

## الملخص العربي

ترجمة حرف الجر الإنجليزي متعدد المعاني 'on' إلى اللغة العربية: دراسة  
 لترجمة عناني لكتاب إدوارد سعيد 'الاستشراق'

تمثل الترجمة من لغة إلى أخرى تحدياً كبيراً للمترجم ليس علي مستوى الجملة أو الكلمة فحسب بل علي مستوي حرف الجر أيضاً. فترجمة حرف جر ما يعتمد علي فهمه جيداً وفهم علاقة الربط التي يؤديها بين فاعله ومفعوله. بالإضافة إلي فهم عوامل أخرى مثل التعدية والتصاحب اللفظي والتراكيب النحوية الخاصة باللغتين المترجم منها والمترجم إليها. تبحث هذه الدراسة ترجمة حرف الجر on متعدد المعاني من الإنجليزية إلي العربية، حيث يواجه المترجم حالة من ثلاث. الأولى أن يترجم حرف الجر في الإنجليزية إلي نظيره في العربية وفي نفس المجال الدلالي. أو أن يترجم حرف الجر مستخدماً حرف جر آخر وفي نفس المجال الدلالي. والثالثة أن يسقط حرف الجر كليةً من النص المترجم. وعليه يقدم البحث تفسيراً للحالات الثلاث المتبناه من جانب المترجم من خلال التعليق علي الجمل المنتقاه من ترجمة عناني (2006) لكتاب 'الاستشراق' لإدوارد سعيد (1995).

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Symbols used in the phonemic transcription of Arabic forms

A. The consonants of Standard Arabic:

Place		Bilabial	Labiodental	Interdental	Dento-Alveolar		Palatal	Velar	Uvular	Pharyngeal	Glottal
Manner	Voicing				Non-Emphatic	Emphatic					
Stop	Voiceless				t	ṭ		k	q		ʔ
	Voiced	b			d	Ḍ					
Fricative	Voiceless		f	θ	s	Ṣ		x		ħ	h
	Voiced			ð	z	Ẓ	ʃ	ʒ		ʕ	
Affricate	Voiced						j				
Flap	Voiced				r						
Lateral	Voiced				l						
Nasal	Voiced	m			n						
Glide	Voiced	w					y				

B. The vowels of Standard Arabic:

	Short			Long		
	Front	Central	Back	Front	Central	Back
High	i		u	ii		uu
Mid						
Low		a			aa	

Note: The two tables are adapted from Gadalla (2000).

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## 5. Conclusion

To conclude, translation from one language into another poses a challenge to the translator, not only at the level of the sentence or the word but also at the level of the preposition. Translating the polysemous *on* into Arabic depends on understanding its two spatial types, its temporal type, its non-spatial or metaphorical type and whether it is static or dynamic in the utterance in question. Other governing factors in the process of translation are the issues of collocation, transitivity, and grammatical structures which vary from one language to another. Variation in these factors may cause prepositional drop or the use of a different preposition to fit into the new context in the target language. In short, translating polysemous prepositions is a hard labour and only great minds are capable of doing it.

of *on* entail the meaning of 'a topic or theme', the preposition *on* is translated into three different prepositions (/fii/ 'in' in (38), /ʔan/ 'away from' in (39) and /biʔaʔn-i/ 'concerning' in (40 & 41) for collocation purposes. In (42), *on* is translated into /min/ 'from' to suit the notion of 'the landmark is a resource' and in (44), into /ʔila/ 'to' to suit the notion of 'goal-directedness'. Again, collocation is a binding factor in these two examples, /min/ 'from' in (42) collocates with verb /yanhaluuna/ 'drew' and in (44) /ʔila/ 'to' collocates with verb /ʔittajaha/ 'went'.

Sometimes the preposition *on* is dropped from the Arabic translation due to transitivity considerations as in (43) or using non-equivalent structures in the target language as in (45). Finally, the dynamic *on* is used metaphorically to suggest continuation, progress and forward movement into the future. When the landmark of dynamic *on* denotes a period of time, *on* is translated into an adverb denoting time continuation like /faSaaʔid-an/ 'literally going up, i.e. going on' and no preposition equivalent is provided.

dropped in the Arabic translation and is replaced with an adverb of time, /*yawma*/ 'day'.

The metaphorical meaning of *on* is common in idiomatic and non-idiomatic expressions. This metaphorical meaning is mainly based on its spatial meaning. That is, the relation of 'contact and support' is the key behind any occurrence of *on*. Moreover, the implications of meaning when using the non-spatial *on* differ according to the spatial meaning of *on* in question and the type of the landmark. The landmark may act as 'a basis' for its trajector as in (36 & 37). It may represent a 'topic or theme' as in (38-41). It may refer to 'resources' as in (42), or 'an object of slow action' as in (43). It may also refer to a 'goal' as in (44) or 'a period of time' as in (46) or it may be implicit as in (45).

As for translating the metaphorical or non-spatial *on*, it is translated into its Arabic equivalent, /*9ala*/ 'on' in (36) to consolidate the notions of 'help is support' and 'elevation' implied in the English and Arabic sentences, respectively. In (37), *on* is translated into /*?ila*/ 'to' for collocation purposes because the Arabic verb /*tastanid-u*/ 'are based' collocates with /*?ila*/ 'to', especially when the landmark is abstract. In examples (38-41), although the landmarks



notions associated with it. This makes the Arabic translations very rich in various meanings resulting from using /*fii*/ 'in' with the meaning of /*9ala*/ 'on' and in so doing merging the various associated senses of the two prepositions. The main reason for using /*fii*/ 'in' instead of /*9ala*/ 'on' in the Arabic translations is collocation. In example (20), /*fii*/ 'in' collocates with /*saari9-in*/ 'road'. In (21), it collocates with verb /*ya9iisuuna*/ 'living'. In (24), it collocates with verb /*yuhbas-u*/ 'is confined'. In (26), it collocates with verb /*yaqba9-u*/ 'sits' and in (27), with /*saahat-il*/ 'floor'. No way that /*9ala*/ 'on' can fit in these locations except in (21) because it collocates with verb /*ya9iisuuna*/ 'living' but the resultant landmark will acquire a new meaning which is the meaning of the 'source'.

The Arabic preposition /*9ala*/ 'on' is the equivalent of the spatial *on*, not the temporal *on*. As far as time is concerned, *on* and /*fii*/ 'in' are equivalents. The only difference is in the relation that ties the trajectors (events) with the landmarks (the lines of time). It is a relation of contact in the case of *on* and one of containment in the case of /*fii*/ 'in'. Thus the typical translation of the temporal *on* is /*fii*/ 'in' and this is applicable to examples (31-34). However, example (35) is an exceptional case because the preposition is //

influence' (e.g. Keep an eye *on* your kid.), 'means' or 'method' (e.g. She lives *on* housekeeping.) and 'recipient' (e.g. The president bestows an honourable title *on* the brave soldier.). The present paper investigates the translation of the polysemous *on* into Arabic by contrasting English sentences from the corpus with their Arabic counterparts. Examples are grouped into three sections: spatial *on*, temporal *on*, and metaphorical *on*.

Examples (20-30) present the spatial use of *on* which emphasizes the meanings of 'contact' and 'support' and which implies some notions such as 'visibility', 'existence' and 'happening-ness'. These meanings of 'contact' and 'support' and the notions associated with them not only predominate all the English sentences but extend to the Arabic ones as well. This is made possible by the use of the equivalent Arabic preposition /*9ala*/ 'on' in the majority of the Arabic translations. Moreover, the use of /*9ala*/ 'on' adds the meaning of 'elevation', which is its primary sense, to the Arabic sentences. However, in some examples, *on* is translated into /*fii*/ 'in' (examples 20, 21, 24, 25 and 27) which implies the sense of containment as its primary sense. This, in itself, adds the meanings of containment, confinement, being enclosed and being firmly established to the inherent meaning of supportive contact and the

that language exists at three different levels. These are the 'Non-observable Normative level', the 'Observable Social Level', and the 'Individual-Psychological level'. The first level is concerned with the underlying linguistic knowledge, the second with the observable linguistic behaviour and the third with mental representation through language use. Spatial semanticists define some basic spatial semantic concepts. Chief among these are the two concepts of trajector and landmark.

*On* is a spatial preposition in the first place. It is also used in the temporal and non-spatial domains as well. However, the spatial meaning of *on* is the basic meaning from which all its other senses are derived. Basically, *on* stands for 'supportive contact' either in spatial or non-spatial domains. Yet non-supportive contact is sometimes revealed by the use of *on*. Moreover, *on* is presented as being unique for having two spatial senses, one is the opposite of *off* and the other is the opposite of *back*. Metaphorically speaking, *on* stands for 'visibility' and 'focus of attention' (e.g. *on display*). It also stands for a number of metaphorical senses. Chief among these are 'the topic or theme of something' (e.g. a book *on* prepositions), 'an activity or event' (e.g. *On seeing the murderer, she ran away.*), 'addition' (e.g. *On top of everything else, he is punctual.*), 'control' or

#### 4. Results

The use of prepositions in any language is indicative of a relation that exists between the trajector (subject of a preposition) and the landmark (object of a preposition). The meaning of the preposition determines the type of this relation. Every preposition has one basic meaning and some other sub-meanings. The basic meaning is also called 'prototypical' and it is the source from which the other secondary meanings developed. The meaning of a preposition comes from a joint co-operation between its trajector and its landmark as well as from the preposition itself. Prepositions are sub-divided in various ways. Chief among these are the 'domain of application', 'specificity or generality', 'shape of the landmark', 'grammatical behaviour of a preposition' and 'the number of syllables.'

Mental images\* and conceptual structures are linguistically conveyed by means of using prepositions. The spatial meaning of a preposition is the most basic and the spatial domain is the most established. Interpreting mental images and conceptual structures is among the main concerns of spatial semantics which is a major issue in cognitive linguistic research. This cognitive approach believes

point and a forward movement on the time path towards the future).

The following is an illustrative example from the corpus.

(46) . . . he always chose the latter, from Napoleon's time on. (80)

*/kaana yaxtaar-u l-jaanib-a l-?axiir-a mundu 9ahd-i naabulyuuna  
faSaa9id-an/* (153)

In (46), the relation of contact is metaphorically assumed between the trajectory represented by the action 'he always chose the latter' and the landmark which is 'from Napoleon's time on'. *On* signifies continuation and a forward movement into the future on the time path and the trajector is obviously tied with the period defined. In English, the preposition *from* stands for the starting point of the time period and *on* indicates the forward movement on the time path toward the future. As for the Arabic translation, */mundu/* 'from' and */faSaa9id-an/* 'literally going up, i.e. going on' transfer the senses of 'the starting point' and 'the forward movement into the future', respectively.

on the one hand, and to emphasize the notion of 'goal-directedness', on the other. This is because /*?ila*/ 'to' stands mainly for direction.

In (45), 'to carry on' literally means to continue straightforwardly in the same direction. The notion of continuation and definitely 'effortful' continuation is quite obvious in this example. However, the goal is not directly stated here. This is simply because the landmark is implicit. Yet it is understood from the context. As for the Arabic translation, it appears to be more interpretative than the English sentence because the landmark is obviously stated as /*l-9amal-i*/ 'work'. Also, the non-spatial *on* is dropped in Arabic and the 'verb plus preposition' structure, in English, is replaced by the noun /*muwaaSalat-u*/ 'carrying on', in Arabic.

### 3.3.6 The landmark of '*on*' as a period of time

This is an extension of the dynamic *on* indicating a forward "movement into the future" (Lindstromberg 2010: 70). A relation of 'contact' is assumed between the trajector (be it an action, event or activity) and the landmark (a period of time with a definite starting

implies effort." He also adds that this sense of *on* "contributes the background notion of progress along 'the road of life'" (68). The next part presents some illustrative examples from the corpus.

(44) After first composing a dictionary of these three Oriental languages, d'Herbelot went on to study Oriental history, . . . (64)

*/ʃa-ba9da ʔan waDa9-a dirbiiluu mu9jam-an li-haaḍihi l-lugaat-i s-sarqiyyat-i ʔ-ʔalaʔ-i ʔittajaha ʔila diraasat-i taariix ʔaš-sarq . . . /*

(130)

(45) One was to carry on as if nothing had happened (104)

*/ʔal-ʔawwal-u huwa muwaaSalat-u l-9amal-i kaʔann-a sayʔ-an lam yaḥduʔ/*

(186)

The use of *on* in (44) implies the meaning of continuation after a pause in order to reach the goal which is studying whatever subjects specified by the author. Obviously, 'to study' is the landmark and the goal at the same time and the trajector 'd'Herbelot' is moving forward to achieve the goal. *On*, in this context, suggests 'progress'. It implies a forward movement without stopping on a road which is the 'fields of study'. In the Arabic translation, *on* is translated into */ʔila/* 'to' in order to collocate with */ʔittajaha/* 'went',

In (45), the metaphorical use of *on* assumes a direct and long-lasting relation between the trajector 'he' and the landmark 'the material'. When translated into Arabic, the preposition *on* is dropped and the translator concisely merges three items (subject+verb+object) into one, *tanaawala/haal* 'he has worked on it'. Of course, this is made possible because of the morphological nature of the Arabic language, on the one hand, and because of the transitivity of the verb, on the other. The Arabic verb *tanaawala/* 'worked on' is a transitive verb and does not need a preposition; that is why it is dropped in Arabic.

### 3.3.5 The landmark of 'on' as a goal

The second spatial meaning of *on*, which is the opposite of 'back' or 'stop', also participates in adding new shades of meaning to its metaphorical usage. It is the "dynamic" sense of *on* (Lindstromberg 2010: 72). From this sense of *on* "comes the notion of *continuation* and/or *goal-directedness*" (Lindstromberg 2010: 60). Moreover, continuation that is revealed by the use of *on* is said to be 'effortful'. This is because it is added to the notion of 'contact' that is inherent in the meaning of *on*. Lindstromberg (2010: 253) states that "contact plus continuation suggest friction, and friction



riches on the part of 'such major authors', is replaced, in the Arabic translation, with /*min*/ 'from' in order to collocate with the verb /*yanhaluuna*/ 'drew', in the first place, and to convey the meaning of 'starting point' associated with /*min*/ 'from' which implies that the landmark 'the Orient's riches' is the source of '[major authors] productions'. In this way, though each sentence uses a different preposition, the meaning conveyed is the same.

### 3.3.4 The landmark of 'on' as an object of slow action

Among the meanings inspired by the use of the landmark of *on* is that of being the object of a slow and long-standing action. This sense assumes a direct and extended contact between the trajector and the landmark. Commenting on this sense of *on*, Lindstromberg (2010: 64) states that it "pictures the landmark as the object of slow and/or long-lasting action." He also adds that this sense is common in "metaphorical expressions such as work *on* (a math problem, new painting . . .)" (Lindstromberg 2010: 64).

(43) . . . upon the material he has worked on; . . . (66)

/9ala l-maaddat-i l-latii tanaawalahaal

(133-134)

landmarks are seen as supporting bases. Lindstromberg (2010: 65) justifies this sense of *on*, in the light of the 'basis metaphor' while it is interpreted by Ferrando (1999: 150-151) in the light of the 'resources are support' metaphor. He cites that "resources used to carry on some action or process are conceived of as a support. Prepositional verbs used according to this metaphor are *draw on*, *live on*, *feed on*, *leech on*, *bet on*, *trade on*, *sustain somebody on*, *nourish on*, *capitalize on*, *profit on*, *dine on*, *fatten on*, *gorge on*, etc" (Ferrando 1999: 150-151). The two explanations of the landmark are related in meaning except for one thing; that the concept 'basis' is broader and more general than 'resources'. The following example explains this metaphorical usage of *on*.

(42) . . . such major authors . . . drew on the Orient's riches for their productions (63)

/ba9D-u kibaar-i l-kuttaab-i yanhaluuna min haaḍihi ḍ-ḍaxīrat-i  
jiimaa yu?allifuunah/ (129)

In (42), the landmark 'the Orient's riches' stands for the resources on which the trajector 'such major authors' drew. Here, the landmark supports the trajector and metaphorically acts as its basis. *On*, which in English conveys the meaning of dependence on 'the Orient's

- b) noun + on: theses on in (39)  
 knowledge . . . on in (41)

However, these four occurrences are translated into one structure in Arabic as follows:

- noun + preposition: - in (38), /l-kitaabat-a fii/ 'write on'  
 -in (39), /?uTruuhaat-u-hu 9an/ 'theses on'  
 -in (40), /?al-istihaad-u bi-/ 'to quote . . . on'  
 -in (41), /lil-ma9aarif-i . . . bi-/ 'knowledge . . . on'

The literal meaning of *on* is completely the opposite of the primary meaning of /9an/ 'away from' which stands for 'passing away from' something or some place (Hasan 1996: 2/513). However, they result in the same meaning in context and the landmarks of the two refer to a topic or a theme. This is simply because one of the secondary meanings of /9an/ 'away from' is the meaning of 'elevation' associated with /9ala/ 'on' (Abdel Nasser 2013: 82).

### 3.3.3. The landmark of 'on' standing for resources

Another metaphorical usage of the non-spatial *on* is its use to indicate that its landmarks are resources. According to Lindstromberg (2010: 65) and Ferrando (1999: 150), these

(41) ... of the knowledge available on such matters as ... (64)

*/il-ma9aarif-i l-livii kaanat mutaahhat-an bi-sa?n-i ba9D-i l-qaDaayaa  
miol ...*

(131)

In these examples (38-41), there is a direct contact between the trajectors and the landmarks. This direct contact is non-spatial. The landmarks: 'such varied subjects' in (38), 'Orientals' in (39), 'the Oriental's inability to be accurate' in (40), and 'such matters' in (41) are like solid grounds upon which the trajectors: 'write' in (38), 'theses' in (39), 'to quote Sir Alfred Lyall' in (40), and 'the knowledge' in (41) accumulate. As for the Arabic translations, *on* is translated, in (38), into */fi/* 'in' to collocate with */l-kitaabat-a/* 'writing'. In (39), *on* is translated into */9an/* 'away from', and in (40) and (41) into */bi-sa?n-i/* 'in relation to/concerning', to collocate with */?uTruuhaat-u-h-u/* 'theses', */?al-isti?haad-u/* 'to quote' and */il-ma9aarif-i/* 'of the knowledge', respectively. Although the English non-spatial *on* is translated into three different prepositions in Arabic, the landmarks entail the meaning of a topic or theme. One final remark is that the four occurrences of *on* in the English sentences present two structures:

- a) verb + on : write on                      in (38)  
       quote ... on                                in (40)

of ground. He cites that "many prepositional verbs respond to this pattern, like *speculate on*, *deliberate on*, *speak on*, *comment on*, *lecture on*, *write on*, *inform on*, *report on*, *read on*, *consult on*, *agree on*, *insist on* . . . ." In this context, *on* entails a direct 'contact' between the trajector and the landmark. This particular meaning of *on*, as indicated by Lindstromberg (2010: 60), is the opposite of *off*. The corpus is rich in the examples that explain this usage of *on*.

(38) . . . he could write on such varied subjects (31)

/kaana yastaTii9-u l-kitaabat-a fi mawDuu9aat-in sattaaf/ (84)

(39) . . . whose theses on Orientals (36)

/?uTruuhaat-u-hu 9ani s-sarqiyyiin/ (91)

(40) . . . to quote Sir Alfred Lyall on the Oriental's inability to be accurate; . . . (47)

/?al-istishaad-u bi-?aqwaal-i s-sayr ?alfirid layaal li-?iöbaat-i 9ajz-i s-sarqiyyi 9an tawaxxi d-diqqah/ (106)

(37) Cromer's descriptions are of course based . . . on direct observation.

(39)

*ʔawSaaf-u kuruumar-a tastanid-u bi-Tabii9at-i l-haal-i ʔila l-*  
*mulaahaZat-i l-mubaasirah/*

(95)

In (37), the landmark 'direct observation' provides support for the trajectory 'Cromer's descriptions'. Here, the relation that exists between the trajector and the landmark is non-spatial but metaphorical. By using *on*, the relation of 'contact and support' is assumed and is in effect. The landmark 'direct observation' is what helps the trajector 'Cromer's descriptions' according to the above-mentioned notion of 'help is support'. In other words, the 'direct observation' is the basis upon which 'Cromer's descriptions' rest. As for the Arabic translation, *on* is translated into *ʔila* 'to'. In fact, the meaning of 'contact and support' implied in the prepositional verb 'are based on' is felt in *tastanid-u ʔila* 'to be based on'. However, for collocation purposes, the preposition, *ʔila* 'to' is used instead as it collocates with the Arabic verb *tastanid-u* 'to be based'.

### 3.3.2 The Landmark of 'on' as a topic

To explain this non-spatial usage of *on*, Ferrando (1999: 151) adopts the notion of 'thought is space.' He resembles topics to pieces

in other words under the heading 'help is support' which states that "help offered or received from people or other entities is expressed as the support for action, development, etc. Prepositional verbs like *lean on*, *count on*, *rely on*, *depend on*, *back on*, *hang on*, *hinge on*, *be based on*, etc, may occur with this sense of *on*" (Ferrando 1999: 150). The following examples are extracted from the corpus to explain this same sense of *on*.

(36) . . . some sort of cosmopolitan allegiance grounded on the respect . . .

(37)

*/lawn-an mina l-walaa?-in lil-muwaaTanat-i l-9aalamiiyyat-i yaqum-u*

*9ala l-ihiraam/*

(92)

In (36), the landmark 'the respect' is the basis for the trajector 'cosmopolitan allegiance'. That is, 'the respect' metaphorically acts as a solid support for 'cosmopolitan allegiance'. Here, the relation of 'contact and support' is assumed between the two abstract entities. Also, the Arabic translation uses the equivalent preposition, */9ala/*, 'on' which implies that 'cosmopolitan allegiance' is elevated by means of 'the respect' and accordingly, without this respect, this 'cosmopolitan allegiance' cannot be achieved.

'in' within the framework of the 'Time Is Space' metaphor (Kemmerer 2005) mentioned above. The only difference is in the notion implied in every usage. Whereas *on* implies 'contact', */fi/* 'in' implies containment. Yet, the translation of example (35) is an exception. This is because the preposition is deleted. Instead of the preposition */fi/* 'in' the adverb of time, *lyawma/* 'day' is used "to indicate the concept of the temporal domain" (Ho-Abdullah and Hasan 2009: 608).

### 3.3 The Metaphorical Meaning of 'on'

In the metaphorical uses of *on*, both the trajector and the landmark (or at least one of them in some cases) are abstract and the relation that is assumed between them is that of 'contact and support'. Implications of this usage differ according to the type of *on* ( $ON^1/ON^2$ ) and the type of the landmark.

#### 3.3.1 The landmark of 'on' as a basis

Lindstromberg (2010: 64) introduces the notion of 'the basis metaphor'. He cites that "English teems with expressions in which the landmark of *ON* is a basis of some kind." This notion is phrased



(31) On June 13, 1910 (31)*/fii 13 yuunyuu 1910/*

(83)

(32) On July 30, 1907 (35)*/fii yawm-i 30 yuulyuu 1907/*

(90)

(33) On August 17, 1787 (78)*/fii 17 ?agusTus 1787/*

(149)

(34) On November the 17<sup>th</sup> (88)*/fii ?as-sabi9-i 9a5r-a min Sahr-i nuuvimbir/*

(163)

(35) ... on November 16 (91)*/yawma 16 nuuvimbir/*

(167)

In each of the above examples a particular event occurs on a particular unit of time (the landmark), and the use of *on*, here, portrays the image of 'contact' between the event and the line of time. However, in the Arabic translations and by means of using */fii/* 'in', the basic preposition of containment, the landmark (the unit of time) is represented as a container within which an event is contained. That is to say, temporal *on* is translated into temporal */fii/*

In (28), (29) and (30) the spatial *on* is translated into its equivalent *'ala* 'on' which recalls the meanings of 'contact' and 'support'. However, *on* in (28) suggests 'contact' without 'support'. The contact is between the trajector 'the Armee d'Egypte' and the landmark 'the Egyptian horizon'. The relation of 'contact' and 'support' exists in both (29) and (30). In (29), it exists between the trajector 'Napoleon' and the landmark 'board a flagship.' In (30), it exists between the trajector 'Jews' and the landmark 'horseback'. Both the English sentences and the Arabic translations emphasize the notion of 'visibility'.

### 3.2 The Temporal Meaning of *On*

As stated by Lindstromberg (2010: 69) *on* is used "when the unit of time (the Landmark) is of medium size . . . . A correlate in the physical world might be an object about the size of a table or stepping stone." Besides, Kemmerer (2005: 796) discusses the temporal meanings of prepositions in relation to what is called 'Time Is Space' metaphor. He likens moments in time to points on a line. In accordance with the above, a *day* on the line of time occupies the same space of a table on space. The next part presents examples of the temporal usage of *on* extracted from the corpus.

Arabic translations. The relation of contact and support is obvious between the trajectors and the landmarks in the two examples. In (26), it exists between 'he' and 'his . . . portion of the Orientalist stage' and in (27), between 'Averroes' and 'the academy floor'. In addition to the notions of 'visibility' and 'existence' conveyed by the use of *on* in the English sentences, the use of /*fii*/ 'in', in the Arabic translations, adds the sense of 'being firmly established' that is originated from the notions of 'containment' and 'enclosure' connected with the preposition, /*fii*/ 'in'. As far as collocation is concerned, /*fii*/ 'in' in (26), collocates with verb *yaqba9-u* 'sits' and in (27), with /*saahat-il* 'floor'.

(28) . . . the Armee d'Egypte appeared on the Egyptian horizon. (82)

/Zahar-a . . . l-jays-u l-faransii 9ala l-?ufuq-i l-maSrii/ (154)

(29) . . . sitting on board a flagship . . . Napoleon (82)

/naabulyuun . . . yajlis-u 9ala matr-i safiinat-i l-qiyaadah/ (154)

(30) . . . Jews on horseback (102)

/yahuud-un 9ala Zuhuur-i l-xayl/ (183)

notions of 'containment', 'confinement' and 'being enclosed' to the Arabic translation of the English text.

(25) On this stage will appear figures. (63)

*/sawfa taZīr-u 9ala haaḍihi l-xaṣabat-i saxSiyyaat/* (129)

In (25), the English spatial *on* is translated into its Arabic equivalent */9ala/ 'on'*. This usage stresses the relation of contact and support that exists between the trajector 'figures' and the landmark 'this stage'. In fact, the use of *on* in the English sentence and */9ala/ 'on'* in the Arabic translation consolidates the notion of 'visibility'.

(26) ... he sits quietly on his ... portion of the Orientalist stage. (66)

*/yaqba9-u fii huduu?-in fii ?ar-rukn-i l-muxaSSaS-i lahu bil-masrah-i s-sarqii/* (133)

(27) ... Averroes rubs elbows on the academy floor. (69)

*/?ibn-u ruṣd-in mujaawiran fii saḥat-i l-madrasah/* (137)

In (26) and (27), the spatial *on* is translated into the spatial */fii/ 'in'* which means */9ala/ 'on'*. However, the use of */fii/ 'in'* instead of */9ala/ 'on'*, on the part of the translator, adds more senses to the

(23) Arabia was "on the fringe of the Christian world, . . ." (63)

/bilaad-u l-9arab-i taqa9-u 9ala haaffat-i l-9aalam-i l-masiihii/ (128)

In (23), the spatial relation of contact and support between the trajector 'Arabia' and the landmark 'the fringe of the Christian world' is prominent. The English spatial *on* is translated into its Arabic equivalent /9ala/ 'on'. The two of them are in the same domain and they openly indicate the notion of 'existence' in both the English and the Arabic texts. However, the Arabic translation is unique in conveying the sense of 'elevation' which is the primary sense of /9ala/ 'on' (Abdel Nasser 2013: 79).

(24) . . . the Orient is the stage on which the whole East is confined. (63)

/buldaan-u l-masriq-i hiya xa9abat-u l-masrah-i l-lati yuhbas-u fiiha  
s-sarq-u kulluh/ (129)

This time the spatial *on* is translated into the spatial /fii/ 'in' in order to convey the sense of confinement indicated by the verb phrase 'is confined'. Also, verb /yahbis/ 'to confine' collocates with /fii/ 'in' not with /9ala/ 'on'. However, the spatial relation of contact and support between the trajector 'the whole East' and the landmark 'the Orient/the stage' still exists inside this enclosure which adds the

In (21), the phrase 'A group of people' represents the trajector and the phrase 'a few acres of land' is the landmark. The relation between the two is the relation of contact and support. However, *on* in the English sentence is translated into /*fii*/ 'in' in the Arabic sentence. Although the two of them are spatial in meaning, the use of /*fii*/ 'in' adds the notion of containment and being enclosed to the scene. Also, collocation participates in choosing /*fii*/ 'in', in the Arabic translation, because if /*9ala*/ 'on' is used instead, the meaning becomes different. *To live on something* means that it is the source not the place of living.

(22) ... and [he] could watch on the London stage, a relatively large number of detailed events ... (60)

/wa yastaTii9-u [huwa] ?an yašhad-a 9ala masaarih-i landan 9adad-an kabiir-an nisbiyy-an mina l-?ahdaa9-i l-mufaSSalah/ (124)

In (22), the spatial relation of contact and support between the trajector 'a relatively large number of detailed events' and the landmark 'the London stage' exists. The English spatial *on* is translated into its Arabic equivalent /*9ala*/ 'on'. The two of them are in the same domain and they openly convey both 'visibility' and 'happening-ness' in both the English and the Arabic texts.

text. This is to show how the spatial *on* is translated and how the context affects the senses implied in these translations.

(20) Orientals cannot walk on either a road or a pavement. (38)

*/?inna š-sarqiyyiina laa yastaTii9-uuna l-mašya fii šaari9-in ?aw  
9alā raSiif/* (94-95)

In (20), the spatial meaning of *on* implies that the trajector (Orientals) is in contact with the landmark (a road or a pavement) which, in turn, provides support to the trajector. In the Arabic translation, the first occurrence of *on* is translated into /fii/ 'in' for collocation purposes because /fii/ 'in' collocates with /šaari9-in/ 'road'. Even if one thinks of the road as a big container which contains the trajector, one finds that the notion of contact and support still exists within the limits of this container. On the other hand, the second occurrence of *on*, which is implicit in the English sentence, is translated into its Arabic equivalent /9alā/ 'on'.

(21) A group of people living on a few acres of land . . . (54)

*/majmuu9at-un mina n-naas-i l-laḏiina ya9iisuuna fii ?arD-in laa  
tata9addaa misaahatuha 9iddata ?afdinah/* (116)

sense, *ON* IS 'static or, in other words, a non-dynamic preposition of place (Lindstromberg 2010: 72).

Undoubtedly, these definitions of *on* are advantageous for giving prominence or drawing the attention to an object by means of placing it on a certain surface. Lindstromberg (2010: 65) states:

Suppose Thing A is *on* something like a table. The raised position of A will generally make it more *visible* and *accessible*. Accessibility tends to imply *availability*. Of course, if A is both visible and accessible, we take it for granted that it also *exists*. To say that *an action exists*, we say it's happening. When *a state of affairs* exists, we may say that it's current. In line with these facts, *ON*<sup>1</sup> is very often used, generally in opposition to *OFF*, to posit the following very closely related, positive notions: 'visibility', 'accessibility', 'happening-ness', 'availability', 'existence', and 'currency'.

The following examples are extracted from the corpus (Said 1995) and are followed by their transcribed Arabic translations extracted from Enani (2006). Only the page numbers are included in parentheses denoting the location of the examples in the concerned



(1995). The former is defined as "an exchange of source-language intelligibilities for target-language ones" (Venuti 1995: 203). The latter, however, "assumes a concept of human subjectivity that is very different from the humanist assumptions underlying domestications" (Venuti 1995: 24). Enani (2006: 17) also states that he adopts Venuti's 'domestication' and rejects his 'foreignization' because the latter is "valid for translation among European languages that belong to homogeneous cultures, in general, or to the same culture", and then he adds that "this doctrine is not valid among languages of heterogeneous cultures" (translation mine).

### 3.1 The Spatial Meaning of 'on'

Kranjec *et al.* (2010: 111) cites that "*on* describes a contact and support relation between an object and a two dimensional *surface*." The degree of this contact is not the same all the time. It differs according to whether an object is placed on the centre, near the centre, or on the edges of a particular surface. Garrod *et al.* (1999:171) state that "spatial contact . . . may be graded by degree". In accordance with the above, Lindstromberg (2010: 64) considers "the basic geometrical meaning of *ON*" to be "about a Subject in contact with the upper surface of a supporting landmark." In this

translation of Edward Said's *Orientalism* (1995) by an expert in the field of translation in the Arab world, Mohamed Enani, who masters both the source language and the target language. Because the translator is an authority, the translated sentences into the target language are reliable. In this section, English sentences from the original text are contrasted with their Arabic counterparts. By so doing, the researcher is able to judge whether the domains of meaning of the English preposition *on* differ when translated from English into Arabic and accordingly, explanations of the implied complications may be reached. The corpus of this study is restricted to the first chapter of *Orientalism* (1995) which is believed to be quite enough to investigate the feature in question.

Enani (2006: 16; translation mine) states that "his doctrine in translation is closer to 'domestication' rather than 'foreignization'". He aims at introducing a true interpretation of the ideas included in the original text in a clear Arabic tongue. In order to achieve this purpose, he gives the translated text a 'familiar appearance' that renders it acceptable and understood by the reader "in the framework of his language concepts and stylistic peculiarities" (Enani 2006: 17; translation mine). The two terms: 'domestication' and 'foreignization', as Enani cites, are borrowed from Venuti

### 2.3.4 The meaning of 'means/method/instrument'

(18) She lives on tutoring young children.

In this example, *tutoring young children* is the landmark as well as the basis upon which the woman's whole life depends. The notion of contact between *tutoring young children* and earning her living is evident (Lindstromberg 2010: 258).

### 2.3.5 The meaning of 'recipient'

(19) May God bestow mercy and patience on miserable people.

In (19), 'miserable people' is the landmark which receives mercy and patience from God. Usually, in this example and similar ones, the landmark is "being somewhat lower in status than the Subject" (Lindstromberg 2010: 260).

## 3. Discussion

The present study investigates the translation of the polysemous *on* into Arabic by extracting examples from a

### 2.3.1 The meaning of 'activity/event'

Some occurrences of *on* imply the meaning of 'event' as in

(15) *On* seeing us, he changed his direction.

In this example, the landmark, *seeing us* is 'an event of short duration' (Lindstromberg 2010: 244).

### 2.3.2 The meaning of 'addition':

(16) *On* top of everything else, I can't afford living in that hotel.

Metaphorically speaking, being 'unable to afford living in that hotel' is put *on* 'top of everything else' which is the landmark. In this sense, the meaning of contact is evident. Moreover, the sense of 'addition' is inherently implied by means of using *on* (Lindstromberg 2010: 244).

### 2.3.3 The meaning of 'control/influence':

(17) The father keeps an eye *on* his son.

In (17), *his son* is the landmark and the basis or the end-point of the observation of the father (Lindstromberg 2010: 253).

same idea stating that "the spatial meanings of prepositions should always be chronologically [sic] primary, and that temporal meanings should emerge from them gradually through a process of semantic extension." He also adds that "the spatial meanings of prepositions are typically acquired before the temporal meanings."

Metaphorically speaking, *on* signifies 'visibility' and 'focus of attention'. Lindstromberg (1996: 230) cites that "what is *on* is 'up', therefore visible, therefore current, in operation, not defunct; what is *off* is 'down', therefore less visible, less current, not in operation, defunct." Another metaphorical extension of *on* is its use to refer to the topic of something, with the meaning of 'about' or 'concerning' such as:

(14) An essay on TV violence

In this example, *TV violence*, the landmark, is the core or the basis of the essay.

Lindstromberg (2010: 243-262) presents a survey of the important non-spatial notions of English prepositions. The next part introduces the most common ones regarding the use of *on*.

(13) *Go on*, you are about to reach your destination.

Example (13), on the other hand, conveys either the meaning of 'continuity in the same direction' which is the opposite of *back* that means 'continuity in the opposite direction' or the meaning of 'keep going' which is the opposite of *stop* (Lindstromberg 1996: 230).

In the light of the spatial meanings of *on*, its temporal meaning is understood. Basically, time is perceived as "a path in physical space" (Ferrando 1999: 160) and the relation between the trajector and the landmark, which is the period of time, is a relation of contact in the first place. Ferrando (1999: 161) states:

In the temporal use of *on*, the relation of the trajector with the period of time is one of contact in the sense that it occurs as long as that period lasts. The event, action, etc. which we refer to as *on a period of time*, may occur *at the beginning*, *at the end*, *at any time within that period*, or *at the period as a whole*. . . . Thus, *on Thursday* means *at any time as long as Thursday is on*.

What needs emphasis is that the spatial meaning of a preposition is prior to its temporal meaning. Kemmerer (2005: 796) seconds the

(11) The lamp is *on* the desk.

Example (11) conveys the meaning of *ON*<sup>1</sup> which is the basic spatial meaning of 'contact' that involves the meaning of 'support'. That is, the subject/trajector 'the lamp' is contiguous with the landmark 'the desk' that both touches and supports the trajector. If the trajector falls down, this means that it is both separated and dropped off the desk.

However, the spatial meaning of 'contact' does not always involve the notion of 'support'. Lindstromberg (2010: 52) confirms the same idea stating that "*ON*<sup>1</sup> can describe scenes where the landmark supports the Subject and scenes where this is more of an illusion." He refers to the two types as 'supportive contact' and 'non-supportive contact', respectively. The following is an illustrative example:

(12) A shadow is on the ground.

In this case, the subject 'a shadow' and the landmark 'the ground' are in contact with each other, but the landmark, by no means, represents a supportive surface to the subject.

derived from its basic or primary sense. Lindstromberg (1996: 229) defines the basic or the prototypical meaning of *on* as a "contact of an object with a line or surface." Garrod *et al.* (1999: 170) present some geometric definitions of *on* which may be summed up in the following: "a surface of *x* is contiguous with a surface of *y*, with the constraint that *y* supports *x*" and "... where *y* is conceived of either as one-dimensional (a line) or as two-dimensional (a surface)." Obviously, the meanings of contact and contiguity specified in both the prototypical meaning and the geometric meanings imply the meaning of support which is the essential concept behind the semantics of *on*. Around this concept, all the other derived senses of *on* are based.

*On* is introduced by Lindstromberg (2010: 51) as relatively unique among other English prepositions "in having two quite distinct spatial meanings." One is the opposite of '*off*' and the other is the opposite of '*back*'. Lindstromberg (2010) calls them *ON*<sup>1</sup> and *ON*<sup>2</sup>, respectively. The following examples explain the difference between the two.



"the location or motion of the trajector need not be defined in relation to an explicit landmark . . . but is defined in relation to a viewpoint." In the present example, it is the viewpoint of the speaker.

The fourth concept presented by Zlatev (2007: 330) is the concept of 'region' which is simply defined as "a configuration of space" through which the trajector and the landmark are related. The fifth concept is the 'Path'. Another word for 'Path' is 'trajectory' which is the motion of the 'trajector' in relation to the 'landmark' (Zlatev 2007: 330). The sixth spatial concept is 'Direction' which is distinguished from the concept of 'Path' by being conflated with motion (Zlatev 2007: 333). Finally, the seventh basic spatial concept is the concept of 'motion' which "is treated as a binary category: either there is *perceived* motion or there is not" (Zlatev 2007: 333).

### 2.3 The Semantics of '*On*'

*On* is a spatial preposition which is used as a temporal preposition as well. Thus, it is used equally in the domains of space and time. It also has a rich bulk of metaphorical non-spatial senses which are considered secondary and which are, in the first place,

The second concept is the 'landmark' or LM. It is the 'backgrounded element' (Tyler and Evans 2003) or "the reference entity in relation to which the location or the trajectory of motion of the trajector is specified" (Zlatev 2007: 327). In the above examples (5-8), the nouns *home*, *zoo*, *table* and *garden* are landmarks. The third concept is the 'Frame of Reference' or (FoR) whose definition has given rise to much controversy. The nature or type of the landmark is said to define the frame of reference. Accordingly, different types of 'Frame of Reference' may be recognized. For example, the Frame of Reference in examples (5-8) is called 'object-centered frame' where a landmark is always present. However, consider the following:

(9) The painting is above the fireplace.

In this example, the Frame of Reference is the 'geocentric frame' which "involves both the horizontal and the vertical plane" (Zlatev 2007: 329). Moreover, a 'viewpoint-centered' frame is assigned to examples such as:

(10) The bird flew over there.

In this example, the 'Frame of Reference' does not involve a landmark. Zlatev (2007: 329) comments on this case saying that

Conceptual structure is a product of how we as human beings experience and interact with the spatio-physical world we inhabit. The world 'out there' provides much of the raw sense-perceptual substrate for the conceptual system. However, how and what we experience is crucially mediated by the precise nature of our bodies and our unique neuro-anatomical architecture. In other words, experience is embodied . . . .

Zlatev (2007: 326-334) presents seven basic spatial semantic concepts. The first of these concepts is the concept of 'trajector' or TR. It is the 'focal element' (Tyler and Evans 2003) "whose (trans)location is of relevance . . ." (Zlatev 2007: 327). It may be static as in (5) or dynamic as in (6):

(5) *Tom* is at home.

(6) *Tom* went to the zoo.

It may be a person as in (5) and (6) or an object as in (7) or a whole event as in (8) (Zlatev 2007):

(7) *The cup* is on the table.

(8) *Tom is playing* in the garden.

However, studying this level is attempted by "analyzing actual performance" on the belief that the linguistic behavior of individuals is guided by the underlying non-observable knowledge (Zlatev 2007: 323).

The second level is the 'Observable Social Level' (Zlatev 2007) which concentrates on linguistic performance. Undoubtedly, the two levels are interrelated. That is, the underlying 'Non-observable Normative Level' is reflected in the 'Observable Social Level'. And the two levels correspond to Ferdinand de Saussure's *Langue* and *Parole*, on the one hand, and Chomsky's *Competence* and *Performance*, on the other. The relationship between these dichotomies is "dynamic: the normative level provides the system that makes language use possible, but as the latter is in constant flux, it changes the system with time" (Zlatev 2007: 324). The third level is the 'Individual-Psychological Level' (Zlatev 2007) which treats "language as Mental Representation". It represents the other extreme of the first level in that it inclines towards subjectivity as it cares for the individual mental level of language which is supposed to be uncovered by psycholinguistic investigations (Zlatev 2007:324). In this respect, Tyler and Evans (2003: 3) cite:

addressee determine the location or trajectory of motion of a given referent in discourse." He also adds a much simpler definition saying "an operational definition of a spatial utterance would be one which answers a question beginning with *Where*" (Zlatev 2007: 321). Eventually, spatial semantics represents a major issue in cognitive linguistic research. The cognitive study of language and meaning has long been disputed till the issue is finally settled "by accepting that language exists (at least) at three different ontological levels, each with its type of data and appropriate methodology" (Zlatev 2007: 322). The first level is the 'Non-observable Normative Level' which is characterized by objectivity. This is because it is concerned with the description of human mind as 'a mental organ' not as the mind of a particular individual. In this way, this level avoids subjectivity. Zlatev (2007: 322) states:

When linguists describe linguistic structures, they describe the human mind, rather than 'linguistic behavior', 'a mental organ', or some platonic realm. However, it is not the private mind of individual speakers, but the 'common mind' . . . and the 'mediated mind' . . . which are shared by conscious beings tapping into essentially the same set of linguistic norms or conventions, thereby avoiding the subjectivity of 'idealism'.

The representation of meaning is fundamentally conceptual in nature. Language does not refer directly to the 'real world'. Rather, language refers to what is represented in the human conceptual system. The conceptual system contains conceptual structure . . . which indirectly reflects and interprets the world as mediated by human experience and perception . . . .

Tyler and Evans (2003: 20) also believe that "when we use language . . . we are referring to concepts in our projected world [the unconscious organization of the real world in our minds], which indirectly reflects the real world". The idea of understanding one domain in terms of another is called 'conceptual metaphor' which is "a systematic asymmetric mapping between two experiential domains, where the more abstract domain is understood in terms of the more concrete one" (Zlatev 2007: 319). In sum, a conceptual approach to language is said to provide "an extra dimension to the understanding of linguistic and cultural norms" (Bailey 2003: 66).

## 2.2 Spatial Semantics

Zlatev (2007: 321) defines spatial semantics by relating it to the communicative function of language. He states that "spatial semantics pertains to the meaning of utterances that help the

That is, whether a preposition is transitive or intransitive, the thing which depends on whether or not it has a grammatical object. The following examples explain this idea:

- (3) Put the book *on* the shelf. (Transitive)  
(4) Hold *on* (Intransitive)

A fifth way of classification is by the number of syllables. While *for* is a one-syllable preposition, *before* is a two-syllable preposition and *in front of* is a three-syllable preposition (Lindstronberg 2010: 19).

## 2. Theoretical Framework

### 2.1 Introduction

English particles in general and prepositions in particular help in the linguistic representation of mental images and conceptual structures, which is the essence of cognitive linguistics. The spatial meaning of a preposition is the most basic one against which other meanings are mapped. This is simply because space is the concrete and the most established domain, in the light of which other temporal and non-spatial meanings are mapped and understood. Tyler and Evans (2003: 3) cite:

nature." Hence, the importance of the meanings provided by the use of prepositions emerges.

Interestingly, the class of prepositions may be classified in various ways. Lindstromberg (2010: 15-19) presents a comprehensive discussion of this issue. The most common way of classifying prepositions is to divide them according to the 'domain of application' such as the domain of time (*after*), the domain of space (*below*), the domain of both space and time (*on*) and the domain of neither space nor time (*regarding*). The second way of classification presented by Lindstromberg (2010: 15) is by the 'specificity or generality of meaning'. That is, some prepositions are seen to be more general than others. In this regard, one has the example of *over* which is more general than *above*. The third way of classification is by 'the shape of the landmark'. Landmarks which are seen as containers collocate with prepositions like *in*, *into*, and *inside*. Landmarks which are seen as surfaces collocate with prepositions like *on*, *off*, and *across*. Landmarks which are seen as long and narrow collocate with prepositions like *along*. Finally, landmarks which are seen as points collocate with prepositions like *from*, *to* and *at* (Lindstromberg 2010: 16). A fourth way of classification is by the grammatical behaviour of the preposition.



that spontaneously comes to the mind of a native speaker when asked about a certain preposition, and above all, the one that participates, to a great extent, in explaining the other abstract meanings of a particular preposition (Lindstromberg 2010: 20).

It is worth mentioning that a preposition's meaning is context-bound as any functional item in the language. That is, both the trajector and the landmark participate in forming the mental concept or the meaning of a preposition. However, part of the meaning comes from the preposition itself. Lindstromberg (2010: 12) states that:

There is controversy about how much of a preposition's meaning comes from the preposition itself and how much comes from words that it occurs with. Either view can be taken to a problematic extreme. Thus, it is impossible that all a preposition's meaning can come from its Subject or Landmark for in that case *the book is on the table* and *the book is under the table* would mean the same thing. In short, some meaning clearly does come from the preposition itself.

In the same line, Tyler and Evans (2003: 8) believe that "a cognitive approach to meaning construction holds that the interpretation of language is integrative, elaborative and inherently conceptual in

(2) In our library there are lots of new books.

In this example, the preposition '*in*' comes first. It is followed by the landmark 'our library' and the trajector 'lots of new books' comes last.

As for the meaning of a preposition, every preposition is said to have one basic meaning and other related meanings. Lindstromberg (1996: 225) cites:

A key contention about prepositions is that each one is likely to have a relatively small number of related literal meanings, among which the tendency is for one to be psychologically 'prototypical', that is, to be a 'best example', in the same way that for many people a robin would be the best example of a bird.

It is said that the meaning extension of a preposition is "usage based and pragmatic in nature" (Tyler and Evans 2003: 4). As for the prototypical meaning, it must meet a number of criteria to be considered prototypical. It must be the oldest meaning of a polysemous preposition, the first meaning to be acquired by the native-speakers in the very early stages of language acquisition, the source from which the other extended meanings developed, the one

## 1. Introduction

The English Language makes so much use of prepositions that it is called a "prepositional language" (Hofmann 1993: 159). Prepositions are uninflected words that form one of the closed word classes in English. The main function of a preposition is "to limit the event depicted by a verb, in space and in time, by combining with a nominal that refers to the limits" (Hofmann 1993: 175). Technically speaking, a preposition relates two elements: its subject and its object, and clarifies the relationship that exists between them. The subject and the object of a preposition are also referred to as 'Trajector' (TR) and 'Landmark' (LM) (Langacker 1987), respectively. Thus in the example:

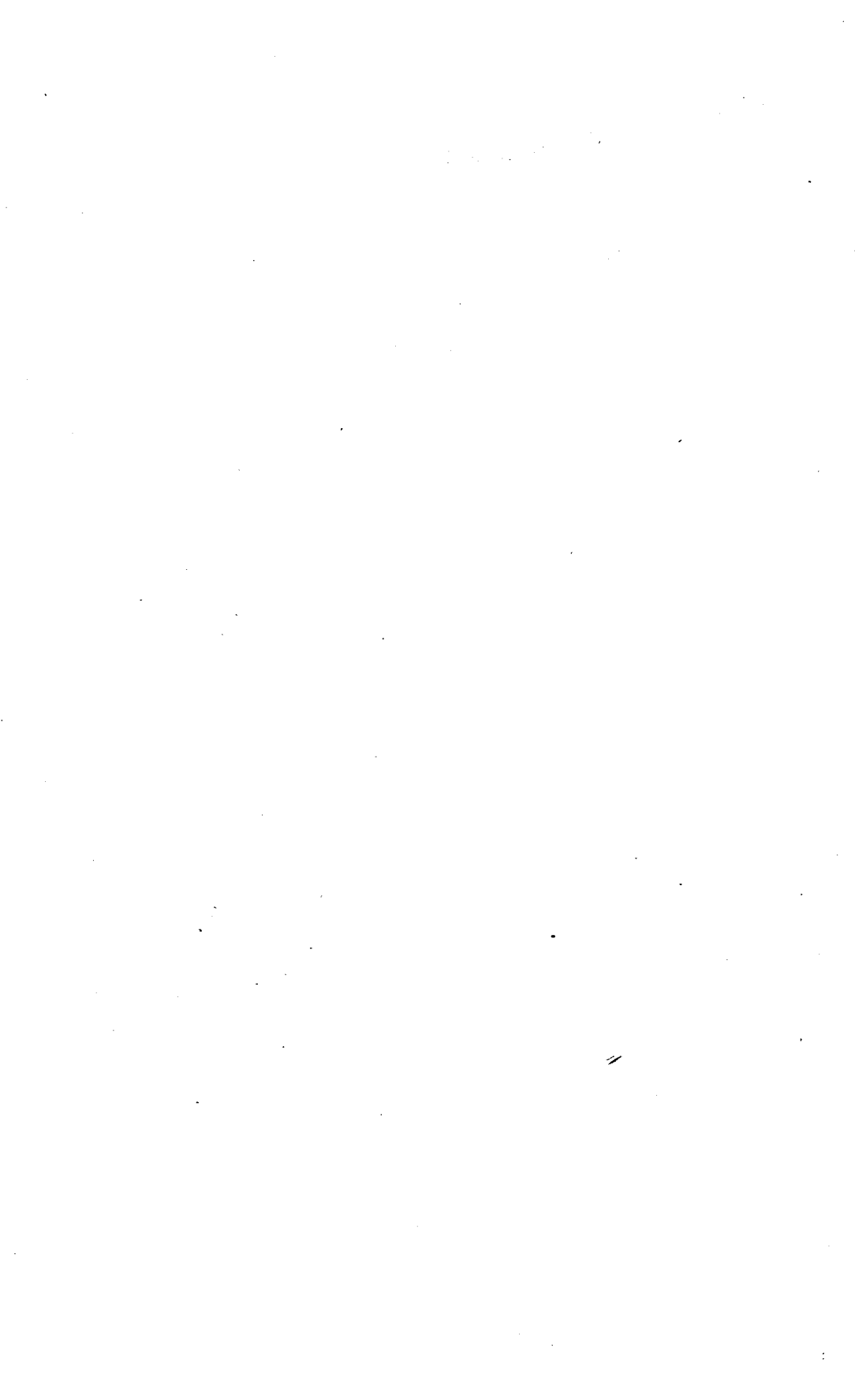
(1) There is a vase on the table.

The phrase 'a vase' is the subject/trajector of the preposition, while 'the table' is the object/landmark of the preposition. The physical description of the scene is explained by means of the spatial preposition 'on'. Example (1) presents the typical arrangement of the trajector, the preposition and the landmark. However, this arrangement is not fixed. A preposition fronting is also common as in:

## 0. Abstract

Every preposition has one representative meaning and other extended meanings. Every meaning is represented by a mental concept. That is, a preposition has more than one mental concept according to the number of the extended meanings it corresponds to. These mental concepts belong to different semantic domains: spatial, temporal, or other domains. The present study investigates the case when the multi-meaning preposition 'on' is translated from English (Source Language) into Arabic (Target Language). In this case, the translator has three choices. First, the English preposition is translated into its equivalent Arabic preposition within the same semantic domain. Second, the English preposition is translated into a non-equivalent Arabic preposition within the same semantic domain. Third, no preposition is found in the translated text as the preposition itself is dropped. Explanations and justifications of the adopted forms, on the part of the translator are also presented.

**Key words:** English, Arabic, translation, the preposition 'on', semantic domains and mental concepts.



Translating the English Polysemous Preposition  
'on' into Arabic: The Case of Enani's  
Translation of Edward Said's '*Orientalism*'

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