Metaphors in Arabic and English Texts: A Case Study of Translation of Metaphors in the English Versions of Al-Sahifah Al-Sajjadiyyah

Samaneh Gholami[1]   Dr. Iraj Montashery[2]   Dr. Morteza Khorrami[3]

1.MA student in Translation Studies, Department of English Language Translation, Shahr-e-Qods   Science and Research Branch, Islamic Azad University, Tehran, Iran

2. Department of Humanities, Lahijan Branch, Islamic Azad University, Lahijan, Iran

3.Department of Humanities, Qaemshahr Branch, Islamic Azad University, Qaemshahr, Iran

Abstract

The aim of the present research is the study of translation of metaphor as one of the literary devices of Al-Sahifah Al-Sajjadiyah from Arabic into English. Al-Sahifah Al-Sajjadiyah contains 54 valuable supplications regarding political, social, military, family, religious, etc, issues. The secret of its permanency among Moslems and Shi'ites, in particular, has been its elegance and fluency. It is replete with literary devices such as proverbs, parables, metaphors, etc. It contains beautiful metaphors throughout. This study is an attempt to examine the translation of this literary device from Arabic into English based on Roman Jakobson's (1956) framework. Therefore, a group of 65 metaphors of that book was selected from the entire book. The translation of selected metaphors by two English translators, namely William C. Chittick (2008) and Sayyid Ahmad Muhani (1984) were compared with the original ones according to the Roman Jakobson' s (1956) syntagmatic and paradigmatic axes.On the syntagmatic axis, the axis of combination, words are linked, or chained, together according to grammatical rules, but we make choices about which words to link together on the paradigmatic axis, the axis of selection. The study finally comes up with the conclusion that Chittick has tried to render the metaphors as literally and of course faithfully as possible. He has observed two axes in his translation more than second translator, Muhani and for this reason approaches the original text's literary style. Muhani mostly has converted the metaphors to their senses. He has more attention to meaning and content rather than linguistic form and in some cases ignoring the form to present the meaning.

Keywords: Al-Sahifah Al-Sajjadiyah, Metaphor, Jakobson, Syntagmatic axis, Paradigmatic axis.

1.   INTRODUCTION

Translation has played a significant role in human life throughout history. This role has been so crucial that without translation, communication among people were never to be achieved. In some area this role becomes more significant and translation of Holy texts is one of them, because of the specific role they play. They mostly address the whole human being, not one special group (Asadi, 2007).

During the history of Translation Studies numerous theorists have provided different models, procedures and theories of translation studies. A controversial aspect, however, goes to the methods and procedures applied in the translations of sacred texts such as The Quran or The Bible. The underlying reason for such debate might go back to the sensitivity of such texts. As an example, the French humanist Dolet was burned at the stake after being accused of blasphemy and condemned by the theological faculty of the Sorbonne University in 1546. The same happened to Tyndale and Wycliffe's works which were banned. Moreover, many other sad endings happened during the history of sacred text translation (cited in Munday, 2008, p. 23).

This research is about the study of the translation of one of the sacred texts of Islam, *Al-Sahifah Al-Sajjadiyyah*. *Al-Sahifah Al-Sajjadiyyah* is not the word of Allah, but since it is considered as an authentic eloquent book and it has been used as a source text, it is needed to be translated and interpreted into other languages. This research focused on the study of the translation of metaphors in *Al- Sahifah Al-Sajjadiyyah* from Arabic into English within the framework of Roman Jakobson' s (1956) syntagmatic and paradigmatic axes to conduct the research the following question was formulated.

How have Arabic metaphors been translated in two English Versions of *Al-Sahifah Al-Sajjadiyyah* based on Roman Jakobson's (1956) framework?

Al-Sahifat Al-Sajjadiyya is the oldest prayer manual in Islamic sources and one of the most seminal works of Islamic spirituality of the early period. It was composed by the Prophet's great grandson, `Ali ibn al-Husayn, known as Zayn al-'Abidin (`the adornment of the worshippers'), and has been cherished in Shi'ite sources from earliest times. Zayn al-'Abidin was the fourth of the Shi'ite Imams, after his father Husayn, his uncle Hasan, and his grandfather 'Ali, the Prophet's son-in-law. Shi'ite tradition considers the Sahifa a book worthy of the utmost veneration, ranking it behind only the *Qur'an* and `Ali's *Nahj albalagha* (cited in Chittick's introduction, 2008, p. 15).

The *Sahifah* has been called by various honorifics, such as "Sister of the Quran", "Gospel of the Folk of

the House", and "Psalms of the Household of Muhammad". The *Al-Sahifah Al-Sajjadiyyah* is divine both in its form and meaning and enjoys a highly literary and eloquent language, making it a superb literary masterpiece. Anyone who knows Arabic can appreciate the unique quality of its style as compared to that of any other work of Arabic literature. It is replete with literary features such as

proverbs, parables, metaphors, etc. Obviously no translation of the *Al-Sahifah Al-Sajjadiyyah* can attain and convey all shades of meaning in the original. One of the literary elements used in this divine book is metaphor.

Regarding the purpose of metaphor, Newmark (1988a) says: "The purpose of metaphor is basically twofold: its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely that is possible in literal or physical language; its pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify, to please, to delight, to surprise" (p.104). The former purpose is cognitive and the latter is aesthetic. As Larson (1984) states, "because the difficulty in discovering the meaning of metaphors in the source language can lead to misunderstanding of their interpretation, translators must give careful consideration when faced by a metaphor in the source language". (p.252). Not all people have enough knowledge of Arabic to read the *Al-Sahifah Al-Sajjadiyyah* in its original Arabic and have to read its translated text. That is why studying the translation strategies adopted for the translation of the metaphors of the *Al-Sahifah Al-Sajjadiyyah* becomes especially important. When translating the metaphors of the *Al-Sahifah Al-Sajjadiyyah*, the translator could face numerous problems as to finding the most appropriate equivalent. When translating such metaphors into a language like English the translator would face even a greater challenge. Because Arabic and English are not linguistically close. As stated before the *Al-Sahifah Al-Sajjadiyyah* is divine both in form and meaning. So at the same time that translator strives to convey its meaning s/he should also take great care of preserving its form in the target language. The greatest dilemma a translator could face in translating the *Al-Sahifah Al-Sajjadiyyah* is the selection and combination of words in order to render the original meaning of the text. In combination, linguistic units are related by contiguities, and reside on the syntagmatic axis. In selection, linguistic units are related by similarities, and reside on the associative or paradigmatic axis. The ability to substitute one word with others always informs the meaning of the original word. The two modes of arrangement (combination, selection) align with Jakobson's (1956) twin axes of language. Of course addressing this issue on this general scale is not possible as there are many components in that book which could be deeply analyzed. Because of this, the researcher has narrowed down the scope of research to the study of one literary component widely used in the *Al-Sahifah Al-Sajjadiyyah*. The literary component the researcher has decided to analyze in the present paper is metaphor.

2. Figurative Language and Metaphor in English

According to Morris (1969) "The word "figurative" comes from the Latin "figurativus", in which figura means "a form, shape, device, or ornament " (p.490). Shaw (1972, p.159) points out that "figurative" means "not literal" that is metaphorical, ornate, rhetorical, and based on or making use of figures of speech, while literal means "true or fact ","actual", "not exaggerated", and "in accordance with strict meaning". In classical rhetoric and poetics there was an inherent contrast between figurative or ornamental usage on the one hand and literal or plain and conventional usage on the other; in this contrast, figures of speech are regarded as embellishments that deviate from the 'ordinary' uses of language (Mcarthur, 1992, p.402).

Medieval rhetoricians, for instance, emphasized in great detail the ornamental function of figures of speech; in the 17th century, common sense and reason drove out the conceit and Wordsworth and Coleridge also relegated most figurative language to the fancy; A. E. Housman said that all metaphors and similes are ornamental, and inessential to poetry (Shipley, 1962). As Mcarthur(1992) maintains, in the late 20 century, a change of approach was under way. For instance, while referring to figures as an intentional deviation from the normal (in the traditional way), Shipley(1962) observed: "Figures are as old as language. They lie buried in many words of current use. They are the backbone of slang. They occur constantly in both prose and poetry" (pp.159-325).

In fact, current views of language suppose another function or purpose for language which is communication through suggesting or arousing a mental image which is carried out by figurative language. According to Abrams (1999) :" Figurative language is a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect. Figures are sometimes described as primarily poetic, but they are integral to the functioning of language and indispensable to all modes of discourse" (pp.96-97). As Abrams (1999) contends, most modern classifications and analyses are based on the treatment of figurative language by Aristotle and classical rhetoricians. He adds that since that time, figurative language has often been divided into two classes: 1) Figures of thought, or tropes (meaning "turns"," conversions"), in which words or phrases are used in a way that effects a conspicuous change in what we take to be their standard meaning which is the same literal meaning. 2) Figures of speech, or rhetorical figures or schemes (from the Greek word for "form"), in which the departure

from standard usage is not primarily in the meaning of the words, but in the order or syntactical pattern of the words. However, he also mentions that, all critics do not agree on the application of this distinction. The most important tropes are metaphor, simile, metonymy, synecdoche, personification and irony (Baldick, 2004) .Although metaphor is often loosely defined as "an implied comparison", "a simile without 'like' or 'as'", it is distinct, logically and probably psychologically the prior figure (Shipley, 1962, pp.159-325).Aristotle is credited with introducing the word 'metaphor' in two of his major treatises, Rhetoric and Poetics and his view of metaphor is a literalist one, i.e. metaphors stand in contrast to ordinary language (Nuessel, 2006).Aristotle (1997) states that metaphor is the "transference of a word of another significance either from genus to species, or from species to genus, or from species to species or by analogy or proportion"(p.150).

2.1 Metaphor and Simile in English

A simile is a figure of speech which involves a comparison. A metaphor is also a figure of speech which involves a comparison. The only difference between a simile and a metaphor is that in a simile the comparison is explicitly stated, usually by a word such as "like" or "as", while in a metaphor the comparison is just implied. For example:

Simile	Metaphor
↓	↓
She is like a rose.	She is a rose.

Metaphors are often used to make a strong impact. The more appropriate and original the metaphors, the more powerful will be their impact. A figurative comparison should be distinguished from a literal, nonfigurative comparison. In a figurative comparison, there is usually an element of exaggeration (Mollanazar, 2005).

3. Figures of Speech in Arabic Rhetoric

Rhetoric is the flesh and blood of the Arabic language. It is a linguistic discipline that aims to sharpen up and upgrade the linguistic competence of writing and speaking. It provides for language users the appropriate and effective stylistic mechanisms required for eloquently forceful discourse. Thus, Arabic rhetoric makes language meet the communicative needs of the language user. Rhetoric in Arabic, however, is a distinct discipline from Arabic grammar.

The study of Arabic rhetoric requires an in-depth investigation of its three major constituent disciplines: (i) word order (ilm al-ma'ani) that is concerned with semantic syntax, (ii) figures of speech (ilm al-bayan) that is concerned with allegorical and non-allegorical significations, linguistic allusion, and linguistic signalling, and (iii) embellishments (ilm al-badi) that shows the language user how to bestow decorative lexical and semantic features upon his or her speech activity.

The present research has been focused on figures of speech (ilm al-bayan) in Arabic rhetoric and specifically, metaphor. Rhetorically, "ilm al-bayan" is the discipline through which we can shape up the aesthetic form of the proposition and vary the style in order to expose the required signification. According to Abdul-Raof (2006), the major constituents of the rhetorical discipline of "ilm al-bayan" are illustrated in Figure1.
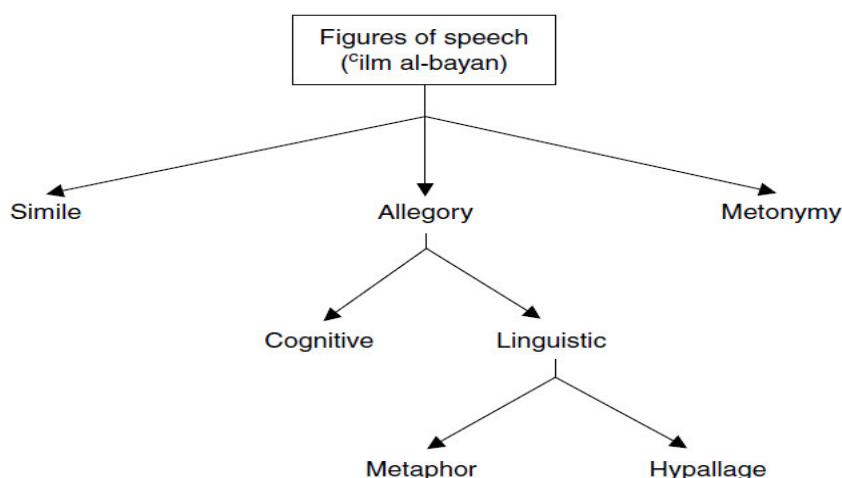

Fig.1. Constituents of figures of speech in Arabic rhetoric (Abdul-Raof, 2006)

3.1 Simile in Arabic Rhetoric
Simile refers to someone or something sharing a feature of someone or something else where a common

signification is established through one of the simile particles or via the relevant context. The rhetorical analysis of simile requires the investigation of the two simile ends (tarafai al-tashbih). These are the likened-to (al-mushabbah) and the likened (al-mushabbah bihi) entities. Also, simile has four components and is divided into four categories. In any simile construction, the likened should be of a higher status whose characteristic feature is greater than that found in the likened-to. For instance, when we say (كلماتٌ كا لعسل –words like honey) or (كا لقمر) (وجةٌ– a face like the moon), we are comparing (كلمات – words) to (العسل – honey) in terms of sweetness and (وجةٌ– face) to (القمر – moon) in terms of beauty and brightness. Thus, rhetorically, the likened-to elements are represented by (كلمات) and (وجه) and the likened elements are (العسل) and (القمر). However, the 'sweetness' of honey and the 'brightness and beauty' of the moon cannot be matched and are stronger than the features of other entities. According to Abdul-Raof (2006), simile is realized through the following four components:

"1.The **likened-to** (al-mushabbah): This is the entity, i.e. a person or thing that is likened to another entity which is the likened.

2. **The likened** (al-mushabbah bihi): This is the original entity to which another entity, i.e. the likened-to, is attached.

3. **The simile feature**: This refers to the feature that is common to both simile ends.

4. **The simile element**: (simile particles)".

Following example explains these components:

For example: زيدٌ كالأسد   →   Zaid is like a lion.

Where the noun (زيد– Zaid) represents the likened-to, the noun (أسد – the lion) represents the likened, the particle (ک– like) represents the simile element, and the implicit notion (الشجاعة –courage) represents the simile feature which is a semantic link that is common between and shared by both nouns (زيد) and (الأسد).

3.2 Metaphor in Arabic Rhetoric

In Arabic rhetoric, metaphor is referred to as "al-istiarah" which is a form of linguistic allegory and is regarded as the peak of figurative skills in spoken or written discourse. Metaphor is the master figure of speech and is a compressed analogy. Through metaphor, the communicator can turn the cognitive or abstract into a concrete that can be felt, seen, or smelt. Linguistically, (الاستعاره) is derived from the verb (أعارَ – to borrow), i.e. borrowing a feature from someone or something and apply it to someone or something else. Rhetorically, however, metaphor is an effective simile whose one end of the two ends, i.e. the likened-to (al-mushabbah) and the likened (al-mushabbah bihi), has been deleted. Yet, metaphor represents a highly elevated effective status in Arabic rhetoric that cannot be attained by effective simile.

In metaphor, the relationship between the intrinsic and non-intrinsic signification is established on the similarity between the two significations, i.e. there is a semantic link (alaqah) between the two meanings. The metaphorical meaning, however, is discernible to the addressee through the lexical clue (al-qarinah) available in the speech act. In Arabic, metaphor consists of three major components. Due to the fact that there are different kinds of metaphor, these three components may not be all available in a single metaphor. According to Abdul-Raof (2006), the metaphor components are:

"1. **The borrowed-from**: this is equivalent to the likened element in simile;

2. **The borrowed-to**: this is equivalent to the likened-to in simile;

3. **The borrowed**: this is the borrowed lexical item taken from the borrowed from and given to the borrowed-to".

For example: (1) زيدٌ أسدٌ   →   Zaid is a lion. (effective simile)

رأيت اسدا فى المدرسه (2)   →   I saw a lion at school. (where lion refers to a brave man)

Where the noun (زيد– Zaid) represents the borrowed-to, the noun (أسد – lion) represents the borrowed-from, and the semantic feature (الشجاعة –courage) that is shared by and establishes the link between (زيد) and (أسد) is the borrowed. In example (2), (فى المدرسه– at school) is the lexical clue to represent the metaphorical meaning of "lion" in this sentence where lion refers to a brave man.

Hashemi(2002) states that *"isti'ara"* is a condensed simile. But it is more eloquent than simile. The reason is that among the four basic elements of a simile in Arabic language which are the subject of comparison (al-mushabbah), its object (al-mushabbah bihi), its particle and its aspect (the ground of comparison); only the subject or its object is preserved in *"isti'ara"* and other elements are deleted. Hashemi also defines *"isti'ara"* as the application of a word to denote a meaning that is not the real (*haqiqi*) sense of the word, because there is similarity between the real (*haqiqi*) sense of the word and its figurative (*majazi*) sense. He adds that there should be also another word (*gharinahsarefah*) that prevents the meaningfulness of the word with its real sense in that context.

4. Components of Metaphors and simile

According to Beekman and Callow (1974, p. 124) and Barnwell (1980, p.101), "both metaphor and simile involve three parts:

    a) **The topic**, i.e. ,the actual thing (or event) which is being talked about;

b) **The image** (or event), to which the topic is compared figuratively; and

c) **The point of similarity**, i.e., the components of meaning which the topic and the image have in common compared."

   In other words, "a metaphor (or simile) incidentally demonstrates a resemblance, a common semantic area between two or more or less similar things - the image and the topic" (Newmark, 1988a, p. 104).

Examples:

1. **The baby's skin** is **as smooth** as **silk**. (Simile)
          ↓   ↓   ↓
      Topic   Point of similarity   Image

2. **Benjamin** is **a ravenous wolf**. (Metaphor)
          ↓   ↓
      Topic   Image

3. **The tide** **turned against** the government. (Metaphor)
          ↓   ↓
       Image   Point of similarity

The point of similarity (dangerous, likely to attack, greedy) is implied in sentence 2 above.

The topic (public opinion) is left implicit in sentence 3 above.

The researcher has adopted these components for analyzing the examples of metaphors. The topic has been adopted as "al-mushabbah" and the image as "al-mushabbah bihi".

5. Jakobson's Theory of Two Axes

Saussure's model of the sign is in the dyadic tradition. Saussure defined a sign as being composed of a 'signifier' (*signifiant*) and a 'signified' (*signifié*) (Saussure, 1974). Contemporary commentators tend to describe the signifier as the form that the sign takes and the signified as the concept to which it refers (Chandler, 2002). Saussure emphasized that meaning arises from the differences between signifiers; these differences are of two kinds: *syntagmatic* (concerning positioning) and *paradigmatic* (concerning substitution). Saussure called the latter *associative* relations (1916/1983, p. 121), but Roman Jakobson's term (paradigmatic) is now used. The distinction is a key one in structuralist semiotic analysis in which these two structural 'axes' (horizontal as syntagmatic and vertical as paradigmatic) are seen as applicable to all sign systems. Figure 2.4 is an example of syntagmatic and paradigmatic axes.
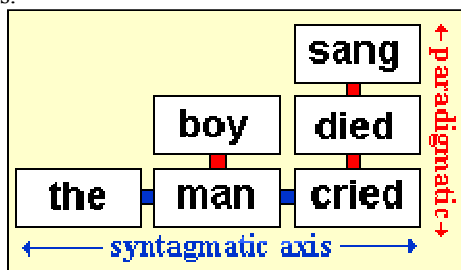

Fig.2. *syntagmatic and paradigmatic axes (Chandler, 2002)*

        Whereas syntagmatic analysis studies the 'surface structure' of a text, paradigmatic analysis seeks to identify the various paradigms (or pre-existing sets of signifiers) which underlie the manifest content

        of texts. This aspect of structural analysis involves a consideration of the positive or negative connotations of each signifier (revealed through the use of one signifier rather than another), and the existence of 'underlying' thematic paradigms (e.g. binary oppositions such as public–private). Jakobson (1956) in PART II of his book, *Fundamentals of Language*, *Two Aspects of Language and Two Types of Aphasic Disturbances*, starts here from the two axes of language: paradigmatic which involves the association of substitutable entities (*in absentia*), and syntagmatic which involves simultaneous or successive combinations (*in praesentia*). He argues that the paradigmatic-syntagmatic dichotomy covers two different realities of language, one of which is operational and the other structural.

        On the one hand, selection and combination are the two basic modes of behavior by which language users construct (encode) and understand (decode) linguistic messages. On the other hand, similarity and contiguity are the two relations that underlie language structures. Typically, elements in a selection set are associated by similarity, those in combination by contiguity. In the last section of this book, *The Metaphoric and Metonymic Poles*, Jakobson (1956) associates similarity and contiguity with the most common figures of speech: metaphor and metonymy. Metaphor, based on similarity, is the fundamental trope of poetry. Since poetry is dominated by similarity relations of various sorts. Metonymy, based on contiguity, is the major figure of prose. Since prose uses contiguity relations. Elaborating further on, this bipolar structure of language, Jakobson shows that it is also a property of other semiotic systems.

6. Syntagmatic and Paradigmatic Relations

Signs co-existing in semiotic systems enter into two types of relations with other signs: syntagmatic relations and paradigmatic relations. The *syntagm* is an orderly set of interacting signifiers which form some meaningful whole that is governed by some explicit and implicit rules and conventions. Syntagms involve combination, are based on ordering and the possibilities of combination. Generally one member of a paradigm is followed by others combined to form a chain. Syntagmatic relations refer intertextually to other *co-present* signifiers (Saussure 1974, p.122). The *paradigm* is a set of associated signifiers or signifieds that are all members of some defining category but which are different to each other. Paradigms involve selection and are based on contrasts or differences. Generally one member of a paradigm is structurally replaceable with another- choosing one excludes the others. The choice also refers intertextually to the other *absent* signifiers (Saussure 1974, p.123).

Syntagmatic and paradigmatic relations are conventionally shown as orthogonal axes (Figure2. 3). We could envisage a system of linguistic signs in which we could form a syntagm like 'the man ran'. A paradigmatic alternative might be to substitute 'program' for 'man' and create a new syntagm 'the program ran'. We could have other paradigmatic alternatives for 'ran' including 'worked' and 'crashed' yielding six alternative syntagmatic realizations.
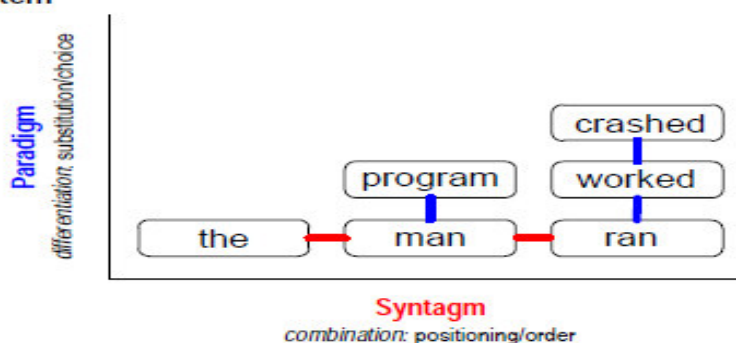

Fig.3. *Semiotic System and its syntagmatic and paradigmatic relations*

7. Materials

There are some data to be analyzed for any study and obviously for the present one, since the research aim is studying the translations of metaphors of the AL-Sahifah Al-Sajjadiah into English, the researcher chose metaphors which have been extracted from that book and of course two English translations of that book; by William C. Chittick (2008) and Sayyid Ahmad Muhani (1984) which are both the most accredited translators of the Al-Sahifah Al-Sajjadiah are in consideration for analyzing the data.

8. Procedures

To increase the validity of the study the researcher decided to choose the metaphors from the entire book. In line with such thinking, 65metaphors were chosen –the book has been divided into 54 supplications. These metaphors were selected from the original Arabic version of the book. In choosing them the researcher took great benefit from papers such as: *"Tajalli Sovar Khiyal dar Sahifah Sajjadiyyah"* by Hojjat Rasooli (2011) and *"study of Metaphor in Sahife-ye Sajjadiyah (prayers 44-54)"* by Mohsen Saboori (2011).The researcher also made great use of *"Tarjomeh va Sharhe Sahifah Sajjadiah"* by Ali Naqi Fayd al-Islam (1957) and *"Riaz Al-Salekin Fi Sharhe Sahifah Sayedo Al-Sajedini"* by Madani Shirazi (1994) to explain some of the metaphors which needed more elaboration.   Also, the researcher has used a modern Arabic- English dictionary *"AL-MAWRID"* by Baalbaki (1995). It is known that metaphors are subject to normalization through time, that is, they lose their metaphoric aspect and are accepted by speakers of the language as normal language. Because of this, not all the metaphors could be extracted from these books. So the researcher selected the rest of metaphors by reading the *Al-Sahifah* and picking up metaphors which matched Al-Jurjani (1983) definition of metaphor. Al-Jurjani (1983) defines (istiara) metaphor as: "A word which is in the language has a known basic meaning, is temporarily lent as it were, to something other than the original object" (p.29).

The researcher followed the notion that metaphor can be both one word and extended (Newmark, 1988a) and so the researcher selected the metaphors accordingly. In selecting the metaphors, the researcher has used her knowledge of Arabic as well as consulting some individuals fluent in Arabic. Because of what was pointed out regarding the normalization of metaphor, the researcher did not include the type of metaphor as a criterion for selecting the metaphors. The detailed explanation of this phenomenon goes far beyond the scope of this study. For example, what is considered by some Arabic speakers as original metaphor could be taken as dead metaphor by others. So it was not scientifically possible to determine the type of metaphor. Since the research aims at studying the translation of metaphors of the *Al-Sahifah* into English, the researcher chose two English translators

of that book; William C. Chittick and Sayyid Ahmad Muhani which are both the most accredited translators of the *Al-Sahifah Al-Sajjadiyyah*. Then the English equivalents of the selected metaphors were found and extracted from these translations. In analyzing the data, exegeses such as *"Riaz Al-Salekin Fi Sharhe Sahifah Sayedo Al-Sajedini"* by Madani Shirazi (1994) and *"Tarjomeh va Sharhe Sahifah Sajjadiah"* by Ali Naqi Fayd al-Islam (1957) were used to explain the metaphors and decoded the meaning behind them.

To accomplish the purpose of the study a step by step procedure was followed; first, each Arabic metaphor was inserted into a table along with its two English equivalents extracted from the translations by Chittick and Muhani. In the next stage each Arabic metaphor was compared with its English equivalent in both English translations. Each metaphor was carefully studied to see how it had been translated into English according to Roman Jakobson's (1956) theoretical frame work regarding paradigmatic and syntagmatic axes. At the end, the results have been reported.

9. Analysis and Discussion of Data

As explained in the previous section, in analyzing the data, the researcher moved in the direction of Roman Jakobson's (1956) theoretical frame work regarding paradigmatic and syntagmatic axes for translating metaphors. Below is an analysis of two axes adopted by Chittick (2008) and Muhani (1984) in translating the selected metaphors of the *Al-Sahifah Al-Sajjadiyyah*. In fact the data were categorized in the form of the following tables consisting of the number of supplication and number of its verse, original metaphor and its English equivalents translated by the two translators. Some of them are brought here in this paper as example.

Table 9.1

Original Metaphor (supplication22,verse8)	First English Translation by Chittick (2008)	Second English Translation by Muhani (1984)
وَ هَبْ لِي نُوراً أَمْشِي بِهِ فِي النَّاسِ، وَأَهْتَدِي بِهِ فِي الظُّلَمَاتِ ، وَ أَسْتَضِيءُ بِهِ مِنَ الشَّكَّ وَ الشُّبُهَات	And give me a <u>light</u> whereby I may walk among the people, be guided in the <u>shadows</u>, and seek illumination in doubt and uncertainty!	Favor me with a <u>light</u> with which I may walk among people, obtain guidance in <u>darkness</u> and enlighten myself in doubt and uncertainties.

This verse refers to Sura Al-An'am, Aya 122 of the Holy Qur'an. In this verse "نُورا" and "الظُّلَمَاتِ" have been used metaphorically. The light (نُور) is something that helps human beings to distinguish a correct way from a wrong way in order to reach their destination. Human beings also have the ability to reach their destination by knowledge. Therefore in this verse, knowledge is likened to light. Then the topic (knowledge) is deleted and the image (light) replaces it. "الظُّلَمَاتِ" is the plural of "ظُلمة" which is a metaphor for error, here. The literal meaning of "الظُّلَمَاتِ" in Arabic is the darkness. The topic (error) is deleted. The image (الظُّلَمَات) replaces it. Of two axes, here Chittick uses shadow and Muhani uses darkness respectively. They are using different words from the paradigmatic axis for transferring the same concept and the same metaphor from Arabic into English. Shadow and darkness are used for the creation of metaphor in English. The first translator has been conscious of the style and beauty of the original discourse here but the second translator has tried to transfer the metaphor by transferring the meaning; since *Al-Sahifa* is considered a literary work, therefore, the translator who strives to approach the literary style of the original seems successful. Shadow is undoubtedly a better choice for the original as far as the literary and figurative language is considered. Sometimes translators attempt to observe both syntagmatic and paradigmatic axes in their translations and the result in these cases are extremely beautiful and appealing and the other times, their translations are one-dimensional in that they just observe one of these axes in their translations. Syntagmatic axis mostly focuses on how the translators compound the elements in the horizontal line. For example, they endeavor to keep the beauty of the original discourse through careful match of collocations in both languages and usages. In the above example—be guided in the shadows is considered a desirable and correct collocation and combination for the Arabic equivalent. But the second translation, obtain guidance in darkness is not as beautiful as the first one and does not faithfully and completely render the original metaphor. Consequently, Chittick's translation observes the two axes here and approaches the original message and its beauty.

Table 9.2

Original Metaphor (supplication53,verse1)	First English Translation by Chittick (2008)	Second English Translation by Muhani (1984)
فَأَنَا الْمُتَرَدِّدُ فِي خَطِيئَتِي، الْمُتَحَيِّرُ عَن قَصْدِي، الْمُنْقَطَعُ بِي	I am the frequenter of my own offense, the confused in my intended way, <u>the thwarted.</u>	I am the one moving to and fro in my guilt, I am the one who has gone astray from his right course, <u>I am the one left behind (the caravan).</u>

In this verse "الْمُنْقَطَعُ بِي" has metaphorical meaning. Here, "الْمُنْقَطَعُ بِي" means the traveler whose provisions has been finished and left behind the caravan and is a metaphor for a person who did not get his/her wishes. In paradigmatic axis, Chittick has tried to observe the form of the original metaphor and he has selected words less than other translator. But Muhani has selected many words and he has expanded the meaning of the original metaphor.

Table 9.3

Original Metaphor (supplication47,verse45)	First English Translation by Chittick (2008)	Second English Translation by Muhani (1984)
وَ يُؤَيِّدُ مَنْ أَغْرَقَ نَزْعاً فِى تَوْفِيَتِه	<u>and he who draws the bow to the utmost in fulfilling it will be confirmed</u>	<u>and he who tries his best to reckon it exhaustively would be assisted</u>

This sentence has metaphorical meaning as a whole. The state of someone who exaggerates in doing something is likened to the state of someone who draws the bow to the utmost. Here, the purpose is exaggeration in the praise of God. It is a proverbial metaphor. Of two axes, Chittick has observed both syntagmatic and paradigmatic axes in his translation. He has selected the words very close and faithful to the original metaphor. But Muhani has not observed two axes. He has changed the form of the original metaphor and he has converted the metaphor to its sense.

Table 9.4

Original Metaphor (supplication1,verse21)	First English Translation by Chittick (2008)	Second English Translation by Muhani (1984)
وَ رَكِبْنَا مُتُونَ زَجْرِهِ، فَلَمْ يَبْتَدِرْنَا بِعُقُوبَتِهِ	and mounted the <u>backs of His warnings</u>. Yet He hurried us not to His punishment	and <u>committed acts which make Him scold us</u>, but He neither hurried us to punishment

In this example, the literal meaning of "زَجْر" is "prevention" in Arabic. Here this word is a metaphor for sin or error. It is likened to a steed (a horse or an animal which can be ridden). Then the image (steed) is deleted and reference is made to it with one of its characteristics (مُتُونَ, which means backs). In paradigmatic axis, Chittick has selected "backs" for "مُتُونَ". He has reproduced the same metaphorical image in the target language and he has approached the Arabic equivalent and he has observed the style of original text. But the second translator has not selected any word for "مُتُونَ". He has converted the metaphor to its sense in syntagmatic axis.

Table 9.5

Original Metaphor (supplication51,verse7)	First English Translation by Chittick (2008)	Second English Translation by Muhani (1984)
يَا كَهْفِي حِينَ تُعْيِينِي الْمَذَاهِبُ وَ يَا مُقِيلِي عَثْرَتِي	O my <u>cave</u> when the ways thwart me! O <u>He who releases me</u> from my <u>stumble</u>!	O my <u>defender</u>, when the paths perplex me. O <u>forgiver</u> of my <u>error</u>

There are three metaphors in this verse. The literal meaning of "كَهْفِ" in Arabic is cave. In this verse, this word has been used in metaphorical meaning as a shelter. Here, this word refers to God. Human beings resort to Him when they put in trouble. The literal meaning of "قيل" in Arabic is termination in transaction. "مقيل" means a seller who accepts the excuse of the buyer and terminates the transaction. Here, this word refers to God who accepts the excuse of the His servants. The literal meaning of "عَثْرَة" in Arabic is slipping. Here, sin or error is likened to slipping of feet. In paradigmatic axis, Muhani has converted "كَهْفِ" and "عَثْرَة" to their sense and he has selected "defender" and "error" as equivalents. But Chittick has reproduced the same metaphorical image in the target language with rendering them in literal form such as "cave" and "stumble" and approaches the original

metaphor and observes the style of Arabic text. Two translators have converted "مقيل" to its sense.

Table 9.6

Original Metaphor (suplication49,verse4)	First English Translation by Chittick (2008)	Second English Translation by Muhani (1984)
وَ لَمْ تَنَمْ عَنِّي عَيْنُ حِرَاسَتِهِ	not allowed <u>the eye of his watchfulness</u> to sleep toward me	<u>his vigilant eye</u> never ceased to watch me

Here "حِرَاسَتِهِ" has metaphorical meaning. The literal meaning of "حِرَاسَتِهِ" in Arabic is "guard" and it is likened to something that has an eye for example human being. Then the image (human being) is deleted and reference is made to it with one of its characteristics (عَيْنُ, which means eye). "لَمْ تَنَمْ" means "don't sleep". Also "حِرَاسَتِهِ" is a metaphor for "harm". This supplication (49) is about repelling the trickery of enemies. The enemies who want to harm human beings and they don't sleep for a moment. Therefore they watch them all the times and look for a moment to harm them because of their negligence. In paradigmatic axis, two translators have selected different words for transferring the same metaphor and approaching the original metaphor. In syntagmatic axis, Chittick has observed the form and the style of Arabic text and he has transferred the original meaning of this supplication. But Muhani hasn't observed the style and the form of Arabic text. Chittick's translation has been approached the Arabic metaphor in two axes.

Table 9.7

Original Metaphor (suplication45,verse18)	First English Translation by Chittick (2008)	Second English Translation by Muhani (1984)
وَ غَمَرَهُمْ بِالْمَنِّ وَ الطَّوْل	flooding them with <u>kindness and graciousness</u>	How manifest, amongst us, are Thy <u>Blessings</u>

Here, the words "بِالْمَنِّ وَ الطَّوْل" are metaphors for "rain". The blessings are likened to the "rain". The point of similarity is multiplicity. The God's blessings cover all of His servants. "غَمَر" means "to flood". Of two axes, Chittick's translation is very faithful to the original metaphor in two axes. But Muhnai has converted the metaphor to its sense. He has not observed the form of the original metaphor.

Table 9.8

Original Metaphor (supplication13,verse4)	First English Translation by Chittick (2008)	Second English Translation by Muhani (1984)
وَ يَا مَنْ لَا يُكَدِّرُ عَطَايَاهُ بِالإِمْتِنَان	O He who <u>does not muddy His gifts</u> by the imposition of obligations!	<u>Whose gifts are not accompanied</u> by reproaches

In this verse "عَطَايَا" has been used metaphorically. "عَطَايَا" as a topic is likened to "ماء" (water) as an image. Then the image is deleted and reference is made to it with one of its characteristics (يُكَدِّر). The root of "يُكَدِّر" is "كَدَّرَ" which means "to muddy, make turbid". In paradigmatic axis, Chittick's selection of the words is very close and faithful to the original metaphor. He has been approached to the figurative meaning of the original metaphor. But Muhani has changed the form of the original metaphor and he has converted the metaphor to its sense.

Table 9.9

Original Metaphor (supplication4,verse6)	First English Translation by Chittick (2008)	Second English Translation by Muhani (1984)
وَ الَّذِينَ هَجَرَتْهُمُ الْعَشَائِرُ إِذْ تَعَلَّقُوا بِعُرْوَتِهِ	Those who were left by their clans when they clung to his <u>handhold</u>.	Bless those who were deserted by their people when they <u>followed</u> him.

In this verse "بِعُرْوَتِهِ" has been used metaphorically. The literal meaning of "عُرْوَة" is "ear, handle, and tab" in Arabic. Islam is like a rope around which all are called to gather and this metaphor depicts the image of those who follow the Prophet and thus were left by their clans. In paradigmatic axis, Chittick has selected the words very close and faithful to the meaning of the original metaphor. He has observed the form of the original metaphor. But Muhani has converted the metaphor to its sense by the selection of "follow" as an equivalent.

Table 9.10

Original Metaphor (supplication49,verse4)	First English Translation by Chittick (2008)	Second English Translation by Muhani (1984)
فَكَمْ مِنْ عَدُوٍّ انْتَضَى عَلَيّ سَيْفَ عَدَاوَتِهِ	How many an enemy has <u>unsheathed</u> the <u>sword</u> of his enmity toward me,	Thus many an enemy <u>drew</u> against me the <u>sword</u> of his enmity,

In this verse "سَيْف" has been used metaphorically. Here, it is a metaphor for intensity of enmity. "إنْتَضَى السَّيْف" means "to unsheathe, draw". According to Oxford, "sheathe" is a literary word. So in paradigmatic axis, Chittick has selected a literary word for "إنْتَضَى". He has observed the literary style of the original metaphor.

10. Results

The analysis of the translations of selected metaphors by Chittick in Roman Jakobson's framework of two axes indicates that he has translated metaphors very close and faithful to the original text. He has observed two axes in his translation more than second translator, Muhani. In selection and combination of words, he was very faithful to the Arabic original text. Chittick (2008, p.44) believes in literal translation rather than the images conjured up by the linguistic form:

"The present translation of the Sahifa follows the Arabic original with as much literal accuracy as could be contrived while maintaining a readable and understandable English text. I have kept Arberry's *Koran Interpreted* in view as the model of how this might be done. I have been particularly concerned with maintaining consistency in rendering terms and preserving the concreteness of the original terminology, feeling that the 'meaning' of the text cannot be grasped without due regard for its form. It has already been suggested that one of the virtues of the early devotional literature is its ability to speak in a relatively concrete, pre-theological language of great universality. As a result, any move in the direction of rendering concrete terms abstractly, by paying attention to the rational meaning rather than the images conjured up by the linguistic form, will take us in the direction of *kalam* and away from the universe of the Qur'an, the *hadith* and the intimacy of the supplications themselves. This explains why I have usually preferred more literal terms such as 'Garden' to relatively abstract terms such as 'Paradise' " (p.44).

The analysis of the translations of selected metaphors by Muhani in Roman Jakobson's framework of two axes indicates that he has translated metaphors conceptually. He has mostly converted the metaphors to their senses. He has more attention to meaning and content rather than linguistic form and in some cases ignoring the form to present the meaning. Because of this reason, he has observed to axes less than Chittick. In some examples, he has expanded the meaning with the selection of more words and he has changed the form of the original Arabic metaphor. In general, each of these translations has their own linguistic beauties and they could be considered as a beautiful literary text in English language. However the delicacy, beauty and most importantly the formal and conceptual features of the religious texts demand a translation which is close to its form and content but this ambition might be seen unreachable.

11. Conclusion

In this study the researcher for analyzing the metaphors moved in the direction of Roman Jakobson' s (1956) theoretical framework (syntagmatic and paradigmatic axes). On the syntagmatic axis, words are linked, or chained, together according to grammatical rules, but we make choices about which words to link together on the paradigmatic axis, the axis of choice. Any expression that conveys a message is structured along these two systems, the paradigmatic and syntagmatic. Sometimes translators attempt to observe both syntagmatic and paradigmatic axes in their translations and the result in these cases are extremely beautiful and appealing and the other times, their translations are one-dimensional in that they just observe one of these axes in their translations. The analysis of the data showed that the metaphors of the *Al-Sahifah Al-Sajjadiyyah* are translated literally into English by Chittick. He has tried to render the metaphors as literally and of course faithfully as possible. He has observed two axes in his translation more than second translator, Muhani. Muhani mostly has converted the metaphors to their senses. He has more attention to meaning and content rather than linguistic form and in some cases ignoring the form to present the meaning. The finding of this research can provide students a better tool for understanding the mechanisms of translating the metaphors of *Al-Sahifah Al-Sajjadiyyah* and for evaluating the translation of sacred texts more objectively.

REFERENCES
[1] Abdul-Raof, H. (2006). *Arabic Rhetoric: A pragmatic analysis*. USA & Canada: Routledge
[2] Abrams, M.H. (1999). *A Glossary of Literary Terms*. The USA: Earl McPeek.
[3] Al-Jurjani, Abdul-Qahir, (1983). *Asrar al-Balgha*. (ed. H. Ritter). Beirut:Dar el-Mas. ira.
[4] Aristotle. (1997). *Poetics* (G. Whalley, Trans.). McGill-Queen's University Press.

[5] Asadi, N. (2007). *A Comparative Linguistic Approach to English Translations of Nahjul-balaga (shift-analysis)*.Tehran: Islamic AzadUniversity CentralTehran Branch. (unpublished MA thesis)

[6] Baalbaki, R. (1995). *AL-MAWRID*: A Modern Arabic-English Dictionary. Beirut: Dar El-Ilm Lilmalayin.

[7] Baldick, Ch. (2004). Oxford concise dictionary of literary terms. Oxford University Press.

[8] Beekman, J. & Callow, J. (1974). *Translating the Word of God*. USA: The Zondervan Corporation for Summer Institute of Linguistics.

[9] Chandler, D. (2002). *Semiotics: The Basics*. London: Routledge.

[10] Chittick,W. (2008). Al-Sahifah Al-Kamilah Al-Sajjadiyyah : *The Psalms of Islam*. Qom, Iran: Ansarian Publication.

[11] Hashemi, A. (2002). *Javaher al-balagha*. (H. Erfan, Trans.) Belaghat Publication.

[12] Jakobson, R. & Halle, M. (1956). *Fundamentals of Language*. The Hague: Mouton.

[13] Larson, M. L. (1984). *Meaning-based Translation: A Guide to Cross-language Equivalence*. Lanham: University Press of America.

[14] Madani Shirazi, S.A. (1994). *Riaz Al-Salekin Fi Sharhe Sahifah Sayedo Al-Sajedini*. Qom, Iran: Islamic Propagation Organisation.

[15] Mcarthur, T. (1992). Figurative Language. In: The Oxford Companion to the English Language (ed T. Mcarthur) (p.402) Oxford University Press.

[16] Mollanazar, H. (2005). *Principles and Methodology of Translation* (7th ed.). Tehran: SAMT.

[17] Morris, W. (1969). *Heritage illustrated dictionary of English language*. American Heritage Publishing Co., INC. and Houghton Mifflin Company, P. 490.

[18] Muhani, S.A. (1984). *AL-SAHIFAH AL-SAJJADIYYAH*. Iran: Islamic Propagation Organization.

[19] Munday, J. (2008). *Introducing Translation Studies: Theories and Applications*. London &New York: Routledge, 2nd edition.

[20] Newmark, P. (1988a). *A Text Book of Translation*. New York& London: Prentice Hall.

[21] Nuessel, F. (2006).Figurative language: Semiotics. In: Encyclopedia of Language and Linguistics (ed A.Brown) Vol. 4, pp. 446-458. Elsevier.

[22] Saussure, F. (1972). *F. de Saussure Course in General Linguistics (Cours de linguistic géneralé)* Translated and Annotated by Roy Harris. UK: Duckworth.

[23] Saussure, F. (1916/1974). *Course in General Linguistics* (trans. Wade Baskin). London: Fontana/Collins.

[25] Shaw, H. (1972). *Dictionary of literary terms*. McGrow-Hill, p.159.

[26] Shipley, J.T. (1962). *Dictionary of world literature*. Littlefield, Adams & Co, p. 159-325.

[27] رسولی، ح (1390).تجلی صور خیال در صحیفه سجادیه،*فصلنامه ادبیات و هنر دینی*، پژوهشگاه علوم و فرهنگ اسلامی، شماره سوم.

[28] صبوری، م(1390). بررسی استعاره در بخشی از صحیفه سجادیه(از دعای 44تا 54)*مجله اللغة و الادب العربی*، شماره یکم.

[29] فیض الاسلام،س.ع (1336). *ترجمه وشرح صحیفه سجادیه*،قم:انتشارات فقیه.