THE TRANSLATABILITY OF METAPHOR: STUDY AND INVESTIGATION

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The appropriate handling of the metaphorical meaning during translation, along with maximizing its level of equivalence in the target language, is going to be my central focus through the course of this dissertation. Unlike many contributions that attempt to reconcile the problem of translating metaphor, this study has come to approach the subject from a new perspective. I believe that each of the two overlapping issues regarding effective interpretation, translation and metaphor, necessitates a separate view. Therefore, before I attempt to answer the question of how equally the metaphorical meaning can be rendered across languages, the approach will address the following questions: How to translate appropriately? What is the meaning of the metaphor in its source language? And how are the mechanisms of metaphor and translation related? The results of these questions will be directed to improve or to suggest new techniques for the metaphorical translation.

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CONTENTS

Abbreviations

The following abbreviations are used throughout the dissertation:

T   Text

ST   Source Text

TT   Target Text

SL   Source Language

TL   Target Language

SLT   Source Language Text

TLT   Target Language Text

FE   Formal Equivalence

DE   Dynamic Equivalence

SM   Source Metaphor

TM   Target Metaphor

SC   Source Culture

TC   Target Culture

SLC   Source Language Culture

TLC   Target Language Culture

Chapter One

1.1 Introduction

Translation has been considered an essential factor of communication through the ages to bridge the lingual and cultural gaps between different nations. However, translation is always influenced by external and internal elements that shape its norms and effectiveness. For example, in the last few decades, the relationships between the Jewish nation in Israel and the Arab nations in the Middle East have been very limited and mainly restricted to high-ranking politicians and governmental circles. The growing interest in the domain of political and military conflicts at the expense of cultural understanding has been pronounced since the establishment of the Israeli state and the exile of the Palestinians out of their territories. Although translation was a useful way for the common people of the two nations to understand each other's culture, it has always been the case that the motivation of the political atmosphere routed the priority of the essence and content of any work of translation. As Kayyāl (2003) pointed out,

> פעילות התרגום הנדונה התנהלה ברובה בצל עימות פוליטי אלים וממושך בין התנועה הציונית ומדינת ישראל, מצד אחד, לבין התנועה הלאומית הפלסטינית ומדינות ערב, מצד שני. עימות זה הוביל לדיאלוג אנטגוניסטי בין שני הצדדים שקבע במידה רבה את מדיניות התרגום ואת היחס כלפי אותה פעילות. ברור מאליו כי במצב כזה התפתחותה של פעילות התרגום הייתה תלויה בהלכי הרוח הפוליטיים ובהתפתחויות המדיניות והצבאיות.[1]
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> (The activity of translation to be discussed was mostly conducted in the shadow of political violence and continuous confrontation between the Zionist movement and the state of Israel, on the one hand, and the national Palestinian movement and the Arab states, on the other hand. This confrontation led to an antagonistic dialogue between the two parties which determined most policies of translation and the attitude towards that activity. It is obvious that in a situation like this, the progression of the

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[1] Mahmūd Kayyāl, *Bibliography of Arabic Translation and Studies about Modern Hebrew Literature in Israel and Arab World* (Tel-Aviv: The Institute for the Translation of Hebrew Literature, 2003)

translation activity was relying on the manner of the political atmosphere and political and military developments.)

In addition to the peripheral influences on translation, such as the political environment, there are also internal elements that govern the adequacy of the translation. All languages have such verbal and non-verbal features that distinguish them; hence, the translator should be well acquainted with those characteristics in both the source and the target language in order for his translation to achieve an appropriate level of equivalence. Some of these verbal features are maintainable in translation, such as linguistic and conceptual structures. The non-verbal features are complicated and at some degree are untranslatable, such as the culture-specific and social significances, presenting unique challenges during the translation process. Among the extreme problematic cases in the field of translation that compiles both verbal and non-verbal substance is metaphor, the focus of this study. It is necessary to view some of the most typical definitions of metaphor before discussing the complexity of its translation.

1. According to Hughes (1966) "A metaphor is commonly defined as an implied comparison between two things unlike in most respects but alike in the respect in which they are compared."[2]

2. Alice Deignan (2005) identified metaphor as "word or expression that is used to talk about an entity or quality other than referred to by its core, or most basic meaning. This non-core expresses a perceived relationship with the core meaning of the word, and in many cases between two semantic fields."[3]

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[2] Richard E. Hughes, *Principles of Rhetoric* (Englewood Cliffs, N.J.: Pearson-Prentice Hall, 1966), 213.

[3] Alice Deignan, *Metaphor and Corpus Linguistics* (Philadelphia: Benjamins, 2005), 34.

3. Al-Jurjānī (1937) indicated,

اعلم ان الاستعارة في الجملة ان يكون لفظ الاصل في الوضع اللغوي معروفا تدل الشواهد على انه اختص به حين وضع. ثم يستعمله الشاعر في غير ذلك الاصل، وينقله اليه نقلا غير لازم، فيكون هناك كالعارية.⁴

(Know that the metaphor within the sentence is known to be the original utterance in the linguistic sense; the content denotes it is correctly applied. Then the poet uses it outside of its original context, and transfers it unnecessarily to a new context, stripping it of its meaning.)

Understanding the linguistic aspects, as well as the problem of metaphoric transference, has been a growing focus of study for many linguists and translation scholars over the last few decades. The main motivation behind most recent studies of metaphor is to solve many essential semantic and conceptual problems related to comprehension such as the structure of meaning of the linguistic aspect and the very nature of verbal communication.[5] Relaying the meaning of metaphor accurately is one of the most common obstacles the translator faces. Since the process of interpreting a metaphor within a language is considered by most linguists as a translation in itself, what would be the case when we widen the horizon in translating metaphor across languages? Dagut (1974) points out that,

דוגמה מובהקת לכך היא בעיית השימוש בלשון "מטאפורית" אותו מישור "דינאמי" של הלשון, שבו נוצרות משמעויות חדשות למלים ולצרופי-מלים על-ידי הרחבת משמעויות קיימות או החלפתן באחרות. חריפותה של הבעיה הזאת בתרגום (כפי שיתואר להלן) מביאה לידי הכרה מחודדת יותר לא רק בחשיבותו, כמותית ואיכותית, של מישור דינאמי זה של הלשון, אלא גם בשוני המהותי בינו לבין המישור ה"סטאטי" (הלא-מטאפורי)، המעורר ספק אם בכלל אפשר לנתח ולהסביר תופעות לשון "דינאמיות" לפי השיטות שפותחו לטיפול בתופעות ה"סטאטיות".⁶

(A clear example of that is the problem of using in 'metaphoric' language the same 'dynamic' dimension of the language, producing by it new

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⁴ʿAbd al-Qāhir al-Jurjānī, ʾAsrār al-Balāghah (Cairo: Maktabat al-Qāhirah, 1937), 20.
⁵ Teresa Dobrzynska, "Translating metaphor: Problems of meaning," Journal of Pragmatics 24, no. 6 (1995): 595-604.
⁶ Menachem Dagut. "ה"מטאפורה" בתרגום מיוחדת כבעיה Journal of ha-Sifrut 5, (1974).

meanings of words and expressions by expanding existing meanings or by changing them. The severity of that problem in translation (as in the following discussion) leads to a clearer acknowledgement, not only in the importance, quality and quantity for the dynamic dimension of a language, but also in the essential difference between that dimension and the (non-metaphoric) 'static' dimension, arousing suspicion, if it is at all possible, to analyze and interpret the 'dynamic' linguistic phenomena according to the methods that were developed to treat the 'static' phenomena.)

1.2 Aims of the Work

Adapting the cognitive linguistic view on metaphor, the first aim of this dissertation isto discuss the translatability of metaphor across languages and to evaluate the methods of translating metaphor provided by linguists and scholars of translation. The second aim is to demonstrate how enhanced methods of translating metaphor are required for achieving the fuller level of metaphorical equivalence between the source metaphor (SM) and the target metaphor (TM) at all levels of form and content.

1.3 Methodology

This first chapter introduces the thesis and outlines the framework of the dissertation. In the second chapter I will present a comprehensive survey of the common possible methods contributed by scholars in treating the issue of equivalence in translation. Despite the disparity between different methods and theories of translation, one of the common goals in the discipline of translation is to achieve the equivalent effect of the original text in the target language. By approaching the various schools of thought and their contributions to defining "equivalent translation," this chapter provides a historical review of translation

theories and methods that will help define the ideas of "equivalent translation" as

it applies to metaphor.

The third chapter introduces the concept of figurative language with a more

intensive focus on metaphor. Recent studies show that figurative language contains

literal and non-literal meaning. Knowles and Moon (2005)[7] differentiate literal from

non-literal meaning in a word or utterance by stating that the meaning is literal when it

refers to a concrete entity – something with physical existence in the world – and is non-

literal when it refers to something abstract, or to abstract qualities. Through the course of

this chapter, I will introduce the various non-literal forms of figurative language such as

simile, metaphor and metonymy, represent theories of metaphor and their classifications

from a linguistic point of view, and explain how metaphor functions in language and

thought.

In light of translation, I will also introduce the complexity of metaphor and show

how scholars apply appropriate methods for how metaphorical meaning should be

transferred from the source language to the target language. An article by Dagut (1976)

suggests three strategies for how the translator handles metaphor in translation. The first

possible way to adopt metaphor to a new context is to use an exact equivalent of the

original metaphor or to utter a literal translation in which the TM is identical to the SM.

The second way is to replace the SM by a parallel TM that expresses the same dynamic

content and cultural value in the target language. The final alternative is to replace an

untranslatable metaphor in the original with its approximate literal paraphrase.[8]Newmark

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[7] Murray Knowles and Rosamund Moon, *Introducing Metaphor* (Britain: TJ International, 2005), 6.

[8] Menachem Dagut, "Can Metaphor Be Translated?" *Babel* 22 (1976): 21-33.

(1980) approaches the problem of translating metaphor by dividing it into five types, then by developing seven possible methods on how to adapt it within translation. I will discuss the various contributions of these two scholars, their relevance and application.

The fourth chapter represents the major contribution to the study case: The translatability of metaphor. In it I address the complications of metaphorical structure before, during, and after translation, then investigate, compare and contrast the various methods used for translating metaphor. I divide this chapter into two sections, theoretical argument and practical application. In the first section I will touch upon the correlation between translation and metaphor in terms of their mechanism of operation as methods of communication, and discuss the impact of the nature of the metaphorical meaning on the translatability of metaphor. Then I will formulate a schematic pattern that can be applied generally to examine the metaphorical equivalence between the source language (SL) and the target language (TL).

The next section will apply my theoretical argument to the practical examination of a literary text. The examination includes the translation of several selected metaphorical models between three languages, Arabic, Hebrew, and English. I have selected as my source material the Arabic novel, *Zuqāq al-Midaq*[9] by Naguib Maḥfouz.[10] The Hebrew translated version is *Simtah be-Kahir* by Yitzhak Schreiber.[11] The English

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[9] Naguib Mahfouz, *Zuqāq al-Midaq* (Cairo: Maktabat Miṣr, 1965).

[10] "Naguib Mahfouz (born 1912) was Egypt's foremost novelist and the first Arab to win the Nobel Prize in literature. He had wide influence in the Arab world and was the author from that area best known to the West in the latter half of the 20th century. *Zuqāq al-Midaq*. (1989) is considered by many to be Mahfouz's best novel." See BookRags Staff. Naguib Mahfouz. http://www.bookrags.com/biography/Naguib-Mahfouz/. 2005.

[11] Yitzhak Schreiber, *Simtah be-Kahir* (Tel-Aviv: Am Oved, 1991).

translated version is *Midaq Alley*[12] by Trevor Le Gassick.[13]First I will analyze as well as assess the principles, techniques and processes that the translators applied to this work in treating metaphor. Next, I will provide my suggestions to maximize the level of metaphorical equivalence from the SL to the TL. Finally, I propose that my method is not limited to the material presented in this dissertation, but can be generally applied in translating metaphors across languages.

My conclusion summarizes the findings of the proposed study and my deductions based upon the progress of the investigation, and also offers some suggestions for future research. Finally, I include an appendix of all metaphorical models that I have found in the original story and their translation into Hebrew and English to be used for further investigation by other studies of the translatability of metaphor. Further, considering Nida's view of the semantic order of the human conceptual system,[14] another appendix will include a basic diagram for the four major semantic domains used in the study, along with the major categories of their lexical units.[15]

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[12] Trevor Le Gassick, *Midaq Alley* (Beirut: Khayats, 1966).

[13] This short bibliography is taken from *Critical Perspectives on Naguib Mahfouz*, Trevor Le Gassick, ed. (Three Continents Press, 1991), 86. "Trevor Le Gassick is a professor of Modern Arabic literature at the University of Michigan. His 1936 article on the trilogy and 1966 translation of *Midaq Alley* first introduced Mahfouz to western audiences. He later translated, with M. M. Badawi, Mahfouz's *The Thief and the Dogs* and is the translator to other fiction from Arabic, including work by Yusuf Idris, Yihiya Haqqi, Ihasan 'Abd-alQuddus, Halim Barakat, Emil Habibi, and Sahar Khalifa. He is also the author of *Major Themes in Modern Arabic Thought and the Defense Statement of Ahmed 'Urabi*, as well as various articles examining modern Arabic literature."

[14] Eugene Nida, *Componential Analysis of Meaning: An Introduction to Semantic Structures* (The Hague: Mouton, 1975).

[15] The diagram was introduced originally in the Arabic work *'Ilm al-Dilāla* by Ahmed Mukhtār 'Umar. However, by using the original work of Nida's classification to the semantic fields, I'll reproduce this diagram into English.

Chapter Two

Survey of the Theories of Translation Equivalence

2.1 Introduction

Throughout history, translation scholars and practitioners have been searching for appropriate translation theories and methods that can help to achieve the closest equivalent of the original word in the target language. In order to establish a foundation for this study, it is my goal in this chapter to summarize the translation principles laid down by some of the major schools of translation and their contribution to attaining equivalent translation between the source text (ST) and the target text (TT). I will provide a historical review of translation techniques with a greater focus on the modern approaches to the subject especially with their treatment of the concept of equivalence.

Although the concept of equivalence has been unanimously accepted as indispensable in all translation-related discussions, Wolfram Wilss (1982)[16] was the first to study the term "equivalence" with critical rigor. He proclaimed that the concept of equivalence relates to mathematical or formal logic, and has been adopted by translation scholars in an attempt to create an autonomous terminology. Furthermore, he believed that every translation is "an attempt to synchronize the syntactic, lexical, and stylistic systems governing performance in two different languages, a source language (SL) and a target language (TL); these attempts meet with varying degrees of success."[17]

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[16] Wolfram Wilss, *The Science of Translation: Problems and Methods* (Tübingen: G. Narr, 1982).

[17] Wills, *The Science of Translation: Problems and Methods*, 15.

More recently, Lawrence Venuti (2000)[18] reviewed all major contributions made to the study of translation equivalence in the Western literary tradition. According to him, "the history of translation theory can in fact be imagined as a set of changing relationships between the relative autonomy of the translated text, or the translator's actions, and two other categories: equivalence and function."[19] Venuti's overview shows that the discourse of equivalence offers multiple explanations on how translation is connected to the foreign text. This multiplicityjustifies the discussion of the concept of equivalence variously as accuracy, adequacy, correctness or correspondence by different schools. Function, on the other hand, is viewed as the hidden characteristic of the translated text that releases varied effects on the receiving language and culture equally to those effects produced by the source text in its own culture.

2.2 Defining Equivalence Translation

A number of attempts have been made by scholars of translation to define translation equivalence. Eugene Nida (1964:161)[20] attributes this multiplicity in explanation to differences in the materials translated, the purposes of publishing translations, and the needs of the prospective audience. Nida proclaims that since the structures of live languages are always changing, the translation of a specific text might be accepted at one period and rejected in another. He lists several prominent and contemporary definitions of appropriate translation. According to him, Alexander Souter (1920) recognizes translation to be ideal when the translated text affects the minds of its

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[18] Lawrence Venuti, *The Translation Studies Reader* (New York: Routledge, 2000).
[19] Ibid., 5.
[20] Eugene Nida, *Toward a Science of Translating* (Netherlands: Leiden, E.J. Brill, 1964).

readers in the same way that the original text affects its readers. Vladimir Prochazka (1942) indicates three principles that the translator must take into account in order to produce a proper translation, "…he must understand the original word thematically and stylistically, he must overcome the differences between the two linguistic structures, and he must reconstruct the stylistic structures of the original work in his translation." Edgar Goodspeeds (1954) states that an effective translation would appear to the reader as an original work, and not as a translation at all. A. F. Matthew (1956) agrees with Goodspeeds when he states, "A translation should affect us in the same way the original may be supposed to have affected its first hearers." Similarly, Leonard Forster (1958) defines a good translation as the "one which fulfills the same purpose in the new language as the original did in the language in which it was written." Based upon the aforementioned definitions, it is certain to say that equivalence is judged generally by two essential factors, its effect and its function. That is, while Souter, Goodspeeds and Matthew are alike since they regard equal effect between the source and the target text as the main element for achieving equivalence translation, Prochazka and Forster consider equal function between the source and the target text as the main component for the translation to be equivalent.[21]

Although most of these definitions lead to the goal of equivalence, scholars of translation do not agree on the existence of a singular method to address and solve the issue of equivalence. For our purposes here, the next question to be discussed in this chapter is the necessary techniques suggested by several scholars for achieving the maximum level of equivalence in translation.

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[21] All definitions were cited from Nida (1964: 162-164).

2.2.1 Eugene Nida

The American school of translation, represented by Eugene Nida has produced phenomenal theories in the discipline of translation in regard to the notion of equivalence. In his book *Toward a Science of Translating* (1964), Nida argues that since no two languages are identical, there can be no absolute correspondence in translation; nevertheless, a good translation is achievable by approaching an approximate level of equivalence. This approximation, according to Nida, is based fundamentally on two different types of equivalence, formal and dynamic. However, he also acknowledges the existence of intervening grades between the two extremes of strict formal and complete dynamic.[22]

A. FORMAL EQUIVALENCE (FE)

In regard to formal equivalence or structural equivalence, the translator should focus attention on the message itself, in both form and content. That is to say, the translator should take into account all the different elements of both form and content of the source message and consider them as essential components that must be transferred as closely as possible into the target language. Furthermore, Nida describes formal equivalence translation as a "gloss translation" in which the translator makes efforts "to reproduce as much as literally and meaningfully as possible the form and content of the original."[23] In such a translation, Nida indicates several useful principles that govern FE while admitting their possible lack of productivity. Those principles, according to Nida, are as shown below:

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[22] Ibid.,159-160.
[23] Ibid.

- Grammatical units - translating word for word, keeping all phrases and sentences in the original syntactic word order, and preserving all formal indicators. However, where it is impossible to reproduce certain formal element of the source message, such as is the case with puns, Nida suggests adding a marginal note to explain the feature in question.

- Consistency in word usage - that is, to render a particular term in the source-language document by a corresponding term in the receptor language document. However, Nida points out that maintaining consistency in FE translation leads to ambiguity in meaning for the common reader. As a remedial measure, marginal notes again would sufficiently explain some of the inadequately represented formal features, and also make the employed formal equivalence comprehensible.

- Meanings in terms of the source context - these are applicable by "not making adjustment in idioms, but rather by producing such expressions more or less literally so that the reader may be able to perceive something of the way in which the original document employed local cultural elements to convey meanings."[24]

B. DYNAMIC EQUIVALENCE (DE)

Dynamic equivalence translation is designed to produce an effective equivalence rather than a structural equivalence. It is concerned with the dynamic relationship "in which the relationship between reader and message should be substantially the same as that which existed between the original receptor and the message."[25] Nida believes that most contextual expressions of the message in both source and target language are comprehended and naturally relevant. Thus, he describes DE translation as performing

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[24] Ibid.,165.
[25] Ibid.,159.

the "closest natural equivalent to the source language message."[26] This fact leads to three essential principles that Nida proclaims govern dynamic translation: "equivalent," which aims at the message in the source language; "natural," which aims at the target language; and "closest," which combines the two orientations together based upon the nearest degree of approximation.[27] Additionally, Nida draws our attention to issues that must be taken into account in a translation that aims at DE:

- Special literary form − some literary texts are more problematic during translation than others; for instance, translating poetry requires more adjustment than prose. A good example would be the problem of maintaining rhythm, for which Nida suggests that certain rhythmic patterns must be substituted for others.

- Semantically exocentric expression - this could be problematic when translating literally otherwise meaningless expressions from the original into the receptor language. In such circumstances, Nida recommends changing from an exocentric to an endocentric type of expression.[28] In other words, translating an idiomatic meaning from the SL into a non-idiomatic meaning in the TL.

- Intraorganismic meanings - when the meaning of an expression used in a particular language is understood only by its cultural context, and as a result is difficult to transfer into other language-culture contexts. To maneuver around this obstacle, Nida

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[26] Ibid.,166.

[27] Ibid.

[28] The term "exocentric" has been defined as "designating or of a construction whose syntactic function is different from that of any of its constituents, [for example] *all the way* in the sentence, 'He ran all the way.'" While endocentric, on the other hand has been defined as "designating or of a construction which in its totality has the same syntactic function as one or more of its constituents, [for example] the phrase *ham and eggs* has the same syntactic function as *ham* or *eggs*." *The Webster's New World Dictionary,*3rd ed., s.vv. "Exocentric," "Endocentric."

recommends the translator to solely relate the relevant meaning of a term. For instance, "translations as 'anointed' 'Messiah,' and 'Christ' cannot do full justice to the Greek *Christos*, which had association intimately linked to the hopes and aspirations of the early Judeo-Christian community."[29]

C. GRADATE LEVELS BETWEEN FORMAL EQUIVALENCE AND DYNAMIC EQUIVALENCE

Nida highlights three common factors that may affect the translating approach, whether formal or dynamic. These are "type of audience, purpose of the translation and existing sociolinguistic pressure."[30] Then he discusses the areas of tension between a strict formal equivalence and a complete dynamic equivalence. He attributes the need for intervening grades to the situation that arises when the rules governing a particular translation are somewhere at midpoint between the two extremes. These are the areas of tension that are, according to Nida, the conflicting factors that become very difficult to deal with during translation:[31]

1. "Formal and functional equivalence": To resolve this, Nida suggests several options. The first is to place a term for the formal equivalent in the text of the translation and describe the function in a footnote. An alternative is to place the functional equivalent in the text, with or without identifying the formal referent in the margin. Finally, it is possible to use a borrowed term, with or without a descriptive classifier, or to use a descriptive expression employing only one word of the receptor language.

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[29] Nida, *Toward a Science of Translating*, 171.
[30] Ibid., 156.
[31] Ibid., 171.

2. "Optional and obligatory elements": In the case of obligatory elements, Nida acknowledges the difficult obstacle the translator is confronted with when the receptor language has no alternative for a particular feature in the source language that is obligatory to transfer. Optional elements, on the other hand, are considered even more difficult since the translator must choose one option from several alternatives, which in varying degrees reflect proximity to the source message.[32]

3. "Rate of decidability": This principle illustrates the relevance of cultural diversity between the source and receptor languages. Nida recommends that the translator should provide his target audience with a text that includes a satisfactory basis for decoding, allowing the audience to interpret the transmitted message at an appropriate rate, thus preventing his readers from becoming either bored or confused.[33]

2.2.2 John Catford

A year later, John Catford published his essay *A Linguistic Theory of Translation* (1965). In this study of translation equivalence, Catford defines translation as substitution or replacement of related materials between two different languages; it is "the replacement of textual material in one language by equivalent textual material in another language."[34]

Catford introduces four types of translation:"Full Translation," "Partial Translation," "Total Translation," and "Restricted Translation." He then distinguishes between full and partial translation on the one hand, and by total and restricted translation

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[32] Ibid., 173.
[33] Ibid., 175.
[34] John Catford, *A Linguistic Theory of Translation* (London: Oxford Press, 1965), 20.

on the other hand. In regard to "full vs. partial translation" he proclaims that in full translation every part of the source language text (SLT) is replaced by target language text (TLT) material, whereas in partial translation some parts of the SLT are left untranslatedand are yet transferred into the TLT. A good example of partial translation would be between phonology and graphology levels, or between either one of these two levels and the levels of grammar and lexis.[35] For instance, on the lexis level, some literary lexical terms are adopted during translation either because they are untranslatable, or because of the translator's tendency to introduce to his audience a local significant term from the source language. For example, the adaptation of the Hebrew term "הכנסת" *ha-knesset* (the Israeli parliament) into English "the Knesset," and into Arabic "الكنيسيت" *Al-Kinīsīt*.

In terms of "total vs. restricted translation," Catford describes total translation as the process of replacing all levels of SLT by other components from the TLT.[36] However, he acknowledges that "total translation" is a misleading term and does not necessarily lead to total equivalence at all levels since it is rarely possible to replace phonology and graphology levels with equivalent materials in the TL. Restricted translation on the other hand, Catford says, focuses on substituting the textual material of the SL by their equivalent in the TL at only one level. That is to say, the translation is only preformed at either the phonological or graphological level, or at any one of the grammar and lexis levels.[37] For example, although the English lexical unit "two" is used

[35] Ibid., 21.
[36] Ibid., 22.
[37] Catford explains that levels of language are those linguistic categories applied by M.A.K. Halliday to analyze the human language behavior and interact in social situation. See Catford (1965: 1-19).

to maintain the grammatical function of duality, expressed as a numerical value, when translating the Arabic dual masculine noun "kitābān" (two books), the gender of duality is lost in English and therefore total equivalence is restricted at the grammar level.

Moreover, Catford believes that "total translation" requires source language and target language texts or items to be intertchangeable in a given situation.[38]   In other words, items in both source language and target language are always different in their meaning, yet they can function the same way in the same situation. That situation is always found at sentence level since it is the most direct grammatical unit associated to speech-function in a particular situation. Additionally, equivalence in "total translation" is achievable when source language and target language texts or items are related to at least some of the same features of substance. Based on the overlapping relationships between source language and target language, Catford classifies these features of substance into "situational features" and "distinctive features" and points out that the more situational features that the target language text shares with the source language text, the more accurate and better the translation.[39]   However, Catford admits that these common situational features are problematic when they are relevant to the SL text, but lost from the cultural context of the target language.[40]

Catford also recognizes translation equivalence as an empirical phenomenon that is revealed by comparing the source language text with the target language text. He distinguishes between two types of translation equivalence, namely, "textual equivalence" and "formal correspondence."   On the one hand, he defines textual

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[38] Catford, *A Linguistic Theory of Translation*, 49.
[39] Ibid., 50.
[40] Ibid., 49.

equivalence as any target language text or part of a text that is found to be the equivalent of a specific source language text or part of a text.[41] On the other hand, he defines formal correspondence as any linguistic item of the target language system that can possibly possess the same level in the economy as the given linguistic item of the source language system.[42]

As we have seen, since translation between different levels is unattainable, Catford admits the possibility of "shifts" occurring in translation; he defines those shifts as deviations from formal correspondence during translating from the SL to the TL.[43] He classifies those shifts into two major types, "level shifts" and "category shifts." Catford explains that the level shift occurs when a source language unit at a particular linguistic level has an equivalent translation in the target language at a different level.[44] Such areas of shifts can be detected from grammar to lexis and vice-versa. Category shifts, on the other hand, are seen as deviation from formal correspondence in translation. Such changes could be occurring at structure-shifts, class-shifts, unit-shifts, and intra-system-shifts between SL and TL.[45]

2.2.3 Otto Kade

Otto Kade advocates his theory of equivalence in his book, *Zufall und Gesetzmässigkeit in der Übersetzung* (1968).[46] Kade argues that the process of any

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[41] Ibid., 27.
[42] Ibid., 29.
[43] Ibid., 73.
[44] Ibid.
[45] Ibid., 76.
[46] Otto Kade, *Zufall und Gesetzmässigkeit in der Übersetzung*(Leipzig: Verlag Enzyklopädie, 1968).

translation is controlled by structural relations between the source language and the target language. He categorizes translation equivalence into four types of correspondence based upon the unit or word level: "one-to-one (total equivalence)," "one-to-many (optional equivalence)," "one-to-a-part-of-one (approximate equivalence)," and "one-to-none (zero-equivalence)."   In his study of Kade's principles, Edwin Gentzler, in his *Contemporary Translation Theories* (1993), points out that Kade considers the unit of a text or word's level as the kernel from which the text is built as a whole; hence, in the process of a translation, the translator has to first break the original text into units, then select the "optimal equivalent" from the different types of equivalence to build the units of the target text which results in the creation of an integrated whole.[47]

Kade's approach to translation equivalence attracted many theorists and critics such as Mary Hornby (1988), Wolfram Wilss (1982) and Mona Baker (2006). Hornby recognizes Kade as one of the most influential scholars of translation; yet she criticizes his system of equivalence as being incapable of any further development since it essentially depended on the level of the individual words.[48]

Wilss agrees with Kade that one-to-one correspondence is important on the content level, yet since every language system is built differently, an identical interlingual achievement does not exist. Thus, "in addition to lexical, syntagmatic and syntactic one-to-one correspondence, there is also interlingual one-to-zero, one-to-many and

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[47] Edwin Gentzler, *Contemporary Translation Theories* (Great Britain: Cromwell Press Ltd., 2001), 68.
[48] Mary Snell Hornby, *Translation Studies* (Amsterdam: John Benjamin, 1988), 20.

conversely, zero-to-one and many-to-one correspondences with different degrees of complexity."[49] Wilss also carefully discussed the conditions of each type as follows:

> The condition for the total TE is the existence of a formal and a semantic interlingual one-to-one correspondence both in language system and in language usage.
> The condition for optional TE is the existence of one-to-many correspondence which can be reduced to a one-to-one correspondence by referring to respective context.
> The condition for approximative TE is the existence of semantically unequivocal item in SL and TL. Both items are, however, in terms of meaning range not identical. Therefore, it is not possible to speak of one-to-one correspondence; rather, one must speak of one-to-part-of-one correspondence.
> Zero equivalence results from TL lexical gaps relative to SL lexical items requiring adaptational transfer procedure in going from SL to TL.[50]

Likewise, Baker explains that in the "one-to-one" category of equivalence, a single expression in the target language fits to a single expression in the source language. However, when a group of expressions in the target language are set to fit with a single expression in the source language, then the equivalence category is going to be "one-to-many." Furthermore, in the "one-to-part-of-one" category, a target language expression captures only part of an idea that was fully presented by a single expression in the source language. Finally, in "nil equivalence," there is no expression in the target language that is equal to an expression in the source language.[51] From a linguistic point of view, and of course, drawing upon the discussion by Gentzler and Wilss, it seems that semantic factors such as lexical meaning and textual unit relations are the dominant elements in obtaining translation equivalence of both form and content in Kade's theory.

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[49] Wilss, *The Science of Translation: Problems and Methods*, 148.
[50] Ibid., 149.
[51] Mona Baker, *Routledge Encyclopedia of Translation* Studies (London: Routledge, 2006), 78

2.2.4 Werner Koller

Another outstanding study regarding the notion of equivalence was contributed by Werner Koller, *Einführung in die Übersetzungswissenschaft* (1979).[52]   Koller differentiates the concept of correspondence from that of equivalence in translation. He describes correspondence as formal similarity between language systems, or as the relation between two languages, whereas, equivalence is seen as relationships of components between actual texts and their utterance in two different languages. Further, he indicates that equivalence is usually based on the fact that words' meanings are supposedly related to the same objects in the linguistic system of both source and target languages.[53]   Koller distinguishes between five types of translation equivalence: "denotative," "connotative," "text-normative,""pragmatic," and "formal equivalence translation."

Jutta Muschard (1996) explains that "denotative equivalent" relates to the exralinguistic facts imparted by means of the text. "Connotative equivalence" conveys connotations with regard to stylistic effect, social and geographical dimensions. "Text-normative equivalence" refers to the distinctive features of a text. "Pragmatic equivalence" or the communicative function means that the translated text affects its target audience the same way the source text affects its original reader. Finally, "formal equivalence" conveys formal aesthetic and individualistic quality.[54]

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[52] Werner Koller, *Einführung in die Übersetzungswissenschaft* (Heidelberg: Quelle und Meyer, 1979).

[53] Baker, *Routledge Encyclopedia of Translation Studies*, 77.

[54] Jutta Muschard, *Relevant Translations: History, Presentation, Criticism, Application* (Frankfurt: Peter Lang, 1996), 35.

Similarly, Juliane House (1997) indicates that the concept of equivalence is called "denotative" when the notion of equivalence directs itself to the extra linguistic referents to which the text is related. Equivalence is called "connotative" when the connotations are conveyed through the specific means of the verbalizations present in the text. "Normative equivalence" refers to specific text types in which a particular text is characterized by the linguistic and the textual norms of usage in the SL. Equivalence is described as "pragmatic" when the translation carries out its communicative function on its target reader. And finally, equivalence is called "formal" when its concept relates to a certain aesthetic such as those formal and idiosyncratic features of the source text.[55]

Koller was attacked by other scholars such as Mary Hornby (1988) and Muschard (1996). Hornby did not recognize Koller's approach as a development of theory but rather as a regrouping of other studies on the same subject, "little more than a reshuffling of other equivalence types, and the terms themselves are far from watertight."[56] Similarly, Muschard considers Koller's approach as more or less regrouping of Kade's categories of equivalence under consideration of contextual dimensions.[57] However, in my point of view, Koller appeared to be influenced by Kade's theory, yet his technique in approaching the subject of equivalence seems different. That is, while Kade focuses on the syntactic factor of a text, Koller on the other hand, concentrates on the semantic factor of a text.

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[55] Juliane House, *Translation Quality Assessment: A Model Revisited* (Narr: Tübingen, 1997), 25.
[56] Hornby, *Translation Studies*, 21.
[57] Muschard, *Relevant Translations: History, Presentation, Criticism, Application*, 34.

2.2.5 Gideon Toury

Gideon Toury's *In Search of a Theory of Translation* (1988)[58] approaches the problem of translation equivalence from a different angle compared with the earlier scholars. Through his study, Toury distinguishes between two types of translations, literary translation and non-literary translation. In regard to literary translation, he proclaims that the translated source text must be encoded linguistically and literally in the target language system. He defines literary translation as any literary text in the target literary system that is equivalent to another literary text in the source language. Non-literary translation, on the other hand, is defined as an interlingual translation that is not taking any position in the target literary system.[59]

Similar to Catford, Toury considers the translation's process as a replacement of a source text in one language by a target text in another language. He argues that in any act of translation, relationships between the source and the target texts are going to be established; as a matter of fact, these relationships are recognized as the main anchor for achieving translation equality. However, the determination of these relationships is based on all or part of those same relevant features shared between the source text and the target text. Thus, the more relevant features that the source text and the target text share, the more equivalent the translation is going to be, and vice versa.[60] In other words, the degree of equivalence relies on the behavior of those shared relevant features. Toury

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[58] Gideon Toury, *In Search of a Theory of Translation* (Tel Aviv: Porter Institute for Poetics and Semiotics, Tel Aviv University, 1980).
[59] Hornby, *Translation Studies*, 37.
[60] Ibid., 36-37.

adds that those relevant features existed in both the textual and linguistic levels or in either one.[61]

Toury builds his so-called "norm system" and introduces it as a theory of translation norms. According to his study, there are three groups of translational norms. Preliminary norms affect the existence and the nature of translation policy and also the directness of a translation. In regard to translation policy, Toury outlines some elements determining its choice, such as source text types, authors, source literature and others. And for directness of translation, Toury states that it concerns the tolerance or intolerance of the target audience regarding a text that has been translated through an intermediate language other than its source language.[62]

Operational norms include two categories,namely, the "matricial" and "textual" norms, which affect decisions made during the process of a translation.[63] Matricial norms govern the substituted textual materials of the target language for their equivalents in the source language, the amount of translation and location in the target text, and, finally, the textual segmentation.[64] Textual norms govern the selection of the textual materials in the target language to replace certain textual and linguistic segments of the source text.[65]

Initial norms are the basic choice in translation wherein the translator has to subject himself to the norms expressed by the original text, or to the linguistic and literary norms in the target language and culture. Adopting the position of norms in the original

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[61] Ibid., 38.
[62] Ibid., 53.
[63] Ibid.
[64] Venuti, *The Translation Studies Reader*, 209.
[65] Ibid., 210.

text determines the adequacy of translation, while adopting the position of norms in the target language determines its acceptability.[66]

Toury's approach to the notion of norms has concerned other scholars in the field of translation such as Mona Baker, who comments that these norms stand for an intermediate level between two concepts, competence and performance. Baker explains that competence is the level of description that allows the theorists to list the inventory of opinions that are available to translators in a given context, while performance concerns the subject of opinions that translators actually select in real life.[67] Moreover, she points out that Toury adopts Noam Chomsky's terms "competence" and "performance," and introduces an interlevel of norms that enables the analyst to make sense of both the raw data of performance and the idealized potential of competence.[68]

Toury recognizes translation equivalence as "that relationship between two utterances in two different languages defining translation," or "distinguishing translation from non-translation."[69]His main argument via his approach to the norms system is that these norms are the essential factors for achieving equivalence: "translational norms are the intermediating factors between the system of potential equivalence relationships and the actual performance, i.e., the reason for the functioning or certain relationships as translation equivalence."[70] He emphasizes those norms as essential to determining the actual position of a translation whether it is adequate or acceptable.

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[66] Toury, *In Search of a Theory of Translation*, 54-55.
[67] Baker, *Routledge Encyclopedia of Translation Studies*, 164.
[68] Ibid.
[69] Toury, *In Search of a Theory of Translation*, 47.
[70] Ibid., 50.

2.2.6 Juliane House

Another major approach to the subject of equivalence was presented by Juliane House in *A Model for Translation Quality Assessment* (1977) where she first developed her theory of quality in translation, then in a further study entitled *Translation Quality Assessment, A Model Revisited* (1997) in which she highlights the importance of functional equivalence. In her later study, House indicates that she based her models for evaluating translation on two major elements: the pragmatic theories of language use, and the notion of equivalence.[71] In regard to the pragmatic theory, she adopts Stalnaker's definition: "[Pragmatic theory] is the study of the purposes for which sentences are used, of the real world conditions under which a sentence may be used as an utterance."[72] For the notion of equivalence, she points out three aspects of a meaning to which the notion of equivalence is related:

1. "Semantic aspect": The relationship of linguistic units to their referents that the human mind is able to construct.

2. "Pragmatic aspect": That is, according to House, "the illocutionary force that an utterance is said to have, i.e. the particular use of an expression on a specific occasion."[73]

3. "Textual aspect": All linguistic elements that account for a textual meaning should be kept equivalent in translation.[74] Catford has already introduced the aspect of textual meaning when he defines translation as a replacement of related textual components of a text in one language by their equivalent in another language.

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[71] House, *Translation Quality Assessment: A Model Revisited*, 29.
[72] Ibid., 30.
[73] Ibid., 31.
[74] Ibid.

House moves on to discuss the roles of function in translation. She believes that "function" is the fundamental criterion of translation quality. She considers the function of a text as the application or use which the text has in the particular context of a situation.[75] Moreover, House claims that the essential point of any translated text is to match the function of its original text as well as to operate as an equivalent situational means to achieve that function: "a translation text should not only match its source text in function but employ equivalent situational means to achieve that function."[76] She suggests that analyzing the source text language before translation is required for achieving the functional equivalence between the source language and the target language text means.

Additionally, House outlines Crystal and Davy's models in *Investigating English Style* (1969)[77] and adopts their system of situational dimension for her study. After reclassifying Crystal and Davy's system of "situational constructions," she produces her model for translation quality assessment in two major sections, "dimension of language user" and "dimension of language use." Each one of the two dimensions is followed by subcategories. For instance, the categories under the "dimension of language user" contain "geographical origin," "social class," and "time." On the other hand, the categories under the "dimension of language use" include "medium," "participation," "social roles relationship," "social attitude," and "province."[78]

House further proclaims that the function of a text can be realized by analyzing that text along the abovementioned dimensions and their linguistic correlates. That is to

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[75] Ibid., 36.
[76] Ibid., 42.
[77] David Crystal and Derek Davy, *Investigating English Style* (London: Longman, 1969).
[78] House, *Translation Quality Assessment: A Model Revisited*, 39.

say, the process of breaking down a text into parts and studying it closely creates a textual profile that is taken as a norm against which the quality of the translation is evaluated. Finally, House distinguishes between two types of translation, overt and covert translation. She believes that in an overt translation, the function of the translated text is never equal to that of the original; yet it is recognized as "second level" function that enables its receptors to access the function of the original through another language. Covert translation, from the other point of view, is an imitation of the original language function in a different discourse frame.[79] Moreover, she claims, overt translation is necessary whenever the source text is "source-culture linked" and has an "independent status" in the source language. On the other hand, covert translation is necessary when the source text has neither of the mentioned conditions for the overt translation.

2.3 Summary and Criticism

In discussing these translation studies, specifically to understand the notion of equivalence provided by several scholars, I conclude this chapter with a series of observations. First of all, in terms of definition, I find it certain that although the singular goal of all of these scholars is to attain equivalence between the translation and the source text, these scholars differ in their definitions of equivalence. For example, Nida suggests that equivalence can be either "formal" or "dynamic." To help the translator make his choice, Nida explains that the essential factors to determine the type of equivalence (FE or DE) are the message and the target readers. That is, if the message of a text is considered the important element, then the translation should be aimed at formal

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[79] Ibid., 29.

equivalence; but if the receptor's response is more important, then the translation should be aimed at dynamic equivalence.[80] We can see that Nida is proposing two types of equivalence: the one relates to the effect of the message on the target and the second relates to a close rendering of the original message. In my consideration, Nida's theory of equivalence is perfectly applicable to all types of text, but less successful when applied to some parts of speech, such as puns and metaphoric language in which the meaning is complex and needs further analysis for accurate interpretation. This point will be discussed further in chapter two when I introduce figurative language.

Similar to Nida's DE, Catford defines equivalence as a substitution of components between two languages in which they function the same way in the same situation. Werner KollerandOtto Kade base their theories on a linguistic dimension since theyidentify equivalence as overcoming the linguistic differences (semantic, syntax, etc.) between the original text and the target text. In contrast, Toury views equivalence as a part of literary translation and achieved only if the information in the source text is transformed linguistically and literarily in the target language system. House, on the other hand, believes that equivalence is achievable only by matching both function and situational means between two texts.

Catford, Toury and House as a group are similar in their approach to the subject since they aim for functional equivalence of a given text between two different languages. However, when studying these scholars individually, I find that although Catford provides a comprehensive study of equivalence and prescribes replacing elements of the source language in the target language, he does not explain how

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[80] Nida, *Toward a Science of Translating*, 166.

specifically this replacement can be done. Toury's method of equivalence, however, has been limited only to literary texts and does not include other texts, such as commerce and political translation. House's view adds a practical angle to this discussion by highlighting the rule of function and recommending that the two texts must have the same methods in order to achieve that function: "a translation text should not only match its source text in function but employ equivalent situational means to achieve that function."[81] For this reason, she seeks to analyze the source text language by using her model's system before translation.

But from a different standpoint, Kollerand Kade rely in their studies on the linguistic features of the source text and their relationships with their relative features in the target text. In my opinion, if we think of applying their methods for a text as a whole, then the significance of their approach might not be fully successful. But if we apply their methods to parts of a text (sentence and/or word level that contain a precise form of a figurative language), then their approaches are certainly appreciable. This point of semantic relations will be discussed further in chapter four when I deal with metaphoric analysis and translation.

My second observation is that even though all scholars have developed different types of theories regarding to translation equivalence, the problem of equivalence persists. Successive scholars have pointed out the shortcomings in the various equivalence theories and have constantly called for more investigation. For instance, Nida proposes two types of equivalence, "formal"and"dynamic," yet later in his study he

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[81] House, *Translation Quality Assessment: A Model Revisited*, 42.

admits that a number of intervening grades have been detected between what might be considered as strict formal equivalence and complete dynamic equivalence.

Catford also defines two types of translation equivalence, "textual equivalence" and "formal correspondence." However, he was criticized for depending essentially on a narrow theory such as the referential theory of meaning[82]and for limiting his analysis to simple sentences to exemplify his categories of translation equivalence.[83]

Kade also distinguishes between four types of translation equivalence, "one-to-one, one-to-many, one-to-a-part-of-one, and one-to-none." But since his system essentially relies on a linguistic relationship between units in both source text language and target text language, his theory comes under criticism for being limited to the level of individual words, which minimizes its capability for further development when it applied to the text as a whole.[84]Likewise, Koller introduces five types of translation equivalence, "denotative, connotative, text-normative, pragmatic, and formal equivalence." But in the eyes of other scholars in the field of translation, his theory did not really enhance the study of equivalence; in fact, it appeared to be regrouping earlier works on equivalence, but from a contextual point of view.[85]

House, too, introduces two types of translation, "overt" and "covert," based on the function of a text. However, I found that neither overt nor covert would really attain equivalence in translation since there is no equal function between two texts in overt translation, and function in covert translation is an imitation of the original language function in a different discourse frame. In contrast, Toury distinguishes between "literary

[82] Baker, *Routledge Encyclopedia of Translation Studies*, 78.
[83] Hornby, *Translation Studies*, 20.
[84] Ibid.
[85] Muschard, *Relevant Translations: History, Presentation, Criticism, Application*, 34.

translation"and "non-literary translation." Literary translation is viewed as any literary text in the target language literary system that must be equivalent to another text in the source language literary system. Non-literary translation, on the other hand, is viewed as an interlingual translation that is not taking any position in the target literary system.[86] Toury did not treat equivalence as a problem of translation, but in fact as a problem of comparative literature; thereby, by restricting his view of equivalence only to literary text-type, he left the issue of equivalence in the non-literary text (law, commercial, etc.) unresolved. I agree with Hornby on the fact that Toury's theory has made the translated text to be completely rooted in the target culture and not as a reproduction of a foreign text from another culture.[87]

My third observation is related to text typology. After comparing the typologies of equivalence between the scholars, I found that some types of translation have much in common. For instance, Catford, Koller and Nida similarly distinguish between correspondence and equivalence. Koller recognizes correspondence as formal similarity between language systems, while equivalence is the relationships of components between actual texts and utterance. Similarly, Catford recognizes correspondence as any target language category that possesses almost the same economic position in the target language as the given source language category occupies in the economy of the source language; while, equivalence is any target language form that is observed to be the equivalent of a given source language form. Likewise, Nida indicates that dynamic translation is set to achieve equivalence with the source language message, while formal

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[86] Toury, *In Search of a Theory of Translation*, 37.
[87] Hornby, *Translation Studies*, 24.

translation attains literally and meaningfully as much as possible the form and content of the original.

From a different point of view Toury, House and Nida have much in common in their methods since they have based their translations' typology on text types. That is, the translation is going to be no more than a linguistic correspondence between two systems of language, unless, according to Toury, the translated text has a literary value in the original language. And for House, the translated text should have a "source-culture linked" and "independent status" in the source language. Finally, text types also play a role in Nida's method since form and content of a message are set to specify the genre of a text and also to direct the type of translation to be formal or dynamic equivalence.

Equivalence in translation is unattainable since it is based on the ideal context of complete sameness of linguistic communication between two languages. However, it is possible to achieve partial equivalence depending on the translator's comprehension of the original text as well as his knowledge of the source and target languages. I will examine partial equivalence more closely in chapter four.

Chapter Three

Figurative Language: Metaphor

3.1 Introduction

Traditional and recent studies confirm that figurative language contains two types of meanings, literal and figurative, used differently according to the occasion of utterance; people generally speak and write figuratively in everyday life and discourse to express their emotions and thoughts towards something that the literal language is unable to convey. Knowles and Moon (2005)[88] differentiate the literal from the figurative meaning in a word or utterance by stating that the meaning is literal when it refers to a concrete entity – something with physical existence in the world – and is figurative when it refers to abstract ideas or qualities. Katz (1998)[89] indicates that the human mind is capable of understanding the two different structures of meaning, the literal that involves language and the non-literal that implies thought; the literal language has a surface meaning which a person is normally able to understand without going through a series of cognitive mechanisms (more on this later). Gibbs (1994)[90] argues that figurative language has a deep meaning that requires special cognitive processes to decode its non-literal meaning. That is to say, literal meaning requires the speaker's creativity to make the meaning of his utterance explicit and transparent as much as possible to his receiver.

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[88] Murray Knowles and Rosamund Moon, *Introducing Metaphor* (Britain: TJ International, 2005).
[89] Albert N. Katz, *Figurative Language and Thought* (New York: Oxford University Press, 1998), 19.
[90] R. W. Gibbs, *The Poetics of Mind*: *Figurative Thought, Language, and Understanding* (New York: Cambridge University Press, 1994), 80.

Figurative meaning, on the other hand, tests the speaker's ability to make the meaning of his utterance sophisticated and implicit in term of semantics; the receiver will need to go beyond his normal intellectual capacity in order to attain sufficient understanding of the speaker's intended meaning. This chapter will narrow down this distinction between literal and figurative meanings to explore the concept of figurative language and its major forms, such as simile, metonymy, irony and metaphor. However, since metaphor is the central subject of my research, I will devote most of this chapter to introducing concepts, major theories, types and patterns of metaphor, and problems of translating metaphor.

3.2 Figurative Language

There are different types of figurative language or tropes in which the meaning of an expression deviates from its normal literal pattern. In this section, I will briefly cite only those that are closely related to my study.

Metonymy is employed when a speaker applies the characteristics of a specific object to another related object in the same domain.[91] As an example, in the expression "Riyadh and Washington are allies in war on terror" Riyadh stands for the people of Saudi Arabia and Washington stands for the people of the United States. Irony is another type of trope in which the speaker's intended meaning is the opposite of the meaning of his utterance. There are different types of irony, but similar to all other types of figurative speech, constructing and understanding any ironical expression requires from both speaker and listener an extra conceptual process of coding and decoding. For instance, to say "He is very smart" about someone who is really stupid or to remark as

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[91] Ibid., 328.

"nice job" a wrong or inappropriate act would be considered as instances of irony. Indirect speech is also a major type of trope in which the speaker's intended meaning is understood from the content of his words. For instance, in the middle of a speech, one might say to someone else "I am talking" in order to convey "Do not interrupt," or a child might tell his mother "I am thirsty" to mean "I need to drink" or someone might respond to a friend's invitation to a restaurant for lunch by saying "I just had a sandwich" to mean "I am full." Also another type of figurative language is the metaphor in which the speaker says something and means something else.[92] For example, a metaphorical expression such as "warm relations" refers to the idea of good relations (a detailed discussion on metaphor will follow later).

Although each type of the aforementioned tropes is structured and employed differently in language, the process of their interpretation is very much similar since they all require a second thought in order to comprehend their non-literal meaning. In the next section, I will discuss the major tropes and their relation to the metaphor.

3.3 Types of Figurative Language

3.3.1 Simile

As defined by *A Handbook to Literature* (2009),[93] simile is a figure of speech "in which a similarity between two objects is directly expressed, as in Milton's, 'A dungeon horrible, on all side round/ as one great furnace flamed….' Here the comparison between the dungeon (Hell) and the great furnace is directly expressed in the use of *as*. Most

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[92] Owen Barfield, "Poetic Diction and Legal Fiction,"in*Essays Presented to Charles Williams*, ed. C. S. Lewis (London: Oxford University Press, 1947). Also see Max Black (1962, 32), footnote 7.
[93]*A Handbook to Literature*, 11th ed., s.v. "Simile."

similes are introduced by *as* or *like* or even by such a word as 'compare,' 'liken,' or 'resemble.''' *A Glossary of Literary Terms* (1999)[94] defines simile as a "comparison between two distinctly different things is explicitly indicated by the word 'like' or 'as.' A simple example is Robert Burns, 'O my love's like a red, red rose.'"*The Concise Oxford Dictionary of Literary Terms* (1990)[95] describes simile as "an explicit comparison between two different things, actions, or feelings, using the words 'as' or 'like,' as in Wordsworth's line: I wandered lonely as a cloud."[96]

Although both simile and metaphor involve figurative comparison, they are distinctly different. Firstly, the comparison is explicit in simile, whereas it is implicit in metaphor. In simile, the comparison is made by using words, such as "like, as, resemble, etc." but in metaphor, these words are omitted from the literal content in the comparison. For instance, "his heart is like a stone" is simile, but if we leave out the comparison word "like," the expression "his heart is a stone" becomes metaphor.[97] Secondly, on the literal level, simile is a true statement even if it appears inappropriate, whereas metaphor is always a false statement. This means that a simile such as "this boy runs like a cheetah" might sound awkward literally, but it is still true if the speaker's intention is to compare the boy to the cheetah in terms of speed. However, the metaphor "this boy is a cheetah" is an illogical statement since the boy is human and the cheetah is animal and the boy cannot become an animal.[98] Lastly, it is possible to consider the figurative meaning of a

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[94]*A Glossary of Literary Terms,* 7th ed., s.v. "Simile."
[95]*The Concise Oxford Dictionary of Literary Terms*, s.v. "Simile."
[96] All italics are from the originals.
[97] Knowles and Moon, *Introducing Metaphor*, 8.
[98] Ibid.

metaphor as the literal meaning of a corresponding simile.[99] Thereby, the metaphorical

meaning of "He is a burned candle for others" in its non-literal meaning is synonymous

with "He is like a burned candle" to refer to someone used up in the service of others.

3.3.2 Metonymy

A Handbook to Literature describes metonymy as "the substitution of the name of

an object closely associated with a word for the word itself. We commonly speak of the

monarch as 'the crown,' an object closely associated with royalty thus being made to

stand for it."[100]*A Glossary of Literary Terms* defines metonymy as "the literal term of one

thing is applied to another with which it has become closely associated because of a

recurrent relationship in common expression. Thus, 'the crown' or 'the scepter' can be

used to stand for a king and 'Hollywood' for the film industry."[101]*The Concise Oxford*

Dictionary of Literary Terms defines metonymy as a "figure of speech that replaces a

name of one thing with the name of something else closely associated with it, e.g. *the*

bottle for alcoholic drink, *the press* for journalism, *skirt* for woman…."[102]

As was also the case for simile in relation to metaphor, metonymy resembles

metaphor in concept since both are used to establish different connections between things

and make the human mind conceptualize one thing by means of its connection to

something else.[103] Lakoff and Johnson (1980)[104] point out that the distinctions between

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[99] Sheldon Sacks, *On Metaphor* (Chicago: The University of Chicago Press, 1979), 36.
[100] *A Handbook to Literature,* 11th ed., s.v. "Metonymy."
[101] *A Glossary of Literary Terms*, 7th ed., s.v. "Metonymy."
[102]*The Concise Oxford Dictionary of Literary Terms*, s.v. "Metonymy."
[103] George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 2003), 36.
[104] Ibid.

metonymy and metaphors are based on the function of each type. This means that metaphor involves conceptualizing one thing in terms of another and understanding its essential goal, whereas metonymy is about the use of one entity to represent another and its first and foremost function is referential.

From a different angle, Gibbs (1994)[105] distinguishes metonymy from metaphor based on the rule of mapping[106] for each trope. According to him, during the process of a metaphorical expression, two different conceptual domains are responsible for making the connection between two things in a way that one is comprehended in terms of another. In metonymy, there is only one conceptual domain that makes the connection between the two objects, and that connection remains within the same frame of that domain. To illustrate more on the mapping rules of metaphor and metonymy, Gibbs provides examples and then applies the "is like"[107] test to each case. In terms of metaphor, as in "*The creampuff was knocked out in the first round of the fight*" the interaction is between two contrasted distinct conceptual domains (athletes and food). The conceptual mapping is going from fighter to pastry and the point of resemblance is that they both are soft and easy to knead and damage. In metonymy, on the other hand, as in "*We need a new glove to play third base,*" the interaction happened only in one conceptual domain (baseball player). That is, the mapping was between the baseball

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[105] Gibbs, *The Poetics of Mind*, 322.

[106] Mapping is a major factor in governing consciousness in the conceptual structuring system. Metaphorical mapping occurs when conceptual metaphors map the source domain onto the target domain, so that the correspondences and logical relationships from the source domain are replicated in the target domain. For more discussion on this topic, see Deignan (2005), 162: George Lakoff and Mark Turner (1989), 89.

[107] According to Gibbs, the "is like" test, if a figurative expression X is like Y is meaningful when X and Y are referring to terms from different domains, then it is a metaphor; but if it would be nonsensical to say this, then it is a metonym. For more on this subject, please refer to Gibbs (1994), 322.

player and one of its properties, the glove, which in reality is part of the baseball player.[108] Examining the "is like" test on the structural meaning of metaphor, it makes sense to say "*The boxer is like a creampuff*." Unlike in metonymy, the meaning of "*the third baseman is like a glove*" is vague and unacceptable.

Similar to Gibbs, Knowles and Moon (2005)[109] draw their distinction between metaphor and metonymy. According to them, the heart of each metaphor usually signifies similarity between two unrelated entities; each entity stands for different things. By contrast, metonymy is about closeness, in which an integral part of a single entity is used to refer to the same entity. To prove their point, they compare the use of the word "head" in "sixty head of cattle" and in "the head of the organization" and conclude that the first expression is metonymy since the word "head" is a body part refers to each animal in the cattle, and heads and cattle belong to the same entity. On the other hand, the second expression is metaphor since the word "head" links between two separate entities, body and organization.[110] Further, Knowles and Moon recognize metonymy as referring, and metaphor as understanding and interpreting. While metonymy is referring

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[108] Part-and-whole relationship between two things in the same domain is called *synecdoche* and has been recognized by many scholars such as Lakoff, Moon and Gibbs as a subtype of metonymy in which the whole entity is referred to by the name of one of its essential components, or vice-versa. However, to distinguish metonymy from synecdoche, Gibbs introduces metonymy as token-for-type relation that is more specific and productive in terms of replacing a particular characteristic for a general function. And in most cases its terms of reference bridge the abstract and the concrete, such as in substituting *pen* for *author*, and *the flag* for *command*. Synecdoche or part-for-whole, on the other side, substitutes the part for the whole, and its terms of reference are concrete, such as *hand* for *worker* and *head* for *person*. For more on this topic, reader may refer to Gibbs (1994), 322.

[109] Knowles and Moon, *Introducing Metaphor*, 52.

[110] Ibid., 53.

to something by mentioning something else that is a component part or closely related to it, metaphor is about understanding one thing and explaining it in terms of another.[111]

3.3.3 Idiom

Like metonymy, understanding the difference between idiom and metaphor is also important for the translator. *A Handbook to Literature* defines idiom as "a use of words particular to a given language, an expression that cannot be translated literally. "To carry out" literally means to carry something out (of a room perhaps), but idiomatically it means to see that something is done, as "to carry out a command."*Idioms* in a language usually arise from a peculiarity that is syntactical or structural—as in a common but understandable phrase such as "How do you do?"—or from the obscuring of a meaning in a metaphor (as in the preceding example). The adjectives 'brief' and "short" mean much the same, but their adverbial forms, by a quirk of *idiom*, are different; compare "I'll be there shortly" and "I'll be there briefly."[112]*The Concise Oxford Dictionary of Literary Terms* defines idiom as a "phrase or grammatical construction that cannot be translated literary into another language because its meaning is not equivalent to that of its component words. Common examples, of which there are thousands in English, include *follow suit*, *hell for leather*, *flat broke*, *on the wagon*, *well hung*, etc. By extension, the term is sometimes applied more loosely to any style or manner of writing that is characteristic of a particular group or movement."[113]

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[111] Ibid., 54.
[112]*A Handbook to Literature*,11th ed., s.v. "Idiom."
[113]*The Concise Oxford Dictionary of Literary Terms*, s.v. "Idiom."

Idioms have always been recognized by scholars as dead metaphors. For example, Gibbs explains that the language of an idiom may once have been used as metaphor but over time has lost its metaphorical feature and has been recognized in the human lexicon as a set of common phrases or dead metaphors.[114] To distinguish idiom from metaphor, Gibbs suggests that metaphorical expressions are creative and cannot be paraphrased; while idiomatic expressions are repeated too often and their figurative meaning is equal to a simple literal phrase. For instance, an idiom such as "John spilled the beans" has an equivalent meaning to the literal statement "John revealed the secret."[115]

3.3.4 Irony

Irony is "a broad term referring to the recognition of a reality different from appearance. Verbal *irony is a figure of speech* in which the actual intent is expressed in words that carry the opposite meaning. We may say, 'I could care less' while meaning 'I couldn't care less."[116]*A Glossary of Literary Terms* defines verbal irony as "a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed. An ironic statement usually involves the explicit expression of one attitude or evaluation, but with indication in the overall speech-situation that the speaker intends a very different and often opposite, attitude or evaluation." *The Concise Oxford Dictionary of Literary Terms* defines irony as a "subtly humorous perception of inconsistency, in which an apparently straightforward statement or event is undermined

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[114] Gibbs, *The Poetics of Mind*, 267.
[115] Ibid., 36.
[116]*A Handbook to Literature*, s.v. "Irony."

by its context as so to give it a very different significance…. At its simplest, in **verbal irony** [*sic*], it involves a discrepancy between what is said and what is really meant, as in its crude form, sarcasm for the figures of speech exploiting this discrepancy, *see* antiphrasis, litotes, meiosis."[117]

Commonly, metaphor and irony reflect a contrast between the utterance and its meaning in a particular statement or situation, in which a distinction is made between reality and expectation. In addition, understanding both irony and metaphor requires the cognition of both speaker and listener of the subject being referred to.[118] The distinction between irony and metaphor is overt and simple. That is, irony often associates an utterance with its literal meaning whereas metaphor deals with the utterance and its non-literal meaning.[119] To make this distinction clearer, the ironical statement violates only the surface meaning of words in some local discourse. Hence, understanding the ironical meaning is possible by assuming the opposite of its literal meaning. On the other hand, the metaphorical statement violates both surface and deep meaning structure of words during the discourse**.** Thus, understanding metaphorical meaning requires more realization and mental analysis. Moreover, the nature of irony in our social communication allows us to say one thing but mean something else. In this regard, Gibbs points out jocularity and sarcasm as the two major types of irony that people use daily in social communication. According to his words, jocularity and sarcasm are involved in contextualizing solidarity and authority relationships. To differentiate one ironic type from the other, Gibbs explains that jocular statements are usually associated with

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[117]*The concise Oxford Dictionary of Literary Terms*, s.v. "Irony."
[118] Gibbs, *The Poetics of Mind*, 362.
[119] Ibid., 382.

solidarity and encouragement that asserts social relationships and aims to scold others in a jesting manner. Quite the opposite, sarcastic statements are often associated with either solidarity or authority relationships between speakers and listeners and its function is specially used to degrade others.[120]

3.3.5 Personification

A Handbook to Literature defines personification as a figure of speech that "endows animals, ideas, abstraction, and inanimate objects with human form: the representing of imaginary creatures or things as having human personality, intelligence, and emotions; also an impersonation in drama of one character or person, whether real or fictitious, by another person."[121]*A Glossary of Literary Terms* defines personification as a figure that is related to metaphor, "in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings."[122]*The Concise Oxford Dictionary of Literary Terms* defines personification as a figure of speech "by which animals, abstract ideas, or inanimate things are referred to as if they were human. As in Sir Philip Sidney's line: Invention, Nature's child, fled stepdame Study's blows. This figure or trope, known in Greek as *prosopopoeia*, is common in most ages of poetry, and particularly in the 18th century. It has a special function as the basis of allegory. In drama, the term is sometimes applied to the impersonation of non-human things and ideas by human actors."[123]

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[120] Ibid., 372.
[121]*A Handbook to Literature*, 11th ed., s.v. "Personification."
[122]*A Glossary of Literary Terms*, 7th ed., s.v. "Personification."
[123]*The Concise Oxford Dictionary of Literary Terms*, s.v. "Personification."

In relation to metaphor, personification has been recognized by many scholars as an ontological metaphor. For instance, Lakoff and Johnson (2003) view personification as a general category of metaphor in which entities are ascribed to human actions. Likewise, Knowles and Moon believe that personification is a subtype of metaphor in which human characteristics are applied to inanimate objects or that inanimate object is used to personify human qualities or activities.[124] Making the comparison from a linguistic perspective, Owen Thomas (1969)[125] indicates that in terms of metaphor, the whole linguistic structure functions to create metaphorical meaning; whereas in personification, only parts of the linguistic structure are used to found the figurative image. For example, according to Thomas, in 'misery loves company' ("Nominal + Verb + Nominal"), the personification happened only because of the abnormal relationship between the contextual features of the verb "love," which is a human characteristic, and the subject "misery," the abstract noun; but the relationship between the remaining components of the expression (love + company) is considered normal.

3.3.6 Metaphor

The first known examination of the notion of metaphor was by Aristotle (335 BC) and has been considered, in both classical and modern works on rhetoric and literary criticism, as one of the most influential contributions to scholars who have studied the subject. Aristotle defines metaphor as "giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to

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[124] Knowles and Moon, *Introducing Metaphor*, 7.
[125] Owen P. Thomas, *Metaphor and Related Subjects* (New York: Random House, 1969), 60.

genus, or from species to species, or in the ground of analog" (Gibbs 1994). To elaborate more, Gibbs suggests that when the transfer is accounted from species to genus as in "Indeed ten thousand noble things Odysseus did," the species of meaning "ten thousand" is used instead of the word "many." Whereas, in the case of metaphor by analogy as in "Old age is to life as evening is to day," the phrase "old age" is applied to both day's evening, and the evening of life.[126]

Aristotle's definition highlights that metaphor is a matter of words not sentences, since the metaphoric transfer takes place only at the level of words. Also, it shows that while constructing a metaphorical expression, a deviation from the literal meaning occurs when a name or an attribute belonging to an object is inappropriately transferred to another object. Based on these ideas, Gibbs argues that there must be some underlying resemblance that allows the transferring process of each metaphor from genus to species, species to genus, species to species, or by analogy.[127]

Drawing upon Aristotle's treatment of the term, most modern scholars from different fields of knowledge such as philosophy, linguistics and psychology have developed a number of theories regarding understanding and interpreting metaphor. The common belief for those theorists is that verbal metaphors in language and thought manifest a complex process of mental mapping that shapes our thinking, imagination, and communication in everyday life, and affects our abilities in many aspects such as learning, remembering, making decisions and thinking.[128] Furthermore, modern theorists claim that verbal metaphors as well as conventional expressions that are based on

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[126] Ibid.
[127] Gibbs, *The Poetics of Mind*, 210.
[128] Katz, *Figurative Language and Thought*, 89.

metaphor reflect an underlying conceptual mapping in which the human mind is figuratively capable of conceiving an abstract knowledge such as emotions and ideas in term of concrete knowledge.[129]

Following Aristotle's view, metaphor has been recently identified as "[A]n analogy identifying one object with another and ascribing to first object one or more of the qualities of the second."[130] Likewise, *The Concise Oxford Dictionary of Literary Terms* defines metaphor as "the most important and widespread figure of speech, in which one thing, idea, or action is referred to by a word or expression normally denoting another thing, idea, or action, so as to suggest some common quality shared by the two. In metaphor this resemblance is assumed as an imaginary identity rather than directly stated as a comparison: referring to a man as *that pig*, or saying *he is a pig* is metaphorical whereas he is like a pig is a simile."[131] From a philosophical point of view, I. A. Richards (1981) is among those first theorists who approach the subject of metaphor.[132] In one of his remarkable lectures,*The Philosophy of Rhetoric*, Richards discusses the structure of metaphor and sets the foundation for many other theorists who observed the analysis of the metaphoric construction (more on this later.) Richards's views metaphor as a combination of terms and the interactions between them. According to him, "In the simplest formulation, when we use a metaphor we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction."[133] Richards rejects the idea that metaphor is

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[129] Ibid., 90.
[130]*A Handbook to Literature*, 11th ed., s.v. "Metaphor."
[131]*The Concise Oxford Dictionary of Literary Terms*, s.v. "Metaphor."
[132] I. A. Richards, *The Philosophy of Rhetoric* (London: Oxford University Press, 1981).
[133] Ibid., 93.

shifting and a substitution of words. Metaphor from his point of view is "borrowing between and intercourse of *thoughts*, a transaction between contexts."[134] To develop a method that can assist in analyzing the underlying structure of metaphor, Richards divides the components of metaphor into two extremes and a ground. He calls the two extremes by the technical terms "tenor" and "vehicle." The "tenor" has been recognized as the "principle subject" of the metaphor, or the idea expressed by the "vehicle." The "vehicle" is regarded as the hidden idea of the metaphorical expression that furnishes a new meaning for the "tenor." Finally, the ground is defined as the similarity between the "tenor" and "vehicle."[135] For instance, in a metaphor such as "sea of knowledge," the tenor would be the knowledge, the vehicle would be the sea, and the ground is the similarity of wideness and depth.

Linguistically speaking, Max Black (1962)[136] argues that understanding metaphorical meanings requires the use of a systematic implication as a method for choosing, emphasizing, and organizing relations in different semantic fields.[137] In a similar manner to Richards's treatment of the structure of metaphor, Black suggests that a metaphor constructs two subjects, namely the "principle subject" and the "subsidiary subject," and the "associated commonplaces." For example, in "Man is a wolf" Black explains that the principle subject is "man" and the subsidiary subject is "wolf," and the relationships between them are the commonplaces.[138]

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[134] Ibid., 94.
[135] Ibid., 97.
[136] Max Black, *Models and Metaphors: Studies in Language and Philosophy* (New York: Cornell University Press, 1962).
[137] Ibid., 46.
[138] Ibid., 39.

From the same angle, Eva Kittay (1987)[139] proposes that metaphor is a linguistic tool used to puzzle out the obscure meaning of thought. According to her, the function of metaphor in language is to "…provide the linguistic realization for the cognitive activity by which a language speaker makes a use of one linguistically articulated domain to gain an understanding of another experiential or conceptual domain, and similarity, by which a hearer grasps such an understanding."[140] In other words, understanding metaphorical expression is primarily based on two things: understanding the relationships between the linguistic components constructing that expression, and understanding the relation of these components to their counterparts in the target language.

In contrast to psychologists who view metaphors as a conceptual process in which our conceptual system constructs our metaphorical utterance, Kittay argues that our conceptual system is shaped by the linguistic rules of our language. Therefore, the metaphorical structure or concept is also controlled by these linguistic rules.[141] (A further discussion of linguistic metaphor will proceed later in this chapter.)

3.4 Theories of Metaphor

Generally there are two major views by which most theories on metaphor have been developed. On the one hand, there is the traditional view in which metaphor functions only at the level of language, not thought. Metaphor, according to this perspective, is a poetic device used to decorate the literal language, "a device of the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than

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[139] Eva Feder Kittay, *Metaphor: Its Cognitive Force and Linguistic Structure* (Oxford: Clarendon Press, 1987).
[140] Ibid., 14.
[141] Ibid., 15.

ordinary language."[142]   The traditional view denies the cognitive function of metaphor and argues that metaphor is a secondary function in language that is used to ornament the literal meaning of an utterance or to fill the lexical gaps in language.[143]   On the other hand, the contemporary view that recognizes metaphor as a conceptual device relates to thought and has little to do with language. That is, the locus of metaphor is not situated in language, but in the way that our conceptual system recognizes one mental domain in terms of another; this recognition undergoes a sophisticated process of mapping that links different conceptual domains in our conceptual system.[144]

For the benefit of my study, this chapter will focus on the modern theories of metaphor, particularly the cognitive-linguistic approach, since they will be adopted for analysis in chapter four. However, I will throw some light on the traditional theories when the case is relevant to the study.

3.4.1 The Substitution Theory

The substitution theory views metaphor as an ornamental method to substitute an abnormal figurative expression for a normal literal expression. According to I. A. Richards, "At the one extreme, the vehicle may become almost a mere decoration or coloring of the tenor, at the other extreme, the tenor may become almost a mere excuse for the introduction of the vehicle, and so no longer be the 'principle subject.'"[145]

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[142] Lakoff and Johnson, *Metaphors We Live By*, 3.
[143] Alice Deignan, *Metaphor and Corpus Linguistics* (Philadelphia: John Benjamins Publishing Company, 2005), 2.
[144] Vyvyan Evans, Benjamin K Bergen and Jörg Zinken, *The Cognitive Linguistics Reader* (London; Oakville: Equinox, 2007), 267.
[145] Richards, *The Philosophy of Rhetoric*, 100.

Black (1962) points out that the substitution view of metaphor is to substitute a metaphorical expression for other literal expressions aiming to express the same meaning. To explain this more, the meaning of a linguistic expression in its metaphorical utterance is equal to its literal meaning in its non-metaphorical utterance. Moreover, Black claims that the metaphorical use of a word or an expression in a given literal frame[146] is to convey a meaning that could have been expressed literally. In such a process, the author substitutes the metaphoric expression for the literal expression to create a puzzling meaning. In order to resolve the vagueness of the new meaning, the reader needs to invert the substitution by using the literal meaning of the metaphorical expression as a hint to decode the proposed figurative meaning.[147]

Gibbs discusses the substitution view and concludes that metaphorical forms like A is B are nothing but an indirect way of saying A is C. For instance, when a speaker says Richard is a lion, he means nothing but enhances his description of Richard's quality of being brave (Richard is brave). Additionally, understanding the meaning of the metaphorical expression requires the listener's ability to encode the figurative meaning of Richard is brave (A is C) by finding the hidden resemblance (C) "braveness" between (A and B) that is Richard and the Lion.[148]

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[146] "Focus" and "frame" are the terms introduced by Black to describe the semantic structure of a metaphorical sentence. According to him, focus is the word that is used metaphorically and frame is the remaining words used literally in a given metaphor. See Black (1962: 28)

[147] Black, *Models and Metaphors*, 32.

[148] Gibbs, *The Poetics of Mind*, 212.

3.4.2 The Comparison Theory

Max Black argues that the comparison theory is a special form of the substitution theory of metaphor, in which the metaphorical expression is supposedly substituted by its equivalent literal comparison.[149] To draw the distinction between the two theories, Gibbs suggests that the notion of metaphor from the substitution viewpoint is a replacement of the metaphorical terms by their approximate literal equivalents, whereas the comparison theory views metaphor as an implicit similarity between the metaphorical terms, which can be expressed in the form of simile in most cases.[150] That is to say, a metaphoric form such as A is B would be understood as A is like B from a comparison point of view. For example, instead of Richard is a lion, the comparison view would say Richard is like a lion.[151]

3.4.3 The Conceptual Theory

The conceptual theory developed by Lakoff and Johnson (2003) influences many scholars of philosophy and linguistics who have contributed to the study of metaphor. In contrast to the substitution theory in which metaphor is regarded as a decorative device limited only to language use, the conceptual theory advocates that metaphor is a matter of language, thought, and action and that our conceptual system in terms of thinking and acting in everyday life is essentially metaphorical in nature. Therefore, according to the conceptual view, metaphor serves as a cognitive device that allows us to understand and experience a relatively abstract subject matter in terms of a more concrete subject matter.

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[149] Black, *Models and Metaphors*, 34.
[150] Gibbs, *The Poetics of Mind*, 212.
[151] Transforming metaphor into simile is a common technique during translation across languages. I will discuss this matter in chapter four.

As a result, understanding metaphor is already inherent in our conceptualization of experience.[152]

Lakoff and Johnson view the mechanism of the human conceptual system as the recognition of how different concepts are grounded, organized, characterized and linked to one another.[153] They argue that since concepts and activities are metaphorically structured, language is also metaphorically structured.[154] For example, Lakoff and Johnson indicate that in many conceptual metaphors (conceptual metaphor will be discussed later in this chapter) such as argument is war, the words argument and war are different entities and activities, but our thought and culture allow us to structure, understand, and talk about argument in terms of war.[155]

3.4.4 The Prototype Theory

The prototype theory of metaphor suggests that many concepts acquire a core meaning that represents the essential characteristics of the whole category and also that other less distinctive attributes approach their boundary.[156] Richard Trim (2007)[157] explains the benefits of the prototype theory for understanding the creation of metaphor. According to him, metaphor is found when two entities from two entirely different conceptual domains are matched to structure the metaphoric expression.

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[152] Lakoff and Johnson, *Metaphors We Live By*, 3.
[153] Ibid., 106.
[154] David L. Ritchie, *Context and Connection in Metaphor* (New York: Palgrave Macmillan, 2006), 31.
[155] Lakoff and Johnson, *Metaphors We Live By*, 5.
[156] Boundary area represents the fuzzy edges of meaning that can be found in word-category as well as in less clearly defined expressions.
[157] Richard Trim, *Metaphor Networks: The Comparative Evolution of Figurative Language* (New York: Palgrave Macmillan, 2007), 15.

3.4.5 The Interaction Theory

Unlike the substitution and the comparison theories of metaphor in which some partial similarity between metaphorical components preexisted at the underlying level of meaning, the interaction theory, established first by Richards (1936) and later developed by Black (1962), suggests that these partial similarities, the ground, are newly created as a result of an interaction between the two metaphoric domains, the tenor and the vehicle.[158] Black proposes that the meaning of an interaction-metaphor is irreducible since each of its components possesses distinct semantic contents[159] reflecting the difficulty in paraphrasing the interaction metaphor into literal language and keeping its semantic contents at the same time. It means that the interaction theory negates those previous theories of "substitution and comparison" in which a metaphor can be replaced by literal translation while maintaining the same cognitive content.[160]

Additionally, in regard to the mechanism of understanding the meaning of the interaction metaphor, Black suggests that the listener should not search for an existing similarity between the principal subject and the subsidiary subject in order to decode the speaker's intended meaning; rather, the listener should try to create the similarities by viewing the characteristics of each subject individually. For example, understanding a metaphoric expression, such as "man is a wolf" requires the listener's knowledge of the properties of all lexical meanings of both (man) and (wolf) to draw the similarity that formulates the new meaning "Man is fierce."[161] Black refers to the lexical contents of each subject by the term "system of associated implication," to the created similarity by

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[158] Gibbs, *The Poetics of Mind*, 233.
[159] Kittay, *Metaphor: Its Cognitive Force and Linguistic Structure*, 6.
[160] Black, *Models and Metaphors*, 46.
[161] Ibid., 41.

the term "system of associated commonplaces," and to the new meaning by the term "the new implications."[162]

From a similar perspective, David Miall (1982)[163] views the interaction metaphor as an "interanimation" of two juxtaposed words from different semantic categories.[164] This view shows the metaphorical statement as a combination of words or units from different semantic fields. Each word or unit possesses semantic features that contain literal and non-literal meanings and after observing the rule of interaction or mapping between words or units, the intended meaning is determined by the occasion of utterance and by the semantic structure of metaphor.[165] That is to say, the meaning of an utterance is literal when the interaction between its components does not violate the semantic rules; however, if a violation occurs, then the meaning would be considered fuzzy and figurative. Based on this observation, Miall suggests that the figurative meaning of a metaphorical term is logically independent from the context in which the term is expressed.[166]

I believe that the procedure proposed by the interaction view for analyzing metaphor is of more assistance to students as well as professionals of translation who are encountering obstacles when translating metaphors from one language into another. Therefore, I will adopt the interaction theory of metaphor for identifying and analyzing the metaphorical expressions I am going to investigate in chapter four.

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[162] Ibid., 40.
[163] David S. Miall, *Metaphor: Problems and Perspectives* (Atlantic Highlands, New Jersey: Humanities Press, 1982).
[164] Ibid., 36.
[165] Ibid.
[166] Ibid., 37.

3.4.6 The Anomaly Theory

Not far from the interaction theory, the anomaly view proposes that understanding metaphorical expression comes after the recognition of its linguistic violation. To explore these violations, linguists and philosophers[167] have developed a set of rules to identify the metaphorical expression based on the various deviant features constructing the whole metaphorical statement.[168]

To substantiate, a metaphorical expression is considered metaphor only when its creation necessitates the violation of either or both linguistic and conceptual rules that govern the boundaries of a specific language in which that metaphor is spoken. These violations, according to the anomaly view, can be seen as a grammatical deviance, semantic abnormality, and conceptual vagueness in the metaphorical structure. For example, in creating a metaphoric expression like "the stone died," the speaker employs an inanimate subject "stone" to perform an animate human activity "died." In such practice, the speaker violates the rules governing the different grammatical categories and subcategories in which the terms in permissible word strings may be combined and consequently affects the semantic structure and the conceptual structure of the statement.[169]

Moreover, Gibbs believes that understanding metaphor according to the anomaly view requires interpreting the metaphorical expression into a non-deviant normal

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[167] Gibbs lists several theorists such as Monroe C. Beardsley (1962), Derek Bickerton (1969), Timothy Binkley (1974), Samuel R. Levin (1977), Ina Loewenberg (1975), and Robert J. Matthews (1971). See Gibbs (1994: 222).
[168] Gibbs, *The Poetics of Mind*, 222.
[169] Ibid.

expression that is closely related to the original expression.[170] This means, the listener

must find an expression that observes the linguistic rules and contains an equal meaning

to the original metaphoric expression at the same time. In this case, Gibbs suggests

translating metaphor into simile as in "the stone died" to "the stone-like individual died."

However, Gibbs criticizes the anomaly theory for being less accurate in certain

circumstances. He argues that not all grammatically deviant sentences are metaphors;

and in fact, many sentences are grammatically correct but regarded as metaphors. For

instance, in a case like "the grass who you cut was bright green" is grammatically deviant

because of some feature-rules violation, yet the expression itself is not metaphor;

whereas, in "the rock is becoming brittle with age"the expression is metaphoric, although

its grammatical nature has not been violated.[171]

3.5 Types of Metaphor

As metaphor has become a major subject in philosophy, psychology, and

linguistics, various types of terminologies, definitions, and viewpoints have been

included under "metaphor." However, since types of metaphor are large in number and

widely branched, I will cite here only those that are relevant to my study.

3.5.1 Conceptual Metaphor

Lakoff and Johnson argue that most conceptual thought consists of two

juxtaposed conceptual domains (abstract concept and physical or concrete experience)

expressed in related groups of conceptual metaphors. These conceptual metaphors

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[170] Ibid., 223.
[171] Ibid.

function as groundwork to generate a number of new metaphors.[172] The conceptual metaphor is the idea or knowledge that is a consequence of mapping between an abstract concept and a concrete object, or as in different terms, the source domain and the target domain. Those conceptual metaphors are restricted to thought and are rarely used in spoken or written language; their locus is at the center of our conceptual system and serves as a foundation to group many other linguistic metaphors (more on this later) into their conceptual boundaries.[173] Further, Lakoff and Johnson describe conceptual metaphors as "structural metaphors" in which concepts are metaphorically structured one in terms of another.[174] To elaborate more, in "argument is war," entities and activities of the target domain (argument) are structured in terms of the source domain (war). Thereby, the conceptual metaphor "argument is war," according to the conceptual theory, functions as a matrix for many other pre-existing metaphorical structures in which we experience arguments in terms of wars in our everyday life. Lakoff and Johnston suggest a list of metaphorical expressions to explain how culture allows us to talk and think in many ways about entities and activities of arguments in terms of wars (all of the given examples are Lakoff and Johnston's own examples):

> Your claims are *indefensible*.
> He *attacked every weak point* in my argument.
> His criticisms were *right on target*.
> I *demolished* his argument.
> I've never *won* an argument with him.
> You disagree? Okay, *shoot*!
> If you use the *strategy*, he'll *wipe you out*.
> He *shot down* all of my arguments.[175]

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[172] Ritchie, *Context and Connection in Metaphor*, 32.
[173] Deignan, *Metaphor and Corpus Linguistics*, 14.
[174] Lakoff and Johnson, *Metaphors We Live By*, 5.
[175] Italics are from the original.

Taking these expressions into account, Lakoff and Johnson assert that concepts are metaphorically structured one in terms of another, and the whole conceptual metaphor, as in "argument is war" is deeply structured in our thought in a way that can be interpreted only through other metaphors. In addition, these other metaphors are situated in the human conceptual system, and their function is to represent our concepts through linguistic expressions.[176] However, taking into account the coherence and systematic metaphorical concepts in the human conceptual system, Lakoff and Johnson introduce two other types of metaphor: orientational metaphor and ontological metaphor.[177]

3.5.2 Orientational Metaphors

Orientational metaphors are those cases when concepts in a metaphorical expression are not structured one in terms of another but establish a whole system of concepts with respect to one another.[178] Lakoff and Johnson point out that metaphorical orientation generally involves opposite concepts of spatial orientation or direction (up-down, in-out, on-off etc.) They are systematically assigned and have a basis in human physical and cultural experience. Thus, most orientational metaphors are universal in nature and not limited to a particular culture.

To elaborate further, metaphorical orientations like "up-down" can be embodied by various numbers of orientational metaphors in other target domains, such as happy is up / sad is down, conscious is up / unconscious is down, health and life are up / sickness and death are down, more is up / less is down, and so on. Each one of these orientational

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[176] Ibid., 6.
[177] Ibid., 87, 82.
[178] Ibid., 14.

metaphors, according to the conceptual theory, generates a number of metaphorical expressions. For instance, considering the orientational metaphor "conscious is up/ unconscious is down," Lakoff and Johnson suggest various metaphors to prove their point, such as "Get up. Wake up. I'm up already. He rises early in the morning. He fell asleep. He dropped off of to sleep. He's under hypnosis. He sank into a coma."[179]

3.5.3 Ontological Metaphors

Ontological metaphors are those conceptual metaphors by which the human mind conceptualizes experiences in term of physical objects and substance. "Once we can identify our experiences as entities or substances, we can refer to them, categorize them, group them, and quantify them – and by this means, reason about them."[180] In other words, ontological metaphors enable us to conceptualize and talk about abstract things as if they are physical objects. For instance, we talk about knowledge as if it has physical form, as in "treasures of knowledge; now I can taste the fruit of knowledge; knowledge is an effective weapon; always feed the brain with the best of knowledge."[181]

3.5.4 Linguistic Metaphor

Deignan (2005)[182] claims that most linguists who have discussed the subject of metaphor agree that linguistic metaphors function only at the language level to realize the

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[179] Ibid., 15.
[180] Ibid., 25.
[181] Ibid.
[182] Deignan, *Metaphor and Corpus Linguistics*, 2005.

underlying mental structure of conceptual metaphor in discourse.[183] This means that linguistic metaphor is the language tool by which metaphorical concepts can be realized and transformed from thought into language via various linguistic expressions. For example, the correspondences in thought between the two different conceptual domains "sad" and "down," as in "sad is down" are interpreted from thought into language by various linguistic metaphors, such as "I'm feeling down. He is in deep sorrow. My spirit is failing."[184]

Moreover, Deignan suggests that the meaning of a linguistic metaphor is usually described in terms of vehicle and topic. According to him, the vehicle is the literal meaning of a word in its source domain; whereas the topic is the figurative meaning of that word in its target domain. For instance, in "sad is down," the meaning of "down" as the vehicle is directed toward the ground, but the meaning of "down" as the topic in the target domain is sad.[185]

3.6 Patterns of Metaphorical Structure

Scholars of cognitive linguistics propose different patterns of metaphorical structure upon which linguistic metaphorical expressions can be classified and analyzed in language practice.[186] The following metaphorical patterns are the major categories that I am going to adopt for grouping metaphors for analysis when I discuss the translatability of metaphor in chapter four.

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[183] See e.g., Lakoff & Johnson (1980), Kittay (1987), Gibbs & Steen (1999), and Deignan (2005).

[184] Deignan, *Metaphor and Corpus Linguistics*, 34.

[185] Ibid., 14.

[186] See e.g., Joseph E. Grady (1997), Lakkof and Johnson (1999), Peter Crisp, John Heywood and Gerard Steen (2002).

3.6.1 Primary Metaphor

Lakoff and Johnson (1999)[187] believe that primary metaphors or "simple metaphors" are similar to conceptual metaphors in that they both are usually the result of the combination of a sensory experience and a subjective experience in which one can conceptualize abstract concepts on the basis of inferential patterns directly related to the human body. That is to say, primary metaphors are often structured in the source domains that relate to our experiences and activities as human beings, such as human motor action, physical movements, treatment of physical objects and the felt experience of bodily engagement with objects.[188]

Grady (1997)[189] explains that primary metaphors are recognized as the basic metaphorical structure that involves a single across-domain mapping between the source domain and the target domain. He views primary metaphor as metaphorical mapping for which there is an independent and direct experiential basis and independent linguistic evidence.[190]

For better understanding of the mechanism of mapping in the primary structure of metaphor, let's consider these two examples:

1. I am <u>hungry</u> for knowledge (hunger is desire)

2. Today is my <u>big</u> day (size is importance)

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[187] George Lakoff and Mark Johnson, *Philosophy in Flesh: The Embodied Mind and Its Challenge to Western Thought* (New York: Basic Books, c1999), 54.

[188] Joep Cornelissen and Mario Kafouros, "The Emergent Organization: Primary and Complex Metaphors in Theorizing about Organizations," *Organization Studies* 29, (2008): 957. http://oss.sagepub.com/cgi/content/abstract/29/7/957. Also see Lakoff and Johnson (1980, 1993), Grady (1997), Ritchie (2006).

[189] Joseph E. Grady, "Foundation of Meaning: Primary Metaphor and Primary Scenes" (PhD diss., University of California, Berkeley, 1997).

[190] Lakoff and Johnson, *Philosophy in Flesh*, 49.

Drawing upon these examples, the concept in the source domain (hungry, big) expresses a single semantic item of the concept in the target domain (desire, importance) in the underlying meaning structure to create the foundation for constructing a simple across-domain mapping structure.

3.6.2 Compound Metaphor

Compound metaphors,[191] according to Lakoff and Johnson, usually depict mapping of primary metaphors and their entailments in a sequential manner to denote an additional item of meaning to the logic of the metaphorical expression or to add an intended confusion. Moreover, because the structuring process is grounded in the metaphorical conceptual system as a whole, a single complex metaphor can generate even more complex metaphors.[192] For instance, considering the primary metaphor "love is a curse," we can construct complex metaphors such as:

1. The only oasis of love died under the broiling sun of jealousy.

2. Her cold heart killed the thirst of his blind love.

3. The ship of longing is anchored at the crazy port of love.

The structure of each example in 1, 2, and 3 reflects the blending of multiple metaphors in order to create a larger schema for the whole complex metaphor. To illustrate, the complex structure in the first example contains two multiple metaphors (Oasis of love died + broiling sun of jealousy); each metaphor includes two simple metaphors (Oasis (+) of love + died) + (broiling (+) sun + jealousy); by blending all

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[191] Also called complex metaphors and defined as a combination of primary metaphors or metaphorical units to build a larger metaphorical expression. See, Lakoff and Johnson (1999).

[192] Lakoff and Johnson, *Philosophy in Flesh*, 62-63.

metaphorical pieces together, the result would be a more complex metaphorical expression (The only oasis of love died under the broiling sun of jealousy).

3.7 Metaphor in Translation

Generally speaking, we have learned in the previous chapter that meaning loss is a common problem for translators to experience while translating. This problem becomes even more sophisticated when dealing with figurative language, precisely metaphor. Scholars who have approached this issue believe that the problem of translating metaphor consists of three discursive dimensions: linguistic, conceptual and cultural.[193]

The transferring of metaphorical meaning from the source language metaphor (SLM) into the target language metaphor (TLM) and the strategies of transferring have been always in dispute between scholars who have contributed to the subject. Among several approaches, I found Menachem Dagut (1976, 1987) and Newmark (1981, 2003) are the more relevant to the purpose of this study. Despite their different standpoints on treating the problem of metaphoric translation, both scholars have introduced insights into the topic. However, for the benefit of my research, I do not intend to discuss their conflicting views, but rather, I am more interested in blending their principles in order to suggest a critical account to be used later when I investigate the translatability of metaphor in chapter four.

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[193] Hornby, *Translation Studies*, 20.

3.7.1 M. B. Dagut

Dagut in his article "Can 'Metaphor' Be Translated" (1976) approaches the issues of cross-language equivalence, particularly metaphor. He argues that some parts of speech have different roles in language in addition to their grammatical roles. Thus, they are an exceptional phenomenon in their source language, and they also are going to be an exceptional problem in translation.[194] Dagut suggests two ideas to help translators to understand metaphor from the viewpoint of translation. First is the idea of "performance" in which metaphor is a phenomenon of producing or changing that affects the governing linguistic and conceptual rules in the SL system in a way that is not predictable and irreducible. Based on this view, metaphor is problematic in translation because it requires the translator to cause the same phenomenon (violation) in the semantic dictionary of the TL. Second is the idea of "competence" in which metaphor is a new linguistic creation in the SL system. The level of translation equivalence according to this view depends completely on the translator's knowledge of both languages in determining the accurate components of meaning constructing the SM and their counterparts in the TL. To help in comprehending these two ideas, Dagut categorizes metaphors in three different, but overlapped categories:

A. PERFORMANCE METAPHORS VS. COMPETENCE METAPHORS

Dagut highlights that metaphors are performance when their semantic connotations are still unique and unknown to the addressee. They are significant for their innovation in the lexical treasure of the language. Further, "performance" metaphors are

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[194] Menachem Dagut."ה"מטאפורה" "כבעיה מיוחדת בתרגום" *Journal of ha-Sifrut* 5, (1974), 134.

also "proper" metaphors because they disappear shortly after they appear in a language. In contrast, "competence" metaphors used to be "proper" but after a period of time and also due to an excessive use, they gradually have lost their uniqueness and became part of the language treasure.

From a translation viewpoint, Dagut points out that since the nature of the linguistic performance is always developing and limited to a specific language, translating "performance" metaphors always relies on the translator's ability in functioning as an author in order to recreate their equivalents in the target language. "Competence" metaphors, on the other hand, continue in practice until they fall into various levels on the scale of metaphor. That is to say, the more they are familiar to the speaker, the less metaphoric they become. For that reason, translating competence metaphors relies on the translator's bilingual cognition of both SL and TL.

Moreover, Dagut classifies the range of "competence" metaphors into two groups. The first group is live metaphors in which the meaning of a metaphorical expression contains two active possible interpretations at the same time, literal and figurative. The second group is dead metaphors in which the metaphor contains only one meaning that could be found in the language dictionary. That means that when a metaphor is overused in a language, its figurative meaning gradually loses its ambiguity so that the second meaning replaces the first. In view of that, Dagut claims that since dead metaphors have lost their criteria for being figurative and do not function as metaphors, they should be recognized as a syntactical unites or "formator" in their SL and so as well in the TL.[195]

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[195] Dagut, "Can Metaphor Be Translated?" *Babel* 22, (1967), 22.

Dagut also claims that the term metaphor is too general and confusing for students and translators. He argues that once metaphors became "competence" they are not metaphors anymore, but they should be considered as "polysemes," "idioms," or "formators." To bolster his argument, he redefines metaphor as "an individual creative flash of imagination fusing disparate categories of experience in a powerfully meaningful semantic anomaly; whereas metaphorically derived forms and collocations (polyseme, idioms, proverbs) have lost their creative anomalousness and come to be a part, indeed a central part, of the lexical system of the language in question."[196]

Finally, Dagut describes the relation between polyseme and idiom to their original proper metaphor as the genetic relationships between descendants and their ancestors. These relationships should be shown from the diagram below:

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                                           ( Metaphor )


  ┌──────────────┐              ┌─────────┐          ┌─────────┐
  │ Performance  │              │ Simple  │          │ Complex │
  └──────┬───────┘              └────┬────┘          └────┬────┘
         │                           │                    │
         ▼                           ▼                    ▼
  ┌──────────────┐              ┌─────────┐          ┌─────────┐
  │ Performance  │              │ Polyseme│          │  Idiom  │
  └──────────────┘              └────┬────┘          └────┬────┘
                                     │                    │
                                     ▼                    ▼
                                 [ Format ]           [ Format ]
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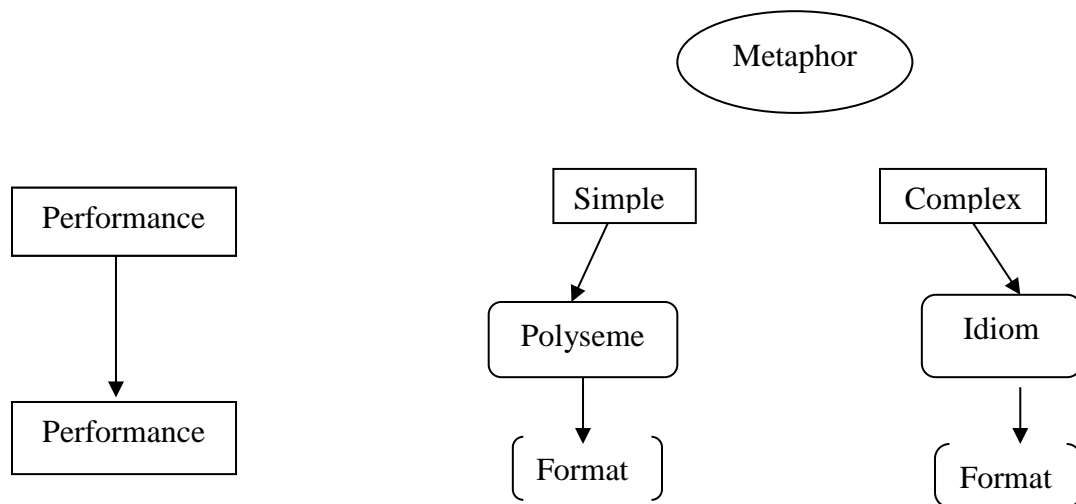
[196] Ibid.,

B. SIMPLE METAPHORS VS. COMPLEX METAPHORS

Based on their linguistic patterns, Dagut classifies metaphors as simple metaphors and complex metaphors. He then explains that simple metaphors are easier to translate since the passage of the metaphor from the stage of performance to the stage of competence only consists of one lexical item. On the contrary, complex metaphors are more difficult in translation because they always consist of more than one lexical item passing from performance into competence. Finally, Dagut emphasizes that in the competence stage, if the structure of the proper metaphor was simple, then the metaphorical expression is going to be a polyseme; but if it was complex, then it is going to be an idiom.

C. LEXICAL METAPHORS VS. SYNTACTIC METAPHORS

Based on his argument that once a metaphorical expression becomes "formator" then it is no longer recognized as metaphor but as a unit of syntax, Dagut presents the structural syntax of a "formator" as another obstacle for translating metaphors across languages. For instance in his example, "Rosie רווי היתה בת-גילה של אחותי ויוסי היה בן-גילי" was my sister's age, and Yosie mine." Dagut explains that the Hebrew metaphors "bat-gilah and ben-gili" (literary means: Daughter of her age and son of my age) have completely lost their metaphorical significance for the Hebrew speakers and have come to function as morphological grammar. Therefore, they are not to be of concern in the source language nor shall they be in the target language, and hence the translator should render their meaning according to their equivalent syntax units in the TL. Furthermore, Dagut professes that "formators" are not always simple in translation, but in fact, they

trap most translators and distort their translation every so often. He argues that since languages operate differently, a metaphor that was considered dead in one language might become alive after being transferred into another language. This situation occurs usually during translation between languages that are not from the same family group, like Hebrew and English. Also Dagut highlights that "formators" can be even more difficult in translation, especially when "formators" in the source language hold two lexical meanings, one of which is dead while the other is still active, or when the syntactical system in the target language has no parallel units that contain the same metaphorical connotations to the components of meaning in the SM. This is the case, for example, when translating "בן-בית"to "a son of the house," or translating "איש אל רעהו"as "each one to his friend."[197] The translator in such scenarios is encountering a sophisticated syntactical metaphor that performs a further grammatical function in addition to its lexical function.

Elsewhere in "More About the Translatability of Metaphor"(1987), Dagut introduces the cultural factor as another obstacle for metaphoric translation. He claims that "what determines the translatability of a SL metaphor is not 'boldness' or 'originality' but rather, the extent to which the cultural experience and lexical matrices on which it draws are shared by speakers of the particular TL."[198] To state the matter differently, if the cultural background of a metaphor is shared between the speakers of two languages, then the translation of that metaphor is going to be manageable. In contrast, if a metaphor is culturally specific and delimited to the receptors of one

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[197] Dagut, *Journal of ha-Sifrut* 5, (1974), 134.
[198] Menachem Dagut, "More About the Translatability of Metaphor." *Babel* 33, (1987), 82.

language, then it is untranslatable. To make this point clearer, Dagut distinguishes between two levels of culture that should be taken into account in metaphoric translation. The first is "culture-bound" which also branched into cultural "essential" that is critical for understanding the ST, and therefore it must be passed over to the target reader; the other branch is cultural "concomitants" that are important, but not necessary for the purpose of understanding the ST. The second type is "cultural void" in which some words of the SL are culture specific and have no counterpart in the target culture, such as "ha-Knesset" the Israeli parliament. In such a case, Dagut recommends to transliterate them in the actual target language and provide a glossary to illustrate their meanings to the target reader.[199] Finally, Dagut suggests three options for transferring the meaning of a metaphor from the SM to the TM:

SM ⟶ TM (literal translation in which the TM is identical to the SM)

According to this strategy, the translator should be faithful to the source metaphor by rendering its structural components literally into the target language. However, the disadvantage of such a strategy is that the translator will create a semantic anomaly in his translation. In this regard, Dagut acknowledges that such a technique will empty the source metaphor of its dynamic content and subsequently will confuse the target reader.

SM ⟶ TM (finding a parallel TM)

The suggestion here is to replace the SM by a TM that has an equal dynamic content and also possesses the same cultural value in the TL. Adapting this strategy, the

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[199] Ibid.,

translator has killed two birds in one stone, being loyal to the SM and also performing an appreciated metaphoric translation to his target reader. However, while some languages allow metaphors to have more than one active meaning at the same time, other languages do not. Therefore, finding a metaphorical expression that is equally capable of carrying all possible connotations of the SM in the TL is far to seek.

SM $\longrightarrow$ Ø TM (paraphrasing the meaning of the SM into the TL)

The third choice is to convey the message of the source metaphor through non-metaphorical interpretation into the target language. Although this technique might result in changing or even omitting the entire metaphorical expression and taking it out of its context, Dagut believes that such a strategy is still faithful and successful for rendering the content of the SL into the TL.

3.7.2 Newmark

Newmark (1980) believes that all languages consist of a stock of more or less fossilized metaphors. He points out that the purpose of a metaphor is to "describe an entity, event or quality more comprehensively and concisely and in a more complex way than is possible by using literal language."[200] Newmark classifies metaphors into six types: dead (fossilized), cliché, standard (stock), adapted, recent, and original (creative). He then suggests some principles to treat each type differently during translation (all examples given below are Newmark's examples):

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[200] Peter Newmark, *Approaches to Translation* (Oxford: Pergamon Press, 1981), 84.

- <u>Dead metaphors</u> are the easiest in translation since they have been removed from their figurative quality and became part of the lexical treasure of the language. He suggests that since the figurative concept of a dead metaphor is ignored in the SL, then it also should be ignored in the TL.

- <u>Cliché</u> are those excessively used metaphorical expressions that have nearly become dead. Newmark points out that translating cliché is determined by the typology of the text. That is to say, in terms of informative and vocative texts, the translator is permitted to get rid of any kind of cliché, but if the text is expressive, then cliché should be maintained in translation.

- <u>Stock metaphors</u> including cliché are the biggest group of metaphors in language. They are tricky in translation, especially when their equivalents are dead, or used by a different social class or age group in the TL. Newmark suggests seven principles for translating stock metaphors and arranges them according to their order of preference as follow:

  - reproducing the same image in the TL

  - replacing the image in the SL with a standard TL image

  - translating metaphor by simile

  - translating the metaphor by simile plus sense

  - converting the metaphor into sense

  - deletion

  - same metaphor combined with sense

- <u>Adapted metaphors</u> are those metaphors adapted by the author of the source text from another language. Newmark recommends that the translator, if possible, translate an

adapted metaphor by an equivalent adapted metaphor in the target language. Otherwise, the translator can reduce the adapted metaphor to sense.

- <u>Recent metaphors</u> are those neologisms in which new words or phrases are used by the speakers of the SL to describe new objects or process. Newmark suggests that if there is no equivalent in the TL to the recent metaphor, the translator can either describe the object or attempt a translation label in inverted commas, e.g., the French expression "building disease" might be translated as "high-rise building mania."[201]

- <u>Original metaphors</u> are those shocking metaphors created for a specific purpose and circumstance. According to Newmark, original metaphor should be translated literally as much as possible. However, if a metaphor is obscure, and its absence will not affect the comprehension of the target reader to the ST, then the translator should replace it whit a descriptive metaphor or transfer its meaning into sense.

3.8 Conclusion

Since the main goal of this chapter is to review the subject of metaphor, I put together a practical account or schematic pattern to be used in chapter four when I investigate the translatability of metaphor.

Firstly, we have seen that verbal discourse has two forms of speech, denotative and connotative. From the distinction stated above between the two forms, we learned that denotative discourse expresses a surface meaning that is less complicated in terms of constructing and understanding. On the other hand, connotative discourse conveys figurative meaning that requires more attention from human perception. Additionally, in

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[201] Peter Newmark, *A Textbook of Translation*(New York: Pearson-Prentice Hall, 1988), 111.

terms of connotative meaning, the key element in distinguishing one speech type from another is the process of mapping, upon which the level of complexity of the conceptual structure is determined.

Secondly, although modern theorists primarily tend to treat metaphor as a matter of thought, the cognitive linguistic contribution to the subject seems to be more comprehensive, especially from a translation viewpoint. I agree with Kittay (1987) that the linguistic dimension is no less important than the philosophical view when it comes to understanding metaphorical expression. Therefore, to acquire sufficient knowledge of the source metaphor, translators must distinguish the nature of the metaphorical meaning from the linguistic structure of metaphor.

To differentiate the nature of metaphor from the structure of metaphor, the first associates with thought whereas the second associates with language. This means that in terms of the nature of metaphor, philosophers who study the nature of a human thought view metaphor as an essential factor by which we come to realize an abstract concept and perform an abstract reasoning.[202] From this perspective, metaphor is always conceptual in nature and its language is a surface representation of its deep meaning.[203] On the other hand, the structure of metaphor has been viewed as a systematic mapping between different entities. Each entity belongs to distinct conceptual domains, the source and the target domains.[204] This conceptual mapping process is grounded in our bodies and in

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[202] Lakoff and Johnson, *Metaphors We Live By*, 5.
[203] Katz, *Figurative Language and Thought*, 89.
[204] Miall, *Metaphor: Problems and Perspectives*, 36.

everyday experience, and therefore our conceptual system is shaped by many numbers of inherited structural metaphors.[205]

Thirdly, modern theorists also point out that creating a structural meaning of a metaphorical expression generally violates the rules of logic and linguistic**s** of a specific language. In regard to the violation of logic, the conceptual mapping usually confuses the listener by creating a false statement that often conveys illogical relationships (physical + metaphysical) between the source domain and target domain. The linguistic violation usually affects the governing rules of the language in which the metaphorical statement is constructed. The violation could damage all or any of the general linguistic rules, such as semantic, syntax, phonology, morphology, and lexical.[206]

Fourthly, modern scholars combine the metaphorical structures of thought and language and develop a category of metaphorical patterns. Each pattern has unique characteristics. However, taking into account the needs of my study, it is sufficient to group those patterns into the two common categories, primary and compound metaphors. Such categorizations will help translators to understand the relationships between the lexical units constructing the metaphorical meaning in the SL, and also to find their appropriate counterparts in the TL in order to achieve a fuller equivalent metaphoric translation.

Finally, as the study approaches the issue of metaphor in translation, I would like to briefly reflect on the two above-stated contributions in handling the subject of metaphor in translation. In terms of classification, Dagut criticizes Newmark's categories

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[205] Lakoff and Johnson, *Metaphors We Live By*, 3.
[206] Gibbs, *The Poetics of Mind*, 222.

of metaphor "original" or "live" and "dead" or "permanent" for being too general and confusing for understanding and translating metaphor. He agrees with Newmark that only "proper" metaphor (Newmark calls it "original" or "live") can be considered as a metaphor. But in regard to what Newmark calls "dead" or "permanent" metaphors, Dagut believes that they are not actually metaphors but sort of polyseme or idioms.

In terms of translation, considering the nature of the metaphorical meaning, Dagut emphasizes that only "proper" or "original" metaphor can be translated, since the translator will have to create the same source metaphorical image in the target language. On the contrary, transferring the meaning of metaphorical derivatives forms such as polyseme, idioms, and proverbs, or what Newmark calls it "dead" metaphor is not really metaphoric translation, but is more of a replacement. To make his argument clearer, Dagut explains that translating metaphorical derivatives (dead metaphor) can be achieved simply by finding their existing matching forms in the target language. In this regard, the translators' skills are put to the test only where there is no equivalence to a particular SL item or expression in the target language. In such a case, the translator will have to find a strategy for rendering the meaning, but not the pictorial image of the SM into the TL. Therefore, translating metaphorical derivatives is considerably the same process as the translating of any other component of the SL system into the TL system.

From my point of view, Dagut was specific in making a clear distinction between metaphor "proper" and its derivative forms "polyseme," "idiom," and "proverbs." His classification helps the translator to determine whether the given expression should be created, as in the case of metaphor "proper," or found, as in the case of "derivative forms," in the target language. However, my concern about Dagut's approach is that he

is focusing more on metaphor as a special problem in translation, without providing a sufficient account on how metaphor should be handled during translation. Newmark, on the other hand, focuses more on how metaphor should be treated during translation and suggests some translation principles for achieving metaphorical equivalence in translation. However, I agree with Dagut that Newmark's principles are appreciated for handling any general textual problems that might arise in translation, but not particularly applicable to metaphoric translation.

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Chapter Four

Metaphorical Translation

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4.1 Introduction

Despite all previous contributions to metaphoric translation that the approach has come across up to this stage, I believe that there is a lot more to add to the topic. Therefore in this chapter, the course of the study will be moving to the theme question of the entire dissertation: What level of equivalence can be achieved when translating metaphor from one language into another? To answer this question, I am going to divide this chapter into two sections, theoretical investigation and practical examination. The theoretical part will address the issue of translatability vs. untranslatability of metaphor, which I suppose is the pivotal concern for translators and also translation scholars. Then, in the practical section, the study is going to introduce with illustration my method of analysis, which I think will offer a better reading and understanding of the structural meaning of a given metaphorical expression in both SL and TL.

In the practical part, first I am going to develop a tree diagram that will assist scholars of translation to outline the interrelationships between the metaphorical components constructing the structural meaning of a metaphorical expression before and after translation. The goal of such an outline is not only to help translators improve their comprehension of the process of metaphor translation, but also to help them realize the metaphorical shift that might happen while translating, a matter which I consider very important for elevating the level of equivalence in metaphoric translation.

In the second practical part, based on the information given by the tree diagrams, I will be carefully investigating the metaphorical structure before, during, and after translation. Following outlines of each model, I will provide an intensive analysis of the strategies applied for rendering the metaphorical content of the SM into the TM. My ultimate goals in this chapter are to improve the current methods used by the translators for translating metaphor and also to suggest new strategies to be of a better assistance for future studies on the subject.

4.2 Translatability of Metaphor

The topic of metaphor in translation is a slow-growing subject as in most cases scholars approach it as a secondary issue.[207] As has been mentioned in the previous chapter (3.7), there are a few different principles suggested for translating metaphor. The treatment of metaphor is always enclosed within a range of levels between full translatability (equivalence) and untranslatability (deletion). To understand the gradual levels between the two extremes, translators need to compare the metaphorical form (grammar and genre) and content (depiction and function) before and after translation. In the case of complete translatability (fuller equivalence), the metaphorical expression is dressed the same in different places, so that its form and content are kept intact before and after translation. In contrast, the structural form and/or content of a metaphor in the state of untranslatability is altered during translation for various reasons. For instance, the metaphorical expression might lose its figurative significance in the target language when some or all of its components of meaning have no existing counterparts in the TL.

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[207] Mary Snell Hornby, *Translation Studies* (Amsterdam: John Benjmin, 1988), 56.

Another situation in which a metaphor may be deleted in translation is when the metaphorical expression is redundant in the ST and is not essential to the content of the entire message. [208]

For a better understanding of this view of the process of metaphoric translation, I would like to consider the following drawing board of the journey of transferring the metaphorical content from the SL to the TL:

- The speaker or writer constructs a SM in a particular language by configuring its components (conceptual dimension, linguistic dimension, culture connotation, function, and target receivers).

- The speaker or writerconstructs the metaphorical components in a coded meaning that is supposed to be accessed only within the boundary of the language where it is produced.

- The translator decodes the meaning of the SM by deconstructing its substance and realizing their interrelationships one to another within the SL.

- The translator finds the best possible corresponding elements to the components of the SM within the boundaries of the target language. Along with that, he carefully maintains the process of recoding the metaphorical structure and limits its access to the boundaries of the target language.

- Lastly the translator reconstructs the proposed components to create an approximate equivalent TM.

Theoretically speaking, the assumption here is that all components of a given metaphorical expression are in a state of a complete correspondence between the SL and

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[208] Richard Trim, *Metaphor Networks: The Comparative Evolution of Figurative Language* (New York: Palgrave Macmillan, 2007), 64.

the TL. Therefore, transferring the metaphorical structure from one place to another should not be an obstacle. On the basis of this assumption, the ultimate goal of any metaphoric translation is to reflect the maximum level of translatability or fuller equivalence between the SM and the TM. However, since all languages are constructed and function differently, the degree of correspondence between the SL system and TL system always differs. Consequently, achieving a complete equivalence in metaphoric translation at most times is too far to seek. In fact, translation always affects the metaphorical form by adding or deleting some, or even all, of its connotations. As a result, the metaphorical meaning for the most part is depicted differently outside the boundary of its original language.

In my view, in order to come up with a translation technique that can convey a fuller equivalence of the SM in the TL, or at least can minimize the meaning loss during metaphoric translation, translators must enhance their comprehension of the content of the source metaphor before rendering its meaning into the TL. This means that translators must carefully analyze the SM structure in its SL at all levels (semantic, conceptual, syntactical and cultural). Then they can rely on their knowledge and skills to find the adequate corresponding structural components of the SM in the TL.

4.3 Analyzing the Structural Meaning of Metaphorical Expression

Before the dissertation approaches the structural meaning of metaphor and shows how it is vital for metaphorical equivalence across languages, I would like to reconsider the interaction view of metaphor in which a metaphorical image in a sentence or a phrase

is a result of a violation to the semantic rules governing that language during a conceptual interaction between a group of words from different semantic domains.[209]

Adopting the interaction view of metaphor, the central focus in metaphoric translation upon which the norm of equivalence is measured is the level of correspondence in the interaction process between the components of the metaphorical image before and after translation. To make this point clearer, I am going to redefine metaphor according to its three stages of structural rotations in translation: Before, during, and after translation. Before translation [SM] is an acceptable violation [Ø] to the governing rules of a particular language within its boundary. Metaphor during translation is a murky process of reproduction in which the translator carefully compares the components of a given metaphorical content in two distinct boundaries (SL and TL). Metaphor after translation [TM] is an imposed but acceptable violation on the governing rules within the boundary of the TL. For more comprehension, these definitions can be abbreviated as follow:

Before translation Ø $\longrightarrow$ SL = SM

During translation SM $\longrightarrow$ Ø $\longrightarrow$ TL= TM

After translation   SM = TM

With this outline in mind, I emphasize that metaphor before and after translation are two sides of the same coin. It is a fixed frame that was structured in a specific language and reflected by another. Based on the degree of overlapping between the two

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[209] See chapter three, section 3.4.6

languages, the quality of such reflection (equivalence) is subjected to either normal or abnormal obstacles. To distinguish between the two types, metaphors with normal obstacles are those related to language and / or thought differences between the SL and TL. While metaphors with abnormal obstacles are those that contain cultural or socially specific roots in addition to either or both linguistic and conceptual differences.

I claim that metaphorical expressions with normal obstacles are usually translatable. The translator can achieve either fuller equivalence by keeping as much as possible from the metaphorical concept and function, or partial equivalence by keeping the function but not the allegorical structure of the SM in the TM. In other words, metaphors with normal obstacles are commonly experienced in translation since linguistic and conceptual systems of all human languages are encoded similarly. Such a fact makes the structure of a normal metaphor easy to convey in translation, especially if the translator knows how the metaphor systematically operates in the source language and on the target language. To illustrate more, the linguistic and conceptual systems of English and Arabic share the same value of some body parts. Speakers in both languages are able to produce the same metaphorical expression to describe the same situation. For example, using the concept of face to express the idea of preserving one's honor as in the English metaphor "to save face" appears to be more or less equivalent to the idea expressed by the Arabic metaphor "يحفض ماء الوجه" (yaḥfaḍu māʾ al-wajh). The universal metaphoric mechanism in this scenario eases the translator's task in achieving a higher level of equivalence by finding the similar expression of the SM that is already exists in the target language. Moreover, the universal metaphoric mechanism enables the translator to achieve gradual levels of metaphorical equivalence, even if the TL does not

have an existing metaphorical expression that is similar to the SM. In such a scenario, the translator can use the conceptual content of the SM to find a TM that is essentially comparable to the content of the original metaphor in the source language. For instance, the same metaphorical content of the English metaphor "to save face" found in Hebrew, but with a different allegorical picture "להציל את כבודו" (lehatsil ʾet kevodo). Although using the word כבוד (kavod, dignity) instead of *face* caused the allegorical picture to be designed differently in the TL, the functional content of the SM has been delivered equally in the TM.

In contrast, metaphors with abnormal obstacles contain additional nonverbal connotations such as time, place, and events that denote some cultural significance to a specific group of people. In my view, the difficulty in handling culture-specific metaphor in translation is that the metaphorical content in the SL is usually associated with a specific implication in the source culture, and therefore the SM image operates as a mere container or symbol to reflect that culture-specific merit. The influence of such cultural delimitation on translation equivalence is that the translator might be able to reconstruct the image of the SM and convey its message in the TL, but he will not be able to express the cultural value behind the content of the SM in his TM.

Translating culture-specific metaphors can be even more critical when there is a cultural contradiction between the source language culture (SLC) and the target language cultures (TLC). In other words, the cultural background of the SM is opposed by the culture of the receivers in the TL. A good example of such situation is the Arabic translation "عجز الجهرَ بتلَّ حبي له" (ʿajiz al-jahra bi-talli ḥubbī lahu) of the Hebrew metaphor "נעקד באהבתי ואין אונים להגיד אותה ברבים" (neʿqad be-ʾahavati v-ʾen ʾonim le-

hagid 'ota be-rabim), "Bound by my love and helplessly unable to make it known."[210]In spite of the metaphorical structures and contents (syntax, semantic, concept, emotion) of the Hebrew metaphor (neʿqad be-'ahavati) are equally maintained in the Arabic corresponding metaphor (tallahu ḥubī), the cultural heritage of the SM in the SLC contradict the culture in the TL. To explain further, the cultural significance of both metaphors is rooted in the same event (the biblical story of Abraham sacrificing his son). However, the two essential items of meaning signifying the metaphorical content in each languageneʿqad and *tall* (bound by) have a particular cultural value that is motivated by two contradictory religious backgrounds. That is, according to the Jewish tradition in the SLC, the concept behind *neʿqad* refers to Prophet Isaac. Whereas according to the Muslim tradition in the TLC, the concept refers to the Prophet Ishmael. Considering this example, I found it certain that the possibility for equivalence in translating a culturally specific metaphor requires more than capturing image and function, and therefore it is out of the question.

4.4 Semantic Analysis of Metaphorical Meaning

We have seen in a previous chapter (3.1) that the meaning of a metaphorical statement is a deviation from the rules of language and thought governing the structure of a particular sentence or phrase. For the most part these rules are linguistic and conceptual. We also learned from the cognitive linguistic view of metaphor that semantic and conceptual systems are built upon each other, so that the violation of one system is

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[210] Dagut (1974): 120-153 borrowed this example from A. B. Yehoshuʿa, in "Hatunatah Shel Galyah" to discuss the issue of the culture-specific during translation between Hebrew and English.

also violation of the other. As I see it, understanding this violation is very important for translators, especially if we know that in order to obtain a fuller equivalence, the translator will have to create the exact anomaly of the SM in the TL.

I have stated in this chapter (section 4.1) that the process of translating metaphor is more or less a matter of decoding and recoding its structure. To put it differently, the more comprehensive and accurate the decoding of the structure of a metaphor in the SL, the more adequate the rendering and recoding is going to be in the TL. This gives us the idea that the first step toward equivalence in metaphoric translation begins with the appropriate examination of its structures in the source language. The translator can analyze the metaphorical structure by deconstructing the SM and studying the overlapped semantic associations between its lexical components of meaning. I have already reviewed the human conceptual system and the mapping process from one semantic domain into another.[211] However, for the benefit of my study, it is important to briefly reflect on the mechanism of semantic domains and explain how metaphorical statement affects semantic rules.

Taking into consideration the semantic order of the human conceptual system, all languages share some universal types of semantic domains or fields.[212] Each semantic domain contains sets of categories. Each category includes a number of subcategories.

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[211] See chapter three, section 3.4.3.

[212] Also called semantic space, semantic area, semantic range, semantic class, semantic fields, conceptual fields, and lexical domain (see Lyons, *Semantic*, 1-25; Coseriu *Linguistic and Semantic*, 103).

Each subcategory contains several units or items, and each item reflects a specific meaning that is subjected to a specific dictionary entry.[213]

Studies about human perception classify the semantic domains respectively according to their various features into four major domains (entity, events, abstract, and relation) and list a number of subcategories under each domain.[214] To explain more, a group of lexical items such as pants, shirt, jacket, skirt, and hat share the same quality of being part of the lexical field of clothing, although each one of these item signifies a specific lexical meaning. Taking into account the chain of semantic domains, the lexical field of clothing is considered a subcategory of the semantic filed of constructed entity; that is also a subcategory of the inanimate domain; that is also a subcategory of the major domain of entity. These hierarchal relationships denote that the lexical item is the kernel that distinguishes one semantic domain from another. It also shows that the deviation from the rules of semantics in a given metaphorical expression is a result of a conceptual interaction between two or more juxtaposed words from different semantic domains.[215] Finally, it indicates that the degree of deviation in the semantic structure of a metaphor is measured according to the distance between the substances of each one of its lexical items.

Moreover, the deviation from semantic rules also affects the logic of the metaphorical message for being correct or false. Katz (1966: 46) points out that the meaning of a sentence is true if and only if the content designated by its subject has the

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[213] See Katz (1966), *The Philosophy of Language*; Nida (1975), *Componential Analysis of Meaning*; Travis (1986), *Meaning and Interpretation*.

[214] Eugene Nida, *Componential Analysis of Meaning: An Introduction to Semantic Structures* (The Hague: Mouton, 1975), 175.

[215] See chapter three, section 3.4.4.

property designated by its predicate. This means, the true / false condition of an image

drawn by a sentence (such as A is B) will be true if and only if the image in the semantic

domain of the subject (A) possesses the same quality of the image in the semantic domain

of the predicate (B); otherwise the statement is false. This highlights that the meaning of

a sentence as a whole is built on the compound meaning of its individual units, and that

the true / false condition of the whole meaning is determined by the lexical relationships

between the properties of those units and the ways they are assembled to construct the

semantic structure as a whole. For example, the Arabic metaphor "اسود القلب" ('aswad al-

qalbi) is used to describe an ill-wisher. The two lexical items constructing the meaning

are *'aswad* which literally means black, and *al-qalbi* which literally means heart. The

possible semantic analysis of the two lexical items will be as follow:

- 'aswad $\longrightarrow$ color $\longrightarrow$ abstract $\longrightarrow$ metaphysical

- qalb $\longrightarrow$ body part $\longrightarrow$ human beings $\longrightarrow$ animate $\longrightarrow$ entity $\longrightarrow$ physical

By breaking down the semantic structure of "أسود القلب" we can arrive at three

observations: First, it shows that along with maintaining the relevant relationships from

one domain into another, the hierarchical order in the semantic structure of each domain

(black and heart) goes from specific to general.[216] In other words, each arrow takes the

lexical item across categories of domains, and each domain is a subcategory from another

related superior domain. The second observation indicates that the conceptual interaction

happens between two different lexical items that belong to the different semantic domains

of abstract and entity, and therefore the mapping between the units of meaning has indeed

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[216]   Unlike the analytical theory introduced by Jerrold Katz and Jerry Fodor where examining the sense of a word progress from general to particular. See Ullmann, *Meaning and Style*, (1973). 35.

violated the rule of semantics. Finally, it also implies that the logical relation between the units of meaning is false since the metaphorical statement ascribes the substance of a metaphysical abstract (color) to the substance of a physical entity (heart).

To sum up this section, analyzing the governing linguistic and conceptual rules in a given metaphorical structure is the keystone for understanding its implication in the SL. Therefore as a first step toward fuller equivalence, the translator must carefully examine the conceptual register of the units of meaning in the source language, and then make sure that the semantic connotations of these units agree with the lexical database of their counterparts in the target language.

4.5. Analytical Account for Metaphoric Translation

Having in mind all the theoretical account viewed so far, in the rest of this chapter I will evaluate my approach to metaphoric translation by demonstrating how enhanced methods of translating metaphor are required for achieving the fuller level of metaphorical equivalence between the SM and the TM at all levels of form and content. For that purpose, I am going to adopt the cognitive linguistic view of metaphor to set up a general proposal for the translatability of metaphor. Through the course of the evaluation, I will analyze as well as compare the translatability of metaphor from Arabic into Hebrew and English. The tools used in the investigation will include the Arabic novel *Zuqāq al-Midaq*[217] (Midaq Alley) by Naguib Maḥfouz, and its translations into Hebrew by Yitzhak Shreiber and into English by Trevor Le Gassick. Moreover, for studying the lexical meaning in the source language, the Arabic definition dictionary

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[217] Naguib Mahfouz, *Zuqāq al-Midaq* (Cairo: Maktabat Misr, 1965).

Muḥīt al-Muḥīt will be used during the experiment;[218] for Hebrew, I will be using Avraham Even – Shoshan *Milon Hadash*;[219] finally, the Webster's Third New International Dictionary will be used for English.[220]

4.5.1. The Case Study: Metaphor

I will be defining metaphor according to the interaction view, in which the meaning of a metaphorical sentence or phrase is a result of the conceptual interaction between some integrated words from different semantic domains.[221] This definition is very useful for distinguishing the metaphorical statement from other forms of speech in the source text. Further, this definition provides greater understating of the conceptual dimension of the metaphorical statement in the SL, and helps the translator to provide a special treatment for any semantic problems that might arise during the rendering of metaphor in the TL.

4.5.2 Analyzing the Metaphorical Meaning

As I have explained in the previous section, equivalence in metaphoric translation can be achieved if the metaphorical expression undergoes the same processes of constructing before and after translation. To put it differently, translating metaphorical statements depends on the translator's ability to analyze the semantic as well as the

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[218] Butrus al-Bustāni ed.*, Muḥīt al-Muḥīṭ* (Lebanon: Dar al-Kutub al-ʿIlmiyah, 2009).
[219] Avraham Even-Shoshan, *Milon Ḥadash: Menuḳad u-Metsuyar* (Yerushalayim: Ḳiryat-Sefer, 1964).
[220] Philip Babcock Gove ed., *Webster's Third New International Dictionary of the English Language, Unabridged. A Merriam-Webster* (Springfield, Mass.: G. & C. Merriam Co., 1961)
[221] See chapter three, section 3.4.5.

conceptual denotations of the lexical units involved in constructing the metaphorical meaning in the SL. One of the most successful methods for studying the meaning of words was introduced by Katz and Fodor in their article "The Structure of a Semantic Theory (1963)."[222] Based on their approach, there are three methods of analysis that help the translator to understand the meanings of words. The first is to analyze all words of each semantic field and realize the relations between their relevant data. The second is to analyze all homonymic words and their various meanings. The last is to analyze and compare the distinctive features of all units of meaning. I am not going to give a detailed account to the application of Katz and Fodor here due to the huge space that it would take. However, since it is very relevant to my study, I will employ their methods to build up a suitable schema that will assist students and translators with practical analysis to the structural meaning of metaphor.

4.6 Methods for Analysis

The norms for selecting the metaphorical models for the purpose of analysis are based essentially on the nature of the metaphorical meaning in the original text. Throughout the analysis, I will focus on the semantic structure of metaphor before, during and after translation. Further, I will devote a sufficient constructive criticism to the techniques applied by the translators for transferring the metaphorical content from the SL to the TL.

The following is the outline of my analytical approach throughout the examination:

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[222] J. Katz and Jerry A. Fodor, "The Structure of a Semantic Theory"*Language*, 39 (1963): 170-210.

4.6.1 Normative Descriptive

    A. Primary norms.

        1. The construction of the allegorical image.

        2. Explicitation (depth) of meaning.

    B. Secondary norms.

        1) The culture-specific association of the SL.

        2) The culture-specific association of the TL.

4.6.2 Classification of Metaphorical Patterns

    A. Primary metaphorical patterns.

    B. Compound metaphorical patterns.

4.6.3 Lexical Analysis

This stage is to compare the lexical components of the selected metaphorical models to their translated versions in the target languages. For this purpose, I will develop a tree diagram to study the following:

1. Identifying the components of meaning constructing the metaphorical image and analyzing their semantic connotations based on the relevant data found in the lexical treasure (dictionary).

2. Determining the major semantic domains to which the metaphorical components belong (entity, event, abstract, relation) and their subcategories as needed.

3. Observing the conceptual interaction between the semantic domains according to their substance (physical + metaphysical / metaphysical + physical = anomaly) or (physical + physical / metaphysical + metaphysical = ordinary).

4. Determining the logical relations between the components of meaning as a result of mapping from one domain matrix into another as true / false relation, as the investigation may mandate.

4.6.4 Strategies of Translation

Throughout the course of the evaluation, I am going to examine the various procedures used by the translators in handling the issue of equivalence in metaphorical translation. The investigation is only to focus on analyzing the source metaphorical expressions and their translations into Hebrew and English. However, the context in both SL and TLs will be considered if the examination requires so. My criteria for evaluating the degree of equivalence between the source metaphor and the target metaphor will focus on comparing these three dimensions:

1. linguistic structure

2. conceptual mapping

3. social- and culture-specific associations

The aim of my approach is to provide flexible strategies that can provide a better assistance for translators to solve the common obstacles that are often experienced during transferring metaphor from one language into another. I assume that the result of this investigation will provide a sufficient functional account to suggest some general techniques for metaphoric translation.

4.7 Examining the Metaphorical Models

Model 1

SM: تنطق شواهد كثيرة[223](tanṭiqu shawāhidu kathīra)

1. Case: metaphor
2. Type of pattern: primary
3. Explicitation of meaning: one metaphorical image
4. Structure of meaning: two lexical units
5. Social-cultural significance: none
6. Description of image: Historical and archeological evidences 'tell' us that Midaq Alley was one of the architectural masterpieces of Egyptian pre-modern civilization. The author ascribes the human quality of speech to the non-human objects 'history and archeology.'

TM1: הרבה הוכחות יש בידינו [224](Harbeh hokhaḥot yesh beyadenu)

1. Case: literal phrase
2. Type of pattern: none
3. Explicitation of meaning: none
4. Structure of meaning: three lexical units
5. Social-cultural significance: none
6. Description of image: The translator divests the metaphorical depiction in the SM. As a result, the metaphorical meaning (ascribing human quality of speech to a non-human subject) becomes literal in the TL (evidence and its state of existence all can be sensed by human hands.)

TM2: Many things combine to show[225]

1. Case: literal phrase
2. Type of pattern: none
3. Explicitation of meaning: none
4. Structure of meaning: Three lexical units
5. Social-cultural significance: none
6. Description of image: The translator lost the metaphorical picture of the SM during translation. The statement "Many things combine to show" is true, and therefore understanding its meaning does not require a second interpretation.

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[223] Mahfouz, *Zuqāq al-Midaq*, 5.

[224] Yitzhak Schreiber, *Simtah be-Kahir* (Tel-Aviv: Am Oved, 1991), 5.

[225] Trevor Le Gassick, *Midaq Alley* (Beirut: Khayats, 1996), 1.

Figure 1

The Arabic Source Metaphor:

[/كثيرة/ {/تنطق/ /شواهد/}]

تنطقشواهد

شواهد

نطق

حواضر، حقائق.

تكلم، قال.

Physical

Physical

Entity

Event-Communication-
Human Quality of Speaking

Anomaly
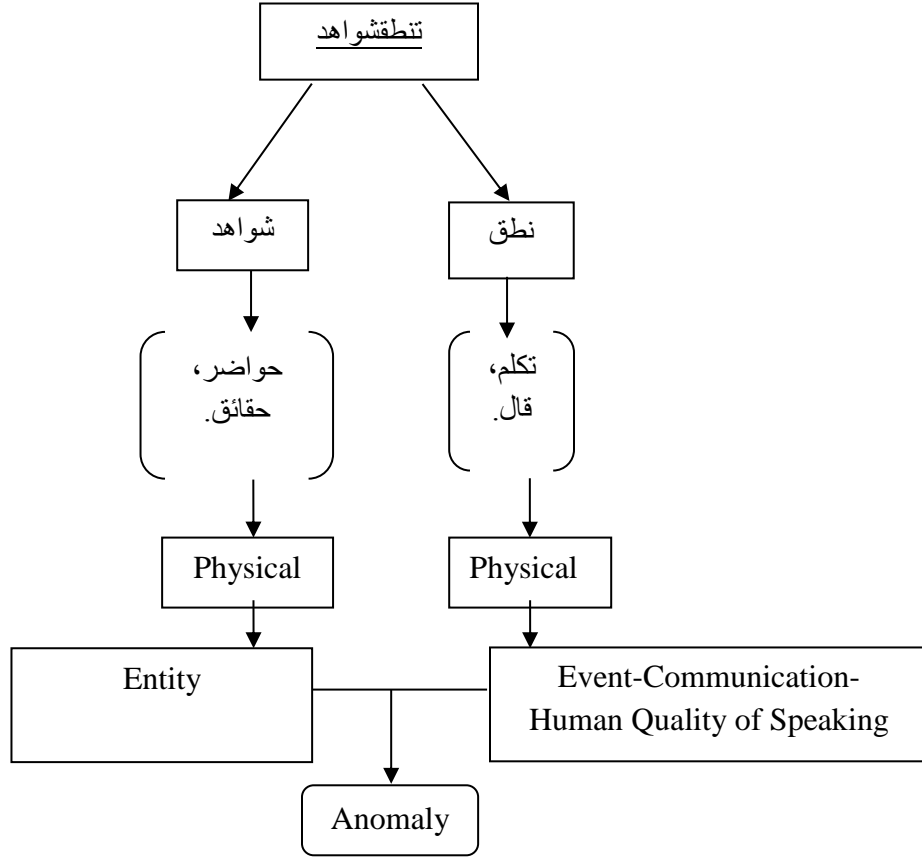
Figure 2

The Hebrew Translation:

[/הרבה /הוכחות//יש//בידינו/]
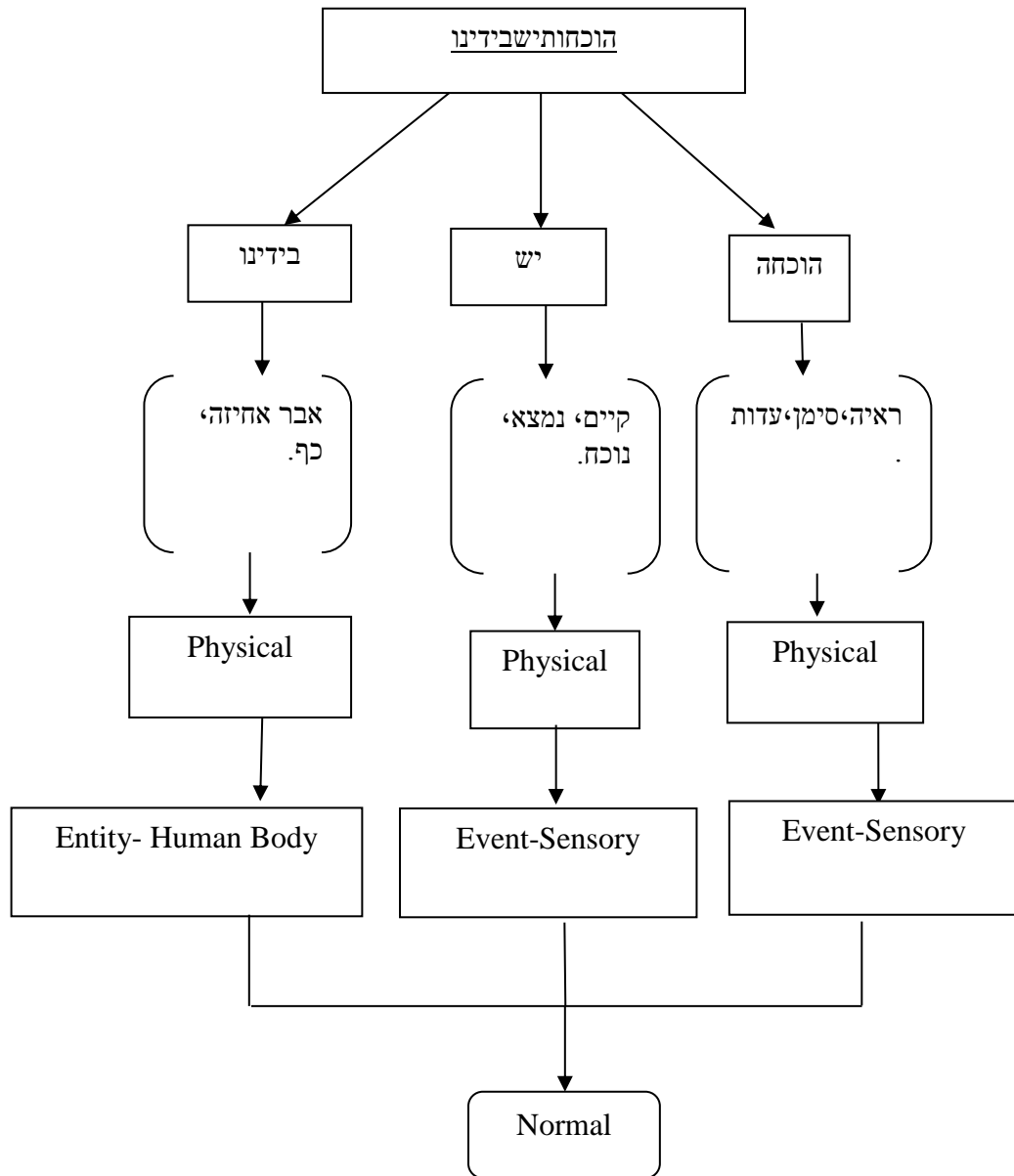
Figure 3

The English Translation:

[Many /things/ /combine/ /to show/]
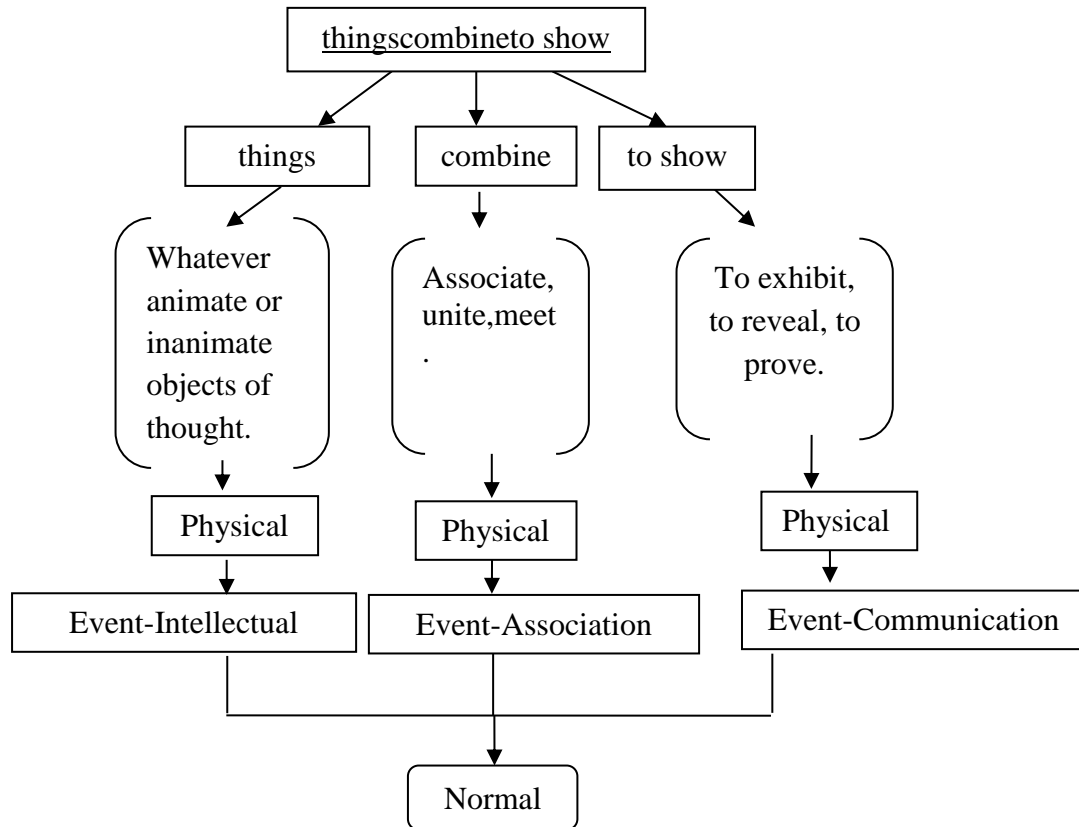
From comparing the metaphorical components of the TMs in figures 2 and 3 to the components of the SM in figure 1, it is obvious that neither the Hebrew nor the English translators were successful in transferring the image of the Arabic metaphor to their target readers. The SM in both versions was stripped of its image until its pictorial meaning was completely lost in the TLs. This indicates that the translators' concern was only to capture the idea of the SM, and hence their technique was paraphrasing metaphor into sense. However, I ask translators to avoid paraphrasing in metaphoric translation, especially if the semantic associations between the components of the SL and the TL

allow the translator to create a TM that can capture the message as well as the image depicted in the SM.

According to the semantic analysis of the nature of meaning in this example, I argue that paraphrasing was not necessary since the semantic relationship between the SL and TLs are not too far to seek. To investigate the loss of the aesthetic value and the quantity of information in the Hebrew translation, we need to compare the contents of the metaphorical image pictured in the SM to its copy in the TL. In the original metaphor, the expressed idea shows that our visual perception of Midaq Alley reflects some intellectual realization about things that are implied from Midaq Alley. However, the idea delivered by the Hebrew translator has come to assure the physical existence of many evidences that refer to Midaq Alley. Such semantic misreading of the structural meaning of the SM is most likely the reason behind the leak of equivalence in the Hebrew translation. To make this point clearer, the lexical treasure of both languages highlights that the word "הוכחות" (proofs) in the TL is not the right lexical register to equate to the word "شواهد" (witnesses, views) in the SL. Also the phrase "יש בידינו" (to hold something by hands) is far from being the Hebrew correspondence to the Arabic word "تنطق" (to utter, or to say). As a consequence of such lexical interpretation, the conceptual emphasis has been shifted from being an intellectual recognition of things as in the SM "تنطق شواهد كثيرة," to the state of a physical possessing of things as in the Hebrew translation "הרבה הוכחות יש בידינו."

As for the English translation in figure 3, the translator has moved the Arabic metaphor out of its metaphorical image into literal sense. His procedure reflects that he was aiming at the metaphorical function, and hence the metaphorical expression before

and after translation conveys the same informative message. We can trace the loss of the metaphorical image by studying the structure of meaning in diagrams 1 and 3. Based on the lexical configuration, the TL lexical items "things" and "combine" correspond to the SL item "شواهد" (views, witnesses) and the word "show" is the match for "تنطق" (says or utters). By juxtaposing each unit in the SL to its parallel in the TL, we can see the semantic connotation of "شواهد" is limited to a specific number of lexical units, while its TL match "things" is a universal lexical property shared by most lexical units. Further, while the word "تنطق" is a specific feature that belongs to human activity, the TL matching word 'showing' is an event of instructing ascribed to both human and nonhuman. Taking this lexical comparison into consideration, the focus of the metaphorical meaning after translation has been moved from being too specific "شواهد" to too general "things" and therefore its figurative significance has been lost in the TL.

Before I wind up the analysis of this example, it is still possible to improve the translation of the Arabic SM into Hebrew and English by translating metaphor for metaphor rather than a complete paraphrasing into sense. In this regard, I suggest constructing a TM that captures as much as possible of the information delivered by the SM. To do so, the translator should first find the approximate corresponding semantic units in the TL, and then try his best to recreate a target metaphorical image that is more or less compatible with the image depicted in the SM. For example, the translation would read more appropriately if the Arabic metaphor was translated into Hebrew by a metaphor like "ראיות רבות מראות" (re'ayot rabot mar'ot);or into English by a metaphor like "many things bear witness." In such a procedure, the condition of metaphorical equivalence was noticeably elevated at both levels of function and allegorical depiction.

Model 2

SM: ألشمس آذنت المغيب، والتف زقاق المدق في غلالة سمراء من شفق الغروب [226] (al-shamsu ʾādhanat al-maghīb, wa-iltaff Zuqāq al-Midaq fī ghulālatin samrāʾ min shafaq al-ghurūb)

1. Case: metaphor
2. Type of pattern: compound
3. Explicitation of meaning: three metaphorical images
4. Structure of meaning: four lexical units
5. Social-cultural significance: none
6. Description of image: The author is personifying a physical space (Midaq Alley), which is rolling up itself with an abstract substance (color of light).

TM1: השמש נטתה לערוב וסימטת אלמדק נתעטפה גלימה שחורה של דמדומי-שקיעה[227](ha-shemesh nṭetah laʿarov v-simṭat āl-madaq nitʿaṭfah glimah sheḥora shel dimdumei sheqiʾah)

1. Case: metaphor
2. Type of pattern: compound
3. Explicitation of meaning: three metaphorical images
4. Structure of meaning: four lexical units
5. Social-cultural significance: none
6. Description of image: The translator is personifying a physical space (Midaq Alley), which is rolling up itself with an abstract substance (the color of light).

TM2: The sun began to set and Midaq Alley was veiled in the brown hues of the glow.[228]

1. Case: metaphor
2. Type of pattern: compound
3. Explicitation of meaning: one image
4. Structure of meaning: four lexical units
5. Social-cultural significance: none
6. Description of image: The translator is using an abstract substance (color of light) as a physical material (cloth) to impose a physical movement (covering) on a physical space (Midaq Alley).

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[226] Mahfouz, *Zuqāq al-Midaq*, 5.

[227] Schriver, *Simtah be-Kahir*, 5.

[228] Le Gassick, *Midaq Alley*, 1.

Figure 1

The Arabic Source Metaphor:

[الشمس آذنت المغيب، و}/التف/ /زقاق المدق/ في /غلالة سمراء/{]
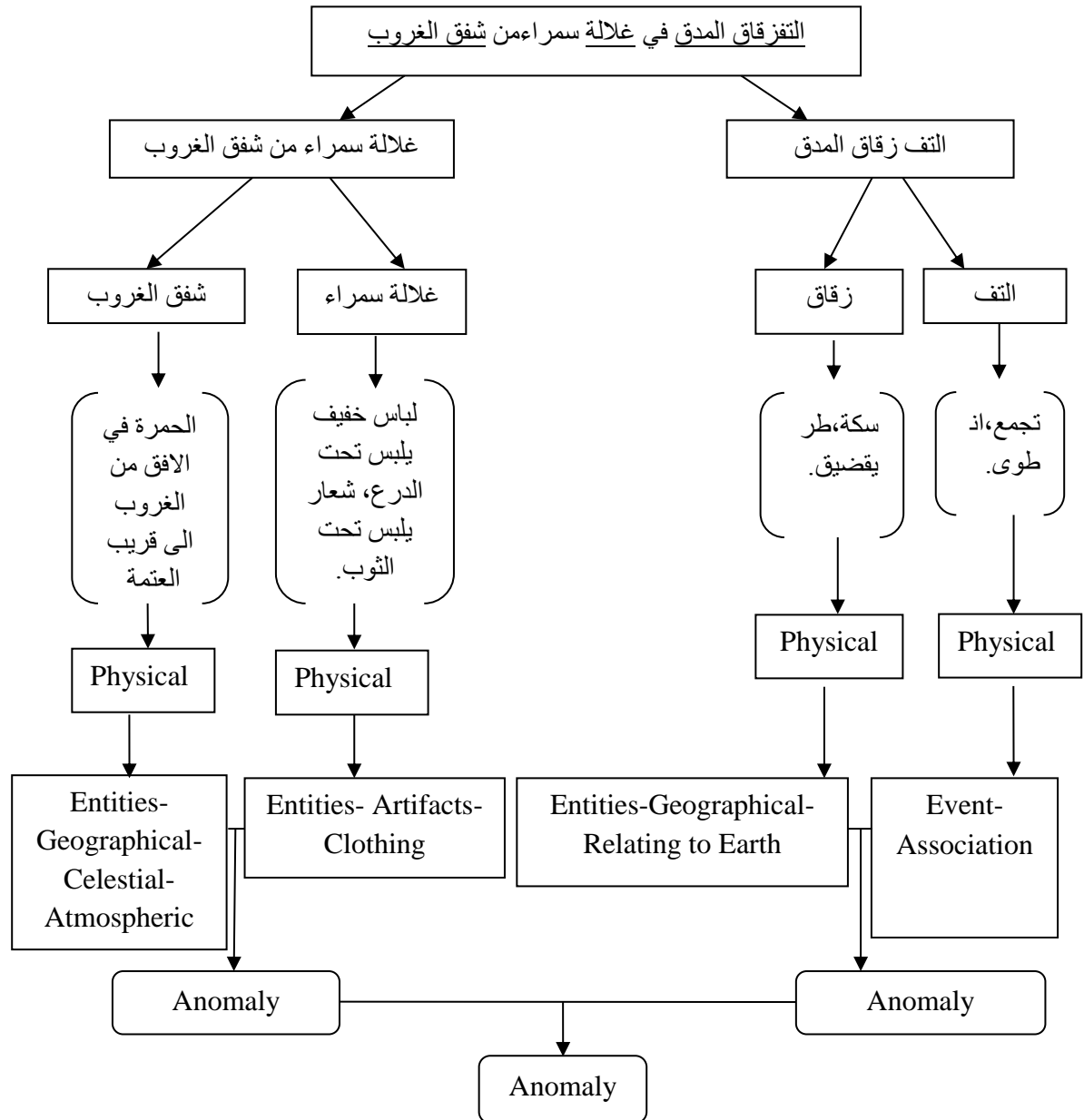
Figure 2

The Hebrew Translation:

[השמש נתתה לערוב}ו/סמטת אלמדק//נתעטפה//גלימה שחורה/ של /דמדומי-שקיעה/{]

סימטת אלמדק נתעטפהגלימה שחורה של דמדומי-שקיעה

גלימה שחורה של דמדומי-שקיעה — סימטת אלמדק נתעטפה

דמדומי שקיעה | גלימה שחורה | נתעטפה | סימטה

האור הכהה בשעת שקיעתהשמש. | מעיל،בגד עליון רחב. | להתכסות،לה תכרבל،להאפ ף. | ריוב צר، דרך צרה בין שורות בתים.

Physical | Physical | Physical | Physical

Entities-Geographical-Celestial-Atmospheric | Entities- Artifacts-Clothing | Event-Association | Entities-Geographical-Relating to Earth

Anomaly — Anomaly

Anomaly

Figure 3

The English Translation:

[The sun began to set and {\Midaq Alley\ \was veiled\} \in the brown hues\ of the

\glow\}].
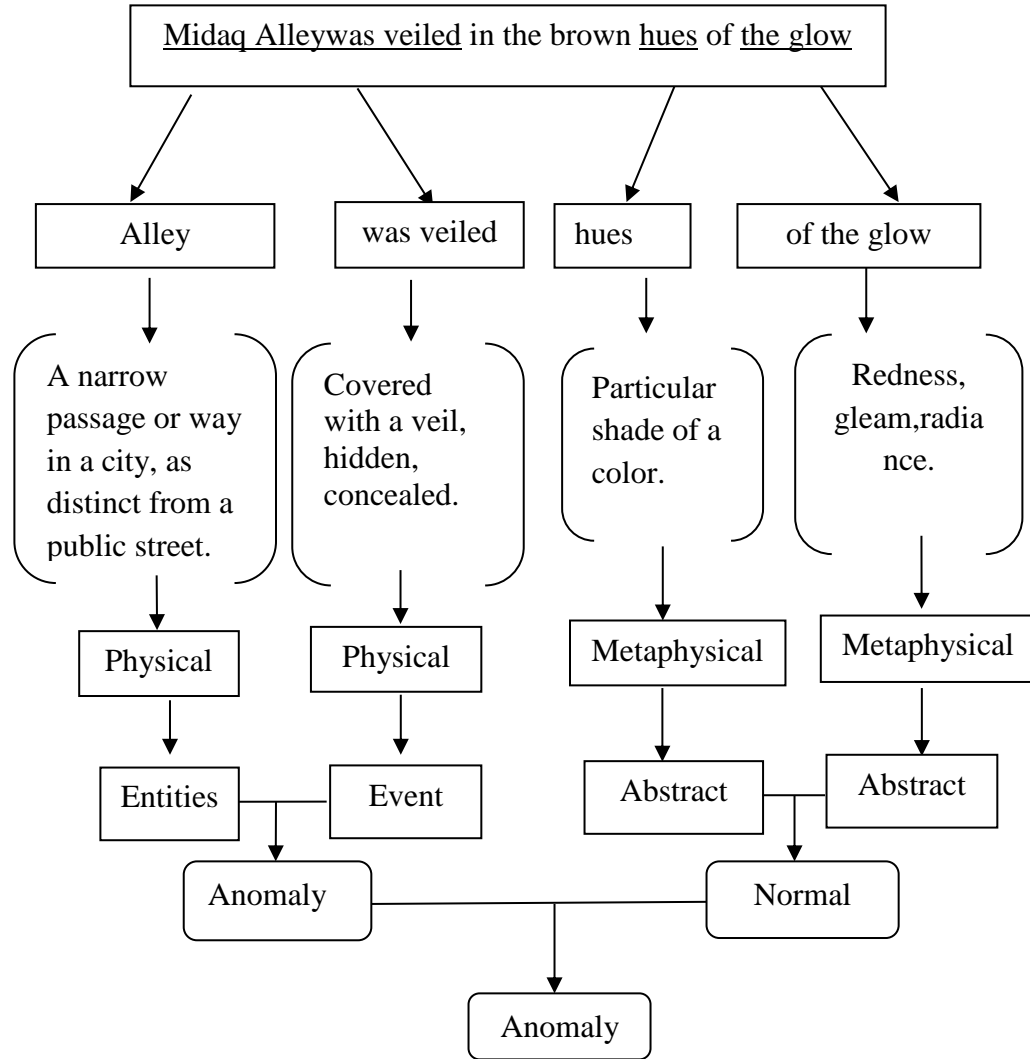
From comparing the metaphorical structure in figure 1 and its Hebrew translation in figure 2, I found that the metaphorical frame before and after translation has undergone the same conceptual and linguistic process. The translator adapted the SM image in his translation by composing its counterparts into the TL. The overall result is a considerable equivalent translation between the two metaphorical images.

However, the comparison account at the lexical level, or to be more specific at word option, shows that the metaphorical picture in the original image was taken a little earlier than in the target image. The shift in time is very important in the original, especially if we learn from the context that the race between day and night influences the actions and interactions among the characters in the story. That is, daytime represents the good side of people's life, whereas nighttime represents the dark side of people's life in Midaq Alley. To illustrate more, the word "سمراء" which reflects the color at the beginning of the afterglow during sunset in the original " والتف زقاق المدق، آذنت الشمس المغيب، is a feminine adjective driven from "سُمْرة" "في غلالة سمراء من شفق الغروب" which means the grayish color between black and white; whereas its supposedly Hebrew corresponding word "שחורה" in the target metaphor " השמש נטתה לערוב וסימטת אלמדק נתעטפה גלימה שחורה is also a feminine adjective driven from "שחור" but it means complete של דמדומי-שקיעה" darkness or blackness.

Perhaps such a micro-level analysis is not of a big concern for standard target readers, but it could make a significant difference for professional readership, especially if we know that throughout the story, as in this particular metaphor, color was very important element for the sequence of events. For elevating the level of equivalence in the Hebrew version, the translator should have used a target lexical unit that contains

equal semantic implication to the source lexical unit. For example, the word "אפרורית" ('afrurit) which means grayish-ness or ashen-ness, properly would be the Hebrew counterpart for the Arabic word "سمراء." Therefore, the Hebrew translation should be read as "השמש נטתה לערוב וסימטת אלמדק נתעטפה גלימה גלימה של דמדומי שקיעה אפרורית."

Likewise, the procedure in the English account, the diagram in figure 3 shows that the translator adopted the same image produced in the SM, although the metaphorical dimension was reduced from three images in the SL to only one in the TM. However, this metaphorical reduction was not a result of translation defect but because of the linguistic associations between Arabic and English are far from agreeing on allowing such conceptual anomaly in the SL to happen in the TL.

To approach the problem of conceptual restriction between the SL and the TL in this example, I first suggest dividing the SM expression before translation to one major metaphorical frame image and a few allegorical elements. Those elements, or what I shall call minor images, contribute additional aesthetic bonuses to the major image that formulates the whole metaphorical expression. Second, during translation, the translator should adopt the major image frame and carefully delete those aesthetical bonuses which in the TL are not acceptable. To explain more, during translating of the Arabic metaphor "الشمس آذنت المغيب، والتف زقاق المدق في غلالة سمراء من شفق الغروب" into English, the translator realized that the underlined units of meaning 'غلالة' (light underwear) and "التف" (to veil) carry sophisticated metaphorical detail that is not going to fit in the TM due to conceptual intolerance in the TL. To solve this problem, he changed the syntax of the verb "التف" from active in the SM to passive in the TM. He then crossed out the lexical unit "غلالة" from the conceptual structure of the TM "the sun began to set and Midaq Alley (was

veiled) in the brown (…) hues of the glow." In spite of changing the linguistic structure in the TM affected the metaphorical depiction and reduced the metaphorical meaning from three images in the SL to only one image in the TL, the English translator was very successful in achieving a higher level of equivalence by producing more or less the same SM image and function in the TM.

Model 3

SM: ذاق مرارة الخيبة [229] (dhāqa marārāt al-khayba)

1. Case: metaphor
2. Type of pattern: compound
3. Explicitation of meaning: two metaphorical images
4. Structure of meaning: three lexical units
5. Social-cultural significance: none
6. Description of image: The author ascribes sensory substance (bitterness) to emotive (emotion). The metaphorical picture depicts the state of disappointment that the character has been experiencing through his miserable life as if he was eating bitterness all the time.

TM1: כימעט בא עד יאוש מחמת האכזבות הרבות [230] (kimʿaṭ baʾ ʿad yeʾush meḥmat hʾakhzvot harabot)

1. Case: metaphor
2. Type of pattern: primary
3. Explicitation of meaning: one metaphorical image
4. Structture of meaning: two lexical units
5. Social-cultural significance: none
6. Description of image: The translator ascribes the substance of movement (בא) to emotive (יאוש). The character has come at the edge of despair because of the many disappointments he has been experiencing through his life.

TM2: He had tasted the bitterness of disappointment.[231]

1. Case: metaphor
2. Type of pattern: compound
3. Explicitation of meaning: two metaphorical images
4. Structure of meaning: three lexical units
5. Social-cultural significance: none
6. Description of image: The translator ascribes sensory substance (bitterness) to emotive (emotion). The metaphorical picture depicts the state of disappointment that the character has been experiencing through his miserable life as if he was eating bitter all the time.

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[229] Mahfouz, *Zuqāq al-Midaq*, 11.
[230] Schriver, *Simtah be-Kahir*, 11.
[231] Le Gassick, *Midaq Alley*, 10.

Figure 1

The Arabic Source Metaphor:

[/ذاق/}/مرارة/ الخيبة/}]
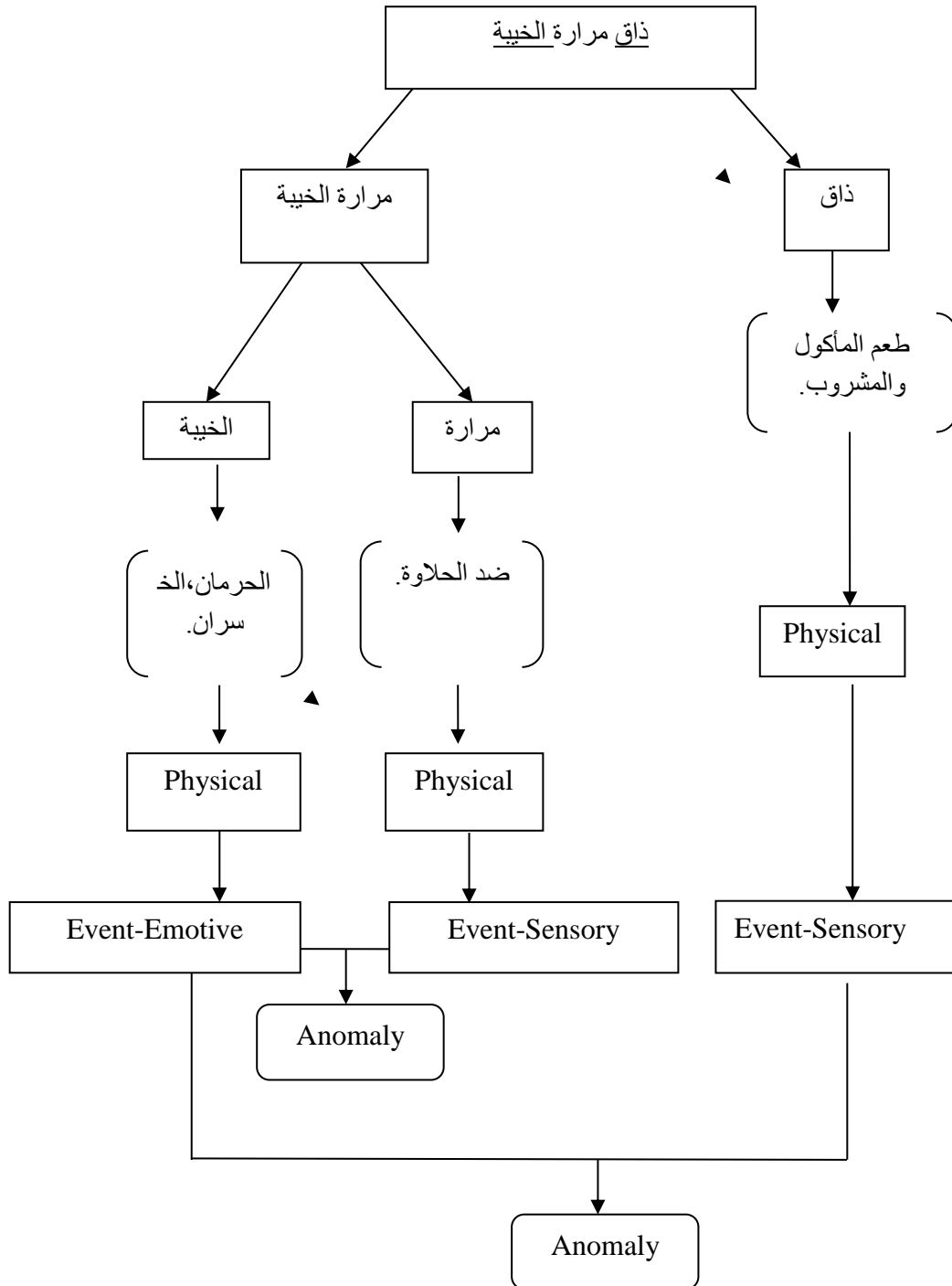
Figure 2

The Hebrew Translation:

[כמעט/{<u>בא</u>//<u>עדיאוש/</u>} מחמת האכזבות הרבות]


```
                    ┌──────────────┐
                    │   באיאוש     │
                    └──────────────┘
                    ╱              ╲
          ┌──────────┐         ┌──────────┐
          │   יאוש   │         │    בא    │
          └──────────┘         └──────────┘
               │                     │
        ╭──────────────╮      ╭──────────────╮
        │   אובדן       │      │ להגיע‚להכנ   │
        │ תקווה‚מפח-     │      │ ס‚להתקרב‚    │
        │ נפש‚אכזבה‚ד    │      │   להיות.     │
        │   כדוך.        │      ╰──────────────╯
        ╰──────────────╯             │
               │              ┌──────────┐
        ┌──────────┐          │ Physical │
        │ Physical │          └──────────┘
        └──────────┘               │
               │           ┌──────────────────┐
    ┌──────────────────┐   │  Event- Movement │
    │  Event-Emotive   │   └──────────────────┘
    └──────────────────┘
                  │
            ┌──────────┐
            │ Anomaly  │
            └──────────┘
```

Figure 3

The English Translation:

[He had /tasted/ the {/bitterness / of /disappointment/}]
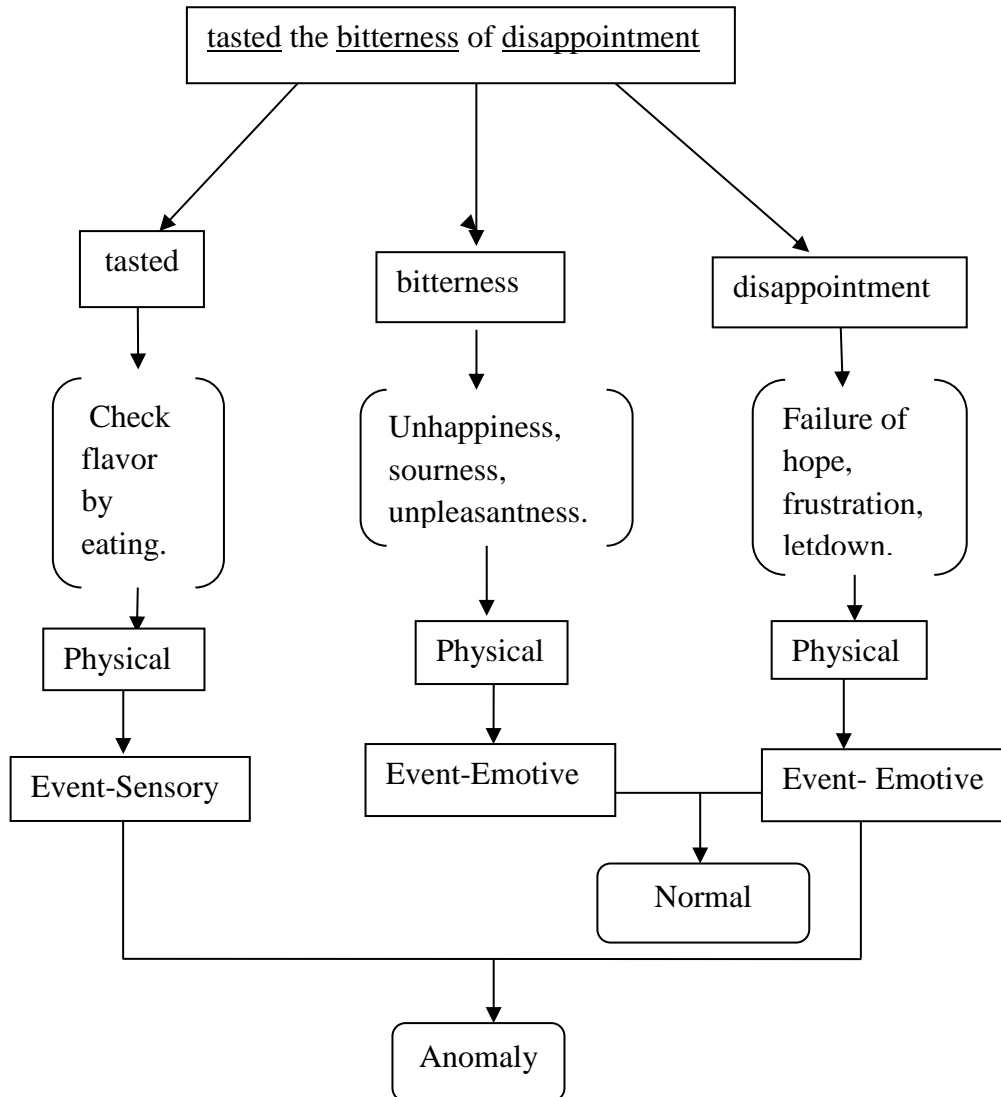
One conclusion that can obviously be drawn by comparing the outline of the SM in figure 1 to the outline of the Hebrew TM in figure 2 is that although the procedure was to translate metaphor by metaphor, the conceptual shift that occurred during the process of transferring has affected the nature of meaning in the TL. As a consequence, the allegorical dimension of meaning was reduced from two metaphorical images in the SM to one in the TM. The impact of such a conceptual reduction on translation also affects the level of equivalence and reduces it from fuller to partial equivalence.

According to the information in figure 2, I see the failure in achieving a fuller equivalence in the TM is attributed to the failure in decoding the semantic structure of the SM. To revise his translation, the Hebrew translator tried to approximate the metaphorical disparity between the SL and the TL by adding non-metaphorical items to the TM "כמעט בא עד יאוש מחמת האכזבות הרבות" (He almost despaired <u>due to the many disappointments</u>). From this additional meaning we can learn that the translator was more concerned about the comprehension of his target reader than with maintaining the beauty of the metaphorical picture itself.

However, instead of creating a new metaphorical expression in the TL that is less allegorical than the SM, the translator could have achieved a f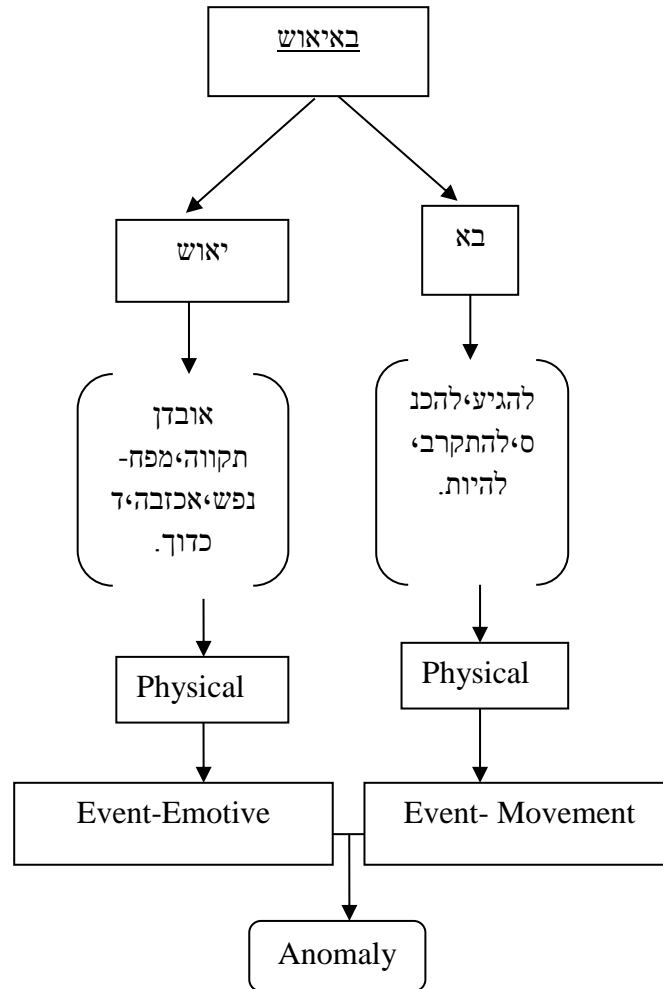uller equivalence if he just tried to reproduce the same image of the SM in the TL. In my view, since semantic associations of Arabic and Hebrew in this particular example are very close, a simple word-for-word translation is going to reflect a fuller equivalence in the TL. Therefore, the Arabic metaphor "ذاق مرارة الخيبة" would be translated into Hebrew as "טעם המרירות של האכזבה" (ṭaʻam ha-mrirut shel ha-ʼakhzavah) (He had tasted the bitterness of disappointment).

Examining the structure of metaphor in figure 1 and its translation in figure 3, on the other hand, the translator's technique was to reproduce the same source metaphorical expression in the TL by violating the same semantic and conceptual rules that had been violated in the SL. This procedure, as the study has mentioned earlier in this chapter, was explained by Kade as one-to-one correspondence in both semantic and conceptual systems between the SL and TL. This means that in order to have an identical metaphorical image in both SL and TL, the translator will have to violate the governing rules of the target language the same way that the author had violated the governing rules of the source language.

To conclude the analysis of this example, we have two different techniques for treating metaphor in translation. The first was in the Hebrew version, in which in addition to the metaphorical function, the translator was trying to capture as much as possible from the image of the SM by translating metaphor for metaphor plus sense. The result was different metaphorical pictures with an equal message, and therefore the translation is considered to be partially equivalent. The second technique suggested by the English translator was a word-for-word translation. The aim is to reconstruct a TM that can compile both image and function by matching the units of meaning in the SM with their counterparts in the TL. Because he was successful in decoding the components of the structural meaning in the SM, and also finding and recoding their counterparts in the TL, the English translator was able to achieve a fuller equivalence at both the levels of form and content.

Model 4

SM: تجرع غصص الألم حتى تخايل لعينيه شبح الجزع والبرم[232](tajarraʿa ghaṣaṣ al-ʾalam ḥatā takhāyala liʿaynayhi shabaḥ al-jazaʿ wa-lbaram)

1. Case: metaphor
2. Type of pattern: primary
3. Explicitation of meaning: one metaphorical image
4. Structure of meaning: three lexical units
5. Social-cultural significance: none
6. Description of image: Ascribing the substance of a physical entity (food) to a physical emotive (pain). The author is depicting misery as a terrible type of food that the character was eating all the time until he completely lost the shadow of hope and began to surrender to the imagined ghosts of despair and impatience.

TM1: Metaphor was deleted during the translation into Hebrew.

TM2: Metaphor was deleted during translation into English.

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[232] Mahfouz, *Zuqāq al-Midaq,* 11.

Figure 1

The Arabic Source Metaphor:

[{/تجرع/ /غصص/ /الألم/} حتى تخايل لعينيه شبح الجزع والبرم]
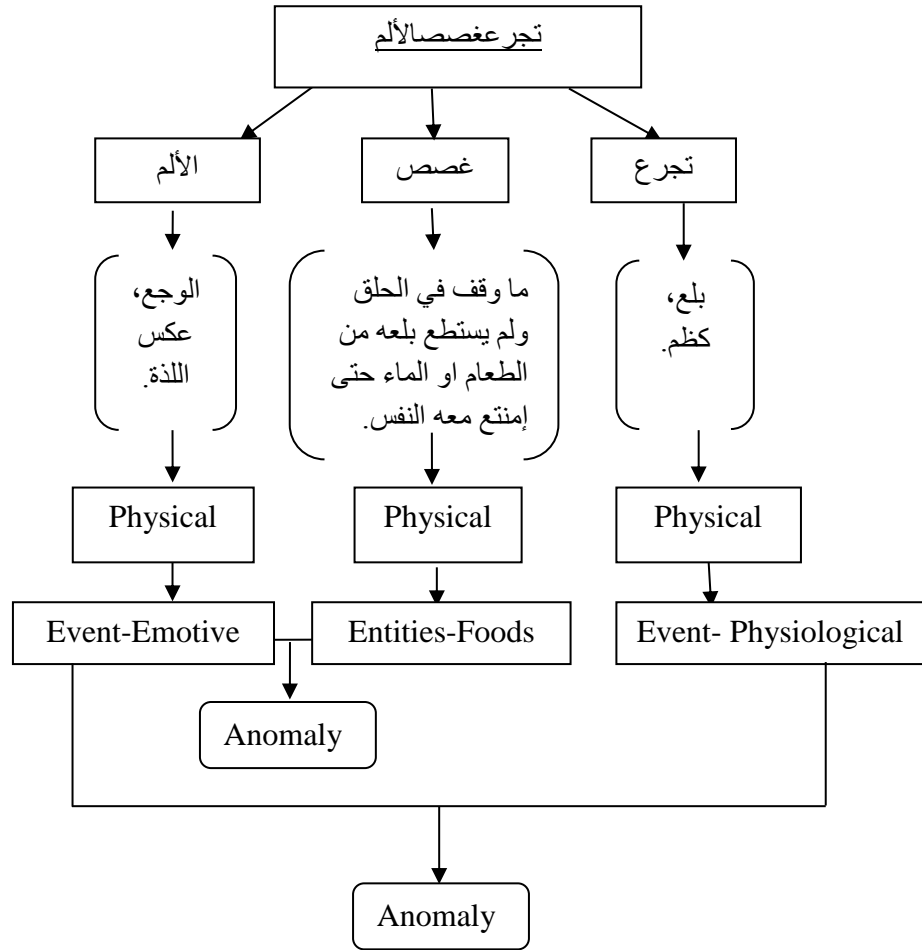
By comparing the original story to its translations into Hebrew and English, I found that the SM has been omitted during translations. In other words, neither the Hebrew nor the English translator had tried to tackle the author's allegorical depiction in their translated versions. From my point of view, since some languages accept the recurrence of sentences and words, while others do not tolerate such repetition, omitting a word or a sentence during translation is a very useful strategy for maintaining the writing

style between the source and the target language. In this regard, I strongly encourage translators to delete as much as possible of those recurring words or sentences as long as the deletion is not vital to the content of the original text, and it is not going to affect the comprehension of the target reader of the conveyed meaning. However, in terms of metaphoric translation, as I have stated in a previous example, that deletion should not be looked upon as a strategy of translation since metaphor is the mirror that reflects the aesthetic value of any literary composition. In fact, I emphasize that deletion helps only in matching the stylistic rules of writing and composition between the SL and the TL, and therefore I do not recommend it as a major procedure of translation of figurative language.

Therefore, omitting the SM from the English and the Hebrew versions was not the right decision. From decoding the structural meaning of the Arabic metaphor, I realize that the semantic associations between the components of meaning in the SL and their counterparts are not far to seek in both Hebrew and English. In Hebrew, the semantic relationships between Arabic and Hebrew are very closely related so that each element of meaning in the SM has a counterpart in the TL, and so the attempt for decoding the SM and recoding it in the TL was quite simple. Therefore, instead of omitting the Arabic metaphor ‟تجرع غصص الألم حتى تخايل لعينيه شبح الجزع والبرم" the translation should reproduce the same image by a target image that has a fuller equivalence at all levels of forms and content, such as in ‟נאנק מכאב עד שראה את שדי דיכאון ושעמום בעיני רוחו" (ne'enaq mi-ke'ev 'ad she-ra'ah et shedi dika'on ve-shi'amum be'eynei ruḥo).

As for English, the chance for a fuller equivalence is a bit difficult since the semantic structure in English does not tolerate such a conceptual deviation presented in

the SM. We already learned from a previous chapter (3.7.1) that structural inconsistency between SL and TL such as semantic, syntactical, and conceptual structure is an expected fact, especially if both languages are not from the same family, as in the case of Arabic and English. To approach this issue in translation, I have observed several techniques through this study that can be put to use for translators to deal with structural disagreement in metaphoric translation. One possible method is to simply give up the notion of conceptual equivalence and focus only on functional equivalence. This method was introduced by Nida as "Dynamic equivalence," in which the translation is designed to produce an effective equivalence rather than a structural equivalence.[233] The TM should affect the target reader that same way that the SM affects its original reader. Another suggestion was introduced by Kade as "one-to-many"[234] in which the translator can express the idea that was presented in a single expression in the SM by a group of expressions in the TL. Also, Newmark suggests that the translator canexplicate the untranslatable part of meaning in the metaphorical picture by producing the same metaphor combined with sense.[235] However, for the purpose of equivalence at all levels, we need a TM that echoes both the form and content of the original metaphor. To achieve that goal, I suggest keeping the SM image and deleting only those untranslatable item(s) or phrase(s) from the original metaphorical expression, then recovering the missing part (s) with more or less equal units in the TL. To put such suggestion to examination, the Arabic metaphor "تجرع غصص الألم حتى تخايل لعينيه شبح الجزع والبرم." might be translated into English as: "The pain that he was forced to gulp down choked him until

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[233] Chapter 2 section 2.2.1
[234] Chapter 2 section 2.2.3
[235] Chapter 3 section 4.3.2

he saw the ghosts of despondency and resignation with his own eyes." By this translation, I was able to reproduce almost the same metaphorical form and content of the SM, except that I had to change the active voice of the Arabic verb "تجرع" to passive in the English by explaining its meaning "was forced to gulp down."

Model 5

SM: وتقدمت جحافل الليل[236] (wa-taqaddamat jaḥāfil al-layli)

1- Case: metaphor
2-Type of pattern: primary
3- Explicitation of meaning: one metaphorical image
4- Structure of meaning: three lexical units
5- Social-cultural significance: none
6- Description of image: The author is depicting the night as an army amassed, drawing heavily onward, using its forces of time and darkness to impose the quietness on Midaq alley.

TM1: כבר התקדם הלילה במסעו[237] (kevar hitqadem ha-laylah bemasa'o)

1- Case: metaphor
2- Type of pattern: primary
3- Explicitation of meaning: two metaphorical images
4- Structure of meaning: three lexical units
5- Social-cultural significance: none
6- Description of image: The translator depicts the journey of the night as continuing until it reaches its peak, so that everyone in Midaq Alley is compelled to return each to his home.

TM2: It was very late now[238]

1- Case: literal phrase
2-Type of pattern: none
3- Explicitation of meaning: none
4- Structure of meaning: three lexical units
5- Social-cultural significance: none
6- Description of image: The time is very late.

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[236] Mahfouz, *Zuqāq al-Midaq*, 14.
[237] Schriver, *Simtah be-Kahir*, 14.
[238] Mahfouz, *Midaq Alley*, 13.

Figure 1

The Arabic Source Metaphor:

[{/تقدمت/ /جحافل/ /الليل/}]

تقدمتجحافلالليل

الليل   جحافل   تقدمت

الوقت من مغرب الشمس إلى طلوع الفجر الصادق.

جموع الجيش الكثير.

امضت قدماً، سارت للأمام، سابقت للمقدمة.

Metaphysical   Physical   Physical

Anomaly

Normal

Figure 2

The Hebrew Translation:

[{/במסעו/ /הלילה/ /התקדם/}כבר]
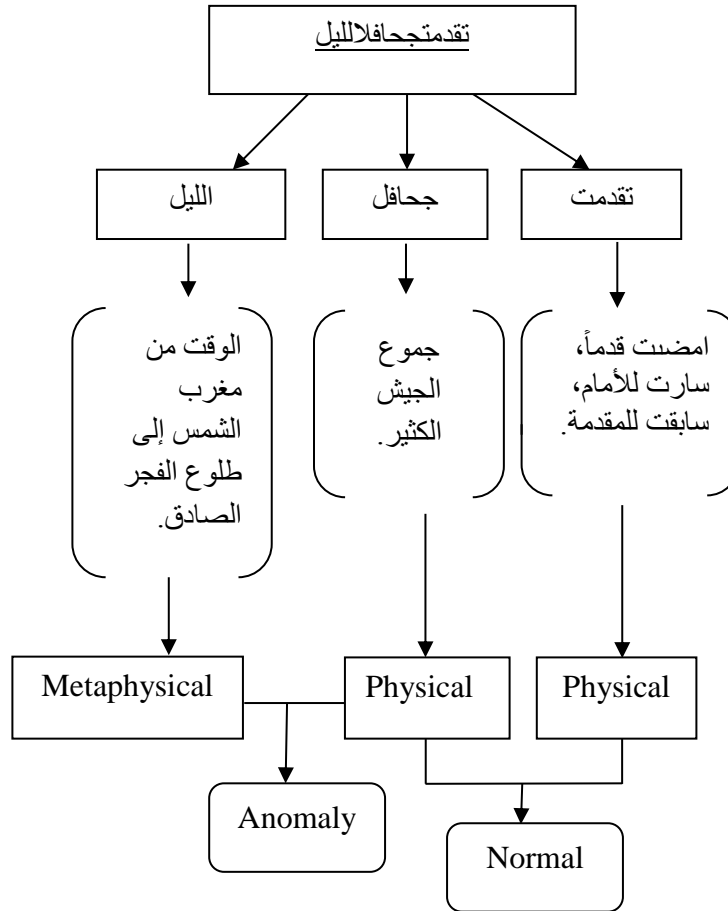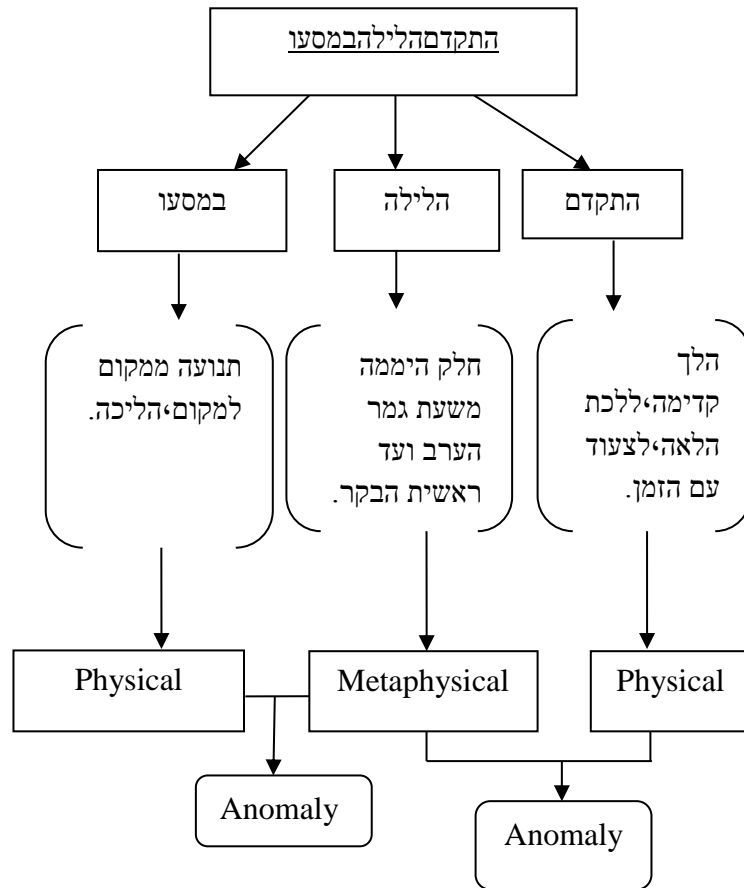
Figure 3

The English Translation:

[It was very late now]
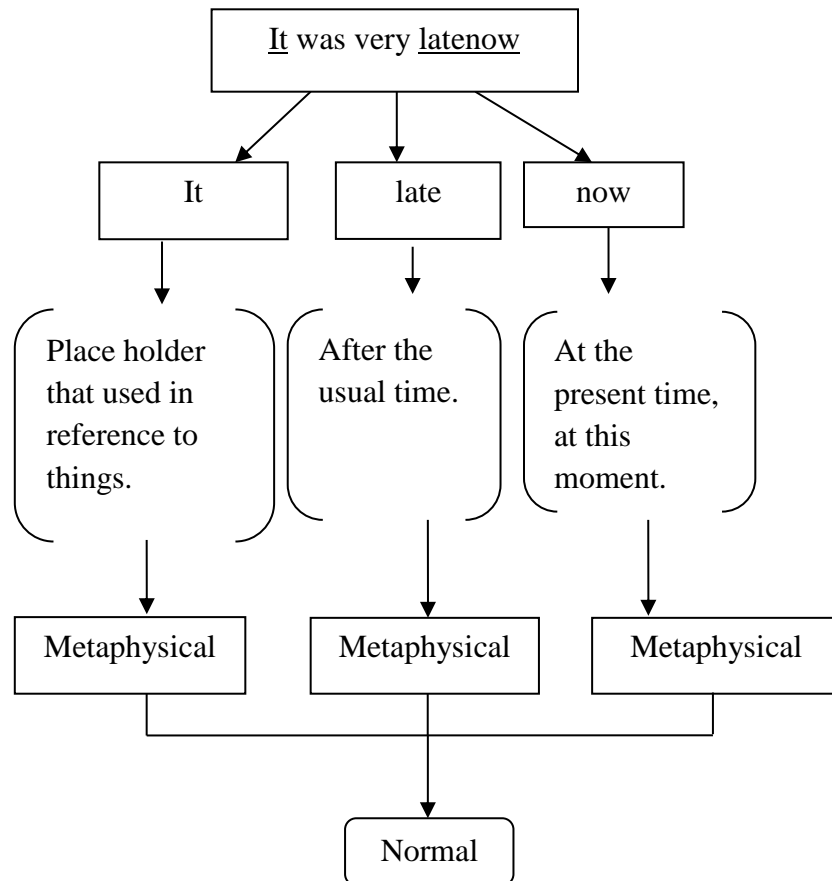
From comparing the original metaphorical picture in figure 1 to its Hebrew translation in figure 2, I noticed that although the metaphorical image before and after translation has been portrayed differently, the form and content in each metaphorical expression deliver the same message. This means that the translator is using the concept of the original image as a database to construct a parallel TM image that affects its target reader the same way that the SM has affected its original reader.

At the functional level, the Hebrew translation was successful because the semantic relationships between the essential components of meaning in both Arabic and Hebrew allow for an equal understanding of the metaphorical message, and hence equivalence at the functional level was not difficult to accomplish during translation. However, equivalence at the conceptual level seems to be a bit of concern since the conceptual system in Hebrew will not tolerate such an anomaly as produced in the Arabic SM. To treat the issue of conceptual restriction, the translator employed the metaphorical concept upon which the SM was conceptually structured to create a similar TM expression that is no less allegorical than the SM at both levels conceptual and informative.

To explain more on the procedure of translation used in figure 2, it is necessary to focus on the metaphorical image during the process of translation and realize the metaphorical shift took place before and after translation. According to the nature of meaning in figures 1 and 2, the mapping between the semantic domains involved in creating the structural meaning of each metaphor does not entirely violate the governing rules of its language. Therefore, the created anomaly at the conceptual level before and after translation has only a minor influence on the metaphorical meaning of each metaphor. To take advantage of such minor violation, the Hebrew translator kept the non-metaphorical units (تقدمت، الليل) in his translation through their Hebrew counterparts (התקדם، הלילה), and replaced the metaphorical unit (جحافل) by a different Hebrew unit (מסע). By doing so, he was not only successful in achieving functional equivalence, but also in maintaining an equally poetic depiction by creating a TM image that is no less aesthetic than in the original.

As for the English translation in figure 3, the applied procedure was paraphrasing metaphor into sense. I have explained in previous analyses that when there is a linguistic contradiction or conceptual restriction between the SM and the TL, the translator might think of converting metaphor into sense. However, since most translators favor the function of meaning at the expense of the allegorical dimension of meaning, the impact of paraphrasing on metaphoric translation is severe and therefore not desired. Moreover, since figurative writing is what really distinguishes literary work from other writing, losing such a factor in translation will not only distort the original work, but also will prevent the target reader from being aware of the values of language and culture from where the SM has been translated. Given the circumstances, I ask translators to limit the strategy of paraphrasing as much as possible, especially in metaphorical translation.

To understand the problem in the English translation, the investigation shows that the translator has overexposed the figurative meaning of the original metaphor during translating, and as a consequence the figurative meaning was completely lost after translation. To revise the English translation in figure 3, the translator should have challenged the poetical mind of the author and invented a parallel metaphoric atmosphere that combines both concept and content of the original metaphor. For instance, instead of paraphrasing the Arabic SM "تقدمت جحافل الليل" into sense as in figure 3, I suggest to reproduce the same picture in the TL as in "A host of armies amassed of the night advanced on Midaq Alley." By such revision, I achieved a fuller metaphorical equivalence at all levels, except for the implicit meaning of the word "جحافل" became explicit in English "a host of armies amassed."

Model 6

SM: وجرت كلماته متناغمة في أذنيها[239](wa jarat kalimātuhu mutanāghimatan fi ʾudhnayhā)

1. Case: metaphor
2. Type of pattern: primary
3. Explicitation of meaning: one metaphorical image
4. Structure of meaning: four lexical units
5. Social-cultural significance: none
6. Description of image: The harmony streamed out of his words and overflowed her sense of hearing with joyfulness.

TM1: היו דבריו מקלחים לאזניה כמנגינה ערבה[240] (hayu devrav meqalḥim le'oznehah ke-manginah ʿarevah)

1. Case: simile
2. Type of pattern: none
3. Explicitation of meaning: none
4. Structure of meaning: five lexical units
5. Social-cultural significance: none
6. Description of image: His words streamed into her ears like a lovely melody.

TM2: Hamidah was delighted to hear his words.[241]

1. Case: literal phrase
2. Type of pattern: none
3. Explicitation of meaning: none
4. Structure of meaning: four lexical units
5. Social-cultural significance: none
6. Description of image: She was delighted to hear his words.

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[239] Mahfouz, *Zuqāq al-Midaq*, 105.
[240] Schriver, *Simtah be-Kahir*, 96.
[241] Le Gassick, *Midaq Alley*, 120.

Figure 1

The Arabic Source Metaphor:

[{/جرت/ /كلماته/} {/متناغمة/ في /أذنيها/}]

جرتكلماتهمتناغمة في أذنيها

متناغمة في أذنيها

جرت كلماته

أذنيها

متناغمة

كلماته

جرت

العضو المسؤول عن حاسة السمع عند الكائنات الحية.

ملحنة، مطربة، حسن الصوت عند القراءة او السماع.

اللفظة، اي مجموعة من الاحرف الهجائية مركبة تفيد معنى.

دارت، سالت، انسابت، تدفقت.

| Physical | Physical | Physical | Physical |

| Entities- Body part- Organ of hearing | Entities- Hearing | Events- Communication | Events- Movement |

Anomaly

Figure 2

The Hebrew Translation:

[‏}היו /דבריו//מקלחים//לאוזניה/} {/כמו//מנגינה ערבה/]
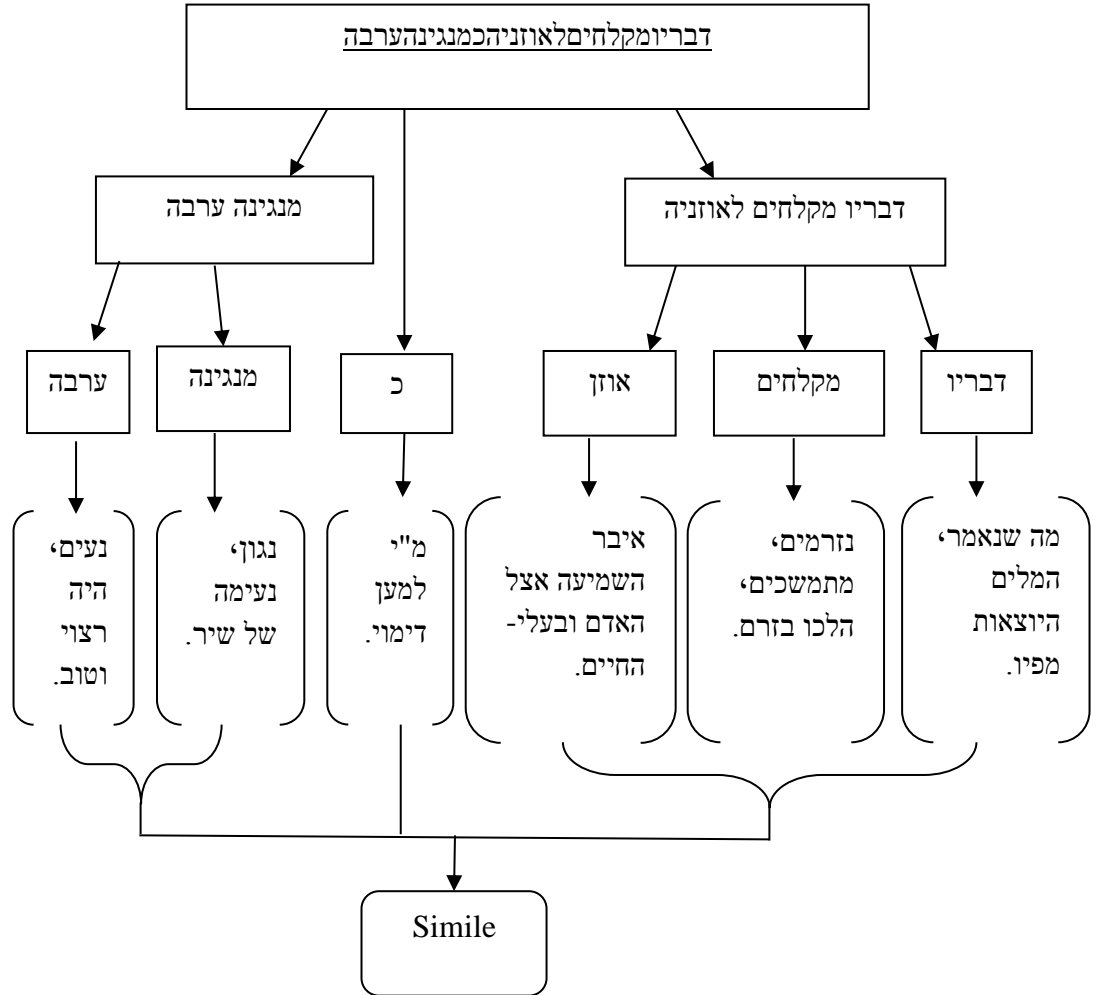
Figure 3

The English Translation:

[{\Hamidah\ was \delighted\ \to hear\ \his words\}]
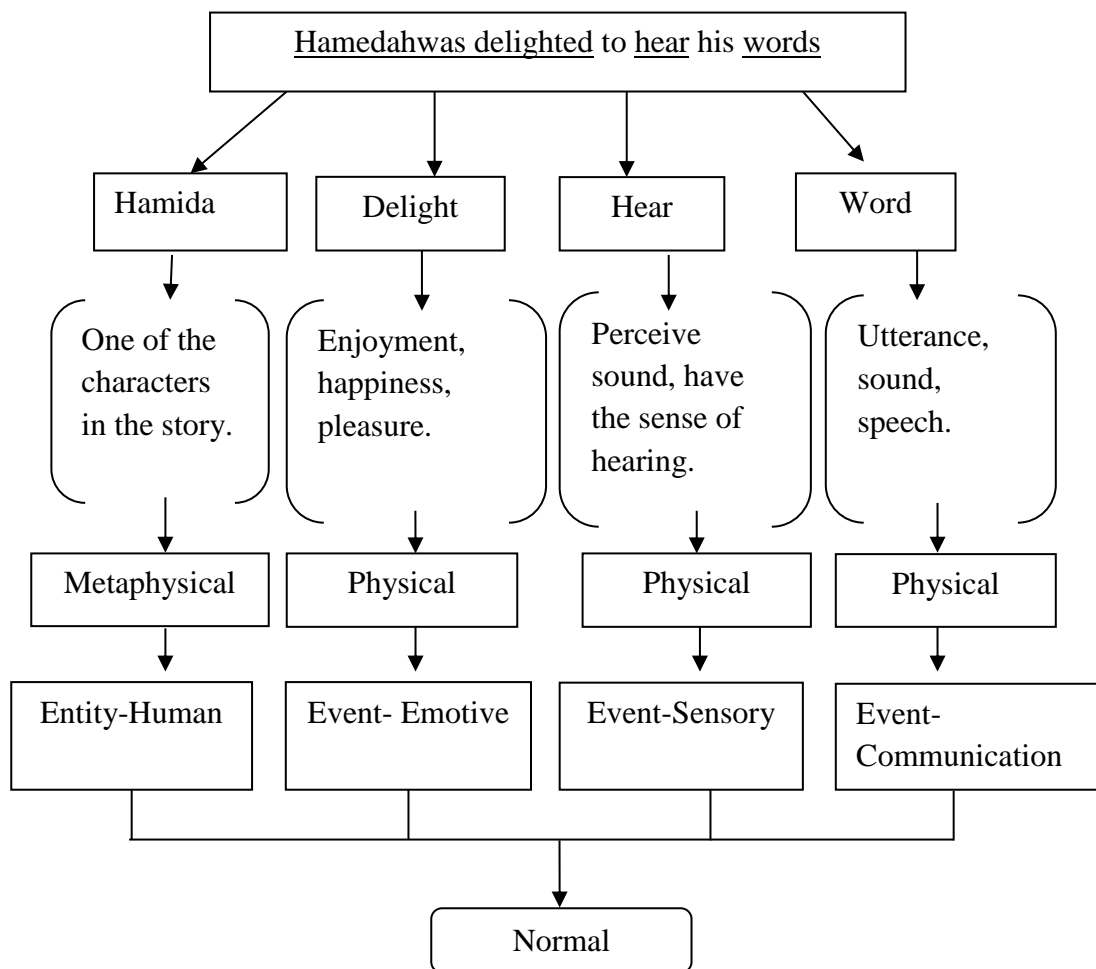
From the information given by the tree diagrams in figures 1 and 2 we can see that the translation technique used in Hebrew is changing metaphor to simile. Such a technique had been introduced as one of Newmark's (1984) suggestions for translating stock metaphors.[242] I have also distinguished between metaphor and simile in a previous chapter (4.3.3) in which metaphor is an implicit comparison between two objects, whereas in simile, the comparison is explicit.[243]

By looking closely at the Hebrew translation in figure 2, the translator has used the preposition "כמו" (like) to express the similarity between the state of feeling a great pleasure when hearing "דיבור חינני" and "מנגינה ערבה." In other words, the translator here is explicitly comparing the impact of hearing (the tone of a lovely melody) "מנגינה ערבה" to the impact of (the sweet meaning of a charming speech) "דיבור חינני" on the listener; and the point of similarity is that in both cases the ears are delightfully actinglike a channel for the emitted sound.

From a figurative point of view, metaphor is always more sophisticated than simile in terms of constructing, understanding, and also translating. The Arabic metaphor in figure 1 and its Hebrew simile version in figure 2 are very likely portraying the same figurative picture. However, the imaginative element portrayed in the Arabic metaphor seems to be much more expressive than in the Hebrew simile. This indicates that the capacity of the conceptual system in Arabic allows the author to draw his metaphorical concept on one image, whereas in Hebrew, the translator has to join two separate images in order to correspond to the idea produced by the author in the SM. To illustrate more on this point, the nature of the structural meaning in the SM "وجرت كلماته متناغمة في أذنيها"

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[242] Chapter 3 section 4.3.2
[243] Chapter 3 section 3.3.1

shows that the allegorical focus was distributed equally among the lexical units constructing the meaning of only one image "his words come in harmony to her ears." In contrast, the allegorical focus in the Hebrew simile "היו דבריו מקלחים לאוזניה כמנגינה ערבה" was divided among two separate images "היו דבריו מקלחים לאוזניה" (the flowing of his words into the ears) and "מנגינה ערבה" (the pleasant melody.)

Although converting metaphor to simile is a common alternative tactical maneuver to get around the untranslatability of some metaphors, I do not recommend it as a proper solution for metaphorical translation. I am not proposing to underestimate the value of such strategy in translation. In fact, despite the allegorical disparity between metaphor and simile, the figurative frame in the SL before translation will certainly remain in the TL after translation. However, since one of the major objects in this study is to improve the methods used by the translator for treating metaphor, the translator should have attempted to render metaphor by metaphor but not simile. Given the fact that that conceptual borderline between the two figures of speech is so complicated, I believe the best fit equivalent translation to the Arabic metaphor "وجرت كلماته متناغمة في أذنيها" into Hebrew would be "וזרמו דבריו בהרמוניה לתוך אוזניה" (v-zarmu devrav beharmonya letokh 'oznehah).

In the other part of our analysis, the English translator in figure 3 has converted the metaphorical expression into sense. I already have expressed my concern about the effectiveness of paraphrasing in literary translation, especially in metaphoric translation. I claim that paraphrasing metaphor into sense will divest the figurative meaning of the SM of its conceptual dimension. In the long run, this is not only going to affect the quality of translation and make it boring in the eyes of its readers, but also will lower

both quality and quantity of the literary values of the source materials. Therefore, students of translation and professionals should avoid paraphrasing as much as possible when treating metaphor in translation.

As for elevating the level of equivalent of the English translation, the nature of meaning in the SM shows that the metaphorical image in Arabic was original or newly invented. The metaphorical structure before and after translation also shows that the semantic associations between Arabic and English in this example are very closely related. Therefore to achieve a fuller equivalence, I suggest reproducing the same SM image in the TL, or at least creating a target image that captures the message as well as the idea of the original. By maintaining the semantic correspondence between the units of meaning in the SL and their counterparts in the TL, I believe that instead of the current rendering in figure 3 "Hamidah was delighted to hear his words," the approximate equivalent to the Arabic SM "وجرت كلماته متناغمة في أذنيها" in English would be "His words were a sweet melody to her ears."

Before closing the analysis of this example, both methods, converting metaphor into simile and paraphrasing metaphor into sense, were successful only for achieving the metaphorical function. That is, the target readers in Hebrew and English receive an equal understanding of the message produced by the Arabic metaphor. However, in terms of conceptual equivalence, the analysis shows that neither of the two translations corresponds allegorically to the SM in the scale of equivalence, although the Hebrew version seems conceptually larger in scope than the English in terms of figurative depiction.

Model 7

SM: وأحلامه البهيمية [244] (wa ʾaḥlāmah al-bahīmīya)

1. Case: metaphor
2. Type of pattern: primary
3. Explicitation of meaning: one metaphorical image
4. Structure of meaning: two lexical units
5. Social-cultural significance: none
6. Description of image: Ascribing inhuman entity (animal behavior) to human abstract (dream). The author embodies the sexual attitude of the character into animal behavior when it comes to carnal lust.

TM1: וחלומותיו הבהמיים[245] (va-ḥalomotav ha-bhemiyim)

1. Case: metaphor
2. Type of pattern: primary
3. Explicitation of meaning: one metaphorical image
4. Structure of meaning: three lexical units
5. Social-cultural significance: none
6. Description of image: Ascribing inhuman quality (animal behavior) to human characteristic (dream). The metaphorical picture is the embodiment of the character's attitude in an animal quality in terms of savageness and senselessness.

TM2: His lecherous dreams [246]

1. Case: literal expression
2. Type of pattern: none
3. Explicitation of meaning: none
4. Structure of meaning: three lexical unites
5. Social-cultural significance: none
6. Description of image: The character has been characterized by being lustful.

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[244] Mahfouz, *Zuqāq al-Midaq*, 125.
[245] Schriver, *Simtah be-Kahir*, 112.
[246] Le Gassick, *Midaq Alley*, 143.

Figure 1

The Arabic Source Metaphor:

[}/أحلامه/ /البهيمية/{]

Figure 2

The Hebrew Translation:

[{/חלומותיו/} {/הבהמיים/}]

חלומותבהמיים

בהמי

חלום

של בהמה‹
מטבע
הבהמה‹דומה
לבהמה.

מראה של
מעשים שאדם
רואה בשנתו‹
הזיה.

Physical

Metaphysical

Anomaly
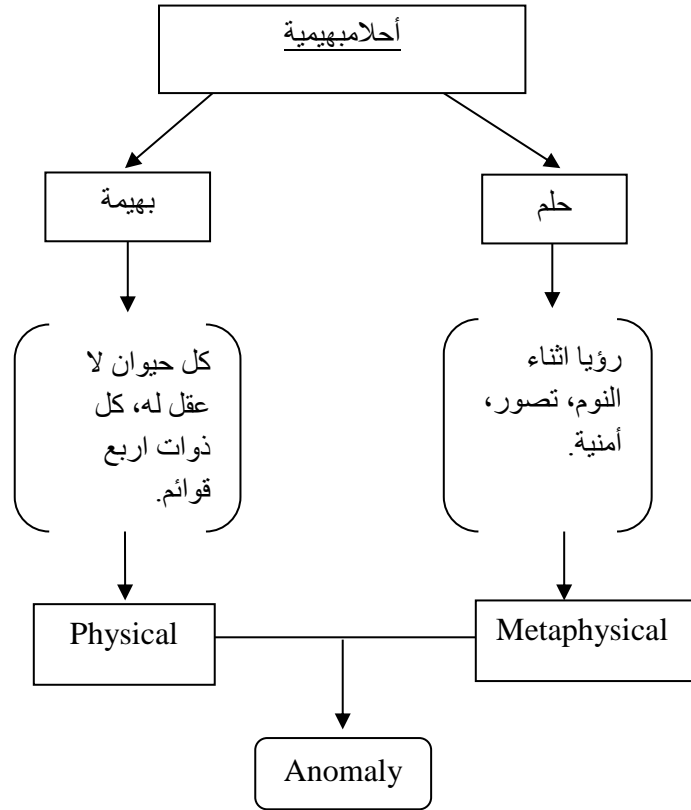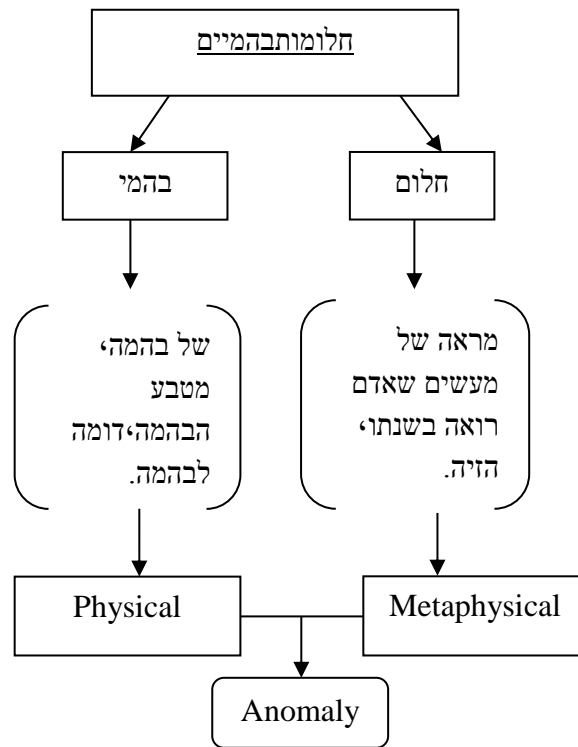
Figure 3

The English Translation:

 [{/lecherous / / dreams/}]


```
          ┌─────────────────────────┐
          │   His lecherousdreams   │
          └─────────────────────────┘
                 ↙           ↘
      ┌──────────────┐     ┌──────────────┐
      │  lecherous   │     │    dream     │
      └──────────────┘     └──────────────┘
              ↓                    ↓
      ╭──────────────╮     ╭──────────────╮
      │ Lewd,        │     │ Goals,       │
      │ lustful, evil│     │ wish,        │
      │ intention.   │     │ sleeping     │
      │              │     │ visions.     │
      ╰──────────────╯     ╰──────────────╯
              ↓                    ↓
      ┌──────────────┐     ┌──────────────┐
      │ Metaphysical │─────│ Metaphysical │
      └──────────────┘     └──────────────┘
                       ↓
                ╭──────────────╮
                │    Normal    │
                ╰──────────────╯
```
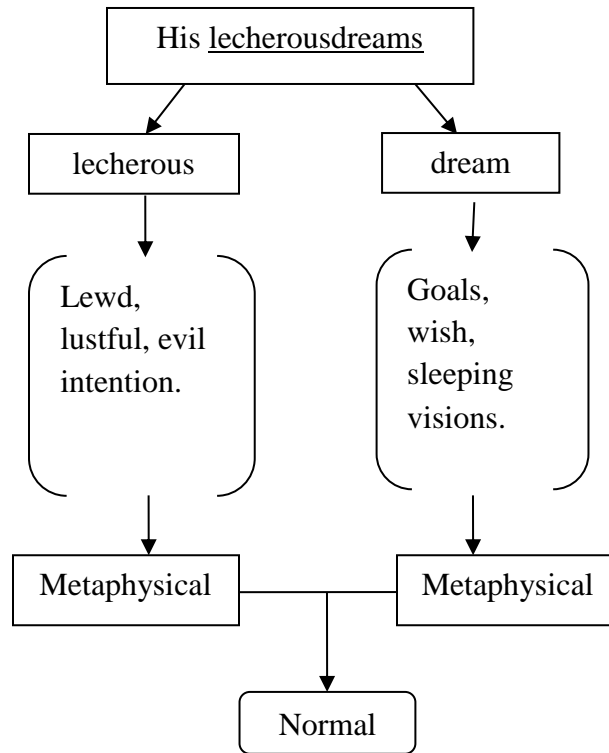
By studying the analysis of the SM expression in figure 1 and its Hebrew translation in figures 2, it is obvious that the translator's technique was to adapt the whole image of the SM by a literal transferring of its units of meaning from the SL to the TL. In my perspective, adaptation during translation is a successful strategy when there is no correspondence between the SL and the TL in a particular unit of speech. I also consider adaptation as a useful educational tool that helps the translator introduce the taste of a foreign culture to his target readers and enrich the lexical treasure and culture of the TL.

However, in order for adaptation to be more appreciated, translators must supply an elaboration or footnotes to their target readers to prevent them from being confused or puzzled.

However, since the aim of translation is not only to create a linguistic correspondence between two expressions, but also to present a conceptual depiction, I emphasize that word-for-word adoption is not a practical strategy for translating metaphorical speech. Considering the metaphorical meaning in figures 2 " וחלומותיו הבהמיים" (animalistic dreams) it is clear that the translator has adapted the same metaphorical image through only lexical matching between the SL and the TL; the result of which is a TM that captured neither the meaning nor the message of the SM. To elaborate further, the Arabic context shows that the use of the word "بهيمية" comes precisely to highlight the similarity between the character and animals in relation to sexual desire. However in the TM, the semantic propriety of the selected Hebrew counterpart 'בהמיים' refers to animal aspects in general (body, eating, life, sex, etc.) From the comparison, we can see that the conceptual registry in Hebrew zooms out the metaphorical content from specific to general, and hence the original meaning is lost and metaphorical comprehension becomes awkward in the TL.

To revise the Hebrew translation, since literal adaptation to the SM image in the TL would distort the original meaning in the TL, I suggest adapting only the metaphorical idea. In other words, the adaptation should be shifted from the metaphorical form to the allegorical content. Thus, the Arabic metaphor "واحلامه البهيمية" would be adopted in Hebrew as "חלומותיו הזמיות" ḥalomotav h-zmyot). My only concern about this translation is that the implicit meaning of the Arabic word "بهيمي." becomes explicit in

Hebrew "זמה." This might affect equivalence at the figurative level, but at the function

level, the Hebrew reader will have as much comprehension as the Arabic reader.

Studying the English translation, on the other hand, the tree diagrams in figures 1

and 3 show that the metaphorical picture in the SM has been stripped of its figurative

dimension into a literal sense in the TL. I have mentioned before that paraphrasing is not

appreciated in metaphoric translation, especially if the rules in the TL allow for

reproducing the same image and content produced in the SL. Instead of paraphrasing,

translators should seek to maintain both form and content of the SM by reconstructing

their conceptual and linguistic components in the TL.

To maximize the degree of equivalence in figure 3, given that the semantic

associations between Arabic and English are very closely related, the translator should

have tried to restore the TM image in the TL by deconstructing the SM expression and

relocating its components of meaning in the TL. That is, the Arabic metaphor " أحلامه

البهيمية" should be rendered into English as "His carnal dreams." In this attempt, the word

'dreams' corresponds to "أحلام" and the word "carnal" corresponds to "بهيمية," and the

overall result is a TM that conveys a fuller equivalent at both levels form and content.

Model 8

SM: لا تسلقي الزقاق بلسانك [247] (lā tasluqī al-zuqāq bi-lisānik)

1. Case: metaphor
2. Type of pattern: primary
3. Explicitation of meaning: one metaphorical image
4. Structure of meaning: two lexical units
5. Social-cultural significance: yes[248]
6. Description of image: Using the tongue as a weapon to scold others.

TM: אל תשרפי את הסימטה באש לשונך [249] ('al tišrfi et ha-simṭah be-'esh leshonekh)

1. Case: metaphor
2. Type of pattern: primary
3. Explicitation of meaning: one metaphorical image
4. Structure of meaning: two lexical units
5. Social-cultural significance: none
6. Description of image: Comparing the tongue of an angry woman during an argument to the tongue of a blazed fire, and the point of similarity is the damage to whatever they reach.

TM2: Don't slander the alley like that[250]

1. Case: literal phrase
2. Type of pattern: none
3. Explicitation of meaning: none
4. Structure of meaning: two lexical units
5. Social-cultural significance: none
6. Description of image: no figurative image

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[247] Mahfouz, *Zuqāq al-Midaq*, 27.
[248] The Qur'an 33:١٩.
[249] Schriver, *Simtah be-Kahir*, 25.
[250] Le Gassick, *Midaq Alley*, 29.

Figure 1

The Arabic Source Metaphor:

[{لا /تسلقي/ الزقاق /يلسانك/}]
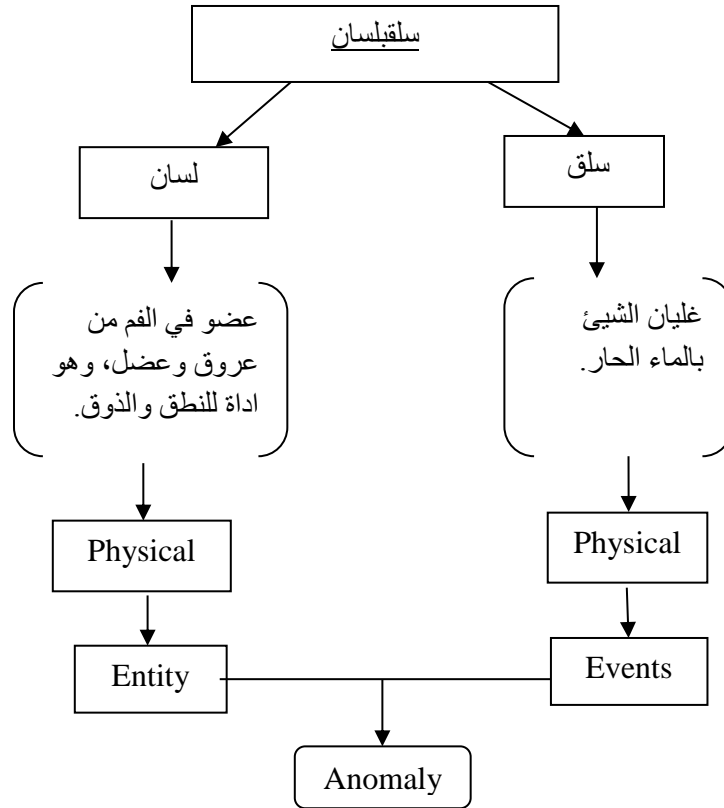
Figure 2

The Hebrew Translation:

[אל תשרפי את הסימטה {באש לשונך}]

```
                    ┌──────────────────────────┐
                    │      באשלשונך            │
                    └──────────────────────────┘
                       ╱                    ╲
              ┌──────────────┐          ┌──────────────┐
              │    לשון      │          │     אש       │
              └──────────────┘          └──────────────┘
                     │                         │
              ╭──────────────╮          ╭──────────────╮
              │  אבר שרירי    │          │ האור המופיע   │
              │ בפה של בעלי-  │          │ בשעת שרפתו    │
              │   החיים.      │          │  של חמר.     │
              ╰──────────────╯          ╰──────────────╯
                     │                         │
              ┌──────────────┐          ┌──────────────┐
              │   Physical   │          │   Physical   │
              └──────────────┘          └──────────────┘
                     │                         │
        ┌─────────────────────┐    ┌─────────────────────┐
        │   Entity-Animate    │    │  Entity-Inanimate   │
        └─────────────────────┘    └─────────────────────┘
                         ╲              ╱
                        ┌──────────────┐
                        │   Anomaly    │
                        └──────────────┘
```
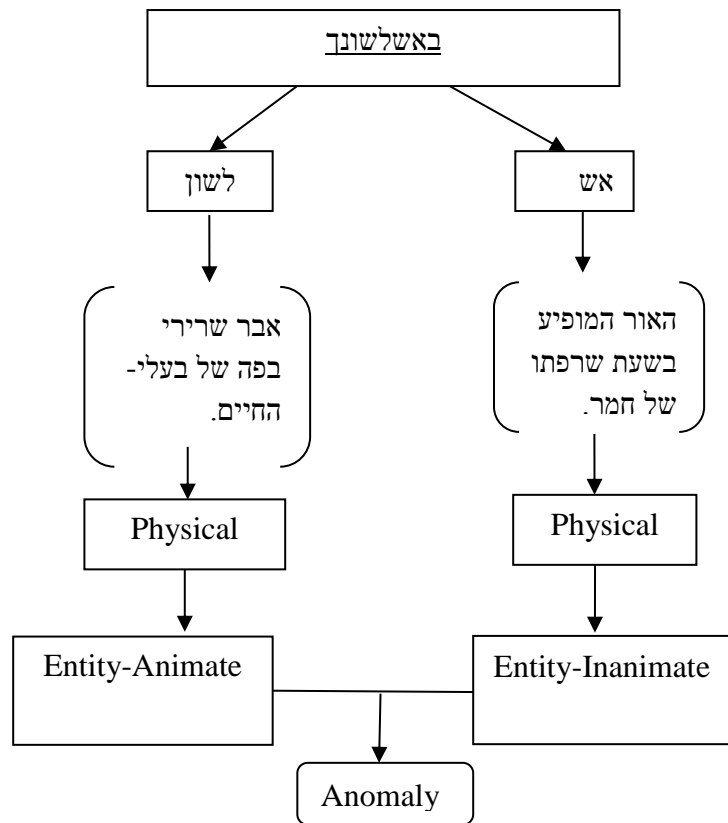
Figure 3

The English Translation:

[Don't slander the alley like that]

```
                    ┌─────────────────────────────────┐
                    │    Don'tslander the alley        │
                    └─────────────────────────────────┘
                       │            │            │
                       ▼            ▼            ▼
                  ┌────────┐   ┌──────────┐  ┌────────┐
                  │ don't  │   │ slander  │  │ alley  │
                  └────────┘   └──────────┘  └────────┘
                       │            │            │
                       ▼            ▼            ▼
```

| Negative command prohibiting something. | False and injurious statement about something. | A narrow passage or way in a city, as distinct from a public street. |

```
                       │            │            │
                       ▼            ▼            ▼
                  ┌──────────┐  ┌──────────┐  ┌──────────┐
                  │ Physical │  │ Physical │  │ Physical │
                  └──────────┘  └──────────┘  └──────────┘
                       │            │            │
                       ▼            ▼            ▼
                  ┌────────┐   ┌────────┐   ┌──────────┐
                  │ Event  │   │ Event  │   │ Entities │
                  └────────┘   └────────┘   └──────────┘
                       └───────────┬───────────┘
                                   ▼
                             ┌──────────┐
                             │  Normal  │
                             └──────────┘
```
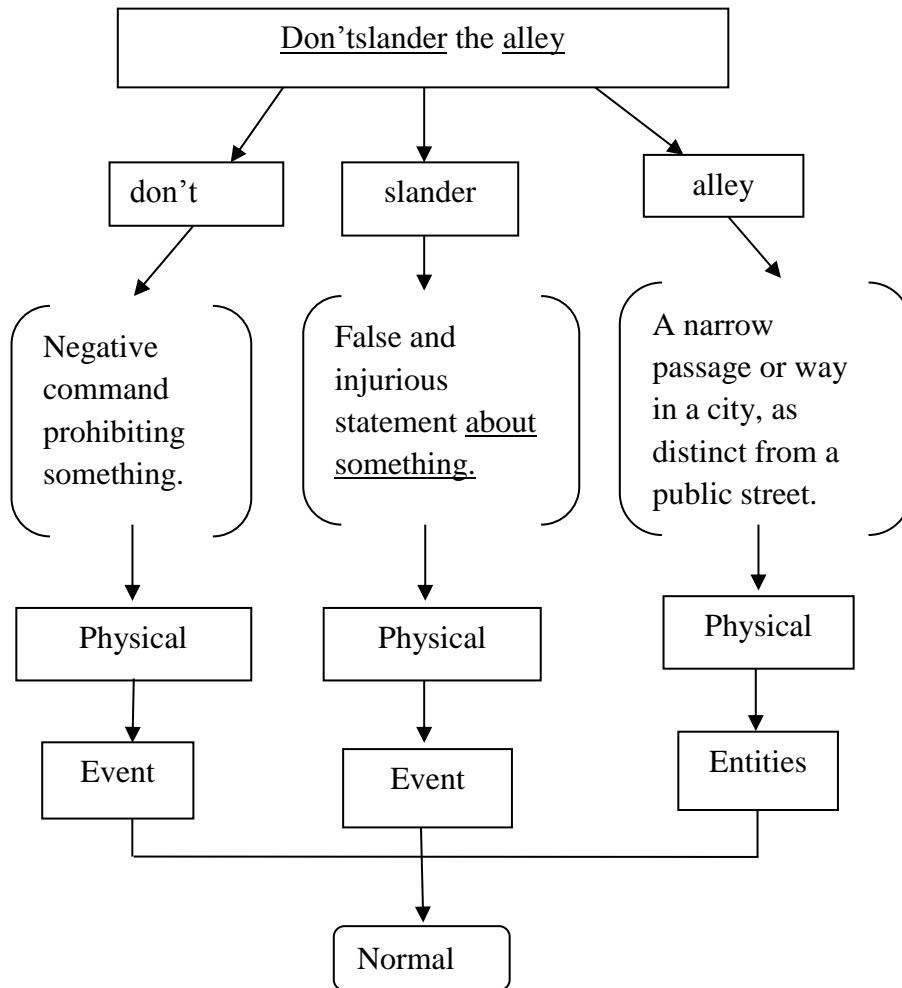
Unlike all the previously examined metaphorical models, the SM expression in this example contains additional nonverbal connotations that signify a culture-specific implication related to a religious event in the source culture. Earlier in this chapter (section 3), I have explained that the most accomplished degree of equivalence when translating a culture-specific metaphor is a TM that compiles more or less the form and content of the SM in the TL, but not the cultural heritage associated with the SM.

The metaphorical image in figure 1 "السلق بالسان" (literally: to boil something by the tongue) is a dead metaphor used to convey the meaning of lashing out at someone. The significance of this metaphor in the source culture is religious and rooted in the Holy Quran. The idea behind the metaphorical image is to describe the attitude of the hypocrites in certain events, such as the demand for sharing the booty following a war with the actual Muslim fighters or Mujahedeen. Furthermore, the expression "السلق بالسان" is widely used in spoken Arabic; its semantic connotation appears in most modern Arabic dictionaries in one lexical unit as description of a vociferous person or termagant woman during an angry conversation.

From the cultural perspective, no matter what the context of the source text, the cultural referent of a metaphorical expression always remains the same in the SL. Unlike in translation, the cultural importance of the original metaphor is always lost in the TL. To explain my point, I have examined all metaphorical expressions that contain the same image of "السلق بالسان" in the original story and compared them to their translated versions into Hebrew and English. In terms of functional equivalence, regardless of the different procedures used during translation, the metaphorical functions were equally delivered from the SMs to the receivers in both TLs. However, in terms of conceptual equivalence,

the allegorical design of all the original metaphorical structures differs in the TL. I assume that such metaphorical inconsistency in the TL is perhaps attributed to the translator's ignorance of the cultural association of the SM in the SL.

For example, by comparing the metaphorical form and content in figures 1 and 2, despite the allegorical distance between the SM and the TM, the Hebrew image depicted in 'אל תשרפי את הסימטה באש לשונך' very much carries the same functional impact as the original 'لا تسلقي الزقاق بلسانك' in Arabic. That is, the Hebrew translator created a target image that is allegorically different from the original, yet at the same time, the hidden message behind the metaphorical meaning in both pictures still conveys the same content.

As for the English translation in figure 3, the translator has paraphrased the SM into sense. Despite the effect of a paraphrasing strategy on metaphoric translation as I have explained in previous models, the English version also suffers from semantic miscomprehension of the structural meaning of the SM. A careful reading of the components of meaning in the SM "لا تسلقي الزقاق بلسانك" shows that the translator has misunderstood the semantic structure of the SM, and reconstructed its meaning incorrectly in the TL as "don't slander the Alley like that." To elaborate further, the character (Hamidah) in the SM was not uttering any slanderous statements about Midaq Alley as the translator thought, but she was lashing out at her mother about the people of Midaq Alley. The reason for such a distinction between the conceptual structures of both SL and TL is obviously attributed to lexical mismatching between the units of meaning "سلق بلسان" and "slander."

Furthermore, I have also mentioned that the metaphorical image "سلق بلسان" appeared in different places in the original story to express the same idea of lashing out at

someone or something. But in translation, the allegorical depiction in all TMs was never the same in the TLs. For instance, in one place, the author employs the idea of " السلق بالسان" as in "وأن تسلقه بلسانها سلقاً لن ينساه"[251] (wa ʾan <u>tasluqhu bi-lisānihā</u> salqan lan yansāh) to describe the reaction of an angry character (Hamidah) towards another character, as if she is going to lash out at him so he will never ever forget such a moment. However, in the Hebrew translation "ומצליפה בו במענה-לשון שלה שלא ישכחו לעולם"[252] (<u>u-maṣlifah bo bemaʿaneh-lashon</u> shelah she-lo yishkeḥu le-ʿolam), the translator has changed the image of "סלק בלסאן" to "להצליף במענה-לשון" in the TM. The difference between the two images is that instead of the original idea of lashing out at him, the character according the Hebrew image will sharply confute the other character by fluent and appropriate manner of speech. Unlike in Hebrew, the English translator has converted the SM "תסלקה בלסאנהא" into sense "<u>she would attack him so viciously</u> that he would never forget her as long as he lived."[253] This sort of unfolding of the figurative meaning of "סלק בלסאן" to its literal meaning "attack viciously" in the TL reflects a fuller equivalence at the functional level, but not at the conceptual.

Elsewhere in the story, the author also used the image "السلق بالسان" to express the idea of lashing out at someone during an argument " أتحسب اني آذن لك بالانشاد في قهوتي إذا ما سلقتني بلسانك القذر"[254] (ʾ ataḥsabu ʾani ʾādhanu laka bi-l'inshādi fī qahwatī ʾidhā mā <u>salaqtanī bi-lisānik</u> al-qadhir). The Hebrew translator this time was slightly successful in depicting the same SM in the TL " וכי מה אתה חושב לך, <u>שאם תפתח עלי את פיך</u> המזוהם אני מרשה

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[251] Le Gassick, *Midaq Alley*, 157.
[252] Schriver, *Simtah be-Kahir*, 141.
[253] Le Gassick, *Midaq Alley*, 180.
[254] Le Gassick, *Midaq Alley*, 9.

"לך לשיר בקפה שלי?"[255] (ve-khi ma 'atah ḥoshev lekha, <u>she-'im tiftaḥ 'alai 'et pikha</u> ha-mezoham 'ani marsheh lekha la-shir ba-qafaeh sheli?), except for the issue that is related to semantic adjustment. To be precise in semantic terms, the lexical unit "قهوتي" or "my café house" was translated into Hebrew as "קפה שלי" or my coffee. Likewise in English "Do you think I am going to allow you to perform in my café if you are going to slander me with your vile tongue,"[256] the translation also suffers from semantic misunderstanding. The translator again is repeating the same mistake by using the word 'slander' instead of 'lashing out at' to correspond to the meaning of "سلق بلسان."

From a different angle, the culture-specific elements in the TL play an important role for functional translation. The Hebrew translator occasionally has replaced some textual materials that are normal in the SL by materials that signify a culture-specific value in the TL. Such a backward cultural specific rendering is not only beneficial for achieving a great influence on the target recipient, but also for the enhancing the comprehension of the source text in the TL. For example the original expression "وطرحت معبودها الأصفر عند قدمى الغد المرموق"[257] (wa ṭaraḥat <u>maʿbūdahā al-'aṣfar</u> ʿind qadamayy al-ghad al-marmūq), she cast away her savings in the path of that long-awaited day, was translated into Hebrew as "השליכה את עגל-הזהב שעבדה לו לרגלי העתיד"[258] (hishlikha et <u>ʿegel-hazahav</u> she-ʿavdah lo leraglay he-ʿatid), which means she cast away the golden-calf[259] [she-ʿavdah lo] in the path of that long-awaited day. The Hebrew translator replaced the character's habit of worshipping money in the original picture by a target image that has

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[255] Schriver, *Simtah be-Kahir*, 9.
[256] Le Gassick, *Midaq Alley*, 6.
[257] Mahfouz, *Zuqāq al-Midaq,* 170.
[258] Schriver, *Simtah be-Kahir,* 153.
[259] Exodus 32: 1-6.

a culture specific value to the Hebrew reader. The culture reference to the golden calf that the Israelites made and worshipped during the exodus will have more impact on the comprehension of the Hebrew reader and also corresponds very well to the author's idea of worshipping something undeservedly. In Another instance the Hebrew translator has rendered the Arabic expression [260] "وحفوا به فى الحجرة القديمة الوديعة التي طالما أصغت جدرانها إلى سمرهم الورع اللطيف" (wa ḥafū bihi fi-lḥujrati al-qadīmati al-wadī'ati 'alatī ṭālamā 'aṣghat jidrānuhā 'ilā samarihim al-wari'i al-laṭīf), they passed the evening celebrating with him in the old modest room, whose walls so often echoed their pious and pleasant conversation, into Hebrew as "הקיפוהו בחדר הישן והחביב שכתליו הסכינו מאז ומתמיד זה שנים רבות לשמוע אל נועם שיחם בלילות בדברי-תורה"[261] (heqifuhu baḥeder ha-yashan veha-ḥaviv she-ktalav hiskeenu me'az u-mitamid zeh shaneem rabot li-shmo'a 'el no'am siham ba-lelot be-divrei-torah.) The translator replaces the idea of pious and friendly discussions in the source text with the culture specific experience of spiritual emotion that the Hebrew readers feel when studying Torah.

4.8 Conclusion

The theoretical approach to the issue of metaphoric translatability in this chapter highlights that understanding the linguistic rules of any metaphorical statement underlies understanding its conceptual structure. Therefore, I claimed that decoding the semantic structure of metaphor before translation is vital for determining the appropriate technique for transferring its units of meaning into another language. To verify this statement, I

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[260] Mahfouz, *Zuqāq al-Midaq*, 269.
[261] Schriver, *Simtah be-Kahir*, 240.

have employed the nature of the metaphorical meaning to develop a schematic pattern that can help to investigate the translatability of metaphor.

To expand the database of the research, my investigation includes the analysis of, and the comparison to, the translation of several metaphorical models between three languages. One of those languages, Hebrew, is related to the same language group of the SL, and the other, English, is a member from a different family language group. Also through the examination, I distinguished between a metaphorical structure that has only verbal substance, and a metaphorical structure that has additional nonverbal substance. Metaphors of the first type have been identified by the term "normal metaphor" and metaphors of the other type by the term "abnormal metaphor." Drawing upon the analytical account of each model, I found it absolutely true that when those substances were only verbal, transferring the metaphorical meaning from the SL to the TL was easier and the level of equivalence was higher. However, when the metaphorical structure included additional non-verbal substances, then transferring the metaphorical meaning became difficult and the level of equivalence appeared lower.

Moreover, the approach and the analysis of the metaphorical models in the SL and their versions in the TLs show that the governing linguistic and conceptual rules in Arabic are very similar to those of Hebrew and English. This means that the metaphorical mechanisms of all languages in this examination, for the most part, also functioned in the same way. On the basis of this information, unlike in most random translation strategies the study has come across in this analysis, where the figurative value of the SM appeared less allegorical in the TLs, I emphasize that elevating the level of equivalence between the SM and the TM requires the translator to carefully examine

the conceptual register of the units of meaning in the source language and make sure that the semantic connotations of these units agree with the lexical database of their counterparts in the target language.

Furthermore, when dealing with abnormal metaphors, in which the metaphorical expression is a combination of verbal and non-verbal components, I stress that for decoding non-verbal substances such as cultural significance, the translator should navigate two parallel strategies at the same time, cognitive linguistic and culture entailments. In the first strategy, as I have explained earlier based on the linguistic view of metaphor, the translator should tackle the verbal substances of the SM by decoding its conceptual structure and finding the accurate target counterparts to its components of meaning in the TL. Then when reconstructing the SM in the TL, the translator should endeavor to violate the same governing rules in the TL that have been violated in the SL in order to recode the metaphorical components of his TM the same way that the SM was coded in the SL. However, in the second strategy, when handling the cultural significance, the analysis shows that the cultural heritage, encompassed by the SM cannot be passed over to the TL by a coded TM. In such a scenario, the translator must educate the target reader about the significance of the SM in the source culture by supplementing his translation with a glossary, or adding a footnote.

In regard to the question of equivalence, the investigation proves that in these examples metaphorical equivalence always exists between the SL and TL. However, it is the level of equivalence that is never found to be absolute, but either fuller by keeping both form and content or partial by keeping only one of these two structural elements.

By structural form I mean syntax and semantics, and by content I refer to meaning and function.

Beside the form and content of all metaphorical models that I have examined, culture-specific and social background components were added obstacles that influenced metaphorical equivalence across languages. In my analysis I demonstrate that while both Hebrew and English translators were successful in maintaining the conceptual and the linguistic structures of the Arabic SM, they could not preserve the cultural heritage associated with it. On the basis of such observation, I profess that metaphorical equivalence is problematic in translation if and only if it is culture-specific. Otherwise, the level of metaphorical equivalence is left to the translator's skills and knowledge of both languages.

Finally, we have learned that an effective translation is measured by making the target reader unable to recognize whether the text in hand is a translation or original. In this regard, I found backward culture-specific rendering is a very useful technique for making the translation more effective in the eyes of its target reader. This can be achieved by replacing some of the source text materials with target text materials that have culture significance in the TL, as in the Hebrew version.

5.1 Summary

Though many scholars have tackled the issue of equivalence in translation generally, I have found only one scholar whose method is relevant to my proposal and is beneficial for further research toward maximizing the level of metaphorical equivalence between the SL and the TL. Introduced by Kade (1968), this method advocates breaking the whole text into smaller units. Considering this method, it is difficult to treat the whole text as one unit during translation, since each language has its own unique linguistic system that functions differently from other languages. To avoid such a linguistic complexity, this method proposes that any part of a text or word is the kernel from which the text is built as a whole. Therefore, the translator should first break the original text into units before selecting the "optimal equivalent" to integrate these units in the TL in order to create an integrated TT as a whole.[262]

Methodologically speaking, this theory is very useful in distinguishing the metaphorical expressions from other textual materials in the original text. Additionally, it is very supportive for decoding the structural components of the metaphorical models before translation, detecting the metaphorical shift during translation, and finally judging the metaphorical equivalence after translation.

The study continues by analyzing the concept of figurative language and distinguishes between literal and figurative meaning. As the approach focuses on

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[262] Edwin Gentzler, *Contemporary Translation Theories* (New York: Routledge, 1993), 68.

metaphor, I explore the concept that metaphor is a sophisticated subject mingled between two sources, thought and language, so that achieving a fuller level of equivalence in metaphoric translation requires a specific analysis of the form and content of these two sources in the original metaphor. Richards (1981) pointed out that the content of thought, or the conceptual structuring of metaphor, is the mental process in which the human conceptual system involves two thoughts of different ideas interacting to produce a new meaning that is a consequence of their interaction. For the linguistic form of metaphor, Kittay (1987) stated that our conceptual system is shaped by the linguistic rules of our language, and as a result any metaphorical structures or concepts are also controlled by the rules of syntax, semantics, and morphology.

Having argued that form and content are both essential elements in producing the metaphorical expression within a particular language and also the major obstacles for its translation into another language, the study continues to draw more attention to the issue of metaphorical equivalence as a major problem in translation. This dissertation touches theoretically on the correlation between translation and metaphor in terms of their mechanism of operation as methods of communication. In short, both subjects, translation and metaphor, are more or less a matter of coding and decoding of an informative content from one place to another. To put it differently, during the process of translation, two equivalent messages are involved in two different codes.[263] The translator's task is to decode the content of the source message received from the source text, recode it, and transmit it into the target language. Likewise in the mechanism of metaphor, creating metaphorical expression requires the speaker to rely on his conceptual

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[263] Roman Jakobson, "On linguistic Aspects of Translation," in *The Translation Studies Reader*, ed. Lawrence Venuti (New York: Routledge, 2000), 138.

system in breaking the rules of reality to code the intended deep meaning of his utterance. On the contrary in understanding metaphor, the listener relies on his conceptual system to decode the unreality of the surface meaning carried by the speaker's utterance in order to interpret the hidden meaning behind his utterance.

Fundamentally speaking, translators must clearly understand the relationships between the linguistic and conceptual components constructing the metaphorical meaning in its source language and their linguistic and conceptual associations in the target language. From the method I have formulated, translators can learn how to identify and outline the structure of a given metaphorical expression. Also, it teaches the translator how to employ the nature of meaning to suggest treatments of the linguistic and conceptual dimensions that exacerbate the problem of metaphorical equivalence in translation. A comparison and analysis of the translation of several metaphorical models from Arabic into Hebrew and English results in two observations:

First, though it is ineffectual to suggest that unique *principles* exist for treating metaphor in translation, the highest level of *equivalence* in translating metaphorical expressions is only achieved by retaining as much as possible the structural essence from the SM. To highlight this point, the intrinsic nature of the metaphorical meaning in the SM is what primarily determines the degree of difficulty in translation and therefore the degree of equivalence possible. That level of equivalence is measured according to the quantity and quality of the transferred amount of form and content of the metaphorical substance from the SL into the TL. Therefore, the level of equivalence is at its fullest as long as the TM contains the maximum features of the SM's form and content; otherwise, equivalence is only partial.

Second, the greater the understanding of the grammatical and semantic associations between what is said and what is meant in the original metaphor, the more quantitative and qualitative the allegorical meaning becomes in the TL. "What is said" means the metaphorical form, which is dependent on the translator's knowledge of the mechanisms of the linguistic systems in the source and the target languages. "What is meant" means the metaphorical content, which depends on the translator's skill in determining the appropriate methods of delivery for transferring the metaphorical meaning and/or message from the SL to the target audience. These methods are adjustable according the nature of meaning in the SM.

Proposal for Future Research

1. The first suggested subject of research that I see evolving from the above would be the comparison and the analysis of metaphors between the different translated versions of the Quran into Hebrew and English and/or the translated versions of the Hebrew Bible into Arabic and English. Research could be carried out to investigate how linguistic and conceptual structures of the classic languages and of the scriptural metaphors could be maintained in the target language.

2. Since metaphors with non-verbal substance are not the central focus of this study, further research could be carried out to investigate the impact of culture and social events on the translatability of metaphor. Such research could touch upon cases where the social or cultural heritage associated with the SM contradicts the culture of the target language. What possibly could be done to ease the harshness of metaphor if its understanding and interpretation in the TL displeases the recipients?

3. Another interesting study would be to investigate the employment of metaphorical language by the media as an effective tool of communication between cultures. How do current events and social and political environments dilute the translation's function and adequacy?

Appendix A

In this appendix I include all metaphorical expressions that I have found in the original story, Midaq Alley, which might be used for further research by other studies of the translatability of metaphor across languages. Followed by the page number, where the metaphor was cited, the first line is the Arabic source metaphor, the second line is Schreiber's Hebrew translation, and the third line is Le Gassick's English translation.

1- الزقاق يكاد يعيش في شبه عزلة. (٥)
ואף- על- פי שסימטה זו לבדה תשכון וכאילו מחוץ לתחום העולם. (5)
Midaq Alley lives in almost complete isolation. (1)

2- سكنت حياة النهار، وسرى دبيب حياة المساء.(٥)
נאלמו חיי היום והתחיל רחשם של חיי הלילה. (5)
The noises of the daytime life had quieted now and those of the evening began to be heard. (2)

3- إذا كنا نذوق اهوال الظلام والغارات. (٦)
צרה זו של האפלה והפצצות. (5)
…If we have been suffering the terrors of dark nights and air-raids. (2)

4- كاد المدق يغرق في الصمت. (7)
ירדה שתיקה על הסימטה כולה. (7)
Midaq Alley would be completely silent now. (3)

5- أترع قلبه باليأس. (11)
ונתמלא לבו חרדה ושממון. (11)
His heart almost overflowed with a despair that nearly choked him. (10)

9- وانطوى على نفسه طويلا في ظلمة غاشية. (11)
זמן רב נתכנס לתוך עצמו ונסתגר באפלת הבדידות. (11)
(Metaphor was deleted from the English translation.)

10- ومن دجنة الأحزان اخرجه الإيمان الى نور الحب. (12)
עד שבאה האמונה והוציאה אותו מאפלה לאורה וממרור היגונות לחסד האהבה. (11)
His faith rescued him from the gloom of his sorrows to the light of love. (10)

11-وطأ أحزان الدنيا بنعليه، وطار بقلبه الى السماء، وافرغ حبه على الناس جميعا. (12)
ובעוד רגליו מדשדשות בפגעי הזמן היתה רוחו מרקיעה לשחקים. השפיעה אהבתו על כל בני אדם. (11)
He stepped lightly over the sorrows of the world, his heart soaring heaven-words as he embraced everyone with his love. (10)

12- أُغرق في ذهوله.   (14)

שעדיין היה משוקע בנבוכי הנפש הפזורה.   (14)

…quite lost in his usual stupor. (13)

13- يخرق السكون بضربات قبقابه.   (15)

ובהילוכו הפר את השקט בהקשת קבקביו.   (14)

…Shattering the silence with the noise of his clogs. (14)

14- ودلت حياته على ان بعض الناس يستطيعون ان يعيشوا في هذه الدنيا المتقيحة بمرارة الكفاح.   (16)

מכן אתה למד שאפילו בעולם שאין בו מנוס מפני המאבק המר על הקיום.   (15)

His life showed that some people can live in this world, festering as it is with its bitter troubles. (16)

١٥- بعين تتلمس مواضع الرضا.   (١٧)

בעינים שמבקשות לראות רק את הרצוי להן.(16)

…With eyes gleaming with delight. (17)

١٦- والدنيا لاتدع وجها سالما نصف قرن من الزمان. (17)

ואין לך פרצוף שיצא שלם מפגיעת ידו של עולם זה בפרק-זמן של מחצית מאה. (16)

Nature rarely leaves a face unharmed for over half a century. (17)

١٧- ولكنها وطنت النفس على ان تلبس لكل حال لبوسها.   (١٨)

מכל-מקום, גמרה בדעתה להכין עצמה לבאות אם לטובה או לרעה.   (١٧)

However, she had accustomed herself to be ready at all times for any eventuality. (18)

١٨- بل كانت لسانا لايكف ولا يمسك.   (١٨)

ולא עוד אלא שהיתה בעלת מענה-לשון שאין לעצור אותו ואין לעמוד בפניו.   (١٧)

Her tongue was hardly ever still. (18)

١٩- هذه احدى شرور الوحدة.   (١٩)

כאלה הן צרות הבדידות.(١٨)

This is one of the evils of being alone. (20)

٢٠- حسبي ماذقت من مرارة الزواج.   (٢٠)

לא סבלתי דיי צרות נישואים.(19)

I have had enough of the bitterness of marriage! (20)

٢١- ولكنه الهم الذي تلتحفين به مختارة.   (٢٢)

אבל אותה דאגה קיבלת על עצמך מרצונך.(20)

I thought it might be some excuse behind which were hiding yourself. (22)

٢٢- وثمل فؤادها سرورا.   (٢٢)

ולבה נשתכר משמחה.   (٢١)

Her heart was filed with delight. (23)

٢٣- وقد لبس وجهها المجدور هيئة الجد والاهتمام.(24)

ופניה המצולקים מאבעבועות לובשים כבוד-ראש ועניין.(٢٢)

Her pock-marked face having taken on a serious and conscientious look. (25)

24- لست اجري وراء الزواج، ولكنه يجري ورائي أنا.(27)

אין אני רדופה אחר הנישואים, אלא הנישואין הם שרודפים אחרי.(25)

I am not the one who is chasing marriage, but marriage is chasing me. (29)

٢٥- كيف اطلقت على لسانك الطويلبسبب جلباب! (٢٨)

איך חרצת נגדי את לשונך הארוכה בשל מעיל? (٢٦)

Do you remember all that fuss you made about a dress? (30)

٢٦- لا تزوره الشمس الا حين تشارف كبد السماء. (٣٠)

לא תפקוד אותה השמש אלא בזמן שהיא עומדת ברום השמים.(28)

The sun reaches it only after climbing high into the sky. (33)

٢٧- وطار في ذلك صيته حتى جاوز المدق. (٣١)

כבר יצא שמו במלאכה זו מעבר לאלמדק.(28)

His reputation was widely known and had even crossed the boundaries of the alley. (33)

٢٨- اندلع لهيب الحرب. (٣٤)

פרוץ המלחמה.(٣1)

The war broke out. (36)

٢٩- دكانك نائم. (٣٦)

חנותך רדומה.(33)

Your shop is asleep. (39)

٣٠- اخلع رداء هذه الحياة القذرة. (٣٦)

נער עצמך מן החיים המזוהמים.(33)

Shake off this miserable life. (39)

٣١- السفر ابن كلب. (٣٧)

הנסיעה היא כלבה בת כלבים.(34)

Travelling is a bitch. (40)

32- جرى فكره هذا الشوط البعيد. (٣٩)

הפליגה מחשבתו כברת-דרך ארוכה זו.(36)

These thoughts ran their jagged course. (42)

٣٣- عاد الزقاق رويدا رويدا الى عالم الظلال. (٣٩)

לאט-לאט שבה הסימטה אל עולם הצללים.(36)

The alley returned once more to that hour of murky shadows. (43)

٣4- فلم تفتأ أسيرة لإحساس عنيف يتلهف على الغلبة والقهر   ٤٠

היתה מכורה תמיד לתשוקה עזה לנצח ולהכריע   37

She was constantly beset by a desire to fight and conquer. (43)

٣5- وأنها بالتالي متوحشة محرومة من نعمة الانوثة   ٤٠

ומכאן שהיא פראית ללא כל רוך של נשים   37

This unnatural trait made her wild and totally lacking in the virtues of femininity. (44)

٣6- ولا يتورعن عن تأبط الأذرع والتخبط في الشوارع الغرامية.   (٤١)

ואינן נרתעות מפני ההתחבקות וההתרוצצות ברחובות האהבה.(38)

And did not hesitate to walk arm-in-arm and stroll about the streets of illicit love. (45)

٣7- ها هي تتمسح بهن والحسرة ملء حناياها.   (٤١)

והריהי מתחככת בחברותיה כמי שמתחכך בקדוש על שום ברכתו. בעוד לבה מלא חרטה על חייה העלובים.(38)

She joined their laughter with a false sincerity, all the while envy nibbling at her. (45)

38- سارت وسط صويحباتها تياهة بجمالها، مدرعة بلسانها الطويل.   (٤٢)

הלכה עם חברותיה ודעתה זחוחה עליה בגלל יפיה, ומענה-לשונה דרוך לקרב.(39)

She walked along with her companions, proud in the knowledge of her beauty, impregnable in the armour of her sharp tongue. (45)

39- حتى انحدر نحوها من الطوار في خطوات مضطربه ووجه ينطق بالانفعال.   (٤٣)

עד שירד לקראתה מן המדרכה נבוך ונרגש.(39)

In a few quick steps he was at her side. (46)

٤0- وقد سكر قلبه برحيق نشوة ساحرة.   (٤٥)

וכבר נתבסם לבו ביין קסמים שכמוהו לא ידע מעולם.(41)

He felt drunk with joy from some magic potion he had never before tasted. (48)

٤1- وتفتحت له أكمام الأحلام عن زهر الآمال.   (٤٥)

מתוך התקוות צצו ועלו החלומות כפרחים שמתפתחים מן הניצות.(42)

(Metaphor was deleted from the English translation.)

٤2- عاش عمره في احضان الحياة الشاذة.   (٤٦)

כל ימיו חי חיים יוצאי-דופן.(43)

…Had always lived a most irregular life. (50)

٤3- وهو طريد الحياة الطبيعية وفريسة الشذوذ.   (٤٦)

הוא אדם שהורחק מחיים כתיקנם וקרבן הסטיה.(43)

Normal life had eluded him and he had become a prey to perversions. (50)

٤4- ويتلقفون المثالب بأفواه نهمة جشعة.(٤٧)

ונכונים תמיד לחטוף ולבלוע דברי גנאי ודופי בפיות מעוותות מלהיטות.(43)

…And were always only too ready to slander with their avid and greedy mouths. (51)

٤٥ـ وانبعث من عينيه المنطفئتين نور خافت شرير.   (٤٧)

ובעיניו הכבויות נגלה אור קלוש ורע. (43)

…While a faint glint of evil seemed to issue from his dim eyes. (51)

٤٦ـ وقلبه يرقص طربا. (٥١)

ולבו מתרונן משמחה. (47)

…His heart dancing with delight. (55)

٤٧ـ صحا الرجل الذاهل وسرى في صدره دفء السرور. (٥٢)

נתעורר האיש מפיזור-הנפש ונתרונן בלבו משמחה. (47)

٤٨ـ ولم يكن يستيقظ من دنيا النسيان التي يغط فيها إلا إذا لطمته موجة عنيفة من شهواته الخبيثة. (٥٢)

לא הקיץ זה מעולם-השכחה ששקע בו עד שלא בא גל אדיר מגלי יצריו הרעים וטפח לו על פניו.(47)

(Metaphor was deleted from the English translation).

٤٩ـ بيد أن مرارة النفس الأمارة بالسوء تفسد الطعوم الشهية. (٥٣)

אלא שמרירותו של יצר-הרע המסית והמדיח היא שמפסידה הטעמים הערבים.(48)

…Although the bitterness of an evil soul will pollute the most appetizing tastes. (57)

٥٠ـ كان نور عينيه صافيا نقيا ينطق بالإيمان. (٥٣)

היה אור עיניו צח וטהור, שופיע אמונה. (49)

His expression was all purity and it spoken of his faith. (58)

٥١ـ وكم منهم سقط فريسة الجنون. (٥٤)

כמה מהם היו טרף לשגעון.(49)

(Metaphor was deleted from the English Translation).

٥٢ـ وإنه يشبع شهوته الجائعة للنفوذ والسلطان. (٥٤)

והריהו מספק את תשקתו העזה לשררה ולהשפעה על-ידי שימוש בלשון של תקיפות וכובד-ראש בדיבורו אליה.(49)

Thus he satisfied his greed for power. (58)

٥٣ـ ابتسمت أساريره.   (٥٥)

ופניו מוארים בבת-צחוק. (50)

(Metaphor was deleted from translation).

٥٤ـ ثم خاضت تجارته غمار الحرب الأولى. (٦٣)

ורק לאחר שסחרו נכנס למלחמת-העולם הראשונה. (85)

The First World War had come along and he had emerged successful. (70)

٥٥ـ وطافت بالمرأة الذكريات المحزنة. (٧١)

ועלו בדמיונה זכרונות עגומים.(66)

The woman tossed her unhappy memories over in her mind. (80)

٥٦ـ كانت تغلي غليانا ولكنها لاتدري اي سبيل تسلك. (٧٢)
היתה נבוכה ואובדת-עצות ורותחת וללֹא תכלית.(66)
(metaphor was deleted from the English translation).

٥٧ـ ولعل برمه هذا الذي دفعه الى أحضان الجيش البريطاني. (٧٢)
מסתבר שמחמת נקיעת-נפש הלך וניסה את מזלו אצל הצבא הבריטי.(67)
Perhaps this was the reason he threw himself into the arms of the British Army. (81)

٥٨ـ حين وجد اسرته مضغة الأفواه. (٧٣)
שכן מצא שמשפחתו נהיתה ענין לניבוחי פיהם של הולכי-רכיל.(67)
He learned his family was the subject of gossip. (82)

٥٩ـ وامتلأ صدره حنقا. (٧٥)
נתמלֹא חימה.(69)
His heart filled with anger. (84)

٦٠ـ امسكى لسانك يا مجنونة. (٧٧)
שמרי פיך, מטורפת.(71)
Hold your tongue, you imbecile! (87)

٦١ـ ويدور بجناحيه الملائكيين في سماء السرور. (٨٠)
ומרחף בכנפי מלאך בשמי השמחה.(73)
(Metaphor was deleted from the English translation).

٦٢ـ فشعرت بحرارة حديثه. (٨٢)
הרגישה בחום דבריו.(76)
(Metaphor was deleted from the English Translation).

٦٣ـ ووجدت لذة في الأصغاء إليه. (٨٣)
והתענגה על שמיעתם.(76)
She found a new interest and pleasure in listening to him. (93)

٦٤ـ بيد ان خيالها وثب وثبة قوية عبر بها قنطرة الحاظر الى المستقبل. (٨٣)
אבל דמיונה קפץ קפיצה גדולה והעביר אותה על כנפיו אל העתיד.(76)
However, her mind leaped uncontrollably from the present into the future. (94)

٦٥ـ وظلت فريسة للحيرة. (٨٤)
ונשארה מתלבטת במבוכתה.(77)
…full of indecision. (95)

٦٦ـ ستبتسم لنا الدنيا بإذن الله. (٨٥)
אם ירצה האל יראה לנו העולם פנים שוחקות.(78)
The world will smile on us, with God's grace. (96)

٦٧- وأن لسانها خانها. (٨٦)
ולשונה בגדה בה.(79)
Her tongue had betrayed her. (97)

68- سرقنا الوقت. (٨٧)
הזמן התמחק.(79)
Our time is up. (98)

96- دفعاها الى طرق هذا الباب الصالح الآمنلعل وعسى! (٨٨)
והיא דפקה על דלתו של צדיק ובעל בטחון זה,שמא ירחם המרחם.(80)
…had forced her to knock hopefully on his virtuous door. (99)

70- تلوح في جسمهاوروحها آثار السهام التي سددها إليها الدهر. (٨٨)
ואותות פגעי הזמן נראו בגופה ורוחה.(80)
Her body and mind reflected fate's scars. (99)

71- فرجعت إلى شقتها تغلي غليانا. (٩٦)
חזרה לדירתה מורתחת כולה.(88)
She had returned to her flat seething with anger. (110)

72- ولكن قلوبهم رقصت جذلا. (٩٧)
אבל לבם נתרונן בהם משמחה.(89)
They thoroughly enjoyed witnessing such a dramatic scene. (111)

73- نشوة سحر تسكر العقل. (١٠١)
שכרון-קסם שהשכל מתבסם ממנו.(92)
(Metaphor was deleted from the English translation.)

74- شهوة تصهر الأعصاب. (١٠١)
תאוה שהעצבים מתמוגגים בה.(92)
(Metaphor was deleted from the English translation).

75- وغمرتها أنفاسه الملتهبة. (١٠٢)
הציף אותה בנשימותיו הלוהטות.(93)
His breath engulfed her. (116)

76- والحلو يشعر بدموعة تدق أبواب صدره. (١٠٣)
ואלחילו חש בדמעות שעולות מחזהו ומבקשות להן מוצא אל עיניו.(94)
Abbas felt warm tears seeking a path to his eyes. (118)

77- فالتفت نحوها وقد سكر بقولها. (١٠٥)
נפנה לעמותה והוא שיכור מדבריה.(96)
He turned abruptly towards her, delirious at her words. (120)

78- وسألت هذه الكلمات من بين شفتيه.   (١٠٥)
ומבין שפתיו נסתננו הדברים האלה.(96)
Words streamed from his lips. (120)

79- فتسائل المعلم بنفس اللهجة المرة.   (١١٢)
שאלו בעל-הבית באותה נעימה מרה.(102)
At the same bitter tone his father now asked. (129)

80- وتورد وجهها، وجرى في عوده الذابل ماء الشباب.   (١١٦)
הורידו פניה ונתעדן גופה הקמל מלהט נעורים שהתרונן בו.(105)
Her face reddened as its fading pulse quickened with a new youthfulness. (133)

81- والزواج كفيل بري العود الذابل.   (١٢١)
ומה גם שהנישואים עשויים להזרים חיים בגופות נובלים.(109)
…marriage often made a worn-out lute play sweetly. (138)

82- هكذا سرحت مع افكارها الوردية.   (١٢١)
וכך היתה מטיילת והולכת מדושנת עונג בהרהוריה.(109)
(Metaphor was deleted from the English translation).

83- وأسكرته حرارة الحديث ولذة الأمل.   (١٢٩)
נשתכר מחמת השיחה המענגת והתקוה המשעשעת.(116)
Intoxicated by the power of his oratory and filled with anticipation. (148)

84- لقد ذقت الرحمة مرة كما قلت لك فى المهد.   (١٣٠)
כבר נהניתי פעם אחת מרחימה של הבריות.(117)
I once tasted peace and mercy as I told you. (148)

85- وقد ساءه كثيرا ان يرى سماء حياته غائمة بالمشكلات.   (١٣١)
כבר נצטער צער רב על אותן בעיות תלויות ועומדות שמנסרות בעולמו.(118)
It disturbed him deeply to see his whole life clouded with problems. (150)

86- تنطق نظرة عينيه الحادة بالنرفزة والغضب.   (١٣٦)
וממבט עיניו החד נראו בעליל רוגזות עצביו ורתחתו.(122)
The steely glint in his eyes reflecting his annoyance and anger. (155)

87- فأضاء وجه الفتى نورا. (١٣٨)
אורו פני הנערה באור גדול.(124)
Hamida's face glowed with happiness. (158)

88- وعيناه تنطقان بالطيبة والسذاجة. (١٤٦)
ומעיניו נשקפו טוב-לב ופשטות.(131)
His eyes revealed his honest simplicity. (166)

89- فطلقها بعد ذلك وتزوج التجارة. (١٤٨)

נתנ לֹה ספר-כריתות וזדווג למסחר.(133)

He decided to divorce politics and wed commerce. (169)

90- فأضاءت صفحة وجهه. (١٥٥)

והוארה חזות פניו.(139)

His face lighted up. (177)

91- ولكن سرعان ماسحبت عليها العادة ذيول الإهمال.(١٥٦)

ואולם עוד מהרה בא ההרגל ובקסמו ניטל עוקצה.   (140)

But eventually their astonishment diminished as they grew accustomed to him. (179)

92- كانت ترجو أن يتعرض لها بخيالئه فتزفر عليه غضبها وترعد فرائضه، ولكنه نجا من مخالبها.(١٥٩)

היתה מתפללת בלבה שיבוא עליה בגאות-שוא שלו והיא תשפוך עליו חמתה ותפיל עליו אימה ופחד. אלא שנצל מצפרוניה. (143)

(Metaphor was deleted from the English translation).

93- وما كادت الحجرة تحتويها حتى انفجرت براكينها واستولى عليها غضب جنوني.(١٦٠)

לא הספיקה לכנס עצמה לחדר עד שנתפרצה כהר-געש ונתמלאה כעס עד כדי טירוף. (144)

(Metaphor was deleted form the English translation).

94- ثم تقدفه بحمم الغضب.(١٦٠)

סופה שתשפוך עליו כל חמתה וכעסה ואיומיה. (144)

Why should she want to take out her humiliation on him. (183)

95- عضت عليه أصابع الندم بعد فوات الفرصة.(١٦٢)

ומיד נצטערה עליה، אבל ללֹא הועיל. (146)

(Metaphor was deleted from the English translation).

96- كان الجو متخشعا تحت سمرة المغيب.(١٦٢)

היה מראה הרקיע עלוב מחמת אפרוריתה של השקיעה. (146)

The air was quite still in the brown hues of the sunset. (185)

97- من يتحمل مرارة الصبر يبلغ.(١٦٢)

מי שמחכה באורך-רוח מגיע. (146)

He who endures the bitterness of waiting, attains. (185)

98- وأصبحت الوحدة ضيفا ضعيف الظل يأخذ أهبته للرحيل.(١٦٨)

והבדידות היתה כאורח נטה ללֹון המכין עצמו לעקירה. (152)

Her loneliness was now merely a temporary guest that would soon depart. (191)

99- موجة لطيفة من الدفءرقصت لها الدنيا طربا.(١٧١)

גל נעים של חמימות וכל העולם צהל מגיל לקראתו. (154)

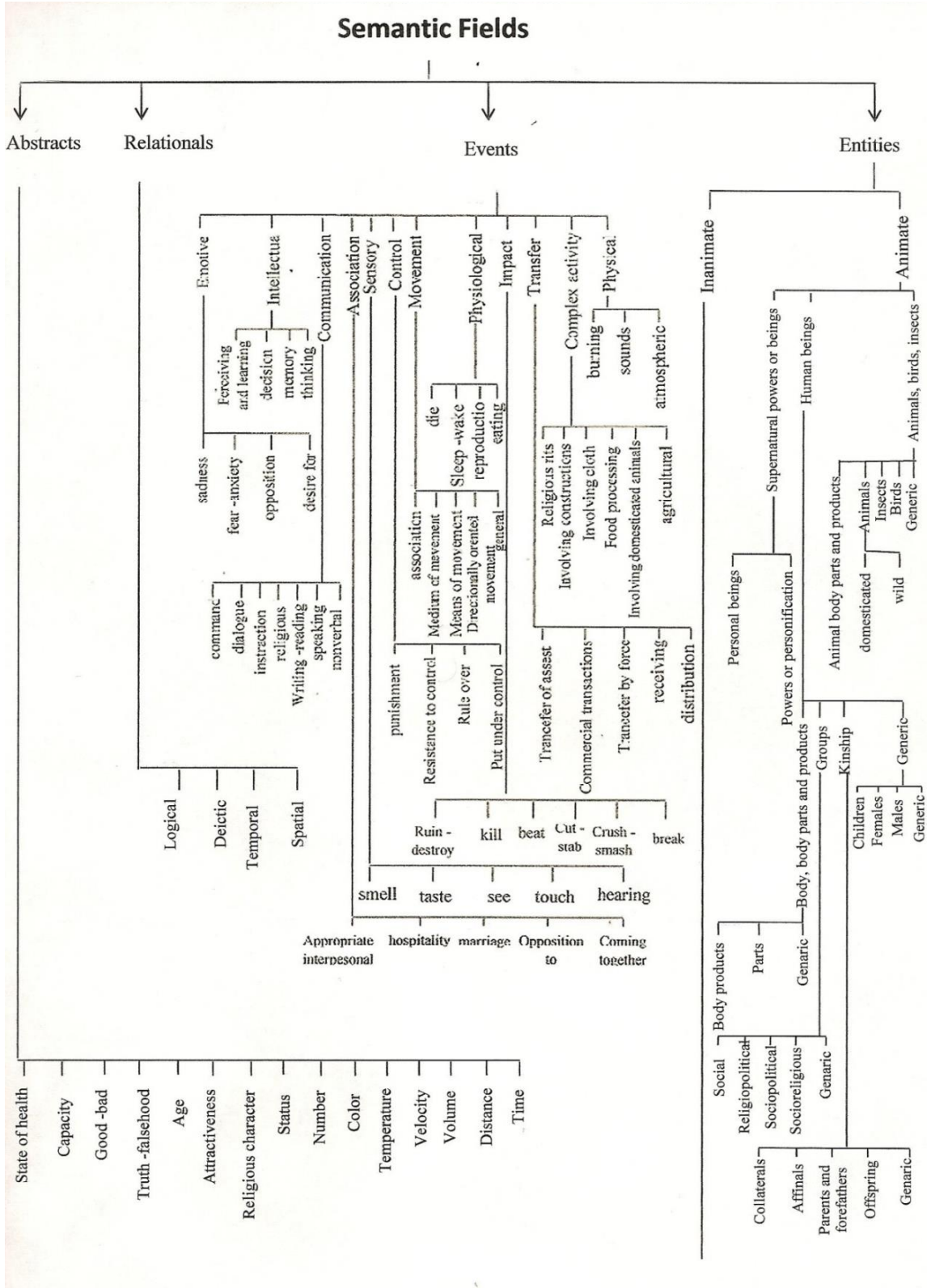A gentle wave of warmth which seemed to make the whole world dance with joy. (194)

100- عضوني بعيونهم الحاسدة.(١٧٢)

אכלו אותי בעיני קנאתם ושנאתם. (155)

They have bitten me with their envy-filled eyes! (196)

101- ذكرته بخيال حي يقظ سعيد.(١٧٩)

זכרה אותם בכוח דמיון ער וחי ומאושר. (161)

She felt full of life and happy at the thought of him. (205)

102- وخيل إليها أنها تصغي إلى قلبها يتحدث.(١٨٣)

והיה דיומה עליה שהיא שומעת אל המיית לבה ושיחו. (165)

She seemed to be listening to her heart talking. (209)

103- وغمر شعورها سرور راقص لاحت آثاره الوردية فب خديها.(١٨٣)

נתמלאה שמחה וצהלה עד שנראו אותותיהן באודם לחייה. (165)

His words delighted her and her cheeks flushed. (210)

104- ورقص قلبها ودمها وخواطرها.(١٨٦)

ונשתכרו חושיה ונתעלצו בה לבה ודמה והרהוריה. (167)

..Her heart, her blood and all her feelings danced within her. (212)

105- ولبث صدرها يجيش بالهياج والانفعال.(١٩٤)

התחיל לבה מתגעש מקצף ומהתרגשות. (174)

Her breast heaved with outrage. (221)

106- ابتلعتها أفكارها فغابت عن الدنيا.(١٩٥)

נתפסה להרהוריה ושכחה עולם ומלואו. (175)

She was quite lost in thought. (222)

107- كان لسانها يهدر غضبا وأعماقها ترقص طربا.(١٩٧)

היתה לשונה מרעימה מכעס בעוד קרביה מתרוננים מגיל. (177)

Outwardly she was angry while inwardly she danced with joy. (224)

108- كان وجهها يربد ويعبس وأحلامها تتنفس وتمرح.(١٧٩)

פניה לבשו קדרות וזעף، אבל חלומותיה שאפו רוח ונצטהלות. (177)

Her face had gone pale with rage while her dreams and hopes breathed new life and happiness. (224)

109- كان الليل قد ارخى سدوله.(٢٠٤)

הלילה ירד. (183)

Night was drawing in now. (233)

110- فبدا فستانها مستخذيا خجلا فيما يغمره من مخمل وحرير.(٢١٢)

ונראתה שמלתה והיא עלובה ומבוישת לעומת שפעת הקטיפה והמשי שהוצפה בה. (190)
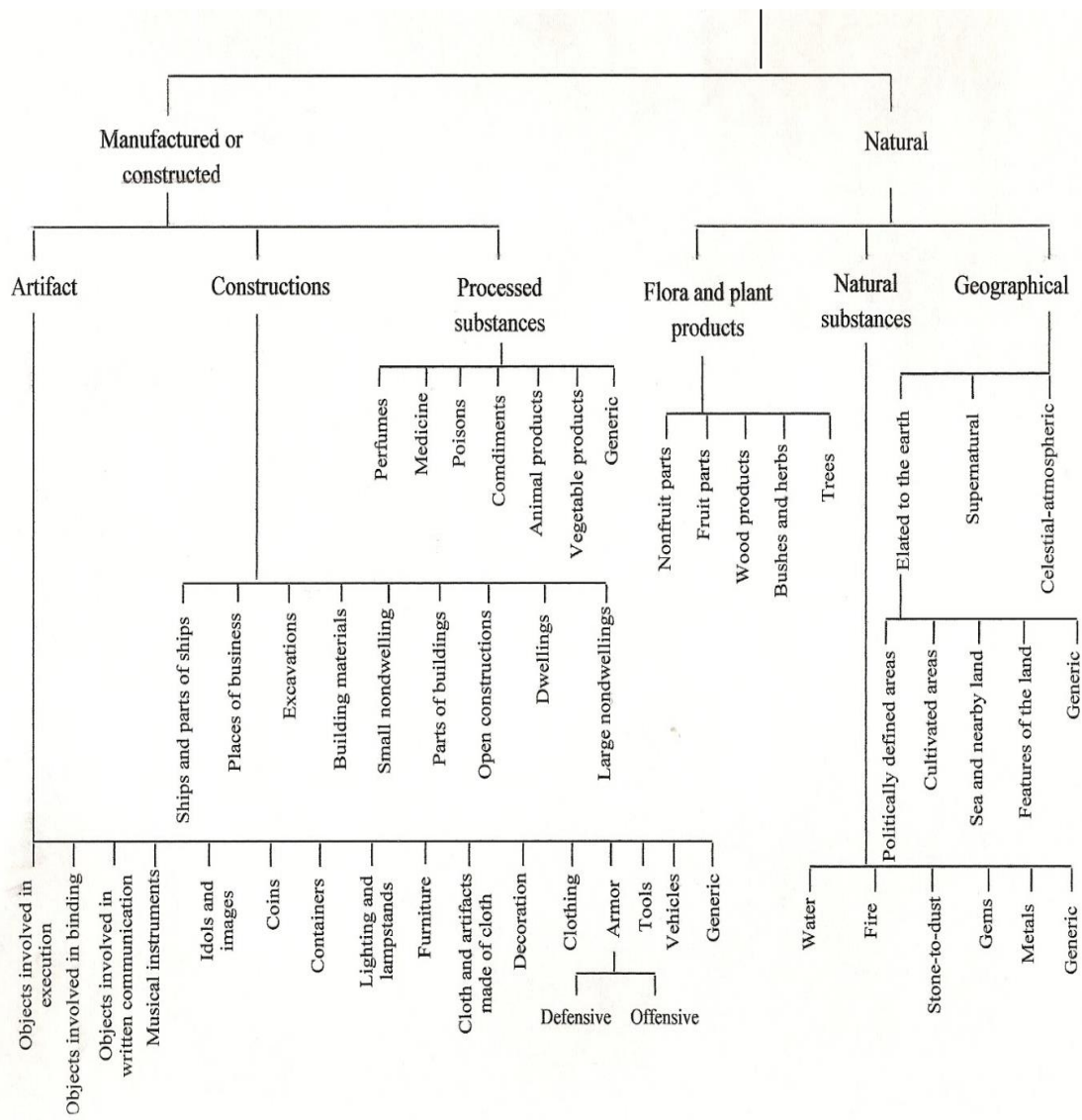
…revealing a nightdress trimmed with silk and velvet. (242)

111- شيئا ينبغى إنتزاعه وإيداعه مقابر النسيان.(٢١٣)
כדבר הראוי לגניזה ולשכיחה גמורה.   (191)
…something to be discarded and forgotten. (243)

112- نشر الظلام رواقه على الزقاق وأطبق على جنباته سكون عميق.(٢٢٢)
החושך פרש את מצודתו על-פני הסימטה והשליט בכל רחביה שקט גמור.   (198)
The alley lay shrouded in darkness and silence. (252)

113- ولكن لسانه خانه.(٢٣١)
אבל לשונו לא נשמעה לו.   (206)
(Metaphor was deleted from the English translation).

114- فشعر بالقنوط يطفئ أضواء فرحه، ويخمد أنفاس أمله. (٢٣١)
הרגיש שהיאוש משבית את שמחתו ושם מחנק לשמחתו.   (206)
He felt despair smothering the last traces of his high spirits and suffocating all his hops.
(262)

115- كيف استنام إلى طمأنينة الأحلام ولذة المنى.(٢٣٤)
איך השתעשעה רוחו ונרגעה בחלומות-שוא ובעינוגי שאיפות.   (208)
(Metaphor was deleted from the English translation).

116- سيمسى فريسة لهذه الافكار والمخاوف.(٢٣٨)
יתיסר במיני ההרהורים ומוראות כאלה.   (212)
…would ever harbor such fears? (270)

117- لذلك تعلق بأهداب الحياة بقوة الخوف واليأس.(٢٣٩)
דבק איפוא בחיים מפני הפחד והיאוש.   (213)
So it was he clung to the fringe of life. (270)

118- فأكلت الغيرة قلبه، وضحكت ضحكة باردة.(٢٤٥)
נעשה לבו אכול-קנאה. צחק צחוק כפוי.   (218)
(Metaphor was deleted from the English translation).

119- وقد أخذت الخمرة تلعب برأسه.(٢٥٢)
אמר וכבר היתה ניכרת פעולת היין בראשו.   (224)
The wine now had a grip on his tongue. (283)

120- وكان دبيب الخمر يسرى فى اعصابه.(٢٥٢)
ואילו הוא כבר התחיל פעפוע היין זוחל בעצביו.   (224)
The alcohol soothed his nerves. (284)

121- ولم يكن النجاح الذي جاءها يجر أذياله بمستغرب.(٢٥٤)
מה פלא איפוא שההצלחה האירה לה פנים.   (226)
It was not surprising that she had become so successful. (286)

123- كانت تجر خواطر هذه الخيبة. (٢٥٥)

עד שהיתה דשה בהרהורי-אכזבה אלה. (227)

(Metaphor was deleted from the English translation).

124- فباتت فريسة للحب والغيرة والغضب.(٢٥٦)

וכך היתה טרף לאהבה ולקנאה ולכעס. (228)

She was obsessed with mixed feeling of love, hostility and suspicion. (288)

125- ونطقت عيناها بالدهشة.(٢٥٩)

כמעט יצאו עיניו מחוריהן מרוב תמהון. (230)

His eyes revealed his astonishment. (290)

126- وتجرع قلبه غصص اليأس المرير.(٢٦٣)

ושתה את כוס-היאוש עד תומה. (235)

(Metaphor was deleted from the English translation).

127- فدبت في قلوب الزقاق عاطفة واحدة.(٢٦٩)

ורחשו הלבבות בסימטה רגש אחד ויחיד. (240)

(Metaphor was deleted from the English translation).

128- هناك زلزل قلبي زلزالا شديدا تصدعت له أضلعي.(٢٧٣)

כאן נזדעזע לבי ונרעשתי עד היסוד. (244)

All this nearly broke my heart. (305)

129- وكان المدق يقلب صفحة من صفحات حياته الرتيبة.(٢٨٣)

היתה אלמדק הופכת דף מדפי חייה החדגוניים. (253)

The alley was turning another of the pages of its monotonous life. (315)

130- أو ابتلاع السجن لرجل من رجالاته.(٢٨٤)

או מאסרו של אחד מגבריה. (253)

…or one of its menfolk was swallowed by the prison. (315)

131- فلا يكاد يأتي المساء حتى يجر النسيان ذيوله على ما جاء به الصباح.(٢٨٦)

כמעט לא הגיע הערב עד שהשכחה פורשת כנפיה על מה שהביא עמו הבוקר בכנפיו. (255)

…and by evening whatever might have happened in the morning was almost forgotten. (315)

Appendix B

The diagram below demonstrates the four major semantic fields used in the study, along with the major categories of their lexical units.

Semantic Fields

Manufactured or constructed

Natural

Artifact

Constructions

Processed substances

Flora and plant products

Natural substances

Geographical

Perfumes
Medicine
Poisons
Comdiments
Animal products
Vegetable products
Generic

Nonfruit parts
Fruit parts
Wood products
Bushes and herbs
Trees

Elated to the earth
Supernatural
Celestial-atmospheric

Ships and parts of ships
Places of business
Excavations
Building materials
Small nondwelling
Parts of buildings
Open constructions
Dwellings
Large nondwellings

Politically defined areas
Cultivated areas
Sea and nearby land
Features of the land
Generic

Objects involved in execution
Objects involved in binding
Objects involved in written communication
Musical instruments

Idols and images
Coins
Containers
Lighting and lampstands
Furniture
Cloth and artifacts made of cloth
Decoration
Clothing
Armor
Tools
Vehicles
Generic

Defensive   Offensive

Water
Fire
Stone-to-dust
Gems
Metals
Generic

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