عن المصطلحات الفنية بين الدارسين والباحثين. تأليف دراسة المصطلحات الفنية للعمارة الإسلامية (الصفحات 28–33)**. القاهرة: زهراء الشرق.

• الصيحي، محمد. (2018). **الفن والعمارة عند العرب**. الجيزة: وكالة الصحافة العربية.

- بهنسي، عفيف. (2003). **فنون العمارة الإسلامية وخصائصها في مناهج التدريس**. الرباط: المنظمة الإسلامية للتربية والعلوم والثقافة.

- حسن، زكي. (2018). **الفنون الإسلامية وتأثيرها في الفنون الأوروبية: العمارة والتصوير وفنون أخرى**. الجيزة: وكالة الصحافة العربية.

- حنش، إدهام. (2014). **نظرية الفن الإسلامي عند المفكر إسماعيل الفاروقي**. تأليف ملكاوي، فتحي وآخرون، الفاروقي واسهاماته في الإصلاح الفكري الإسلامي المعاصر (الصفحات 373– 410). فرجينيا: المعهد العالمي للفكر الإسلامي.

- درويش، محمود. (2019). **التراث المعماري الفلسطيني والأيوبي في مصر**. المنوفية: مؤسسة الأمة العربية للنشر والتوزيع.

- رايس، ديفيد. (2002). **الفن الإسلامي**. (فخري خليل، المترجمون) المؤسسة العربية للدراسات والنشر: بيروت.

- رزق، عاصم. (2000). **معجم مصطلحات العمارة والفنون الإسلامية**. القاهرة: مكتبة مدبولي.

- رفاعي، أنصار. (2002). **الأصول الجمالية والفلسفية للفن الإسلامي**. الاسكندرية: مكتبة الإسكندرية.

- عثمان، محمد. (2008). **نحو منهج إسلامي لدراسة المدينة الإسلامية**. تأليف المسيري، عبد الوهاب، إشكالية التحيز في الفن والعمارة (الصفحات 149–164). القاهرة: دار السلام.

- عفيف، بهنسي. (2003). **فنون العمارة الإسلامية وخصائصها في مناهج التدريس**. الرباط: المنظمة الإسلامية للتربية والعلوم والثقافة.

- فكري، أحمد. (2009). **مسجد القيروان**. دبي: دار العالم العربي.

• كريزويل، ك. (1984). **الآثار الإسلامية الأولى**. (عبد الهادي عبلة، المترجمون) دمشق: دار
قتيبة.

• لمعي، صالح وآخرون. (1996). **ستائر الضوء: فنون المشربية والزجاج المعشق بالجص
في مصر**. القاهرة: وزارة الثقافة المصرية.

• ناجي، عبد الجبار. (2001). **الإتجاهات في دراسة المدن العربية الإسلامية**. تأليف دراسات
في تاريخ المدن العربية الإسلامية (الصفحات 23–54). بيروت: شركة المطبوعات للتوزيع
والنشر.

• نوار، سامي. (2002). **الكامل في مصطلحات العمارة الإسلامية من بطون المعاجم اللغوية**.
الاسكندرية: دار الوفاء لدنيا الطباعة والنشر.

• وزيري، يحيى. (1999). **موسوعة عناصر العمارة الإسلامية (المجلد الثاني)**. القاهرة: مكتبة
مدبولي.

• وزيري، يحيى. (1999). **موسوعة عناصر العمارة الإسلامية (المجلد الأول)**. القاهرة: مكتبة
مدبولي.

جامعة النجاح الوطنية

كلية الدراسات العليا

ترجمة مصطلحات العمارة الإسلامية: دراسة سيميائية

إعداد

تقوى عبد الهادي محمد عتيق

إشراف

د. نبيل علوي

قدمت هذه الأطروحة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة، بكلية الدراسات العليا، في جامعة النجاح الوطنية، نابلس– فلسطين.
2019

ترجمة مصطلحات العمارة الإسلامية: دراسة سيميائية

إعداد

تقوى عبد الهادي محمد عتيق

إشراف

د. نبيل علوي

الملخص

يهدف هذا البحث إلى دراسة عملية ترجمة مصطلحات العمارة الإسلامية من العربية إلى الإنجليزية والعكس. تشمل عينة الدراسة ثلاثة كتب حول العمارة الإسلامية باللغة الإنجليزية والتي تحتوي على مصطلحات مترجمة، بالإضافة إلى كتابين مترجمين إلى اللغة العربية. يعرض البحث الاستراتيجيات المستخدمة في ترجمة هذه المصطلحات لتوضيح المشاكل الدلالية الناتجة عنها، حيث أن المرادفات الثقافية تستدعي علامات من الثقافة الغربية في ذهن القارئ والتي تختلف عن العلامة المعمارية المقصودة في التصميم أو الوظيفة، أما المرادفات الوصفية فأغلبها يفتقد قيمة العلامة وهي الصفة التي تميزها عن غيرها من العلامات، مما يجعل هذه المرادفات مشوشة للقارئ لأنها لا تمكنه من تحديد العنصر الموصوف بوضوح. وتظهر عينة الدراسة أيضاً استخداماً لاستراتيجية نسخ حروف الدال باستخدام حروف اللغة الهدف، بالرغم من تعطل الدلالة في الثقافة الغربية في هذه الحالة. بالتالي هناك حاجة ماسة لإيجاد ترجمات دقيقة لهذه المصطلحات تساعد القارئ على استدعاء العنصر المراد وتكوين صورة ذهنية صحيحة له، فتقترح هذه الدراسة تطبيق نموذج باسل حاتم في الترجمة السيميائية بجانب مفهوم سوسير عن قيمة العلامة لترجمة مصطلحات العمارة الإسلامية من العربية إلى الإنجليزية. وتشير الدراسة إلى أن هذه المشاكل تتفاقم عند إعادة ترجمة المرادفات المستخدمة في اللغة الإنجليزية إلى العربية، فيجب على المترجم توظيف المصطلحات الأصلية المستخدمة في الثقافة العربية للإشارة إلى هذه العلامات، بدلاً من تطبيق استراتيجيات الترجمة وكأن عناصر العمارة الإسلامية أجنبية بالنسبة إلى الثقافة العربية.