

وزارة التعليم العالي والبحث العلمي

MINISTRY OF HIGHER EDUCATION & SCIENTIFIC RESEARCH

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Mouloud MAMMERRI University of Tizi-Ouzou

Faculty of Letters & Languages

Department of Translation & Interpreting



جامعة مولود معمري- تيزي وزو

كلية الآداب واللغات

قسم الترجمة

Item number: .....

Serial number: .....

**A Dissertation Submitted in Partial Fulfilment of the Requirements for the  
Master's Degree in Translation.**

**DOMAIN:** Foreign Languages

**SUBJECT:** Translation

**SPECIALITY:** Translation Arabic/English/Arabic

## Title

*The Translation of Metaphor from Arabic to English Problems and Solutions.*

The Second Title of the Book "امرأة سريعة العطب" by "واسيني الاعرج"

Entitled "ازرعني فيك فقط ، ودعني أكبر كما أشاء" as a Case Study

**Presented by:**

Kahina CHAREF KHODJA

Lilia IGUENANE

**Supervised by:**

Mr. Abdennour HADJ AISSA

**Board of Examiners:**

Chairwoman: Salima AKEZOUH

Supervisor: Mr. Abdennour HADJ AISSA

Examiner: Kahina TALEB

Assistant Lecturer, A. UMMTO

Assistant Lecturer, A. UMMTO

Assistant Lecturer, A. UMMTO

**Class : 2023**

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# *Dedication*

*I would like to first thank Allah for giving me strength and patience to complete this work,*

*I would like to dedicate this research with a special feeling of gratitude to my parents, who have been my source of inspiration; they continually provide their moral, emotional and financial support. Of course my beloved sisters (Naima, Nabila, Sonia, Dihia, Karima and Samira) and my wonderful brother (Sofiane).*

*To all my close friends (Samira, Massilia and Houria) who have always supported me throughout my years of studies, helped me with any problems I faced, encouraged, and advised me to finish this study.*

*I shall not forget the amazing Kahina, I enjoyed working with her, and I thank her for the effort she made.*

*I wish all my classmates, without exception, success in their lives.*

*Thanks you all infinitely.*

*Lilia*

# *Dedication*

*In the name of Allah, most gracious, most merciful.*

*I would like to dedicate this research to my dear precious parents. Thank you for everything!*

*Words will never can express my appreciation to you. You have been my source of inspiration, support and guidance. I'm truly honored to be your daughter. Love you both always and forever.*

*Kahina*

# ACKNOWLEDGEMENTS

*Our deepest gratitude is offered to our Supervisor Mr. Abdennour HADJ AISSA, who helped us complete this research with his valuable guidance and ideas and all his patience throughout the entire process.*

*We would like to express our sincere gratefulness to the member of the jury: Mr.*

*Mrs. Salima AKEZOUH & Mrs. Kahina TALEB*

*Who have accepted to read and evaluate our research.*

*Without forgetting all our teachers who thought us from the first year to this last year's.*

*We are sincerely grateful for the invaluable assistance from the school library, internet resources, and references that enriched our work's quality and depth.*

*Your belief in our abilities made this successful research possible, and for that, we are truly thankful.*

## List of Abbreviations

**SL:** Source Language.

**ST:** Source Text.

**TL:** Target Text.

**SL:** Source Language.

**TT:** Target Text.

**etc:** and so forth.

**e.g.:** for example.

**i.e.:** That is to say

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# **Introduction**

In the language market, there are numerous areas of translation, and we can say that the most accurate delicate flimsy, that makes a challenge for the translator, is related to transfer of the literary texts to another language, including novels, stories, poems...etc. In the case of literary translation, many novice translators flop to deliver the meaning, and fail out of the scope, since all works of translation are faced with an inherent difficult problem, whether it is best to translate a text literarily or to translate the intention of a text. Some types of texts such as legal documents, require that the translator be literal, while others such as literature, are more lenient, it is nearly impossible to make a decision, that all metaphors should be either translated literarily or figuratively, regarding existing factors within both the target language and the source language. To transfer the original text to another language, the translator must pay attention to the need to preserve the esthetic level and create a vivid image in the reader's mind to revive the text, it is like switching roles the translator becomes the author in other language. Translating texts are subjected to great criticism, especially from writers, regarding the rigid translations with no emotions and feelings: sadness, happiness, anger, desperation.... etc.

Every literary text is characterized by its own aesthetic and expressive style, metaphors are the trickiest ever, since they pose a problem during the translation process, relating to deep-rooted source language culture, perhaps turning them empty with no meaning in another language, the meaning is the pillar of the translation process.

Metaphor greatly dominates the structure of human speech, as a major factor in motivation and induction, an expressive tool, a source of tandem and multiplicity of meaning, color our lives, and cloth our verbal interactions, with aesthetics and realism at the same time. The present research entitled: **The Translation of Metaphor from Arabic to English Problems and solutions. The Second Title of the Book "إمرأة سريعة العطب" by "واسيني الأعرج" Entitled 'ازرعني فيك فقط، ودعني أكبر كما أشاء' as a case study.**

Metaphors double complexity of transmission, comprehension, decoding, and formulation, that is why it is worth investigating by assessing students' weaknesses, in metaphor translation. How novice translators should process and deal with problems that might be found in metaphor translation? In the light of this problematic, we deduce the following sub-questions:

-What makes translating metaphors a problem?

-To what extent the translator supposed to transmit the meaning of metaphors?

-Do the metaphors translated into English accommodate the cognitive and intellectual aspects as in the Arabic language?

To deal with these questions, we suggest the following hypotheses:

- Metaphors are indirect and difficult to convey this is why in some cases it might relate to untranslatability, and many factors would be included.
- As the interpretive theory of translation emphasizes on the message's meaning, it makes sense that, this theory would be suitable for translating metaphors. When the target language lacks an equivalent metaphor, translating a metaphor according to its sense would be the appropriate course of action.
- The translator should take into consideration the precautions while doing translation by applying strategies, and analyzing parameters, to get a coherent fluent translation. Larson (1984), and Newmark (1988) strategies of translation may seem to be the appropriate strategies for our research paper.

The purpose of this paper is to specify the adequate method of metaphor translation depending on their types. The expected outcomes from the study are intended to enable the translator to convey adequate translation. It provides distinguished service to the students of literary faculties, putting in their hands the literary production of metaphors from the view of experts. It also helps novice translators to gain knowledge on the procedures, that should be followed while translating conceptual metaphors, in the sense that, it sheds light on the way turning non-physical to physical, turning letters into imagination, contributes even a little, and enriching the translation literary department. We also seek suitable recreation of metaphorical expressions so they can fit in the target readership mind.

Interpretive theory is the approach of our research, we are going to rely on Danica Seleskovitch (1960) and Marianne Lederer (1984), the objectives of using this theory are introducing the process of translation, into the vast area of cognitive research based on the goal of understanding, so the translator is free to rend metaphor in any way they want as long it is equal to the same as source, it may or may not closely follow the form or organization of the original text.

For this research paper, we are going to use the works of various scholars and theorists of the modern discipline of translation, such as P. Newmark (1988) "A Textbook of Translation" and others, in order to explore the ways in which metaphors can be translated,

taking into account factors that exist in both source language and target language. In the attempt to reach this, we also relied on these references:

- A Master research presented by Miss BOUMALI Farida (2015) entitled:

-إشكالية ترجمة الاستعارة في المصطلح الاقتصادي من الفرنسية إلى العربية: دراسة تحليلية ونقدية لقاموس الأسواق المالية وقاموس الاقتصاد والعلوم الاجتماعية.

- Challenges of translating poetry from Arabic into English AL-MUTANABBI's poem "Ahli al azm" as a case study. Presented by Miss DJAOUTI and Miss LACEB (2020).

-- A Master research presented entitled: "استراتيجية الاستعارة في رواية "الأسود يليق بك" لأحلام مستغانمي.

Presented by Miss KHALDI and Miss BEN SAIDI (2015).

- Abdul-Raof, H. (2006). Arabic Rhetoric. New York: Routledge.

This work is divided into two chapters; the first one is about metaphors in both source language and target language, while the second one, is going to be an applied study of above-mentioned strategies and the main approach. The first title of the book "امرأة سريعة العطب" by "واسيني الأعرج", is our corpus where he dive in the psychology, and feelings of women.

The first chapter entitled "Theoretical framework of metaphor translation". It proved definitions of metaphors in Arabic and English with their components and types. After that we move to the differences and similarities between metaphors in the two language systems. Plus, metaphors in relation to literature. The next points will be about problems occurring during translation, followed by translation strategies. Taking glamps to the interpretive theory of translation, by reviewing its different stages in the activity of translation.

The second chapter is entitled "Translation and analysis of metaphors in the book

"امرأة سريعة العطب" by "واسيني الأعرج", This part of the research will be devoted to translating the corpus and analyzing the Arabic metaphorical expressions that we have convied in English.

First, define both the author and the novel. Second, recreation of Arabic text into the English.

Finally, an analysis of the twelve selected metaphors, relying on the interpretive theory and strategies suggested by Peter Newmark (1988).

The conclusion will suggest possible answers our research questions of the study and shed the light on our reached results, we are going to suggest some recommendations for further researches.

## Introduction

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During the realization of this research paper, we have encountered many difficulties of different kinds. The first difficulty, finding reliable sources, and ensuring coherence. The second difficulty, is the challenge of translating metaphors from Arabic to English, as the two languages are different, understanding the meaning of some words, and the absence of their explanation in dictionaries.

**Chapter one:**  
**Theoretical framework of**  
**metaphor translation**

Translation of metaphors is among the most challenging tasks that translators have to accomplish. The main problems are understanding the real meaning of the word, which is indirect and needs to be connoted from the context and according to the translator background, then translated by maintaining the same message in the target language.

The present theoretical chapter is divided into sections, each one is an attempt to explore different aspects related to metaphors, and their translation. The first one is devoted to the definitions of English and Arabic metaphors, components and types according to several scholars. In addition, we discuss the use of metaphors in literary works. Then, we raise the problems that may encounter the translator during the translation process, followed by the suitable strategies to render the same interpretation of the source language. In last section, we discuss the theoretical approach of our research through defining the interpretative theory of translation, and outlining its various stages in the translation process. Finally, we wrap up the chapter with a conclusion, that sums up the content of our first chapter.

### **I.1 Definition of metaphor**

According to scholars like Aristotle, in his famous poetics works, gives his definition of metaphor: “Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species or on grounds of analogy”, Aristotle means by his saying, that a metaphor is when you give something a name that actually belongs to something else, this can happen either by comparing something to a broader category, or by finding similarities between two things; it’s like saying “he is a lion” to describe someone brave, and strong. (<https://files.eric.ed.gov.on> on 26<sup>th</sup> august,2023, at 10:13).

English metaphors are referred as a type of figurative language, that refer to one thing as another, to figure out the shared image. Metaphor help us make effective comparison, if any of this sounds confusing. We use metaphor because it is a powerful tool for creating imagery, and it helping your writing come alive. A good metaphor can capture the reader’s imagination. Metaphors are used every day and all the time whether we realize it or not, for example: have you ever heard somebody being described as having a heart of gold? in the given sentence someone’s heart is described as being made of gold, that means he is a good person. (<https://studysmarter.com.uk.on> 26<sup>th</sup> august,2023.10:33)

## I.2 English Metaphors

### I.2.1 Overview of English metaphor

A Metaphor has a wide range of definitions, the following are similar definitions introduced by few experts:

Elbow (1998: 79) introduces metaphor as “setting different things together while they are literally away thus, he considers it as a “force-fit” and a “mistake”. Yet, using metaphor in a piece of literature brings validity and elegance to this work”.

Ghazala (1995) points out that, metaphor is the most common, frequent, and clear figure. Figures of speech are sometimes referred to as metaphorical expressions. In view of the fact that metaphor is the most used and known figure.

J. P Vinay and J. Darbelnet (1958) in their book “Comparative Stylistic French and English” defined the mechanism of metaphor as follows: “We must remember that metaphors are means and not ends in themselves. Translators must reproduce the meaning above everything else, and metaphors wherever possible” (1958:211). It means that the translation of a metaphor sense is the better way for successful translation, and if the target text lacks the equivalent metaphor, we just look for the meaning, rather than seeking word-by-word translation in the TL, seeing that the meaning of metaphors changes according to the context, and person who use it.

The Cambridge Advanced Learner’s Dictionary defined English metaphor as, “an expression often found in literature, that describes a person or object by referring to something that is considered to have similar characteristics to that person or object”; For example: “A heart of stone”, it’s equivalent in Arabic "قلب من حجر"; this metaphor is the idea that someone is behaving coldly, uncaring, not empathetic, not effected by any sadness or happens. (<https://dictionary.cambridge.org> On 26<sup>th</sup> august,2023.10:50)

After we have explained the concept of metaphor, we will discover its components from different points of view.

### I.2.2 Components of English Metaphors

English linguists have made much difference in determining the elements of metaphor. Some linguists consider them two elements, like Max Black (1962), others consider them three

elements as Richards (1936), and among them even who consider them four elements such as Peter Newmark (1981). (as cited in Yaseen,2013, pp 55,56)

For Max Black (1962), metaphor is not one word, but it is the entire sentence. It is composed of two components:

**1- The frame:** the context in which it was received by the metaphor.

**2- The focus:** the word used allegorically.

For example: “The ship plows the sea”, its equivalent in Arabic "السفينة تحرث البحر". The metaphor links the motion of a ship on the ocean's surface to that of a farmer or a plowing machine working on the land, that what could be understood through the context using the word “plows” allegorically used in the sentence to indicate the reference being compared too.

Richards (as cited in Yaseen,2013) divides metaphor into three elements. They are called the **tenor**, **the vehicle**, and **the ground**.

**1- The tenor:** it is the element that is described by the metaphor.

**2- The vehicle:** which is “the borrowed word”.

**3- The ground:** it is the similarity between the described element and the vehicle of similarity.

For example: “Eye of a needle”. The tenor is the eye i.e. the needle eye, and the vehicle is the eye; i.e. the humane eye. The ground is the similarity between the eye of the needle and the eye of the human which is the shape, both of them are semi-oval.

Newmark (1981), who is one of the most prolific theorists of translation production in terms of his circulation, and investigation of metaphor, says that metaphors have four components: **The object, the image, the sense, and the metaphor**.

**1-The object:** Is the element which describes metaphors.

**2-The image:** That is the element which described by the object.

**3-The sense:** That is what shows the similarities between the object and the image, and it is known as “tenor” for Richards.

**4-The metaphor:** Is a word or words taken from the image.

For example: “A sunny smile”. The object is the word ‘smile’, and the image is the word ‘sun’, the meaning (sense) may be cheerful, happy, or warm; and the metaphor is the word sunny.

As with all other concepts, metaphors also have many types that each theorist proposed in a different way.

### I.2.3 Types of English Metaphor

Metaphors are differently classified, each scholar comes with his own division. Yet, the current typologies are selected because they are considered to be similar and common, it has been decided to confine these typologies to the following models:

#### I.2.3.1 Newmark's Model

Newmark (1988: 106-112) divides metaphors into six types, they are: dead, cliché, stock, adapted, recent, and original.

**1-Dead Metaphor:** This metaphor according to Newmark (1988:106), is “where one is hardly conscious of the image”. Newmark exemplifies this type of metaphor by terms that refer to space and universe such as “field of science”; human body parts such as “arm of the chair, foot of the mountain”; general ecological features such as “circle of interest”; and human activities such as “the price rise”.

**2-Cliché Metaphor:** Newmark considers this kind of metaphor as “that have perhaps temporarily outlived their usefulness, that is used as a substitute for clear thought often emotively, but without corresponding to the facts of the matter” (ibid:107). For example, “Better safe than sorry”, that mean taking caution and being careful are advisable to avoid regret.

**3-Stock or Standard Metaphor:** Newmark (1988) determines this type of metaphor “as an established metaphor which is an informal context, in an efficient and concise method of covering a physical or mental situation both referentially and pragmatically...and which is not deadened by overuse” (ibid: 108). Stock metaphors are used in standard language. Also, he regards stock metaphor as having “certain emotional warmth” (ibid).

**4-Adapted Metaphors:** These metaphors are taken originally from English and acclimatized to Arabic, usually they do not create a problem in translation retrained exactly as they are in the source language. For example: “He holds all the cards” it's equivalent "يمسك الأوراق كلها" .

**5-Recent Metaphors:** Newmark defines a recent metaphor as “a metaphorical neologism, often ‘anonymously’ coined, which has spread rapidly in the SL”; or “it may be a new metaphor designating one of a number of ‘prototypical’ qualities that continually ‘renew’ themselves in language”. (ibid: 111)

**6-Original Metaphors:** Newmark mentions that this type of metaphor is “created or quoted by SL writer” (1988: 112). It is totally related to his character and views. This metaphor, in his

view, “contains the core of an important writer’s message, his personality, and his comment on life” and he regards them as “a source of enrichment for the target language” (ibid).

### 1.2.3.2 Dickins’ Model

Dickins (1998) classifies metaphor into “dead” and “alive” metaphor which he later renames “lexicalized” and “non-lexicalized” metaphors (Dickins 2005). He indicates that lexicalized metaphors “are the kind of things which are recognizably metaphorical, but whose meaning are sufficiently fixed and included in dictionaries. By contrast, “non-lexicalized” metaphors may be similarly crudely characterized as the kind of things which are recognizably metaphorical, but which are not included as sense of words in dictionaries (1998: 261-262).

Dickins 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 (Dickins et al 2002:148). Dickins (2002) gives the following overall typology of metaphors. (as cited in Mohd Nour Al Salem works: August2014)

#### 1- Lexical Metaphors

These are “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 giving in dictionaries” (2002: 147). This category includes three types of metaphors:

**a- Dead metaphor:** Is one which it can not normally be recognized as a metaphor, such as “the arm of a chair”

**b- Stock metaphor:** Is one that is widely used as an idiom, such as “throw a new light on”. It is important to clarify what is meant by idiom, it is a term used in grammar and lexicology refer to a sequence of words which is semantically and often syntactically restricted, so that they function as a single unit.

**c- Recent metaphor:** Is considered as a metaphorical neologism, such as “head-hunting in the sense of recruitment”. We meant by neologism is the process of forming new lexical units in language, or a new meaning of an existing word or expression.

#### 2-Non-Lexicalized Metaphor

In this category of metaphor, “the metaphorical meaning is not clearly fixed, but will vary from context, and has to be worked out by the reader on particular occasions” (Dickins et

al 2002:147); thus “a man is a tree” which may have various meanings according to different context. This category consists of three sub-types of metaphors:

**a- Conventionalized metaphor:** 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). An examples “battle of wits”.

**b- Original metaphors:** This kind of metaphor is not simply relatable to existing linguistic or cultural conventions. An example is “Tom is a tree”, because it is not simply relatable to existing linguistic or cultural conventions. Original metaphors are difficult to interpret; and it is necessary to establish the grounds from the context and the grounds will often seem obscure (Dickins et al 2002: 150).

Following our examination and definition of English metaphors, we will provide an explanation of Arabic metaphors from various perspectives; in addition to the components of metaphors and of course their major types.

### I.3 Arabic Metaphor

#### I.3.1 Overview of Arabic Metaphor

Arabic metaphor is a kind of figurative language which is far from literal language: Ghazala (1995), defines metaphor as:

...an expression of language that is meant to be used and understood in an indirect, non-literal way. It is a figure of speech that aims to achieve a kind of resemblance between two objects, without stating the similarity in full terms or using the particle “like or as”. (p.152)

Hussein Abdul-Raof (2006) defines metaphor “Metaphor is the master figure of speech and is a compressed analogy. Through metaphor, the communicator can turn the cognitive or abstract into a concrete one that can be felt, seen, or smelt. Linguistically, (الاستعارة) is derived from the verb (أعار) to borrow), i.e. borrowing a feature from someone or something and applying it to someone or something else”. (2006: 218)

Another suitable definition of metaphors “Metaphor is the transference of the relation between one set of objects to another set for the purpose of brief explanation. (<https://hamariweb.com> › dictionaries. On 3 September 2023.19:08)

Arabic rhetoric metaphor is referred to as “Al-istiarah” الاستعارة as a form of linguistic allegory and is regarded as the peak of figurative skills in spoken or written discourse.

(<https://core.ac.uk.pdf>. on 1<sup>st</sup> spetember,2023.15:22)

A figure of speech in which an expression is used to refer to something that it does not literally denote in order to suggest a similarity; A transference of the relation between one set of objects to another set for the purpose of brief explanation; An object, activity, or idea that is used as a symbol of something else.

(<https://studysite.org.dictionar.y.on> 1<sup>st</sup> September 2023.15:42)

El-Jahiz الجاحظ was the first one how have studied metaphors, he defined metaphor as "الاستعارة تسمية الشيء باسم غيره إذا قام مقامه" (p.173); the metaphor is a denomination of thing by a noun of another thing and having its function. (our translation).

Al-Jurjani define metaphor: "فأما الاستعارة فهي أحد أعمدة الكلام، و عليها المعول في التوسع و التصرف، و بها يتوصل إلى تزيين اللفظ، و تحسين النم و النثر" (p.173); as for metaphor, it is one of the pillars of speech, and it is relied upon for expand and act, and through it he achieves the adornment of the word, and the improvement of systems and prose. (our translation). (as cited in المكتبة الشاملة p.173)

### I.3.2 Components of Arabic Metaphors

The fact that there are different kinds of metaphor; the Arabic metaphor consists of three major components, that may not be available in a single metaphor. According to Abdul-Raof (2006), they are:

**1- The Borrowed-from:** "al-mushabahbih" "المشبه به" which is "equivalent to the likened element in simile".

**2- The Borrowed-to:** "al-mushabahbih" "المشبه" which is "equivalent to the likened-to in simile".

**3- The Borrowed:** "wajh-Ashabah" "وجه الشبه" which is "the borrowed" lexical item taken from the borrowed-from and given to the borrowed-to" (2006: 219).

Abdul-Raof, also state the following example to explain the above three metaphor components: "زيد أسد Zaid is a lion". Where the noun (زيد -Zaid) represents the borrowed-to, the noun (أسد -lion) represents the borrowed-from, and the semantic feature (الشجاعة -courage) that is shared by and establishes the link between (زيد) and (أسد) is the borrowed.

### I.3.3 Types of Arabic Metaphor

In Arabic rhetorical studies, metaphor is divided into the following three types of metaphor: explicit metaphor ('استعارة تصريحية', 'istiarah tasrihyyah'), implicit metaphor ('استعارة مكنية', 'istiarahmakniyyah'), and proverbial metaphor (kinaya).

Also, he adds other three types which are: absolute metaphor, necked metaphor, and enhanced metaphor, yet they are not well known and not as important as the following three: (as cited in Abdul- Raof 2006: 219).

### 1-Explicit Metaphor (استعارة تصريحية)

Abdul-Raof (2006) defined this type of metaphor that “is a mode of discourse whose likened element is maintained but its likened-to element is ellipted” (p.219). In other words, this is the case when the vehicle is stated. Consider the following example (Abdul-Raof 2006):

“احذر سيفاً بين فكيك - Be aware of the sword between your two jaws

Where the lexical clue in the first example is (بين فكيك -between your two jaws), the linked element is (سيف -sword), the linked-to elements (اللسان -the tongue).

i.e. “طلع البدر علينا” - The crescent has come out for us”

where the linked element (البدر - the crescent) is mentioned but the linked-to element (رجل رفيع الدرجة - a man of a high status) is ellipted. In this example, we have a lexical clue which is (طلع - to come out).

#### Table 01: Explicit Metaphor Analysis

i.e. “رأيت أسداً يقاتل في المعركة - I saw a lion fighting in a battle

The borrowed form (المشبه به)	Lion الأسد
The borrowed-to (المشبه)	Ellipted
The borrowed (وجه الشبه)	Courage /Strength الشجاعة

### 2-Implicit Metaphor (استعارة مكنية)

Abdul-Raof (2006) stated that “implicit metaphor is achieved through the ellipsis of the likened element from a given proposition” (p.220). That is to say, this is to say, this is the case when the link is elliptic and replaced with an element of its features. Thus, the text receiver can discern the meaning from the feature.

Example1: from the Quran 24 سورة الإسراء الآية

“واخفض لهما جناح الذل من الرحمة- And, out of kindness, lower to them the wing of humility

In the above example, the metaphor is embedded in the wing of the bird. So, humility is compared to a bird that has wings. In this case ‘the likened bird’ is elliptic but we can discern the meaning from the bird’s features. Namely, the likened is replaced with a ‘wing’ as one of the bird’s features.

Example 2: “الحروب تحترق الأخضر و اليابس – Wars burn the green and the dry

The likened elements represented by (النار - fire) and (الناس - people) are elliptic but the text receiver can discern the meaning from the feature (الإحراق - burning) that alludes to (الدمار - destruction). (as cited in Abdul-Raof 2006: 221)

**Table 02 : Implicit Metaphor Analyses**

i.e. Life smiled- ابتسمت الحياة

The borrowed form (المشبه به)	Ellipted
The borrowed-to (المشبه)	Life الحياة
The borrowed (وجه الشبه)	Things are will going اموره بأحسن حال

**3- Proverbial Metaphor (كناية)**

Abdul-Raof (2006: 221) defines proverbial metaphor that is “unlike other kinds of metaphor, proverbial metaphor occurs as a whole proposition rather than being represented by an individual lexical item. It is important to note that there is no lexical clue in this kind of metaphor. The clue is cognitive because the addressee can discern the meaning through the cognitive faculty and common sense, as in:

Do not disperse pearls in front of the pigs - لا تنثر الدر امام الخنازير

These proverbial metaphors are said to someone who does not understand or listen to any advice or admonition.

Another example: “مرعى على دمنة - Pasture on garbage”

This proverbial metaphor is said to people who pretend to be friends but, in fact, they have hidden grudges against each other.

After we have discussed English and Arabic metaphors, we will reveal the similarities and differences between them.

**I.4 Similarities and differences between English and Arabic metaphors**

Based on what was mentioned earlier, we can conclude that Arabic and English metaphors share similarities in their form, as they both have the same elements. However, the difference lies in the fact that Arabic metaphors may have one element missing depending on the type, whereas English metaphors include all elements. Furthermore, there is no equivalent type of Arabic metaphor in English, and vice versa. We can also find many other differences and similarities; there are similarities between English and Arabic that metaphors in both languages can carry cultural significance, and the two use metaphors as common human

figurative expression to convey abstract or complex ideas, transfers images or concepts to represent abstract ideas for example “a heart of gold” in English and "قلب من ذهب" in Arabic. While there are similarities, there are also significant differences, each one of them has its different grammatical structures which can impact how metaphors are constructed in Arabic, it places the metaphorical element at the beginning of the sentence, whereas English may place it at the end. In addition to this, the specific vocabulary and linguistic tools used to construct metaphors may vary between the two languages, leading to differences in how metaphors are expressed.

In the process of translating metaphors in a literary text, it is important to know the relationship between metaphor and literature.

### **I.5 Metaphor in relation to literature**

Metaphor is one of the major literary figures that allows us to see things through different angles, metaphorical language activates the imagination, the writer is able to express different emotions and impressions, expresses nuances for which no standard vocabulary exists, and entices readers to think in abstract ways to make their meanings vivid. The use of this device creates and develops the theme by comparing the known, the abstract to make the complex simple, and the controversial palatable, can powerfully effect understanding and opinions. A metaphor highlights things and hides others, each comes with its own set of emphases and blind spots, incarnates the rhetorical decoration and the aesthetic of meaning and pronunciation. In literary language we focus our attention to the science of statement, how metaphor could be understood in literature? This one of the main raised questions by many linguists, critics and poets. The real use of metaphors by people is the inclusion of metaphor in psychological processes in literary reception, a mental process that occurs of individual acts of reading if this seems on unnecessary observation, it has been largely ignored by linguistics and literary theory, which are the other two branches of knowledge that are essential in the study of metaphor in literary text. Metaphor in translation studies no longer places its exclusive attention on studying single words, phrases and sentences in isolation, but now also examines what happens to higher level entities, such as an extended section of discourse a whole metaphorical structure.

Literature refers to any creative written works, including poetry, novels, and short stories, a form of art in which the author communicates ideas to the reader, who study the story on an

individual level. Literature is connected to a number of other art forms, that are understood as a part of a broader artistic, historical, and cultural conversation. Literature is an art that can be defined as communication between the artist and the audience, through his written ideas and feelings. When an author writes, he takes words to create a picture of the characters, visit new places, and find meaning in what could be seen as simple events, providing us otherwise with unavailable insights into the ways emotions are produced, experienced, and enacted in human social life. It is particularly valuable, because it deepens our comprehension of the mutual relations between emotional response and ethical judgment.

Metaphor in translation studies has not placed its exclusive attention on studying single words, phrases and sentences in isolation, but now also examines what happens to higher level entities, such as an extended section of discourse a whole metaphorical structure. One of the biggest problems when translating figures of speech in literature, is dealing with metaphors. It requires special treatment to translate, since it is specific to a particular language based on culture, interest background of individual, behavior, value, norms, life styles and many other factors that make it complicated.

To get adequate metaphor translation we need to know what problems trigger the translator during the translation process and how to deal with.

### **I.6 Major Problems in Metaphor's Translation**

According to Obeidat (1997, p.88), translating from Arabic into English is extremely difficult because the two language are “historically-unrelated” and “geographically-separated”.

Newmark (1988, p. 104), Also pointed out to the difficulties encountered while translating metaphors, he states that” Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor”.

Translation problems are any barriers that keep the translator to finishing his work, according to Ghazala (1995, p.17). Alternatively, they are the challenges that arise during translation and must be resolved with the aid of dictionaries and other resources, he asserts that this challenges have to do with

words, grammar, style, and sound. They fall into the following categories:

**1-Grammatical problems:** English has only verbal sentences, whereas Arabic sentences has verbal and nominal sentences, Arabic's nominal sentence do not need verbs and typically comprise two nouns only a complete and grammatical correct English sentences contains a

subject, verb and object. That what Gazala (1995, p.18) view considering that grammatical problems are due to the roles that govern the grammar of source language or target language is more complicated than another, besides word order, in Arabic you have to conjugate the adjective according to the nouns gender, plurality case and definiteness. The adjectives come after nouns; in English the adjectives before nouns ranked accordingly.

**2-Lexical problems:** These problems occur when a word, a phrase or an expression is not understood clearly and directly, misunderstood, not known at all to students, or not found in standard dictionaries. The main lexical problems which might worry them, example of some lexical problems are: literal translation we don't know how and when it is used. Also, synonyms pose problems concerning the difference between closeness identification of the meanings of synonymous words compared with one another in the same language as between two languages, the SL and TL, and how effective/ ineffective that differences may be on meaning in context. In addition, polysemy which has different meanings in other words, occurs when a word form carries more than one meaning, polysemous words give rise to problems in translation when they appear in decontextualized sentence, the Arabic language contains an innumerable number of words that have more than one and two significations ex: "العين" eye the word "eye" carries many meanings beyond what we know, you may know the "eye" as the organ of sight, but it is more that as it means: peer, all, self, soul, hideat, metal, guard...etc. Monosemy on the other hand, a word which has only one meaning is monosemous e.g. 'الهاتف Telephone'. Idioms one of the lexical problem because it is phrases that have fixed form and special meaning that can be known from the direct meaning of their words, e.g. "to walk on water" which mean "يصنع المعجزات". They also include phrasal verbs like "get on, get off, get out, get up...etc". And many other lexical problems. (Gazala 1995, p. 19)

**3-Stylistic problems:** The style of writing is very important in any text since it widely affects the meaning. The Arabic and English different use of formal and informal style creates some problems in translation. Because the meaning may be interpreted differently or the stylistic function is ignored. Such problems are related to fronting which is a word, a phrase, or a clause can be put at the beginning of a sentence in unusual way e.g. 'Suicide he committed' instead of 'He committed suicide'. Passive and active style these are two contrastive styles, they have different function and should not be confused, it is not true that in Arabic the passive is usually changed into active. Rather, both must be generally kept in it. Redundancy it is not always advisable because it might be used on purpose to achieve a specific function. Repetition and variation, and some other stylistic features. (Gazala 1995, 21.22)

**4. Phonological problems:** Due to insufficient knowledge of the phonemical system of the foreign language the translation might be foggy, it is hard for the translator to set the appropriate correspondences between source and target language (Monolinguals). According to Ghazala (1995, p 23) phonological issues are concerned with sound and their relation to, and effect on meaning they have the major relation and impact in meaning. Appear more in poetry, they are related to the wrong or non transmission of sounds and rhythmical effects.

One more challenge that students encounter when translating metaphors is the issue of appropriate equivalency, the degree to which two SL words are comparable to one another in the TL is known as equivalency, because it is impossible to find two terms that are precisely the same in two different languages. As Yinhu (2011), claims translating while trying to be faithful to the ST and to capture the precise meaning of certain words and expressions, poses a real challenge. This also includes the translation of metaphors for its main focus is to render the metaphorical meaning.

It is occasionally mentioned that there are some additional issues and challenges with translating metaphors. Still, no studies were conducted that addressed the issue in depth or provided any additional explanations. The ignorance of metaphors is one of those issues. As a result of this, it cannot be correctly translated to the TT or recognized within the text. Context when translating is crucial, if it isn't taken into account the meaning could be interpreted incorrectly, which could result in an inaccurate translation, the latter is heavily reliant on the context. Zaky (2000), emphasizes: "The meaning of a given word is governed not only by the external object or idea that particular word is supposed to refer to, but also by the use of that particular word or phrase in a particular way, in a particular context, and to a particular effect".

It can be concluded that metaphors are related to culture or in Littlemore (2003), words "metaphors are typically culturally-loaded expressions". Therefore, when translating cultural differences typically cause some issues; individuals from different cultural backgrounds often misinterpret each other's metaphorical expressions, which make them incapable of accurately translating them. So the problem is due to the relationship of language and culture, it is necessary to make a clear bond between metaphor and culture, and adopt it to the target language. Metaphor highlights the capacity of language users to create and understand linguistic combinations, that may be literal non sense as it hides the object of study, and at the same time reveals some of it's most salient, and interesting characteristics when viewed through the right telescope, allowing new and subtle understanding to emerge. Different cultures bear different

tastes, on the same image used in metaphors provides different value judgment on their appreciation that is the most difficult transfer adaptation.

In such way, when a translator realizes the difficulty level and its challenge, that he must face then translating metaphors is not an easy thing to do, the translation experts indeed have been thinking about certain strategies used, to overcome the translating metaphor problems, hopefully while referring to the theories proposed by Newmark and Larson (1984), the translator must give the appropriate equivalent to the sentence containing the metaphor.

## **I.7 Strategies for Translating Metaphors**

Translation scholars attempt to define translation strategies from different angles, which lead to several controversial and overlapped definitions. However, some of them introduce translation strategies similarly as a set of solutions, that help translators to overcome translation obstacles at the level of sentences and individual units. Hurtado Albir (1996,1999), states that “Whatever method is chosen, the translator may encounter problems in the translation process, either because of a particularly difficult unit, or because there may be a gap in the translator’s knowledge or skills. This when translation strategies are activated”. (as cited in Molina & Hurtado Albir, 2002:508).

Bell (1998: 188) differentiates between global (those dealing with whole texts), and local (those dealing with text segments) strategies, and confirms that this distinction results from various kinds of translation problem. (as cited in Oududari, M. (2007))

Among the theorists and the translators who addressed the translation of metaphor, Newmark’s (1988) strategies are the most known and used ones; His model is clear, prescriptive, and based on concrete evidences. He proposed seven strategies to translate metaphor, namely (as cited in Yunita, W. (2012))

- 1) To reproduce the same image in the TL: It has a certain requirement that is the image used has a proportional frequency and usage in the appropriate style.
- 2) To change the image in the SL into a standard image in the TL: Which is not contrast to the target language which is not contrast to the target language culture but as metaphor (stock metaphor), proverb.
- 3) To translating metaphor with simile by maintaining the image: here the image of the metaphor is still conveyed, but its implicit meaning became clearer since a simile is more direct than a metaphor.

4) To translating metaphor or simile with simile but by adding the meaning or sometimes translate metaphor plus the meaning.

5) To change metaphor to be a meaning: if a metaphor has a broad sense that needs to be explained specifically in the TL in order to be comprehended.

6) To omit it: when the metaphor is up side down or unneeded the translator can omit it with the meaning component.

7) To combining the metaphor with the meaning: it is used to clarify more the intended meaning. Since a metaphor is may be used to refer to more than one thing, hence the reader will be confused if no extra explanation is given.

Another expert “Larson; 1984” suggest that, in translation metaphor it is important to look at the point of similarity between the languages involved in the translation process. Larson (1984: 276) provides an example about metaphor “he is a sheep”; this sentence has different meanings based on its local context, it can be translated as a young fellow waiting for girls to follow him, and many more. To overcome this phenomena Larson (1984: 276) mentioned five ways to translate metaphor as follow: (as cited on Yunita, W. (2012), 64)

1) The metaphor is maintained: This is used when the metaphor looks clear and natural for the readers.

This strategy can be used when the image that is used in the metaphor is understandable, understood correctly by readers and if it sounds natural in the target language

2) The metaphor can be translated as simile by adding some words such as like, as if, resemble and so on.

This strategy is used to hold the image. It is explicitly express comparison and changes the metaphor into simile to make it more easily understood and much clearer.

3) The metaphor of the source language is transferred to the metaphor in the target language which has the same meaning.

This is used to make the metaphor more understandable and fit the target language since in the target language there is a metaphor that has the same meaning although has a different image, added with some explanation, or not. As a long as the nonfigurative meaning of the metaphor is not lost, or distorted, a metaphor from the receptor language might well be substituted.

4) The metaphor will be maintained by explaining the meaning or adding the topic of the talk or the point of similarity.

The strategy is used to keep the message of the metaphor. But it is given the explanation or point of similarity may be added to make the message clearer.

5) The meaning of the metaphor is explained without using its metaphorical image.

This strategy is used when there is no equivalent metaphor in the target language and it does not fit in the target language. It will simply need to ignore the image in the source text.

In relation to both solutions given by Larson and Newmark, the translator will be easier to do his job especially when he meets any text with metaphor content. Those opinions above can be a guideline for a translator to transfer the exact message and meaning of the metaphor texts. The border and limitation are clear enough to support a translator to overcome his problem that usually come in translating metaphor. (as cited on Yunita, W. (2012) p.65)

Newmark's and Larson's strategies are commonly used, especially those of Newmark because they are more specific and detailed.

To translate metaphors through achieving correct translation, it is better for us to use a translation theory, and the appropriate one is the interpretive theory of translation, because it focuses on meaning as an important element.

## **I.8 Interpretive theory of translation**

The interpretive theory of translation, also known as theory of sense (*théorie du sens*), appeared in the 1960's by Danica Seleskovitch as an interpreter, teacher, and researcher. Seleskovitch is soon joined by Marianne Lederer, in high school of interpreters and translators, in Paris in, 1970. In the 1990's begins to be questioned by empiricist theoreticians, who defend the use of research methods borrowed from the so-called "hard sciences" for interpreting and translation studies, an approach always rejected by both Seleskovitch and Lederer. (as cited on Pagura, R. J. (2012) pp.92).

Marianne Lederer (2010) "interpretive approach is devoted to a fundamentally new way of the text meaning understanding, outlining the spheres of its perception intersection by the author and readers, and the translator's role, supposed to grasp this boundaries coincidence when creating the translation, similar to the non-classical anthropology provisions". By this theory, the students learning and acquire more linguistic knowledge level of foreign languages, within the difficulties faced the students to understand translation and words in target language, and each words change according to their context. Some examples submitted by Lederer of French words translated to English, "opportunité" (something which is opportune) which developed today to have more significations, and losing its initial meaning and became to mean "maîtriser" (to master). (LEDERER, 1984: 134)

The interpretive theory of translation became applicable for many domains of teaching and translation, as in 1981, the Canadian J. Delile showed that this theory is useful and practical for written texts and for translation in general (JUNGWHA, 1988).

In the book “Interpreter Pour Traduire” by Marianne Lederer (2001), deal that the understanding of words and the meaning of these words change according to the context they found “Les mots pris isolément n’ont que des virtuelites de signification, les phrases séparées de leur context n’ont que des virtuelites du sense” (2001: 17). He wanted to deal that the appropriate way to achieve right equivalent meaning of any words or expressions is by using the interpretive translation and by looking for the extra-linguistic meaning of the words; “Equivalence is the result of a reasoned method on the one hand, (translators consciously endeavor to see and feel) and intuition on the other hand (they express what they have seen and felt). The author’s particular thoughts are transformed into another language by the translator with all the skill that can be mustered”. (LEDERER, 1984: 50)

Since the interpretive theory is put forward by Danica Seleskovitch basing on the observation of conference interpretation practice, there are many researches applying the interpretative approach to the conference interpretation. According to its practice, it argues that the nature of interpreting is not to interpret its linguistic meaning but the non-verbal sense of discourse. That is the famous sense-equivalence Seleskovitch put forward three steps of the interpreting process known as the triangular model, which has brought a great of influence to the further study. The most emergent task for the interpreter is to concentrate on conveying the “sense” of the original speech and better facilitate their communication between the speaker and the audience.

The three stages of the process of interpreting are, comprehension, deverbalization, and re-expression:

### **I.8.1 Comprehension**

Comprehension regarded as the foundation of interpretation, which is essential to accurately and fully understanding the source language Both linguistic and extra-linguistic expertise are required of an interpreter in order to comprehend a discourse, in relation to the language knowledge, or linguistic knowledge, is the fundamental prerequisite for an interpreter to understand the source language and translate it into the target language; insufficient language proficiency may result in misinterpretations. It is essential to have a strong language basis, understanding language forms the foundation for his or her continued grasp of the original

language; while acknowledging the significance of linguistic expertise alone is insufficient. In this section, understanding the speaker's intention is greatly influenced by culture, to delve further into the speech and understand the source language's implicit and explicit meaning, culture is employed the obtaining of cultural the accumulation of reading and thought leads to knowledge, little by little it builds up by people's recollections, formal educations, reading comprehension, prior interpretation experience, and emotions, as well as autonomous thought, theoretical understanding and imagination.

“To understand a language is to recognize rules and words in an utterance: only virtual sense can result from this. Understanding a speech or a text is a process in which sense is extracted from an oral or graphic sequence through the combination of cognitive inputs with linguistic meanings” (LEDERER, 1984: 230)

### **I.8.2 Deverbalization**

Deverbalization is the process in which the translator recognizes the whole idea of the text, it focuses to the whole meaning of the text. According to Seleskovitch and Lederer (1984), the translator must make every effort to ensure that the message of the text is understood by the intended audience and is clear, readable, and comprehensible. It is not a matter of translating words word for word or comparing terms in the two languages. They contend that when words are translated literally or when a word is substituted from the comparing the original text to its counterpart in the target language may provide a this fails to convey the original text's meaning, knowing constantly necessitates a contextual competence of the translator that will help his language proficiency. As seen from the instant the meaning of the text understood and appropriated by the deverbalization process, the translator goes on the phase of re-expression. Marianne Lederer considers a deverbalization as a human nature, free from the bounds of linguistic rules;

“Sense is a de-verbalized whole, retained in association with extra-linguistic knowledge. This phenomenon is no more limited to the higher spheres of thought and of art than it is linked to an astonishing capacity of memory. It is a general characteristic of human nature”

(LEDERER, 1984: 14)

### **I.8.3 Re-expression**

In the context of the ideas and logical reasoning, this phase consists of two sequential and entwined processes. Through the use of analogy, the translator is more likely to link the

author's thoughts in the original language and produce those same ideas in the interpreter. Some cognitive processes are also involved in the re-expression phase, because he needs to employ both his linguistic and non-linguistic understanding of the writer, and pertinent to aiding him in completing his mission is the target culture, using the method of analogy the translator understands the author's message with creativity and originality, rephrasing is the next action to do, use phrases that are sufficient to replicate these concepts in the target language equivalent concepts in his version. The following step is to reinterpret and recast these concepts in the target language using terms that suffice to translate them into their equivalent. In actuality, he is engaged in a different cognitive process whereby he uses the linguistic and encyclopedic knowledge he has stored in his mind to rephrase the author's message. Albir Amparo Hurtadoo and Fabio (2009: 56) reveal that Delisle Jean (1980) add a final phase of the translation process of justified analysis to the interpretative approach whose objective is to verify if the solution proffered by the translator corresponds with the message of the original text. This to enable the translator ensure that the expresses the meaning of the source text to the target audience.

### 1.8.4 The Sense

According to the interpretive theory of translation, interpreters can actually recall the cognitive meaning of the words and sentences during actual interpreted activities rather than the specific words or sentences. additionally, Danica Seleskovitch and Marianne Lederer described the interpretation process using linguistic and psychological elements, which marked a significant turning point for this theory and created the well-known triangular model during the interpretation process. It implies that sense will arise as soon as understanding happen right away through de-verbalization. The sense is the most crucial component during the interpretive activity, the interpreter wishes to achieve.

The central focus of the interpretive theory, in general is the sense of the message the author wanted to say in the SL, rather than the meaning of linguistic unites and words in isolation. The sense in the awareness of things meant by a speaker in the ST, and each units of his expression contribute to the whole meaning of the message (SELESKOVISH, 1975).

The interpretive theory of translation can be defined as a theory concerned with the translation of metaphorical expressions, and the process of interpreting metaphorical translation will be particularly during the de-verbalization stages, when the message from entirely changes depending on the source language and its use, also by choosing The right expression in the source text "whatever language they write, they must check that their text is not marked by the

language forms and structures of the original” (ibid). In addition to this, the interpretive theory of translation deals with the author’s intended meaning, and although it is not specific to metaphor, but it relates to the entire meaning so it includes metaphors; Lederer (2006: 50) proposed that: “We do not read by understanding words one by one but by spanning a number of words together”, which obviously includes metaphors and rhetorical expression in general. Lederer made the significance of translating metaphor, clear to us during the three stages of interpretation; Although she didn’t explicitly address it, she compared and used numerous examples from the French, English, and German language; the majority of these examples are metaphors that have been translated in different ways based on their meaning in the target language.

The chapter demonstrates that metaphors culturally specific, and that there are specific expressions for metaphors in every language. We explored metaphors from the perspectives of Arabic and English regarding their similarities and differences. Metaphors have many types, thus in our work we studied the Newmark types that he divided into six, and Dickins to two types, then we dealt with metaphors in relation to literature. In addition to this, we suggested the major problems, that may hinder the translation process. Therefore, we adopted the strategies by Newmark’s and Larson, that appeared convenient in translating metaphors. Further more, introducing these strategies and analyzing metaphors, we opted for the use of the interpretive theory of translation as the appropriate approach, to better enhance our translation, and we explained briefly how metaphors relate to the interpretative theory of translation, and how they contributed in the appropriate rendering process.

# **Chapter Two**

## **Translation and Analysis of Metaphor in the Book**

**"امرأة سريعة العطب"**

**by "واسيني الأعرج"**

Following our discussion of the general definitions of Arabic and English metaphors as provided by various scholars, as well as the main steps involved in translating them, we offered the interpretive theory of translation as a viable theory of translation, since it has a direct bearing to the process of translation. The present chapter is the most important one, it aims at providing an explanation of metaphors chosen to study, using the technique suggested in the theoretical chapter.

The current chapter discusses the practical part of the research, starting by the presentation of the authors "واسيني الأعرج", and the book "امرأة سريعة العطب" (1). Then, suggesting an English translation for the second title of the Arabic book "امرأة سريعة العطب" by Waciny Laredj (2). In addition, we finish by analyzing the metaphors found in this title by referring to the components, types, strategies, and the interpretive theory of translation suggested by Newmark presented in the first chapter, to achieve an appropriate translation for the metaphor (3).

## II. 1 Presentation of the Author, and the Novel

In this part, we present the author's bibliography, an overview of the novel, and a translation of the story.

### II.1 .1 Presentation of the Author

Waciny Laredj was born on August 8<sup>th</sup>, 1954 in Sidi Bou Janan in the state of Tlemcen, he is Andalusian origins, he is Muslim. He obtained the Baccalaureate degree in Arabic literature from the university of Algeria, then moved to Syria to pursue graduate studies with the help of a government scholarship. He obtained a master's degree and doctorate from the University of Damascus, then he returned and held an academic position at the University of Algeria, he continued his education until 1994, after which he was forced to leave the country when the civil war broke out in Algeria; after spending a short time in Tunisia, he moved to France and joined the faculty of New Sorbonne university, where he taught Arabic literature. Waciny married in 1980 the poet and writer Zaini, and he has a daughter and one son. The most famous saying of Waciny Laredj "A person who depends on others to raise his morale loses himself when he loses them". Laredj is a well-known writer in all Arabic and French-speaking countries, he translated some of his books into French, and he collaborated with his wife in publishing an anthology of African literature in French entitled "Anthologie de la nouvelle narration Africaine". In addition to this, he produced several literary programs for Algerian television and also contributed to a regular column for the Algerian newspaper Al- Watan;

Literary critics acknowledge his contribution to the development of the Algerian novel in particular, as he occupies an undeniable place among the most famous Arab writers. As a novelist he has participated in many Arab and international seminars related to the topics of Arab thought, globalization and culture, acculturation, modernity and others.

Most prominent works of Waciny Laredj, he has many book from different years some of them are: "وقائع من أوجاع رجل غامر صوب البحر" 1981; "ألم الكتابة عن أحزان المنفي" 1980; "أحلام مريم الوديعة: حكاية مصرع السمراوي الأخير" 1984; "نوار اللوز" 1983; "طوق الياسمين" 1990; "ذاكرة الماء: منحة الجنون العاري" 1997; "حاسة الظلال" 1996; "سيدة المقام" 1995; "ضمير الغائب" 2009; "كتاب الأمير: مسالك أبواب الحديد" 2005; "شرفات بحر الشمال" 2001; "مرايا الضرير" 1998; "جسد الحرائق: نثار الأجساد المحروقة" / "امرأة أكثر طراوة من الماء" / "البيت الأندلسي" 2010; "سوناتا لأشباح القدس" 2013; "نساء كازانوف" 2016; "أصابع لوليتا" 2014; "رماد الشرق: خريف نيويورك الأخير" 2013; "مي: ليالي إيزيس كوبيا" 2017.

His most prominent awards: the Algerian Novel Award 2001, about his entire work; the Librarians Grand Prize 2006, about the novel "كتاب الأمير"; Sheikh Zayed Award 2007, for the Arts category; Best Arabic Novel Award from the Algerian Writers Union for the year 2010, about the novel "البيت الأندلسي"; Literary Creativity Award from the Arab Thought Foundation in Beirut for the year 2014, about the novel; Katara Award for Arabic Fiction 2015, about the novel "مملكة الفراشة". (on <https://www.arageek.com> 10<sup>th</sup> October, 2023, 23:25)

## II.1.2 Overview of the Novel

A woman resembles to the fragility of butterfly, she was in pain, she been through heart breaks, she was disappointed a lot from the closest person, forgetting... how hurtful is that thing to handle, Waciny speaks here and express a heroine feeling on her behalf who used letters to reflect all feelings of a woman, the rebellion of memory and its attachment to memories who collected with those he loves. In this marvelous book, the author was able to analyze the psychology of a woman, dive into her emotions describe to the readers many details about the feelings that go on inside a woman, the nature of her feelings, and the pain stacked in memory.

This is half of the truth of woman writing letters to an unknown person, in a world shaken with great disappointment and bitterness usually, we are accustomed to texts that describe, the outside but this describes the inside, how it cracks and how it breaks, and how does he live through difficult suffering this suffering is what makes a woman being and nothing else. Waciny looks here at the woman in her transformations in her daily environment, but all

of this can be healed, except this state of inner fracture which is difficult to heal. Waciny wanted to share with his readers this linguistic effort, and this emotional component that is also different from all other texts, he did not call it a novel, he called it an open text from a wounded woman.

To understand the book more, we took a conversation between a woman and Waciny in Beirut, asking him: "Are you a woman in a man's body, or a man in a woman's body?". He replied to her, saying: "Neither this nor that, I am only Waciny who carries within him his mother's cries that no one heard except him, and the sobs of his sister Zulekha who every time I hug her to my chest, he held tears from the intensity of orphanhood, and the soft voice of his grandmother as she told the stories of the Andalusian grandfather. Waciny who open his eyes to the women of his village, as they embraced the morning tightly with hope despite the harshness of life, who lived in a women's family community consisting of three sisters, nieces, uncles, and aunts, so he can say today with all joy that he listened much to their deep buried moans. (from the end of his book "امرأة سريعة العطب")

Language is like a mine, contains all the things whose chemical, components we do not know, but the writer knows them well, and that is why when he writes, he writes inside this mine until it explodes, about something honest and deep, if the readers feel something reading this book, means this text is for him expressing an emotional inner conscience.

We chose this book due to its touching language, which makes us feel women a lot better, expressing a small part of her psychology in a stunning way beautiful language, leaves an impact on the heart of the reader. In addition, it addresses a topic that is very important to us as women, it represents the entire woman's feelings which many of them want to express but cannot, and through this book, we can understand women's thinking.

## II.2 Translation of the Story:

In our research we choose to work on the book "امرأة سريعة العطب" by "واسيني الأعرج", that contain forty-one title, where we opted for the second titled entitled "ازرني فيك فقط، و دعني أكبر" . The author speaks through the heroin's heart describing the fillings of longing, sadness as her lover is a way. What she is going through, emptiness and disappointment, how he is her refuge at the same time misery. We choose translating this title for many reasons, it covers the love story of heroin, with expressive style capturing the elegance of Arabic novels in a special careful way, generating emotional engagement, evoking our fallings made as see through a new world by the author's vision.

**Nature me within your embrace, granting me the freedom the flourish as I desire.**

To be a lover without conditions, means that you have reached the impossible.

What did I in immersed gray called nostalgia? My absence will eventually make you realize that I am your only woman, I'm and the only source of life in you. If you want to be the opposite of your visions, and your heart and betray my expectations, you may allow all women to be beside you for moments. But finally, you know that the woman who sacrificed her dignity and every thing she had will always stand by you and love you only. The fact of waiting for you is like a hidden ache. Moreover, waiting to hear you soft words that spread in my blood and heart makes me feel vertigo as if I am going to die. Allow me to express some of my fears about you and ask you as a first lady of love: do you still love me or the absence has allowed you to meets figures that I never meet? You are the source of all my fears, and be sure that I will not let you escape from the winds to the day of resurrection. My love, just love me and go ahead to your wanderlust because I'm not longer capable of tracing airplanes that steal you from me and throw you where absence can flourish inside you, all that I need is your true love. All my demands were lessened and my only desire is to close and open my eyes on you. Before you go to sleep put me together, so that I don't turn off like a could or a lover's breath. Let me survive in your nostalgia allow me to grow in your presence, to be reborn again.

## 2- ازرعني فيك فقط، ودعني أكبر كما أشاء

أن تسكن حبيباً بلا سؤال، هذا يعني أنك غلقت أبواب المستحيل.  
وماذا فعلت غير هذا في عمق رماد اسمه الحنين؟ أي غياب يعلمك أخيراً  
أني امرأتك الوحيدة، وأن لا حياة فيك إلا بي. لتعبر كل النساء شطآنك إذا  
اشتهدت أن تكون عكس رؤاك، أو تخون انتظاري وقلبك، فأنت تعرف أن  
امرأة أحرقت بحرها وترابها وغيمتها السرية، لن تركض إلا فيك. يوجعني  
انتظارك كما الألم الخفي، وتوجعني أكثر لغتك التي تكبر في دمي حتى  
يقتلني الدوار. دعني فقط أسند بعض خوفي عليك، وأسألك كما سيدة العشق  
الأولى: أما زلت تحبني أم صنع لك الغياب أوجهاً أخرى لم أعد أعرفها؟  
أخاف عليك منك ولن أدعك تفلت من قبضة الريح نحو شجن القيامة.  
صغرت كل مطالبي يا قلبي، ولم أعد قادرة على اقتفاء الطائرات التي  
تسرقك مني في كل ساعة، وترميك حيث يزهر الغياب. أحبني يا قلبي  
وامض حيث شهوة الأسفار. صغرت مطالبي ولا شهوة لي سوى أن أغمض  
عيني وافتحها عليك، قبل أن تنام. لملمني كي لا انطفئ كما الغيمة أو أنفاس  
العاشقة. شيدني من عدم في برج حنينك، وازرعني فيك كي أنبت من جديد.

Come to me, my love, I am the only who is in your mind and heart. A year has passed, another has yet to come, while you still grow up and enjoy my soul. A year comes and another is waiting, but your sea stills mine and your favourite colors are mine as well. How lonely I was before you come with jasmine, lavender and Dianthus One year spent escaping and another year was spent searching for me, I'm aware of what I see you are the one I see when the darkness surrounds me? When I am burdened with you, how can I not bow to you and I am so burdened with you? Our history has been filled with sorrow a torch that reminds me of the past is like a wave, that is vanishing, I'd like to put my hand into your palm, how can I not? Trying to find my way and tried to find my back, I found it in you? what is preventing me from accommodating you and you were my final home that gave me warmth, kept me waiting dress me in the open? you are aware of the secret in my pain, why do you always pull me in when I fall to sleep? Every time I see it in your eyes it turns me into ashes between your feet. The only person I want to end my life with is you, the cold outside of you is causing me pain. My eyes are focused on you and I can not see anything else but myself in you, all I can see in you. We grow up together in the darkness and when the first stars of dawn light up we seek out our features, running in sky show that we just crave. The drop of water that came before death made me thirsty, puled me towards me, you told me about the day when I dried up and the sky glass scattered, I' am the one in side you. You...

هيتَ لك يا هبلي، أنا التي فيك. سنة تمضي وأخرى تجيء. وأنت تكبر في منافى الروح وتونسها. سنة تأتي وأخرى تنتظر، وبحرك بحري، ولونك لوني، وحقول الحنين والشوق تحتل كل عطري. كم كنت وحيدة قبل مجيئك محملاً بالياسمين والخزام وعود النوار البلدي. سنة تهرب وأخرى تستجد بي، فكيف لي ألا أراك وأنت أنا؟ دعني في يقيني، لا أصدق ما تراه رؤاي. كيف للظلمة أن تغرقني وأنت من أنبتني فيك؟ كيف لا أحنى لك وأنا مثقلة بك؟ مفعمة بتاريخ الوجع الذي بيننا، وبشعلة حنين يعيدني كما الموجة الهاربة، إليك. كيف لي ألا أضع يدي في كفك بعد أن ضاعت مني المسالك والسبل قبل أن أعبرها فيك؟ كيف لي ألا أسكنك وأنت بيتي الأخير الذي منحني الدفاء والبسني الانتظار ودثرتني في زمن العراء؟ أنت تعرف سر ألمي، فلماذا كلما غفوت رأيتك تسحبني نحوها؟ كلما رأيتها في عينيك تحولت إلى رماد عند قدميك. لا أريد أن أموت إلا فيك. البرد خارجك يؤذيني. عيني في عينيك ولا شيء أراه فيك غيري، وإذ أراني إلا بك. نكبر معا في الظل وعندما توقظنا نجوم الفجر الأولى نبحث عن ملامحنا، ونركض في عرض سماء نشتهيها أنا فقط. منحنتني قطرة الماء التي تسبق الموت عطشاً، فسحبنتني نحوي. قلت لي يوم جفت السواقي وتبعثر زجاج السماء، هيتَ لك أنا الذي فيك. أنت

You are the catalyst that allowed my gaze to delve into the vast expanse of the sea. Abruptly, you seized me by the hand, guiding me to the utmost edge of the world. Yet, amidst this panoramic spectacle, all I beheld was the captivating essence of your heart and a beguiling smile that roused me from the lover's slumber. On that fateful day, the colors, once trusted companions betrayed me, carried away by an armoring wave. You, the architect of the moment, unfurled the rainbow, draping me in the celestial silk of clouds. In your embrace, my heart was enveloped and painted with the hues of passionate fire. Who possesses the enchantment of painting with fire? Undoubtedly, a lover who traverses life without seeking validation from those who inquire. Such questions, akin to pondering of life and the immutable nature of the universe, have worried him for change upon it would likely be minimal. On the day when darkness occupied the summit of nostalgia, it was solely your words that steered me towards sunlit pastures. Within your words, I discovered a butterfly effect that gently lulled me into a peaceful slumber on the bed of roses. A solitary word proved ample to quell the storms at the doors of depression and articulate the unspoken depths of my silence. A lone utterance possesses the power to still the tremors on the shores of the sea, calm the unrest within burgeoning flora, soothe the heartburn of clouds, and reveal harmony with the sun through rains that never touch the earth. A solitary word is still enough, just utter it, express those three enchanting words "I love you". The resonance of this declaration propels me to soar with joy, leaving fear envious in its wake. This sensation envelops me, as if everything I have experienced is inscribed in the ink of my childhood violet tome, an account crafted in the absence, entwined with the threads of soulful joy and the imprints of running through a desert. Have you ever beheld the earth beyond the sky? Have you ever glimpsed a slumbering star in the desert? Have you ever witnessed a deer taking flight? I attest to having experienced such marvels.

من دس البحرَ في عيني، ثم أخذتني من كفي على حنين غفلةٍ، وركضت بي على حواف الدنيا ولم أر شيئاً غير قلبك وابتسامتك التي سرقتني من غفوة العاشقة. يوم خانتني الألوان كلها، وتخلت عني موجة الشوق، سحبت قوس قزح، ألبستني زناراً من حرير الغيم، وأوقدت شعلة القلب ولونته بالنار. من يملك سحرَ اللون بالنارِ سوى عاشقٍ يمضي في الحياة ولا يلتفت نحو السؤال. تنهكه الأسئلة التي تعيده إلى بدء الخليقة وكون لن نغير فيه الشيء الكثير. يوم احتل السوادُ قيامة الحنين، لم أجد غير كلماتك التي قادتني نحو مزارع الشمس وأجنحة الفراشات التي مدت أجنحتها لتنومني على سرير الورد. كلمة واحدة تكفي لتوقف العواصف عند بوابات المهالك، وتنحن للصمت الذي فيها. كلمة واحدة تكفي أيضاً لتوقيف الزلازل عند منبت الشجر، وحافة البحر، حرقه الغيم، وتصالح الشمس بالمطر، دون أن تلمس المدينة. كلمة أخرى تكفي، فقلها. قل أحبُّك، لتجعلني أرقص عاريةً، في عين الخوف، بلا أدنى سؤال. كل المسافات التي رافقتني تنام الآن في كراسية البنفسج الطفولية التي صنعتها من ورق الغياب وأنفاس الفرح وركض التيه. هل رأيت يوماً الأرض تعلو على السماء؟ هل رأيت النجمة تستلقي في الرمل وتنام؟ هل رأيت الغزلان تطير؟ أشهد أنني رأيتها ولمسُّها، ونمت في

In the cradle of exultation, I nestled within its tender arms, where it bestowed upon me the treasures of self-discovery. Yet, why must I refrain from gazing through the window when I sense your presence coursing down the street or caressing the shoes near the beach? I even feel that, you are passing through my heart. How can I escape sensing your essence, resisting the urge to behold you and grasp what eludes your self-perception? To me, you manifest as a man adorned with the soul of a child. A resolute woman enduring rain, heat, and clouds clutches in her hand what appears to embody the spirit of God and the pureness of angles, no mere amalgamation of words suffices to convey that within this blend of joy and despair, your influence too holds sway, intertwining with the essence. Upon the day of your departure, I shall succumb, not the profound and solemn cravings, nor the sedition of a divorced spirit. Instead, it is in the forgetfulness of a fragment of you that I find me demise, for as that part fades, the entirety of you fades into oblivion within me. I shall journey ahead to the realm of everlasting hush, becoming the comforting quilt to your slumber and the dusk that trans every step. In that sacred space, I shall rouse you from dreams, offering not only the essence of my breath but also the lingering glimmer within my gaze. Don't inquire into the mystery of my methods, but trust that I will stand by you unwaveringly. I will be the unique lexicon that navigates through the somber quietude, and I will serve as your laughter and sunshine in the absence of birds, clouds, and the peaks that adorned your youth. Oh, sweet muse of my soul, how do you weave the tapestry that keeps my eyes entranced by your ethereal glow? In the sacred verses of my ceaseless prayers, echoing until the final breath of my existence, I sense the divine grace bestowed by your presence. When I commune with the divine, no other echoes reach my ears but the tender timber of your voice, a celestial melody assuring me of your vibrant existence. You, the adventurer of distant shores, perpetually chasing the gleam in the eyes of kindred spirits, whisper to awaken me, leaving me with the poignant awareness that I've missed the grasp of your hands. Wasn't that the covenant spoken on the day our fates entwined?

حضنها على متن غيمة الفرح. منحنتي كل شيء. أعادت لي أناي، فكيف لي ألا ألتفت صوب الحائط عندما تمر بالقرب من البحر، أو في الشارع المطل على نافذتي وقلبي؟ كيف لي ألا أراك وأنا أرى ما لا ترى فيك، طفلاً لم يمت. رجلاً لم يكبر. امرأة ظلت واقفة تحت المطر والحر وثقل الغيم، في يدها شيء من روح الله وملمس الملائكة. كم من الكلمات أحتاج فقط لتفهم أن هذه الحفنة من الفرح والرماد ليست أنا فقط، ولكنها أيضاً تجليك فيها. سأموت إذ ترحل يوم تُسدل ستائرُ النور في عينيك، لا لأن بي شهوة القبر ولا فتنة المطلق، لكن لأنني كلك حين تنسى بعضك، وبعضك حين ينساك كلك. سأبقيك نحو صمت النهاية لأكون فراشك وظلك، وأوقظك لأشركك أنفاسي وبقايا الشعاع الذي في عيني. لا تسألني كيف؟ لكني سأكونك: جسدك المتماذي في الغي والجنون، سأكون لغتك التي تخترق صمت القبر. ضحكك وشمسك حيث تغيب العصافير والغيم وقمم الجبال التي لونت طفولتك. كيف تريدني ألا أراك يا هبل التفاصيل والقلب، وأنا إذ أصلي لقطرة الحياة الأخيرة، ينتابني الله فيك. حين أطلبه، لا أسمع صوتاً غير صوتك يأتيني، لينبهني أنك ما زلت

eyes of kindred spirits, whisper to awaken me, leaving me with the poignant awareness that I've missed the grasp of your hands. Wasn't that the covenant spoken on the day our fates entwined?

In the realm of your emotions, I embody both your delight and your heartache, and perhaps even more profoundly, I might have been the singular fate woven exclusively for you.

Allow me to surrender to slumber now, for in the twilight of dreams, I yearn to capture the fleeting image of you racing toward the voracious longing within me. It is conceivable that extending my hand to grasp not the harvest of clouds and ephemeral dance of wind this time.

Nurture me within your embrace, granting me the freedom to flourish as I desire, akin to a radiant and enchanting star amidst the multitude of celestial luminaries.

تغرسُ قدماً في الحياة. واخرى في شهوة الركن عبر المحيطات لتلتقي  
شمسا، كلما وجدتها، فلتت من بين يديك. ألم تقل لي يوم التقينا؟  
شمسك وغيمةك أنا، وأكثر. ربما كنتُ قدرك الأوحده.

دعني الآن أغفو إذن، ربما لمحتك في الرعشة الأخيرة وأنت تركض نحو  
جوعي إليك. ربما مددتُ يدي التي لن تجمع هذه المرة الغيومَ وغبارَ الريح.  
ازرعني فيك فقط، ودعني أكبر كما أشاء، نجمةً عاشقة، بين ملايين النجوم.

### III. Analysis Methodology

In this research paper we are going to analyse the process of translating metaphorical expressions, by selecting few examples found in the second title of the book, that contain metaphors, since Arabic language has a higher utilization of metaphorical expressions than most other languages, in case we faced problems during non metaphorical translation due to the differences of both source and target language, or what were problems mentioned in the previous pages, we are obliged to follow a certain strategies of translation, that involves the basic tasks of choosing the foreign text to be translated, and developing the method to translate as possible, by looking for the equivalent metaphors in target language. During our attempt we will transfer the meaning by adopting and applying the strategies of each Newmark (1988) and Larson (1984). Each of the selected metaphor will be explained, and defined according to the types of Newmark, by detecting the different procedures used for translating it, so any unfamiliar word in the source language will be defined first with all the possible meanings it could carry to clarify, and well understand the meaning that it hides. Arabic metaphors will be classified, and named according to the already mentioned scholars with clarification of the chosen equivalents, considering the central focus on the meaning of source text we will highlight how useful it is for the translator to do this type of translation and what experience it adds.

We will also refer to the interpretive theory of translation, explaining its applicability to this kind of translation within its three stages, as well as the benefits of translators performing this kind of translation. Since the meaning and sense of the source text are the primary concerns of both the interpretive theory of translation and strategies of translating metaphors used by Newmark, it is necessary to shed light on this relationship.

#### Example 1:

Source Language	Target Language (our translation)
ازرعني فيك فقط، ودعني أكبر كما أشاء.	Nurture me within your embrace, granting me the freedom to flourish as I desire.

The Arabic sentence given by the author is an Implicit metaphor "استعارة مكنية", where he embodies a woman by a plant. The borrowed-to: the heroine "ازرعني"; the borrowed-from omitted, one of its attributes was given "ازرعني".

The metaphor holds the idea that in order for a plant to grow and not die, it needs a fertile land, just like the heroine who needs her beloved by her side.

According to Newmark's metaphors classification types, we consider the translated target metaphor to be original metaphor, characterises the unique style of the author, that is not found elsewhere and not common in everyday usage.

Components of the metaphor by Newmark:

- The object: The heroine herself.
- The image: Flourishing.
- The sense: Could be understood as: The need that they both need to survive.
- The metaphor: To flourish as I desire.

Following the procedures of Newmark translation strategies, we aimed to reduce it to meaning, it is not possible to rely on other procedures, it is nearly the same metaphor combined to meaning.

Meaning of the Arabic word "ازرعني فيك" according to معجم المعاني الجامع/ عربي-عربي

- انزرع: (فعل)
- انزرع الشخص/ انزرع الشخص في المكان ثبت وبقي فيه طويلا.

Meaning of the word "Nurture me" according to Oxford learner's online dictionary:

- Verb from: Nurture
- Nurture somebody/ something to care for and protect somebody/ something while they are growing/ and developing.
- Children nurtured by loving parents.

Meaning of the word "Embrace" according to Oxford learner's online dictionary:

- [countable] an act of putting your arms around somebody as a sign of love& friendship.

Flourish verb + verb form.

- [intransitive] to develop quickly and become successful or common.

- Synonym thrives.

Adopting the interpretive theory of translation phases all combined helped us shaping the metaphor in some ways that may appear adequate, sticking to the source as much as possible.

The problem lies in translating our metaphorical expression as noun, metaphorical in target language, which is due the reduction to sense, using corresponding words apart, seems to be in adequate, and that among the lexicon problems we already discussed, usually happens because it is rare for a term in one language to have the exact same meaning as its closest equivalent in another, when words of target language are combined. it totally mislead our translation, we tried to choose the safest way to get the exact interpretation.

### Example 2:

Source Language	Target Language (our translation)
لملمني كي لا أنطفئ كما الغيمة، أو أنفاس العاشقة.	Before you go to sleep put me together like a cloud faded or a lover's breath.

In this compound Arabic sentence, we dealt with the 1<sup>st</sup> part "لملمني" it is an implicit metaphor where the writer compares the heroine to an object, the sense established is that she was broken to pieces not in the literal sense but she was heartbroken. The borrowed-to: heroine's (heart) "لملمني", he didn't mention the borrowed-from which is "a broken object" is not cited, represented by one of it's attributes which is the verb "لملمني".

The author wanted to express that the heroine seems to be almost broken and disorganized, just like a cracked object, asking her love to contain her, and give her the strength she needs to move on, the verb "put me together" indicates how severe the emotional suffering is; we tried to keep and preserve the sense as much as possible "put me together".

According to Newmark's metaphors classification, we consider the created metaphor in the target language to be a Stock metaphor, since it directly connects the two concepts with no separation, we think that keeping the concept is required.

Components of the metaphor by Newmark:

- The object: The heroine's heartbreak.

- The image: the image of fragility and transient existence
- The sense: Could be understood that she is broken from the inside, and now she needs someone to assist and help her
- The metaphor: Put me together.

Following the Newmark translation strategies we opted for literal translation, it looks that it influences the target language positively, accurately conveying the message of the Source.

Definition and meaning of the word "لملمني" according to معجم المعاني الجامع online dictionary:

- لملم: (فعل)

- لملم الشيء: جمعه

“Put together” definition by FARLEX online dictionary:

- Adjective in good physical or mental health.
- I feel a lot more put together recently.

The interpretive theory of translation three stages (comprehension, deverbalization, and reformulation), directed us to choose the accurate method of translation and to be improved more.

Regarding the context, all elements combined we might be afraid of the cultural problems in translation due to the differences between the two languages, in expressing unknown concepts that may look bizarre. We tried to attain clarity as much as we could.

We believe that the translation has embodied the target language, most naturally.

### Example 3:

Source Language	Target Language (our translation)
كيف لا أنحنى لك فانا مثقلة بك؟	How can I not bow to you and I am so burdened with you?

The load of our pain along our life.

The source language supplied by the author is an explicit metaphor, it compares the heroine who gave herself up to her lover to a bowing tree whenever it is laden with fruit. The

borrowed -to is "the heroine" أنحنى mentioned, the borrowed form is not stated and could be understood as "a fruit full tree", instead mentioned one of its characteristics, opted for the two verbs "أنحنى" "مثقلة".

The above Arabic metaphor components were set according to Abdul-Raof (2006:2019) division which we have worked on.

The author wanted to emphasize the idea that the heroine has no choice other than submitting to her lover, she doesn't owe her decisions no more. We aimed to represent the precise meaning of the original text "how can I not bow to you and I am so burdened with you?"

According to Newmark's metaphors classification, we consider the metaphor that was developed to be "original metaphor" captures the author, distinct style

Components of the metaphor as set by Newmark:

- The object: the heroine
- The image: bowing-burdening
- The sense: could be understood as something out of control
- The metaphor: bow to you/ burdened with you

Following Newmark translation:

Following the procedures of Newmark translation strategies we opted for, literal translation, which represents the precise meaning of the original text by translating each word separately.

Definition and meaning of the Arabic verb "انحنى" in عربي-عربي / معجم المعاني الجامع

- انحنى أمام العاصفة: خضع واستسلم.
- معانحنى معجم اللغة العربية المعاصر.
- انحنى الشيء مطواع / حنى.  
"مثقلة"
- مثقل: (اسم) مفعول من أثقل.
- مثقل بالهموم وأحزن، الرازخ تحتها.

Definition of how-to phrasal verb from the Oxford advanced learner's dictionary:

Bow to. Bow to something

- To agree unwillingly to do something because other people want you to, she bowed to the inevitable (accepted, situation in which she had no choice) and resigned.

Definition of “burden” noun from the Oxford advanced learner’s dictionary:

- A duty, responsibility, etc, that causes worry, difficulty or hard work.

The interpretive theory of translation helped us in the literal interpretation by understanding the exact words of our concept without adding new extra meaning without making any change.

“Literal Translation occurs when the translator converts the source language grammatical constructions into their nearest target language equivalents, but the lexical words are again translated individually” (Newmark, 1988: 46).

Clarity is another stylistic problem, to choose the definitive direction in this metaphor we tried to adopt simplicity of target language, to create clear translation which is an important key element in communication for several reasons.

The translated target language is, accurately conveying the message of the source, with a natural flow made our content understandable with remaining easy and straight forward.

#### Example 4:

Source Language	Target Language (our translation)
ألبستني الانتظار، و دثرتني في زمن العراء.	Kept me waiting, dress me in the open.

In the compound Arabic sentence, the author used two kinds of metaphors, in the first part we notice an Implicit metaphor, where the author gives a comparison between the act of dressing and waiting as they were both carried by the heroine. Accordingly, the borrowed-to which is understood by “clothes” is not mentioned, instead, one of its attributes was applied which is the verb "البستني", the borrowed-from is stated.

Waiting has always accompanied the heroine, which is the idea Waciny El- Aradj is connecting with clothing to see the concept in action.

According to Newmark classification of metaphors, it is a stock metaphor, as it states a direct comparison as if they were synonyms.

Following the procedures of Newmark translation strategies, we opted to reduce the metaphor into sense. Since, source language image does not seem to suite the target language emotiveness; and that's what appeared to be appropriate by giving the direct meaning, although seemed less surprising in the target language "kept me waiting".

As for the interpretive theory of translation, it gave us the freedom to choose any expression that can make, and render the idea, and its sense understandable; by the condition to work according to, it's stages. Regarding to the reformulation, it reduced not only the sense but also reduced the emotional response of the source receptor, but still interpreting the source though.

The second sentence "دثرتني في زمن العراء", is an Implicit metaphor ,where he compared time "الزمن" by a naked individual. The borrowed-to "زمن", the borrowed-from not stated, one of its features was giving which is the adjective "العراء".

The metaphorical sense could be understood by, being present in the most heroin's hard time when she has no one to stand by her side . The metaphor created in the target language is an Original metaphor, working on the procedures of Newmark translation strategies we opted for literal translation shifting source language image with an equivalent target-language image, that nearly looks the same instead of stating "زمن" which is "time" that represents the source language image, we made a straight switch, by symbolizing it by the word "العراء" "in the open", and that what appeared to be the better fit.

Definition of the word "ألبيس" from معجم المعاني الجامع

- ألبيس (فعل).
- لبس فلان فلانة عمره: كانت معه شبابه كله.
- دثر (فعل)
- دثر فلانا: ألبيسه الدثار.

Definition of "keep" on phrasal verb from the Oxford advanced learner's dictionary:

- To continue.
- The rain kept on all night.
- Open noun. in the open. Out doors.

The interpretive theory of translation assumes the vital role both in comprehension and reformulation of the later, depending on the cognitive inputs that plays an important role in the transference of sense. So, the translator is like a mediator of the author's interpretation.

Another additional problem in the first sentence which is a lexical problem, by losing the metaphorical meaning as non-metaphorical "ألبستني الانتظار", translated by "kept me waiting", which doesn't seem to attract and capture the reader's imagination as it supposed too.

Both metaphors reformulated in the target language were deemed adequate translation, as we choosed procedures that appeared adequate according to their type set by the main theorist in our research analysis.

### Example 5:

Source Language	Target Language (our translation)
ابتسامتك التي سرقتني من غفوة العاشقة.	A beguiling Smile that aroused me from the lover's slumber.

The Arabic sentence written by the author is an explicit metaphor, where he associated the smile of the heroin's lover to a thief, who had stolen her consciousness away. So, the borrowed-to is smile "ابتسامتك"; the borrowed from is not cited rather used the verb "سرقتني" one of it's features.

The lamp Waciny Al-Aradj intended to convey is the depth of the heroine's love for her ,man, mainly her seem lost in a puzzle only with his smile.

According to Newmark's metaphor classification, we classify the metaphor reproduced in the target language with stock metaphor establishing direct comparison between two things unlike.

Components of the metaphor as set by Newmark:

- The object: smile.
- The image: Arousing.
- The sense: Could be understood as something unpredictable, unforeseen. Never thought it might occur.
- The metaphor: Aroused me.

Following the procedures of Newmark translation strategies, to reproduce the same image in the target language, we decided to replace the source image with another established, as long as it is equally frequent within the register. We noticed that the meaning is kept, we added the adjective beguiling to ass color and be more engaging.

The meaning of "غفوة" in معجم الانطولوجيا العربية

- نوم خفيف، حالة من النوم واليقظة.

Definition of slumber noun from the Oxford Lerner's online dictionary:

Slumber noun

- She fell into a deep and peaceful slumber.

Definition of arouse verb from the Oxford advanced learner's online dictionary:

Aroused –arousing

- Verb form: to arouse somebody's interest / curiosity / anger.

The interpretive theory of translation played an essential role, in the appropriate valid recreation of our metaphor, keeping the sense identical is needed.

At first insight, the Arabic sentence may seem that it is written in a concentrated manner, which posed some difficulty in our translation, as you can observe, we opted for the strategy of “redundancy” again to represent it in a less complicated way, which seemed to function positively in our rendering. We tried to keep the meaning coherent as well cohesive in structure.

We consider the metaphor opted to be the best reflection rendering creativity and clarity, can be seen it activated the target imagination, since it well conveyed the impressions of the source.

### Example 6:

Source Language	Target Language (our translation)
يوم خانتني الألوان كلها.	The colors one's trusted companion, betrayed me.

The given source sentence is an Implicit Metaphor, where the author compares the colors, which represent her passion for life by a betrayer. So, the borrowed-to is colors,

the borrowed-from is not cited, instead one of its attributes were given by the verb "خاننتني" which related to a betraying person.

The author intended to draw attention to the heroine's mental transformation, ones she was a happy person, now she is not capable of bringing it back, she lost excitement that makes sense to her life, (color abandonment). Comparing it with a betraying trusted person, which are booth painful thing. Given this, we tried to keep, and preserve the same image and impact for the reader, "The colors one's trusted companion betrayed me".

According to Newmark's classification of metaphor, the reproduced metaphor in target language, regarded as Stock metaphor, directly states comparison, embodies the writer literary creative expressions, based on his thought, and maintaining the image to the greatest feasible extent was our goal.

Components of the metaphor according to Newmark:

- The object: The colors.
- The image: Treason.
- The sense: Could be understood as both things were hurtful and disappointing.
- The Metaphor: Betrayed me.

In accordance with the procedures of Newmark translation strategies we opted for combining the metaphor with meaning. We added the words "one's trusted companion" with the purpose to clarify the expressions (since it is connected with the subject being discussed), to make the translation smooth.

Definition of "خان" from معجم المعاني الجامع :

-خان(فعل)

-خان-في حبه: غدر به.

Definition of trusted verb from the Oxford online advanced learner's dictionary:

- To have confidence in somebody.

Definition of "betrayed" verb, betray somebody to hurt somebody who trusts you, especially by lying to or about them or telling their secrets to other people.

Synonym give away

- Betray something his voice betrayed the worry he was trying to hide.

The interpretive theory of translation, helped us processing our central issue, dealing with extra-linguistic meaning of words, according to the context.

One of the challenges posed in our translation process we name, redundancy plus extra position which both full within stylistic problems. As we notice we tried to add certain terms that do not improve the meaning like, "one's trusted companion" to achieve the best comprehension, we tried to be concise and clear as we can. Moving to "extra position strategy" by placing the word "خاننتني" at the end of our clause, while retaining the sense.

We consider the target obtained metaphor to be possible equivalent, that might be the suitable image fit, that mirrors the original.

### Example 7:

Source Language	Target Language (our translation)
تخلت عني موجة الشوق.	Carried away by an amoring wave.

The Arabic source sentence is divided according to components set by Abdul-Raof (2006: 219). The author here, compares the heroin's sentiments of abonnement to a drifting wave, carrying away her passion with it, the borrowed-to is mentioned "موجة الشوق"; the borrowed-from is deleted featured by one of it's characteristics that is the verb "تخلت".

Describing the feeling of disappointment, the author linked his concept to a wave that comes in a sudden, quickly vanishes within insight, carrying away every thing that is precious exactly like some people abandonment, from this context, we tried to recreate the same metaphor preserving the sense.

According to Newmark's classification of metaphors, we consider the metaphor produced in the target language as a stock metaphor, stating a direct comparison, establishing similarities, between two different concepts.

Components of the metaphor as set by Newmark:

- The object: Wave.
- The image: An amoring.

- The sense: Could be understood as both happened in the think of an eye, without being aware of.
- The metaphor: Enamoring wave.

Following the procedures of Newmark translation strategies reproduce the same image, may seem suitable we aimed at creating the whole metaphor, everything in it's entirety, in order to achieve the goal "object", considering that the meaning stills the same (full creation of the metaphor to suit The target approach of translation.

معجم المعاني الجامع (المعجم المعجم الوسيط) according to "الشوق" the meaning of the word

- الشوق: نزوع النفس إلى الشيء، أو تعلقها به والجمع أشواق.
- موجه: مفرد موج
- مثال عن السياق:
- تموج شوقا إليها وهي ساكنة..... حتى تكاد لطوال الشوق تفتتل.

Definition of carry verb from the Oxford advanced learner's online dictionary:

- Carry verb [transitive] carry something / somebody to / into something to take something / somebody to a particular point or in a particular direction.

The interpretive theory of translation, helped us selecting the appropriate translation procedure, type and components to opt the suitable rendering seems to be.

We aimed at reformulating the exact meaning, through using redundancy, which is rhetorical device, as we notice nothing had been changed or added to the already existing meaning, it contributes making the meaning coherent, as well cohesive in structure, and represent the content in less concentrated manner.

Working on the integrity of the source text, we think that the metaphor opted to the target language may convey the meaning keeping it clear and precised

### Example 8:

Source Language	Target Language (our translation)
أوقدت شعلة القلب ولونته بالنار.	My heart was enveloped and painted with the hues of passionate fire.

It is an Implicit metaphor, where the author compared the heroine's heart to a "fire stove" which burns with fire. Thus, the borrowed-to which is "the heroine's heart" القلب is declared, the borrowed-form is omitted "موقد", represented by its attribute which is the verb "أوقدت"

The author aimed to highlighting the intense feelings of longing that invaded the heroine's heart, describing the extent of her obsession with her beloved one.

According to Newmark classification of metaphors, it is an original metaphor, since it has not been used elsewhere, representing the literary craft of the author, that is why maintaining the metaphor as much as possible is needed.

Components of the metaphor by Newmark:

- 1- The object: The heroine's heart.
- 2- The image: Enveloped/ painted!!
- 3- The sense: Could be the intense longing.
- 4- The metaphor: Presented by a descriptive noun phrase, enveloped and painted with the hues of passionate fire

Following the procedures of Newmark translation strategies, combine the metaphor with meaning, we opted in the translation rendering, to replace it with a descriptive metaphor by adding the adjective "passionate" with an explanative translation by using the verb "enveloped" instead of a direct verb "turn on fire", to preserve the same surprising image in the target language mind.

Definition of the Arabic verb "وقد" according to معجم المعاني الجامع online dictionary:

- وقد: (فعل).

- يوقد نار الحماس: يلهبها ويزيدها.

- لون الشيء: جعله ذا لون أو ألوان.

Definition of "envelop" by the oxford online advanced learner's dictionary:

- Envelop: verb.
- Envelop somebody / something (in something).

Definition of "painted with" phrasal verb:

- Practical English usage.
- Filled: + with
- Passionate adjective having or showing strong feelings of sexual love or of anger ... etc.

The interpretive theory three stages (comprehension, deverbalization, and reformulation), gaved us the ability to understand the metaphor components in order to decode the figurative language and to be capable of re-expressing them in different words, focusing on the other units in the context, rather than searching for words on their own.

Problems we observed some stylistic issues dealing with redundancy, by repeating the meaning using words but still (expressing the same) covering the same concept, when saying: "My heart was enveloped and painted with the hues of passionate fire. In other hand, we tried to find suitable words, using simple language (clarity) in a consize manner to avoid any possible confusion.

### Example 9:

Source Language	Target Language (our translation)
لم أجد سوى كلماتك التي قادتني نحو مزارع الشمس.	It was solely your words that steered me toward sunlight postures.

Components of the Arabic metaphor according to Abdul- Raof (2006: 219)

The source sentence given by the author is an explicit metaphor, where he compares the impact of the heroin's lover's words by someone who is guiding her. So, the borrowed-to "الكلمات", the borrowed-from is not mentioned instead used the verb "قادتني" referring to a person.

A word can never fully capture an act, but it influences morally, the metaphor explains the effect of the heroin's lover words, and how much it means to her, a calm and consoling source.

According to Newmark's classification of metaphors, it falls with original metaphor representing the unique author writing style, and his ideas which has not been used before.

Components of the metaphor by Newmark:

- The object: Words "the heroin's lover's words".

- The image: Steering.
- The sense: Could be understood as both his words and son light postures are comforting / inner tranquility.
- The metaphor: Steered me toward sunlight postures.

Following the procedures of Newmark translation strategies we choosed literal translation, sticks too close to the source text by exactly using the equivalent words are were in the original, assures accuracy and faithful translation of the text.

Meaning of the word "مزارع" in Arabic according to معجم المعاني الجامع- معجم عربي- عربي

مزارع: جمع مزرع (بمعنى مكان تواجد)

انزرع الشخص: انزرع الشخص في المكان ثبت، وبقي فيه طويلا.

Definition of steer verb according to Oxford dictionary:

- [Transitive, intransitive] steer (something + somebody) + (adv-prep) to control the direction in which a boat, car... etc moves he steered the boat into the harbor.
- figurative he took her arm and steered her toward the door.

The noun posture:

- [uncountable, countable] the position in which you hold your body on standing or sitting.

Working on the interpretive theory of translation assumed a vital role, in our translation and by working professionally with the written material.

This metaphor was a bit challenging since we located a lexical problem in means of translating the source word "مزارع" which is a lexical item with different significations in Arabic. So, how should be take a precise selection, upon first observation it may be better to search its polysemy in the source language first in order to determine it's meaning within its context, to eliminate whatever ambiguity found, then try to recreate the metaphor through the use of situations context, which provided the needed details for the type of communication that a translator needed to follow.

The sentence produced in the target language seems to be accurate, naturalness is noticed which is an important factor we worked on reflecting good translation.

### Example 10:

Source Language	Target Language (Our translation)
كل المسافات التي رافقتني، تنام الآن في كراسة البنفسج الطفولية.	This sensation envelops me, as if everything I have experienced, is inscribed in the ink of my childhood violet tome.

The given Arabic Metaphor is an Implicit metaphor "استعارة مكنية", where the author compares the heroin's childhood written memories, to a sleeping person, by the letters carved in her notebook. The borrowed-to "المسافات", the borrowed-from is not mentioned, instead one of its features was used, which is the verb "تنام".

The author linked the memories of the heroin's early years, to a sleeping person, as engraved dozing ink letters, on the pages of her notepad.

We adopted for a compromised procedure convert the metaphor into simile, it's implicit meaning become clearer, since simile is more direct.

Components of the metaphor placed by Newmark:

- 1- The object: This sensation.
- 2- The image: Inscribed.
- 3- The sense: Could be the graved childhood memories.
- 4- The metaphor: Inscribed in the ink of my childhood memories.

According to Newmark classification of metaphors, it is a stock metaphor it described a concrete idea, directly stating the comparison, leaving an emotional impact. With reference to the procedures of Newmark strategies we choosed to retrain the metaphor by simile.

معجم المعاني الجامع / معجم عربي-عربي من "مسافات" Definition and meaning of the word

- مسافة: جمع مسافات ومساف: عد، وقد تستعمل في الزمان، فيقال مسافة ساعة أو يوم أو سب...
- كل المسافات التي رافقتني تنام الآن في كراسة البنفسج الطفولية.

Definition of envelop verb from the Oxford advanced learner's dictionary envelop verb, verb from envelop somebody/ something to wrap somebody/ something up to cover them or it completely.

Definition of inscribe verb from the Oxford advanced learning dictionary inscribe verb. Verb from. To write or cut words, your name etc onto something.

The interpretive theory three phases [Comprehension, deverbalization, and re-expression], helped us to understand, visualize, and have a better conception in the light of this theory, we aimed to explain and translate, so as to scope the idea in the source text.

Following up problems: Again we sort out a stylistic problem as we see the use of superfluous words in sensation envelops me, explaining using different terms, but still keeping the same idea. Stems from social cultural differences, linguistic issues life perceptions from a society into another, all of these factors (contributes) cause a lot of problems, hence the translation task is going to be complicated.

We believe that the simile we choosed to use in the target language, adequately reformulate the original meaning, when saying “as if everything I have experienced is inscribed in the ink of my childhood violet tome”. Made it more interesting and engaging, as the source.

### Example 11:

Source Language	Target language (our translation)
في الشارع المطل على نافذتي و قلبي.	I even feel that, you are passing through my heart.

The Arabic sentence provided by the author is an Implicit metaphor, where the author compares the heroin’s heart, to a visual view. The borrowed-to is "قلبي", the borrowed-from is not cited it’s feature by given that is the word "المطل".

The metaphor illustrates the strong bond between the heroin’s and her lover, the heart is a body organ that absolutely can’t be seen with the eye, but it can be felt, that’s what thee writer wanted to convey, by comparing it to a visual thing able to figure out what is hidden in the aim of preserving our source image, we tried to simplify the metaphor to the target receiver by leaving a thought response “I fell that you are passing through my heart”.

According to Newmark’s classification of metaphors, it is a stock metaphor, which holds an active aesthetic level that we made an effort to maintain.

Components of the metaphor by Newmark:

- 1- The object: Heart.
- 2- The image: Passing.
- 3- The sense: Could be the ability to see what her heart conceals.
- 4- The metaphor: Passing through.

In light of Newmark translation strategies procedures, we decided to reduce it to sense, that appeared to be a reasonable process, since it is the same metaphor only combined with sense, the literary rendering is accurate through the natural language processing of metaphors, which seemed to reflect and capture the figurative language, "passing through my heart".

Definition of the word "المطل" from: معجم المعاني الجامع

- فاعل من أطل.
- راه مطلا من النافذة: مشرفا منها.

Definition of the word "passing through" phrasal verb from the Oxford Advanced Learning Dictionary:

- To go through a town, etc, stopping there for a short time but not staying.

The interpretive theory three phases [Comprehension, deverbalization, and re-expression], allowed us to work on the message, one sense by first comprehending it, to be able to deverbalize and re-expression, in way that interpret and communicate the exact idea.

Another stylistic problem "Ellipsis", omission of the words of source language could be simply understood from the situation it's self, to ease language shift from the source text to the target text, which facilitates linguistic transitions.

The metaphor rendered in the target language seems to representing the metaphor adequately.

### Example 12:

Source Language	Target Language (our translation)
-سأكون لغتك الحارقة التي تخترق صمت القبر.	I will be the unique lexicon that navigates through the somber quietude.

The Arabic sentence given by the author is an Implicit metaphor "استعارة مكنية", where he compares the heroin's beloved intense words by a "bullet effect". So, the borrowed-to cited which is "لغتك" the heroin's lover language, the borrowed-from is not stated, instead one of its features was given which is the verb "تخرق".

Words has a huge impact, invaluable real power the author through his metaphor, wanted to emphasize the heroin's description for her lover's language by referring to it as a bullet, to express how profound his words can reach. Given this we aimed in the translation process, to keep the same image in a way that seems surprising just like in the Arabic version, preserving the sense without letting our interpretation impact the source content "I will be the unique lexicon that navigates through the somber quietude".

According to Newmark (1988) classification of metaphors, we consider the metaphor established as an original metaphor, created by the author himself. The translator should not cancel the source image, and change it's meaning in order to achieve the same metaphorical function, just like found in Arabic components of metaphors according to Newmark:

- The image: The unique lexicon.
- The object: Navigation.
- The sense: May be the psychological effect of words.
- The metaphor: Navigates through somber quietude.

Based on the procedures of Newmark strategies that we are working on, we opted to reproduce the same image in the target language, Instead of literal translation that may sounds wrong and fail to deliver the meaning, we worked on the basis of sense transfer, being careful with word choice. Replacing the word "الحارقة" by "unique" to help ensure the accuracy and the faithfulness to the sense. Editing "التي تخرق صمت البحر" by almost similar sense which is "unique lexicon that navigates through the somber quietude"

Definition of "navigate" from the Oxford advanced online learner's dictionary:

- Navigates through: phrasal verb.
- [Transitive] navigate something to find the right way to deal with a difficult or complicated situation.

Definition of "quietude" noun from the Oxford online advanced learner's dictionary:

- The state of being still and quit.
- A moment of quietude.

Meanings of words in Arabic according to Arabic ontology portal online dictionary:

- اخترق (فعل).
- اخترق يخترق، اختراقا.
- اخترق الكلام مسامحة: وصل إليه بقوة.

In relation to the interpretive theory three stages we could be able to study the idea, and figure out the cognitive part of the metaphor, as it helped us get to know the interpretation ensuring a high level of validity in the translation process.

Dealing with the challenges found in our metaphor we noticed two stylistic problems which we aimed at reformulating their sense through the use of redundancy by adding the following words “unique lexicon that navigates through the somber quietude”, these are superlatives employed to convey the same concept and maintain the flow as smooth as possible.

The image and metaphor chosen in the target language are considered to be a fair restructuring that shapes the original one, particularly when saying “The unique lexicon that navigates through the somber quietude”, as it preserved the same impression for both source language reader and target language receiver.

## Conclusion

This practical chapter, applying strategies and theories of scholars (Newmark, Seleskovitch, and Ghazala) in the translation process has improved our translation skills, and helped us overcome translation problems. Translating became an enjoyable activity, rather than a difficult task of translation. Grasping the right interpretation of the author is the starting point, without forgetting the linguistic and intellectual background that plays a fundamental role. Since everything is connected, deciding the appropriate method is a little tricky which is why, it is necessary to be careful while working with the interpretative theory of translation.

We have ended this analysis and we hope that we have conveyed the essential metaphors of the source text and reached the objectives that Waciny Laredj wanted. It is worth mentioning the following results: we opted for nine implicit metaphors and three explicit metaphors; while the target language, six original metaphors seven stocked metaphors found.



# **Conclusion**

## Conclusion

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In conclusion, writers use metaphors in literary language to make their writing come alive, provoking the reader's imagination, using a vivid style to attract the reader's mind, representing the author's creativeness that distinguishes his unique style. It is important to understand the meaning wanted to convey, which is the key element in the translation process. Metaphors can be interpreted as indirect communication in some contexts, they represent some non-literal meanings, reflecting the speaker's communication intention. As novice translators we tried to follow some strategies to find solutions and alternatives for any translation problem found, applying them in our corpus, analyzing difficulties and procedures of metaphor translation from Arabic to English in the second story of: "امرأة سريعة العطب" by Waciny Laredj. All this process is an attempt to get appropriate answers to the questions raised in the introduction. Any metaphoric term can be appropriately rendered by searching for an analogous metaphor in the target language, in case of absence an explanatory translation will be available to convey notions that are implied in the target language.

It is important to differentiate between metaphor components, and what they signify, taking into consideration cultural and linguistic aspects of both languages, receiver interpretation is our priority, and selection of words is open availability. To reach the end of this research, we have opted for Newmark strategies (1988) and the interpretative theory suggested by Danica Seleskovitch and Marianne Lederer. Newmark's seven procedures for metaphor translation offer the most logical rendering since each type has its strategy that serves its recreation. The interpretive theory of translation is capable of providing translation services, targeting all language aspects, processes, and interpreting, rather than working on words separately.

Within these offered answers, given the varying perspectives of the theorists and strategies for translating metaphors, we will suggest a few recommendations based on the insights we gained from our research

- The use of Newmark strategies helped us in solving translation difficulties and conveying the meaning.
- Newmark Translation strategies are valid ensuring adequate consistent, translation with connected ideas.
- The interpretive theory of Translation by Marianne Lederer and Danica Seleskovitch may seem adequate, helping ensuring the sense cooperating with the used strategies of Newmark.

## Conclusion

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Finally, we can say that even though metaphor translation in literary texts is a little challenging, it should be given more importance. Translation of literature is fundamentally different from other categories, differentiating the distinction between the translator's cognitive mental aspect and machine translation, demonstrating the ability and skills of a proficient translator, it is a wonderful outlet because every literary work contains artistic brilliance to be conveyed without disrupting the context. At the end we recommend to work more on this book and the novels of Waciny Laredj, because we consider him as a source of inspiration.

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# **Appendix**

## **The cover of the book**

W A C I N Y L A R E D J

واسيني الأعرج

امرأة سريعت العطب



الكتاب: امرأة سريعة العطب  
المؤلف: واسيني الأعرج  
لوحة الغلاف: الرسام الفرنسي / Alexandre seon  
تصميم وإخراج: مداد للنشر والتوزيع  
الرقم الدولي للكتاب: isbn 978-9948-24-415-8  
التصنيف العمري: +13  
الطبعة الأولى: 2018

تمت الموافقة على الكتاب من قبل المجلس الوطني للإعلام  
بدولة الإمارات العربية المتحدة.  
رقم إذن الطباعة: MC-10-01-3731493

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رأي مداد للنشر والتوزيع

تم تصنيف وتحديد الفئة العمرية التي تلائم محتوى الكتب وفقا  
لنظام التصنيف العمري الصادر عن المجلس الوطني للإعلام.

## Abstract

Metaphors play an important role in literary texts, as they help build a radiant literary text, that make the reader contemplate, and relate to this attractive style. For this reason, the translation of metaphors is so challenging, in this context our research entitled "Translation of metaphors from Arabic to English: problems and solutions. the book "امرأة سريعة العطب" by "واسيني الاعرج" entitled "ازرعني فيك فقط، ودعني أكبر كما أشاء" as a case study, intends to analyse the difficulties that we faced during our process for the seek of conveying the metaphorical effect intended by the author of the original text. Through this research, we relied on "Peter Newmark" strategies and the interpretive theory as suggested by "Marianne Lederer and Danika Seleskovitch". The main results obtained from this research are as follows: translation of metaphor is often challenging for the Arabic translator due to the difficulty of conveying the cultural aspects and the difficulty of re-expression in the target language. The interpretive theory of translation enables us to translate metaphors with a complete freedom to reach the ultimate purpose which is creating merely the same effect through the translated one. To overcome this obstacle, the translators must enrich their cultural knowledge, and develop their information about the method of translation metaphors. At the end we recommend to work more on the novels of Waciny Laredj, because we consider him as a source of inspiration, he deserves some credit.

**Key words:** Metaphors, Translation, The interpretive theory, Waciny Laredj.

### الملخص

تلعب الاستعارات دورا مهما في النصوص الأدبية، حيث تساعد على إنشاء نص أدبي متألق، تجعل القارئ يتأمل ويتعلق في هذا الأسلوب الجذاب، لهذا السبب تعد ترجمة الاستعارة جد صعبة، في هذا الصدد كان عنوان بحثنا " ترجمة الاستعارات من اللغة العربية الى الإنجليزية مشاكل والحلول. كتاب "امرأة سريعة العطب لواسيني الأعرج" بعنوان "ازرعني فيك فقط، ودعني أكبر كما أشاء" كنموذج يدرس، بهدف تحليل الصعوبات التي واجهتنا خلال محاولتنا نقل التأثير المجازي المقصود من كاتب النص الأصل. اعتمدنا خلال بحثنا على استراتيجيات الترجمة ل "بيتر نيو مارك"، والنظرية التفسيرية للترجمة " لماريان ليد ريرودانیکا سيليسكوفيتش". النتائج الأساسية المتحصل عليها من بحثنا هي كالاتي: ترجمة الاستعارة غالبا ما تكون صعبة للمترجم العربي نظرا لصعوبة نقل الجوانب الثقافية وصعوبة صياغة التفسير في اللغة الهدف. النظرية التفسيرية مكنتنا من ترجمة الاستعارات بحرية تامة، لبلوغ الهدف النهائي الذي هو خلق نفس التأثير تقريبا من خلال تلك الترجمة. لتجاوز هذا العائق، ينبغي على المترجمين إثراء معرفتهم الثقافية، وتنمية معلوماتهم حول طريقة ترجمة الاستعارات. في النهاية ننصح بالعمل أكثر على هذه الرواية وباقي الروايات الأخرى لواسيني الأعرج، لأننا نعتبره مصدر إلهام، ويستحق بعض الفضل.

**الكلمات المفتاحية:** الاستعارات، الترجمة، النظرية التأويلية، واسيني الأعرج.