

A Model for Metaphor Translation from English Literature into Arabic



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From English Literature into Arabic

by

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

"ومن آياته خلق السماوات والأرض واختلاف ألسنتكم

والوانكم، إن في ذلك لآيات للعالمين" سورة الروم آية 22

(Parmi ses signes : La création des cieux et de la terre; la diversité de vos idiomes et de vos couleurs. Il y a vraiment là des signes, pour ceux qui savent). سورة الروم آية 22

(And among his signs is the creation of the heavens and the earth, and the variations in your languages and your colours : Verily, in that are signs for those who know). سورة الروم آية 22

To my brother Mohamed

Ali ZAHID

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Abbreviations

AT: Arabic translation

L : Language

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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This research is the outcome of my reflection about how a metaphor should be translated. It seeks to bring together two major models into one model inspired by translation theory.

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Introduction:

I had three goals in mind when writing this research on metaphor translation. The first is to see whether metaphor is a universal or cultural phenomenon. The second concerns the rules governing metaphor translation, and the third concerns the extent to which metaphor can be considered as a cross cultural phenomenon.

To have a clear idea about the above questions, a practical study is necessary. Arabic and English languages are chosen as a field of research for the first step.

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, ten issues linked to this research are chosen to explore. The first 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, the eighth with phonetics and translation and finally the ninth with denotative and connotative meaning .

The second chapter is devoted to metaphor theory. Three major issues will be discussed: 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 in which the following issues will be discussed: the question of pretence and transfer, the question of simile and metaphor, the question of structure and meaning, the rationality of metaphor meaning and finally the types of metaphor. The third issue in this chapter is about metaphor translation technicalities in which I will put forward Newmark's and Dickins' approaches and their evaluation. The second chapter will be concluded with an outline of our hypothesis suggested to metaphor translation. In this model, we suggest that metaphor should be classified 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. The data is selected from the poetry of Nashe, Blake, Yeats, Auden, Wordsworth and Shakespeare. The Shakespeare data is quoted from 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. The data of this section is divided into poetry and prose. The poetry data of this section is also selected from the above mentioned Shakespearean works. The prose is

selected from Traditional English Metaphor, Metaphor Dictionary and Longman Dictionary. The last section focuses on applied metaphor translation within a literary text. The novel of 'The Old Man and the Sea' written by Hemingway is chosen for this purpose.

First chapter

The Theory of translation

- 1-Definitions of translation**
- 2-Translation and adaptation**
- 3-The translator**
- 4-The source text and target text**
- 5-Approaches to translation**
- 6-Theory of Norms**
- 7-Equivalence**
- 8-Compensation**
- 9-Translation and phonetics**
- 10-Denotative and connotative meaning**

1- Definitions of translation

Our aim in this chapter is to shed light on a number of theoretical translation tools used in this research so as to make the reader more familiar with them.

Following House, we claim that “a good translation should not read like a translation at all; but like a target language original.” (House 2000: 47). This ideal level of translation presupposes the question how the translation can achieve this level of perfection which, magically enough, eludes the practical translation process itself. Utopian though it seems, this perfection in translation is the ultimate hope of every translator. And for the unfeasibility of that utopian translation, we have used “definitions” to make more explicit that each translator has his own definition in which he adopts his own approach.

For Catford, translation is “the replacement of textual material in one language (SL) by equivalent textual material in other language (TL).” (1965: 20). The notion of equivalence induced here, which will be properly discussed later on, evokes many effect constrictions namely those of culture, language, implicitness and explicitness.

Catford was unambiguous in his interpretation of equivalence when he writes 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.” (1965:1). It is obvious from his words that a theory of translation should be built on a theory of language. But how can such supposition be possible?

The supposed interdependence between theory of language and theory of translation has begun to be tabled ever since the advent of the langue-parole distinction set up in linguistic science by De Saussure in 1913. That improvement resulted in some researchers starting to view translation theory as a science of parole which should focus on the message of the text not on language as a code. Fawcett approves 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." (1997: 4).

I think the problem lies beyond the limitation of translation process to language theory, language being only one parameter among 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. An ST is not only a chain of words that requires to be replaced by their correspondences in the TT. It is, however, a mixture of many linguistic and extra-linguistic levels that should be treated on equal bases.

In his definition of translation, House has adopted the notion of equivalence which consists of semantic meaning and pragmatic meaning. "Translation" he suggests "is the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language" (1997: 31). Equivalence as an aim 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 explains this as he believes that “we may not automatically assume that translation is an automatic mapping of “parallel” forms that are always “equivalent” interlingually...This does not mean that similar messages cannot be conveyed explicitly or implicitly with other linguistic forms.” (1986: 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 cultures is no less determinant in making of translation not a linear process. All these factors concur to make the translator’s task more delicate.

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

Is Translation an art or a science?

We will not discuss here the exact meaning of “science” and “art”. However, generally speaking, science is “knowledge ascertained by observation and experiment, critically tested, systemized 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”. ([http://www.wikipedia.org/wiki/ Definition_of_art](http://www.wikipedia.org/wiki/Definition_of_art)). It reflects freedom in

viewing things. Generally, in art, the notion of rigour and systematization are absent.

On the basis of this abstraction, some researchers consider translation as a science or a technology. "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." (Dewbard and Nida 1986: 185, quoted by Gutt 2000: 4).

It seems from this statement that translation is a science which uses many other sciences to justify its methodology and strategies. But Steiner considers "what we are dealing with is not a science, but an exact art." (1975: 295). Newmark shares the same point of view as Steiner. He considers translation as "neither a theory nor a science, but the body of knowledge that we have and have still to have about the process of translating." (1988: 19).

The aforementioned points of view reflect the extent to which researchers can disagree about the identity/definition of translation. Translation theory faces enormous difficulties due to the large amount of work dealing with it. The absence of a limited and exhausted 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 its complex nature as we will illustrate in our practical analysis.

In the end of this brief discussion of the definition of translation, we can infer that translation theory is in a mess. Gutt resumes this situation when he says, “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.” (2000: 2). Gutt considers translation 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.” (2000: 2).

In the same vein, it seems that not only translation, but human sciences in general, should open many channels into other sciences for mutual exchanges in order to achieve what is called “the complementarity of knowledge”. Only by this method can researchers approach any significant question scientifically and give an objective answer to it.

2. Translation and Adaptation :

Adaptation is another term in the translation field which is no less ambiguous than the term translation itself. Some researchers try to draw boundaries between translation/adaptation and to relate each of them with a

specific context. They say that translation theory embodies three major questions which are: 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.” (Encyclopaedia of Translation 1998: 8).

I think that the boundaries drawn above are more theoretical than practical; otherwise, how can we distinguish concretely between meaning, purpose and intention? In most cases they overlap. It is an adventure to associate each one of them with a specific context.

Nord considers adaptation to be “a procedure that is part of the daily routine of every professional translator.” (1991: 25). Now, the question is: what are the factors that push translators to have recourse to adaptation? For Vimay and Darbelnet, “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.” (Encyclopaedia of Translation 1998: 6).

From this perspective, adaptation is a kind of rewriting 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.

On the other hand, there is a negative view which considers adaptation as a betrayal to the origin text. “Some historians and scholars of translation take a negative view of adaptation, dismissing the phenomenon as distortion, falsification or censorship.” (Encyclopaedia of Translation 1998: 6).

However, the underlying dilemma is the manner whereby to achieve faithfulness to the ST. One wonders, in this respect, it is by translating the ST as it is or by adapting the ST to the TT that translation becomes meaningless and, therefore, affects truthfulness. This is why “some 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.” (Encyclopaedia of Translation 1988: 6).

A brief glance at language as a means of communication reveals that many structures cannot be translated as they are due to such factors as culture, figurative speech, language itself and the degree of poeticism especially in poetic language. All these factors call for not restraining oneself only to translation as means 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 may be so difficult to render.

3- The Translator

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

Nord defines “loyalty” as “a moral principle indispensable in the relationship between human beings who are partners in a communication process, and “fidelity” as a rather technical relationship between two texts.”

(1991: 29). Before any attempt towards those moral principles, the translator has to be competent enough to master not only ST and TT languages, but the subject of his translation as well since “the more unequivocal and definite the description of the TT recipient, the easier it is for the translator to make his decisions in the course of translation process. The translator, therefore, should insist on being provided with as many details as possible.” (Nord 1991: 9).

This mastery enables the translator to go beyond the surface level of the ST rather than reading it in a naïve or intuitive manner. A true translator should read “every new ST in the light of his experience as a critical recipient and translator.” (Nord 1991: 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: 10).

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.” (1991: 10). Thus, the translator occupies a central position in the translation process. He is, at the same time, the reproducer of the ST and the recipient of the TT. In other words, he is a rewriter and a reader of the text translated.

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 “which means a perfect command of both the source and the target culture.” (1991: 11). This perfect command of both languages and both cultures allows him to be rewriter of ST and producer of TT.

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

To achieve a successful translation, the translator has to obey the following guidelines:

A translator has to understand fully the ST.

A translator should not move too far from the ST.

A translation should never be more than 10% longer than the original text .

A source text unit should always be translated by the same target language word.

Never translate a source language word you do not know by a target language word that is not in the dictionary. (For more details, see Fawcet 1997).

4-Source Text and Target Text

In translation, there is always a distinction between the source text and the target text. The source text is the original text which a translator wants to render into another language. The target text is the version of the ST after its translation. ST and TT are respectively parts of source culture and 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, but a pragmatic one for the purpose of intercultural communication.

5- Approaches to Translation

There are different types and approaches to translation; each one outweighs an aspect on the others such as: “literal” versus “free”, “form” versus “content”, “formal” versus “dynamic equivalence”, “semantic” versus “communicative”. Under this subtitle, we lay out a number of useful terms used in many approaches in the translation process.

1- 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.” (Encyclopaedia 1988: 89). In free translation, the translator does not bind himself to ST either in form or in content. It is a kind of reproduction of the ST in a new form. For this reason, some researchers describe such translations as ‘unfaithful’.

2- Literal translation: “In literal translation proper, 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). It seems that this approach can be applied only if ST and TT share the same syntactic features as it is illustrated below:

- J'ai mal a la tête.
- I have a headache.
- Ich habe kopfweh.

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

3- Word-for-word translation (Interlinear): A “Word-for-word translation generally means what it says i.e. is essentially rank-bound at word-rank.” (Catford 1965: 25). For (Nord 1991: 72-3), it is a “documentary translation” in which “the translator tries to preserve the local colour of ST.” It is also called an “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: 15).

A brief comparison between the three previous 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 underlining that translation is more than replacement of grammatical and lexical units. It is a complex process in which language is no more than one factor.

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

5- Communicative approach: It is widely accepted that the *raison d'être* of translation is to communicate, to convey a message and to 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: 17). Dickins illustrates 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 terms this approach “instrumental translation” (1991: 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 targets rather than others. Nevertheless, in applied translation, to bind oneself to one approach rather than another 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 and the colour of both the ST and the TT.

6- Theory of norms

It is not our aim here to expose the theory of norms in detail; we 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 makes it clear that “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 for appropriateness.” (1999: 1). However, some scholars prefer “to speak of conventions instead of norms (e.g. Reiband Vernea 1991: 78) 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: 4).

No matter how otherwise nominated, 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 as guidelines to orient the translator to achieve correctness and appropriateness. This concept is very important in 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: 3).

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

7- Equivalence

Equivalence as a concept in translation theory has freed researchers from the old debate whether translation should be literal or free. The discussion of equivalence is tantamount to the discussion of the translation definition.

As mentioned before, a translator should not only be bilingual but bi-cultural too. This is crucial to achieve equivalence between ST and TT. House 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." (1997: 30). On the basis of the meaning, he distinguishes the following types of equivalence: "Connotative equivalence" is related to the connotations conveyed in the text. "Denotative equivalence" is related to the extra linguistic referents. "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.

However, the extent the translator should work up to in his observance of these equivalences in the course of translation process is a question that arises in this respect. House was conscious of the complexity of the problem as she suggests that “the translator has to set up a hierarchy of demands on equivalence that he wants to follow.” (1997: 26). It results from his attitude that total 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. But, in practice, one of the question marks to emerge is 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. Contrary to House, it is safe for not only the translator but the text (original producer) and the receiver as well that should set up this hierarchy of demands

Nida starts from his experience of translating the Bible and includes 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: 159). As it appears here, the aim of formal equivalence is to preserve as much as possible all the elements of the ST form and content.

Dynamic equivalence: A shift has occurred from the message to the receiver who begins to be taken into consideration in the development of what Nida calls "dynamic equivalence". In Nida's belief, this concept is "therefore to be defined in terms of the degree to which the receptor's language responds 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 be a high degree of equivalence of response, or translation will have failed to accomplish its purpose." (Nida 1969: 24). This excerpt spells out that, even though receptor's response is as important as the TT, the degree of the response to the TT will not be identical to that of the ST.

Nevertheless, Nida wants to draw our attention 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 also be expressive and imperative." (Nida 1969: 24). Information is, thus, not the only instigator of recipient interest. Beside this, some critical studies have approved that expressive elements as well have a great impact in creating a vivid relationship between the text and the recipient. Nida refers to his experience as a Bible translator to assert 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." (1969: 24). Once this is done, the translator will 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 imperative function is not only relative to the sacred text, but to any text in which poetic language is used. The relation between “expressive function” and “imperative function” can be summed up as follows: The more the expressive function is reduced, the more the imperative function is weak, and the more the dynamic equivalence is absent, the more the translation is unsuccessful.

Dickins finds the term “equivalence” useful “to avoid an absolutist ambition to maximize sameness between ST and TT, in favour 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.” (2002: 20). To elucidate Dickins’ point of view, it is useful as a preliminary step to make a distinction between two kinds of languages: normal language and poetic language. The former is generally used in scientific discourse and daily life, whereas the latter is used in literary and religious texts. In a 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 to 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” p.87 “bad luck to your mother” is used to invoke death. If we adopt equivalence as minimizing differences, the Arabic translation will be بالموت فدعا عليه which will not render the real meaning of the ST. In this case, we

have to maximize sameness and the idiomatic translation to achieve that is **ثكالتك 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 translator of a literary text should be concerned with establishing equivalence, not of natural language, but of artistic procedures.

Sameness in translation cannot be achieved. This is stated by Bassnett as she mentions 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.” (1991: 29). On the face of it, a dichotomy is set between the impossibility of achieving sameness and maximizing it. But, on deeper scrutiny, it reveals that maximizing sameness in poetic language points towards attaining sameness as quality not quantity. Thus, sameness as quantity can never be achieved even within one language let alone two different languages. But, sameness as quality can be attained using compensatory means. In this case, translation of a literary text should be more a recreation than a translation in its strict sense.

8- Compensation

The notion of “compensation” implies the non-existence of perfect translation, reflecting the loss to be compensated for in the TT. It “is a technique in translation which involves making up for the loss of source text effect by recreating a similar effect in the target text through means that are

specific to the target language and/or text.” (Encyclopaedia of Translation 1998: 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. 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 subtlety in the technique is how to compensate? Dickins sees 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.” (2002: 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 describes the compensation process as “a matter of choice and decision.” (2002: 49) and “a matter of conscious choice.” (2002: 49). The mastery of both language and culture of ST and TT help 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: it involves the different linguistic devices that “are employed in the target text in order to re-create an effect in the source text.” (Encyclopaedia of Translation 1998: 38). According to Dickins (2002: 44), compensation in kind can be applied at many levels including the implicit, denotative meaning, rhythm, assonance and alliteration.

2- Compensation in place: it takes place “where the effect in the target text is at a different place from that in the source.” (Encyclopaedia of Translation 1998: 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 (2002: 45) illustrates the idea by the following example فهم كالعفاريت البسيها وتعالى خوفى بها إخوانى . If the word عفاريت is translated by “devils”, it would make nonsense in English. The word “naughty” is more appropriate in this context.

3- Compensation by splitting: it occurs “where the meaning of a source text word has to be expanded into a longer stretch of the target text.” (Encyclopaedia of Translation 1998: 38). Dickins (2002: 38) illustrates 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.”

4- Compensation by merging: it happens “where source text features are condensed in the target text.” (Encyclopaedia of Translation 1998: 38). Dickins (2002: 38) clarifies this type of compensation by the following example حصيرة من القش والقصب. An appropriate translation into English would merge the two words القش والقصب into one English word “straw mat” instead of “straw and cane”.

However, one can wonder whether or not compensation as a technique could cover everything in ST. It seems that, in any case, TT will never be the same as ST. no matter how hard the effort is, there will be still

something missing especially at the phonetic level as the following subtitle explains in detail.

9- Translation and Phonetics

Phonetics is the science of sounds. But, there is a considerable lack as to references about its possible link with, or theoretical contribution to, translation. I think any interest in this promising field will help clarify the role phonetics can play in the translation process.

According to phonetic theory (Delattre 1965, Fonagy 1983 and others), speech is divided into two levels: segmental and suprasegmental or prosodic features. The first category comprises consonants and vowels. The second one covers (stress, intonation, rhythm, pause, etc).

From a translation point of view, Dickins mentions these two levels when he says: "It is virtually impossible to produce a TT that both sounds natural and reproduces the prosodic characteristics of the ST." (2002: 86). It is true from the perspective of oral translation that a translator cannot produce phonetically a TT similar to the ST in both segmental and suprasegmental features. But a deep analysis reveals that segmental units are translatable whereas prosodic ones are not. Obviously, ST and TT do not share the same monemes even if they share some of them; otherwise, they would be one language. Translation is concerned with monemes rather than sounds. However, the fact is that, phonetically, segmental features are classified as translatable such as 'كتب' 'to write'; there is always a way to sort out any obstacle related to this level. The difficulty is in prosodic

features which are phonetically classified as untranslatable. Prosodic features are the ways of articulating any given language. Each language is characterized by its own stress, intonation and rhythm, no matter what attempts one makes, for instance, to translate a sentence expressing the feeling of complaint, our translation will be only a translation of the meaning of complaint and not the way of expressing this meaning. This phonetic reality in translation is that prosodic features remain a specific characteristic to each language in spite of some universal common dominators between languages.

The aforementioned remarks pertain to oral translation. In translating writing to speech, a translator has to transform non-verbal elements into verbal ones. "The translator's job ... is to select a written form which suggests an intonation and a stress pattern which ensure that the TT sentence has the same communicative purpose as its ST counterpart." (Dickins et al 2002: 87). This sounds as a translation within translation, namely a transformation of graphic signs into verbal units so as to maintain the communicative function. Dickins expands on the issue saying that "the only ways of conveying intonation and stress in English writing are through typography. The most popular typographical device is italics, but capitals or bold type face are also sometimes used. None of these devices is widely used in Arabic, and capitals do not exist. Sometimes, where punctuation and typography cannot give the desired nuance, the translator has to resort to adding explicit information about how the sentences are spoken, as in "she exclaimed in surprise", "she said angrily." (Dickins et al 2002: 116). All the devices suggested to sort out the prosodic problems are useful only in conveying the meaning of any stress or intonation. Meanwhile, prosodic

features such as the mode of articulation, melody, pitch and intonation remain untranslatable and specific to each language.

The literary text, nonetheless, represents a subtle task for translation. Fawcett emphasizes this in his assumption that “there are special sound effects such as alliteration ... and assonance ... that can combine to special effect ... it is for more important for the translation to be sensitive to sound effects ... to judge to what extent the sound effect is intentional or accidental, and finally to assess the likelihood of its transfer to another language; although not necessarily using the same sound.” (Fawcett 1997: 11).

The phonetic aspects such as assonance, alliteration and rhyme are elements of the poetry of a literary text. The translation of these aspects becomes more challenging especially when they are intentionally used. Dickins has suggested some solutions to minimize this phonetic loss. He thinks that “under such circumstances, it may be preferable to translate the قصيدة into free verse or into a form of prose which maintains at least some prosodic and phonic features typical of poetry. It may also be possible to compensate for some of the loss of metrical and rhyming features by careful use of vocabulary which belongs to an obviously poetic register, or which has particularly appropriate connotations in the context in which it is used.” (2002: 92).

It is clear that the phonetic aspect is very rich with many issues still uncovered. A scientific understanding of the problem depends upon the degree of translation openness towards phonetics.

10- 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: 35). Larson makes it 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.” (1984: 26). However important it is, there are other levels of language that should be taken into account in any translation process. Thus, any scientific theory of translation should draw upon an interdisciplinary theory that includes the theory of meaning as well.

Denotative meaning: it is also called cognitive, propositional, and literal. It means “the direct specific meaning of a word.” (Newmark 1986: 119). Denotative meaning 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 as part.” (Bell 1991: 98).

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

Connotative meaning: it “refers to meaning which is not referential but associational, subjective and effective.” (Bell 1991: 99). For Newmark, 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.” (1986: 119). Thus, connotative meaning is related to the evocative and expressive properties of a word whereas denotative meaning is related to its conceptual content.

Implicit and explicit meaning are also other levels of semantic analysis and should be taken into account while rendering ST into TT. The concept is indispensable to any interpretation of ST meaning; its absence “can give rise to a wide range of misinterpretations; ambiguities can be resolved the wrong way, metaphorical expressions can be missed, and so forth.” (Gutt 2000: 77). Context 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 also. “Reshuffling” is one approach among others to achieve that. Gutt 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.” (Gutt 2000: 100). 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 of ST. Gutt 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.” (Gutt 2000: 100).

However, in this light the translator is not given the green light to 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 and Tabber 1969: 111). On the contrary, he has to keep the meaning and tone of the ST.

Second chapter

The Theory of metaphor

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- **Types of metaphor**

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- **The question of pretence and transfer**
- **The question of simile and metaphor**
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Western theory of metaphor

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

1- Definition of metaphor

In Longman's Dictionary of Contemporary English (1978: 681), metaphor is defined as "a phrase which describes one thing by stating another thing to which it can be compared (as in the roses in her cheeks)". Here, in this example, the topic 'cheeks' is compared to the vehicle 'roses', the ground shared in this metaphor is 'beauty'. Another definition conceives of metaphor as a figurative 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". (The Oxford Dictionary, volume IX: 676). Metaphor is also a "word or phrase literally denoting one kind of object or idea used in place of another to suggest a likeness or analogy between them; (e.g. in the ship ploughs the sea)". It is also a word or phrase "applied to an object or action that it does not literally denote in order to imply a resemblance, for example, he is a lion in battle". (English Dictionary & Thesaurus 2002: 744).

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 “tenor” or “topic” and “vehicle”. They are also called by Kövecses (2002: 4) “source domain” and “target domain”. 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: 4) explains this systematic set of correspondences between source domain and target domain by the following 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)	Target domain (love)
-The travellers	-The lovers
-The vehicle	-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 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”. (Lakoff 1980: 3). According to Lakoff, metaphor is a phenomenon by which we live through acts and thought. Lakoff 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 this sense that Lakoff says “the ARGUMENT IS WAR metaphor is one that we live by in this culture; it structures the actions we perform in arguing” (1980: 4). Metaphor is a vital element for language, and for life. It is another channel which gives free rein to our imagination from the denotative meaning of language.

2- 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” (1926: 348-49). A metaphor is called dead when the “speaker and hearer have ceased to be aware that the word used is literal” (1926: 349). Cooper scales this type of metaphor as follows : “the more we forget that it is being used instead of a literal equivalent, the deader is the metaphor” (1986: 119). Basing himself on the concept of consciousness / unconsciousness, he identifies Fowler’s approach as the “amnesiac scale”. Indeed, both the speaker and the hearer are affected by amnesia. The process of distinction between dead and live

metaphors in Fowler's typology is mental depending upon the degree of consciousness/unconsciousness of the speaker & reader. 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, a dead metaphor is "where one is hardly conscious of the image" (1988: 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: they 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" (1988: 107). Newmark 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: It 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" (1985: 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: It is a metaphorical neologism often ‘anonymously’ coined, which has spread rapidly in the SL” (1988: 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” (1988: 112). Newmark deems such metaphors to be a source of enrichment in the target language.

f- Adapted metaphor: Newmark 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 to mention that no definition to this kind of metaphor has been suggested.

Cooper (1986: 119) qualifies Newmark’s approach as the ‘geriatric scale’. All these categories of metaphors dead, clichéd, stock, recent and original have age as a common denominator. 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, on the contrary to cooper’s approach, to qualify Newmark’s typology as a ‘**multidimensional scale**’.

3- Dickins’ typology: Dickins’ typology is characterized by two stages: in the first stage, metaphor is divided into dead and live metaphor and, in the second one, into lexicalized and non-lexicalized metaphor. He suggests

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” (1998: 261-62). The lexical scale is implicitly applied in this classification. In the second stage, the lexical scale is clearly adopted when he divides metaphors into lexicalized and non-lexicalized. He believes 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” (2002: 148).

1- Lexicalized metaphors: These categories 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” (2002: 147); such as ‘rat’ for a person who deserts his friends. This category includes three types of metaphors.

a- Dead metaphor is one which one does not normally even realize is 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 2002: 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 2002: 147). Thus, the example “a man is a tree” may have different meanings depending on the different contexts. This category is consisted of conventionalized and original metaphors.

a- Conventionalized metaphors: This category consists of metaphors “which are not lexicalized (and not therefore be given in dictionaries), but do draw on either cultural or linguistic conventions” (2002: 149). Examples include ‘battle of wits’, ‘attack’, ‘lash out’ and so on.

b- Original metaphors: This kind of metaphors are 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: 150).

It is clear from the above presentation that Dickins’ approach reflects the **lexicalized scale** in which the dictionary has a decisive role to make a clear cut distinction between the two categories. In terms of qualification, Dickins finds 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

Our aim in this subtitle is to survey the most pertinent issues raised in Arabic theory of metaphor.

1- The question of pretence and transfer

This question tries to explain two major tendencies describing the nature of the relationship between the vehicle and the tenor. The first tendency led by الجاحظ AlJaahid considers the transfer as the basic element in metaphor process; whereas, the second one led by الجرجاني AlJurjaanii outweighs the pretence over transfer.

In his definition, السكاكي AlSakkakii adopts AlJurjaanii's approach and makes clear that metaphor is a pretence:

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 الحمام أسد" وأنت تريد به الشجاع مدعيا أنه من جنس الأسود, فثبت للشجاع ما يخص المشبه به وهو إسم جنسه" (مفتاح العلوم: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". (AlSakkaakii: AlMiftaah: 174, quoted by AlMisned: 2001: 99-100, with some modifications).

It is clear from this classification that metaphor is based on the pretence of the meaning rather than the transfer of the word. Historically, this question was the centre of a great debate between AlJaahid's school and AlJurjaanii's. The tendency of the former is that metaphor is based on the notion of transfer of the word from the original meaning to another; whereas the latter school considers pretence as the basis of metaphor. The roots of this debate go back to 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, many theoretical obstacles will emerge. An illustrative instance is how a word such as **أسد** 'lion' in **رأيت أسدا** '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 that a word is transferred from its original meaning into a metaphorical one and at the same time retains the original? This illustration induces us to conclude that the term 'transfer' is unable to explain the link between the real meaning and the metaphoric one and to describe how the metaphorical utterance is formed.

The notion of transfer is also raised by Lakoff 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 term of it" (1980: 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 ground shared 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 AlJurjaanii adopts the term 'pretence', assuming that when, 'Zayd' is metaphorically described as *أسد*, the referential remains our principal aim. The transfer, as it appears, does not harmonize with the real meaning of such metaphor.

"! نما تكون ناقلا ! اذا أنت أخرجت معناه الأصلي من أن يكون مقصودك ونفقت به
بك. فأما أن تكون ناقلا له عن معناه مع إرادة معناه فمحال متناقض" (الدلائل: 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". (AlDalaa'il: 435). This is intrinsically a logical question since, once you transfer a word such as *أسد* from its original meaning to another, you are no longer concerned by its original meaning. This conclusion is so far valid since the original meaning of the word *أسد* is our first concern in metaphor utterance. This argument provided by AlJurjaanii shows to what extent 'transfer' is unable to solve this question.

AlJurjaanii advances another argument in favour of pretence as a basis for metaphor, On the grounds that there is a kind of metaphor in which the transfer cannot be applied in any way.

"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.

لا خلاف في أن اليد استعارة ثم إنك لا تستطيع إن تزعم أن لفظ "اليد" قد نقل عن شيء إلى شيء و ذلك أنه ليس المعنى على أنه شبه شيئاً باليد, فيمكنك أن تزعم أنه نقل لفظ "اليد" إليه, و إنما المعنى على أنه أراد أن يثبت للشمال في تصريفها "الغداة" على طبيعتها شبه الإنسان قد أخذ الشيء بيده يقلبه و بصرفه كيف يريد... و كما 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" (الدلائل:436)

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

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. (This line has been translated by Abuu Deeb 1979: 204, quoted by AlMisned 2001:121).

There is no disagreement that the word يد ‘hand’ in this poem is a metaphor. In this case, no one can claim that يد is transferred from one meaning to another since the meaning of this metaphor is not a comparison between يد and another thing. The right meaning is to attribute a human hand to the north wind so as to be as powerful as a human being in handling things... as a result no one can suppose transfer in such metaphor... it is

obvious, then, that it is impossible to say that he has borrowed the word 'hand' for 'north wind'. (AlDalaa'il: 436).

In يد الشمال 'the hand of the wind', an example provided by AlJurjaanii, 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 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. This promotion by Aljourjaanii in metaphorical studies makes of his approach a more persuasive and a turning point in Arabic metaphor history.

AlJurjaanii 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: وإنما هو أسد; 'he is not a human being, he is a lion'; 'this is not a man; this is none but a noble angel'. (The Holy Qur'an: كريم يوسف: 31). These examples clearly disprove the tenor as a human being and illustrate that it is a real 'lion' and 'angel'. The logical outcome to deduce from the illustration is the inability of transfer to 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, و نقل 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" (الدلائل: 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 a 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 a pretence, the original meaning remains our concern”. (AlDalaa’il: 437). From this perspective, metaphor has become stronger than simile in expressing the meaning. Through metaphor, “one can see inanimate objects become alive and able to speak... and the veiled meaning visible and clear”. (AlDalaa’il: 33).

“فإنك لترى بها الجماد حيا ناطقا... والمعاني الخفية بادية جليلة” (الدلائل: 33)

It is clear from the previous discussion that the process of pretence is more flexible to apply to 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.

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’. (Hemingway in “*The Old Man and The Sea*” p 5).

Here ‘the sail’ is the tenor, ‘the flag’ is the vehicle and the simile particle is ‘like’. In Arabic, however, it works differently. A simile does not require imperatively the presence of a simile particle. The more the particle is omitted, the more the simile is eloquent. The criterion for a simile, as AlSakkaakii explains, is the presence of both tenor and vehicle:

لا يخفى عليك أن التشبيه مستدع طرفين مشبها ومشبها به واشتركا بينهما من وجه وافترقا من آخر" (المفتاح: 157) .

"It is agreed that simile requires tenor and vehicle which both share some features and differ in others". AlSakkaaki's definition makes it clear that the simile particle is not as important as the tenor and vehicle.

In Arabic, simile and metaphor are two separate phenomena. However, each metaphor is a simile even though each metaphor is not a simile. In the metaphor رأيت أسدا 'I saw a lion' the notion of simile is present despite the omission of the tenor 'Zayd'; whereas, in the simile of 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.

Another dissimilarity which makes metaphor and simile different entities is that, in the former, our intention is to give the impression that we are talking about 'Zayd' who becomes a true lion, in contrast to the latter where both tenor and vehicle keep their identities. AlJurjaanii stresses that metaphor is built up on exaggeration of meaning.

واعلم أنه قد يهجس في نفس الإنسان شيء يظن من أجله أنه ينبغي أن يكون الحكم في المزية التي تحدث بالاستعارة، أنها تحدث في المثبت دون الإثبات. و ذلك أن نقول: أنا إذا نظرنا إلى "الاستعارة" وجدناها إنما كانت أبلغ من أجل أنها تدل على قوة الشبه، و أنه قد تناهى إلى أن صار المشبه لا يتميز عن المشبه به في المعنى الذي من أجله شبه به، و إذا كانت ذلك، كانت المزية الحادثة فيها حادثة في الشبه، و إذا كانت حادثة في الشبه، كانت في المثبت دون الإثبات. والجواب عن ذلك أن يقال: إن الاستعارة لعمري تقتضي قوة الشبه، و كونه بحيث لا يتميز المشبه عن المشبه به، و لكن ليس ذلك سبب المزية، و ذلك لأنه لو كان ذلك سبب المزية،

لكان ينبغي إذا جئت به صريحا فقلت: " رأيت رجلا مساويا للأسد في الشجاعة, و بحيث لولا صورته لظننت أنك رأيت أسدا" و ما شاكل ذلك من ضروب البلاغة, أن تجد لكلامك المزية التي تجدها لقولك: "رأيت أسدا" و ليس يخفى على عاقل أن ذلك لا يكون." (الدلائل: 448/ 449)

“Be aware that there are some scholars who consider the metaphor in ‘I saw a lion’ as a simile by transferring the word أسد from its original meaning to another as if metaphor is only a replacement of one word by another [أسد and زيد]. They ignore the fact that the aim of metaphor is exaggeration and pretence in that [Zayd] is no longer [Zayd] but a true lion. He will not be associated to a lion as a species until he becomes one of them [by exaggeration]”. (AlDalaa’il: 432)

The aim of metaphor then 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 becomes a powerful meaning conveying figure of speech. By contrast, in simile, both the tenor and the vehicle are explicit in the structure. Their presence gives the recipient the impression that we are talking about two different components sharing a partial ground. In the simile, Zayd will never be a lion; he is simply a brave human being. The recipient is conscious of the presence of both tenor and vehicle. This consciousness affects the reception of the comparison and makes simile less effective than metaphor. This differentiation should be taken into consideration in the translation process. It is crucial for the distinction between Arabic and Western theory of metaphor and simile.

As a result, a concept such as 'bravery' can be expressed either by simile (a) زيد كالأسد 'Zaydun is as a lion' or by metaphor (b) رأيت أسدا '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 because of its structure or its meaning?

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 in (b), the bravery remains the only understandable meaning. 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 enhances the belief that the ultimate determinant of the powerfulness of metaphor is the structure and not the meaning. AlJurjaanii was the first scholar to draw attention to this question and associate the beauty and powerfulness of metaphor with structure. He says: "

واعلم أنه قد يهجس في نفس الإنسان شيء يظن من أجله أنه ينبغي أن يكون الحكم في المزية التي تحدث بالاستعارة، أنها تحدث في المثبت دون الإثبات. و ذلك أن نقول: أنا إذا نظرنا إلى "الاستعارة" وجدناها إنما كانت أبلغ من أجل أنها تدل على قوة الشبه، و أنه قد تنهى إلى أن صار المشبه لا يتميز عن المشبه به في المعنى الذي من أجله شبه به، و إذا 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 جئت به صريحا فقلت: " رأيت رجلا مساويا للأسد في الشجاعة، وبحيث لولا صورته لظننت أنك رأيت أسدا" وما شاكل ذلك من ضروب البلاغة، أن تجد لكلامك المزية التي تجدها لقولك: "رأيت أسدا" و ليس يخفى على عاقل أن ذلك لا يكون." (الدلائل: 448/ 449)

“Be aware that it may come to mind that the beauty of metaphor resides in the meaning المثبت not in the structure الإثبات and that metaphor is more eloquent [than simile] because of the strong similarity between the tenor and 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’”. (AlDalaa’il: 438-39).

A deep scrutiny of metaphor structure reveals that the vitality of deleting one component makes the claim of metaphor as pretension calling for an argument to back it up. In ‘I saw a lion’, it is pretended that ‘Zayd’ becomes a ‘lion’; the word lion confirms our pretence at the level of structure. In other words, the omission of ‘Zayd’ in the structure is a strong evidence that Zayd has become a lion by exaggeration. On the contrary, in simile structure, there is no need for confirming our purpose since both tenor and vehicle are present in the structure. Their presence contributes greatly to the equality felt in simile structure. For this reason, the sense of simile appears less powerful than that of metaphor.

The rationality of metaphor meaning

According to AlJurjaanii, this issue is a logical outcome of metaphor as pretence not as a transfer. He says

"فإذا ثبت أن ليس الاستعارة نقل الاسم, و لكنها ادعاء معنى الاسم و كنا إذا عقلنا من قول الرجل: "رأيت أسدا" أنه أراد به المبالغة في وصفه بالشجاعة, و أن يقول: إنه من قوة القلب و من فرط البسالة و شدة البطش و في أن الخوف لا يخامرهم و الذعر لا يعرض له بحيث لا ينقص عن الأسد, لم نعقل ذلك من لفظ الأسد و لكن من ادعائه معنى الأسد...ثبت أن الاستعارة...يعرف المعنى فيها من طريق المعقول دون اللفظ"(الدلائل: 439/ 440)

"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 connotation of أسد and not from its denotation. As a result, metaphor meaning is rational [connotative] not denotative". (AlDalaa'il: 439-40). AlJurjaanii's approach reveals that the notion of transfer induces the idea that the bravery of Zayd has been virtually understood via the connotation of أسد since the referential of أسد is an animal. The understandable bravery is cognitive and has thus nothing to do with the original meaning of أسد.

Types of metaphor

The classification of metaphor in Arabic theory depends on the tenor, vehicle and the ground. Many options have been applied such as the omission/non omission of tenor or vehicle, the morphological aspect of the word borrowed and many others as it 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. Basing on this criterion, metaphor is divided into:

- **Explicit metaphor** الاستعارة التصريحية: the vehicle here is mentioned and the tenor is omitted such as رأيت أسدا 'I saw a lion'.

- **Implicit metaphor** الاستعارة المكنية: the tenor here 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- Harmony/non harmony of tenor and vehicle

- **Harmony metaphor** الاستعارة الوفاقية: here, both tenor and vehicle are harmoniously and logically linked as in أومن كان ميتا فأحييناه "and is one who was dead and we gave him life". (The Holy Qur'an, Al'anaam: 122). Here, the borrowed word فأحييناه is compared to the omitted tenor الهداية 'guidance'. The meaning of 'guidance' is in harmony with 'to give life'.

- **Disharmony metaphor** الاستعارة العنادية: here tenor and vehicle are disharmonious such as the borrowed word ميتا 'dead' in the previous Quranic verse when it is compared to الضلالة 'going astray from the right path'. Here the two meanings are less harmonious than in harmonious metaphor.

c- The description associated with tenor and vehicle

- **Vehicular metaphor** الاستعارة المرشحة: here, metaphor is described with appropriate features to the vehicle such as the following line of كثير عزة

رمتي بسهم ريشه الكحل لم يضر ظواهر جلدي وهو للقلب جارح

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

It wounded my infatuated heart without harming my skin”.

Here the poet compared 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 the eyes.

- **Topical metaphor** الاستعارة المجردة: here, more details about tenor are provided such as ‘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 .

d- The 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 ليلى من البشر

“By God, does of the forest tell me,

Is my beloved Layla a doe or a human being?

-**Derived metaphor** الاستعارة التبعية: here, the borrowed word can be a verb, an adjective or a practical such as (يس:52) “Who has من بعثنا من مرقدنا؟”

raised us up from our sleeping place”. (The Holy Qur’an: Yasin: 52). Here the word مرقد ‘bed’, derived from the verb رقد, is substituted for the grave.

2- Classification based on ground

a- Original metaphor الاستعارة الغريبة: 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, the more beautiful it is, a case in point is Abuu Firas’s line:

سالت عليه شعاب الحي حين دعا أنصاره بوجوه كالدنانير .

“The streets all flooded to him once he called

His supporters with faces as red as Dinars”

The meaning metaphorically conveyed here is that, the supporters are red-faced from their heroic, dauntless and resolute will to battle under their commander. They dash in crowds to rejoin their commander’s call. The Dinar is an ancient Arab currency made from red gold.

b- Ordinary metaphor الاستعارة العامية المبنتلة. It is an outspread metaphor, frequently used with a clear ground such as in رأيت ، بحرا ، أسدا ، شمساً ‘I saw a sun, sea, lion’, with the sun standing for female beauty, the sea for generosity, and the lion for bravery.

There is a general agreement in Arabic metaphor theory 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 extralinguistic 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 dictionary. This induces us to qualify the western approach a 'multidimensional scale' and the Arabic one a 'structural scale'.

Metaphor translation technicalities

Among many other things, metaphor reflects people's culture, behaviour and language. As it is, metaphor stands out as the most challenging element to translate into another language. 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 echoes this point, when he states 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". (Dagut 1976, quoted by Bassnett 1991: 24). However, metaphor is not always a new piece of performance, a semantic novelty since the same metaphor can be produced in different languages and cultures. Metaphors, then, can either be **common or specific. Common metaphors are shared by different cultures and languages. Specific metaphors are specific to a given culture and language.** A common

metaphor is likely to be translated whereas a specific one is to be reproduced.

1- Newmark's approach

Newmark 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" (1988: 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". (1988: 106). A translator is called upon not to 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 و تؤخر 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 cross road' is meaningful in the target language since it reflects the uncertainty expressed in ST.

According to Newmark, even though dead metaphors can do without translation techniques as they are "not difficult to translate, they often defy literal translation, thus calling in for more choices" (1988: 106). For instance, 'field of research' will translate as 'domain' in French and مجال or حقل in Arabic.

In respect of cliché metaphor, however, Newmark suggests that there is "a choice between reducing the cliché metaphor to sense or replacing it with a less tarnished metaphor" (1988: 107). Then, he adds later that a

cliché metaphor can always be reduced “to sense or at least to dead metaphor” (1988: 107). Thus, ‘a politician who has made his mark’ will translate as ‘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 is done through metonymy إنه سياسي ذاع صيته في الأفاق.

As for stock metaphor, Newmark 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” (1988: 108). Yet, in order to surmount the setback, Newmark suggests that “the most common procedure for translating stock metaphors is to replace the SL image with another established image” (1988: 109). As an illustration, ‘all that glitters is not gold’ will translate 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” (1988: 111), for example, ‘il marche a pas de tortue’ in French will translate as ‘he is as slow as a tortoise’ in English and يمشي ممشي السحفاة in Arabic.

Concerning adapted metaphor, Newmark thinks that “it should, where possible, be translated by an equivalent adapted metaphor” (1988: 111). ‘sow division’ for instance, will translate as ‘semer la division’ in French and يزرع التفرقة in Arabic. Likewise, ‘get them in the door’ will translate as ‘faire le premier pas’ in French and أن تخطو الخطوة الأولى in Arabic.

It appears that original metaphor is the most challenging in translation since it represents the creativity of the writer. Newmark prefers

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" (1988: 112). The purpose 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" (1988: 112). In Newmark's approach, no techniques have been suggested for recent metaphor.

2- Dickins' approach.

Metaphor downtoning is a general rule in Dickins's approach devised to render Arabic metaphor into English. Dickins believes that "not infrequently Arabic ST metaphor appears too strong or too dense for equivalent forms of English writing and there is some needs to tone down the metaphors of the Arabic ST in the English TT" (2002 : 158). The Arabic theory of metaphor holds that density and strength are meant to be in Arabic metaphor. The fusion of both tenor and vehicle into one entity in metaphor as distinct from simile is the main motif behind that powerfulness felt by the reader.

The attempt to tonedown Arabic metaphor in 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 the powerfulness of metaphor by other means proper to TT.

Dickins sees in the matter of dead metaphor 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 "(2002: 150). For example, *لزم الفراش* will translate as "he took to his bed" in English and *قام من المرض* as "he recovered from his illness".

For stock metaphor, Dickins adopts Newmak's approach, suggesting the following techniques:

- A "stock ST metaphor can be retained as a stock metaphor having the same or nearly the same vehicle in the TL." (2002: 151), such as *استولت عليه* "possessed", *شاهدة على* "witnessed".

- A "stock ST metaphor can be replaced with a stock TT metaphor having a different vehicle." (2002: 151), such as *يحوم* "to hang around"

- A "stock ST metaphor can be converted to a TT simile. This technique works where, if translated literally into the SL, the TL metaphor appears too abrupt." (2002: 151), such as *يكسوه حزن* "as if clothed in sadness".

- It can also be "reduced to ground. This involves losing the metaphor altogether, and the emotional effect associated with it." (2002: 151), such as *دون أن يستبد به النعاس* "without feeling sleepy".

Dickins suggests that in the translation of recent metaphor into Arabic one is likely to reduce it to "stock metaphors, or perhaps to grounds. In translating into English, recent metaphors could be used where general requirements of register make them appropriate" (2002: 152).

Concerning the category of non-lexicalized metaphor, Dickins suggests 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:

- The conventionalised metaphor "can be retained as non lexicalised metaphor having the same or nearly the same vehicle in the TT" (2002: 152), such as "غزو الكهرباء" "the invasion of electricity."

- The conventionalised metaphor can also "be replaced with a non-lexicalised ST metaphor having a different vehicle" (2002: 152), such as "لم تبرد نارها حتى الآن" "the flames of which have not yet died out."

- Among the other techniques, "it is appropriate to replace the non-lexicalised ST metaphor with a stock TT metaphor"; such as "البؤرة الملتهية" "flash point"; "في هذه المنطقة البركانية القلقة" "in this explosive and unhappy region".

- Concerning original metaphor, Dickins believes 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". (2002: 154) to that end, he suggests the following techniques.

-An "SL metaphor can be converted to a simile". (2002: 154); such as "يشعر بأنه جورب عتيق" "making him feels like an old discarded sock".

-It can also be "reduced to grounds". (2002: 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".

-An original metaphor can also be "retained in the TT, but with the addition of the grounds or the topic. (2002: 155)"; such as *وقد انتظر طويلا أن تبزغ فوق صحرائه أنثى* "he has been waiting for a long time for a woman to dawn over the desert of his life".

Evaluation of Newmark's and Dickins' approaches:

A close scrutiny to these two approaches reveals the overlap between the techniques used. In other words, it is very difficult to draw limits among the varied types of metaphors in terms of translation. The translation techniques of an original metaphor, for instance, may apply to a stock metaphor at the same time. In Newmark's approach, for example, the technique of literal translation is shared by both dead and original metaphor; the 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 metaphor. The simile as a technique is also shared by original and stock metaphor. The purpose of this brief illustration is to justify the overlap of translation techniques, on the one hand, and to show the difficulty of putting a clear cut distinction between kinds of metaphors in term of translation, on the other.

It seems that the root problem resides in the classification of metaphor. As above mentioned many dimensions such as time, consciousness, originality, lexicalization concur to classify metaphor, a thing which preoccupies researchers to find proper techniques for each kind of metaphor. The overlap between techniques in the translation of different metaphors reveals the non importance of this classification in the traslation process.

The fact that one technique is used in many kinds of metaphors suggests, from a translational point of view, that all kinds of metaphors are the same although they belong to different categories. Metaphor classification is established for other purposes than translation. 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 translational rather than rhetorical point of view. This allows for researchers examination of the impact of metaphor translation classification on elaborate techniques.

At a first stage, metaphor from a translational point of view is either **common or specific. 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 the light of this classification we can conclude that the techniques of the translation of metaphor should be based on translation. The ultimate aim of this approach is to examine whether the criteria of common and specific metaphors have 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 regularities which may minimize the clear overlap noticed in Dickins' and Newmark's approaches.

Third Chapter

Metaphor Translation: A practical Analysis

Section 1: Common metaphor

Section 2: Specific metaphor

Section 3: Applied metaphor translation in a literary text

The third chapter is a practical analysis to metaphor translation. As mentioned at the end of chapter two, our method of the classification of metaphor consists in the translation point of view rather than other factors. From this perspective, a metaphor is either shared with the target culture or specific. We 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 culture issue expressed in the SC is shared with the 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 translation. Sometimes, in specific metaphor, culture and language do not correlate in the translation process and the challenge becomes more cultural than linguistic, which needs special treatment to bridge the gap between the SC and the TC.

This attempt is to elaborate and formulate a model serving to overcome the challenge posed by metaphor in translation. In this first step, our focus will be on the extent of the validity of the hypotheses of metaphor classification into common and specific. To realize that, data is selected from English poetry with emphasis on Shakespeare's poetry, the 'Thesaurus of Traditional English Metaphor' and 'Metaphors Dictionary'. The data selected is not exclusively for metaphors; a few similes are also added to the data.

The following paragraphs try to develop a general view of some terms frequently used along our analysis, such as low, heavy, abrupt and colloquial. In Arabic rhetoric field, the Arab scholars drew 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 one 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 is due to many facts 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 homology between the structure and the meaning such as the anticipation *الموصوف to الصفة of تقديم* or *الموصول to الصلة*. The breach of these grammatical norms leads to low style. (For more details, see Uluumu Albalaga, chapter one).

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 *تأخير* of what needs to be delayed *تقديم*. The term heavy is not always linked to the structure level; sometimes, the phonetic aspect of the word may sound heavy making the style heavy as well. (For more details, see Uluumu Albalaga, chapter one).

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 appear as the ST since it is said that a good translation should not read as a translation at all.

The nature of our data requires a formal style to render the ST into the TT. Sometimes, a literal translation makes the TT sound colloquial. Such approach would spoil the meaning of the ST and will not create a dynamic equivalence with the target reader. An idiomatic translation in this case is required to keep the same register of the ST in the TT.

A great number of our data has been translated in a poetic style. Literary works are characterized by the poetry 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 expressiveness felt and understood from a literary text is a result of poetic style. By contrast, a normal language used in the 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'.

I-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 تتقوا 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 equivalent in the TL

'أشترى' and 'تفنى'. Moreover, the non-metaphor 'I must die' has been metaphorically translated 'إنى سأرحل' to focus on the main idea of the SL poem that life is nothing but a swift transition. A literal translation as 'إنى سأموت' would be abrupt and would make the TL poem lose its poetry. Ultimately 'إنى سأرحل' is more expressive and effective in Arabic than 'إنى سأموت'.

Title of the poem: 'Adieu, farewell earth's bliss'

2- 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 كوردة،
تلتهمها التجاعيد،
فالإشراق ينزل من السماء،
ماتت الملكة شابة جميلة،
وغطى الغبار عيون هلين،
أنا مريض، إنى سأرحل،
اللهم ارحمنا يا رب.

translation such as 'فالدندان تعيش على المستبددين الأقوياء' would be abrupt. Compensation in kind is required here by adding 'جثت' to make more explicit, that after his death, Hector's cadaver will be a preferable field for worms to live.

Title of the poem: 'Adieu, farewell earth's bliss'

4- 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،
لتستقبل 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 between English and Arabic. The two metaphors 'earth but a player's stage' and 'to welcome destiny' are translated by the same vehicle 'ما الأرض إلا مسرح' and 'لتستقبل القضاء والقدر'. However, a literal translation for 'each degree' 'كل درجة' is

would be meaningless in Arabic. An idiomatic translation is more appropriate to the TL such as 'ما استطعت'.

Shakespeare: 1564-1616.

1- 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.

Romeo and Juliet; act 3, scene 5, line 132.

عيون كالبحر،
في دموعها مد و جزر،
جسدها كالقارب يسبح في فيضان مالح،
أنفاس، تنهدات، تثير الدمع،
اهدئي، فقد عصفت دموعك و تنهداتك 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. The poet, here, advises implicitly her 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 و جزر', the core of the metaphor remains the same except for some changes affecting the TL in which 'مد و جزر' are related to tears not to eyes. A translation in

which 'مد و جزر' 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'.

2- 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!

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

وأسفاه، آه من يوم حزين، حزين، حزين

أفجع يوم! أحزن يوم!

يوم ما رأيته قط،

آه يا يوم، آه يا يوم، آه يا يوم، آه من يوم بغيض،

لم أر قط أسود يوم كهذا،

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.

3- Night's candles are burnt out and jocund day

stands tiptoe on the misty mountain tops.

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

ذابت شموع الليل،

ووقف الصبح متأهبا على قمم الجبال الضبابية.

Here, the SL metaphor 'night candles' 'شموع الليل', 'stand' 'وقف' are translated by the same TL vehicle. However, a literal translation for 'tiptoe' as 'على رأس إصبع قدمه' would be more dialectal. The idiomatic translation to express this manner of standing in Arabic is 'متأهبا'.

4 - 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 ?
Sonnet 13, line 9.

من ترك هذه الدار الجميلة تسقط في النسيان،
كان بالإمكان أن يعتنى بها في شرف،
ضد رياح أيام الشتاء العاصفة،
وضد الغضب العقيم لبرد الموت الأبدي؟

In this stanza, we have two SL metaphors 'barren rage' 'الغضب العقيم' 'death's eternal cold' 'برد الموت الأبدي', which are translated with the same vehicle in the TL.

5- But from thine eyes my knowledge I derive,
And, constant stars, in them I read such art
As truth and beauty shall together thrive.
Sonnet 14, line 9.

من عينيك أنهل معرفتي،
من نجوم عينيك أقرأ فني،
أقرأ في عينيك 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.

6- 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 ;

Sonnet 19, lines 1-4.

الزمان الملتهم، يَكِلُّ حتى أظافر الليث،
يجعل الأرض تلتهم صغارها المحبوبين،
يقتلع الأسنان الحادة من فك النمر الضاري،
يحرق دم العنقاء المعمرة.

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 vehicle 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 not only blunts the lion's paw but the claws also which are the sharpest part of the paw.

7- 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;
Sonnet 33, lines 1-4.

كم من صباح متألق رأيت،
يطري قمم الجبال بعين جليلة،
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 جليلة', 'kissing' 'يقبل', 'golden face' 'وجه ذهبي', 'gilding' 'يطلي'. These SL metaphors are translated with the same vehicle in the TL.

8- For no man well of such a slave can speak

That heals the wound and cures not the disgrace ;
Nor can thy shame give physic to my grief ;
Sonnet 34, line 7.

لا أحد يستطيع أن يتحدث عن هذا المستعبد،
الذي لأم الجرح ولم يمسح العار،
فحزني لم يشفيه الخجل.

The SL metaphor, here, 'shame' 'الخبيل', is translated by the same TL vehicle.

9- each new morn

... new sorrows

Strike heaven on the face.

Macbeth, act 4, scene 3, line 4.

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 conveys the same meaning in the SL.

10-The world

A stage where every man must play a part,

And mine a sad one.

The Merchant of Venice, act 1, scene 1, line 77.

العالم،

مسرح الأدوار، كل له دور،

أما أنا فسألعب الدور الحزين.

Here, the poet considers the world as a stage. As it is illustrated in (Shakespeare: poem 3), this SL metaphor 'stage' is translated by the same TL vehicle 'مسرح'.

11- Love is blind, and lovers can not see
The pretty follies that themselves commit
The Merchant of Venice, act 2, scene 6, line 36.

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

Here, with 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 second line to compensate for non-translation of 'themselves'. These changes harmonise with the Arabic translation and create a dynamic equivalence; otherwise, the style would appear flimsy.

12- None but that ugly treason of mistrust;
Which makes me fear th' enjoying of my love.
The Merchant of Venice, act 3, scene 2, line 28.

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 TL language.

13- How sweet the moonlight sleeps upon this bank!
The Merchant of Venice, act 5, scene 1, line 54.

ما أجمل ضوء القمر وهو نائم على هذه الضفة!

The core of the common metaphor 'sleeps' 'و هو 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 in which the poet is depicting the moonlight spreading on the bank is by a noun. Moreover, it is more effective and expressive by a noun than by a verb.

14- If ever I were traitor,

My name be blotted from the book of life.

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

لو كنت خائنا

لمحي 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, writes his experiences and so forth. A literal translation with the same TL vehicle conveys the same SL meaning.

15- Let's purge this cholera without letting blood.

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

لنظهر هذا الغضب دون قطرة دم.

In this line, the core of the SL metaphor remains the same in the TT. But 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. Moreover, 'letting' is omitted from the Arabic translation; its occurrence would be redundant.

16- Whose hollow tomb inherits naught but bones?

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

ومن سيرث قبره شيئاً إلا العظام؟

In this SL metaphor 'tomb inherits' 'يرث القبر', the tomb is compared to a person who inherits an estate. The same metaphor is maintained in the TL. However, a literal translation for 'naught but bones' would be meaningless in Arabic. Compensation in place is required by replacing 'naught: nothing' by 'شيئاً'. The reason for this change is that the exception style in English is slightly different from Arabic. For instance, 'I have received nothing except one book' should be translated 'لم أستلم شيئاً إلا كتاباً'; if 'nothing' were literally translated by 'لا شيء', it would spoil the meaning.

17-Here we march

Upon the grassy carpet of this plain.

King Richard II, act 3, scene 3, line 49.

هنا، في هذا السهل نمشي
على بساط من عشب.

The SL metaphor 'grassy carpet' 'بساط من عشب' is translated by the same TL vehicle. The prepositional phrase of place 'of this plain' is transferred to the first line. Without this change, the Arabic translation would appear as a piece of prose rather than a poem.

18-My son, now in the shade of death;

Whose bright out-shining beams thy cloudy-wrath

Hath in eternal darkness folded-up.

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

ابني، إنه الآن في ظل الموت،

مدفون في عتمة دائمة،

إشعاعه ينير حقدك الدائم.

In this poem, two common SL metaphor '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 Arabic translation since the word 'إشعاع' embodies the brightness.

19-O my accursed womb, the bed of death.

King Richard III, act 4, scene 1, line 53.

أه أيها الرحم الملعون، أنت سرير الموت.

A literal translation does not create any misunderstanding in translating the 'womb' as a 'bed of death'. It is a metaphor shared between English and Arabic cultures.

20- True hope is swift, and flies with swallow's wings.

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

ما أسرع الأمانى الحقيقية!

سرعان ما تطير مع جناح الخطاف.

From a metrical point of view, dividing the English verse into two in Arabic translation would sound more effective than preserving it as one line. Compensation in kind is adopted to keep the same meaning of the SL poem and the poetry of the Arabic translation 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' 'يُطير' is translated by the same vehicle in the TL.

21- We'll weed them all at last,

And you your self shall steer the happy helm.

The Second Part of King Henry VI, act 1, scene 3, line 102.

وفي النهاية سنتخلص منهم جميعا
وستقود بنفسك المركب السعيد

The SL metaphor 'steer the happy helm' 'تقود المركب السعيد' is translated by the same TL vehicle. One compensation is made by merging 'you yourself' 'بنفسك' since this latter, grammatically, has the same semantic powerfulness as 'you yourself'.

22-Here burns my candle out; ay here it dies.

The Third Part of King Henry VI, act 2, scene 6, line1.

هنا احترقت شمعتي، آه، هنا ماتت

A word-for-word translation is adopted in this line retaining the same grammatical structure and the same vehicle in the TL : 'ماتت' 'it dies'.

23-Her tears will pierce into a marble heart.

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

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 target language.

The only change made is the addition of 'كل' '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.

24-Smooth runs the water where the brook is deep.

The Second Part of King Henry VI, act 3, scene 1, line 53.

بهدهوء يجري الماء في الجدول العميق.

Here, the SL metaphor 'the water runs' 'يجري الماء' is rendered by the same TL vehicle.

25- The gaudy, blabbing and remorseful day

Is crept into the bosom of the sea.

The Second Part of King Henry VI, act 4, scene 1, line1.

يوم بهيج، صاخب، نادم

يدب على صدر البحر.

In these lines, the sea and the day are compared to a human being. The day is creeping and the sea is given the attribute of a human bosom. Both SL metaphors are translated by their corresponding equivalents in the TL.

26-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.

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

هذه العيون المُعْتَمَةٌ في حجاب الموت الأسود،

كانت ثاقبة كأشعة القيظ

وهي تبحث عن سر خيانات العالم.

The SL metaphor 'death's black veil' 'حجاب الموت الأسود' is translated by the same TL vehicle.

27-Even at this sight,
My heart is turn'd to stone .

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

عندما تطلع على قلبي

تجده قلبا من حجر .

Here, 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 Arabic translation 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.

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

King John, act 5, scene 6, line17.

في حاجب الليل الأسود أسير متسائلا،

لماذا أفتني 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 to create a dynamic equivalence in the Arabic translation, 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 inexistent in the SL poem. A literal translation to 'find out' 'يكتشف' or 'يبحث' would be over colloquial, however, 'أفتني أترك' is both more poetic, and describes the state of the poet wandering in the brow of the night looking for his target.

29-Their cheeks are paper. - Why, what read you there.

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

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 so forth as in the following verse.

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.

30-The gates of mercy shall be all shut up

King Henry V, act 3, scene 3, line 10.

أبواب الرحمة كلها ستكون مغلقة.

The SL metaphor 'gates of mercy' 'أبواب الرحمة' is translated by the same TL vehicle.

31-He has strangled

His language in his tears.

King Henry VIII, act 5, scene 1, line 158.

وقد اختنق الكلام في دموعه.

A passive voice sounds more fluent than the active voice used in the SL poem. The common metaphor 'strangled his language' 'اختنق الكلام' is replaced by the same vehicle.

32-Her eyes like marigolds had sheathed their light,

And canopied in darkness sweetly lay,

Till they might open to adorn the day.

The Rape of Lucrece, lines 397-99.

عيون كالأذريون و قد أخفت نورها،

ممددة في لطف، مظلمة في الظلام،

حتى تتفتق لتزين النهار.

The metaphor 'adorn the day' 'لتزين النهار', as if the day is a person who requires make-up, is translated by the same TL vehicle. The word 'تفتق' is used as a translation of 'open' instead of 'تفتح' since 'تفتق' is more collocatively appropriate in Arabic language.

33-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.
The Rape of Lucrece, lines 400-407.

شعرها 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 some common metaphors 'modest wantons' 'حشمة مثيرة' 'wanton modesty' 'إثارة محتشمة' 'death's dim look' 'خريطة الموت' 'life's triumph' 'نصر الحياة' 'map of death' 'خفوت الموت'. All these metaphors are translated perfectly with the same TL vehicle. To conclude this stanza with rhythmic balance, the verb 'lived' is omitted and replaced by the noun 'حياة' which embeds the sense of the verb omitted. This change leads us to preserve the exact meaning of the SL line in a more eloquent Arabic translation.

34- My sable ground of sin I will not paint,
To hide the truth.

The Rape of Lucrece, line 1074.

أرضي السوداء بالذنوب لن أظلي

The 'truth', here, is compared to a material thing that can be hidden. A literal translation fulfills the same meaning expressed by the SL metaphor.

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

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

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

The metaphor, here, 'to digest' 'يهضم' is commonly used in Arabic in a figurative meaning; however, to make the Arabic translation more fluent two major changes should take place. The first is that a literal translation of 'sauce' would make the Arabic translation clumsy and colloquial. The connotative equivalent of 'sauce' here is 'سر' since the rudeness in the poem is the secret of his wit. The second change is the deletion of 'stomach', since this latter is implicitly understood from the Arabic word 'يهضم'.

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

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

أجن البؤس قلبي المهموم،
فخفق في سجنه، في زنزانتة، 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 'أجن البؤس قلبي'; a literal translation by 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 جسدي' and 'زنزانتة'. Compensation by splitting is necessary here to avoid the ambiguity that a literal translation may create. The word 'hollow' is translated by 'زنزانة' which equates with 'prison' as a core of SL metaphor.

37- He is the bridle of your will

The Comedy of Errors, act 2, scene 1, line 13.

إنه لجام طموحك .

Here, a literal translation works perfectly, and the same vehicle is retained in TL.

38- An ocean of tears.

Two Gentlemen of Verona, act 2, scene 7, line 69.

محيط من الدموع.

Here, the SL metaphor is translated by the same TL vehicle.

39- Weed this worm wood from your fruitful brain

Love's Labour's Lost, act 5, scene 2, line 855.

اقتلع الأفسنتين من عقلك المثمر .

This image in which the brain is compared to a fruitful tree that should be weeded from the wild plants is commonly used in Arabic culture. The SL metaphor is retained by the same TL vehicle.

40- Why is your cheek so pale?

How chance the roses there do fade so fast?

A Midsummer Night's Dream, act 3, scene 2, line 129.

ما بال خدك شاحب؟

أمن حظ تلك الورود هناك أن تذبل بسرعة؟

The common metaphor here is the comparison between cheeks and roses. As time goes by, the roses fade like the cheeks which are invaded by wrinkles. A literal translation is adopted and the same vehicle is retained in the TL.

41- From hour to hour we ripe and rot

And then from hour to hour we rot and rot.

As You Like It, act 2, scene 7, line 26.

من حين إلى حين، ننضج ثم نتعفن،

ومن حين إلى حين، نتعفن ثم نتعفن.

Here, again, we have a common metaphor in which a human being is compared to a harvest. After its growth, it achieves a stage of ripeness; once it oversteps this stage, it becomes rotten. A literal translation is adopted apart from 'hour' which is translated by 'حين' since this latter is commonly used rather than 'ساعة' to express changes caused by time.

42- 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.

Venus and Adonis: lines 49-54.

يحترق خجلا، و بدموعها،

تروي الاحتراق العفيف لوجنتيه،

وبشعرها الذهبي، و تنهداتها العاصفة،

ثُهوِّي متعمدة تجفيف وجنتيه.

يقول: إنها غير محتشمة و قد لامت عزوبتها،

وما لبثت أن قتلته بقبلة.

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

43- A dream itself is but a shadow.

Hamlet, act 2, scene 2, line 262.

الحلم نفسه ليس إلا ظل.

The 'shadow', a metaphorical image widespread in Arabic culture, expresses the idea of the short-lived and quickly passing sweet events. Here, the metaphor 'dream is a shadow' 'الحلم ظل' is translated by the same TL vehicle.

44- Death

The undiscovered country from whose bourn –boundary-

No traveler returns

Hamlet, act 3, scene 1, line 79.

الموت،

عالم مجهول،

لا يرجع المسافر من وراء حدوده.

To compare death to an undiscovered universe and human beings as travelers on this earth is also a common metaphor between English and Arabic cultures. To make the Arabic translation more effective, one part of the second line is added to the third Arabic line as a prepositional phrase of place completing the meaning of the verbal phrase 'يرجع المسافر'. The word 'وراء' is added to 'boundary' since 'وراء الحدود' is more poetic than 'الحدود'.

45- The serpent that did sting thy father's life

Now wears his crown.

Hamlet, act 1, scene 5, line 39.

الثعبان الذي لدغ حياة أبيك،
الآن يرتدي التاج.

The 'serpent' is also a negative image in Arabic culture; a serpent is the person who swindles, cheats, misleads, stabs one in the back, and so forth. The SL metaphors 'sting' 'لدغ' and 'wear' 'يرتدي' are translated by the same TL vehicle. To make the Arabic style more fluent, 'his crown' is translated by 'التاج' without the pronoun 'his'.

46-If music be the food of love, play on!

Twelfth Night, act 5, scene 1, line 1.

هيا غن، فالغناء غذاء الحب.

A literal translation of this line would make the Arabic translation seem ordinary and colloquial, depriving the poem of its characteristic. The core of the metaphor is retained with some necessary changes. The vocative particle opens the verbal phrase 'غن' since an imperative style in Arabic is frequently preceded by 'هيا'. The conditional form in the SL poem is translated by a statement in Arabic translation. Translation of SL conditional by its TL correspondence in this context would make the Arabic translation appear as an argumentative style. The word 'music' is translated by 'غناء' rather than 'موسيقى' to create assonance between 'غن' and 'غناء'. This procedure helps create an internal music in the Arabic version.

47-The sea being smooth,

How many shallow bauble boats dare sail

Upon her patient breast, making their way

With those of noble bulk!

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

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

In this poem, the sea is compared to a woman whose breasts become a water surface to navigate. To keep this wonderful image in the TL, many changes are made in the Arabic translation. An Arabic translation (AT) started by 'the sea being smooth' 'كون البحر هادئاً' would be abrupt. It is more eloquent and smooth that the adverbial phrase of cause 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 '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 'أشباه' in the sense that 'أشباه القوارب' is just an imitation and are far to be '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.

48- I will wear my heart upon my sleeve

Othello, act 1, scene 1, line 29.

Here, a cultural translation is adopted as a technique to translate 'sleeve'. It is hard to find a corresponding term in the TL. For a communicative purpose 'sleeve' is translated by 'جلباب', which is an image well known in the target culture, and has the same function as 'sleeve'. The SL metaphor 'wear my heart' is translated by the same vehicle.

49- There are many events in the womb of time
Which will be delivered.
Othello, act 1, scene 3, line 370.

في رحم الزمان أشياء كثيرة
أشياء ستولد.

Here, time again is compared to a woman whom from whose womb many events come into light. The two SL metaphors 'womb of time' 'رحم' and 'delivered' 'تولد' are translated by the same TL language vehicle. The word 'events' is translated by 'أشياء'; this latter appears more poetic than 'أحداث'. The relative pronoun 'which' is omitted and replaced by 'أشياء' which is repeated to create a balance between the two TL lines due to Arabic grammar which would allow no relative pronoun in this position.

50-She puts her tongue a little in her heart,
And chides with thinking.
Othello, act 2, scene 1, line 106.

وضعت لسانها في قلبها،
وراحت توبخ وهي تفكر.

The common metaphor 'put her tongue in her heart' is translated literally with some modification in tense. In the second line, 'راحت' is added to avoid a heavy Arabic style. The meaning of 'راحت' 'start doing something' correlates with the idea that once she puts her tongue in her heart, she starts chiding .

51-The miserable have no other medicine. But only hope.

Measure for Measure, act 3, scene 1, line 2.

ليس للبؤساء دواء إلا الأمانى.

It is widely accepted in Arabic culture that only hope keeps miserable people still alive.

52-He has a cloud in's face

Antony and Cleopatra, act 3, scene 2, lines 52.

سحابة مخيمة على وجهه.

The core of the common metaphor is maintained by the addition of the word 'مخيمة' to make the style sound more Arabic.

53-He's a disease that must be cut away.

Coriolanus, act 3, scene 1, line 293.

إنه داء يجب اقتلاعه.

It is well-known in Arabic that a bad person acts as a contagious disease that may spread into the whole body of society and must be weeded out.

54-When my love swears that she is made of truth,

I do believe her, though I know she lies,

The Passionate Pilgrim, lines 1-3.

عندما تقسم حبيبتي أنها الحقيقة،
أصدقها و أعلم أنها كاذبة.

The SL metaphor 'made of truth' 'الحقيقة' is translated by merging the two English words into one in Arabic. The definite Article 'أل' in 'الحقيقة' compensates for the verb 'made' in the sense that his beloved is the very truth. The word 'though' is omitted since the Arabic structure of the second line embeds the meaning of concession.

55-Beauty,

A brittle glass that's broken presently.

The Passionate Pilgrim, section 12, line 4.

الجمال،

كأس هش سرعان ما ينكسر.

Here, the word 'presently' is translated by 'سرعان' which harmonizes with the idea that beauty fades in a short time. A translation with 'الآن' or 'عما قريب' would be abrupt and colloquial. The SL metaphor is translated by the TL vehicle.

56-I draw the sword myself; take it, and hit

The innocent mansion of my love, my heart

Cymbeline, act 3, scene 4, line 64.

سللت سيفي بنفسي، خذه، و اضرب،
قصر حبي البريء، قلبي.

A literal translation works perfectly here, and the SL metaphor 'mansion of my love' 'قصر حبي' is maintained by using the same TL vehicle.

57-Weep I can not,

But my heart bleeds.

The Winter's Tale, act 3, scene 3, line 51.

لا أستطيع البكاء،

فقلبي ينزف دما.

The SL metaphor 'heart bleeds' is frequent in Arabic culture to express sorrow and suffering. Compensation by splitting is adopted to translate 'bleeds' into 'ينزف دما' since the addition of 'دما' enforces and strengthens the meaning of suffering expressed in the SL poem.

B- Translating the SL metaphor by a different vehicle in the TL.

The following data will illustrate that although some SL metaphors share an image with the target language; retaining the same TL vehicle would spoil both the meaning and the structure. To sort out this question, the translator has to choose a TL vehicle that shares the same semantic field with the SL vehicle.

Shakespeare

1- My love shall in my verse ever live young.

Sonnet 19, line 15.

سابقى حبي يانعا أبدا في شعري.

The idea expressed in the SL poem is shared between the SL and the TL. A literal translation for the metaphor 'young' 'شاب' would not harmonize with the Arabic translation (AT). The word 'يانع' 'fresh' seems idiomatic and effective. Moreover, it belongs to the same semantic field.

2- Within my mouth you have enjail'd my tongue.

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

لقد ألجمت لساني في فمي.

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

3- And water cannot wash away your sin

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

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, which is used for cleaning, is unable to wash his sin. This is to show how guilty is this person. For this reason, the word 'cannot' is omitted and replaced by the negative particle 'لا' which completes the meaning better than 'لايستطيع'; moreover, the word 'طهر' 'to purify' is chosen as a different vehicle of 'wash'. Since the former with its religious connotations is more appropriate to the target culture than 'غسل', especially in the context of 'الذنوب' 'sins'.

4- Dreams are the children of an idle brain.

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

الأماني بنات عقل خامل.

This example illustrates perfectly the problems posed by 'hyperonymy' in translation (see Dickins and al: 2002: 54-55). The denotative meaning of the English word 'children' is a boy or girl from the time of birth until he or she becomes an adult. Unfortunately, a full synonymy does not exist in the 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 express

one's thoughts such as 'أمتعنا ببنات أفكاره'. A translation such as 'الأمانى أولاد' would be alien to the TL.

5- The sweet wind did gently kiss the trees.

The Merchant of Venice, act 5, scene 1, line1.

برقة يداعب النسيم الأشجار.

To make the Arabic structure appear more poetic than prosaic, the adverb 'gently' 'برقة' opens the verse. The SL metaphor 'kiss' 'قبل' 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 of trees gently.

6- 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.

Hamlet, act 3, scene 2, line 71.

أعطيني ذاك الإنسان،

الذي يأبى أن يكون أسير هواه، و سألبسه،

سألبسه 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' will be more colloquial. However, 'أسير' 'captive' sounds eloquent in Arabic. 'سألبسه' 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, in the mouth of her beloved, 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 link between the two parts of the Arabic line.

7- I am declined into a vale of years.
Othello, act 3, scene 3, line 265.

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' harmonizes perfectly with the idea expressed in the verse which is to bring back the poet's memories.

8- If that the earth could teem with women's tear,
Each drop. She falls would prove a crocodile.
Othello, act 4, scene 1, line 240.

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

Here, a literal translation 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.

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

Macbeth, act 1, scene 7, line 60.

انهزمتنا؟ ولكن آسّر عزيمتك ،
وسننتصر .

A literal translation to the common SL language 'screw your courage'
'قو ' 'اربط شجاعتك' is heavy in Arabic. In the context of 'win' and 'defeat' 'قو ' 'عزيمتك' 'strengthen your will' is more appropriate and is a commonly used collocation. The prepositional phrase of place 'to the sticking-place' is omitted because of its non-concordance with 'قو عزيمتك'.

10- To their deaf pillows will discharge their secrets.

Macbeth, act 5, scene 1, line 74.

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 the voiceless [s] sound contributes also to create an internal music.

11-Each word thou hast spoke hath weeded from my heart,

A rot of ancient envy.

Coriolanus, act 4, scene 5, line 108.

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

The metaphor 'weeded' is translated by a different vehicle 'اقتلعت', this choice is inspired from the word 'root' in the second line. The common word used in Arabic to uproot something from its root is 'اقتلع'. The word 'الدفين' sounds more eloquent than 'القديم' to express an ancient envy in the poet's heart.

12- Vice repeated is like the wandering wind

Blows dust in others' eyes, to spread itself.

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

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 more Arabic, the word 'repeated' is replaced by 'بعد' with repetition of 'رذيلة' which completes the meaning but through the repetition of lexical items typical of Arabic.

13- The morning steals upon nights,

Melting the darkness.

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

النهار يولج في الليل
مبددا الظلام.

The same image is cited in the Holy Qur'an when Allah says 'يولج الليل' 'He merges night into day and he merges

day into night' (the Holy Qur'an, Al Hadiid: 6). It is appropriate here to apply the Qur'anic metaphor 'يولج' instead of 'يسرق'. The latter would be alien to Arabic.

Blake (1757-1827)

Title of the poem: 'A poison tree' 'Songs of Experience'

And I sunned it with smiles,

وأدفاؤها بالابتسامات.

A translation by the same vehicle 'sunned' 'يشمس' is more colloquial and inappropriate register; a different vehicle such as 'أدفاؤها' sounds more poetic.

Yeats (1865-1939)

Title of the poem: 'An old man stirs the fire to a blaze'.

And the gentle waves of the summer sea

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).

Title of the poem: 'As I walked out one evening'

In headaches and in worry

Vaguely life leaks away,

And time will have his fancy

Tomorrow or today.

في هم و أسي،

تفنى الحياة في غموض.

سيفعل الزمان ما يشاء،

اليوم أو غدا.

A literal translation to the common metaphor 'leaks' by 'يرشح' or 'يتسرب' would be flimsy. In Arabic, the more convenient word to describe the mortality of life is 'تفنى'. The image of the mortality of life is perfectly described in the Holy Qur'an when Allah says: 'كل من عليها فان و يبقى وجه' 'All that is on earth will perish: but will abide (for ever), the fact of the Lord full of Majesty, bounty and honor'. (AlRahmaan: 26-27).

C- Reducing the SL metaphor to sense/grounds.

Reducing the SL metaphor to grounds is a technique used to render the meaning of the metaphor. Sometimes, it is not easy to find for some metaphors the appropriate vehicle in the TL. This translation seems to be as a scan process but with a local color. The balance kept along translation by the same and different vehicle starts diminishing and the translator begins to locate himself in the TL more than SL. This new attitude is due to the absence or inadequacy of a TL correspondent. Here, the translator's mastery of both language and culture has a great role to play. Due to his experience, he can create an adequate correspondent to keep the SL image.

Shakespeare:

- 1- I have set my life upon a cast
And I will stand the hazard of the die.
King Richard III, act 5, scene 4, line 9.

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.

- 2- I know also life is a shuttle.
The Merry Wives of Windsor, act 5, scene 1, line 26.

الحياة شيء عابر.

The 'shuttle' here is translated by ground 'شيء عابر' to express that life is like a swift trip on earth.

3- But the eternal summer shall not fade.

Sonnet 18, line 9.

ولكن الصيف الأزلي لن يوارى الأنظار.

A literal translation of 'fade' by 'تلاشى', 'يخفت' is not appropriate for time generally and summer time in the SL poem. 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 disappearance and so forth.

4-.....; and I know his sword

Hath a sharp edge- it's long, and 't may be said

It reaches far; and where 't will not extend,

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

أعرف أن سيفه حاد،

طويل، يضرب الأعماق.

The meaning, here, is that the king has a long arm that allows him to hit the furthest possible point to show how powerful he is. The common metaphor 'the sword reaches far' can be translated neither by the same vehicle nor by a different one. The idiomatic way to keep the flavor of the SL image is to reduce it to ground such as 'يضرب الأعماق'.

Wordsworth (1770-1850)

Title of the poem: (Nutting) lines 1-3.

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

يبدو أنه يوم،

يوم تحدثت عنه من بين أيام اخترتها،

يوم من أيام بهيجة، يوم لا ينسى.

An idiomatic translation reduces the SL metaphor 'die' into ground 'ينسى'. It is frequently used in Arabic to describe the heavenly days of our life with 'لا تنسى' 'unforgettable' rather than 'لا تموت'.

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 imposed by metaphor translation. As I have mentioned in chapter two 'Arabic theory of metaphor', a particle simile is not crucial in the distinction between metaphor and simile in Arabic. In the Arabic theory of simile, the more often the particle simile is omitted, the more eloquent the simile is and vice versa. The simile without a particle is named 'التشبيه البليغ' 'eloquent simile' such as 'زيد أسد'. The aim of this recapitulation is to underline that the appearance or non-appearance of the particle simile is conditioned by the context. That means that there are some contexts in which the 'eloquent simile' appears more effective than the 'normal simile'.

In Arabic theory, the concept of metaphor is much wider than simile. By contrast, the concept of the simile in Arabic can never be a metaphor for the reason that both of the components of the simile structure, the topic and the vehicle, must be mentioned. As a result of this crucial differentiation, simile is much narrower than metaphor. Each metaphor is a simile and not vice versa. In Arabic theory of simile, the particle simile is not compulsory in terms of distinction between simile and metaphor. In English theory, however, the particle 'as' or 'like' is essential. It comes out from the above comparison that the English concept of metaphor is much wider than the Arabic one and the English concept of simile is much narrower than the Arabic one.

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

Macbeth, act 5, scene 5, line 23.

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

The image of life being compared to a shadow is frequently used in Arabic and English poetry to stress that life is short. Exception is relayed by using the negative form 'ما...إلا' 'none... but'.

The simile structure 'كمشي في الظل' has also contributed to this emphasis. Life is also a 'stage' 'كمسرح'. A translation by simile is chosen here to create a parallelism between 'كمشي' and 'كمسرح', which contributes to an internal rhythmic structure.

However, 'a poor player' is translated by 'الإنسان الضعيف' which is the most convenient 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' would be abrupt and would spoil the rhythm of the two first TL lines.

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

Sonnet 68, lines 1-2.

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

The underlying meaning of the two SL poems 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. To keep the same elements of the SL metaphor, Arabic uses 'التشبيه الضمني' 'argumentative simile' in which the 'rump', 'عجز', plays the role of an argument to prove the credibility of the 'chest', 'صدر', such as Abuu Firas's verse.

سيذكرني قومي إذا جد جدهم وفي الليلة الظلماء يفتقد البدر

In plight, will my clan recognize me

In the darkest light, the moon is missed.

Here, the rump plays the role of an argument to strengthen the chest meaning. The same approach is adopted to translate Shakespeare's poem. Here 'جمال 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.

At the end of this section, it comes out of this practical study of common metaphor that there are four techniques to render the English metaphor into Arabic. In terms of hierarchy, our data reveals the following: Firstly, great part of analyzed metaphors is 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 we have not come across an example in which translation by different metaphor can be used. It seems at this level of analysis that translation by metaphor is an important criterion that distinguishes common metaphor from specific metaphor.

Section two: Specific metaphor.

As it is mentioned before, specific metaphor is more cultural than linguistic. It reflects SL thought, behaviour, religion, traditions, and so forth. This section will focus on how specific metaphor is translated from English into Arabic.

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

Shakespeare

1- In thy face I see

The map of honour, truth and loyalty.

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

في وجهك أرى ،
خريطة الشرف والحقيقة والإخلاص.

Here, 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 to come across such metaphor in old Arabic literature. However, the aforementioned metaphors are easily transplanted in the TL; more than that, they sound as a part of the TL language body to the extent that the reader cannot distinguish whether they are original or translated from a foreign language. The specific metaphor, in this case, contributes to the richness of the TL in both image and language. The image, here, means that the TL increases the capacity of its imagination. The integration of these new borrowed images contributes to the creation of

a local imagination. Specific metaphor, here, does not only enrich TL imagination but also target language by the addition of some new structures.

2- Love is a smoke made with the fume of sighs

Romeo and Juliet, act 1, scene 1, line 193.

الحب دخان، دخان التنهدات.

This image is completely new in Arabic culture. In case of a failed love story as is the case here, Arabs are accustomed to compare love to a mirage rather than to smoke. In Arabic poetry, the lover is a thirsty person galloping after a sheet of water that seems to appear in hot weather; but ones he reaches it, he discovers that it is no more than 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 transplanted well in the Arabic translation using the same vehicle.

3- ...now he weighs time

Even to the utmost grain;

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

الآن، إنه يزن الزمان،

بل يزن ذرات الزمان.

Weighing time is a new idea in Arabic culture. In Arabic literary work, time is something precious that should be invested. ' الوقت كالسيف إن لم ' 'Time is like a sword, chop it; otherwise, it will chop you'. In 'تقطعه قطعك

Arabic metaphor, 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.

4- I have no words;

My voice is in my sword.

Macbeth, act 5, scene 8, line 7-8.

ليس عندي ما أقوله،

صوتي 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'. The reason for this strategic decision is the close relationship between 'لسان' and 'صوت' in Arabic. Rhetorically, 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' 'هو ما كانت العلاقة بين ما هو ما كانت العلاقة بين ما ' (El Misned 2001: p 112). 'An instrumental relation' 'العلاقة الآلية', here, links 'لسان' and 'صوت' since the tongue is a tool used to produce voices. In Arabic, one of them completes the same function. For this reason, the Shakespearean metaphor 'صوتي هو ' matches the Arabic common usage 'اللسان كالسيف' 'the tongue is like the sword'. The tongue may wound our heart without a trace of blood as Tarafa said:

ولا يلتام ما جرح اللسان

جراحات السنان لها التئام

An arrowhead wounds may be healed

But none that are by the tongue.

This image shows that the tongue is sharper than the arrowhead, both of them harm but that of tongue is incurable and bleeds forever. An idiomatic translation is adopted for 'I have no word' 'ليس عندي ما أقول' since a literal translation appears too heavy.

5- The tartness of his face sours ripe grapes.

Coriolanus, act 5, scene 4, line 19.

وقاحة وجهه تحمض العنب الطازج.

The Shakespearean metaphor in this line adds a new style to describe a bad behaviour. The commonly Arabic usage to express the effect of the 'tartness' is 'تندى له الجبان، وتصطك له الركبان، وتقشعر له الجلود'. A literal translation will be as 'the forehead becomes wet, the knees tremble, and the skin shivers'. An idiomatic translation as 'It is a disgraceful, blood curdling and terrifying thing'. Here, the translation of Shakespeare's metaphor with the same vehicle works perfectly; more than that, it creates a dynamic equivalence with the TL reader.

Prose

1- 'Do not let the grass grow under your feet'

Used for waste no time, seize your opportunity.

(Trad Eng Met: p 156).

لا تترك العشب ينبت تحت رجلك.

A great number of the analyzed metaphors in the following section are idioms. In our research, we are not interested to find out whether or not idioms are metaphors. However, what ever the outcome of such a debate, the idioms comply with the mechanism of the metaphor process. From the Arabic perspective, idioms are metaphors. In this respect AlJurjaanii says:

"وَحَكْمُ 'التَّمثِيلِ'، وَالِاسْتِعَارَةِ 'سِوَاءَ'، فَإِنَّكَ إِذَا قُلْتَ: 'أَرَاكَ تَقْدُمُ رِجْلًا وَتُؤَخِّرُ أُخْرَى'، فَأَوْجِبَتْ لَهُ الصُّورَةَ الَّتِي يَقْطَعُ مَعَهَا بِالتَّحْيِيرِ وَالتَّرَدُّدِ، كَانَ أْبْلَغَ لَا مُحَالَةَ مِنْ أَنْ تَجْرِي عَلَى الظَّاهِرِ فَتَقُولَ: قَدْ جَعَلْتَ تَتَرَدَّدُ فِي أَمْرِكَ فَأَنْتَ كَمَنْ يَقُولُ: أَخْرَجَ وَلَا أَخْرَجَ فَيَقْدُمُ رِجْلًا وَيؤَخِّرُ أُخْرَى' (دلائل الإعجاز: ص 73).

"Saying status is the same as a metaphor, for instance in the saying 'I see you bringing forward one foot and bringing backward one', the meaning that should be understood is confusion. The saying is certainly more eloquent than saying: you are hesitating in your choice. " (AlDalaail p 73).

It is clear from AlJurjaanii'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 to make a decision. The saying, here, which is the vehicle, describes a panic situation by using a concrete image in which one advances his foot sometimes and brings it backward in others. A literal translation is adopted with the same TL vehicle.

2- The best honey is not got by squeezing.

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

(Trad Eng Met: p 155)

In Arabic culture, honey has the connotation of happiness, comfort, enjoyment, wealth, welfare, and so forth. The image here in this metaphor is, on the one hand, a good person giving spontaneously and generously, and on the other hand, a good honey is brimming over without squeezing from a beehive. The whole metaphor image is not alien to Arabic, and a literal translation with the same TL vehicle sounds meaningful.

3- Fancy may bolt bran and think it flour.

Used for: refinement does not essentially improve any one and you will need a strong imagination to fancy him any better than a dusty version of what worth little in the first place.

الوهم يزهر النخالة فيجعلها طحيناً.

Fancy, in Arabic culture, has the same usage as in the English metaphor. Fancy minimizes a serious matter to a trivial one to the extent that fancy can draw heaven into a cock eye as in the Moroccan Arabic saying. A literal translation is adopted with the same TL vehicle.

4- Put two pennies in a purse and they will creep together.

(Trad Eng Met. p 66).

ضع درهمين في كيس، و سيزحفان معا.

The idea here is that one person cannot achieve his goal without any help. By gathering two pennies you will get the third one. The common Arabic usage for this metaphor is 'money breeds money', and 'one hand cannot applaud' 'اليد الواحدة لا تصفق'.

It is worth underlining that not all the previous metaphors are completely alien to the target culture. Sometimes the idea of the SL metaphor is shared between SC and TC, but each culture expresses the same meaning in a specific manner. In other words, they share the substance and they differ in the performance. The role of the translation here as a means is to open a channel between the SC and TC. These cross-cultural exchanges pollinate both SC and TC with some new elements which contribute to the progress of human civilization.

B- Retaining the specific metaphor by a different vehicle in the TL.

Shakespeare

1- Let me speak a little. This youth that you see here,

I snatch'd one half out of the jaws of death,

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

دعني أتكلم قليلا، هذا الشباب الذي ترى،

نزعت نصفه من براثن الموت.

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

وإذا المنية أنشبت أظافرها ألفت كل تميمة لا تنفع

When the death pierce its claws,

Throw a way all useless amulet.

To adjust the English metaphor to Arabic style, the word 'jaw' is translated by 'claw' since 'فكي الموت' would appear unusual and may stand as an obstacle to create a dynamic equivalence with the reader.

2- Would the 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.

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

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

The specific metaphor here is 'fountain of mind' which is translated by different vehicle 'مورد عقلك'. In this metaphor, the poet compared the mind to decorative fountain with jets of water. The literal translation of 'fountain' is 'النافورة' which is also used for a decorative purpose in Arabic. 'Mind' in Arabic culture is frequently compared to 'مورد' 'spring' in which one can quench his thirst for knowledge. A spring which does not dry up is like a creative active mind. For this reason, a translation by different vehicle is adopted since the same vehicle 'النافورة' would be alien to Arabic style.

3- From the table of my memory,

I will wipe a way all trivial found records,

All saws of book, all forms, all pressure past,

That youth and observation copied there;

Hamlet, act 1, scene 5, line 98.

من مذكرة ذاكرتي،

سأمحو كل التسجيلات الغالية و التافهة،

كل رفوف الكتب، كل أعباء الماضي، كل شيء،

كل ما دونه الشباب هناك.

'Table of memory' is a specific metaphor which is translated by 'مذكرة

ذاكرتي'. A literal translation by 'منضدة ذاكرتي' or 'طاولة ذاكرتي' would lack

the expressive function which is an important element in a literary

translation. 'Memory' in Arabic culture is always compared to a book or a diary rather than a table.

Prose:

1- It only takes one bad potato to destroy what's on the stalk.

Used for one bad character corrupts the whole company.

(Trad Eng Met: p 183).

سمكة واحدة تفسد الحمل كله.

The underlying idea in this metaphor is shared by Arabic culture. However 'سمكة' is used rather than 'بطاطس' in Arabic.

2- Get your feet muddy.

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

(Trad Eng Met: p 155).

وضع رجله في المستقع.

The specific metaphor 'muddy feet' is translated by 'وضع رجله في' using a different TL vehicle. The 'mud' here, is replaced by 'المستقع' 'quagmire'. The troublesome situation expressed in Arabic metaphor is general and not especially linked to trouble with the law. The Arabic metaphor here is adaptable to any uncalculated adventure that may lead you into a quagmire in which your feet can sink deeply. A literal translation such as 'وضع رجله في الوحل' would be collocatively inappropriate.

3- He was swept off his feet.

وقع في شرك هواها.

This English metaphor is used for someone who falls suddenly and completely in love with someone. A literal translation such as 'جرف رجله' or 'كنس رجله' would appear meaningless in the TL.

4- She was crowing with excitement.

كانت تغرد من الفرح.

The verb 'to crow' in English, is used for the cry of the cock. A literal translation such as 'كانت تزقو من الفرح' would sound funny and strange, since 'زقى' is a special word used for the cry of a cock. The common usage in Arabic to express a happy feeling is 'التغريد' 'warbling', which denotes the sounds of birds.

C- Reducing the specific metaphor to ground/sense.

There are some metaphors that can be translated neither by the same vehicle nor by a different one. In this case, reducing it to ground will help the translator to render the SL metaphor into the TL in an acceptable way. Large members of these specific metaphors, of a cultural type, do not have exact correspondents. In this kind of metaphor, the translator should focus on the substance of the metaphor rather than the form. The following examples will illustrate this remark.

Prose:

1- An icy stare.

نظرة تجاهل أو نظرة ازدراء.

In English 'icy stare' is used to describe a chilling manner. 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 ازدراء' or 'نظرة تجاهل'. In terms of loss and gain, the Arabic translation here loses the connotation of cold attached to the word 'icy' since it is replaced by a non-metaphorical word 'ازدراء' or 'تجاهل'.

2- It sticks in my throat.

أغضبني.

To 'have something stuck in the throat' to express anger is also used in Arabic dialects especially in Morocco. Standard Arabic, however, lacks the same structure; therefore, a literal translation such as 'علق في حلقومه' will make no sense as a figurative meaning. The only meaning that could be

understood is that some crumbs of food are struck in one's throat. Ground is the idiomatic way to render the SL metaphor into Arabic.

3- My mother will have a cow when I tell her.

ستغضب أمي عندما أخبرها.

A literal translation as 'ستكون عند أمي بقرة عندما أخبرها' would be amazing in Arabic. A quasi-similar metaphor is used in Moroccan Arabic to express anger in which 'cow' is replaced by 'horn'. The specific metaphor, here, is reduced to ground to convey the SL meaning.

4- My mother will have kittens when I tell her.

ستغضب أمي عندما أخبرها.

A literal translation as 'ستكون عند أمي القطط عندما أخبرها' would be funny.

5- Praise the ripe field, not the green corn.

Used for not being too confident too soon.

(Trad Eng Met: p 158).

الأمور بخواتمها.

A literal translation, here, would be acceptable and meaningful, but 'الأمور' the most expressive style in Arabic is the use of the ground

بخواتمها.

6- We must take the crop as it grows.

Used for: 'accept what we are given; our destiny'.

(Trad Eng Met: p 156).

عليك أن تعيش القضاء والقدر.

Here, the specific metaphor is reduced to ground 'القضاء و القدر'. It is a religious term for 'destiny' which is a pillar of faith and a good believer accepts his destiny as it is. To accept a crop as it grows as if to accept a destiny. The use for a religious term, here, conveys effectively the SL metaphor into Arabic.

7- Take a wooden nickel

Used for someone who is swindled.

(Trad Eng Met: p 166)

احتيال عليه.

In view of the fact that, 'a wooden nickel' means 'to swindle' someone, 'احتيال' appears to be the most convenient to convey this meaning. A literal translation as 'أخذ عملة خشبية' would be meaningless in Arabic.

8- She knows how to keep her hand on her half penny.

Used for a chaste woman.

(Trad Eng Met: p 166).

امرأة عفيفة .

A literal translation as 'تعرف كيف تضع يدها على نصف ريالها' would not render the meaning of a chaste woman. To make the translation more communicative, the English metaphor should be reduced to sense as 'عفيفة' or 'واقورة' or 'طاهرة' and so forth.

9- Keep your weather-eye open.

Used especially for cautions, vigilant for trouble and alert to the possibility of a change for the worse.

(Trad Eng Met: p 170).

كن حذرا.

The specific metaphor here is reduced to sense 'كن حذرا' since 'ابق عين' is meaningless in Arabic.

10- A window of opportunity.

أتيحت له الفرصة.

A literal translation of the English metaphor 'Window of opportunity' is meaningless. A 'window' is commonly used in Arabic for the context of hope 'نافذة أمل'. Here, the English metaphor is reduced to sense by transferring the noun 'window' to a verb 'أتيحت' which means to give a chance or opportunity.

11- 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 meaning of a difficult situation, the English metaphor should be reduced to sense as 'تركني في حالة يرثى لها'. The word 'يرثى' here, is derived from 'الرناء' which is an 'elegiac poetry' in which a poet writes in a wistful and mournful way about someone. The notion of 'high' 'معلق' for a difficult situation mentioned in the English metaphor exists in Arabic but without 'dry'. For instance, in the Holy Qur'an, when God says: '

" و لن تستطيعوا ان تعدلوا بين النساء ولو حرصتم فلا تميلوا على
 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: 129 آية النساء) The word 'كالمعلقة' is used for a woman in an undecided period of her marriage. She is neither married nor divorced. She is 'high' 'كالمعلقة'. In Moroccan culture, the word 'معلق' is also used for a critical situation not especially for the context of money as it is in English metaphor but in all kind of difficulties.

D- Converting the specific SL metaphor into a simile.

Shakespeare:

1- ...beauty is a witch.

Against whose charms faith melteth into blood.

Much Ado About Nothing, act 2, scene 1, line 188.

الجمال كالساحرة،

تمائمته تضعف حتى الإيمان في القلب.

This Shakespearean image is a perfect example illustrating a specific metaphor. The poet compares beauty to a witch with such a bewitching force that even faith cannot resist it; and integrity melts into desire. 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 'ك' 'الجمال كالساحرة' sounds more expressive. For some cultural reason, the word 'blood' is translated by 'heart'. In the Shakespearean metaphor, the charms of beauty affect everything including the 'faith' which is a symbol of resistance. Beauty makes faith melt into blood. A translation such as 'تذيب الإيمان في الدم' would be strange in the TC. To adjust the English style to the Arabic one, 'faith' should be linked to 'heart'. Moreover, the Arabic word used usually to describe the weakness of faith in the heart is 'يضعف'. For this reason, 'melteth' is replaced by another TL vehicle 'يضعف', 'against' is also replaced by 'حتى' to show that even 'faith' which is a symbol of moral prudence cannot resist beauty. Through these modifications, the AT can keep a balance between the meaning of SL and an Arabic poetry style.

2- These words are razors to my wounded heart.

Titus Andronicus, act 1, scene 1, line 314.

هذه الكلمات كطعنات السنان في قلبي الجريح.

As I have illustrated before in section (2-1) example 4, Arabic common words for 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' used especially for emotional harm. To emphasise the effect of words on one feeling, a premodifier 'طعنات' 'stubs' is added to illustrate that each word is a stab into the poet's wounded heart.

Prose

1- Clean as wheat.

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

(Trad Eng Meta: p 158).

صاف كالحليب.

Generally, the SL metaphor reflects the meaning of clearness and clarity. A literal translation as 'واضح كحبة القمح' or 'صاف كالأبيض' is meaningless in the TL whatsoever the meaning of 'wheat' either 'crop' or 'white' are. In Arabic culture, 'حليب' 'milk', has the connotations of both moral and material clarity. For instance, 'الفصاحة' 'Eloquence' is derived from 'فصح اللبن' which means to remove the foam of the milk. A translation by simile 'صاف كالحليب' with the replacement of 'wheat' by 'حليب' adapts the English metaphor to the Arabic style.

2- His mill will go with all winds.

Used for a person who changes frequently his loyalty. In c17 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.

(Trad Eng Met: p 161).

فلان كالحرباء.

In Arabic culture, an hypocritical person is frequently compared to a chameleon which has the ability to change colour. Translation by simile sounds more communicative than a literal translation such as '

"طاحونته تساير كل ريح".

3-Seek for stubble in a fallow field.

Used for someone who searches for something where he can not find it.

(Trad Eng Met: p 156).

يلهث كالظمان وراء السراب.

A literal translation as ' يبحث عن جذامة في أرض مراحة أو غير ' would be more colloquial. To describe a person looking for something in the wrong place, or galloping behind illusion, Arabic culture uses the structure simile 'يلهث كالظمان وراء السراب'. Here, a misled person is compared to a thirsty person wandering in a desert in a sweltering mid-day or galloping behind a mirage. He is as a person looking for stubble in a fallow field. The AT by simile provided above sounds more idiomatic than literal one and conveys the same meaning in an eloquent form.

4- She was happy as a pig in slop.

تأرن كما أرن المهر.

In Arabic culture, the 'pig' has negative connotations; it is an insult to compare someone to a pig. It is a perfect example of specific metaphor that cannot in any way be translated as it is in the SL. In contrast, Arabic culture uses a foal for a happy girl, especially when she is blooming with youth as in the verse of Abu Firaas:

وقور و ريعان الصبا يستفزها فتأرن أحيانا كما أرن المهر.

Chaste girl, by her youth excited,

Prancing as a foal does.

To create a dynamic equivalent to 'she was as happy as a pig in slop', this metaphor should completely be changed by replacing 'pig' with 'foal'. The use of simile as a technique of translation here sounds here more expressive 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 distinction between common and specific metaphor. It was clear from the first section devoted to common metaphor that only four techniques out of five are used to translate the SL metaphor into a 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 TC specific metaphor is the only distinctive technique differentiating common from specific metaphors.

Specific metaphor, especially when translated by means of metaphor, imposes a challenge in the translation process. Translation by metaphor is the last resort used to sort out this challenge. The four previous techniques are unable to bridge the gap between the SC and the TC. Translation by metaphor means that there is a clear cut between the SC and the TC. The root of this gap is the absence of a full correspondent. This is due to the fact that each culture has its local colour in terms of language structure, behaviour, thought, and so forth. This cultural specificity -in which obviously specific metaphor is a part of it - should be considered as a source of enrichment of the TL not a point of conflict. Through specific metaphor, the reader discovers that each culture has its own way of expression. In the process of translation by metaphor, the image of the SL metaphor becomes the focus point which needs to be reproduced by another local image more appropriate to the TC. Any attempt transplanting the image of the SL metaphor into the TL would appear alien. In this kind

of metaphor, the TL language should dominate the SL so as to create a dynamic equivalence. Domination, here, means that the English metaphor should be arabized to create a reader's response.

Shakespeare

Friends, Romans, countrymen, lend me your ear.

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

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 'أعرنى أذنك' is not used in Arabic. To draw someone's attention, the English style uses 'to lend an ear'; however, the Arabic style uses 'to lend attention'. The interjection 'أيها' and 'يا' is repeated to avoid ambiguity in which 'الرومان' and 'أبناء البلد' may appear as post modifiers to 'الأصدقاء' which is not the case in the original meaning.

Prose

1- One is as deep in the mud as the other in the mire.

Said to person who is as bad as another.

(Trad Eng Met: p 174).

استجد غريق بغريق.

The idiomatic way to translate the English metaphor in which two persons are both in a bad situation and no one can help the other is by the TL metaphor 'استجد غريق بغريق'. Here, the metaphor describes two drowning persons and neither of them can help the other.

2- Try shaking another oak.

Said to a beggar recommending him to try elsewhere.

(Trad Eng Met: p 176).

نصحته أن يطرق جميع الأبواب.

Here, in AT, the door is used instead of oak tree. A literal translation as 'حاول أن تهز شجرة بلوط أخرى' is alien to the Arabic context; whereas 'طرق جميع الأبواب' is a widely used expression to mean that one should multiply attempts.

3- To feel like a penny waiting for a chance.

Used for humiliation.

(Trad Eng Met: p 166).

وحيد وحدة البعير الأجرى.

To express the meaning of humiliation and abasement, the Arabic style uses a camel affected by camel pox. The sick camel is always humiliated and rejected by the others in a herd. A literal translation such as 'يشعر كريال' would have no sense in Arabic.

4- Let him stew in his own juice.

Used to leave someone suffered the sequences of his own fully action.

(Trad Eng Met: p 350).

كل شاة من رجليها تعلق.

A literal translation such as 'دعه يطهى في مرقه' is meaningless in Arabic. To render the image in which one should bear the consequences of

his act, 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.

5- He hammered the point home.

وضع النقطة على الحرف.

The SL specific metaphor is used in the context to make certain that something is understood by expressing it clearly and strongly. Here, the idiomatic translation is 'وضع النقطة على الحرف'. The origin of this metaphor is that the distinction between some Arabic letters as 'ج، ح، خ' cannot be clear without determining whether the dot is beneath or above. In some other letters, it is the number of dots which is the distinctive feature as 'ت، ث'. The metaphorical sense of 'وضع النقطة على الحرف' is clarity and precision.

6- To take/borrow a leaf of someone's book.

أن تسير على خطاه.

The SL specific metaphor is used for someone who borrows 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 leaf from one's book. Arabic language, however, uses 'خطوة' 'step' to follow someone's behaviour. The original meaning of the Arabic metaphor is to follow someone's footsteps to locate him.

7- 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 dead loss. The root of this metaphor is a person called حنين who was a shoemaker. Once, a miser went to the market for shopping. While he was shopping, a pair of shoes pleased him; then, he asked the shoemaker Hunayn, 'What is a beautiful pair of shoes! How much does they cost? The price was expensive for him. After haggling over the price, the miser decided to leave the pair of shoes, then he went away. The shoemaker knew the way the miser went. He took the pair of shoes and put each one far from the other on the miser's way. On his return, the miser saw on the road one shoe and got down from his camel and said: 'This shoe is like Hunayn's, but what shall I do with one only?' Then he threw it away and rode his camel and went away. Far from the first shoe, he saw the second one, then he said 'What a dead loss! It is the second of Hunayn's shoe. 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 I will go back to get the first one'. While he was speaking aloud about what he was going to do, the shoemaker was behind a tree watching him attentively, shaking his head. When the miser went back to get the second shoe, Hunayn took his camel and vanished. The miser was so happy; now, that he had a free pair of shoes. Arriving to the place where he had tied his camel, he discovered that the camel had been stolen. He realized that he had been tricked. He finished his way walking. Arriving home, his wife

asked him, 'Where is the camel and all the goods that you have bought from the market?' The miser answered, 'I came back only with Hunayn's shoes'.

This is the origin of 'رجع بخفي حنين' which illustrates that some one is defeated and loses everything. A literal translation such as 'رجعوا بأذنانهم' would be meaningless.

8- Trim your sails to the wind.

Used for adapting to changing circumstances.

لا تكن يابسا فتكسر ولا لنا فتعصر.

The meaning understood from the English metaphor is to adapt oneself to any change in circumstance. In other words, one should not swim against the current. Arabic metaphor 'لا لنا فتعصر و لا تكن يابسا فتكسر' 'do not be rigid enough to break nor soft enough to get squeezed' expresses the same meaning as the English metaphor 'trim your sails to wind'. A literal translation as 'وجه شراعك نحو الريح' would not convey the English metaphor meaning.

9- Cold soup warms quickly.

Used to express the fact that lover's quarrels are soon resolved.

سحابة صيف عابرة.

A literal translation such as 'الحساء البارد يدفئ بسرعة' would not reflect the underlying English meaning that a superficial quarrel does not last long. The Arabic translation by 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 misunderstanding disappearing in a short time. The origin of the Arabic metaphor is that the rain of summer lasts a while and has no effect on agriculture in comparison with the rain of winter. From this perspective, it is said for any superficial thing it is a 'passing summer cloud'

"سحابة صيف عابرة".

10- You do not boil the cabbage twice in the same water.

Used as a retort when asked to repeat something.

(Trad Eng Met: p 351).

إنك لا تغسل في ماء النهر مرتين.

The Arabic metaphor is widely used for the context where something can never be done twice in the same way. A literal translation as 'إنك لا تغلي' would lack the common usage which is important in understanding the metaphorical meaning.

11- Sow with the hand and not with the whole sack.

Used for being generous, but not wastefully extravagant.

(Trad Eng Met: p 155).

(و لا تجعل يدك مغلولة إلى عنقك ولا تبسطها كل البسط فتتعد 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.
'(Al Israa': 29).

The advice given in the English metaphor is to keep an eye on your wealth. The Arabic metaphor used in the Holy Qur'an advises human being not to be lavish enough to make themselves destitute and incur the just censure of wise men, nor is it become them to keep our resources from the just needs of 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 'لا تزرع بالكيس كله، وازرع بيدك' would not convey the metaphorical meaning.

12- The weeds outgrow the corn.

Where the worse prevails, the bad outnumber the good.

(Trad Eng Met: p 158).

اختلط الحابل بالنابل.

The idea, here, in the English metaphor is that the mixture between two opposite things leads to undesirable consequences. A literal translation such as 'العشب يكبر الحبة أو السنبلّة' is meaningless in Arabic. The idiomatic translation to render the English metaphor meaning is by the Arabic metaphor 'اختلط الحابل بالنابل'. Here, the image is the mixture between 'الحابل' 'hunter' and 'النابل' 'archer' in a field battle. Normally, the hunter should be in the forest and the archer in a field battle.

13- Pay him in his own coin.

Used for: treat him as he treats others.

(Trad Eng Met: p 93).

كال له الصاع صاعين.

كما تدين تدان.

The English metaphor meaning is that one should be treated as he treats the other. The same meaning is expressed in the Arabic metaphor but differently. In Arabic, the word 'debt' is used 'كما تدين تدان' instead of 'money' or 'coin'. The use of the debt here is that one should treat as he wants to be treated. 'كما تدين تدان' is a widespread Arabic usage expressing that all what you do, evil or good, will be done to you. 'كأل له الصاع صاعين' is another metaphor used in this respect for 'to pay back someone twice'. The 'صاع' is a measure of weight 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 they will be judge for every single act they committed and then every one will be paid by his own coin.

14- In vain does the mill clack if the miller is deaf.

Used for an unresponsive husband.

(Trad Eng Met: p 163).

لا حياة لمن تتادي.

The English metaphor is used for the meaning of careless, irresponsible and reckless. Arabic, however, uses 'لا حياة لمن تتادي' to describe the same English metaphor meaning. Here, a careless person is compared to a live one.

15- The mill can not grind with water that's passed.

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

(Trad Eng Met: p 161).

The Arabic metaphor 'من فات مات' is commonly used in the context that past is past. The word 'مات' 'die' is used to emphasis that there is no hope for another chance. A literal translation for the English metaphor as 'الطاحونة' would convey the literal meaning rather than the metaphorical meaning. Whereas in the AT by metaphor, the first meaning that comes to mind is the metaphorical one.

(Trad Eng Met. p 158).

Section three

Applied metaphor translation in a literary text: example of 'The Old Man And The Sea' by Ernest Hemingway.

In the previous sections, English metaphors are translated within the sentence as the smallest unit. In this section, our aim is to stretch our metaphor translation from sentence level to text level. In the meanwhile, it is an opportunity to practice translation using different theoretical tools which have been discussed in the first chapter. For this purpose, some passages have been selected from Hemingway's novel, 'The Old Man And The Sea'.

Generally, the literary text has been considered in translation theory as the most challenging field. Metaphor translation represents one challenging phenomenon among others. The strategy adopted in this translation is to keep the flavour and the mood of the original text so as to create a dynamic equivalence to that felt by the original reader. Many stylistic devices will be used so as to create an Arabic atmosphere within the text. A translation of a literary work should sound poetic and should be read not as a translation but as an original text.

Source text :

1-'He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. In the first forty days, a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally *salao*, which is the worst form of unlucky, and the boy had gone at their orders in another boat which caught three good fish the first week. It made the boy

sad to see the old man come in each day with his skiff empty and he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast. The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat'. p: 1.

Target text :

'كان شيخا وحيدا يصطاد في مركب بكولف ستريم، و قد مرت عليه أربعة وثمانون يوما لم يظفر فيها ولو بسمكة واحدة. في الأربعين يوما الأولى، كان محصوبا بطفل صغير يعينه على أمره. وبعد انقضاء هذه المدة دون أن يتمكن الشيخ من اصطياد أي شيء، تطير أبوا الطفل من شؤم الشيخ قائلين لابنهما: إن هذا الشيخ فاشل ومنحوس ولا خير يرجى من ورائه. وبعدها امتثل الطفل لأمر أبيه، وانتقل إلى مركب محظوظ وفق في اصطياد ثلاث سمكات جيدات في الأسبوع الأول. وكان يحز في نفس الطفل أن يرى معلمه عائدا كل يوم خاوي الوفاض، فكان يذهب دائما لمساعدة الشيخ في حمل الحبال، ورمح الصيد، ولف الشراع حول السارية، وقد بدا هذا الشراع وهو مرقع ملفوف بثوب أكياس الدقيق كأنه علم للهزيمة المتتالية!'

In this passage, 'Gulf stream' is transliterated as 'كولف ستريم'.

Transliteration is a technique used in translation so as to keep the same original word sound with some modification required by the TL in case of not sharing the same sounds.

In 'the boy's parents had told him...salao', the Arabic word 'تطير' is added since 'التطير' is specific to express 'pessimism'. In Arabic culture, if someone gets out from his house and sees a raven in his way, he should

come back to his house. The 'raven' is a bad omen. 'التطير' is used here to make the Arabic translation more expressive since old age in the novel is also a symbol of failure. For this reason the boy's parents ordered their son not to accompany the old man; otherwise, the boy would be a failure like the old man.

The relative clause 'which is the worst form of unlucky' is translated idiomatically by 'لا خير يرجى من ورائه' which is a common Arabic usage to express the idea of 'unlucky' and 'failure' mentioned in the ST. A literal translation would not harmonize with the whole body of the text and may spoil the fluency of the Arabic style.

In 'in another boat which caught...', a translation by addition is adopted to create a smooth transition between 'مركب محفوظ' and 'اصطاد'. Moreover, the word 'وفق' makes explicit that this boat is not a failure like the old man's.

'It made the boy sad to see the old man' is translated by 'وكان يحز في' 'نفس الطفل أن يرى معلمه'; the word 'يحز' is more poetic and expressive than 'يحزن' and more appropriate in Arabic to describe the sadness that weighs on the boy on seeing the old man coming with an empty skiff.

A literal translation to 'his skiff empty' 'بقارب فارغ' would be colloquial and would not harmonize with the literary style. By contrast, the English non-metaphorical structure 'empty skiff' should be translated by an Arabic metaphorical structure 'خاوي الوفاض' 'empty handed' which means to come back after great effort without any result.

Finally, the metaphor 'the sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat' is translated by 'وقد بدا هذا الشراع 'و هو مرقع ملفوف بثوب أكياس الدقيق، كأنه علم للهزيمة المتوالية'. The core of the specific metaphor here is maintained by the same vehicle with some structure modification required by the Arabic style. A phrase of circumstance, 'و هو مرقع ملفوف بأكياس الدقيق' between the topic and the vehicle makes the metaphor image more expressive and effective.

Source text:

2- 'The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert'. p: 5.

Target text:

'كان شيخا نحيفا هزيلا، و قد تناثرت على قفاه تجاعيد عميقة. كما بدت على وجنتي الشيخ قروح سمراء، و قد كانت لانعكاسات الشمس على صفحة مياه البحر الاستوائي أثر في انتشار تلك القروح على جانبي وجهه. أما يده، فقد رسمت عليها الحبال المثقلة بالأسمك غثائث جراح عميقة، فقد كانت كلها قديمة قدم التعرية في صحراء بلا سمك!'

In this passage, some changes are made to maintain the literary style of the text. The word 'تناثرت' 'scatter' is added since a literal translation such as 'بتجاعيد عميقة في ظهر عنقه' to 'with deep wrinkles in the back of his neck' is

a low style since it is inexpressible in formal style. Beside that, compensation by merging is adopted for 'back of his neck' 'قفا'. This latter is more frequent and poetic than a literal translation.

The non-metaphorical structure 'on the tropic sea' is translated by a metaphorical structure 'صفحة مياه البحر الاستوائي' with addition of the word 'مياه' 'water' since 'صفحة' 'leaf'; 'flat surface' is commonly used with 'ماء' rather than 'بحر'. A translation as 'صفحة البحر' would appear heavy since the word مياه is essential in this context.

The English non-metaphorical structure 'and his hand had the deep-creased scars from handling heavy fish' is translated by a metaphorical structure 'فقد رسمت عليها الحبال المثقلة...'. The metaphor 'رسمت الحبال' conveys the same meaning in a poetic style since it is translated by metaphor.

The specific metaphor 'they were as old as erosions in a fishless desert' is translated by the same TL vehicle. The only change made which makes AT sound more fluent is omission of the simile particle 'as'. The latter is compensated by 'قدم' for two reasons: First, 'قدم' shares a root with 'قديمة'. Second, it emphasise the sense that the scars are as old as erosions.

Source text:

3- 'Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated'. p: 5.

Target text:

'كل شيء فيه قد شاخ، إلا عينيه فقد كانتا كلون البحر، مشرقتين غير مهزومتين'

This is a wonderful metaphor in which life and death coexist peacefully. Everything in his body is old except his eyes which are the source of life. The eyes here are compared to those of a cheerful and undefeated person. The secret of the old man's powerfulness is the brightness of his eyes. This common metaphor is also widely used in Arabic poetry; 'عيون' in it are described as a source of energy. The English common metaphor, here, is translated by the same TL vehicle.

Source text:

4- 'No', the old man said'. 'You're with a lucky boat. Stay with them". p: 6.

Target text:

'لا، قال الشيخ للغلام: إنك في مركب محفوظ، ابق حيث أنت'

The common SL metaphor 'lucky boat' is translated by the same TL vehicle 'مركب محفوظ'. 'Stay with', by contrast, is translated idiomatically by 'ابق حيث أنت' since 'ابق معهم' is more colloquial.

Source text:

5- "Can you really remember that or did I just tell it to you? "

'I remember everything from when we first went together.

'The old man looked at him with his sunburned, confident, loving eyes.' p: 8.

Target text:

هل تستطيع حقا أن تتذكر ذلك، أم قد حكيت لك ذلك فقط؟'

أتذكر كل شيء من أول بداية ذهابنا معا، أجاب الغلام.

ثم نظر الشيخ إليه بعينين واثقتين، ملفوحتين بالشمس، مفعمتين بالحب.

Here, again the eyes denote a loving, confident person. The first common metaphor 'confident eyes' is translated literally, whereas compensation by splitting is applied to the second metaphor 'loving eye'. A literal translation in which the pre-modifier adjective is kept as 'عينان محبتان' would be heavy and abrupt in Arabic. The word 'مفعمتين' 'overwhelmed' is added to make the Arabic style more idiomatic.

Source text:

6- 'When the boy came back the old man was asleep in the chair and the sun was down. The boy took the old army blanket off the bed and spread it over the back of the chair and over the old man's shoulders. They were strange shoulders, still powerful although very old, and the neck was still strong too and the creases did not show so much when the old man was asleep and his head fallen forward. His shirt had been patched so many times that it was like the sail and the patches were faded to many different shades by the sun. The old man's head was very old though and with his eyes closed there was no life in his face.' p: 13.

Target text:

'وعندما رجع الغلام وقت الأصيل، وجد الشيخ مستلقيا على كرسي و قد غرق في نوم عميق، فأخذ لحافا عسكريا قديما من مرقدته فغطى به كتفي الشيخ. فقد كانتا غريبتين غرابة صاحبهما، قويتين رغم شيخوخته، أما عنقه فلا يزال قويا، وقد رسمت عليه السنون تجاعيد كثيرة، إلا أنها سرعان ما تختفي عندما ينام الشيخ ورأسه متدليا إلى الأمام. أما قميصه، فقد شابه شراع قاربه برقعته الكثيرة،

فقد عفته السنون، ولفحته أشعة الشمس حتى تلاشت ألوانه إلى أطياف ألوان، أما رأسه فقد اشتعل شيئا، ويزداد الشيخ شيخوخة عندما يغمض عينيه، فيصير وجهه مواتا لا حياة فيه.

This passage describes the old man as a dead-alive person. This image confirms the previous one in which his eyes are the only expression of his life and energy.

Only an idiomatic translation can maintain this vivid image in the TL. Here, the 'sun was down' is translated by 'وقت الأصيل' since this structure is more poetic than a literal one on the grounds that it embeds the beautiful image of the sunset. A translation by addition is applied for 'the old man was asleep in the chair'. A literal translation as 'وجد الشيخ نائما على الكرسي' would appear as ordinary language; moreover, it will not harmonize with the whole relaxing image depicted by the writer.

The common metaphor 'they were strange shoulders' is translated by the same TL vehicle. To make this sentence more effective rhythmically and meaningfully, 'غرابة صاحبهما' is added to draw the reader's attention that not only is the old man strange but his shoulders as well.

In the same respect of translation by addition, the sentence 'وقد رسمت' and 'عليه السنون تجاعيد كثيرة' is added to make the Arabic style more poetic and to express that as time goes by, the years draw a map of wrinkles on the old man's neck. Another metaphor is added 'فقد عفته السنون' 'effaced by time' to show that both his sail and his shirt are discoloured.

The common metaphor 'the patches were faded to many shades by the sun' is translated as 'و لفته أشعة الشمس حتى تلاشت ألوانه إلى أطياف ألوان'. Here, compensation in kind and by splitting is applied. The colour which is implicit in the SL becomes explicit in the TL; and the word 'shade' is split into 'أطياف ألوان'. Without this split, the translation of the word 'shades' would be ambiguous in Arabic.

7- Source text:

"You ought to go to bed now so that you will be fresh in the morning. I will take the things back to the terrace'.

'Good night then, I will wake you in the morning'.

'You're my alarm clock'. The boy said.

'Age is my alarm clock,' the old man said. p: 17-18.

Target text:

هيا من الأفضل لك أن تذهب إلى مضجعتك الآن لتستيقظ نشيطا في الصباح الباكر ، أما الأغراض، فسأعيدها إلى السطحة.
عمت مساء، و سأوقظك في الصباح.
'إنك ساعتني المنبهة' قال الغلام:
'الشيخوخة هي ساعتني المنبهة يا ولدي' أجاب الشيخ

'Age is my alarm clock' is a specific metaphor in which oldness has become

an alarm clock ringing at any time one wishes. The core of the SL metaphor is retained in the TL by the same vehicle. The AT of the English metaphor sounds very original, effective and provides the Arabic with a new image. 'يا ولدي' is added to arabize a dialogue in

which many words such as 'يا صبي' 'يا شيخ' 'يا بنتي' 'يا ولدي' express a close relationship between the two people.

8- Source text:

'He was asleep in a short time and he dreamed of Africa when he was a boy and the long, golden beaches and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains. He lived along that coast now every night and in his dreams he heard the surf roar and saw the native boats come riding through it. He smelled the tar and oakum of the deck as he slept and smelled the smell of Africa that the land breeze brought at morning'. p :18.

Target text:

لم يمر إلا وقت قصير، حتى استسلم الشيخ لنوم عميق حمله في رحلة أحلام إلى أفريقيا. فرأى في منامه أيام الصبا التي جاب فيها الشواطئ الذهبية البيضاء، بيضا ولمعانا يكاد يذهب الأبصار. كما عاج في رحلة الأحلام هاته على الخلجان المرتفعة، والجبال السمرء الشاهقة. كانت هذه الشطآن المكان المفضل التي يزورها الشيخ كل ليلة في رحلة الأحلام. هناك يسمع هدير الأمواج، ويرى قوارب الزنوج وهي تمتطي صهوتها. ويشتم رائحة القطران والحبال العتيقة، وتنتهي الرحلة بانتهاء الليل وانبلاج الصبح الذي يحمل مع نسيمه نسيم أفريقيا.

It is more fluent and effective to start with a prepositional phrase of time in its negative form such as 'لم يمر إلا وقت قصير حتى'. A literal translation such as 'نام في وقت قصير' would be unidiomatic in Arabic. The metaphorical structure 'استسلم' 'to surrender' is added to show that the old man was exhausted and in a short time fell asleep.

The common SL metaphor 'golden beach' is translated by the same TL vehicle 'الشواطئ الذهبية'. The word 'beach' in 'white beach' is omitted and the 'word' 'white' is connected to 'golden'. This stylistic device called 'العطف' serves to avoid repetition that may involve a heavy style as in this case.

The non-metaphorical structure 'so white they hurt your eyes' is translated by 'بياضا و لمعانا يكاد يخطف الأبصار'. The adjective 'white' is split into two Arabic adjectives 'بياضا و لمعانا'. This procedure is essential to emphasise the impact of the whiteness on the eyes. The Arabic metaphor 'يكاد يذهب' is inspired from the holy Qur'an in which Allah says: 'يكاد سنا برفه' 'الابصار' 'the vivid flash of his lightning well-nigh blinds the sight' (ALNnmour: 43). The Qur'anic verse relates how blinding flashes come from thunderous clouds! This is to make clear that the hand of God is everywhere. The ground shared between the ST non-metaphorical structure and Arabic metaphor is the brightness, which hurts the eyes. The Arabic metaphor renders the same meaning as the ST more emphatically.

The English metaphor 'the surf roar' is translated by a metaphorical structure 'هدير الأمواج' since 'هدير' is frequently used to describe the sound made by a wave. The 'surf roar' is also translated by omission of the relative clause 'التي تتكسر على شاطئ البحر' which explains the English verb 'roar'. Its appearance would make the style very heavy.

The common metaphor 'the native boats come riding through it' is translated by the same TL vehicle 'ويرى قوارب الزوج وهي تمتطي صهوتها'. The word 'riding' here is translated by its correspondent. The word 'صهوة'

'horseback' is added since the verb 'يتمطي', in a metaphorical structure, collocates with 'صهوة'.

9- Source text:

'He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy'. p: 19.

Target text:

'لقد مر وقت لم يحلم فيه الشيخ بالعواصف، والنساء، والأحداث الجسام، والأسماك الكبيرة والحروب، بل لم يحلم حتى بزوجته. كان يحلم فقط بالشيطان والأسود التي تآرن فيها. كانت تشبه القطط في مداعبتها وقت الغروب. كان الشيخ يحب تلك الأشبال كما يحب الغلام'.

The Arabic translation is started with 'لقد مر وقت' since a literal translation such as 'لم يعد الشيخ يحلم...' 'Would be abrupt. 'بل' is added to show that even his wife is out of his dream.

In the simile structure 'lions play like cats', the same structure is kept with the substitution of the verb 'play' with 'تآرن'. The latter sounds more poetic in Arabic than 'تلعب'.

10-Source text:

'The door of the house where the boy lived was unlocked and he opened it and walked in quietly with his bare feet. The boy was asleep on a cot in the first room and the old man could see him clearly with the light that came in from the dying moon. He took hold of one foot gently and held

it until the boy woke and turned and looked at him. The old man nodded and the boy took his trousers from the chair by the bed and, sitting on the bed, pulled them on'. p: 19-20.

Target text:

' كان باب المنزل الذي يقطنه الغلام غير موصد، فتح الشيخ الباب، فدخل حافي القدمين في صمت وهدوء. كان الغلام نائما على أريكة في الغرفة الأولى، لقد تمكن الشيخ من رؤيته مستهديا بضوء القمر الباهت الذي يحتضر. أمسك الشيخ بإحدى قدمي الغلام حتى استيقظ. التفت الغلام و نظر إليه، فأوما الشيخ محييا إياه. أخذ الغلام سرواله من فوق الكرسي، فجلس على السرير يرتديه!'

Compensation by splitting the adverb 'quietly' into 'صمت وهدوء' sounds more poetic in Arabic than 'صمت' or 'هدوء'. The common English metaphor 'dying' in 'the light that come in from the dying moon', is translated by another vehicle 'مستهديا بضوء القمر الخافت الذي يحتضر'. A translation as 'القمر الذي يتناقص' or 'القمر الذي يموت' would spoil the source image in the target reader's eye. In the Arabic metaphor, the moon is compared to a dying person. 'احتضر' describes the same English meaning of 'dying'. This metaphor is also backed by 'خافت' which contributes to render the source image in which only a thin light comes into the boy's room.

11-Source text:

'In the dark the old men could feel the morning coming and as he rowed he heard the trembling sound as flying fish left the water and the hissing that their stiff set wings made as they soared away in the darkness. He was very fond of flying fish, as they were his principal friends on the

ocean. He was sorry for the birds, especially the small delicate dark terns that were always flying and looking almost never finding, and he thought, 'The birds have a harder life than we do except for the robber birds and the heavy strong ones. Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel? She is kind and very beautiful. But she can be so cruel and it comes so suddenly and such bird that fly, dipping and hunting, with their small sad voices are made too delicately for the sea'. p: 22-23.

Target text:

'وفي الظلام الدامس تحسس الشيخ إشراقة الصبح، وبينما هو يجذف، سمع أصوات سرب السمك المتطاير من الماء، وحفيف أجنحتها القوية المحلقة في عتمة الظلام. كان الشيخ مغرما برؤية الأسماك المتطايرة من الماء، فقد كانت شريكة وحدته القاسية في عرض البحر. وكان يتأسف كثيرا على الطيور، وخصوصا طيور الخرشفة الداكنة الصغيرة التي لا تأل جهدا في التحليق بحثا عن فريستها، ولكن قلما تجد ما تقتات به. وراح الشيخ يتأمل قائلا: 'إن حياة الطيور أشق من حياتنا' باستثناء الكواسر والطيور القوية. لماذا خلقت هذه الطيور نحيفة هزيلة وخلق البحر قاسيا وحشيا؟ إنه جميل، ولكن قد يكون قاسيا في لمح البصر. إن هذه الطيور الهزيلة بأصواتها الحزينة أرق من أن تتحمل حياة البحر القاسية.'

Here, in this passage, 'Dark' is split into 'ظلام دامس' which is the frequent form used in Arabic to express darkness.

The common metaphor 'the morning coming' is translated by another TL vehicle 'إشراقة الصبح'. A literal translation such as 'جاء الصبح' would be unidiomatic in this context. The 'darkness' again is split into 'عتمة الظلام'.

Translation by splitting sounds more poetic than a literal one such as 'الظلام' since it gives a strong image of darkness. The word 'friends' is translated by 'شريكة', this latter is more expressive than 'أصدقاء' to describe a very close relationship; especially in the case of the old man who is alone in his life.

'Birds were always flying and looking and almost never finding' is translated 'التي لا تأل جهدا في التحليق بحثا عن فريستها و لكن قلما تجد ما تقتات به'. A literal translation would convey the ST meaning but without the old man's emotion towards these poor birds. Here, an idiomatic translation works to translate both the denotative and the connotative meaning. For this purpose, a verbal phrase 'لا تأل جهدا' is added to illustrate that these birds do the utmost effort to get their food but unfortunately, the sea is too cruel for them. The two implicit objects for both the verbs 'looking', and 'finding' becomes explicit in the TT successively 'فريسة' 'prey' and 'ما تقتات به' 'something that helps to survive'. A translation lacking these two objects would be incomplete in Arabic and would create a gap at the level of meaning.

'وراح الشيخ يتأمل قائلا' is added to create a novel style in AT and to show that the old man is not a simple fisherman but is a sensitive person too.

The word 'suddenly' is translated by a metaphorical structure 'كلمح' 'in the twinkling of an eye' which is the most frequent usage in Arabic to express the speed of events. Finally, the common metaphor 'sad voice' is translated by the same TL vehicle.

12-Source text:

He was rowing steadily and it was no effort for him since he kept well within his speed and the surface of the ocean was flat except for the occasional swirls of the current. He was letting the current do a third of the work and as it started to be light he saw he was already further out than he had hoped to be at this hour.' p: 23.

Target text:

ثم راح يجدف في تودة، لم يكن يشعر بأي تعب لحفاظه على سرعة متزنة في التجديف. أما صفحة الماء فقد كانت هادئة إلا من بعض الدوامات التي يحدثها التيار من فينة إلى أخرى. و من حسن حظ الشيخ، أن التيار كان يهب في اتجاهه فقد دفع به قدما إلى الأمام واختزل عليه ثلث الجهد. بدأ الصبح ينجلي فتبين للشيخ أنه قطع أشواطاً لم يكن يتوقعها في مثل هذه الساعة'

In this passage, the non-metaphorical English structure 'the surface of the ocean was flat' is translated by a metaphorical structure 'أما صفحة الماء'. This translation by metaphor sounds more effective than a literal translation 'وكان سطح المحيط مسطحاً'. The word 'صفحة' 'leaf'; 'surface' is commonly used with water especially in a stream river or sea.

The clause 'و من حسن حظ الشيخ' is added to draw the reader's attention that for the first time 'luck' will appear in the unlucky life of the old man.

Compensation in kind is applied for the translation of 'it starts to be light' by making the implicit 'morning' explicit in the TT 'بدأ الصبح ينجلي'.

Without this compensation, a literal translation such as 'بدأ يضيء' would fail to capture the sense of the ST.

13- Source text:

'But, he thought, I keep them with precision. Only I have no luck any more. But who knows? Maybe today. Every day is a new day. It is better to be lucky. But I would rather be exact. Then when luck comes you are ready'.
p: 25.

Target text:

'وراح الشيخ يحدث نفسه قائلا: أما أنا، فأبني أرمي حبالى بدقة متناهية. كل ما فى الأمر، أن الحظ ليس حلىفى، و لكن من يدري؟ ربما سأكون محظوظا اليوم. فكل يوم هو يوم جديد، وخير أن تكون محظوظا من أن لا تكون، ولكن على أن أكون مدققا حتى إذا جاء الحظ و جدى متأهبا له' .

The word 'precision' is split into 'بدقة متناهية'. The addition of the post modifier 'متناهية' is required for two reasons: firstly, the old man was described in the novel as an experimented fisherman who knew the smallest details about fishing. Secondly, stylistically, the noun 'بدقة' is always compounded with the postmodifier 'متناهية'. A translation without this postmodifier would sound incomplete in Arabic.

The common metaphor 'I have no luck' is translated by another TL vehicle 'الخط ليس حلىفى'. A translation by the same vehicle. 'ليس عندى حظ' would be more colloquial.

In 'it is better to be lucky' a translation by addition is adopted to create parallelism in the Arabic structure 'خير أن تكون محظوظا من أن لا تكون', the Arabic style sounds more balanced by this addition 'من أن لا تكون'.

The common metaphor 'when luck comes you are ready' is translated by the same TL vehicle. 'حتى إذا جاء الحظ، وجدني متأهبا له'. 'Ready', here, is translated by 'متأهبا' which is to be more attentive than 'to be ready'. The reason for this choice is that luck may come only once especially in the case of the old man who is an unlucky person. The translation of 'ready' by 'جاهز' is more appropriate to the TT than a literal translation as 'جاهز'.

The analyzed data in this chapter reveals that five techniques are used to translate English metaphor into Arabic language. These techniques are:

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

These are the five techniques revealed by our data. In terms of distinction between common and cultural metaphor, based on this data, it seems that the decisive scale distinguishing common metaphor from cultural metaphor is translation by metaphor.

In the data of common metaphor, I have not come across an example translated by metaphor. This conclusion confirms and enforces the hypotheses proposed in the introduction of this chapter that metaphor should

be classified from a translational 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 via their cultural correspondences.

It is noticed also from this analysis that there are two levels of specific metaphors. In the first level of specific metaphor, the culture and the language as two major metaphor components harmonize, this allows for a smooth transition between the ST and the TT. This kind of specific metaphor enriches the TC. Through it, new images and structures find their way to the TL. The second level, however, is purely cultural. Culture, in this level, stands as an obstacle to render the SL specific metaphor as it is. Here, a translation by a TL specific metaphor is adopted to find out a cultural correspondence to clarify the SL metaphor meaning to the target reader. Any translation trying to keep the same ingredients of the SL metaphor would be unsuccessful and make the translation alien to the target reader and ultimately it may interrupt the communicative process.

This analysis also sheds light on the issue mentioned in the first chapter regarding whether metaphor can be replaced or reproduced? It is clear from this analysis that common metaphor has a tendency to be replaced either by the same or different vehicles or by a simile or by sense. In contrast, in specific metaphor, it seems that one part is required to be replaced as in the common metaphor. The other part, however, needs to be reproduced in the target language colour; any other method would mislead the target reader and cut the thread of communication.

Finally, statistic analysis reveals that 63% of the analysed data is common metaphor and only 36% for specific one. Thus, which of the two metaphor types outweighs the other in terms of frequency in language?

Within the category of common metaphor, statistic analysis reveals the following hierarchy between the techniques used:

Translation by the same vehicle: 70%

Translation by a different vehicle: 20%

Reducing to ground/sense: 5%

Translation by simile: 5%

The statistics for the translation of specific metaphors, however, appears different from the first one in terms of distribution. The difference between the percentages is reduced and varies between 14% as a minimum percentage and 32% as maximum percentage for all the five techniques used as it is illustrated below.

Translation by metaphor 32%

Reducing to ground/sense 22%

Translation by the same vehicle 18%

Translation by a different vehicle 14%

Translation by simile 14%

This statistic result confirms the aforementioned idea that there are two levels in specific metaphors. At the first level, in which specific metaphor is maintained culturally and linguistically in the TL, the metaphor is frequently translated by the same or different vehicle or converted to a simile. At the second level, in which the SL metaphor is translated by its

cultural correspondent, the metaphor is frequently translated by a TL specific metaphor or reduced to a ground/sense.

There are a number of points of interest which emerge from the foregoing analysis. Some of these are clear enough due to their frequent occurrence in the translation sample, while others raise issues which need to be explored further in future translation research.

Conclusion:

The conclusion of this research is not really a conclusion in the strict sense of the word; it is an introduction in the sense that it leads to unsolved questions or sometimes to answers that should be explored in more details. A conclusion is always an open channel towards some unexpected problematic issues raised along the evolution of one's research.

The main conclusion of this research is that, to avoid the overlap of the techniques used in metaphor, metaphor translation should be classified from translation perspective. The model proposed in this research suggests that metaphor should be classified into common and specific. 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 distinguishing specific metaphor from common metaphor. The following remarks sum up all the conclusions drawn from this research.

1- Translation theory is in mess and only through the 'Complementarity of knowledge' -not only translation but also all human sciences- can a scientific answer be given to any subject matter.

2- Adaptation as a technique should be the last resort in the translation process to adjust the SL to the TL.

3- The translator should be bilingual and bicultural at the same time, the metaphor translation reveals that culture is crucial in the decision made by the translator. Culture is no less important than language in the translation process.

4- This research reveals that it is impossible for a translator, especially of a literary text, to bind himself in only one translation approach. Each sentence in a literary text may require a different approach and a special treatment. It is the text which has the last word to define the translation approach, not the translator.

5- A complementary model based on different approaches will be fruitful in practical translation.

6- Two language registers should be taken into account in the translation process: normal language and poetic language; the latter requires special treatment.

7- The translation of a literary text should be a recreation rather than a translation by maximizing sameness as quality and minimizing differences.

8- Compensation as a technique is unable to compensate everything in the ST.

9- Translation and phonetics is a promising field that needs to be explored. Phonetics has a role to play in solving the prosodic issues in the translation process.

10- Western theory of metaphor is characterized by a variety of scales used to classify metaphor including mental, multidimensional and lexical. This diversity of scales proposed shows quiet complex divisions between types of metaphor.

11- Arab theory of metaphor is governed by a 'structural scale' whereas the western approach is governed by a 'Multidimensional scale'.

12- This research reveals the overlap of the translation techniques used in Newmark's and Dickins's approaches. The root of this overlap seems to

be the reliance on a ready classification originally made for other purposes rather than translation ones.

13- Translation by metaphor thus far is the only distinctive feature between common and specific metaphor. A specific metaphor can be translated by metaphor, whereas a common one cannot.

14- It seems that specific metaphor imbedded two types: the first one, although specific, is translatable linguistically and culturally; whereas, the second one is purely cultural. Culture, in this case, stands as an obstacle for the translation process.

15- The first kind of specific metaphor is generally translated by the same vehicle or a different one; whereas the second one is translated either by metaphor or reduction to ground/sense.

16- In common metaphor, statistic analysis reveals that only two techniques are frequently used which are, respectively, translations by the same vehicle at a rate of 70%, and by a different vehicle at the rate of 20%. These percentages are a proof that the analysed data in this category is a common metaphor.

17- In specific metaphor, statistic analysis reveals also a near equilibrium between the percentages of the usage of translation techniques. This result confirms our remark about the existence of two levels in specific metaphor. The first kind of specific metaphor is frequently translated by the same vehicle at a rate of 18%, or a different one at a rate of 14%, or converted into a simile at a rate of 14%. The second one, however, is translated by metaphor at a rate of 32%, or reduced to ground at a rate of 22%.

18- It seems along the practical analysis that metaphor is both a universal and a cultural phenomenon at the same time. This assumption reveals that what is common between people is more than what is not.

19- The common metaphor together with the first kind of specific metaphor are frequently replaced in the TL whereas the second kind of specific metaphor which is purely cultural needs to be reproduced.

20- Metaphor is a cross-cultural field through which cultures and languages can borrow from each other.

21- Finally, I hope that this research contributes to shed light on this fascinating subject. An exhausted 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 drop in the ocean and only one step in developing an insight into how metaphor translation works.



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