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**A Model for Metaphor Translation
from English Literature into Arabic**

**By
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**Submitted for the Degree of MA by Research in
Translation**

**School of Modern Languages and Cultures
Durham University**

2019

Table of Contents

Abstract

List of Abbreviations

Acknowledgement

General Introduction.....5

Chapter One: Translation Theory.....11

 Key Terms in Translation12

 a. Definitions of translation.....12

 b. Translation theory.....14

 c. Translation practice.....14

 d. Model.....15

 e. Translation studies.....16

 f. Is Translation an Art or Science?.....16

 Translation and Adaptation.....19

 The Translator.....21

 Source Text and Target Text.....23

 Approaches to Translation.....24

 a. Free translation.....24

 b. Literal translation.....24

 c. Word-for-Word translation.....24

 d. Functional approach.....25

 e. Communicative approach.....25

 Theory of Norms.....27

 Equivalence.....28

 Denotative and Connotative Meaning.....32

 Compensation.....34

 Domestication and Foreignization.....36

 1. Domestication and foreignization

 a. Schleiermacher's approach.....36

 b. Venuti's approach.....37

 2. Visibility and Invisibility.....40

 3. Venuti's definition of domestication.....41

Chapter Two: The Theory of Metaphor.....47

 Western Theory of Metaphor.....48

 1. Definition of Metaphor.....48

2. Theories of Metaphor.....	49
3. Types of Metaphor.....	51
a. Fowler's typology.....	51
b. Newmark's typology.....	52
c. Dickins's typology.....	53
Arabic Theory of Metaphor.....	55
1. The Question of Pretence and Transfer.....	55
2. The Question of Simile and Metaphor.....	59
3. The Question of Structure and Meaning.....	60
4. The Rationality of Metaphor Meaning.....	61
5. Types of Metaphor.....	62
a. Classification based on tenor or vehicle.....	62
b. Classification based on the ground.....	63
Metaphor Translation Technicalities.....	65
a. Newmark's model.....	67
b. Dickins's model.....	68
c. Evaluation of Newmark's and Dickin's Approaches.....	71
Chapter Three: Metaphor Translation: A Practical Study.....	73
Section One: Common Metaphor.....	76
a. Translating the SL metaphor by the same or similar vehicle..	76
b. Translating the SL metaphor by a different vehicle.....	92
c. Reducing the SL metaphor to sense/ground.....	98
d. Converting the SL metaphor to a TL simile.....	100
Section Two: Specific Metaphor.....	103
a. Translating the SL metaphor by the same or a similar vehicle.	103
b. Translating the SL metaphor by a different vehicle	107
c. Reducing the SL metaphor to sense/ground.....	110
d. Converting the SL metaphor into a simile.....	113
e. Translating the SL metaphor by a TL metaphor.....	116
Conclusion.....	124
References.....	127

A Model for Metaphor Translation from English Literature into Arabic

Abdelhamid Zahid

Abstract

Except for two main contributions to models of metaphor translation from English into Arabic by (Newmark (1988) and Dickens (2002)), this area of research remains neglected despite the numerous studies on translation studies. This research attempts reconsidering the two previous models and presents a model based on translation perspectives. Newmark's model establishes metaphor classification on rhetoric, and Dickens' on lexicology. The grounds on which metaphor classification is set up and the overlap between metaphor translation techniques are the two unconvincing and deficient resolutions within those available contributions which have triggered us to look for some further distinctive features for metaphor translation. This thesis main objectives are the discovery of metaphor translation most efficient strategies and procedures together with the establishment of a model, capable of overcoming the cultural barriers in translation in order to preserve metaphor power and function in the target language. The scientific method to achieve them is the application of a quantitative approach at a macro level on a wide range of the selected data particularly from Shakespeare poetry and some idioms. The rationale behind my pinpointed choice is the adequacy of poetry as a genre of literary text type characterized by the density of metaphor usage. The translation on which the analysis is carried on is my own translation since my purpose is the formulation of metaphor translation rules rather a comparative study between translations.

My model proposes classification of metaphor into common and specific metaphors from a pure translation perspective. The diverse translation exercises conducted along this study have manifested the following five techniques for the translation of English metaphor into Arabic language:

- Replacing the SL metaphor by the same or a similar vehicle,
- Replacing the SL metaphor by a different vehicle,
- Converting the SL metaphor into a simile,
- Reducing the SL metaphor into ground/sense,
- Converting the SL metaphor into another metaphor,

This thesis shows how translation by metaphor seems to be the decisive technique that distinguishes between common and specific metaphors. Translation by metaphor as a technique reveals that some specific metaphors are purely cultural, and the only means for their translation is by their cultural correspondences.

Abbreviations

AT: Arabic translation

SC: Source culture

SL: Source language

ST: Source text

TC: Target culture

TL: Target language

Trad Eng Met: Traditional English Metaphor

TT: Target text

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Acknowledgement

This research is the outcome of my reflection about how a metaphor should be translated. It attempts reconsidering the two previous models and presents a model based on translation perspectives. The grounds on which metaphor classification is set up and the overlap between metaphor translation techniques are the two unconvincing and deficient resolutions within those available contributions which have triggered us to look for some further distinctive features for metaphor translation.

I am indebted to all people who have made valuable contributions to the development of this work. I am grateful to my supervisor Professor Watson who provided me with a constant source of inspiration and encouragement to realize this research. Her advice was a candle enlightening my path in this field. Likewise, I acknowledge an equal debt to Professor Starkey at the University of Durham who has taken over the onerous undertaking of supervising the research update after a period of latency. A special word of gratitude must go to Professor Dickins who was the first in setting my feet on the path of translation field. I would like also to thank Prof. Abir Hamdar and Prof. Abdel Wahab Khalifa for their valuable remarks. Finally, my heartfelt thanks also to my brother Mohamed Ali for his help. Without his support, I would not have completed this research.

General Introduction:

Statement of the problem

This study discusses one of the most important problems that face translators in translating English poems into Arabic, which is the translation of metaphor. We should bear in mind that a misunderstanding of metaphor meaning may produce a distorted image of the original text or even mislead the readers of the target text into misunderstanding the message intended by the poet.

Metaphor can partly play the role of the agent which transmits cultural traditions from one generation to another. In the same manner, the reader will typically expect that the metaphors and images of the ST are translated and conveyed in the TT because they are a powerful vehicle by which cultures which represent a set of cultural phenomena belonging to a group community (habits, beliefs, customs...) may be transmitted from one to another. In addition, metaphor can create “an imaginative shock due to the juxtaposition of unrelated domains which may express a subjective experience peculiar to a particular culture” (Obeidat 1997, p.209).

However, the translation of metaphor can be viewed as problematic in translation studies, especially because the understanding and use of metaphor differ from one language or culture to another.

There are two reasons why I have chosen metaphor translation as a topic of this thesis. The first is attracting researchers' attention to metaphor as the most complicated issue in literary translation. The second is providing the translator with the adequate strategies and procedures to deal with metaphor translation. The majority of the data is selected from poetry especially from Shakespeare and a few idioms. The rationale behind this choice is the sufficiency of poetry as a genre of literary text, characterized by a density of metaphors.

I have chosen Shakespeare as the main source of my corpus because of his importance in English poetry. His poems hold a great number of various metaphorical expressions that can cause problems for translators. The problems of translating

metaphor in English poetry into Arabic emanate basically from finding TL equivalents that reflect the meaning, effect, and image of the original. These problems are two-fold:

- It is a problematic task for the translator to understand, interpret and render the metaphor of the ST.
- There are different types of metaphors and different ways of rendering them.

A metaphor, in fact, holds a number of connotative meanings, but conveying them is not an easy task for the translator. He should ideally try to bring his or her translation closer to the ST connotative meaning. Another problem that may face him or her is finding an appropriate equivalent to the metaphor while dealing with poetic devices such as rhyme and rhythm. Besides, some culture-specific metaphors pose special challenges for the translator.

Motivation for the study

Translating poetry between two different cultures is a significant challenge as poetry typically reflects the cultural and social life of a certain nation. In this research, I seek to discuss problems and strategies of translating a metaphor in English verse into Arabic and assess the extent to which these strategies are acceptable and reasonable in stylistic and semantic terms. Translators need to be careful in rendering metaphor from English into Arabic because a mistranslation of any small detail may distort the image and convey a wrong meaning.

My interest in this topic stems from a personal interest in English literature, particularly the poetry of Shakespeare, Wordsworth and Blake. I also believe that translating from their poetry into Arabic is no less artistic than writing poetry itself. As mediators, translators need to be also men of arts, expected to narrow gaps between different cultures. They further need to envisage subjectively the motives behind the enjoyment of translated poetry by people with varied backgrounds. Some people read this genre for entertainment, some for learning about other cultures.. However, they may all expect the translated version to be an identical copy of the original since translation from their point of view is an act of rewriting.

Reading a translated text is sometimes used to criticize and evaluate the translation itself. This may involve a consideration of how the ST lexis is rendered and operates meaningfully in a different culture. There are specific procedures for English-Arabic translation of poetic metaphor, and this study attempts to evaluate these procedures and see if translators succeed in using them.

Research question

Developing a model for metaphor translation from English into Arabic is my main purpose. This endeavour begs the following questions: Is metaphor a universal or cultural phenomenon or both? The answer, no matter what it is, subsumes how the translator can overcome the cultural barriers to preserve the powerfulness and function of metaphor in the target language. What are the most relevant strategies and procedures for metaphor translation to attain this perfection? Has my classification of metaphor into common and specific served its purpose in my applications of metaphor translation?

To provide a scientific answer to these questions, a quantitative approach is going to focus on at a macro level on a wide range of a selected data drawn from Shakespeare poetry and some idioms. The majority of the data is quoted from Shakespeare for his extensive and original use of metaphor in English poetry. The rationale behind my pinpointed choice is the adequacy of poetry as a genre of literary text type characterized by the density of metaphor usage. The translation on which the analysis is carried on is my translation since my purpose is the formulation of metaphor translation rules rather a critical comparative study between translations. The fact that I have translated my corpus myself and justified my own translation accounts for my choices for the translation of SL poems and treatment of the different metaphorical expressions.

Significance of the Study

Only some researchers have paid attention to the translation of metaphor as a separate field of study. For example, the interest of Stock (1989) falls on metaphor translation between Arabic and German, and that of Faiq (1998) and Dickens (2002) on the translation of metaphor from Arabic into English. However, Abu Libdeh (1991)

has looked into metaphor translation from English into Arabic through a discourse point of view. In contrast, my proposed model is based on translation point of view. This approach will certainly give priority to translation variables rather any other factors that can interfere in translation process such as discourse or rhetoric.

I have limited my data to poetry as a genre of literary text type since the more limited it is to this specific genre, the more representative the deductive rules are to the analysed corpus. Accordingly, there is an obvious need to examine this topic in some detail. The present study is original as it focuses on the translation of metaphor in selected English poetry of different trends and periods, and it is particularly significant as I will be working on my own translation. The importance of the present thesis emerges from the fact that studies on poetry translation in academic research in general are still very few though there are many theoretical ones about translating metaphor.

This dissertation shows the types of metaphor used in the English poems and the way they are rendered into Arabic. It will shed some light on Newmark's and Dickins' models for translating metaphor. Besides, it will attempt an evaluation of those models in rendering English metaphor into Arabic.

The catalyst of my search is a desire to build on Newmark and Dickens's models of metaphor translation and set out to construct a new model. My road as well as theirs all lead to the same objective which serves metaphor translation with a perfect model. while their models gives the upper hand to the readymade metaphor precepts coined by rhetoric and lexicology over translation process itself and manage to enslave this later to the dictates of science of rhetoric and lexicology , I have chosen to bind the model to the instructions of translation process. Both Dickens and Newmark allow their metaphors categories guide and frame the translation method. I rather prefer to relegate metaphor categories to a second level, allowing the translation process to have its verdict on metaphor classification. Hence, my basis in metaphor translation is the unequivocally adopted premise that a metaphor in a source text is either common with the target culture, thus being a common one or specific to the source culture, thus being a specific one. In support of the model I am going to prove why I have turned to my own translation of the data I have selected. This choice is not a disregard of other

versions of translations of the same data. Of course, I am aware that there are other excellent attempted translation versions, but allowing them room in this research for the sake of comparison or critical review is not part of the issues this study tackles. Another reason for excluding them can be attributed to my intention to make my own translation version as the matrix for either the birth or abortion of a model for metaphor translation based on common or specific. Moreover, the literary text is considered as an "open text" Eco (1984) ready to different interpretation including translation as a form of interpretation. The translator who is the first target reader becomes the co-author of the text after the death of the original author as mentioned by Barth (1977). This apart, the saying that a translator is also an artist by rights gives him all the privileges not only to cherish and value his own artistic creation in the form of a translated piece of art but to embrace his translation effort as the labour for a delivery of a metaphor translation model. This is particularly true if the translator decide to step further from translation as an artistic vocation in order to deal in the theory of translation.

The research will show the way in which I have rendered the English metaphors into Arabic and will discuss the translation strategies I have adopted in translating the selected data. A profound discussion of the results will ultimately show why some metaphors are easy to translate and some others are problematic. Finally, the study will try to evaluate the translation mechanisms used.

Research structure

This research is divided into two parts: the first one is theoretical, and the second is practical. The theoretical part consists of two chapters: the first chapter deals with translation theory, and the second with metaphor theory.

The aim of the first chapter is to lay out the theoretical tools used in the practical study and to make the reader more familiar with the terminology of translation theory. For this purpose, I have chosen some issues to explore. The first issue deals with the definition of translation, the second with translation and adaptation, the third with the translator, the fourth with source text and target text, the fifth with the theory of norms, the sixth with equivalence, the seventh with compensation and the eighth with denotative and connotative meaning.

The second chapter is devoted to metaphor theory. Three major issues will be discussed here: firstly, the western theory of metaphor in which the typologies of Fowler, Newmark, and Dickins will be laid out; Secondly; the Arabic theory of metaphor which will raise the issues of pretence and transfer, simile and metaphor structures and meanings, the rationality of metaphor meaning and finally the types of metaphor; thirdly, metaphor translation technicalities in which I will put forward Newmark's and Dickins's approaches and their evaluation. This chapter will also put forward an outline of our metaphor translation hypothesis, suggesting classification of metaphor from a translation perspective into common and specific metaphor.

The third chapter presents the practical analysis. The data is classified into three sections. The first section is devoted to common metaphor, and its data is selected from the poetry of Nashe, Blake, Yeats, Auden, Wordsworth and Shakespeare. The Shakespeare data is quoted from his Sonnets, *Cymbeline*, *The Tempest*, *The Merry Wives of Windsor*, *Lover's Labour's Lost*, *Romeo and Juliet*, *Macbeth*, *The Merchant of Venice*, *King Richard II*, *King Richard III*, *The Second Part of King Henry VI*, *The Third Part of King Henry VI*, *King Henry V*, *King Henry VIII*, *The Rape of Lucrece*, *Julius Caesar*, *Titus Andronicus*, *The Comedy of Errors*, *The Gentlemen of Verona*, *A Midsummer Night's Dream*, *As You Like It*, *Venus and Adonis*, *Hamlet*, *Twelfth Night*, *Troilus and Cressida*, *Othello*, *Measure for Measure*, *Antony and Cleopatra*, *Coriolanus*, *The Passionate Pilgrim*, *The Winter's Tale*, *Prince of Tyre*, and *Two Gentlemen Of Verona*. The second section is devoted to specific metaphor, and its data is divided into poetry and prose. Poetry is selected from the above mentioned Shakespearean works also. Prose is selected from *Traditional English Metaphor*, *Metaphor Dictionary* and *Longman Dictionary*.

Finally, The conclusion serves as the culmination of this theses and shows the importance of the current study in connecting theories and research findings together. Limitations of the study are presented. The insights of the theses suggest that translation can play an important role in bridging cultural gaps between Arabic and English.

Chapter one
Translation Theory

1- Key Terms in Translation

This section is devoted to the explanation of some key terms that are commonly used in the field of translation, such as translation, translation theory, Model, and translation study.

a. Definitions of Translation

“Translation” stands out as one of the theoretical concepts this chapter aims to shed light on. It is defined by scholars as the reproduction of an original text known as a source text (ST *henceforth*) to another text using a different language, often called target text (TT *henceforth*). Venuti (1995) describes the translation process as

The attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections - scratches, bubbles. Ideally there shouldn't be any. It should never call attention to itself. (p. 1)

After its translation, the target text should read naturally, so the less awkward and ambiguous the translation is, the more readable it is.

Following House (2000), we claim that “a good translation should not read like a translation at all, but like a target language original” (p. 47). This ideal level of translation presupposes whether the translation can achieve this level of perfection, which is a utopian vision that keeps eluding the practical translation process itself. Utopian though it seems, this perfection in translation is the ultimate hope of every translator. Because a perfect comprehensive definition of translation is untenable, each translator has his own vision of translation.

For Catford (1965), translation is “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (p. 20). This notion of equivalence, which will be discussed later in this chapter, evokes many obstacles, namely those of culture, language, implicitness and explicitness. Catford (1965) was unambiguous in his interpretation of equivalence when he wrote that “Translation is an operation performed on language: a process of substituting a text in one language for a text in another. Clearly, then, any theory of translation must draw upon a theory of language” (p. 1). It is obvious from

his words that a theory of translation should be built on a theory of language. But how can such a supposition be possible?

The supposed interdependence between the theory of language and the theory of translation has begun to be tabled ever since the advent of the *langue-parole* distinction in 1913 by De Saussure in linguistic science. As a result, some researchers start to view translation theory as a science of *parole* which should focus on the message of the text and not on language as a code. Fawcett (1997) approves of this approach, saying that “the view that translation must be studied as *parole* (communicative event) rather than *langue* (an abstract system) is now widely accepted” (p. 4).

In addition to Fawcett’s evocation, I think that the translator faces a multifaceted problem of which language is one parameter among many others. There are many other factors that should be taken into account in any approach, such as source and target culture, the aim of the translation, the particular features of ST and TT and so forth. A ST is not only a chain of words that requires to be replaced by their equivalents in the TT, but it is also a mixture of many linguistic and extra-linguistic levels that should be treated on equal basis.

In her definition of translation, House (1997) adopted the notion of equivalence which consists of semantic and pragmatic meaning. She says “translation is the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language” (House, 1997, p. 31). Equivalence permits the translators to go beyond the surface level of the text and look into the deep level to create a balance between ST and TT.

Equivalence is not an automatic mapping of L1 to L2. Tobin (1986) explains this by saying “we may not automatically assume that translation is an automatic mapping of ‘parallel’ forms that are always ‘equivalent’ inter-lingually... This does not mean that similar messages cannot be conveyed explicitly or implicitly with other linguistic forms” (p. 73). The fact that translation is not an automatic mapping makes it, not a linear process, but a circular one. The translator has to use his feedback and background to render “faithfully” all the relevant features of the source text in a circular process. Besides, the specificity of both ST/TT and their respective cultures are no less determining in making translation not a linear process. All these factors concur to make the translator’s task more delicate.

This diversity of points of views all collaborates to construct definitions of translation. Whether translation is a science or an art is, nonetheless, the further question I want to raise in this debate on the variety of approaches.

b- Translation Theory

In the previous section, I have defined translation as a pivot term in this thesis. But before defining “translation theory”, it is worthy to define “theory” as a generic term used by all scholars and researchers in different sciences. Holmes (as cited in Shuttleworth & Cowie, 1997) generally defines a theory as a “series of statements, each of which is derived logically from a previous statement or from an axiom and which together have a strong power of explanation and prediction regarding a certain phenomenon” (p. 185). The statements or the propositions on which a theory is based are respectively founded on dogmas or axioms. According to Honderich (1995), an axiom is “one of a select set of propositions, presumed true by a system of logic or a theory, from which all other propositions which the system or theory endorses as true are deducible” (p.72). A theory must be consistent with empirical evidences and tries to find answers to the theoretical postulates and predict the unexpected variables in the subject study.

“Translation theory” as defined by Popović (as cited in Shuttleworth & Cowie, 1997) is a “discipline engaged in the systematic study of translation whose task consists of modelling the translational process and text” (pp. 184-185). It is a science that theoretically explains translation process between languages. The systematic study of translation is concerned with developing approaches, models, strategies and procedures. To impress the translation practice of my study with the systematic pattern of a theory and, hence, make my practice looks professional, I will tackle not only the elaboration of the theoretical model for metaphor translation but also a scrutiny into some theoretical issues as laid out in this chapter.

c- Translation Practice

“Translation theory” and “translation practice” are two interrelated spheres in translation. Each one is considered as the testing ground for the other. According to Newmark (1988), translation theory is considered “pointless and sterile if it does not arise from the problems of translation practice, from the need to stand back and reflect, to consider all the factors, within the text and outside it, before coming to a decision” (p. 9). It is from translation

practice that translation theory raises its questions and postulates and concurrently from translation theory that translators become more conscious about translation which leads to a high translation quality as a product. In the same vein of thought, Venuti (2013) states that “without a theoretically based self-consciousness, translation research and practice remain incapable of developing their methods and of submitting their projects to a probing critique” (p. 10). Newmark and Venuti have all made it crystal clear that “translation theory” and “translation practice” seems to be facets of the same question, tend to mutually condition each other and interact in the evolution of translation

The relation between theory and practice in translation is interdependent. Each one contributes to the development and the enrichment to the other. According to Chan (2017), "translation practice refers to the act of translation in three major areas: text translation, speech translation, and machine translation (which includes both machine translation and computer-aided translation" (p. 262). Text translation refers to translating different text-types and interpreting different specialized text. Speech translation is concerned with the automatic speech recognition and production. The third area in translation practice covers machine translation.

d- Model

Developing models is the ultimate hope of researchers in any field of study in order to establish the process of analysis and draw representative universal findings. Gambier et al (2007) consider the model as

A process of restructuring and development of novice knowledge which evolves from a stage of pre-translation competence including here the capacity of bilinguals to translate and goes gradually through the stages of novice, advanced, competent, proficient and expert translators. (p. 47)

Translation models can serve as solid foundations for researchers and students to start from to understand the complexity of the translated phenomenon and provide an abstract representation to help them make distinction between categories and sub-categories. They assist them to make the right choice of strategy and procedure. A model is not a complex abstract representation. It is, however, “a (usually) useful way of simplifying and making sense of something which is complex, such as reality” (Munday, 2009, p. 75). A model is a

personal representation of HOW a scholar understands the phenomenon which is the subject of the study. It is a version underpinned by previous experiences and adequate evidences. In this contribution to metaphor translation between English and Arabic, the aim is to work out metaphor translation techniques and all the metaphor empirical issues in a model.

e- Translation Studies

“Translation Studies” was coined by James S. Holmes in his seminal paper "*The Name and Nature of Translation Studies*" (1972). It is a key term in translation domain considered as an interdisciplinary area in which translation process can be explored from different points of views. It is an intersection point where a variety of spheres contribute to accumulate a body of Knowledge about translation. Munday (2008) states in this respect that

Translation studies is the academic discipline related to the study of the theory and phenomena of translation. By its nature it is multilingual and also interdisciplinary, encompassing any language combinations, various branches of linguistics, comparative literature, communication studies, philosophy and a range of types of cultural studies including post-colonialism and postmodernism as well as sociology and historiography. (p. 47)

This thesis is both a theoretical and practical contribution within translation framework. As a theory driven thesis, it aims at advancing its own model for metaphor translation in terms of strategies and techniques through a practical study. However, faithful to its predecessors of translation studies, it endeavors to build on the traditions, but with an individual talent, incorporating them to come up with its own model.

F- Is Translation an Art or a Science?

I will not discuss here the exact meaning of “science” and “art”. However, generally speaking, science is “knowledge ascertained by observation and experiment, critically tested, systematized and brought under general principles” (Chambers Dictionary p.1542). Science has the connotation of rules, formula, precision and exactitude, whereas art “appeals to human emotions. It can arouse aesthetic or moral feelings and can be understood as a way of communicating these feelings” (“definition of art”, n.d., para.2). It reflects freedom in viewing things. Generally, the notion of rigor and systematization is absent in art.

On the basis of this abstraction, some researchers consider translation as a science or a technology. They think that

Translation is also a science in the broad sense of the term, for it is an activity which may be systematically described and related to various disciplines. In the strict sense of the word, however, translating is not a science but a technology, for it is built upon a number of scientific disciplines including psychology, linguistics, communication theory, anthropology and semiotics. (Dewbair & Nida, 1986, p. 185, as cited in Gutt, 2000, p. 4).

It seems from this quotation that translation is a science either in its broad or strict sense because it uses many other sciences to justify its methodology and strategies. Steiner (1975) however, considers that “what we are dealing with is not a science, but an exact art” (p. 295). Newmark (1988) seems to share the same point of view as Steiner, considering translation “neither a theory nor a science, but the body of knowledge that we have and have still to have about the process of translating” (p. 19).

The aforementioned points of views reflect the extent to which researchers can disagree about what translation is. Translation theory faces enormous difficulties due to the large amount of work dealing with. The absence of limited and exhaustive data complicates the task of finding out the rules which govern the translation process. Literary texts are considered to be the most challenging in translation due to their complex nature as I will illustrate in our practical analysis.

It is lucid from the above quotes that translation theorists are at odds about what translation is. Like its peers in the humanities, such as literature, translation has inevitably ended subject to the influence of theorists with assorted disciplines and become finally at everybody’s insight. Each one tends to subdue it to the terms of science he or she advocates, hence leading it astray from the genuine purpose of putting forward intrinsic rules for a translation process.

This state of confusion about defining translation is better expressed by Gutt (2000) when he says that

Many explanations have been proposed for this disappointing situation. One is that translation theorists were preoccupied for too long debating unfruitful issues, such as whether translation should be literal or free, or whether translation has remained inadequate because it has never been studied in its own right, but merely as a sub-domain of some other subject, such as literature or foreign language teaching. Some scholars have suggested the simple, if radical, explanation that translation simply is not open to scientific investigation because it is an art or a skill. By contrast, still others have suggested that our scientific understanding of translation is so poor, because it really has not been studied in a proper scientific manner. (p. 2)

Gutt (2000) considers translation studies in a proper scientific manner to be “the most important in that it poses a positive challenge, which has already resulted in new research initiatives on translation” (p. 2).

In a defense of translation, Newmark (1988) declares that it is the body of knowledge that we have and have still to have about the process of translating. No matter what the implications of his description are, I believe that translation is truly the existing body of knowledge which nonetheless echoes that melting pot of integrated sciences evoked in what Hornby (1988) terms in his claim for a mutual exchange between human sciences as “integrated approach”.

According to Manfredi (2008), the aim of this approach is “to bridge the gap between linguistic and literary-oriented methods, aiming at proposing a model which would embrace the whole spectrum of language and cull insights from other disciplines, such as psychology, ethnology, philosophy, as well as cultural history, literary studies, socio-cultural studies” (p.29). Only by this method can researchers approach any significant question scientifically and give an objective answer to them. It is worth mentioning that this interdisciplinary approach allows researchers to borrow the methods and terms of other disciplines in order to formulate and elaborate their theories and models. It also underpins scholars' analysis with adequate tools.

2. Translation and Adaptation

Adaptation is another term in the translation field which is no less ambiguous than the term translation itself. Some researchers such as Senders (2006), O' Flynn (2006), Cattrysse (2014) and Doorslaer et al. (2016) have drawn boundaries between translation and adaptation, each of them within a specific context. They say that translation theory embodies the following three major questions: meaning, purpose, and intention. According to them, "translation stays basically at the level of meaning. Adaptation seeks to transmit the purpose of the original text, and exegesis attempts to spell out the intentions of the author" (Bastin, 1998, p. 8).

I think that the boundaries drawn above are more theoretical than practical. Otherwise, how can we distinguish concretely between meaning, purpose and intention? The overlap between these levels makes the task of the translator to associate each one of them with a specific context more challenging.

Nord (1991) considers adaptation to be "a procedure that is part of the daily routine of every professional translator" (p. 25). Now, the question is: what are the factors that entitle translators to have recourse to adaptation? For Vinay and Darbelnet, (1998) "adaptation is a procedure which can be used whenever the context referred to in the original text does not exist in the culture of the target text, thereby necessitating some form of recreation" (as cited in Bastin, 1998, p. 6).

Newmark (1998), however, defines adaptation "as an attempt to reproduce the approximate meaning of a text, using a different form but the same theme and plot transferred to the target culture" (p. 215).

From this perspective, adaptation is a kind of rewriting the ST. It is a kind of recreation by using means such as: omission, expansion, exoticism, updating and situational equivalence. An eventual situational inadequacy impels the translator to compensate what might be lost by applying adaptation as a strategy.

In adaptation,

The translator works on changing the content and the form of the ST in a way that conforms to the rules of the language and culture in the TL community. In general, this procedure is used as an effective way to deal with culturally-bound words/expressions, metaphors and images in translation. (Zakhir, 2009, p. 117).

On the other hand, there is a negative view which considers adaptation as a betrayal of the original text. Bastin (1998) states that “historians and scholars of translation take a negative view of adaptation, dismissing the phenomenon as distortion, falsification or censorship” (p. 6).

In this respect, one wonders if it is by translating the ST or by adapting it to the TT that one can achieve truthfulness. This is why some scholars “argue that adaptation is necessary precisely in order to keep the message intact (at least on the global level), while others see it as a betrayal of the original author” (Bastin, 1998, p. 6).

A brief scrutiny at any language as a means of communication reveals that many structures in a ST will not lend themselves to translation due to factors, such as culture, figurative speech, language itself and the degree of poetry, especially in poetic language. All these factors call for looking beyond translation to adaptation as an alternative to render the ST to the TT. The adaptation procedure seeks to achieve a balance between what can be translated and what cannot be. It is the last resort which enables us to deal with what it may be so difficult to render.

2- The Translator

The translator is an essential component in the translation process. A good translator produces a good translation. A good translator has to be characterized by such qualities as “loyalty” and “fidelity”.

Nord (1991) defines “loyalty” as “a moral principal indispensable in the relationship between human beings, who are partners in a communication process, and ‘fidelity’ as a rather technical relationship between two texts” (p. 29). But first and foremost the translator has to be competent enough to master not only ST and TT languages, but the subject matter of his translation as well since

The more unequivocal and definite the description of the TT addressee, the easier it is for translators to make their decisions in the course of translation process. The translator, therefore, should insist on being provided with as many details as possible. (Nord, 1991, p. 9)

This mastery of the languages in question enables the translator to look beyond the naïve or intuitive reading of surface level of the ST. A true translator should read “every new ST in the light of his experience as a critical recipient and translator” (Nord, 1991, p. 11).

The translator is also a special kind of recipient who “reads the ST instead of the initiator or some other recipient who belongs to a target culture which may be quite different from the source culture” (Nord, 1991, p. 10).

According to Nord (1991), a translator is also a producer who “may be compared with a ghost-writer who produces a text at the request, and for the use, of somebody else” (p. 10). Thus, the translator occupies a central position in the translation process. He is the reproducer of the ST and the recipient of the TT at the same time. In other words, he is the re-writer as good as the reader of the source text.

Knowing two languages is not enough for a translator to be a reproducer of ST and a recipient of TT at the same time. A translator has also to be bi-cultural enough to have “a perfect command of both the source and the target culture” (Nord, 1991, p. 11). This mastery

includes habits, costumes, and figures of speech. His perfect acquaintance with both languages and cultures allows him to be a re-writer of ST and a producer of TT.

Hatim and Mason (1997) prefer to describe the translator as “a special category of communicator” (p. 2). Their description is shared by Gutt (2000) who says that “the translator must be seen and must see himself clearly as a communicator” (p. 19).

4- Source Text and Target Text

A text is not a string of words that can be rendered automatically with an equivalent one in the target language. It is, however, “a semantic unit, not a grammatical one. But meanings are realized through wordings, and without a theory of wordings - that is a grammar - there is no way of making explicit one’s interpretation of the meaning of a text” (Halliday, 1994, p. xvii).

From an extra-linguistic point of view, House (2015) adds that

A text is any stretch of language in which the individual components relate to one another and form a coherent whole. A text is thus a linkage of sentences into a larger unit. Various relations of co-textual reference take place in the process of text constitution, e.g. theme–rhyme sequences, occurrences of pro-forms, substitutions, co-references, ellipses, anaphora. It is these different ways of text constitution which account for the textual meaning that should be kept equivalent in translation. (p. 22)

I can conclude that the meaning of a text is not only limited within the text, but expanded outside the text too. Oriented by the linguistic and extra-linguistic factors of the text, the translator has to strive to grasp the inside and outside meanings.

In translation, there is always a distinction between the source text and the target text. The source text is “a text (sometimes oral) from which information or ideas are derived. In translation, a source text is the original text that is to be translated into another language” (Tassini, 2010, p. 34). The target text is the “text which is to be or has been produced through translation” (Newton, 1992, p. 226). The ST and the TT are respectively parts of the source culture and the target culture. The movement between ST and TT should take into consideration both ST and TT cultures. The rendering process should be, not an automatic process, but a pragmatic one to achieve an intercultural communication.

5- Approaches to Translation

Under this subtitle, I shall lay out a number of useful terms used in many approaches in the translation process. There are different approaches to translation. Each approach gives advantage to one aspect of the ST at the expense of the others in translation.

a- Free translation: “A translation is declared free not (only) when it wanders too far from the meaning of individual SL words or sentences, but when it flouts normative rules set up for the ideological policing of meaning transfer” (Robinson, 1988, p. 89). Munday (2009) sees free translation as a “strategy which is more concerned with creating a TT that sounds natural in the TL than with conforming to ST elements and structures” (p. 191). In free translation, the translator does not bind himself to the ST either in form or in content. It is a kind of reproduction of the ST in a fluent and natural form. For this reason, Melby and Warner (1995) claim that “free translation is somehow unfaithful to the source text” (p. 9).

b- Literal translation: In this kind of translation, the translator tends to keep the formal components of the ST, regardless of the context or the paratext of the ST. “The denotative meaning of words is taken as if straight from the dictionary (that is, out of context), but TL grammar is respected” (Dickins et al., 2002: 16). According to Hatim and Munday, (2004) literal translation is a “rendering which preserves surface aspects of the message both semantically and syntactically, adhering closely to ST mode of expression” (p. 344). It seems that this approach can be applied only if the ST and the TT share the same syntactic features as illustrated below:

- J’ai mal à la tête.
- I have a headache.
- Ich habe Kopfwegh.

The syntactic formula of the above sentences is (S+V+CV). This type of translation is also called “degree zero of translation” (Fawcett, 1997, p. 36).

c- Word-for-word translation (interlinear): Sometimes this kind of translation is called “Interlinear Translation” where “the TT does not necessarily respect TL grammar but has grammatical units corresponding as closely as possible to every grammatical unit of the ST” (Dickins et al., 2002, p. 15). The translator, here, preserves the same original word order for some pedagogical purposes, and, in most cases, word-for-word translation produces

ungrammatical sentences in the target language such as: (ذهبت إلى المدرسة) I went to the school); this sentence shows the difference between the syntactic structures of Arabic and English. The following segmentation illustrates our purpose:

(ذهب/went), (ت/I), (إلى/to), (ال/the), (مدرسة/school).

A brief comparison between the three above-mentioned types of translation shows that literal translation is situated between two extremes: free translation in which the translator transgresses the norms of language used in the ST, and word-for-word translation in which the structure of the ST is respected. But it is worthwhile to underline that translation is more than a replacement of grammatical and lexical units. It is a complex process in which language is no more than one factor.

d- Functional approach: In a functional approach, the translator is more tied to the TT than to the ST. He is more interested in orienting ST towards the prospective function of the TT. The functional approach is “an act of intercultural communication rather than a skill in transferring minimal linguistic units across language boundaries” (Vermeer, 1988, p. 61).

e- Communicative approach: The *raison d'être* of translation is to communicate a message and share information with others. A communicative translation “is produced when, in a given situation, the ST uses a SL expression standard for that situation, and the TT uses a TL expression standard for an equivalent target culture situation” (Dickins et al., 2002, p. 17). Dickins et al. (2002) illustrate this approach by the Arabic saying “اللي فات مات”. A communicative translation will be “let bygones be bygones”. The style adopted here is more appropriate to the TT than to the ST. Nord (1991) terms this approach “instrumental translation” (p. 73), where the translator is more preoccupied by the textuality of both ST and TT in the sense that the soul of the ST should be kept in the TT. The translator in this kind of translation should be keen on keeping all the relevant elements of the ST in TT.

It appears from the previous brief survey that each approach gives importance to some components rather than others. Nevertheless, sticking inflexibly to one approach in a translation application is unfruitful and senseless since all of them can work successfully in some cases but fail in others.

As it stands, the choice of the right approach seems so delicate. ST should have a great role in the determination of an approach. With its components (language, figurative speech, culture, and so forth), it guides the translator to choose the most appropriate approach to each context. Thus, it is impractical to apply one approach to the whole text. A translation model with recourse to all the previous approaches will be more beneficial because it will preserve all the features of the ST and the TT.

6- Theory of Norms

It is not our aim here to expound the theory of norms in detail. I will only show its importance for the achievement of a successful translation. For this reason, researchers are interested in the elaboration of the norms. Schäffner (1999) makes clear that

Research within translation studies have been concerned with the description of actual translation, with the formulation of general principles, and with the practical application. Norms play a role in all these respects since they are related to assumptions and expectations about correctness and/or appropriateness. (p. 1)

However, some scholars prefer “to speak of conventions instead of norms (e.g. Reiss & Vermeer, 1991, p. 178), with the argument that norms are usually associated with rules, and non-adherence to them results in sanctions. Conventions, however, are not binding, but only embody preferences” (Schäffner, 1999, p. 4).

No matter how otherwise described, norms are the set of general values and ideas shared by a certain community. They serve to distinguish between right and wrong, adequate and inadequate. They are considered in translation as guidelines to orient the translator to achieve correctness and appropriateness. This concept is very important in the translation field. On the one hand, it shows

How to produce utterances and texts that are correct according to the respective rules and norms. On the other hand, the relations and regularities between the two linguistic systems that were discovered on the basis of contrastive analysis were ‘translated’ into guidelines or rules for the translator. (Schäffner, 1999, p.3)

The theory of norms handles the text as a basic unit in the translation process. Its account is based on linguistics which “defines the text as the basic unit of communication and, therefore, as the primary object of research” (Schäffner, 1999, p. 3). It considers translation not only as trans-coding linguistic signs but as retextualizing the ST.

The transgression of norms may lead to a misleading translation. “Norms are binding, and their violation usually arouses disapproval of some kind among the community concerned. The force of a norm is built up in the relationship between norm authorities, norm enforcers, norm codifiers and norm subjects” (Schäffner, 1999, p. 3). From this perspective, translation process is not only a matter of choice but also a matter of decision-making that is guided by the target language norms.

7- Equivalence

As mentioned before, a translator should not only be bilingual but bi-cultural too. This is crucial to achieving equivalence between ST and TT. House (1997) sees that “the notion of equivalence is related to the preservation of “meaning” across two different languages. There are three aspects of that “meaning” that are particularly important for translation: a semantic aspect, a pragmatic aspect, and a textual aspect of meaning” (p. 30). On the basis of the meaning, she distinguishes the following types of equivalence:

“Denotative equivalence” is related to the extra-linguistic referents.

“Connotative equivalence” is related to the connotations conveyed in the text.

“Text normative equivalence” is related to the linguistic and textual norms of usage.

“Pragmatic equivalence” is related to the recipient/reader for whom the translation is especially designed.

These different layers of meaning make equivalence more challenging between ST and TT. House (1997) was conscious of the complexity of this difficulty as she suggests that “the translator has to set up a hierarchy of demands on equivalence that he wants to follow” (p. 26). The implication from her attitude is that full equivalence is too difficult to realize and that a translator has to give priority to some elements of the ST at the expense of the others.

Theoretically speaking, the notion of hierarchy proposed by House seems to resolve the matter. Practically, however, this begs the question whether it is the text, the receiver or the translator that sets up the hierarchy of demands. Evidently, the original producer, the translator, and the receiver cannot share the same priorities. In other word, the translator has to take into consideration the text register as a text type to preserve in the translated text. For instance, he has to preserve the scientific or the literacy register of the ST into TT. The target reader as a vital component in translation process has also to be taken into account to achieve a successful communication understanding. Contrary to House, it is safe not only for the translator, but the text (original producer) and the receiver as well to set up this hierarchy of demands.

Nida (1964/1969) uses his experience of translating the Bible to decide his inclusion of the recipient as a vital element in translation process. He breaks down equivalence into two categories: “formal equivalence” and “dynamic equivalence”.

Formal equivalence: Formal equivalence was an old issue of traditional translation. “Formal equivalence focuses on the message itself, in both form and content ... One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language” (Nida, 1964a, p. 159). Apparently, the aim of formal equivalence is to preserve as much as possible all the elements of the ST form and content.

Dynamic equivalence: This type of equivalence has shifted emphasis from the message to the receiver who begins to be taken into consideration in the development of what Nida calls “dynamic equivalence”. For Nida (1969), this concept is

Therefore to be defined in term of the degree to which the receptor’s language responds to it in substantially the same manner as the receptors in the source language. This response can never be identical, for the cultural and historical settings are too different, but there should a high degree of equivalence of response, or translation will have failed to accomplish its purpose. (p. 24)

This statement implies that, even though the receptor’s response is as important as the TT, the degree of the response to the TT will not be identical to that to the ST.

Nevertheless, Nida and Taber (1982) want to draw our attention otherwise to the fact that

It would be wrong to think, however, that the response of the receptor in the second language is merely in terms of comprehension of the information, for communication is not merely information. It must be also expressive and imperative if it is serve the principal purposes of communications. (p.2)

Information is not the only drive behind recipient interest in understanding. As some critical studies have mentioned, there are the expressive elements of the information as well that prompt a vivid interaction between the text and the recipient. Nida (1969) has mentioned that

expressive elements have a great impact in creating a vivid relationship between the text and the recipient. He refers to his experience as a Bible translator to approve the idea that “a translation of the Bible must not only provide information which people can understand but must present the message in such a way that people can feel its relevance” (p. 24). The translator will thus achieve what Nida calls “imperative function” in which the receptor enters in a dynamic relationship with the text.

It is important to underline in this respect that the imperative function is relative to not only sacred but poetic text as well. The “expressive function” and “imperative function” and “dynamic equivalence” seem interdependent.

Dickins et al. (2002) find the term “equivalence” useful “to avoid an absolutist ambition to maximize sameness between ST and TT, in favor of a relativist ambition to minimize difference: to look not for what is to be put into TT, but for what one might save from ST” (p. 20). To elucidate Dickins’ point of view, it is useful as a preliminary to make a distinction between two levels of language: the normal and the poetic. The former is generally used in scientific discourse and daily life, whereas the latter is used in literary and religious texts. In normal language, a translator should minimize differences between the ST and the TT while in poetic language sameness should be maximized in the use of figurative speech, connotative meaning, etc. Otherwise, the translator will miss the objective for which ST was created.

It seems that by maximizing sameness we could achieve dynamic equivalence. The following sample can illustrate clearly our purpose. The English expression used by Hemingway in “*The Old Man and the Sea*” “bad luck to your mother” (p. 87) is used to invoke death. If we adopt equivalence to minimize differences, the Arabic translation will be "فدعا عليه بالموت" which will not render the real meaning of the ST. In this case, we have to maximize sameness and the idiomatic translation to achieve a corresponding poetic Arabic image with a translation version, such as "تكلتك أمك".

It appears from this brief illustration that poetic language requires special treatment to maintain the soul of the text and the effect on the receptor. An ordinary translation would spoil and undermine the mood of the literary text. The literary text translator should be concerned with establishing equivalence in an eloquent style.

Sameness in translation is practically a utopia. This is indicated by Bassnett (1991), when she mentioned that “equivalence in translation...should not be approached as a search for sameness since sameness cannot even exist between two versions of the same text, let alone between the SL and TL version” (p. 29). On the face of it, a dichotomy is set between the impossibility of achieving sameness and maximizing it. But, on deeper scrutiny, it appears that maximizing sameness in poetic language points towards attaining sameness as a quality not a quantity. Thus, sameness as a quantity can never be achieved even within one language, let alone two different languages. But, sameness as a quality can be attained using compensatory means. In this case, translation of a literary text including figurative speech should be more a recreation than a translation in its strict sense.

8- Denotative and connotative meaning

Some researchers believe that the basic element in translation is the meaning. That is why they claim that “it is clearly necessary for translation theory to draw upon a theory of meaning” (Catford, 1965, p. 35). Larson (1984) makes clear that “behind the surface structure is the deep structure, the meaning. It is this meaning that serves as the base for translation into another language” (p. 26). However important it is, there are other levels of language that should be taken into account in any translation process. Any scientific theory of translation should draw upon an interdisciplinary theory that includes the theory of meaning as well.

Denotative meaning: Newmark (1986) defines denotative meaning as a “direct specific meaning of a word” (p. 119). Bell (1991) also refers “to meaning which is referential, objective and cognitive and hence, the shared property of the speech community which uses the language of which the word or sentence forms a part” (p. 98). Fawcett (1997), however, reserves denotative meaning to “what the word refers to in the real world or its dictionary definition in the case of abstract words” (p. 147).

Synonymy and hyponymy fall under denotative meaning. In the translation process, Dickins et al. (2002) suggest that “when there is no full TL synonymy for a given ST expression (e.g. uncle), the translator must look for an appropriate TL hyponym” (p. 55).

Connotative meaning: this “refers to meaning which is not referential but associational, subjective and effective” (Bell, 1991, p. 99). For Newmark (1986), connotative meaning is that meaning of a particular word or word-group which is based on the feelings and moral ideas it rouses in the transmitter or receptor” (p. 119). Munday (2009) explains this associative aspect of the connotative meaning with the word “black”, stating that “the adjective “*black*” in the sense of ‘the darkest color in our known world’(denotative meaning) may invoke not only negative connotations beyond this primary sense, including *dark*, *depressive* and *sinister*, but also positive ones, e.g. *slimming*, *elegant*, *cool*, etc” (p. 175-176).

It can be concluded that connotative meaning is related to the evocative and expressive properties of a word whereas denotative meaning is related to its conceptual content.

The concepts of "implicit" and "explicit" are also other levels of meaning analysis and should be taken into account while rendering ST into TT. They are indispensable to any interpretation of ST meaning. Their absence "can give a rise to a wide range of misinterpretations: ambiguities can be resolved the wrong way, metaphorical expressions can be missed, and so forth" (Gutt, 2000, p. 77). The context also provides the translator with guidelines to choose the right word for the meaning. A translator is not only concerned with the explicit meaning. He has to convey the implicit meaning of the ST too. "Reshuffling" is one approach among others to achieve that.

Gutt (2000) proposes that the translator "can 'reshuffle' the explicit and implicit assumption in such a way that will avoid conflict ... such 'reshuffling' of information is, in fact, considered a legitimate part of 'communicative' approaches to translation" (p. 100). But not all hidden meaning is implicit. A translator has to distinguish between what is really intended and what is not intended by the author so as to create a balance between the implicit and the explicit ST meanings. Gutt (2000) suggests in this respect that "the sum total of the explicatures and implicatures of the translation must equal the sum total of the explicatures and implicatures of the original" (p. 100).

However, the translator is not given the green light to freely reshuffle and rewrite the ST to his wish. A translator "is not free to make in the text any and all kinds of explanatory additions and/or expansions" (Nida & Taber, 1969, p. 111). On the contrary, he has to keep the balance between the meaning and the tone register of the ST.

9- Compensation

The notion of “compensation” implies the non-existence of perfect translation. It aims at the restitution of what has been lost from the source text. It is a technique “which involves making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or text” (Harvey, 1998, p. 37). The translator has recourse to compensation to substitute the loss that may occur in the TT and to cover aspects of loss in the areas of culture, meaning, syntax, phonetics, metaphor, simile, and so forth. “This strategy is not restricted to idiomaticity or fixed expressions and may be used to make up for any loss of meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in the target text” (Baker, 1992, p. 78).

The aim of compensation is to create a balance between the ST and the TT. What is seen as a “loss” in the ST may be a “gain” in the TT. But the intricacy in this technique is how to compensate. Dickins et al. (2002) see that compensation “can never be considered in and for itself in isolation from other crucial factors: context, style, genre, the purpose of the ST and TT” (p. 44). This means that all the internal and external factors of the text should be taken into account in any compensation process. Otherwise, the TT would appear alien to the target culture.

Dickins et al. (2002) describe the compensation process as “a matter of choice and decision” and “a matter of conscious choice” (p. 49). The mastery of both languages and cultures of ST and TT helps the translator to make the right choice and decision and allows him to create a logical thread between the loss in ST and the gain in TT.

Kinds of compensation

Researchers have classified compensation into four categories:

1- Compensation in kind: this involves the different linguistic devices that “are employed in the target text in order to re-create an effect in the source text” (Harvey, 1998, p. 38). According to Dickins et al. (2002), compensation in kind “can take very many forms. For instance, it may involve making explicit what is implicit in the ST, or implicit what is explicit.

Denotative meaning may have to replace connotative meaning and vice versa” (p. 44). This can be illustrated by the translation of the poems in the practical part.

2- Compensation in place: this takes place “where the effect in the target text is at a different place from that in the source” (Harvey, 1998, p. 38). It means that “there is no correspondence in the TT or, if it exists, it does not complete the same meaning. In this case, the translator has to look for a word to compensate the meaning of the ST word” (Dickins et al., 2002, p. 45). The following example illustrates this technique: تعالي البسيها وخوفي بها إخواني فهم كالعفاريت. If the word “عفاريت” is translated as “devils”, it would make nonsense in English. The word “naughty” is more appropriate in this context.

3- Compensation by splitting: this occurs “where the meaning of a source text word has to be expanded into a longer stretch of the target text” (Harvey, 1998, p. 38). Dickins et al. (2002) illustrate this kind of compensation by the following example “بحرص وحذر شديدين”. An idiomatic translation into English would involve splitting the Arabic adjective “شديدين” into two adjectives. Thus, the translation will be “overwhelming greed and extreme caution” (p. 38).

4- Compensation by merging: this happens “where source text features are condensed in the target text” (Harvey, 1998, p. 38). Dickins et al. (2002) clarify this type of compensation by the following examples “حصيرة من القش والقصب”. An appropriate translation into English would merge the two words “القش والقصب” into “straw mat” instead of “straw and cane” (p. 38).

However, one can wonder whether or not compensation as a technique could cover everything in ST. It seems that the TT will never be identical to the ST in any case. No matter how hard the translator's effort is, there will be still something missing especially at the phonetic level.

10- Domestication and Foreignization

Over the centuries translation theories have developed a number of strategies in order to provide translators with the necessary tools to overcome various linguistic and cultural challenges that may hinder any translation process. The most prominent and widespread theories in this regard include Schleiermacher's model (1813), Nida's model (1964), Koller's model (1979), Newmark's model (1981), Reiss & Vermeer's model (1984), Nord's model (1988), and Venuti's model (1995).

It goes without saying that “metaphor” as a figure of speech is deeply rooted in culture. A number of challenges occur when a translator renders a metaphor in another language which is different from a cultural point of view as in the case of English and Arabic.

The following paragraphs will shed light on the evolution of the terms ‘domestication’ and ‘foreignization’. I will try to discuss these two terms by Schleiermacher (1813) and to discuss visibility and invisibility as terms in the concepts of domestication and foreignization. Our purpose in this discussion is to investigate the degree of success of ‘domestication’ and ‘foreignization’ as strategies in metaphor translation.

1- Domestication & Foreignization

A - Schleiermacher's approach.

According to Schleiermacher, as cited in Venuti (1995), the choice between to domesticate or foreignize a text “has been allowed only to literary translators and not for translators of technical materials. This is because technical translation is fundamentally constrained by the exigencies of communication and, as a result, it requires fluency” (p. 41). In the same vein, Venuti (1995) has broadened the text type in which domestication can be applied. He states that “these strategies are applicable to literary translation in a broad sense (mainly poetry and fiction, but also including biography, history, and philosophy, among other genres and disciplines in the human sciences)” (Venuti, 1995, p. 41). Literary translation remains a discursive practice where the translator can experiment in the choice of foreign texts and in the development of translation methods, constrained primarily by the current situation in the target-language culture.

In 1813, Schleiermacher wrote a substantially influential seminal paper on translation entitled “Über die verschiedenen Methoden des Übersetzens” (on the different methods of translation), where he distinguishes between two different types of translators working on two different text-types:

1. The “Dolmetscher”, who translates commercial texts;
2. The “Übersetzer”, who works on scholarly and artistic texts (Munday, 2008, p. 28).

Concerning the second type, Schleiermacher considers the scholarly and artistic texts as being on a higher creative plane, breathing new life into the language (as cited in Munday, 2008, p. 28). However, for Schleiermacher, it may seem impossible to translate those texts given that the ST meaning is couched in language that is very culture-bound and to which the TL can never fully correspond. Consequently, he tries to bring the ST writer and the TT reader together through two ways:

- Either the translator creates as much distance as possible from the author and moves the reader towards him;
- Or he leaves the reader in peace, as much as possible, and moves the author towards him (as cited in Venuti, 1995, pp. 19-20).

It is clear from Schleiermacher's approach that in the translation process there is no "in between position" between the original author and the target reader. The translator brings either the author towards the target reader, thus causing a domestication of the text or the target reader towards the original author, thus leading to the foreignization of the text. It is worth underlining though that Schleiermacher is among the advocates of foreignization as a strategy in literary translation.

B- Venuti's approach.

In his work “*The Translator's Invisibility: A History of Translation*”, Venuti (1995) distinguishes between two different strategies: domestication and foreignization. These two strategies are proposed to handle cultural items and linguistic elements. Indeed, to leave “the reader in peace, as much as possible, and moves the author towards him” (Venuti, 1995, pp. 19-20) refers somehow to the term ‘domestication’ since the latter points to “an ethnocentric

reduction of the foreign text to target-language cultural values, bringing the author back home” (Venuti, 1995, p. 20).

Some years later, following in the footsteps of Venuti, Hatim and Munday (2004) defined domestication as “making a text’s meaning transparent and making it fit with the expectations of the TT” (p. 229). For Munday (2008), “domestication is a translation strategy in which a transparent, fluent style is adopted in order to minimize the foreignness of the ST leading the text to be familiar and recognizable” (p. 144). Indeed, as Venuti mentioned, we may think that domestication does not aim to minimize the foreignness of the original texts. It is, however, a kind of recreating the ST without leaving any trace in order to respond to the horizon of expectation of the target reader. Venuti claims that this strategy is preferred by Anglo-American publishers and readers since it involves downplaying the foreign characteristics of the language and culture of the ST.

The act of “leaving the author in peace, as much as possible, and moves the reader towards him” refers to the term ‘foreignization’ since this latter refers to “an ethno deviant pressure on those [target-language culture] values to register the linguistic and cultural differences of the foreign text, sending the reader abroad” (Venuti, 1995, p. 20). It is a strategy that makes translations “not transparent, that eschew fluency for a more heterogeneous mix of discourses, are equally partial in their interpretation of the foreign text, but they tend to flaunt their partiality instead of concealing it” (Venuti, 1995, p. 34). This means that foreignization avoids transparency and fluency given that “TL fluency suppresses the ‘otherness’ of the ST” (Venuti, 1995, p. 49). Furthermore, foreignization makes the presence of the translator visible through bringing into light the foreign value and the identity of the ST. However, for Shuttleworth and Cowie (1997), a text is considered foreign when it breaks the “target conventions by retaining something of the foreignness of the original” (p. 59). In other words, foreignization aims at keeping the identity of the ST in the language of the TT.

In the same connection, the French theorist Antoine Berman (1984) considers translation as a trial of the foreign —“la traduction comme l’épreuve de l’étranger” — because it establishes a relationship between the self-same (proper) and the foreign by aiming to open up the foreign work to us so that the translation must reveal the strangeness of the SL and not

cancel it, and also because the foreign work is uprooted from its own language ground (as cited in Venuti, 2000, p. 284). Therefore, Berman proposes some techniques which are called “deforming tendencies”. These deforming tendencies or forces “which are only tenable for literary prose” are part of the translator's being. They are unconscious forces that operate in every translation and prevent it from being a “trial of the foreign” (as cited in Venuti 2000, p. 287). These techniques, which are primarily concerned with ethnocentric translations, are as follows:

1- Rationalization, 2- Clarification, 3- Expansion ,4- Ennoblement, 5- Qualitative impoverishment, 6- Quantitative impoverishment, 7- The destruction of rhythms, 8- The destruction of underlying networks of signification, 9- The destruction of linguistic patterns, 10- The destruction of vernacular networks or their exoticization, 11- The destruction of expression and idioms, 12- The effacement of the superimposition of languages.

Berman makes clear that these twelve strategies are merely to avoid domestication translation. Schleiermacher (1813) was the first scholar who called for foreignization as a strategy in literary text translation. The term was developed by Berman in 1984 and Venuti in 1995. These scholars are advocates of foreignization as they call translators to bring the target reader to the original author.

Contrary to the majority of scholars who call for foreignization as a strategy in literary translation, Nida calls for domestication as a strategy in literary translation. The term “dynamic equivalence” “aims at complete naturalness of expression” and tries “to relate the receptor to modes of behavior relevant within the context of his own culture” (Nida, 1964, p. 159). For him “the receptors of a translation should comprehend the translated text to such an extent that they can understand how the original receptors must have understood the original text” (Nida, 1964, p. 36).

By and large, it is thought that using domestication or foreignization is up to the translator's political and religious choices. Some theorists care more about the readers' interest through bringing the author to them and burying the differences, but some of them are more interested in conveying the intrinsic features of their languages and cultures to the detriment of the ideological dominance of the "other".

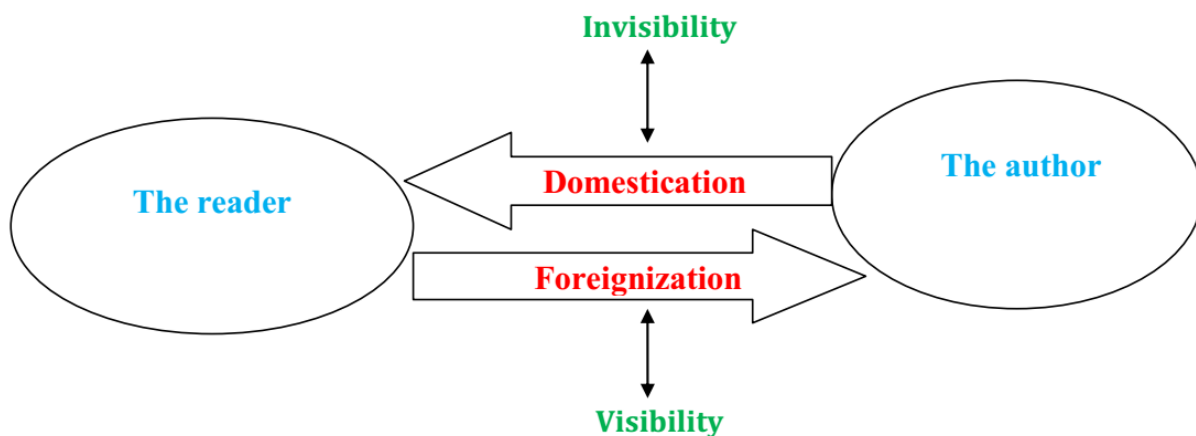
2- Visibility & Invisibility

The terms visibility and invisibility have been invented and discussed by Venuti in his book *“The translator's Invisibility: A History of Translation”* (1995). These two terms are the other facets of domestication and foreignization. In that avenue, the closer the translator brings the author towards the reader, the more invisible he is, and the closer the translator brings the reader towards the author, the more visible the translation is. In fact, the question of visibility and invisibility is a question of the presence or absence of the translator. Both his presence and absence are determined by how much of the linguistic and cultural features he aims to keep or delete in the TT. The term “visibility” in translation is often associated with the voice of the translator, the survival of the SL linguistic and cultural features in the TL. This foreignization of the translated text renders the translator visible and makes the translation sounds like a translation and not like an original text.

However, Venuti (1995) used the term “invisibility” to describe the translator’s situation and activity in contemporary Anglo-American culture. Then he adds that

A translated text, whether prose or poetry, fiction or non-fiction, is judged acceptable by most publishers, reviewers and readers, when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the foreign text. (Venuti, 1995, p. 1)

Therefore, “invisibility” is related to the fluent way translators translate into the TL in order to produce a readable text. I can illustrate the translation process in light of visibility/ invisibility as follows:



Domestication and Foreignization/Visibility and Invisibility

3- Venuti's Definition of Domestication

According to Venuti (1995), domestication, as a strategy for translating a literary text, has to fulfill three requirements: “**fluency**”, “**accuracy**” and “**transparency**”. The more fluent, accurate and transparent the text is, the more the translation sounds not like a translation but, rather, like an original text.

A- Fluency

Venuti (1995) argues that a fluent translation takes shape when “the translator works to make his work “invisible”, producing the illusory effect of transparency that simultaneously masks its status as an illusion: the translated text seems “natural”, i.e., not translated” (p. 5). Likewise, he adds that “fluent translation is immediately recognizable and intelligible, ‘familiarized’, domesticated, not foreign, capable of giving the reader unobstructed ‘access to great thoughts’, to what is ‘present in the original” (Venuti, 1995, p. 268). In the same line of arguments, he calls on translators to resist

the temptation to produce fluent target texts because such texts deceive readers into thinking that they are originals. Ultimately, fluency, by making the translator invisible, denies the source culture and its right to appear as something different. (Venuti, 1995, p. 268)

Foreignization, in this sense, can be interpreted as the denial of the other.

It is clear from the above citations that domestication maps with fluency. This begs the question whether or not fluency is limited to literary texts only and should avail all other text-types. It goes without saying that domestication has been developed in a literary translation framework, but it seems that it pertains to informative and operative texts as well. I claim that fluency is not a requirement of domestication. Rather, it is no more than a feature that weighs the quality of translation. It is a scale by which translators can gauge their translations. If we opt for fluency as domestication and domestication as fluency, we shall realize that, not only expressive text which function is “to communicate inner thoughts through narrating a series of events in a creative way” (Basil & Munday, 2004, p. 283) that needs to be domesticated but also informative and operative text “which aims at the formation of future behavior and is thus part of persuasion” (Basil & Munday, 2004, p. 345).

B- Accuracy

According to Newmark (1991), accuracy

Relates to the SL text, either to the author's meaning, or to the objective truth that is encompassed by the text, or to this objective truth adapted to the intellectual and emotional comprehension of the readership which the translator and/or the client has in mind. That is the principle of a good translation. Where it plainly starts falling short, it is a mistranslation. (p. 111)

In the same respect, Venuti (2000) claims that “contemporary canons of accuracy are based on adequacy to the foreign text: an accurate translation of a novel must not only reproduce the basic elements of narrative form, but should do so in roughly the same number of pages” (p. 470).

The above quotations reveal that the absence of accuracy may lead to mistranslation. The translator has to be accurate in the sense of preserving the same line of thoughts, arguments and ideas. In short, he has to stay loyal to the original text.

But, to what extent can accuracy be a definition of domestication? I postulated that there is no correlation between these two concepts. Accuracy preserves the purpose of the author and the objective of the text. In fact, what is domesticated in literary texts is the medium of information, not the information unless it is a cultural phenomenon within

language. Accuracy can be considered as an output of a good translation, not of domestication since the more accurate the translation is, the more faithful the translator is. But faithfulness must also be redefined in terms of the original and target texts within their respective cultures. I suggest that to achieve a vision applicable in all different text types, accuracy must be divided into two categories: accuracy in expressive and operative texts, on the one hand, and accuracy in informative texts, on the other hand. In the former, translation has to be accurate to “how” not to “what” since “what” can be identical between languages and cultures, but “how” is surely different among languages and cultures because each language conveys a different vision of the world. From this point of view, accuracy can be considered as an output of domestication. In the latter, however, translation has to be faithful to “what” not to “how” since accuracy has nothing to do with domestication in this text-type because what we are seeking is accuracy at the level of “what” and not “how”. In such a case, “how” has no importance since we are dealing with facts and information, not with the medium. Accordingly, accuracy cannot be an output of domestication.

C- Transparency

According to Venuti (1995), transparency “is an effect of fluent discourse, of the translator's effort to ensure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning” (p. 1). Then he adds that transparency is an inevitable matter “that would become the authoritative discourse for translating, whether the foreign text was literary or scientific/technical” (Venuti, 1995, p. 6).

It is obvious that transparency is an outcome of “fluency” as Venuti admits himself when he considers transparency as “an effect of fluent discourse”. The more fluent the translation is, the more transparent it is, and vice versa. Transparency as a scale for defining domestication is suffering from the overlap between what is fluent and what is transparent.

It falls in with my underlying argument to wonder whether or not transparency is to domestication what accuracy is to fluency. It appears accordingly that transparency cannot be an internal element in a domestication definition, as it is rather an output and a result of the domestication process. The more domesticated the translated text is, the more transparent it is.

One might think that definition of domestication has shifted from the input elements to the external elements of the ST, thus making it an output of centrifugal rather than centripetal

translation process. It is clear from Venuti's work that he defines domestication on the basis of its external features, not on the basis of the internal elements. In other words, his definition is based on the features of domestication strategy as an output rather than the input factors leading to domestication.

Our perception of domestication is in terms three categories I deem fundamental in the translation of literary texts in general and metaphors in particular. They are the linguistic, cultural and cognitive contexts. In our view, it is from these three main areas that domestication derives fluency, accuracy, and transparency. The translator has to interfere in the ST structure to reformulate a readable target linguistic structure adhering to the current usage. Furthermore, he has to transform and adapt the cultural source structure to the cultural target language structure in order to make the reader familiar with the translated text. Moreover, the translator must recreate an equivalent cognitive context, not alien to the target reader, so as to achieve dynamic equivalence similar to the same response of the original reader.

In the context of our research, our discussion will be limited to culture as a vital requirement to metaphor translation. Our main focus will be on the metaphors the translator has the total freedom to interfere in during his translation.

In these types of metaphors, the cultural phenomenon is melted with the language to make culture and language, the two facets of the same coins. The hard task of translator in this case is to extract what is cultural from what is linguistic. Culture embraces thoughts and beliefs in the text alongside the cultural medium they are couched in like imagery, simile, metaphors and so forth. It becomes the inside world of the language from which the writer sees the outside world. "It is raining cats and dogs" is a good example to illustrate that "culture within language" cannot be preserved in the TT. The translator has to bring the original author and his text to the target reader. Domestication is the most adequate strategy for dealing with such cultural phenomena. The translator becomes ethnocentric, rendering "culture inside language" according to his own culture and view. The translation process is to be based on the translator's preconceptions of the language and culture. He must not see himself above the original author by interfering in his way of thinking and writing. Rather, he must consider himself as an advocate of the target reader and be entitled to render what has been written according to his own way of thinking and writing. Domesticating "culture within

language” becomes a must to keep communication between the ST and TT fluent and transparent. Foreignization, on the contrary, as it is advocated by Schleiermacher, Berman, and Venuti, would spoil the meaning, make the translation a mere ethnocentric endeavor to destroy the reason and the purpose of any literary text and prevent the target reader from sharing the flavor of the original text. Translation from this point of view falls into what can be called ‘diet translation’.

The following sample illustrates to what extent some cultural figures of speech as a signified which refers to a “mental concept” (Fawcett, 1997, p. 5) cannot be disassociated from their signifiers which refer to a “mental image” (Fawcett, 1997, p. 5). George Orwell in *Animal Farm* talks about ‘Snowball’ saying that:

ST	Every night, it was said, he came creeping in under cover of darkness and performed all kinds of mischief.
Translation 1 (محمود عبد الغني)	حسب الإشاعة، فإن سنوبول يتسلل تحت جناح الليل ليرتكب مائة عمل سيئ.
Translation 2 (شامل أياضة)	فقد أشيع أن سنوبل اعتاد أن يرتاد مزرعة الحيوانات بالليل.
Translation 3 (صبري الفضل)	وقيل أنه كان يأتي كل ليلة تحت جناح الظلام ويقوم بشتى أنواع الأذى.
Translation 4 (محمد العربي)	This paragraph has not been translated
Translation 5 (زاهيد وبلغيته)	كان يحكى أن الخنزير "سنوبول" في كل ليلة يتسلل تحت جناح الظلام ويعتو في المزرعة فسادا.

The metaphorical expression consists of three components:

The tenor, which is the subject of speech and the vehicle, which is the thing with which the tenor is identified are viewed from the structure of the image. They both have a ground, the common feature of the tenor and vehicle. (Fomukong, 2017, p. 88)

In a beautiful scene in the ST, the metaphorical expression “cover of darkness” can be considered as a cultural expression. In this case, the personification of ‘darkness’ as a ‘cover’ cannot be rendered into Arabic while preserving the same vehicle, tenor and ground. To domesticate the ST metaphor in the TL, Arabic uses a collocation expression “جناح الظلام” which means “the darkest moment of the night”. In English, this moment is described as “the cover of the darkness” but in Arabic, it is depicted as the “darkest moment of the night”. A

brief glance at the Arabic translations above shows that all of them have used “جنح الظلام”, except for translation 2 where this cultural metaphor is deleted and translation 4 where the translator omitted the scene as untranslatable. A comparison between translation 1, 2, and 3, on the one hand, and translation 5, on the other, reveals that domesticating only the meaning is not enough. In other words, rendering “cover of darkness” with “جنح الظلام” is not enough for a translation to be accurate, fluent and transparent. Rather, it should be correlated with the domestication of the mould (syntactic structure) into which it is framed. The poeticity and conciseness of the style in such a case give much vividness to the Arabic translation.

This chapter has revealed the complexity of the translation act. The translator has to be conscious that translating is not only a simple process of replacing words according to the target grammatical structure but a complicated process where many factors need be taken into consideration. In the following chapter, I will discuss the issue of metaphor in both Arabic and English and the models proposed by Newmark and Dickins for its translation.

Chapter Two
The Theory of Metaphor

Western Theory of Metaphor

In this chapter, I do not intend to produce an exhaustive study about the history of metaphor from Aristotle until the present day. Instead, my aim is to bring forward, in a concise manner, a general literature survey about metaphor in Arabic and English. my focus will be on definition, classification and approaches to metaphor translation.

1-Definition of Metaphor

Metaphor is an exceptionally complex phenomenon. It has occupied a central position in different fields of human thinking, such as philosophy, rhetoric, poetry and literature in general. Metaphor as a key figure of rhetoric has always received particular attention by linguists, critics and writers, who have all contributed to the body of knowledge on metaphor that has accumulated throughout the ages.

The Oxford Dictionary (1989) considers metaphor a figure of speech in which “a name or descriptive term is transferred to some object different from, but analogous to, that to which it is properly applicable” (vol. IX, p. 676).). For Dickins et al. (2002), “metaphor can be defined as a figure of speech in which a word or phrase is used in a non-basic sense. This non-basic sense suggesting a likeness or analogy with another more basic sense of the same word or phrase” (p.147).

It emerges from the aforementioned definitions that metaphor in western theory is the use of a word or a phrase in which an analogous link is established between two elements sharing the same ground without using “like” or “as”. The two elements are called by rhetoricians: “tenor” or “topic” and “vehicle”. They are also called by Kövecses (2002) “source domain” and “target domain” (p. 4). The relationship between “tenor” and “vehicle” is based on a systematic mapping which means that both of them share a number of features. Kövecses (2002) explains this systematic set of correspondences between source domain and target domain by the example “love is a journey” in which “journey” is a “source domain” and “love” is a “target domain” as it is illustrated below:

Source domain (journey)

-The travellers

-The vehicle

Target domain (love)

-The lovers

-The love relationship

- | | |
|---------------------------------|-------------------------------|
| -The journey | -Events in the relationship |
| -The distance covered | -The progress made |
| -The obstacles encountered | -The difficulties experienced |
| -The destination of the journey | -The goal of the relationship |

Metaphor is not only a linguistic phenomenon; Lakoff (1980) sees that “metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (p. 3). According to Lakoff (1980) metaphor is a cultural phenomenon by which we live through acts and thought. He illustrates his point of view through the following examples:

- Your claims are *indefensible*.
- He *attacks every weak point* in my argument.
- I *demolished* his argument.
- I have never *won* an argument with him.
- It *shot down* all my arguments.

The above examples make the reader feel as if he is engaged in a real battle. “Argument” has become a real battle in which one attacks, demolishes, wins, etc; and the person with whom we argue has become an enemy to defeat. It is in the sense that metaphor is a part of culture, Lakoff (1980) says “the ARGUMENT IS WAR [Capitalisation added by the author] metaphor is one that we live by” (p. 4). Metaphor is a vital element for language and life. It is another channel which gives free rein to our imagination from the denotative meaning of language.

2- Theories of Metaphor

In this section, I will attempt to review the major traditional theories of metaphor and trace their influence on the ideas put forward by translation scholars interested in the different aspects of the treatment of metaphor in translation. It is extremely difficult to present an exhaustive review of all the theories dealing with the nature of metaphor, given the increasing volumes on metaphor. However, my aim is not investigating metaphor itself, but, rather, the treatment of metaphor in translation. There are three major theories of metaphor: the substitution theory, the comparison theory and the interaction theory.

A. The substitution theory

Croft and Cruse (2004) indicates that for Aristotle a metaphorical meaning was always the literal meaning of another expression. According to substitution theory, a word or expression having a metaphorical meaning is substituted with a word or expression to express the same meaning such as in: “Richard is a lion” = “Richard is brave”

B. The comparison theory

Some metaphor scholars such as Black (1962) consider comparison theory as an offspring of the substitution theory. Soskice (1985) sees it as a “slightly more sophisticated version of the substitution theory” (p. 26). The comparison theory holds some of the fundamental objectivist proposals of the substitution theory, such as the centrality of the literal reference and the view that metaphor is a decoration that covers literal reality.

Metaphor, in the comparison theory, is an elliptical or abbreviated simile (see for example Miller, 1993). The statement, for example, “that political opponents are poisonous plants” actually means “that opponents are like poisonous plants in that they are harmful to people dealing with them”. Speakers can understand the metaphor when they see the shared properties and relations between the two domains: people and dangerous plants.

The comparison theory has been criticized as being a particular case of the substitution theory. The comparison theory claims that metaphor in effect is a literal comparison or simile which has an equivalent metaphoric statement and that the two are, therefore, exchangeable. According to Black (1962), however, a literal simile lacks the impact of a metaphor and cannot rival the richer interactive meaning of metaphor.

C. The interaction theory

The substitution theory is rejected by Richards (1965) in favour of the interaction theory. Richards (1965) claims that “there [is] a species of interaction between meanings (the interanimation of words) that cannot be reproduced in literal language” (p. 88). Dickins (2005) explains that interaction theory is based on the idea that metaphors involve a principal subject and a secondary subject and that metaphorical meaning is achieved through the interaction between them.

Black (1993) claims that “in the context of a particular metaphorical statement, the two subjects “interact” in the following ways: (a) the presence of the primary subject incites the hearer to select some of the secondary subject's properties; and (b) invites him to construct a parallel implication-complex that can fit the primary subject; and (c) reciprocally induces parallel changes in the secondary subject” (p. 28).

In his example “man is a wolf”, Black (1993) states that “man” is the principal subject and “wolf” is the secondary subject. The hearer will be led to the wolf system of implications to construct a corresponding system of implications about the principal subject and will pick out “wolf” as “fierce”, “hungry”, “engaged in constant struggle”, “preying upon other animals”.

According to Black (1962), this perception of metaphor does not depend exclusively on whether the hearer knows the dictionary meanings for “wolf” and “man”, but most importantly must possess an ordinary man's beliefs about “wolves”, regardless of their “truth”. Therefore, lexical knowledge is of less significance than cultural knowledge and shared experience because lexical knowledge is necessary, but not sufficient, for accurate comprehension of metaphor.

3- Types of Metaphor

1- Fowler’s typology: Metaphor in Fowler’s typology is divided into live and dead. Live metaphors “are offered and accepted with consciousness of their nature as substitutes for their literal equivalence” (Fowler, 1926, pp. 348-49). A metaphor is called dead when the “speaker and hearer have ceased to be aware that the word used is literal” (Fowler, 1926, p. 349). Cooper (1986) scales this type of metaphor by “the more we forget that it is being used instead of a literal equivalent, the deader is the metaphor” (p. 119). In other words, The user of dead metaphor is no longer conscious of its metaphorical meaning. For this reason, Gemma (1995) qualifies Fowler’s approach by “amnesiac scale” (p. 17). It appears as if both the speaker and the hearer are affected by amnesiac disease. It seems that the process of distinction between dead and live in Fowler’s typology is mental depending upon the degree of consciousness/unconsciousness of the speaker and hearer. From this angle, it is appropriate to consider it as a “mental classification”.

2- Newmark's typology: in this typology, metaphor is divided into six types:

a- Dead metaphor: According to Newmark (1988), a dead metaphor is “where one is hardly conscious of the image” (p. 106). He adds that this kind of metaphor is frequently related to universal terms used to describe space and time such as field, line, top, bottom, foot, mouth, arm and so on.

b- Cliché metaphors: These are defined as metaphors “that have perhaps temporarily outlived their usefulness, that are used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter” (Newmark, 1988, p. 107). He illustrates this type by the following example: “the country school will in effect become not a backwater but a breakthrough”.

c- Stock or standard metaphor: This is “an established metaphor which in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically” (Newmark, 1988, p. 108), such as:

- Keep the pot boiling.
- A wooden face.
- All that glitters is not gold.
- I can read him like a book.
- A sunny smile.

d- Recent metaphor: This is a metaphorical neologism often ‘anonymously’ coined, which has spread rapidly in the SL” (Newmark, 1988, p. 111), such as “pissed” for “drunk”, “groovy” for “good”, “spastic” for “stupid”.

e- Original metaphor: This kind of metaphor contains “the core of an important writer’s message, his personality, and his comment on life” (Newmark, 1988, p. 112). He deems such metaphors to be a source of enrichment in the target language such as in: And I can hear “the clear sound of solitude, opening and closing its window”.

f- Adapted metaphor: Newmark (1988) illustrates this type by the following examples: “the ball is a little in their court”, “sow division”; “get them in the door”. It is worth mentioning that no definition of this kind of metaphor has been suggested.

In terms of qualification, Cooper (1986) qualifies Newmark’s approach by “geriatric scale”. The categories of dead, clichéd, stock, recent and original metaphors look as if age is the measure of classification. Like a person, a metaphor approaches death as it ages. A close scrutiny reveals that the geriatric scale is not applicable for all of them. For instance, the scale

of age is clearly visible in cliché and recent metaphors. By contrast, original metaphor reflects the creativity of the writer; dead metaphor reflects the consciousness/unconsciousness of the reader; and stock metaphor reflects the analogy as a mechanism governing the relationship between “tenor” and “vehicle”. This variety of scales leads us, to the contrary of Cooper’s approach, to qualify Newmark’s typology as a “**multidimensional scale**”.

3- Dickins’s typology: Dickins’s et al. (2002) typology is characterized by two stages: metaphor has been classified into dead and live metaphors in the first stage, and into lexicalized and non-lexicalized metaphors in the second one. They suggest that dead metaphors “are the kind of things which are recognisably metaphorical, but which are included as sense of words in dictionaries. By contrast, live metaphor may be similarly crudely characterised as the kind of things which are recognisably metaphorical, but which are not included as senses of words in dictionaries” (Dickins et al., 2002, pp. 261-62). The lexical scale is implicitly applied in this classification. In the second stage, the lexical scale is clearly adopted when Dickins et al. (2002) divide metaphors into lexicalized and non-lexicalized. They believe that “the importance of this distinction between lexicalized and non-lexicalized metaphors is not that it should be absolutely true, but that it provides a reasonable way in the great majority of cases of distinguishing two major classes of metaphor which...typically require rather different treatment in translation” (Dickins et al., 2002, p. 148).

1- Lexicalized metaphors: These kind of metaphors are the “uses of language which are recognizably metaphorical, but whose meaning in a particular language is relatively clearly fixed... we may say that lexicalized metaphors are metaphors whose meanings are given in dictionaries” (Dickins et al., 2002, p. 147); such as “rat” for a “person who deserts his friends”. This category includes three types of metaphors.

a- Dead metaphor is one which is not normally even realized as a metaphor.

b- Stock metaphor is one that is widely used as an idiom.

c- Recent metaphor is a metaphorical neologism. (For more details, see Dickins et al., 2002, p. 149).

2- Non-lexicalized metaphors: In this category of metaphor, “the metaphorical meaning is not clearly fixed, but will vary from context to context, and has to be worked out by the reader on particular occasions” (Dickins et al., 2002, p. 147); thus, “a man is a tree”,

which may have different meanings according to different contexts. This category consists of conventionalized and original metaphors.

a- *Conventionalized metaphors*: This category consists of metaphors “which are not lexicalized (and not therefore given in dictionaries), but do draw on either cultural or linguistic conventions” (Dickins et al., 2002, p. 149), for example, ‘battle of wits’.

b- *Original metaphors*: This kind of metaphor is the outcome of the creativity of poets and writers, such as “Tom is a tree”... because they are not simply relatable to existing linguistic or cultural conventions. Original metaphors are difficult to interpret. More specifically, it is necessary to establish the ground from the context” (Dickins et al., 2002, p. 150).

It is clear from the above discussion that Dickins’s et al. (2002) approach reflects the **lexicalized scale** in which the dictionary has a decisive role to make a clear distinction between the two categories. In terms of qualification, Dickins et al. (2002) find that a number of accounts of metaphor propose “quite complex divisions between types of metaphor”. It seems that the source of this complexity is due to the diversity of scales adopted such as **mental, multidimensional and lexical**.

Arabic Theory of Metaphor

My aim, here, is to shed light on the contribution of the Arab scholars on metaphor. It is worth mentioning that the Arab theory and the Western theory of metaphor do not share the same conception and analytical approach. These different approaches have an impact on how metaphor should be rendered from English into Arabic and vice versa.

1- The Question of Pretence “الادعاء” and Transfer “النقل”

This question tries to explore two major tendencies describing the nature of the relationship between the “vehicle” and the “tenor”. The first tendency led by “الجاحظ” Al-Jaahiz who considers the transfer as the basic element in the metaphor process; whereas, the second one led by “الجرجاني” Al-Jurjaanii who outweighs the pretence over transfer.

In his definition, “السكاكي” Al-Sakkaakii adopts Al-Jurjaanii’s approach and makes clear that metaphor is pretence. He says:

الاستعارة: هي أن تذكر أحد طرفي التشبيه وتريد به الطرف الآخر مدعيا دخول المشبه في جنس المشبه به دالا على ذلك بإثباتك للمشبه ما يخص المشبه به، كما نقول "في الجمام أسد" وأنت تريد به الشجاع مدعيا أنه من جنس الأسود، فثبت للشجاع ما يخص المشبه به وهو اسم جنسه. (السكاكي، 1987، ص 174)

It [metaphor] is when you mention one element of the similarity, and you intend the other one, pretending that tenor enters into the species of the vehicle and supporting this by attributing to tenor what actually pertains to the vehicle. As when you say ‘a lion in the battle’ and you intend to say the brave man is in the battle, pretending that he is a true lion. So you assign to the brave man what actually pertains to the vehicle which is the name of its species. (Translated by Al-Misned, 2001, pp. 99-100)

It is clear from this classification that metaphor is based on the pretence “الادعاء” of the meaning rather than the transfer of the word. Historically, this question was the centre of a great debate between Al-Jaahiz’s school and Al-Jurjaanii’s. The view of the first one is that metaphor is based on the notion of “transfer” of the word from the literal meaning to the figurative one; whereas the second school considers the “pretence” as the basis of metaphor. The roots of this

debate have something to do with the famous critical problematic of whether the beauty of a literal text is embedded in the word as a succession of sounds or in the meaning.

If metaphor as a transfer of the word is adopted, a number of theoretical challenges will emerge. An illustrative instance is how a word such “أسد” “lion” in “رأيت أسداً” “I saw a lion” can be transferred from the original meaning to a new one, knowing that our aim is to transform “Zayd” into a “true lion” by pretence. The transfer implies that the original meaning of “أسد” is no longer our objective, which is untrue since in the metaphor process, the original meaning of “أسد” remains our first and last goal. Therefore, how can it be possible that a word be transferred from its original meaning into a metaphorical one while retaining its original one? This illustration leads us to conclude that the term “transfer” is unable to explain the link between the real meaning and the metaphorical one and describe how the metaphorical utterance is formed.

The notion of transfer is also raised by Lakoff (1980) when he says that “it is important to see that the metaphorical structuring involved here is partial, not total. If it were total, one concept would actually be the other, not merely be understood in terms of it” (p. 12). It is clear from this point of view that both “topic” and “vehicle” are two separate entities sharing a partial ground. In the following metaphor, “love is a journey”, the shared ground between the “topic” and the “vehicle” is partial. That is to say, “love will never be a journey” and vice versa. This leads us to conclude that the word “journey” is transferred from its original meaning to another one but “journey” still remains “journey” and “love” still remains “love”.

The second school led by Al-Jurjaanii adopts the term “الادعاء” “pretence”, assuming that when “Zayd” is metaphorically described as “أسد”, and the referential meaning remains our principal aim, the transfer, as it appears, does not harmonize with the real meaning of such metaphor.

"إنما تكون ناقلا إذا أنت أخرجت معناه الأصلي من أن يكون مقصودك و نفضت به يدك. فإما أن تكون ناقلا له عن معناه

مع إرادة معناه فمحال متناقض" (الجرجاني، 1992، ص 435).

“The transfer will be accepted only if you exclude the original meaning of the word out of your concern. How can you transfer a word from its original meaning and intend the same meaning at the same time? It is impossible and self-contradictory” (My translation).

It seems to be a logical question since when a word like “أسد” is transferred from its original meaning to another; it is no longer referring to its original meaning. This conclusion is so far to be accepted since the original meaning of the word “أسد” is still our first concern in metaphor usage. This argument provided by Al-Jurjaanii shows to what extent “transfer” as a term can explain how the figurative meaning is understood from the denotative one.

Al-Jurjaanii advances another argument in favour of pretence as a basis for metaphor, illustrating that there is a kind of metaphor in which the transfer as a process cannot be applied in any case.

واعلم أن في الاستعارة ما لا يتصور تقدير النقل فيه البتة، وذلك مثل قول لبيد:

وغداة ريح قد كشفت وقرّة
إذ أصبحت بيد الشمال زمامها

لاخلاف في أن اليد استعارة، ثم إنك لا تستطيع أن تزعم أن لفظ “اليد” قد نقل عن شيء إلى شيء، وذلك أنه ليس المعنى على أنه شبه شيئا باليد، فيمكنك أن تزعم أنه نقل لفظ “اليد” إليه، وإنما المعنى على أنه أراد أن يثبت للشمال في تعريفها “الغداة” على طبيعتها شبه الإنسان قد أخذ الشيء بيده يقلبه ويصرفه كيف يريد... وكما لا يمكنك تقدير النقل في لفظ “اليد”، كذلك لا يمكنك أن تجعل الاستعارة فيه من صفة اللفظ، ألا ترى أنه محال أن نقول: إنه استعار لفظ “اليد” للشمال. (الجرجاني، 1992، ص 426)

“Be aware that there is a kind of metaphor in which one cannot presuppose transfer at all such as in Labiid’s verse:

How many a cold windy day have I protected against,

When the rein of the day has been taken by the hand of the north wind.

(Translated by Abu Deeb 1979, p. 204, as cited in Al-Misned, 2001, p. 121).

The word “يد” “hand” in this poem is not a metaphor. In this case, there is no way to claim that “يد” is transferred from one meaning to another, since “يد”, here, is not a “tenor” compared to a “vehicle”. The meaning of “يد” in this poem is to attribute a human hand to the north wind so as to be as powerful as a human being in handling things. Consequently, no one can suppose transfer in such a metaphor. It is obvious, then, that it is unreasonable to say that he has borrowed the word “hand” for “north wind” (My translation)

In “يد الشمال” “the hand of the wind”, the poet ascribes an “organ” “يد” to the “wind” to illustrate that this latter is as powerful as a human being. The omission of the “vehicle” (human being) requires replacement by the “hand”. It is clear that, in contrast to the case of “أسد”, “يد” is not transferred from its original meaning since the metaphor is between the “wind” and a “human being”, not between the “wind” and the “hand”. Evidently, this kind of metaphor - called in Arabic rhetoric “الاستعارة التصريحية” “implicit metaphor”- cannot be a transfer in any way. The

Al-Jurjaanii's approach is considered by rhetoricians as a turning point in the history of Arabic rhetoric.

Al-Jurjaanii reinforces his point of view about the pretence as the basis of metaphor, using the argument that some metaphorical structures clearly refute the notion of transfer. He lists the following examples: "ليس هو بإنسان وإنما هو أسد" "he is not a human being, he is a lion"; "ما هذا بشرا، إن هذا إلا ملك كريم" "this is not a man; this is none but a noble angel" (The Holy Qur'an: Yusuf: 31). These examples disprove clearly the "tenor" as a "human being" and illustrate that it is a real "lion" and "angel". The logical outcome to deduce from the above discussion is that transfer cannot cover all kinds of metaphor.

فقد تبين من غير وجه أن الاستعارة إنما هي ادعاء معنى الاسم للشيء، لا نقل الاسم عن الشيء. وإذا ثبت أنها ادعاء معنى الاسم للشيء، علمت أن الذي قالوه من أنها "تعليق للعبارة على غير ما وضعت له في اللغة، ونقل لها عما وضعت له" كلام قد تسامحوا فيه، لأنها إذا كانت الاستعارة ادعاء معنى الاسم، لم يكن الاسم مزالا عما وضع له بل مقرا عليه. (الجرجاني، 1992، ص 437)

It was argued at many levels that metaphor is the pretence of meaning of the word not a transfer of the word. If it is confirmed that metaphor is pretence, you will realize that they [scholars] were tolerant in considering metaphor as a transfer of the word from its original meaning to a figurative one. On the contrary, if metaphor is pretence, the original meaning remains our concern. (My translation)

From this perspective, the meaning of metaphor has become stronger than simile. Through metaphor, "one can see inanimate objects become alive and able to speak... and the veiled meaning visible and clear" (My translation) "فإنك لترى بها الجماد حيا ناطقا... والمعاني الخفية بادية جلية" (الجرجاني، 1992، ص 33).

It is clear from the previous discussion that the pretence is more flexible in use in all kinds of metaphors and reflects how the metaphorical process works. The aim of metaphor is to make the reader believe that both "tenor" and "vehicle" merge in one entity. This union is the source of its powerfulness. I think that the above discussion will help the translator to understand the nature of metaphor in both English and Arabic and provide him with the necessary knowledge to overcome the challenge of metaphor translation.

2- The Question of Simile and Metaphor

In English, a simile is characterized by the use of “as” and “like”, such as “the sail was patched with flour sacks and furled, it looked like the flag of permanent defeat” (in “*The Old Man and the Sea*”, 1994, p. 5).

Here “the sail” is the “tenor” and “the flag” is the “vehicle” and the simile particle is “like”. In Arabic, however, the simile structure works differently from the English simile structure. A simile in Arabic does not necessarily require the presence of a simile particle. If the particale is omitted, the similie is more eloquent. The criterion for a simile, as Al-Sakkaakii explains, is the presence of both “tenor” and “vehicle”:

”لا يخفى عليك أن التشبيه مستدع طرفين مشبها ومشبها به واشتركا بينهما من وجه واقتراقا من آخر“ (السكاكي، 1987، ص 15) .

“It is agreed that simile requires tenor and vehicle which both share some features and differ in others” (My translation).

Al-Sakkaakii’s definition makes clear that the simile particle is optional in the Arabic simile.

In Arabic, simile and metaphor are two different phenomena. A metaphor, however, is a simile even though a simile is not considered a metaphor . In the metaphor of “رأيت أسدا” “I saw a lion”, the notion of simile is present despite the omission of the tenor “Zayd”; whereas, in the simile “زيد كالأسد” “Zaydun is like a lion”, the notion of metaphor is absent due to the presence of both “tenor” and “vehicle”. For this reason, metaphor embodies simile and not vice versa.

The aim of metaphor is to merge both the “tenor” and the “vehicle” in one entity so as to make the recipient believe that we are no longer talking about “Zayd”, but about a “real lion”. From this perspective, metaphor is considered a more powerful figure of speech in conveying the meaning. By contrast, in simile, both the “tenor” and the “vehicle” are explicit in the structure. Their presence gives the impression to the recipient that we are talking about two different components sharing a partial ground. In the simile “Zayd will never be a lion”, “Zayd” is simply a “brave human being”; this disassociation makes the recipient more conscious about the presence of two entities: the “tenor” and the “vehicle”. This structure

makes the simile less effective than metaphor. I think that these differences are vital in the translation process, and neglecting them will certainly affect the metaphorical meaning.

As a result, a meaning such as “bravery” can be expressed either by simile (a) “زيد كالأسد” “Zaydun is like a lion” or by metaphor (b) “رأيت أسداً” “I saw a lion”; but it is agreed that the metaphorical expression is more expressive and effective on the recipient due to the degree of the exaggeration. Now, the question that should be raised in this respect is why metaphor is more powerful than simile: is it due to the structure or the meaning?

3- Metaphor Powerfulness and the Question of Structure and Meaning

It was illustrated above that the meaning of “bravery” has been understood from (a) and (b). Even though the exaggeration is explicit in (b), “bravery” remains the only understandable meaning in (a). In other words, the meaning of “bravery” remains the same in both (a) and (b). Meanwhile, no-one can deny that (b) is more expressive and stronger than (a). Logically speaking, however, both (a) and (b) should be at the same level of power since both share the same meaning of “bravery”. This disparity in expressive impression enforces the belief that the structure, not the meaning, is the determinant factor of the powerfulness of metaphor. Al-Jurjaani was the first scholar to draw attention to this question and locate the beauty and powerfulness of metaphor in the structure. He says:

واعلم أنه قد يهجم في نفس الإنسان شيء يظن من أجله أنه ينبغي أن يكون الحكم في المزية التي تحدث بالاستعارة أنها تحدث في المثبت دون الإثبات. وذلك أن نقول: إنا إذا نظرنا إلى “الاستعارة” وجدناها إنما كانت أبلغ من أجل أنها تدل على قوة الشبه، وأنه قد تناهى إلى أن صار المشبه لا يتميز عن المشبه به في المعنى الذي من أجله شبه به، وإذا كانت ذلك، كانت المزية الحادثة فيها حادثة في الشبه، وإذا كانت حادثة في الشبه، كانت في المثبت دون الإثبات. والجواب عن ذلك أن يقال: إن الاستعارة لعمرى تقتضي قوة الشبه، وكونه بحيث لا يتميز المشبه عن المشبه به، ولكن ليس ذلك سبب المزية، وذلك لأنه لو كان ذلك سبب المزية، لكان ينبغي إذا جنت به صريحا فقلت: “رأيت رجلا مساويا للأسد في الشجاعة، وبحيث لولا صورته لظننت أنك رأيت أسداً” وما شاكل ذلك من ضروب البلاغة، أن تجد لكلامك المزية التي تجدها لقولك: “رأيت أسداً” وليس يخفى على عاقل أن ذلك لا يكون. (الجرجاني: 1992، ص 449/448)

Be aware that it may come to mind that the beauty and the powerfulness of metaphor resides in the **meaning** “المثبت” [emphasis added] not in the **structure** “الإثبات” [emphasis added] and that metaphor is more eloquent [than simile] because of the strong similarity between the tenor and the vehicle. If we trust this proposition, the beauty of metaphor will reside in meaning.

Our objection is that metaphor requires a strong similarity between tenor and vehicle. If we make this strong similarity more explicit by saying “I saw a man equal to a lion in bravery”;

“were it not for his appearance, you would consider him a true lion”, these utterances will not be as eloquent as “I saw a lion” (My translation).

A deep scrutiny of metaphor structure reveals that the omission of “Zayd” from the metaphor structure makes exaggeration the soul of the metaphorical meaning. In “I saw a lion”, the pretended sense is that “Zayd” becomes a “lion”, literally speaking. On the contrary, in the simile structure, “Zayd is like a lion” there is no meaning by exaggeration since both “tenor” and “vehicle” are mentioned in the structure. Their presence creates an equality between the terms of the comparison. For this reason, the sense created by the simile is less effective than that of metaphor. The translation of Arabic metaphor into other languages has to take into account all these considerations in the translation process.

4- The Rationality of Metaphor Meaning

According to Al-Jurjaani, this issue is a logical outcome of metaphor as pretence not as a transfer. He says:

فإذا ثبت أن ليس الاستعارة نقل الاسم، ولكنها ادعاء معنى الاسم، وكنا إذا عقلنا من قول الرجل: “رأيت أسد” أنه أراد به المبالغة في وصفه بالشجاعة، وأن يقول: إنه من قوة القلب ومن فرط البسالة وشدة البطش وفي أن الخوف لا يخامره والذعر لا يعرض له بحيث لا ينقص عن الأسد، لم نعقل ذلك من لفظ الأسد، ولكن من ادعائه معنى الأسد... ثبت أن الاستعارة... يعرف المعنى فيها من طريق المعقول دون اللفظ. (الجرجاني، 1992، ص 440/439)

Providing that metaphor is a pretence, and not a transfer, of the word meaning, the sense of bravery and severity apprehended in ‘I saw a lion’ is understood from the connotative meaning of أسد and not from its denotative meaning. As a result, metaphor meaning is rational in the sense that the metaphorical meaning is understood from the implicit meaning of the borrowed word “أسد” (My translation).

In his approach, Al-Jurjaani reveals that the notion of “transfer” infers that the “bravery” of “Zayd” has been virtually understood via the connotation of “أسد” since the referential meaning refers to “أسد” as an animal.

5- Types of Metaphor

The classification of metaphor in Arabic theory depends on the “tenor”, “vehicle” and the “ground”. Many rhetoricians have used many scales such as the omission/non omission of tenor or vehicle, the morphological aspect of the word borrowed and many others as is explained below:

1- Classification Based on Tenor or Vehicle

a- Omission/non omission of tenor or vehicle

We have seen above that metaphor is distinguished from simile by the omission of either tenor or vehicle. Based on this criterion, metaphor is divided into:

- *Explicit metaphor* الاستعارة التصريحية: in which the “vehicle” is mentioned and the “tenor” is omitted such as “رأيت أسداً” “I saw a lion”.

- *Implicit metaphor* الاستعارة المكنية: in which the “tenor” is mentioned and the “vehicle” is omitted such as “واخفض لهما جناح الذل من الرحمة” “and lower to them the wing of humility out of mercy” (The Holy Qur’an, Al’israa’: 24).

b- Description associated with tenor and vehicle

- *Vehicular metaphor* الاستعارة المرشحة: Here, metaphor is described with features appropriate to the vehicle such as in the following verse of “كثير عزة”:

ر متني بسهم ريشه الكحل لم يضر ظواهر جلدي و هو للقلب جارح

She fired an arrow at me, its plumes covered with kohl.

It wounded my infatuated heart without harming my skin. (My translation).

Here the poet compares his beloved’s look with an arrow the plumes of which were covered with kohl used to make up the eyes. The plumes here are more pertinent to the arrow than to the eyes.

- *Topical metaphor* الاستعارة المجردة: Here, more details about tenor are provided such as in “رأيت أسداً في المعركة يقارع الأعداء بالسيوف” “I saw a lion fighting the enemy with his sword”. Here, the sword is relevant to the “tenor” rather than to the “vehicle”.

- *Free metaphor* الاستعارة المطلقة: In this kind of metaphor no pertinent description is provided to “tenor” and “vehicle”.

c- Borrowed word اللفظ المستعار

- *Non-derived metaphor* الاستعارة الأصلية: Here, the borrowed word is a generic name such as “ظبية” in the following line:

بالله يا ظبية القاع قلن لي: ليلاي منكن أم ليلاي من البشر

By God, does of the forest tell me,

Is my beloved Layla a doe or a human being? (My translation).

-*Derived metaphor* الاستعارة التبعية: Here, the borrowed word can be a verb, adjective or a particle such as in (يس:52) “من بعثنا من مرقدنا (يس:52)”. (The Holy Qur’an: Yasin: 52). Here the word “مرقد” “bed”, derived from the verb “رقد”, is borrowed for the grave.

2- Classification based on the ground

a- Original metaphor الاستعارة الفريدة: This kind of metaphor is produced by great poets and writers. It is also a source of enrichment for the language and culture. In Arabic tradition, the more original the metaphor is, the more beautiful it is, such as in in Abuu Firas’s verse:

سالت عليه شعاب الحي حين دعا أنصاره بوجوه كالدنانير.

The street all flood to him once he called

His supporters with faces as red as Dinars (My translation).

The conveyed metaphorical meaning is that the supporters dash in crowds to rejoin their commander’s call, red-faced from their heroic dauntless will to battle under their commander. Dinar is an Arabic currency made from red gold.

b- Ordinary metaphor الاستعارة المبتدلة: It is an overused metaphor with a plausible ground such as in “رأيت شمسا، بحرا، أسد” “I saw a sun, sea, lion”, where the “sun” stands for “female beauty”, the “sea” for “generosity”, and the “lion” for “bravery”.

It seems from the previous exposition that there is a general agreement in Arabic theory on metaphor that the latter classification should be based essentially on its structural components, namely “tenor”, “vehicle” and “ground”. As such, Arabic theory of metaphor is principally structural.

Western theory, by contrast, is more interested in extra-linguistic factors than in the structure of metaphor itself. Many criteria are used such as time, consciousness, originality, and so forth. Lexicalized/non lexicalized classification, however, is based on the role played, not by structure, but by the semantic distinctions provided by the dictionary. This makes us qualify the western approach as a “multidimensional scale” and the Arabic one as a “structural scale”.

Metaphor Translation Technicalities

Metaphor Translation Survey

The context of metaphor translation has known quite few numbers of scholars with a revealed interest in the subject matter. To cite but a few, there are Stock (1989), Faiq (1998), and Abu Libdeh (1991). Each of them has treated it from his or her angle of vision. However, Newmark (1988) and Dickins et al. (2002) undeniably prove hitherto the prominent figures in the field, whose works on the topic have been unanimously referred to by their peers in the scene as the most crucial.

The extensive contribution of these two scholars to metaphor translation studies and the acknowledgement they have earned in the field have all led me to pick their respective work as the great bulk of references. Newmark (1988) was the pioneer of metaphor classification into six types: Dead, Cliché, Stock (standard), Adapted, Recent and Original. He was the founder of the seven techniques to render metaphor from language to another, namely reproducing the same image in the TL, replacing the image in the SL with a standard TL image, translating metaphor by simile, translating metaphor by simile or sense, converting a metaphor to its sense, deleting the redundant metaphor and combining the same metaphor with the sense. Broadly speaking, Newmark model is characterized by two particularities: by inspiring metaphor classification from rhetoric (Hawkes (1972), Shipley (1970), Nordquist (2003) and Haser (2005)) from one hand and by binding each type of metaphor to one or more translation techniques on the other hand.

Dickins is heir to the legacy of Newmark, but in the footsteps of his tradition, but with an individual talent, he has turned out with a metaphor translation model founded on rhetoric and lexicology. His model arranges all types of metaphor under two classes: either lexicalized metaphors like Dead, Stock and Recent metaphors or non-lexicalized metaphors as conventionalized and original metaphors. As to his techniques, they seem no different from Newmarks' apart from the lexicology jargon they are couched in.

The chronology of metaphor translation studies proves that Larson (1984) was the originator of metaphor translation debate when he distinguishes between live metaphors and dead metaphors, describing the former as “those which are a part of the idiomatic constructions of the lexicon of the language” (p. 274) and the latter as “those which are

constructed on the spot by the author or speaker to teach or illustrate” (p. 274). In other words, the listener or reader of a dead metaphor “does not think about the primary sense of the words, but only about the idiomatic sense directly” (p. 274). However, he will know a live metaphor “only after paying special attention to the comparison which is being made” (p. 274).

As per the six techniques Larson applies, they ran as follows:

Preserving metaphor intact if it sounds natural and is understood correctly by the readers.

Translating metaphor by a simile.

Substituting a metaphor by another target language metaphor.

Keeping metaphor as it is in the TL.

Translating the metaphorical meaning without its imagery.

The comparison between Larson (1984) and Newmark (1988) reveals that the latter is well developed in terms of classification and translation techniques. That is why I have selected Newmark’s model to be one of the main models in my thesis.

There are also some further attempts in metaphor translation studies, such as those of Toury (1995), Al-Harrasi (2001), Armstrong (2005) and Chesterman (2016). None of them, however, is interested in developing models as Newmark and Dickins.

It stands from the above discussion that metaphor is the most challenging element to translate into another language. It reflects not only the linguistic aspect of a given language but a people’s cultures and behaviours too. In brief, metaphor reflects both the nature of a human being and the human existence. In metaphor’s translation, we are not dealing only with language as a means of communication but with a culture as an integral entity. Dagut (1976) echoes this point, believing that

Since a metaphor in the SL is, by definition, a new piece of performance, a semantic novelty, it can clearly have no existing ‘equivalence’ in the TL: what is unique can have no counterpart. Here the translator’s bilingual competence...is of help to him only in the negative sense of telling him that any ‘equivalence’ in this case cannot be found but will have to be created. The crucial question that arises is thus whether a metaphor can, strictly speaking, be translated as such, or whether it can only be reproduced in some way. (as cited in Bassnett, 1991, p. 24)

In my opinion, metaphor, however, is not always a new piece of performance or a semantic novelty since the same metaphor can be produced in different languages and cultures. Metaphors, then, can be either **common or specific**. **Common metaphors are shared by different cultures and languages. Specific metaphors, however, are specific to a given culture and language.** A common metaphor has a tendency to be translated whereas a specific one is to be reproduced.

1- Newmark's model

Newmark (1988) sets up some guidelines for the translator's attention "to make an attempt to clarify each sentence that is grammatical but does not appear to make sense" (p. 106). Also, the translator has "to tease out the meaning of each word in a figurative meaning by matching its primary meaning against its linguistic, situational and cultural contexts". (Newmark, 1988, p. 106). A translator is called upon to not bind himself within the grammatical structure and the denotative meaning. Instead, he has to dig beyond the first meaning into the "meaning of meaning". This can be illustrated by the following Arabic metaphor "مالي أراك تقدم رجلا وتؤخر أخرى". If translated on the basis of the first meaning as "why are you advancing one foot and delaying another", the utterance would be meaningless in English. An idiomatic translation such as "you are at a crossroads" is meaningful in the target language since it reflects the uncertainty expressed in the ST.

According to Newmark (1988), even dead metaphors can do without translation techniques as they are "not difficult to translate, but they often defy literal translation and therefore offer choices" (p. 106). "Field of research" will be translated as "domain" in French and "مجال" or "حقل" in Arabic.

Newmark (1988) suggests that there is "a choice between reducing the cliché metaphor to sense or replacing it with a less tarnished metaphor" (p. 107). Then, he adds that a cliché metaphor can always be reduced "to sense or at least to dead metaphor" (Newmark, 1988, p. 107). Thus, "a politician who has made his mark" will be translated as cited in Newmark "politician qui c'est fait un nom" in French and "إنه سياسي بنى اسمه" in Arabic. The English metaphor in the example has apparently been substituted by another Arabic metaphor, but the most idiomatic translation can be achieved using metonymy "إنه سياسي ذاع صيته في الأفاق".

As for stock metaphor, Newmark (1988) finds them sometimes “tricky to translate since their apparent equivalents may be out of date or affected or used by a different social class or age group” (p. 108). Yet, in order to surmount the setback, Newmark (1988) suggests that “the most common procedure for translating stock metaphors is to replace the SL image with another established image” (p. 109). As an illustration, “all that glitters is not gold” will be translated as “tous ce qui brille n’est pas or” in French and “ليس كل ما يلمع ذهباً” in Arabic

Stock metaphor “can sometimes be transferred by retaining the metaphor or converting it to simile” (Newmark, 1988, p. 111). For example, “il marche a pas de tortue” in French will be translated as “he is as slow as a tortoise” in English and “يمشي مشي السلحفاة” in Arabic.

Concerning adapted metaphor, Newmark (1988) thinks that “it should, where possible, be translated by an equivalent adapted metaphor” (p. 111). “Sow division” for instance, will be translated as “semer la division” in French and “يزرع التفرقة” in Arabic.

Due to its creativity, it appears that translating an original metaphor is more challenging than the other categories. Newmark (1988) suggests that, although jarring with the style of the text, this kind of metaphor “should be translated literally, whether they are universal, cultural or obscurely subjective” (p. 112). The aim of this technique is to draw the reader’s attention and to enrich his knowledge. Furthermore, if the translation of an original metaphor appears obscure, the translator should “replace it with a descriptive metaphor or reduce it to sense” (Newmark, 1988, p. 112). In Newmark’s approach, no techniques have been suggested for recent metaphor.

2- Dickins’s model

Metaphor down-toning is a general rule in Dickins’s et al. approach to rendering Arabic metaphor into English. Dickins et al. (2002) believe that “not infrequently Arabic ST metaphor appears too strong or too dense for equivalent forms of English writing and there is some need to tone down the metaphors of the Arabic ST in the English TT” (p. 158). The Arabic theory of metaphor holds that density and strength are meant to be in Arabic metaphor as explored above in this chapter. The fusion of both tenor and vehicle into one entity in metaphor as distinct from simile is the main motive behind the powerfulness felt by the reader.

The attempt to tone down Arabic metaphor in the translation process may affect its mode and distort its original image. The specificity of Arabic metaphor needs to be respected in any translation process. In order to avoid potential jarring with the style of the TT, the translator has to compensate for the powerfulness of metaphor by other means proper to the TT.

As for dead metaphor, Dickins et al. (2002) see that “where an ST dead metaphor is being translated by a TT metaphor, the translator should bear in mind whether the TT metaphor is as dead as the ST: in some context it would be inappropriate to use a metaphor with more metaphorical force than the ST one; in others, this may be acceptable or even desirable” (p. 150). For example, “لزم الفراش” will be translated as “he took to his bed” in English and “قام من المرض” as “he recovered from his illness”.

For stock metaphor, Dickins et al. (2002) adopt Newmark’s approach (1988), suggesting the following techniques:

- a. A “stock ST metaphor can be retained as a stock metaphor with the same or nearly the same vehicle in the TL” (Dickins et al., 2002, p. 151), such as in “استولت عليه” “possessed”, “شاهدة على” “witnessed”.
- b. A “stock ST metaphor can be replaced with a stock TT metaphor that has a different vehicle” (Dickins et al., 2002, p. 151), such as in “يحوم” “to hang around”.
- c. A stock “ST metaphor can be converted to a TL simile. This technique works where, if translated literally into the SL, the TL metaphor appears too abrupt” (Dickins et al., 2002, p. 151), such as in “يكسوه حزن” “as if clothed in sadness”.
- d. It can be also “reduced to ground. This involves losing the metaphor altogether, and the emotional effect associated with it” (Dickins et al., 2002, p. 151), such as in “دون أن يستبد النعاس به” “without feeling sleepy”.

Dickins et al. (2002) suggest that the translation of recent metaphor into Arabic can be reduced to “stock metaphors, or perhaps to grounds. In translating into English, recent metaphors could be used where general requirements of register make them appropriate” (Dickins et al., 2002, p. 152).

Concerning the category of non-lexicalized metaphor, Dickins et al. (2002) suggest some techniques that vary according to whether or not the metaphor is conventionalised or original metaphor.

For the non-lexicalized, conventionalised metaphor, he puts forward the following techniques:

- a. The conventionalised metaphor “can be retained as non lexicalised metaphor having the same or nearly the same vehicle in the TT” (Dickins et al., 2002, p. 152), such as “غزو الكهرباء” “the invasion of electricity”.
- b. The conventionalised metaphors can also “be replaced with a non-lexicalised ST metaphor having a different vehicle” (Dickins et al., 2002, p. 152), such as “لم تبرد “تارها حتى الآن” “the flames of which have not yet died out”.
- c. Among the other techniques, “it is appropriate to replace the non-lexicalised ST metaphor with a stock TT metaphor”; such as “البؤرة الملتهبة” “flash point”; “في هذه “المنطقة البركانية القلقة” in “this explosive and unhappy region” (Dickins et al., 2002, p. 152).

Concerning original metaphor, Dickins et al. (2002) believe that its translation by “a stock metaphor in the TT will destroy the sense of originality, and therefore lessen the emotional force. It may be more appropriate to translate it by a non-lexicalised metaphor in TT having a different vehicle” (p. 154). For that end, he suggests the following techniques:

- a. A “SL metaphor can be converted to a simile” (Dickins et al., 2002, p. 154); such as “يشعر بأنه جورب عتيق” “making him feel like an old discarded sock”.
- b. It can also be “reduced to grounds” (Dickins et al., 2002, p. 154); such as “شعب “مصر العربي الذي يشعر نحو سوريا بأنها قطعة من قلبها” “the Arab people of Egypt feel (a strong affinity and deep affection) towards Syria”.
- c. An original metaphor can also be retained in the TT but “with the addition of the topic” (Dickins et al., 2002, p. 155); such as “وقد انتظر طويلا أن تبرز فوق صحرائه أنثى” “he had been waiting for a long time for a woman to dawn over the desert of his life”.

3- Evaluation of Newmark's and Dickins's models:

A close scrutiny of these two approaches reveals a clear overlap between the techniques used in metaphor translation. In other words, it is very difficult to delineate the various types of metaphors in terms of translation. The translation techniques used for the translation of original metaphor, for instance, may apply to a stock metaphor and vice versa. In Newmark's approach, for example, the technique of literal translation is shared by both dead and original metaphor. Translation by sense as technique is also shared between original, cliché and adapted metaphors. Dickins's approach reflects the same outlook. Stock metaphor as a technique is applicable to recent, conventional and stock metaphors. The simile as a technique is also shared by original and stock metaphors. The aim of this brief recapitulation is to justify the overlap of translation techniques, on the one hand, and to show the difficulty of making a clear-distinction between kinds of metaphors in term of translation, on the other.

The overlap between techniques of translating different categories of metaphors reveals the futility of the metaphor rhetorical classification. In conclusion, it is necessary to reclassify metaphor in terms of translation in the hope to create for each kind of metaphor some specific techniques.

For this reason, researchers have to look for another classification based on translation. It is more practical to deal with metaphor from a translation point of view rather than a rhetorical one. This allows researchers to examine the impact of translation metaphor classification on the elaborated techniques.

At the first stage, it seems that metaphor from a translation point of view is either **common or specific. A Common metaphor means that it is shared between two or more languages and cultures; whereas, a specific one is local and relative to a specific culture and language.** A common metaphor has a correspondence in the target culture; whereas, a specific one has to be created.

In light of the classification based on translation, the techniques for the translation of metaphor should be laid down. The ultimate aim of our approach is to examine whether the criteria of common and specific metaphors has some effect on translation techniques. In other words, to what extent can this classification be efficient in formulating techniques of

metaphor translation? Our aim is also to achieve some consistency in which each kind of metaphor is characterized by its own techniques.

This chapter has been devoted to metaphor theory in the eyes of both western and Arabic theories. The analysis has shown that metaphor classification in western theory is characterized in terms of mental, multidimensional and lexical scales. Arabic theory of metaphor is controlled by a “structural scale” to the contrary of “multidimensional scale” in the western theory. It has been revealed that a metaphor should be classified from a translation perspective rather a rhetorical for the purpose of avoiding the overlap in the metaphor translation techniques caused by the limitations of the existing models. The model I advance, instead, suggests that a metaphor in a ST should be classified hypothetically into either a common or specific. A common metaphor is shared between two or more languages, whereas a specific one is purely cultural.

Chapter Three
Metaphor Translation
A Practical Study

The third chapter is a practical analysis of metaphor translation. As mentioned at the end of chapter two, my method of classifying metaphor relies on the translation point of view rather than other factors. From this perspective, a metaphor is either specific or shared with the target culture. I mean by common metaphors all metaphors shared between two cultures or more. This kind of metaphor is more linguistic than cultural. In common metaphor, culture and language go side by side in the translation process. In other words, culture, here, does not stand as an obstacle in the translation process since the cultural aspect is shared between the source culture (henceforth SC) and the target culture (henceforth TC).

However, in the second category of “specific metaphors” or “cultural metaphors”, the translation process focuses on the cultural aspect. Culture, here, as a component of metaphor may stand as an obstacle in the translation process. Sometimes, in specific metaphor, culture and language do not harmonize in the translation process and the challenge becomes more cultural than linguistic, which needs a special treatment to bridge the gap between the SC and the TC.

The aim of this attempt is to elaborate and formulate a model that serves to overcome the challenge posed by metaphor in translation. In this first step, my focus will be on the validity of common and specific metaphor as a hypothesis of classification. To achieve this goal, a corpus from English poetry with emphasis on Shakespeare’s poetry, such as in the “Thesaurus of Traditional English Metaphor” and “Metaphors Dictionary”, is selected to examine the extent to which my model can serve translators to overcome the challenge caused by metaphor in the translation process.

The following paragraphs try to develop a general overlook about some terms frequently used in the course of my analysis, such as low, heavy, abrupt and colloquial. In the Arabic rhetoric field, the Arab scholars set some measures to define eloquence of style, the absence of which makes a style seem heavy, low, colloquial and abrupt.

A style is labelled as low when there is a complexity at the level of either the meaning or the structure. The first category of low style is called “التعقيد المعنوي” “complex meaning”, and the second one is called “التعقيد اللفظي” “complex structure”. The meaning of a given structure is described as complex when it is hidden and far-fetched. This may be due to many factors, such as the different uses of metonymy in different out-of-context situations or the

lack of coordination between different parts of the structure. All of these facts and others lead to a low style.

A style is also described low when there is no correspondence between the structure and the meaning such as the anticipation “تقديم” of “الصفة” to “الموصوف” or “الصلة” to “الموصول”. The breach of these grammatical norms leads to low style.

A style may also be described as heavy when it lacks fluency. For instance, coordination in an inappropriate place makes the style heavy “تثقل”, or the anticipation “تقديم” of what needs to be delayed “تأخير”. The term heavy is not always linked to the structure level. Sometimes, the phonetic aspect of the word may sound heavy.

A style is called abrupt when there is a sudden shift without any logical link between clauses and sentences. A soft transition between structures and ideas contributes to make the TT sound like the ST since a good translation should not read as a translation at all.

Literary text requires idiomatic translation. A literal translation makes the TT sound colloquial because it would spoil the meaning of the ST and will not create a dynamic equivalence with the target reader.

I have adopted an idiomatic approach in my data translation to recreate the same eloquence of the ST since literary works are characterized by the poeticity of their language. A poetic language is characterized by the use of stylistic devices such as metaphor, simile, metonymy, assonance, alliteration and so forth. The use of all these devices contributes to create the expressive function of the text. This eloquence felt in a literary text is a result of the poetic style. By contrast, a language used in daily life is characterized by its communicative function.

Section One: Common Metaphor

A-Translating the SL metaphor by the same or similar vehicle in the TL.

Thomas Nashe: (1567-1601)

Title of the poem: “*Adieu, farewell earth’s bliss*”

Rich men trust not in wealth,
Gold cannot buy you health;
Physic himself must fade,
All things to end are made.
The plague full swift goes by;
I am sick, I must die.
Lord have mercy on us!

أيها الأثرياء، لا تثقوا بالمال،
متى كان الذهب يشتري العافية؟
لا بد للأجسام أن تفنى،
كل شيء إلى أجل،
فالوباء يمر بسرعة فائقة،
أنا مريض إنني سأرحل،
اللهم ارحمنا يا رب.

In this poem, there are some common SL metaphors that have been replaced by the same or similar vehicle in the TL. The metaphors “buy” in “gold cannot buy you health” and “fade” in “physic himself must fade” have been successively translated by their corresponding in the TL “يشتري” and “تفنى”. Moreover, the non-metaphor “I must die” has been metaphorically translated “إنني سأرحل” to focus on the main idea of the SL poem that “life is nothing but a swift transition”. A literal translation as “إنني سأموت” would be abrupt and would make the TL poem lose its poetry. Ultimately “إنني سأرحل” is more expressive and affective in Arabic than “إنني سأموت”.

Title of the poem: “Adieu, farewell earth’s bliss”

Beauty is but a flower
Which wrinkles will devour;
Brightness falls from the air,
Queen have died young and fair,
Dust hath closed Helen’s eye.
I am sick, I must die.
Lord have mercy on us!

الجمال كالوردة،
تلتهمها التجاعيد،
فالإشراق ينزل من السماء،
ماتت الملكة شابة جميلة،
وأغمض الغبار عيون هلين،
أنا مريض، إني سأرحل،
اللهم ارحمنا يا رب.

In this stanza, the poet uses the metaphorical expression “devour” to overtone the cruelty of time to human being. “Devour” is a common metaphor between English and Arabic. Both languages describe the “curving wrinkles on the face as a fierce animal devouring beauty”. Beauty does not resist age. When a human being becomes older, wrinkles start to outspread on his or her cheeks and face. In grave, after death, “worms” continue eating into the reaming beauty wrinkles have not withered in life. Translation by the same vehicle “تلتهم” seems to be the most adequate corresponding metaphor to preserve the source image in the target language.

Title of the poem: “Adieu, farewell earth’s bliss”

Strength stoops unto the grave,
Worms feed on Hector brave,
Swords may not fight with fate.
Earth still holds open her gate;
Come! Come! The bells do cry.
I am sick, I must die.
Lord have mercy on us!

ستتحني القوة إلى القبر،
فالديدان تعيش على جثت المستبدين الأقوياء،
السيوف لا تقاتل القدر المحتوم،
أبواب الأرض مفتوحة،
تعال، تعال، ستدق الأجراس،
أنا مريض، إني سأرحل،
اللهم ارحمنا يا رب.

In my translation, the common metaphors in this stanza, “strength stoops”, “fight with fate”, “earth gate”, have been translated by the same vehicles in the TL “تتحني القوة”, “تقاتل القدر”, “أبواب الأرض” and “المحتوم”. Some changes are made in the second line to make the AT more appropriate since a literal translation such as “فالديدان تعيش على المستبدين الأقوياء” would be abrupt. Compensation in kind is required here by adding the word “جثت” to make more explicit, that after death, not only Hector’s cadaver which will be a preferable food for worms to live in but all the powerful dictators.

Title of the poem: “Adieu, farewell earth’s bliss”

Haste, therefore, each degree,
To welcome destiny,
Heaven is our heritage, earth but a player’s stage;
Mount we unto the sky;
I am sick, I must die.
Lord have mercy on us!

تعجل ما استطعت،
لنتقبل القضاء والقدر،
فالجنة إرثنا،
ما الأرض إلا مسرح،
وسنصعد إلى السماء،
أنا مريض، إني سأرحل،
اللهم ارحمنا يا رب.

Earth or life as a “player’s stage” is a common metaphor in both English and Arabic. The two metaphors “earth but a player’s stage” and “to welcome destiny” are translated by the same vehicles “ما الأرض إلا مسرح” and “لنتقبل القضاء والقدر”. However, a literal translation for

“each degree” “كل درجة” would be meaningless in Arabic. An idiomatic translation is more appropriate to the TL such as “ما استطعت”.

Shakespeare: 1564-1616.

“Romeo and Juliet”, act 3, scene 5, line 132.

Thy eyes,
Which I may call the sea,
Do ebb and flow with tears; the bank thy body is,
Sailing in this salt flood; the winds, thy sighs,
Who, raging with thy tears and they with them,
Without a sudden calm, will overset
Thy tempest-tossed body.

عيونك كالبحر،
في دموعها مد وجزر،
جسدها كالقارب يسبح في فيضان مالح،
أنفاس، تنهدات، تثير الدمع،
اهدئي، فقد عصفت دموعك وتنهداتك بجسدك البريء.

In this stanza, compensation in kind has been applied to keep the mood and the spirit of the poem. For instance, a literal translation for “without a sudden calm” “و بدون هدوء مفاجئ” would spoil the structure and the meaning of the Arabic translation (*henceforth* AT). The poet, here, implicitly advises his beloved to abstain from sighing and weeping; otherwise, her body will be tossed by the tempest.

In the metaphor, “Do ebb and flow with tears” “في دموعها مد وجزر”, the core of the metaphor remains the same except for some changes affecting the TL in which “مد وجزر” are related to tears not to eyes. A translation in which “مد وجزر” were related to “عيون” would sound confusing in Arabic. The second common metaphor “sailing in the salt flood” is translated by “يسبح في فيضان مالح”.

“Romeo and Juliet”, The Sonnet World of Verona IV, 5, 49-54.

O woe! O woeful, woeful, woeful day!
Most lamentable day, most woeful day
That ever, even I did yet behold!
O day, o day, o day, o hateful day,
Never was seen so black a day as this
O woeful day! O woeful day!

وأسفاه، آه من يوم حزين، حزين، حزين
أفجع يوم! أحزن يوم!
يوم لم يسبق لي أن رأيتَه قط،
آه يا يوم، آه يا يوم، آه يا يوم، آه من يوم بغيض،
لم أر مثل هذا اليوم سوادا،
آه من يوم حزين، آه من يوم حزين.

All the SL metaphors “woeful day” “يوم حزين”، “lamentable day” “أفجع يوم”، “hateful day” “يوم بغيض”، “black day” “يوم أسود” have been translated by their corresponding metaphors in the TL.

“Romeo and Juliet”, act 3, scene 5, line 11.

Night’s candles are burnt out and jocund day
Stands tiptoe on the misty mountain tops.

ذابت شموع الليل،
ووقف الصبح متأهبا على قمم الجبال الضبابية.

Here, the SL metaphor “night candles” “شموع الليل” and “stand” “وقف” are translated by the same TL vehicles. However, a literal translation of “tiptoe” as “على رأس أصبع قدمه” would be more colloquial. The idiomatic translation that expresses this manner of standing in Arabic is “متأهبا”.

Sonnet 13, line 9.

Who lets so fair a house fall to decay,
Which husbandry in honor might uphold
Against the stormy gusts of winter’s day
And barren rage of death’s eternal cold?

من ترك هذه الدار الجميلة تسقط في النسيان؟
ومن سيعتنى بها في شرف؟
ضد رياح أيام الشتاء العاصفة،
و ضد الغضب العقيم لبرد الموت الأبدي؟

These lines depict metaphorically the conflict between life and death. The house resonates with life continuity. Winter is a symbol of death. The poet wonders how a man can let his house fall into ruin! It is only by home care that a husband can protect his family against the bitter cold. The husband (husbandry) as the incarnation of procreation provides warmth to his children against “barren rage” and “death eternal cold”. It seems that the metaphorical expressions “barren rage” and “death’s eternal cold” can be translated into Arabic respectively as “الغضب العقيم” and “برد الموت الأبدي”. The use of translation by the same vehicles sounds idiomatic in Arabic.

Sonnet 14, line 9.

But from thine eyes my knowledge I derive,
And, constant stars, in them I read such art
As truth and beauty shall together thrive

من عينيك أنهل معرفتي،
من نجوم عينيك أقرأ فني،
حيث تنمو الحقيقة والجمال

The only common SL metaphor here is when the poet compared the truth and the beauty to a plant which thrives in the eye of his beloved. The same idea, however, is frequent in Arabic language.

Sonnet 19, lines 1-4.

Devouring time, blunt thou the lion’s paws,
And make the earth devour her own sweet brood;
Pluck the keen teeth from the fierce tiger’s jaws,
And burn the long-lived in her blood;

الزمان الملتهم، يكل حتى أظافر الليث،
ويجعل الأرض تلتهم صغارها المحبوبين،
ويقتلع الأسنان الحادة من فك النمر الضاري،

All the metaphors in this poem are classified as common metaphors between English and Arabic. In both cultures, “time” is a predatory animal, destroying everything in its way. Time “devours” “يلتهم”, “blunts” “يكل”, makes the earth “devour her brood” “تلتهم صغارها”, “plucks the teeth” “يقتلع الأسنان” and “burns the blood” “يحرق الدم”. All these images are frequent in Arabic, and a literal translation using the same vehicles will convey the poet’s meaning. Compensation in kind is used to translate “lion’s paws” “أظافر الليث” instead of “أكف الليث” since “أظافر” is more appropriate to the TL. This is to show that time blunts not only the “lion’s paw” but also its “claws”, which are the sharpest part of the paw.

Sonnet 33, lines 1-4.

Full many a glorious morning have I seen
Flatter the mountaintops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy;

كم من صباح متألق رأيت،
يطري قمم الجبال بعين جلييلة،
يقبل المروج الخضراء بوجه ذهبي،
يطلي السواقي الشاحبة بسحر سماوي.

The poet in this stanza compares the “morning” to a “woman” using many common metaphors such as “flatter” “يطري”, “sovereign eye” “عين جلييلة”, “kissing” “يقبل”, “golden face” “وجه ذهبي” and “gilding” “يطلي”. These SL metaphors are translated with the same vehicle in the TL.

Sonnet 34, line 7-9.

For no man well of such a salve can speak
That heals the wound and cures not the disgrace;
Nor can thy shame give physic to my grief;

لن يكون لسانك لساني، ولو داويتني،
فقد تُداوي الجرح ولكن لن تمشح العار،
فحزني لن يشفيه الخجل.

In this stanza, the speaker blames his friend's view that no one can speak of anyone.

His remediable words are no more than a cure for his wound and never can uproot the disgrace from his heart. The speaker adds that any remorseful behavior will never heal his deep sorrow. The SL metaphor, here, “shame” is translated by the same TL vehicle “الخلج”.

“Macbeth”, act 4, scene 3, line 4.

each new morn
... new sorrows
Strike heaven on the face.

كل صباح جديد،
... أحزان جديدة،
تصفع وجه السماء.

The SL metaphor is “strike heaven on the face” “تصفع وجه السماء” in which sorrows act as a person. A literal translation by the same vehicle would convey the same meaning in the SL.

“The Merchant of Venice”, act 2, scene 6, line 36.

Love is blind, and lovers cannot see
The pretty follies that themselves commit

الحب أعمى، و العشاق عميان،
عميان عن حماقاتهم الجميلة.

Here, with the exception of the SL metaphor “love is blind”, which is translated by the same vehicle in the TL, an idiomatic translation is adopted for the rest of the two lines. “Cannot see” as a verb is transformed to an adjective “عميان” which is repeated at the head of the line to compensate for non-translation of “themselves”. These changes harmonise with the AT and create a dynamic equivalence; otherwise, the style would appear flimsy.

“The Merchant of Venice”, act 3, scene 2, line 28.

None but that ugly treason of mistrust;
Which makes me fear th’ enjoying of my love.

لا شيء يخيفني من الاستمتاع بحبي،
إلا خيانة الشك الشنيعة.

The translation, here, requires a merger between the two English lines since a literal translation would present the poem as prose. The SL metaphor “treason of mistrust” “خيانة الشك” is translated by a similar vehicle in the TL.

“The Merchant of Venice”, act 5, scene 1, line 54.

How sweet the moonlight sleeps upon this bank!

ما أجمل ضوء القمر وهو نائم على هذه الضفة!

The core of the common metaphor “sleeps” “وهو نائم” is maintained. However, the only change is the replacement of the SL verb with a TL noun. Following Arabic grammar, the verbal phrase expresses the continuity of the event, whereas the noun phrase reflects the stability of the event. Based on this fact, the idiomatic way to render this image where the poet is depicting the moonlight spreading on the bank is by a noun. Moreover, it is more effective and expressive using a noun than a verb.

“King Richard II”, act 1, scene 3, line 201.

If ever I were traitor,

My name be blotted from the book of life.

لو كنت خائنا

لانمحي اسمي من كتاب الحياة.

The “book of life” “كتاب الحياة” is a clear common metaphor since it is believed in Arabic culture that “life” is a “book” from which one can learn, draw lessons, write one’s experiences and so forth. A literal translation with the same TL vehicle would convey the same SL meaning.

“King Richard II”, act 1, scene 3, line 201.

Let’s purge this cholera without letting blood.

لنطهر هذا الغضب دون قطرة دم.

In this line, the core of the SL metaphor remains the same in the TT. Compensation in kind is required to adjust the English style to the Arabic one. Literal translation for “blood” “دم” would be abrupt since the common Arabic expression is “قطرة دم”. The latter is used to

show that not even a drop of blood is let. To avoid redundancy, “letting” is omitted from the Arabic translation.

“King Richard II”, act 2, scene 1, line 69.

Whose hollow tomb inherits naught but bones?

ومن سيرث قبره شيئاً إلا العظام؟

In this line, the poet is wondering “Whose hollow tomb inherits naught but bones?” A literal translation of “inherits naught” as “يرث لا شيء” is meaningless in Arabic. The deep structure of the verse is “No one his/her hollow tomb will inherit something except bones”. In Arabic, this deep structure is called “الاستثناء المنفي” “negative exception” such as in “لا أحد في الدار إلا علي” “No one is in the house except Ali”. If I have to translate “I have received nothing except one book” into Arabic, the translation should be “لم أستلم شيئاً إلا كتاباً”. If “naught” in the line is translated literally by “لا شيء”, the AT would be “ومن سيرث قبره لا شيء إلا العظام”, which sounds ungrammatical and unacceptable. The position of the particle “لا” in “لا شيء” should be in the head of the line such as: “العظام لا أحد منا سيرث قبره شيئاً إلا:”. At first glance, it seems that the rhetorical question “ومن سيرث قبره شيئاً إلا العظام؟” sounds more poetic than the affirmative statement “لا أحد منا سيرث قبره شيئاً إلا العظام”. The use of a rhetorical question in both the ST makes the meaning of the line more persuasive in both the ST and The TT.

“King Richard III”, act 1, scene 3, line 262.

My son, now in the shade of death;
Whose bright out-shining beams thy cloudy-wrath
Hath in eternal darkness folded-up.

ابني، إنه الآن في ظل الموت،
مدفون في عتمة دائمة،
إشعاعه ينيّر حقدك الدائم.

In this poem, two common SL metaphors, “shade of death” “ظل الموت” and “cloudy wrath” “الحقد القاتم”, are translated by their corresponding metaphors in the TL. One slight change is made when the adjective “bright” is omitted from the AT since the word “إشعاع” embodies the idea of brightness.

“King Richard III,” act 5, scene 3, line 23.

True hope is swift, and flies with swallow’s wings.

ما أسرع الأمانى الحقيقية!
سرعان ما تطير على جناح الخفاف.

From a metrical point of view, dividing the English verse into two verses in Arabic would sound more effective than preserving the same original structure. Compensation in kind is adopted to keep the same meaning of the SL poem and the poetry of the AT at the same time. “True hope is swift” is transferred from statement to exclamation “ما أسرع الأمانى الحقيقية!” since a literal translation “الأمانى الحقيقية سريعة” would appear more prosaic than poetic. Finally, the SL metaphor “flies” “يطير” is translated by the same vehicle in the TL.

The Third Part of “King Henry VI,” act 3, scene 1, line 37.

Her tears will pierce into a marble heart.

لها دموع تخترق كل قلب من الرخام.

The core of the two common SL metaphors, “tears pierce” “دموع تخترق” and “a marble heart” “قلب من رخام”, remained the same in the TL. The only change made is the addition of “each” since “قلب من رخام” without “كل” will give the meaning of one heart which does not match up with the denotative meaning of the SL poem.

The Third Part of “King Henry VI”, act 5, scene 2, line16.

These eyes, that now are dimm’d with death’s black veil,
Have been as piercing as the mid-day sun,
To search the secret treasons of the world.

هذه العيون المعتمة في حجاب الموت الأسود،
كانت ثاقبة كأشعة القیظ
وهي تبحث عن سر خيانات العالم.

The “eyes” are used in both English and Arabic poetry as a symbol of beauty and wisdom. “Eyes” are considered as the most attractive organ of a human being body through which all emotions can be transmitted. Piercing eyes resonate with a profound stare and sagacity. With their piercing sight, they unveil clumsiness and puzzle out intentions. Now, the unforgiving time has faded the brightness of the piercing eyes and dimmed them with death’s

black veil. The metaphorical expression “death’s black veil” is a common metaphor and translates literally into “حجاب الموت الأسود” with the same TL vehicle.

The Second Part of “King Henry VI”, act 5, scene 2, line 50.

Even at this sight
My heart is turn’d to stone

عندما تطلع على قلبي
تجده قلبا من حجر.

In this example, an idiomatic translation is required to avoid a heavy style. However, the core of the metaphor “stone heart” “قلب من حجر” is maintained in the AT by replacing the verb “turn” with “تجده” as a consequence of the first line “even at this sight”. The word “قلب” is repeated twice to create an internal rhythm in the Arabic translation.

“King John”, act 5, scene 6, line 17.

Why here walk I in the black brow of night,
To find you out.

في حاجب الليل الأسود أسير متسائلا،
لماذا أقتفي أترك؟

The night in these lines is compared to a human being. A human being’s brow becomes a dark area in which the poet is wandering. To achieve this vivid image and create a dynamic equivalence in Arabic, an idiomatic translation is adopted. Compensation by splitting is made to create a balance between the Arabic verses. “Why” is divided into a commonly used Arabic structure “متسائلا” and “لماذا”. To make the translation more fluent, the first Arabic line heads with a prepositional phrase of place though non-existent in the SL poem. A literal translation of “find out” “يكتشف” or “يبحث” would be over-colloquial; however, “أقتفي أترك” appears more poetic and describes the state of the poet wandering in the brow of the night looking for his target.

“King Henry V”, act 2, scene 2, line 75.

Their cheeks are paper! Why,
What read you there.

خدودهم صفحات، لماذا، ماذا تقرأ هناك؟

It is a widespread image in Arabic culture that cheeks are paper from which the poet can read, inspire and derive his knowledge. The following verse depicts this image.

له خال بين صفحات خد كنقطة عنبر في صحن مرمر

A mole on the papers of his cheek,
Appears as a grain of ambergris in a marble plate (My translation).

“The Rape of Lucrece”, lines 400-407.

Her hair like golden threads play with her breath,
O modest wantons, wanton modesty!
Showing life’s triumph in the map of death,
And death’s dim look in life’s mortality.
Each in her sleep themselves so beautify,
As if between them twain there were no strife,
But that life lived in death, and death in life.

شعرها كأنه خيوط ذهبية تداعب أنفاسها،
حشمة مثيرة، إثارة محتشمة.
تبدى نصر الحياة في خريطة الموت،
وخفوت الموت في الحياة الفانية.
كل شيء في نومها يزيد جمالا،
فيها اجتمعت الحياة و الموت بلا نزاع
حياة في موت، وموت في حياة

Here, we have an effective image in which the poet combines two contrastive things, “life and death”, using the common metaphors: “modest wantons”, “حشمة مثيرة”, “wanton modesty”, “إثارة محتشمة”, “death’s dim look”, “خفوت الموت”, “life’s triumph”, “نصر الحياة” and “map of death”, “خريطة الموت”. All these metaphors are translated perfectly with the same TL vehicles. To create an Arabic rhythm, the verb “lived” is omitted and replaced by the noun “حياة” which, as a noun, shares the same meaning of the verb. This substitution helps preserving the exact meaning of the SL line in a more eloquent Arabic translation.

“Julius Caesar”, act 1, scene 2, line 305.

This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite.

قساوته سر حصافته،
تجعل المرء يهضم كلماته،
بشهية طيبة.

The metaphoric meaning of the verb “digest” “يهضم” is also commonly used in Arabic; however, to make the AT more fluent two major changes should take place. The first is that a literal translation of “sauce” would make the AT clumsy and colloquial. The second change is the deletion of “stomach” since this latter is implicitly understood from the Arabic word “يهضم”.

“Titus Andronicus”, act 3, scene 2, line 9.

My heart all mad with misery,
Beats in this hollow prison of my flesh.

جن البؤس قلبي المهموم،
فخفق في سجنه، في زنزانته، في جسدي.

The core of the first SL metaphor, “my heart all mad”, is kept by changing the English noun phrase into an Arabic verbal phrase “جن البؤس قلبي”. A literal translation by the noun phrase “قلبي المجنون بالبؤس” would lack fluency and be stylistically odd. The adjective “المهموم” is added to make the Arabic line more expressive. The prepositional phrase of place in the second line is divided into three Arabic prepositional phrases which are “في سجنه”، “في زنزانته”، and “في جسدي”. Compensation by splitting is vital, in this example, to avoid the ambiguity that a literal translation may create. The word “hollow” is translated by “زنزانية” which equates with “prison” as a core of SL metaphor.

“Venus and Adonis”, lines 49-54.

He burns with bashful shame, she with her tears
Doth quench the maiden burning of his cheeks;
Then with her windy sights and golden hairs
To fan and blow them dry again she seeks.

He said she is Immodest, blames her miss;
What follows more she murders with a kiss.

يحترق خجلاً، ودموعها،
تروي الاحتراق العفيف لوجنتيه،
وبشعرها الذهبي، وتنهدياتها العاصفة،
تَهْوِي متعمدة تجفيف وجنتيه.
يقول: إنها غير محتشمة وقد لامت عزوبتها،
وما لبثت أن قتلتها بقبلة.

In this stanza, all the SL metaphors, “burns” “يحترق”, “with her tears quench” “بدموعها” “windy sighs” “شعرها الذهبي”, “golden hairs”, “الاحتراق العفيف”, “maiden burning”, “تروي”, “murders with a kiss” “قتلته بقبلة” and “تنهياتها العاصفة” are translated by the same TL vehicles. Two major modifications are made in the Arabic translation. The first is compensation by merging “bashful / shame” into one Arabic word “خجل”. The second is compensation in kind in which the word “متعمدة” is used for “she seeks” since a literal translation would make the poem lose its flavor and make it more colloquial.

“Hamlet”, act 3, scene 1, line 79.

Death

The undiscovered country from whose bourn –boundary-
No traveler returns

الموت،
عالم مجهول،
لا يرجع المسافر من وراء حدوده.

To compare death to an undiscovered universe and human beings to travellers on this earth is also a common metaphor in both English and Arabic cultures. To make the AT more effective, the second half of the second line is added to the third Arabic line as a prepositional phrase of place, thus completing the meaning of the verbal phrase “المسافر يرجع”. The preposition “وراء” is added to “boundary” since “وراء الحدود” is more poetic than “الحدود”.

“Troilus and Cressida”, act 1, scene 3, line 35.

The sea being smooth,
How many shallow bauble boats dare sail

Upon her patient breast, making their way
With those of noble bulk!

البحر هادئ.
كم من أشباه القوارب تجرؤ على الإبحار،
على نهديه الصبورتين تشق طريقها،
جنباً إلى جنب القوارب،

In this poem, the sea is compared to a woman whose breasts are portrayed as a water surface to navigate on. To keep this wonderful image in the TL, many changes are made in the AT. An AT starting with “the sea being smooth” “كون البحر هادئاً” would be abrupt. It is more eloquent and smoother for the adverbial phrase of cause to be placed at the end of the AT. To build a dichotomy in a poetic manner, “shallow bauble” and “nobler bulk” are translated by their connotations in this context respectively as “أشباه القوارب” and “القوارب”. The idea, here, is that “shallow bauble” refers to a shallow boat and “noble bulk” to a gigantic one. The expression used in Arabic to describe this state is “أشياء” in the sense that “أشباه القوارب” is just an imitation and far from being “القوارب”; The definite article in “القوارب” has the meaning that this boat is a true but not a shallow one. The SL metaphor, here, “patient breast” is translated by the TL vehicle.

“Othello”, act 1, scene 3, line 370.

There are many events in the womb of time
Which will be delivered.

في رحم الزمان أشياء كثيرة
أشياء ستولد.

Here, “time” again is compared to a “woman” whose womb gives birth to many events. The two SL metaphors “womb of time” “رحم الزمان” and “delivered” “تولد” are translated by the same TL language vehicles. The word “events” is translated by “أشياء”; this latter appears more poetic than “أحداث”. The relative pronoun “which” is deleted and replaced by “أشياء” to create a balance between the two TL lines. The use of relative pronoun “التي” in the onset of the line would sound awkward.

B- Translating the SL metaphor by a different vehicle.

The following data illustrates how retaining the same TL vehicle would spoil both the meaning and the structure of the TL, even though the metaphor is common between the SL and the TL. To overcome this issue, the translator has to choose a different TL vehicle to express the meaning of the source metaphor.

Shakespeare

Sonnet 19, line 15.

My love shall in my verse ever live young.

سيبقى حبي يانعا أبدا في بيتي.

The idea expressed in the SL poem is shared between the SL and the TL. A literal translation for the metaphor “young” “شباب” would appear alien. The word “يانع” “fresh” seems idiomatic and effective.

“King Richard II”, act 1, scene 3, line 166.

Within my mouth you have enjail’d my tongue.

لقد ألجمت لساني في فمي.

The common metaphor “enjail” is translated by another TL language vehicle “ألجم” since, in Arabic, the idea of preventing someone to speak is expressed by “ألجم” rather than “سجن”. “ألجم” is derived from “لجام” “bridle” used to control a horse.

“King Richard II”, act 4, scene 1, line 242.

And water cannot wash away your sin

ولا الماء يطهرك من الذنوب.

An idiomatic translation is more appropriate to make the AT more poetic. The deep meaning understood from the word “cannot” reflects that even water, obviously used for cleaning, is unable to wash his sin. This is to show how guilty this person is. For this reason, the word “cannot” is omitted and replaced by the negative particle “لا”, which renders the meaning more successfully than “لايستطيع”. Moreover, the word “طهر” “to purify” is chosen as a different vehicle of “wash”, since the former with its religious connotations is widely used in the religious context of “الذنوب” “sins”.

“Romeo and Juliet”, act 1, scene 4, line 96.

Dreams are the children of an idle brain.

الأمانى بنات عقل خامل.

This example illustrates perfectly the problems posed by “hyperonymy” in translation (see Dickins et al., 2002, pp. 54-55). The denotative meaning of the English word “children” is used for “boy” or “girl” from the time of birth until he or she is an adult. Unfortunately, a full synonymy does not exist in Arabic language, which distinguishes between: “ولد” “boy” for male and “بنت” “girl” for female. “بنات” seems to be the more convenient as a correspondent for “children” since in Arabic language “بنات” is commonly used to incarnate the ownership of thoughts such as “أمتعنا ببنات أفكاره”. A translation such as “الأمانى أولاد عقل” would be alien to the TL.

“The Merchant of Venice”, act 5, scene 1, line 1.

The sweet wind did gently kiss the trees.

برقة يداعب النسيم الأشجار.

To make the Arabic structure appear more poetic, the corresponding line in the AT should start with the adverb “gently” “برقة”. The SL metaphor “kiss” “قبّل” is translated by a different TL vehicle “داعب” since the latter is commonly used in describing the wind moving the flower branches and the leaves on the trees gently.

“Hamlet”, act 3, scene 2, line 71.

Give me that man
That is not passion’s slave, and I will wear him,
In my heart’s core, ay, in my heart of heart.

أعطيني ذاك الإنسان،
الذي يأبى أن يكون أسير هواه، وسألبيسه،
سألبيسه في قلبي بل في قلب قلبي.

Here, the common metaphor “passion’s slave” is translated by a different TL vehicle “أسير” “هواه”. The translation of “slave” by “عبد” would be more colloquial. However, “أسير” “captive” sounds eloquent in Arabic. “سألبيسه” is repeated at the head of the third line to create an internal music through repetition and make the AT more effective. In the third line, the poet changes

his mind from “heart” to “heart of heart”. This statement is commonly expressed in Arabic by “بل”. For this reason, the word “ay” is replaced by “بل” to make a fluent translation between the two parts of the Arabic line.

“Othello”, act 3, scene 3, line 265.

I am declined into a vale of years.

وشردت في واد من السنين

The SL metaphor in this verse “declined” is translated by a different TL vehicle “شردت” “distract”. A literal translation would be meaningless. The word “شرد” depicts perfectly the idea expressed in the verse which is to bring back poet’s memories.

“Othello”, act 4, scene 1, line 240.

If that the earth could teem with women’s tear,
Each drop she falls would prove a crocodile.

لو كانت الأرض تسيل بدموع النساء،
لكانت كل دمعة سالت دمعة تمساح.

Here, a literal translation of to “teem with” by the same TL vehicle “تعج” or “تملا” would be abrupt. A different vehicle “تسيل” is chosen to express the idea of “plenty of tears”. To create assonance in the poem, the word “falls” is translated by “سالت” instead of “سقطت”. The latter has a connotation of scarcity of tears. Assonance contributes to making the Arabic structure more effective.

“Macbeth”, act 1, scene 7, line 60.

We fail? But screw your courage to the sticking-place,
And we’ll not fail.

انهز منا؟ ولكن قو عزيمتك،
وسننتصر.

A literal translation of to “screw your courage” by “اربط شجاعتك” sounds heavy in Arabic. In the context of “defeat” “قو عزيمتك” “strengthen your will” is a more appropriate and

commonly used collocation. The prepositional phrase of place “to the sticking-place” is omitted because of its discord with “قو عزيمتك”.

“Macbeth”, act 5, scene 1, line 74.

To their deaf pillows will discharge their secrets.

يسرون بأسرارهم إلى أوسدتهم الصماء.

The common metaphor “discharge” is translated by a different TL vehicle “يسرون” since “أسر” is the common verb used to discharge secrets in Arabic. The repetition of silent sounds contributes also to creating an internal music.

“Coriolanus”, act 4, scene 5, line 108.

Each word thou hast spoke hath weeded from my heart,
A root of ancient envy

اقتلعت من قلبي كل كلمة قلتها،
اقتلعت جذر الحقد الدفين.

The metaphor “weeded” is translated by a different vehicle “اقتلعت”. This choice is inspired by the meaning of the word “root”, in the second line. The common word used in Arabic to convey the sense of “uprooting something from its root” is “اقتلع”. The word “الدفين” sounds more eloquent than “القديم” to express an ancient envy in the poet’s heart.

“Pericles, Prince of Tyre”, act 1, scene 1, line 96.

Vice repeated is like the wandering wind
Blows dust in others’ eyes, to spread itself.

رذيلة بعد رذيلة ، كالريح التائهة،
تشق طريقها بذر الغبار في العيون.

To keep the same SL image in the TL, “blows” and “to spread itself” are translated respectively by “بذر” and “تشق طريقها”. A literal translation such as “ينفخ” for “blows” and “تنتشر” for “spread itself” would be inappropriate. To make the translation sound Arabic, the phrase “vice repeated” is replaced by “رذيلة بعد رذيلة”. In Arabic the repetition of an act, an idea or an object is conveyed structurally by a contiguous repetition of the noun. The word “بعد” is inserted in between to avoid using a verb which may sound heavy.

“The Tempest”, act 5, scene 1, line 65.

The morning steals upon nights,
Melting the darkness.

النهار يولج في الليل
مبددا الظلام.

The same image is used in the Holy Qur’an when Allah says “يولج الليل في النهار و يولج “He merges night into day and he merges day into night” (the Holy Qur’an, Al Hadiid: 6). It is appropriate, here, to borrow from the Holy Qur’an the metaphor “يولج” to express the idea of “The morning steals upon nights”.

Blake (1757-1827)

“A poison tree”: *Songs of Experience*

And I sunned it with smiles,

وأدفاؤها بالابتسامات.

Broadly speaking, “smiles” are used to convey positive feelings and extend warm greetings. In this line, on the contrary, smiles are used in the negative sense. The speaker in the poem hides his wrath by smiling to his foe. The speaker's hate becomes bigger as times goes by. He waters it days and nights with his tears and suns it with his smiles. Translating the SL metaphor “sunned” with the same TL vehicle “شَمَّسَ” would sound alien to Arabic. A translation with a different vehicle such “أدفاً” would sound idiomatic.

Yeats (1865-1939)

“An old man stirs the fire to a blaze”.

And the gentle waves of the summer seas,

وموجات البحار الناعمة في فصل الصيف.

A wave in Arabic cannot be described as “gentle” “لطيفة”. This adjective is more appropriate to a human being. A different vehicle “ناعمة” “soft” is chosen to render the same image in Arabic.

Auden (1907-1973).

“As I walked out one evening”

In headaches and in worry
Vaguely life leaks away,
And time will have his fancy
To-morrow or to-day.

في هم وأسى،
تفنى الحياة في غموض.
سيفعل الزمان ما يشاء،
اليوم أو غدا.

A literal translation of the common metaphor “leaks” by “يرشح” or “يتسرب” would be flimsy. In Arabic, the most convenient word to describe the mortality of life is “تفنى”. The image of life’s mortality is perfectly described in the Holy Qur’an when Allah says: “كل من علىها فان ويبقى وجه ربك ذو الجلال والإكرام”, “all that is on earth will perish: but will abide (for ever), the fact of the Lord full of Majesty, bounty and honor” (the Holy Qur’an, Al-Rahmān: 26-27).

C- Reducing the SL metaphor to sense/ground.

Sometimes, it is not easy to find the appropriate vehicle in the TL for some metaphors. Reducing the SL metaphor to grounds is a successful technique used to overcome this issue. This translation technique seems to be the easiest way to render the meaning of the source metaphor. In this approach, the translator is advised to adopt the TL perspective due to the inadequacy of the TL correspondent. Here, the translator's mastery of both language and culture has a great role to play. Due to his broad knowledge and experience, he can create an adequate correspondent to keep the SL image. The following samples illustrate this technique.

Shakespeare:

"King Richard III", act 5, scene 4, line 9.

I have set my life upon a cast
And I will stand the hazard of the die.

جازفت بحياتي،
وسأواجه عشوائية القمار

A literal translation for "cast" "رمية نرد" to express the idea of gambling would not make sense in Arabic. A more appropriate word in the TL is "جازف". The "die" is translated also by sense "القمار". The latter is the common word used for all kinds of gambling games.

Sonnet 18, line 9.

But the eternal summer shall not fade.

ولكن الصيف الأزلي لن يوارى الأنظار.

A literal translation of "fade" by "تلاشى" or "يخفت" is not appropriate to depict "time" in Arabic. Normally, "تلاشى" is used for depicting material things such as flowers. The common metaphor, here, is reduced to sense by "يوارى الأنظار" in the sense of vanishing or disappearance.

"King Henry VIII", act 1, scene 1, line 109.

.....; and I know his sword
Hath a sharp edge: it's long and, it may be said,
It reaches far, and where 'twill not extend,

أعرف أن سيفه حاد،

طويل، يضرب الأعماق.

The meaning, here, is that the king has long arms that allow him to hit the furthest possible point to show how powerful he is. The common metaphor “the sword reaches far” cannot be translated either by the same vehicle or by a different one. The idiomatic way to preserve the original flavor of the SL image is to reduce it to ground such as “يضرب الأعماق”.

Wordsworth (1770-1850)

“Nutting”

It seems a day,
I speak of one from many singled out
One of those heavenly days that cannot die.

يبدو أنه يوم،
يوم تحدثت عنه من بين أيام اخترها،
يوم من أيام بهيجة، يوم لا ينسى.

The poem begins with describing the unforgettable day when the poet went gathering nuts in the forest. It was a trip to seek childhood adventures inside woodland full of trees and branches. These adventures remain engraved and immortal in the poet's memory. The SL metaphor “cannot die” is used to describe the day unforgettable adventure. Translating by the same TL vehicle “لا تموت” seems colloquial. A translation by a different vehicle “لا تنسى” would sound idiomatic.

D- Converting the SL metaphor to a TL simile.

Converting a common SL metaphor into a TL simile is another technique used to overcome the complexity involved in metaphor translation. As it is mentioned in chapter two, the particle “لك” is not a distinctive element in distinguishing between metaphor and simile in Arabic. In Arabic rhetoric, the more often the particle is omitted, the more eloquent the simile is. A simile without a particle such as “زيد أسد” is named “التشبيه البليغ” “eloquent simile”. The aim of this recapitulation is to underline that the insertion or removal of the particle is conditioned by the context. There are some contexts where an “eloquent simile” appears more effective than an “ordinary simile”.

In Arabic theory, the concept of metaphor is much wider than that of simile. The simile in Arabic is characterized by the presence of both a “topic” and a “vehicle”. From this point of view, a simile is much restricted than a metaphor. Each metaphor is a simile by nature, but not vice versa. In Arabic, the “particle” is not a distinctive feature in the distinction between simile and metaphor. In English theory, the particle “as” or “like”, however, is crucial for the distinction. It can be inferred from the above comparison that, structurally speaking, the English concepts of metaphor and simile are more restricted than their counterparts in Arabic.

The following examples will illustrate how a SL metaphor can be converted into a simile:

“Two Gentlemen of Verona”, act 2, scene 7, line 77.

His tears [are] pure messengers sent from his heart

وقد بعث بدموع رسلا من فواده.

An idiomatic translation is required here to make the Arabic style more effective. The verb “send” “بعث” is shifted from the passive form into the active one since the former is far less common in Arabic than in English. The adjective “pure” is deleted from the Arabic translation. Pureness as a quality is inherent in “رسل”. The common metaphor “messengers” is translated by an “eloquent simile” “بدموع رسلا”; the addition of the particle “لك” in “بدموع رسلا” would sound heavy.

“Hamlet”, act 4, scene 5, line 7.

When sorrows come, they come not single spies,

But in battalions.

عندما تأتي الأحزان، لا تأتي فرادى كالجواسيس،

بل كجحافل الجنود.

To keep the mood in the SL image where tears are compared to spies and battalions, a translation by an “ordinary simile” using “ك” is more expressive than a translation by metaphor. The two common metaphors “single spies” and “battalions” are respectively translated by “فرادى كالجواسيس” and “كجحافل الجنود”. In the latter, compensation by splitting is adopted. The noun “battalions” is split into a noun “جحافل” and a post modifier “الجنود”.

“Macbeth”, act 5, scene 5, line 23.

Life’s but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more.

ما الحياة إلا كمشي في الظل،
وكمسرح يتبختر فيه الإنسان الضعيف،
وسرعان ما يقضي ساعة ثم لا يسمع بعدها.

The image of life as a shadow is frequently used in both Arabic and English poetry to stress that life is no more than a swift transition. The emphatic form in the verse “...is but” is relayed by the negative form “ما...إلا” while the simile “كمشي في الظل” portrays the underlying image of life as walking shadow. The translation of “stage” by the simile “كمسرح” is adopted to create an internal parallelism between “كمشي” and “كمسرح”, which produces a rhythmic structure in the AT of poem. However, “a poor player” is translated by “الإنسان الضعيف” which is the most convenient Arabic form to convey the meaning of pitiful person whose appearance on the stage of life is so brief. A literal translation for “then is heard no more” as “ثم لا يسمع بعدها” would be abrupt and spoil the rhythm of the first two TL lines.

Sonnet 68, lines 1-2.

Thus is his cheek the map of days outworn,
When beauty lived and died as flowers do now.

وهكذا، خريطة الأيام تذبل وجنتيه،
فجمال الوردة يذبل مع الأيام

The underlying meaning of the poem is that superficial beauty does not live longer and that the real beauty is an inward quality. To express this idea, the poet uses the flower as a metaphor. To keep the same element of the SL metaphor, Arabic would use “التشبيه الضمني” “argumentative simile” where the “rump” “عجز” of the verse plays the role of an argument to prove the credibility of the “chest” “صدر” of the verse such as in Abuu Firaas’s verse:

سيذكرني قومي إذا جد جدهم وفي الليلة الظلماء يفترق البدر

In plight, will my clan recognize me?

In the darkest light, the moon is missed (My translation)

In this example, the rump plays the role of an argument to strengthen the chest’s meaning. By extrapolation, “فجمال الوردة يذبل مع الأيام” serves as an argument to illustrate how the map of days can wear out the cheeks. The beauty is not an outward quality but an inward one. Usually, the structure of the “argumentative simile” does not include the particle simile “ك”.

In summary, I can deduce from this practical study of common metaphor that there are four techniques to render the English metaphor into Arabic. In terms of hierarchy, the data reveals the following: First, a great proportion of analyzed metaphors can be translated by the same TL vehicle. Secondly, translation by a different vehicle occupies the second position. Thirdly, reducing common metaphor to TL ground and converting common metaphor into simile is quite frequent. It is worth mentioning, in this respect, that I have not come across a SL metaphor that is translated by different metaphor. It seems, therefore, that the absence of translation by metaphor is an important criterion that distinguishes a common metaphor from a specific one.

Section 2: Specific Metaphor

As I have mentioned before, specific metaphor has the tendency to be more cultural than linguistic. It reflects SL thoughts, behaviours, religions, traditions, and so forth. This section will focus on how specific metaphor can be rendered from English into Arabic.

A- Retaining the specific SL metaphor by the same or a similar vehicle in the TL

Shakespeare

The Second Part of “*King Henry VI*”, act 3, scene 1, line 202.

In thy face I see
The map of honour, truth and loyalty

في وجهك أرى،
خريطة الشرف والحقيقة والإخلاص.

In this following sample, the “map of honour” “خريطة الشرف”, “map of truth” “خريطة الحقيقة” and “map of loyalty” “خريطة الإخلاص” are new metaphors in the TL. In other words, it is unlikely that anyone will come across such metaphors in Arabic literature. However, the aforementioned metaphors are easily transplanted into the TL and sound to fit in seamlessly with the TL. The specific metaphor, in this case, enriches the TL in both imagery and language. In term of imagery, the TL broadens the stretch of its imagination. The integration of these new borrowed images extends the target reader’s imagination. Specific metaphors do not only enrich the imagination but also the structure of target language by the implantation of new imageries and structures.

“*Romeo and Juliet*”, act 1, scene 1, line 193.

Love is a smoke made with the fume of sighs

الحب دخان، دخان التنهدات.

As a specialist in classical Arabic literature, I have never come across a metaphor in which “love” “حب” is compared to “smoke” “دخان”. This image is completely new in classical Arabic culture. In a translation such as “الحب كالدخان يأتي من أبخرة التحسر”, the comparison

between “الحب” and “الدخان” is a metaphor borrowed from a foreign language. Arabs are accustomed to comparing love to a fire burning the heart of an infatuated lover. In case of a failed love story, love is compared to mirage rather than to smoke. In Arabic poetry, the lover is depicted as a thirsty person gasping after a sheet of water that seems to appear on the horizon in hot weather, but once he reaches it, he discovers that it is no more than an illusion. In Shakespeare’s image, the lover discovers that love is but a smoke which fades away, leaving no trace behind it. Despite the specificity of each culture, the Shakespearean image is translated using the same vehicle.

“King Henry V”, act 2, scene 4, line 137.

Now he weighs time
Even to the utmost grain;

الآن، إنه يزن الزمان،
بل يزن ذرات الزمان.

Weighing time is a new image in Arabic culture. In Arabic literary work, time is something precious that should be invested. 'الوقت كالسيف إن لم تقطعه قطعك' 'Time is like a sword, chop it; otherwise, it will chop you'. In Arabic, the metaphor of time is frequently compared to something that cannot be weighed. Despite the specificity of Shakespeare’s metaphor, it appears acceptable and meaningful in the TL.

“Macbeth”, act 5, scene 8, line 7-8.

I have no words;
My voice is in my sword.

ليس عندي ما أقول،
لساني هو سيفي.

“My voice is in my sword” is a specific metaphor which can be translated with the same TL metaphor. In fact, the Shakespearean image is expressed in Arabic by “لسان” rather than “صوت” because of the close relationship between “لسان” and “صوت” in Arabic. Rhetorically speaking, this relationship is classified as a synecdoche “المجاز المرسل” in which “the relation between what is used and what the word conventionally denotes is that of relation other than similarity” (Al-Misned, 2001, p. 112). “An instrumental relation” “العلاقة الآلية”, here, links “لسان” and “صوت” since the tongue is

an organ used to produce voices. In Arabic, both of them work interchangeably. For this reason, the Shakespearean metaphor “صوتي هو سيفي” matches the Arabic common usage “اللسان كالسيف” “the tongue is like the sword”. The tongue may wound a human heart without a trace of blood as Tarafa said:

جراحات السنان لها التنام ولا يلتام ما جرح اللسان

An arrowhead wounds may be healed

But none that are by the tongue (My translation).

This image shows that the tongue is sharper than the arrowhead, but hurtful as their injury is, that of the tongue is incurable and bleeds forever. An idiomatic translation is adopted for “I have no word” “ليس عندي ما أقول” since a literal translation would appear too heavy.

“Coriolanus”, act 5, scene 4, line 19.

The tartness of his face sours ripe grapes.

وقاحة وجهه تحمض العنب الطازج.

The Shakespearean metaphor in this line is a new image that describes bad behaviours. The common Arabic usage to depict the effect of the “tartness” is “تتدى له الجبان، و تصطك له” “الركبان، و تقشعر له الجلود”. A literal translation will be as follows: “the forehead becomes wet, the knees tremble, and the skin shivers”. An idiomatic translation would be “It is a disgraceful, blood curdling and terrifying thing”. Here, the translation of Shakespeare’s metaphor with the same vehicle works perfectly in creating a dynamic equivalence with the TL reader.

Idioms

(Trad Eng Met, 1993, p. 156).

“Do not let the grass grow under your feet”

Used for waste no time, seize your opportunity.

لا تترك العشب ينبت تحت رجلك.

A considerable number of the metaphors analyzed in the following section are idioms. In this research, I am not interested in the question whether or not idioms are metaphors. In any event, idioms comply with the mechanism of the metaphor process. From the Arabic perspective, idioms are metaphors. In this respect, Al-Jurjaanii (1992) says:

"فإنك إذا قلت: 'أراك تقدم رجلا وتؤخر أخرى، فأوجبت له الصورة التي يقطع معها بالتحير والتردد، كان أبلغ لا محالة من أن تجري على الظاهر فتقول: قد جعلت تتردد في أمرك' (ص. 73).

“For instance, in the saying 'I see you stepping forward and backward'; the meaning that should be understood is confusion. The saying is certainly more eloquent than saying: you are hesitating in your choice” (My translation).

It is clear from Al-Jurjaanii’s point of view that “sayings” are metaphors for the reason that “أراك تقدم رجلا و تؤخر أخرى” is a vehicle describing a confused person incapable of making a right decision. This saying which is the vehicle describes confusion by using a concrete image of stepping forward and backward. A literal translation is adopted with the same TL vehicle.

(Trad Eng Met, 1993, p. 155)

“The best honey is not got by squeezing”.

Used for what is given spontaneously is preferable to what is extracted under pressure.

العسل الجيد لا يعصر.

In Arab culture, honey has the connotation of happiness, comfort, enjoyment, wealth, welfare, and so forth. The image in this metaphor portrays on the one hand a good natured person who is spontaneous in his or her generosity and good honey overflowing freely from a beehive, on the other hand. The whole metaphor image is not alien to Arabic, and a literal translation with the same TL vehicle would sound meaningful.

B- Retaining the specific metaphor by a different vehicle

“Twelfth Night”, act 3, scene 4, line 367.

Let me speak a little. This youth that you see here,
I snatch'd one half out of the jaws of death,

دعني أتكلم قليلا، هذا الشباب الذي ترى،
نزعت نصفه من برائن الموت.

Both English and Arabic share the idea that “death” is a wild animal devouring anything without pity. Contrary to English metaphor, Arabic uses “أظافر” “nails” or “برائن” “claws” instead of “jaws” “فك” such as in the verse.

و إذا المنية أنشبت أظافرها ألفت كل تميمة لا تنفع

When the death pierce its claws,

Throw away all useless amulets (My translation).

To adjust the English metaphor to the Arabic style, the word “jaw” is translated by “claw” since “فكي الموت” would appear alien and may stand as an obstacle in creating dynamic equivalence in Arabic.

“Troilus and Cressida”, act 1, scene 3, line 312.

Would your fountain of your mind were clean again, that I might water
an ass at it! I had rather be a tick in a sheep than such a valiant ignorance.

ألا ليت مورد عقلك صافيا، فأسقي منه الأبله، لأهون علي أن أكون قرادة في خروف من أن أكون شجاعا جاهلا.

In the specific metaphor, “fountain of mind”, which is translated by different vehicle “مورد عقلك”, the poet compares the mind to a decorative fountain with jets of water. A literal translation of “fountain” is “النافورة”, which is used as a decoration in Arabic architecture would sound strange. Metaphorically speaking, “mind” in Arabic culture is frequently compared to a “مورد” “spring” in which one can quench one’s thirst for knowledge. A spring which does not dry up is like a creative mind. For this reason, translation by a different vehicle is adopted to avoid strangeness in Arabic.

“Hamlet”, act 1, scene 5, line 98.

From the table of my memory,
I will wipe away all trivial found records,
All saws of book, all forms, all pressure past,
That youth and observation copied there;

من مذكرة ذاكرتي،
سأمحو كل التسجيلات الغالية والتافهة،
كل رفوف الكتب، كل أعباء الماضي، كل شيء،
كل ما دونه الشباب هناك.

The specific metaphor “table of memory” is translated by deferent vehicle “مذكرة ذاكرتي”. A literal translation by “منضدة ذاكرتي” or “طاولة ذاكرتي” would lack the expressive function of a literary text. “Memory” in Arabic culture is always compared to a book or a diary i.e. a “tablet” rather than a table.

Idioms:

(Trad Eng Met, 1993, p. 183).

“It only takes one bad potato to destroy what’s on the stalk”.

(Used for one bad character who corrupts the whole company).

سمكة واحدة تفسد الحمل كله.

Arab culture uses “سمكة” instead of “potato” to depict the rotten element within a company. Translation by the same vehicle will certainly make the metaphor’s meaning clumsy in the target culture.

(Trad Eng Met, 1993, p. 155).

“Get your feet muddy”.

(Used for a person who gets into trouble with the law).

وضع رجله في المستنقع.

The specific metaphor “muddy feet” is translated by “وضع رجله في المستنقع” using a different TL vehicle. The “mud” is replaced by “مستنقع” “quagmire”. The difference between the Arabic and English metaphors is that the former points out to troublesome with the law whereas the latter refers to hardships in life in general. The Arabic metaphor is adaptable to

any difficult situation in which anyone can find his feet sunk deep. A literal translation such as “وضع رجله في الوحل” would sound colloquial.

C- Reducing the specific metaphor to ground/sense

There are some metaphors that cannot be translated either by the same vehicle or by a different one. In this case, reducing the metaphor to ground/ sense will help the translator to render the SL metaphor meaning into the TL in a comprehensible way. Many of these specific metaphors, of a cultural type, do not have their exact equivalents. The translator, in this case, should focus on the substance rather than the form of the metaphor. The following examples will illustrate the translation process:

Idioms:

“An icy stare”

نظرة تجاهل أو نظرة ازدراء.

In English, “icy stare” is used to describe bad manners. To translate the same meaning into Arabic by the same vehicle “نظرة جليدية” would be meaningless. Arabic, however, uses a non-metaphorical structure such as “نظرة تجاهل” or “نظرة ازدراء”. In terms of loss and gain, the Arabic translation, here, loses the connotative meaning of the word “icy”, which is replaced by a non-metaphorical structure “ازدراء” or “تجاهل”.

“It sticks in my throat”

أغضبني.

To the contrary of standard Arabic, the metaphor “it sticks in one’s throat” is widely used in Arabic dialects to express anger. A literal translation such as “علق في حلقومه” will give the impression that some crumbs of food are struck in one’s throat, which does not reflect the original meaning. Translation by ground is the idiomatic way to keep the same metaphorical meaning in the TL.

“My mother will have a cow when I tell her”.

ستغضب أُمي عندما أخبرها.

A literal translation as “ستكون عند أُمي بقرة عندما أخبرها” would be weird in Arabic. A quasi-similar metaphor is used in Moroccan Arabic to express anger where “cow” is replaced

by “horn”. The specific metaphor, here, needs to be domesticated by using the ground to convey the SL meaning.

(Trad Eng Met, 1993, p. 158).

“Praise the ripe field, not the green corn”.

(Used for not being too confident too soon).

الأمور بخواتمها.

A literal translation, here, would be acceptable and meaningful, but the most idiomatic translation is “الأمور بخواتمها” to show that it is only the outcome that should be praised.

(Trad Eng Met, 1993, p. 166)

“Take a wooden nickel”

(Used for someone who is swindled).

احتال عليه.

In view of the fact that “a wooden nickel” means “to swindle' someone”, “احتال” appears to be the most convenient way to convey this meaning. A literal translation as “أخذ عملة خشبية” would be meaningless in Arabic. Domestication as a strategy of translation by sense would sound meaningful in the TL.

(Trad Eng Met, 1993, p. 166)

“She knows how to keep her hand on her half pennies”.

Used for a chaste woman.

امرأة عفيفة.

A literal translation as “تعرف كيف تضع يدها على نصف ريالها” would express in Arabic the meaning of miserliness. To keep the meaning of chastity, translation by sense such as “عفيفة” or “طاهرة” or “وقورة” would express the exact meaning of the English metaphor.

“He leaves me high and dry”.

تركني في حالة يرثى لها.

A literal translation as “تركني جافا في الأعلى” is meaningless in Arabic. To express the idea of a difficult situation, the English metaphor should be reduced to sense such as “تركني في حالة يرثى لها”. The word “يُرثى”, here, is derived from “الرثاء” which means “elegiac poetry” in which a poet writes in a wistful and mournful way about someone. The word “high” “معلق” used for a difficult situation in the English metaphor exists in Arabic but without “dry”. For instance, in the Holy Qur’an, when Allah says:

”ولن تستطيعوا أن تعدلوا بين النساء ولو حرصتم فلا تميلوا كل الميل فتذروها كالمعلقة“

“You are never able to be fair and just as between women, even if it is your ardent desire. But turn not away (from a women altogether, so as to leave her (as it were) hanging (in the air)” (The Holy Qur’an, An-Nisae: 129).

The word “المعلقة” is used for a woman in an undecided period of her marriage. She is neither married nor divorced. She is “suspended” “المعلقة”. In Moroccan culture, the word “معلق” is also used for all types of critical situations, not just in the context of money as it is in English metaphor.

D- Converting the specific SL metaphor into a simile

“*Much Ado about Nothing*”, act 2, scene 1, line 188

Beauty is a witch

Against whose charms faith melteth into blood.

الجمال كالساحرة،
تمائمها تضعف حتى الإيمان في القلب.

This Shakespearean image is a perfect example of a specific metaphor. The poet compares beauty to a witch of such a bewitching enchantment that even faith and integrity cannot resist her. To render this image into Arabic, some cultural and linguistic changes should be made. Converting the English metaphor “beauty is a witch” into a simile with the particle “الجمال كالساحرة” “ك” sounds more fluent and effective. For some cultural reason, the word “blood” is best translated by “heart”. In the Shakespearean metaphor, the charms of beauty affect faith’s resistance to temptation. Beauty makes faith melt into blood. In Islamic culture, however, faith is in the heart, not in the blood, and a translation such as “تذيب الإيمان في الدم” would be strange in the TC. To domesticate the English metaphor in the Arabic style, “faith” should be associated to “heart”. Moreover, “يضعف” is used usually to describe the weakness of the faith. For this reason, “melteth” is replaced by the deferent TL vehicle “يضعف”, and “against” is also replaced by “حتى” to show that even moral prudence in faith cannot resist beauty. Through these modifications, the AT can keep a balance between the meaning of the SL and Arabic style.

“*Titus Andronicus*”, act 1, scene 1, line 314

These words are razors to my wounded heart.

هذه الكلمات كطعنات السنان في قلبي الجريح.

As I have illustrated previously, the Arabic common words to express harm are “swords” or “arrows”. To achieve a dynamic equivalence, the English metaphor is converted into a simile and the word “razor” “موسى” is replaced by the well-known Arabic vehicle “سنان” that is used especially for emotional harm. To emphasise the effect of words on one's

feelings, a pre-modifier “طعنات” “stabs” is added to illustrate that each word is a stab in the poet’s wounded heart.

Idioms:

(Trad Eng Meta, 1993, p. 158)

“Clean as wheat”.

Said when a point in discussion is cleared up. (Possibly from the time when whit: white was pronounced 'wheat'.

صافي كالحليب.

Generally, the SL metaphor expresses the meaning of clearness and clarity. A literal translation such as “واضح كحبة القمح” or “صاف كشيء أبيض” as probably in the etymology of the word “clean” is meaningless in the TL. In Arabic culture, “milk” “حليب” has the connotations of both moral and material clarity. For instance, “الفصاحة” “eloquence” is derived from “فصّح” “اللبين” which means to remove the foam of the milk. A translation by simile “صاف كالحليب” with the replacement of “wheat” by “حليب” makes the English metaphor sound more idiomatic in Arabic.

(Trad Eng Met, 1993, p. 161)

“His mill will go with all winds”.

Used for a person who changes frequently his loyalty. In the 17th century, smock windmills were built with a revolving cap which turned into the wind by the operation of a wind-controlled fantail behind the sails. Before that, some millers could turn the whole body of their mill by pushing a long tail-pole, usually supported by a cart-wheel on the end.

فلان كالحرباء.

In Arab culture, a hypocritical person is frequently compared to a chameleon which has the ability to change its colour. Translation by simile would sound more communicative than a literal translation such as “طاحونته تساير كل ريح”.

(Trad Eng Met, 1993, p. 156)

“Seek for stubble in a fallow field”.

Used for someone who searches for something where he cannot find it.

يلهث كالظمان وراء السراب.

A literal translation as “يبحث عن جذامة في أرض غير مزروعة” would be more colloquial. To describe a person looking for something in the wrong place, or galloping behind illusions, Arab culture uses “يلهث كالظمان وراء السراب”. Here, a misled person is compared to a thirsty person wandering in a desert in a sweltering midday or as a thirsty person galloping behind a mirage. He is, in fact, like a person looking for stubble in a fallow field. Domestication as a strategy for reducing metaphor to a simile in the translation process would sound more eloquent and idiomatic.

“She is happy as a pig in slop”.

تأرن كما يأرن المهر.

In Arabic culture, the “pig” has a negative connotation; it is an insult to compare an Arab girl to a pig wallowing in mud. It is a perfect example of specific metaphor that cannot, in any way, be translated without opting for domestication as a strategy. In contrast, Arab culture uses a “foal” to depict a happy girl, especially when she is blooming with youth as in the verse of Abuu Firaas:

وقور وريعان الصبا يستفزها فتأرن أحيانا كما أرن المهر

Chaste girl, excited by her youth,

Prancing as a foal (My translation)

To create a dynamic equivalence, the image “she was as happy as a pig in slop” must be reproduced in the light of the target culture. This comparison should be completely changed by replacing “pig” with “foal”. The use of simile as a technique of translation, here, would sound more communicative in the TL.

E- Converting a SL specific metaphor into a TL metaphor.

The conversion of a SL specific metaphor into a TL one is important in terms of the distinction between common and specific metaphor. It was clear from the first section about common metaphor that only four techniques out of five are used to translate the SL metaphor into the TL. These techniques are: translation by the same vehicle, by different vehicle, by simile, or by reducing the SL metaphor to sense/ground. In specific metaphor, however, translation by a specific metaphor inherent in the target culture is the only distinctive technique which distinguishes common from specific metaphors.

Translation of specific metaphor is more challenging in the translation process. Translation by a metaphor in the target culture is the only adequate technique to overcome this challenge. The four previous techniques are unable to bridge the gap between the SC and the TC. Translation by TC metaphor reveals that there is a clear distinction between the SC and the TC. The root of this distinction is the absence of a full correspondence. This is due to the fact that each culture has its world vision in terms of language structure, behaviour, thought, and so forth. The cultural context where the metaphor is an integral part turns out to be a source of enrichment rather than an incompatibility. Through specific metaphor, the reader discovers that each culture has its own method of expression. In the process of translation by metaphor, the image in the SL metaphor becomes the focal point, which needs to be reproduced by another image more appropriate to the TC. Any attempt to merely transplant the image of the SL metaphor into the TL would appear alien. In this kind of metaphor, the effort is to domesticate the SL metaphor to the TL culture to create a dynamic equivalence.

The following samples illustrate translation by metaphor:

“Julius Caesar”, act 3, scene 2, line 80.

Friends, Romans, countrymen, lend me your ear.

أيها الأصدقاء، أيها الرومان، يا أبناء البلد، أعيروني انتباهكم.

The specific metaphor “lend me your ear” is translated by the TL metaphor “أعيروني انتباهكم”. A literal translation as “أعزني أذنك” is not used in Arabic. To draw someone’s

attention, English uses the expression “to lend an ear” while the Arabic uses “to lend attention”. The interjections “أيهـا” and “يـا” are repeated in order to identify clearly each of the juxtaposed addressees.

(Trad Eng Met, 1993, p. 174)

“One is as deep in the mud as the other in the mire”.

(Said to a person who is as bad as another).

استنجد غريق بغريق.

The idiomatic expression to translate the English metaphor where two persons in a hard time cannot help each other is the TL metaphor “استنجد غريق بغريق”. Here, the TL metaphor describes two drowning persons neither of whom can help the other.

(Trad Eng Met, 1993, p. 176)

“Try shaking another oak”.

(Said to a beggar recommending him to try elsewhere)

اطرق جميع الأبواب.

In AT, the “door” is used instead of “oak tree”. A literal translation as “حاول أن تهز شجرة” is alien to the Arabic context. However, “اطرق جميع الأبواب” is a widely used expression to convey the sense of multiple attempts.

(Trad Eng Met, 1993, p. 166)

“To feel like a penny waiting for a chance”

(Used for humiliation)

وحيد وحدة البعير الأجرى.

To express the meaning of humiliation, Arabic uses a “camel” affected by the “pox”. The sick camel is always humiliated and rejected by the others in its herd. A literal translation such as “يشعر كريال ينتظر حظاً” would make no sense in Arabic.

(Trad Eng Met, 1993, p. 350)

“ Let him stew in his own juice”.

(Used to leave someone suffer fully the consequences of his own action).

كل شاة من رجلها تعلق.

A literal translation such as “دعه يطهى في مرقه” is meaningless in Arabic. To render the idea that one should bear the consequences of one’s own actions, Arabic culture uses the image of hanging a sheep from its leg after being slaughtered. Here, the specific SL metaphor is translated by a TL metaphor.

“He hammered the point home”.

وضع النقطة على الحرف.

The SL specific metaphor is used to mean the certainty that something has become very well understood through crystal clear formulation. Here, the idiomatic translation is “وضع النقطة على الحرف”. The circumstance surrounding this metaphor lies in the orthography role the dot plays in the distinction between some Arabic letters as “ج، ح، خ”. The placement of the dot, above or beneath, acts as a distinctive tool in the identification of those letters. In other letters, it is the number of dots which is the distinctive feature as in “ت، ث”. The metaphorical sense of “وضع النقطة على الحرف” is the rhetorical effort to establish precision and clarity.

“To take/borrow a leaf out of someone’s book”.

أن تسير على خطاه.

The SL specific metaphor, here, is used to describe someone who emulates someone’s behaviour. A literal translation as “استعار ورقه من كتابه” cannot convey the English metaphorical meaning. The first meaning that comes to mind from the literal translation is that someone has borrowed a real paper from a book. The Arabic language, however, uses “خطوة” “step” to express the imitation or following of someone’s behaviour. The original meaning of the Arabic metaphor is to follow someone’s footsteps to locate him.

“He went away with his tail between his legs”.

(Used for an unhappy and defeated person when he loses something)

رجع بخفي حنين.

This is a well-known Arabic metaphor used in the context of defeat and loss. The root of this metaphor is in the story of a shoemaker called “حنين”. Once, a miser went shopping in a market. While he was shopping, he was attracted by a pair of shoes. He exclaimed with delight “What a beautiful pair of shoes!” and asked the shoemaker Hunayn about the cost. The price was expensive for him. After haggling with the shoemaker over the price, the miser decided to give up and went away. The shoemaker knew the way the miser took. He took the pair of shoes and put each of the two shoes at a space from the other on the miser’s way. On his return, the miser found one shoe on the road and got down from his camel and said: “This shoe is like Hunayn’s shoe, but what shall I do with one only?” Then he threw it away and rode on his camel. Further away, he found the second shoe. He cried out with regret “What a dead loss! It is the second of Hunayn’s shoes. If I took the first one, I would have a pair of shoes free”. Then he added: “I will tie my camel to that tree, and go back to get the first one”. In the meantime, the shoemaker was just behind a tree watching him attentively, shaking his head. When the miser went back to get the second shoe, Hunayn stole his camel. The miser was so happy now that he picked up the second shoe and had finally, for free, the pair of shoes he could not afford. Arriving to the place where he had tied his camel, he discovered that the camel had been stolen. He realized he had been tricked. He finished his way home on foot. Arriving home, his wife asked him: “where are the camel and all the goods that you have bought from the market?” The miser answered, “I came back only with Hunayn’s pair of shoes”.

This is the origin of the idiom of “رجع بخفي حنين” which denotes defeat and loss. A literal translation such as “رجعوا بأذناهم بين أرجلهم” would be meaningless.

“Trim your sails to the wind”.

Used for adapting to changing circumstances.

لا تكن يابسا فتكسر ولا ليئا فتعصر.

The meaning of the English metaphor is to adapt oneself to any change of circumstance. In other words, one should not swim against the current. The Arabic metaphor “لا تكن يابسا فتكسر و لا ليئا فتعصر” which could be translated as “do not be rigid enough to be broken nor soft enough to get squeezed” expresses the same meaning as

in the English metaphor “trim your sails to wind”. A literal translation as “وجه شراعك “ نحو الريح” would not convey the English metaphor meaning.

“Cold soup warms quickly”.

Used to express the fact that lovers’ quarrels are soon resolved

سحابة صيف عابرة.

A literal translation such as “الحساء البارد يسخن بسرعة” would not reflect the underlying English meaning that a superficial quarrel does not last long. Translation by the Arabic metaphor “سحابة صيف عابرة” conveys the same English metaphor meaning. In Arabic, “سحابة صيف عابرة” is widely used to express that what happens is not a real quarrel but only a fleeting disagreement. The origin of the Arabic metaphor is in the rarity of rain in the dry weather. The metaphor literally means that the rain of summer is rapid and has no effect on agriculture compared with the rain of winter. By extrapolation, any superficial futile thing is a “passing summer cloud” “سحابة صيف عابرة”.

(Trad Eng Met, 1993, p. 155).

“Sow with the hand and not with the whole sack”.

(Used for being generous, but not wastefully extravagant)

(ولا تجعل يدك مغلولة إلى عنقك ولا تبسطها كل البسط فتقعد ملوما محسورا) (الإسراء: 29)

“Make not thy hand tied (like a niggard’s) to thy neck, nor stretch it forth to its utmost reach, so that thou become blame worthy and destitute” (The Holy Qur’an, Al-Isra: 29).

The advice in the English metaphor is to keep an eye on your wealth through reasonable management. The Arabic metaphor used in the Holy Qur’an verse warns human beings against either severe austerity or lavishness in their lives; otherwise, they end up destitute and chastised by wise men. Nor does it become them to stint on almsgiving for those who have a right to our help. But we must keep a just measure

between our capacity and other people's needs. A literal translation as “ازرع بيدك ولا” “تزرع بالكيس كله” would not convey the metaphorical meaning.

(Trad Eng Met, 1993, p. 158)

“The weeds out grow the corn”

Where the worse prevails, the bad outnumbers the good.

اختلط الحابل بالنابل.

The idea in this English metaphor is that mixing two opposite things together leads to undesirable consequences. A literal translation such as “العشب يكبر الحبة أو” “السنبله” is meaningless in Arabic. The idiomatic translation to render the English metaphor's meaning is by the Arabic metaphor “اختلط الحابل بالنابل”. Here, the image portrays a chaotic battle where the “الحابل” “hunter” is indistinct from the “النابل” “archer” in the field. Normally, the hunter should be in the forest and the archer in a field battle.

(Trad Eng Met, 1993, p. 93)

“Pay him in his own coin”.

(Used for: treat him as he treats others)

- كال له الصاع صاعين.

- كما تدين تدان.

The English metaphorical meaning in this idiom is that one should be treated just as he treats the other. The same meaning in Arabic is expressed in an alternative money image. The word “debt” instead of “money” or “coin” is used as in “كما تدين” “تدان”. The use of “debt” shows that people remain indebted to you for the treatment you serve them. “كما تدين تدان” is a widespread Arabic usage expressing that all you do, evil or good, will be done to you. The expression “كال له الصاع صاعين” is another metaphor used in this respect for “to pay back someone twice”. The noun “صاع” is a unit of mass measurement used for crops. The metaphorical meaning, here, is that for whatever you do, evil or good, you will be twice paid back. Both Arabic metaphors are used in religious speech to remind believers that one day they will be judged for every single act they committed and, then, everyone will be paid by his own coin.

(Trad Eng Met, 1993, p. 163)

“In vain does the mill clack if the miller is deaf”

(Used for an unresponsive husband)

لا حياة لمن تنادي

The English metaphor, here, denotes the meaning of careless, irresponsible and reckless. Arabic, however, uses “لا حياة لمن تنادي” to convey the English metaphor’s meaning. Here, a careless person is compared to a person who shows no sign of life.

(Trad Eng Met, 1993, p. 161)

“The mill cannot grind with water that’s passed”.

Used for the idea that the past cannot serve the present; don’t miss chances, or lament them when missed.

من فات مات.

The Arabic metaphor “من فات مات” is commonly used to describe the irrecoverable past. The word “مات” “die” is used to emphasize that there is no hope for another chance. A literal translation for the English metaphor as “الطاحونة المائية لا تطحن بالماء الذي اجتازها” would convey the literal meaning rather than the metaphorical meaning.

The diverse translation exercises conducted in this chapter have manifested the following five techniques for the translation of English metaphor into the Arabic language:

- a. Replacing the SL metaphor by the same or a similar vehicle.
- b. Replacing the SL metaphor by a different vehicle.
- c. Converting the SL metaphor into a simile.
- d. Reducing the SL metaphor into ground/sense.
- e. Converting the SL metaphor into another metaphor.

Translation by metaphor seems to be the decisive technique that distinguishes between common and specific metaphor. In common metaphor, I have not come across any example

translated by a target language metaphor. This conclusion confirms the introductory hypothesis that metaphor, in terms of translation, should be classified from a translation point of view. Translation by metaphor as a technique reveals that some specific metaphors are purely cultural, and the only means for their translation is by their cultural correspondences.

It is also noticeable from our translation practices that there are two levels of specific metaphors. At the first level, culture and language as two major components are in harmony and allow a smooth transition from the ST to the TT. This kind of specific metaphor becomes a source of enrichment of the TC because it feeds the TL with new images and structures. At the second level, the cultural component, however, is peculiar and stands out as an obstacle in the rendition of the SL specific metaphor. A translation by a TL specific metaphor is, thus, adopted to bridge the cultural gap between the SC and the TC. Any translation that keeps the same SL metaphor would be unsuccessful, make the translation alien to the target reader and, ultimately, may affect the communicative process.

It is clear that common metaphor has a tendency to be replaced in the translation process either by the same or different vehicles or by a simile or by sense. In contrast, it seems that, when specific metaphor lends itself culturally and linguistically to translation, it behaves similarly in translation. When its cultural part seems to resist, however, it needs to be reproduced by its equivalent in the TL. Any other translation attempts would mislead the target reader and cut the thread of communication.

Conclusion

In closure, that a metaphor should be classified from a translation perspective is the catalyst of the model this thesis has set up in order to resolve the overlap in the metaphor translation techniques caused by the limitations of the existing models. The proposed model suggests that a metaphor in a ST should be classified hypothetically into either a common or specific. A common metaphor is shared between two or more languages, whereas a specific one is purely cultural.

In terms of metaphor translation techniques, it seems from the analysed data that translation by metaphor is the only distinctive feature that differentiates specific metaphors from common metaphors. A specific metaphor can be recreated by another metaphor, whereas a common one does not need to be. A specific metaphor, however, embeds two types: the first one, specific though it is, is translatable linguistically and culturally, whereas the second one is purely cultural. Culture, in this case, tends to stand as an obstacle in the translation process. The first kind of specific metaphor is generally translated by the same vehicle or a different one, whereas the second kind is either reduced to ground/sense or recreated by a TL metaphor.

The main conclusions of this thesis can be listed as follow:

- Metaphor Translation requires an “interdisciplinary approach” in which multiple sciences contribute to providing a scientific answer to any subject matter. This approach is important especially in literary text whose translation requires the concurrence of multiple disciplines.
- Adaptation, as a technique, should be the last resort in the translation process to adjust the SL to the TL.
- The translator should be bilingual and bicultural. Metaphor translation reveals that culture is crucial in the decisions made by the translator. Culture is no less important than language in the translation process.
- Ordinary language and poetic language, as registers of language, should be taken into account in the translation process. The latter requires a special treatment.

- Specific metaphor translation should not be viewed as an automatic mapping. It should, however, tend to be a re-creation rather than a translation by maximizing sameness and minimizing differences.
- Culturally speaking, it seems that compensation as a technique can surmount the linguistic challenges in translation process despite its inability to compensate all the different cultural aspects of metaphor translation.
- Metaphor classification in western theory is characterized by a variety of scales including mental, multidimensional and lexical. Unlike the “multidimensional scale” of western theory, Arab theory of metaphor is governed by a “structural scale”.
- The diverse translation exercises I have conducted have manifested the following five techniques for metaphor translation from English into Arabic:
 1. Replacing the SL metaphor by the same or a similar vehicle.
 2. Replacing the SL metaphor by a different vehicle.
 3. Converting the SL metaphor into a simile.
 4. Reducing the SL metaphor into ground/sense.
 5. Converting the SL metaphor into another metaphor.
- Domestication and foreignization are two major strategies in translation. Broadly speaking, domestication seems to be the most communicative approach to render the metaphorical meaning into the target language TL.
- It seems also from these data that common metaphors are more widespread than specific ones. In other words, English and Arabic languages appear to have a general tendency to share a great number of metaphorical visions of the world.
- The practical analysis reveals that a metaphor is either common or specific. Yet, it is noticeable that what is common between human beings is more than what is culturally peculiar.
- Metaphor is a cross-cultural platform through which cultures and languages can borrow from each other and, thus, interactively enrich one another.

I anticipate that this research has contributed to shedding light on this fascinating subject. Exhaustive data will contribute certainly to the verification of the aforementioned

assumptions. A comparative study of many metaphors belonging to different cultures will contribute to the elaboration of a universal model of metaphor translation. This research is only one step in the development of an insight into how metaphor translation works.

Finally, I am looking forward in my forthcoming research to carrying on a comparative study of metaphor translation in correlation with different text types. The question to be raised there is the extent to which text type theory can determine metaphor translation techniques. I deem this further study essential in order to have a deep knowledge about metaphor translation in different text types, such as literary, scientific and sacred texts. This multi layer probe will certainly unveil metaphor's peculiarities in each category.

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