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Translating Figurative Language in : *The Nightingale &the Rose* **by Oscar Wild**

According to Newmark & larson

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<u>**العنوان:**</u>

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Dedication

"WE DEDICATE THIS PROJECT TO GOD ALMIGHTY OUR CREATOR, OUR STRONG PILLAR, OUR SOURCE OF INSPIRATION, WISDOM, KNOWLEDGE AND UNDERSTANDING. HE HAS BEEN THE SOURCE OF OUR STRENGTH THROUGHOUT THIS PROGRAM AND ON HIS WINGS ONLY HAVE WE SOARED. WE ALSO DEDICATE THIS WORK TO OUR PARENTS WHO HAVE ENCOURAGED US TO FINISH THAT WHICH WE HAVE STARTED. TO OUR FRIENDS WHO HAVE BEEN AFFECTED IN EVERY WAY POSSIBLE BY THIS QUEST. TO OUR DEAR COUNTRY AND THOSE WHO SPENT THEIR LIVES IN DEMANDING FOR OUR FREEDOM. "

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List of abbreviations

LT: Literal Translation.

FL: Figurative Language.

ST: Source Text.

TT: Target Text

M: Metaphor

S: Simile

P: Personification

H: Hyperbole

I: Irony

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Introduction

Introduction

Literature and figurative languages are distinct within some fields of language analysis, in particular stylistic, rhetoric and semantic. In other words, Literature is a creative umbrella in reader's lives; it leads them to have the ability of various information that are related to different aspects or areas by providing those information with a beautiful and consistent literary style. Then literature has different genres or types of prose, which one of them is the short story; and it took a great fame especially among children's live. Oscar wild is one of its greatest prominent. He is one of the most famous writers who have excelled in writing short stories and specifically children's literature as art in rhetorical methods with the use of graphic images that gives his stories their beauty, simplicity and widespread fame.

The research problem

This study aims at investigating, analyzing, and comparing different figurative language (Simile, Metaphor, Personification, Irony and Hyperbole) and their translations from English into Arabic. It takes different examples as a case study and tries to tackle areas where the translators, may, succeed and or/and fail in translating those FL from English into Arabic.

It also investigates the translators' difficulties that they face in translating the FL and what are the problems that the ST creates in the process of translation.

Aim of the study

We aim to clarify the importance of the FL used by Oscar Wild in *Nightingale and the Rose* in conveying some messages to the English readers and the corresponding means used as well as to convey the same message to the Arab readers.

Research questions

By trying to investigate the translation problems encountered in translating Figurative Language from English into Arabic those are the main questions:

Main question:

1- What are the main obstacles related to figurative language raised in the translation of Nightingale and the rose?

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2- Did the two translators adopt nearly the same strategies in translating the figurative devices?

3- Which strategy fits the best: keeping the ST features or reproducing the effects according to the target readers?

Hypotheses

In an attempt to answer the questions raised by this study:

❖ We hypothesize that the main obstacle maybe encountered by translators in dealing with figurative language in The Nightingale and the Rose is the problems inherent to translations of literary texts, when one must consider the aesthetic aspects of the text, as well as its content and style.

❖ We hypothesize that the educational and professional background of the two translators did effect on the choice of the strategies adopted in translating Oscar's short story.

Methodology

To investigate the translated FL from English into Arabic we will describe 5 figurative devices (1 Metaphor , 1 Simile , 1 Personification , 1 Hyperbole and 1 Irony) in the ST , after that we compare them with the first TT by analyzing the Arabic version and guess the loss and the gain , then we will compare the two TT versions one example from each figurative device (metaphor , simile , personification , hyperbole and irony) . The Investigation and analysis went through an analytical and comparative study and an investigation of the semantic , stylistic, rhetoric and cultural equivalence at the sentence level between the translated Figurative devices from English into Arabic according to Newmark & Larson .

Structure of the study

This study includes two chapters and three parts, two of which are theoretical framework and one practical. Chapter one is divided into two parts, the first one attempts to explain the main concepts concerning terminology, while the second one is devoted to the type and theories of translation and its equivalence and ends with the different

strategies adopted by professional translators. Part three is devoted to the description, analysis and comparison of the data collected.

Chapter One

The Theoretical

Part

Part I

Literary Texts

1. Introduction

A sort of artistic imagination in which a work written in one language is reproduced in another. Since writing is verbal, it is the main craftsmanship that is liable to phonetic obstructions. Not at all like music, is painting, figure, or move, the abstract work available just to the individuals who know the dialect in which it is composed. The particular qualities of abstract translation are characterized by its place among different sorts of interpretation and by its relationship to unique scholarly innovativeness.

In scholarly interpretation, language has more than an open, or social and connective reason. The word capacities as the "essential component" of writing—that is, it has a tasteful capacity. Between the commencement and the culmination of innovative work of interpretation, an intricate procedure happens—the "trans-expression" (A. S. Pushkin's term) of the life caught in the texture of symbolism of the work being deciphered. In this manner, the issues of artistic interpretation are inside the circle of workmanship and are liable to its particular laws.

Artistic interpretation contrasts from abstract imagination in that its reality relies on upon the presence of a protest of interpretation, a work to be deciphered. Be that as it may, in the genuine scholarly process, it is not generally conceivable to draw an unmistakable limit amongst interpretation and all imaginative writing. In significant number examples, a work may not be an interpretation in the typical sense, but rather it may not be conceivable to depict it energetically as a work of abstract imagination. (Various names are utilized to assign these works: "free interpretation," "impersonation," "a work on the topics of," and "in light of." The particular implications of these assignments contrast, contingent upon the dialect and the period.)

1. Literary text

An artistic content is a bit of composed material, for example, a book or lyric, that has the motivation behind recounting a story or engaging, as in an anecdotal novel. Its essential capacity as a content is normally stylish, however it might likewise contain political messages or convictions.(Harris 2005:23)

2. Literary translation

Literary translation, at least in the English-speaking world, faces a difficulty that texts originally written in English do not: resistance by the public to reading literature in translation… In technical translation, for example, style is not a consideration so long as the informational content makes its way unaltered from SL to TL… In literary translation, the order of the cars – which is to say the style – can make the difference between a lively, highly readable translation and a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul. Literary translation is a type of translation which is distinguished from translation in general. A literary translation must reflect the imaginative, intellectual and intuitive writing of the author. In fact, literature is distinguished by its aesthetics. Little concern has been devoted to the aesthetics of literary translations because these translations are popularly perceived as unoriginal (Devy 1999: 183)

3. Literary prose

Obviously, 'writing interpretation' is the interpretation of books, expositions, fiction, short stories, satire, people story, hagiography, works of feedback, sci-fi and so on. It is a sort of abstract imagination where the composed work of one dialect is re-made in another. It is an innate thought that the interpretation of verse is exceptionally tricky, yet we need to concur that the interpreters additionally need to face loads of troubles with regards to deciphering composition. For instance, the Wycliffe Book of scriptures (ca. 1382) was the first terrific English interpretation and it showed the imperfections of an English composition that was powerless in nature. The considerable age of English writing interpretation begun at the end phases of the fifteenth century with Thomas Malory's Le Morte d'Arthur, which was an adjustment of Arthurian sentiments and we can barely call it an appropriate interpretation

4. Short story

A short story is fictional work of prose that is shorter in length than a novel. Edgar Allan Poe, in his article "The Philosophy of Composition," said that a short story ought to be perused in one sitting, anyplace from a half hour to two hours. In contemporary fiction, a short story can go from 1,000 to 20,000 words.

As a result of the shorter length, a short story for the most part concentrates on one plot, one principle character (with a couple of extra minor characters), and one focal subject, though a

novel can handle various plots and topics, with an assortment of conspicuous characters. Short stories likewise loan themselves more to experimentation — that is, utilizing remarkable composition styles or scholarly gadgets to recount the story. Such remarkable styles or gadgets may get dull and out and out irritating, in a novel, however they may function admirably in a short story

5. The Three Types of Short Story

5.1 The Epical Story

In realist short fiction, quickness is generally 'wired-in' through the withholding of a piece of the story - a covered up, suspended component, whose nonappearance is at last unsustainable (it won't be long until it drops into view). This "clasping" form of the short story is by a long shot the most prevailing species, and constitutes the incomprehensible greater part of the realist short fiction standard. Regularly the best stories of this sort are those where, in spite of being inescapable (all things considered), the entry of this missing part is truly surprising from the peruses perspective. Charles E May (1977;23)

5.2 The Lyrical Story

On the off chance that the Epical story has, as per faultfinder Eileen Baldeshwiler, 'an unequivocal completion that occasionally manages all inclusive understanding,' the Expressive short story, by complexity, 'depends generally on the open closure.' Rather than concentrating on plot, the Melodious story is recognized by its accentuation on a focal repeating picture or image, around which the account rotates, and from which it secures an open and adaptable significance. E May (1977;24)

5.3 The Artifice Story

A third kind of short story ought to be considered, for inferring its "shock" not from the entry of any disclosure, or the heightening of any picture, yet from the interlacing of two apparently incompatible fixings: be these two inconsistent story-lines, points of view or in fact substances. This fixing may appear as an artistic pride, a larger allegorical gadget or a solitary, suddenly embedded confusion, yet in all cases it is brought into a generally regular account toward the begin of the story, with the more noteworthy "signifying" of the story

rising straightforwardly from the far-fetched advantageous interaction of the embedded artifice* and the ordinary plot.E May (1977;25)

6. Problems in Translating Literary Prose

Among the challenges of the literary translation one can state, for example, plenitude of expressive means and ideas, high enthusiastic load, utilization of out of date expressions and obsolescence's, an expansive number of elaborate gadgets. The rundown of troubles the interpreter of scholarly writings needs to confront with is obviously too expansive. Here you have no place for word-for-word interpretation, here you ought to have enough creative energy and inventiveness to render the total sense, hues, feelings and the impacts of an artistic content making it in the meantime clear and meaningful for a specific speaker

Interpretation is a testing movement and there are couples of challenges that develop all through the interpretation procedure

Since each dialect depicts the world in different way and has its own syntax structure, sentence structure rules and syntax fluctuation.

The trouble in interpretation just lies in the way that both the substance and the style are as of now existent in the unique and therefore, you should do your best to replicate them as they are in a significant diverse dialect.

The most specific issues that the interpreters confront incorporate unintelligible content, missing references, a few developments of language structure, vernacular terms and neologisms, nonsensically dubious wording, odd acronyms and shortened forms, untranslatability, deliberate incorrectly naming, specific social references and so forth. In any case, there are a few scholars who believe that 'exacting interpretation' is impractical.

They show three primary reasons supporting their position: 1. Since a specific word in one dialect regularly contains implications that include a few words in another dialect. For instance, the English word "divider" may be rendered into German as Wand (inside divider) or as Mauer (outside divider).

2. Since syntactic particles (verb tenses, solitary/double/plural, case markers and so on.) are not accessible in each dialect.

3. Since expressions of one dialect and culture might be totally confusing to speakers from another dialect and culture.

Part II

Figurative Language

1. Introduction

Figurative language is an aesthetic expression with greatness and vividness, which gives life to language as a means of information, entertainment or education. In order to pass a message, thought or idea across, the use of figures of speech is employed by a writer so as not to make the information look too ordinary. For the fact that we want to get these information across to many more group of people, translators attempt at giving a corresponding equivalence of the language into another language. The translator is usually faced with the problem of how to produce the original idea from the SL to the TL without losing the aesthetic enjoyment especially when it comes to figurative language. The reason for this worry is that the translator wants the TL reader to get the same value of information which SL reader gets. Therefore, this thesis tries to provide several practical ways in the translation of the figurative language.

2. Definition of Figurative Language

In the study of literature, figurative language has recently been widely examined by linguists. This is because figurative expression provides a subtle way of conveying our messages than direct statements. Literal language has a quality of indispensable aesthetic style and beauty. Specifically, it may take the form of figures of speech.

In any form of communication such as advertisement, poems, novels, short stories, etc, language of literature could be used. According to Perrine (1982) identifies four main reasons for the effectiveness of figurative devices. Firstly, it depicts the imaginative pleasure of literary works for readers. Secondly, additional imagery is brought to bare into verse via figurative language. Thirdly, attitudes along with information are conveyed and emotions intensity to merely informative statements are added with the use of literary devices. Fourthly, it is a concise way of saying much. She divides these literary devices into nine types viz: simile, metaphor, personification, metonymy, paradox, overstatement, understatement, illusion and irony.

3. Types of Figurative Language

3.1 Metaphor

According to Rozakis (1995: 33) a metaphor is a sort of figurative language that thinks about two different things or thoughts. Not at all like an simile, a metaphor makes this examination without utilizing the words "like" or "as." Once in a while, the two things or thoughts in a similitude will be especially similar to each other; different circumstances, they will be distinctive. Utilizing similitudes can take into account excellent and in some cases fantastical portrayals that can be very important. Similitudes are regularly utilized as a part of an assortment of various composition styles, from verse and melody verses to short stories, books and even genuine works. Journalists can utilize singular allegories to improve their sentences; however they can likewise make a bigger representation that they'll utilize a bit of writing to completely investigate. In this asset, we'll concentrate on individual illustrations, including tips on the most proficient method to utilize and distinguish allegories

3.2 Simile

Wren & Martin (in Siswatoro, 2005. 24) define a simile as an explicit comparison between two dissimilar things using interfacing words, normally "like" or "as." The system of metaphor is known as an expository similarity, as it is a gadget utilized for examination. The other most prevalent logical similarity is representation, which shares a few qualities and is regularly mistaken for metaphor.

3.3 Personification

According to Barnwell(1980: 42) that personification is an literary device, personification is the projection of characteristics that typically have a place just with people onto lifeless articles, creatures, gods, or powers of nature. These attributes can incorporate verbs of activities that lone people do or descriptors that portray a human condition. The qualities can likewise be feelings, sentiments, or intentions given to objects unequipped for thought. For instance, in the event that somebody stated, "the trees whispered their discontent," this would represent the trees both as ready to whisper and of feeling despondent.

Embodiment is additionally some of the time alluded to as humanoid attribution when it is utilized to give human sentiments and activities to creatures.

3.4 Hyperbole

Hyperbole is the use of obvious and deliberate exaggeration. Hyperbolic explanations are regularly excessive and not intended to be taken actually. These announcements are utilized to make a solid impression and include accentuation. We utilize overstatement regularly in ordinary dialect, saying things like "I'm so eager I could eat a dairy animals," or "We needed to sit tight everlastingly for the transport." Exaggeration at times makes utilize comparison or illustration to make the impact of distortion. Barnwell (1977:49)

3.5 Irony

According to Perez (2012: 33) irony is a figure of speech in which words are used in such a way that their intended meaning is different from the actual meaning of the words. It might likewise be a circumstance that may wind up in a significant diverse manner than what is by and large foreseen. In straightforward words, it is a contrast between the appearance and the truth.

4. Characteristics of FL

According to Abrams (1999;32) that the complexity of figurative language makes it an effective means of clarifying vague ideas. Figurative language compares and influences the visualization of ideas, even if they are not really in tandem. Though literal explanation is implicit in figurative language, proximal ideas could be compared to clarify the former idea. Authors and poets adopt figurative language to assist readers in forming mental images, elicit emotions and arouse the readers interest cum curiosity to the work. In other word, using figurative devices as a simplicity of a complex literary statement.

Then, figurative devices are characterized by using an imaginary idea to link with another to attract and influence the readers. Also using figurative devices by writers has one

goal, which is to elicit the reader's emotions and draw them to the work and have specific point to facilitate any literary work.

1. Metaphor is a typical abstract gadget that enables an author to make a correlation between two not at all like articles, thoughts or circumstances by initiating previous information and portraying one as really being the other. Similitudes are utilized as a part of verse, fiction and true to life alike.

2. A simile is a more interesting method of expression that uses the words "like" or "as" to look at two not at all like articles. The motivation behind the analogy is to give data around one protest that is obscure by the peruse by contrasting it with something with which the peruser is well-known.

3. Personification additionally helps feeling and can make plain sentences all the more fascinating when utilized adequately.

   When utilizing exemplification, an essayist ought to remember a couple of things so as to pass on the message that they need without confounding the peruser

4. Hyperbole has been utilized all through writing for a long time. Brave dramatizations, which are shows with an accentuation on glory and overabundance, frequently make utilization of overstatement to amplify the impact and epic nature of the class.

5. Irony is the most widely recognized kind of incongruity that a peruser will run over while analyzing writing. In this kind of incongruity, a character or speaker in the account will state or accomplish something that is the opposite he implies or means.

5. The importance of FL

Prevalent in figurative language use is a major role of compelling literary works. Literal language is in contrast to figurative language. It basically aims at forcing readers to demystify author's statement or expression.

In the category of figurative language, several literary devices and elements are dominantly used to add to its depth, strength and quality through a literary. Common figurative language elements are metaphors, similes, hyperbole, personification, analogies,

symbolism, imagery, allusion and rhyme. It is necessary to make figurative language work by applying the right element in making specific points in writing. Irrespective of the tool used, figurative language strengthen point . In other word , Figurative language embodies all the literary texts and it is an umbrella term or a make up for them; it is the contract of literary texts . It has the capacity to create an image about the author's aims and meanings by using literary statements that are bound up in the category of figurative devices.

It also includes the capacity of describing the authors experiment and how to convey it to the readers.

What is known is that the figurative devices normally leave a strong touch or print in literary works unlike the classic or routine narration, because its purpose is to illustrate, explain or to excite the imagination and passion and add a sense of beauty to the text

6. Translation and Figurative Language

When it comes to translation of books, no matter what genre, there are clearly some things that the translator needs to be observant of. For example, the translated text should contain basically the same information as the original text, and it should have the same literary qualities as the original. Further, if the language used in the source language (SL) is of a more classy variety, the target language (TL) used should be on the same stylistic level, and if there is a lot of figurative language this should be transferred to the TL (e.g. Lindquist 1989:67). It was not until the last few decades that translation developed into a linguistic discipline. Newmark (1988:9), for example, states that translation has to follow certain rules with regards to paragraphs, sentences, cultural terms and proper names. In another of his works, he continues by claiming that when translating a text one has to use some sense when it comes to choosing the right word in the target language. In his vein, "content-words (most nouns, adjectives, verbs and adverbs) normally have certain autonomy as units of translation. They cannot, and must not, be translated by words which, when retranslated into the source language, could not remotely reproduce them." (Newmark 1991:25).

Given the fact that the present study will focus on the translation of FL for children, it is of interest to note that there are just a few studies available in this field . When translating books or short stories for a young audience, the translator is in need of a very good knowledge of both the target language and the source language, since figurative language is

common in this type of text. Clearly, the translator has to make the book understandable for the children through the target language, which might lead to some minor changes in the text. Those changes can deal with certain expressed values, but it might also concern cultural aspects. For example, proper names for people and places might be altered to make the story more in tune with the TL culture. This need thus breaks the rules governing the translation of books for adults, where the translation is generally required to stay true to the original.

7. Problems Might FL Create

1. In an effort to overcome the problems of translating figurative language, Nida (ibid) came 1upwith the following idea
2. Shift from figurative to non figurative.(b)
3. Shift from one type of figurative expression to another one.(c)
4. Non figurative expression changed to figurative one

8. Challenges that translators face in translating FL

Is well known that any translator will translate any literary text from one language to another is about face different obstacle in the process of translation specially in figurative devices that specializes the literary texts and here are the main obstacle that may translators face Nurgiantoro (1995.165) :

1- the obstacle of culture and the society view and traditions here the translator should be restricted (chained) in respect it and give a right equivalence in the targe culture to make the text acceptable in other word, Figurative devices are abundant clinched alongside culture-certain ideas to such an extent that they would nearly What's more unpredictably connected with one another embodying cooperation's identified with An specific social Group. Allegory interpretation postures the tests about approaching those content culturally, etymologically or indeed conceptually. Therefore, translating metaphors do in reality include a amount for variables Furthermore not just confined of the procurement about semantic equivalences of the writings being referred to.

2- The poor vocabulary or terminology of the translator could affect the process of translation.

3 - The loss and gain access in the process of translation and how the translator can deal with it.

9. Techniques of translating figurative of Language

Figures of speech are imaginative tools in both literature and ordinary communications used for explaining speech beyond its usual usage. The Collins English Dictionary (2006) defines figure of speech as "an expression such as a simile, in which words do not have their

literal meaning, but are categorized as multi-word expressions that act in the text as units" (cited in Alhasnawi, 2007:3).

The language that uses figures of speech is called' figurative language' and "its purpose is to serve three elements of clarity, forth and beauty in the language."(Tajali, 2003: 100) However, as any figure of speech has a figurative meaning, it may cause ambiguity which influences the clarity.

1. A clear-cut definition to differentiate between ordinary expressions and metaphors,
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2. Approaches to how a metaphor can be translated and the zigzagging maneuvers to curve around irregularities and discrepancies,
3. An awareness of different types of contexts, in which the use of metaphors is needed to flavor the writing and also the limitations of their use,
4. A correct realization of constraints, which emanate from the nature of translation and are imposed on the rendering of translation.

10. Solutions for translating FL

1- Provide an equivalence of any figurative device in the target text .

2- follow Newmark and Larson's theories in translating Figurative devices that are classified like this :

M---M

M---S

S-----S

S------P

H----M

3- provide the same lexical and cultural equivalence to influence the target readers by using the right figurative devices in the target text .

4- Keep the same illustration and beauty of the text.

5- translators should have sufficient background , experience and information in the process of translation and how to deal with this kind of literary texts

11. Newmark and Larson theories of translation

Newmark (1988b: 113) concedes that:"The interpretation of any metaphor is the embodiment of all interpretation, in that it generally offers decisions toward the path both of sense or of a picture, or a change of one, or a mix of both, and relying upon the logical variables, not slightest on the significance of the analogy inside content".

The greater part of the said procedures have some normal focuses, as all incorporate substitution (M into another M), summarize (Metaphor into sense), change (M into S) or cancellation which helps the translator to know about how to decipher metaphor and furthermore how metaphor are managed in interpretation. Some interpretation systems of metaphor are exhibited in this way:

T1: literal translation (maintenance of a similar vehicle).

T2: Supplanting of the vehicle with an alternate vehicle.

T3: reduction of the likeness, if colloquial, to it's detect.

T4: Maintenance of a similar vehicle in addition to explicitation of comparability feature(s).

T5: Supplanting of the vehicle with a shine. T6: Exclusion of the simile.

Since target perusers might not have the information expected to decipher the analogy, the interpreter will initially survey their experience learning. In the event that he trusts that the objective readership has the information required, he will leave the comparison unaltered; if the objective readership does not, some change to the source metaphor might be required, for instance, he can include some logical data. Larson (1984: 246) notices these methods for deciphering comparison:

1. Keep a similar comparison

2. Supplant another comparison, however keep the first significance

3. Keep a similar comparison, however spread it (bring its theme or purpose of likeness

Among these methods, interpretation procedures of similitude expressed by Newmark and interpretation strategies of metaphor expressed by Larson are chosen.

12. Conclusion

The aim of this chapter was to review some aspects concerning with literary texts; it attempted to discuss the definition of the literary text, prose and the short story and its types ,by providing some simple definitions and guessing the problems might any translator face .secondly, it attempted to discuss figurative language , it represents its definition , types and its characteristics .then, the problems might create and solution for those problem .in fact, this chapter showed how figurative language is considered to be a serious obstacle from English into Arabic .

Chapter II

The Practical Part

Analysis and Comparison of the Translated Figurative Language Devices

1. Introduction

The main concern of this chapter is to confirm or refute the hypotheses hypothesized earlier. This is attempted through the analysis and comparison of the devices chosen from the Nightingale & the Rose: the English and the Arabic version. Famous devices and the most commonly used ones by the author on the short story were chosen to be compared and analyzed in terms of equivalence: one-to-one, semantic and pragmatic.

2. A brief About The Story

In this story a young Student is infatuated by the daughter of a Professor. She promises to dance with him till dawn at the Prince's ball if the Student will bring her a red rose. But in his garden there are no red roses. The Nightingale, who night after night romantically sings of such love as she believes she now sees demonstrated, is moved to provide the red rose so as to facilitate the love between the Student and the young woman. Whereas the Prince in the previous story had spoken of the Mystery of Misery, the Nightingale here is struck by "the mystery of Love". Following the typical pattern of threes, she goes to three rose trees asking for a red rose. The first bares only white roses, the second only yellow ones. The third is indeed a red rose tree, but because of a harsh winter cannot bare any roses. The Tree tells her: "If you want a red rose you must build it out of music by moonlight, and stain it with your own heart's blood. You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must pierce your heart, and your life-blood must flow into my veins, and become mine." She would inevitably die as a result, an arrow piercing her heart. This is precisely what happened, but the student finally obtained his rose. Sadly his romantic intentions remained unfulfilled; having presented the rose to his beloved, he discovered to his cost that she was more interested in material things such as jewellery. How could he expect to win her love with a mere rose! The student threw it into the street, where it was crushed by the wheels of a cart. Meanwhile the student gave up his suit altogether and consoled himself with a dusty book of metaphysics.

3. Corpus

The nightingale and the rose is one of the most beautiful short stories written by Oscar Wild , is about how the nightingale help a young man win the heart of a beautiful girl , it contains 8 Pages , written in 1888 , it represent an moral value of life and contribute in the revive of hearts language which is love.

This short story is translated by Dr, Ziad Alhakim , he is one of the of the greatest Arab translators in the middle east ,he is an official translator and he teachs the major of translation in the university of king Abdelaziz in KSA , his translation of this short story will be examined in this thesis as a first target text.

The second translator of this short story is Ahmed Hassan Al maayni , while his famous name in social media is Ahmed Al Umany , he was an master translation student , he graduated before 3 years ago.

4. Corpus analysis

As mentioned before, the analysis goes through the analysis and comparison of 5 selected English Figurative Language devices(one example of each figurative device such as one simile , one metaphor , one personification , one hyperbole and one irony) and their translations in the first Arabic version. Then we will pick other 5 figurative devices (one example of each figurative device as one simile , one metaphor , one personification , one hyperbole and one irony) to compare their translation into the two Arabic versions Moreover, this part will attempt to apply the information of the first part on the following devices in order to show to what extent figurative device by other figurative device , semantic and rhetoric and cultural equivalence is achieved.

5. Translation of the FL

The term for figurative speech in Arabic is the word majaaz. Majaaz is defined as 'using the word or expression contrary to what it was originally used for' { استعمال اللفظي غير

ما له وضع}[i].

And when a speaker uses a word in a way contrary to its original application that person is termed a mu'awwil {مؤول}, and his action is called ta'weel {تأويل}.

However, it is not the right of any person to interpret another's words according to a meaning not found in the speaker's own language.

Furthermore, it is impermissible for one to interpret another's words according to a meaning found in the interpreter's language but not found in the language of the one whose words are being interpreted.

To deny the existence of figurative speech in any language is one of the greatest signs of a person's lack of depth and understanding of the inner workings of language, as well as a sign of stubbornness and the refusal to acknowledge long established realities accepted by all peoples in every age.

5.1 Analysis & Comparison of the FL in the short story
5.1.1 English Version VS Arabic Version

This part, the researcher discusses the analysis of the types and the relation of figurative language to the characterization in the short story The Nightingale and the Rose.

Figurative languages are characterized by the use of bold type in the data. The connective words of figurative language are marked with underline type and the things which are being compared.

A comparative study of the figures of speech in the Nightingale and the Rose according to Newmark and Larson theory .

What is known about Oscar Wild's style is that it is rhetorical, rich and full of figures of speech. On the basis of this, we will try to compare between Oscar Wild's original text and its Arabic translation and find out where gains and losses take place in the translation.

St	Type	Tt1	n/l Th
Flame-coloured are his wings.	M	جناحاه وجسمه بلون اللهب	M=S
His hair is as dark as the hyacinth blossom.	S	شعره داكن مثل أزهار نبات الياقوت	S=S
Pearls and pomegranates cannot buy it	P	لا يمكن شراؤه باللؤلؤ و الياقوت	P=H
he threw the rose into the street, where it fell into the gutter, and a cart-wheel went over it.	I	وقذف بالوردة في الطريق فسحقتها عجلات العربة	I=I
She will dance so lightly that her feet will not touch the floor	H	سترقص حبيبتي على أنغام القيثارة والكمان و ستطير في الهواء بحيث لا تلامس قدماها الأرض	H=M

Analysis

5.1.2 Metaphor

Flame-coloured are his wings.

The expression above describes about the nightingale which is illustrated by the author. From far away, the nightingale is perching in the Oak tree. She is a beautiful bird. She looks at the young student who cries over his destiny. He cannot bring a single red rose for his favorite girl. This situation causes him cannot dance with the girl he likes at the night of the party. The nightingale feels sad to the situation that is being faced by the young student.

The expression flame-coloured are his wings is metaphor. The word of flame compares to his wings. The comparison in metaphor is implied because this expression does not have the connective word such as like, seems, and as. The tenor of metaphor is its principal subject; the topic addressed in this metaphor expression is the nightingale's wings meanwhile the vehicle as the analogue or the subject carried is flame.

Flame is compared to his wings. Flame comes from Latin flamma. It is the fire produced by combustion and air (oxygen). The colour of flame is brown and it can be seen clearly by eyes. Exothermic reaction in the thin zone causes the flame. In real life, we can see the flame through the candles or fireworks. The brown colour in flame makes something classy. Wilde says Flame-coloured are his wings to describe the nightingale, it can be said that the point to be revealed by Wilde is that the nightingale has brown wings and it looks beautiful and classy.

From this metaphor description, it can be seen the way of the author characterizes the nightingale physically. Flame is used by the author to describe the colour of the nightingale's wings. This metaphor expression flame-coloured are his wings gives understanding to the reader that the nightingale is a beautiful bird with brown wings.

Comparative Study

Flame-coloured are his wing

جناحاه وجسمه بلون اللهب

Simile

The tenor is ; his wings
The vehicle; coloured flame
The marker was removed and it was substituted with the Arabic letter (بـ) denoted (By).

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The translator succeded in achieving the linguistic and cultural equivalence to the metaphore by simile according to Newmark & Larson theory.

5.1.3 Simile

His hair is dark as the hyacinth-blossom, and his lips are red as the rose of his desire; but passion has made his face like pale ivory, and sorrow has set her seal upon his brow
The example above is uttered by the nightingale. She looks at the young student who is sad because he does not find a red rose that will be given to his lover. From a far distance, the nightingale describes the young student by saying that his hair is dark as the hyacinth-blossom The expression of his hair is dark as the hyacinth-blossom is simile expression because it compares his hair is dark with the hyacinth blossom. The topic of this simile is his hair and the illustration is the hyacinth blossom while the point of similarity is dark. The connective word used in this simile expression is as.

The nightingale compares the young student's hair which is dark to the hyacinth blossom. The hyacinth blossom is beautiful flowers that have four to six leaves with beautiful colors such as pink, purple, blue and red. Besides, the hyacinth blossom also has lingering fragrance. The hair of the student which is dark compared with the hyacinth blossom means that the young student has a wavy dark beautiful hair. Otherwise, ancient Greek legend also explains the origin of hyacinth. According to Greek belief, Hyacinth believed as the handsome young man loved by two Gods, they are Apollo and Zephyr. They compete to attract the attention of Hyacinth. From this Greek belief, it can be said that the young student has a handsome face too because the hyacinth loved by others. Clearly, the simile expression in this datum describes the characterization of the young student physically. The use of his hair is dark as the hyacinth blossom illustrates the young student who has wavy hair. Moreover, it can be said that the young student is handsome and he also has the fragrant hair because the hyacinth blossom indicates the good smell and it is often used for the production of perfume.

Comparative study

His hair is as dark as the hyacinth blossom.

 Tenor: شعره

Marker: مثل

Vehicle: ازهار

The translator succeeded in achieving the linguistic and cultural equivalence to the simile, according to Newmark theory, and preserving the same beauty and effect of the source text without sacrificing neither the form nor the content.

5.1.4 Personification

Pearls and pomegranates cannot buy it, nor is it set forth in the market-place. It may not be purchased of the merchants, nor can it be weighed out in the balance for gold. The utterance in this datum said by the nightingale when she believes love is more powerful than anything. Love is something which cannot be bought by others because she thinks love is precious than the expensive things in this life. She also compares pearls and pomegranates with love.

The expression of personification contains in Pearls and pomegranates cannot buy it. The nightingale personifies pearls and pomegranates. In this expression, inanimate objects like pearls and pomegranates are treated as though it were a person. They can act to buy or cannot buy something like human.

The expression of Pearls and pomegranates cannot buy it indicates that pearls and pomegranates as if the person who have money for buying something. However, in this case, the nightingale says that pearls and pomegranates cannot buy love because she favors love than anything. Pearls are silvery-white expensive jewel that grows inside an oyster. These jewelries have small hard structure which is often used by woman. Then, pomegranates are a thick-skinned sweet fruit with red color and full of seeds. Both of these, pearls and pomegranates are given human attribute as if they can do job like buy something.

The important thing in this expression is the nightingale compares pearls and pomegranates to love by saying personification. Actually, pearls which expensive and pomegranates are often used as medicine are not able to buy something called love. It illustrates love is the most precious thing for the nightingale, even pearls and pomegranates cannot buy it.

From this analysis, it can be said that the personification makes pearls and Pomegranates as the person because they are given the predicate buy. From personification expression Pearls and pomegranates cannot buy it, we can find the characterization of the nightingale. She is a bird which admires love more than precious thing like pearls as jewelries and pomegranates as sweet fruits. In addition, pearls and pomegranates are liked by people because pearls are beautiful jewelries while pomegranates are sweet fruit which can be used

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for medicine. Pomegranates are the fruit which have many benefits. Even the rind of pomegranates and the bark of tree are used as traditional medicine such as to cure nose bleeding, diarrhea, and even bleeding gums. These things of pearls and pomegranates do not influence the nightingale's perception about love. Pearls and pomegranates cannot exceed love.

Comparative Study

Pearls and pomegranates cannot buy it

لا يمكن شراؤه باللؤلؤ و الياقوت

Here we find exaggeration. The nightingale considers love more precious than any of the world's treasures, and more valuable than health and other advantages. Oscar Wild considers this style as personification where he gives love higher status in that it nourishes the soul and gives life to it. He considers it as the most important thing in life and priceless to the extent that he compares it to life by giving it many attributes. The translator, here, failed to achieve the same rhetorical equivalence, render the same message to the Arab reader, make him feel and delve into the sweetness of the expression, and attract his attention to the standards and holiness of live. He also sacrificed the form of the text, but he preserved its effect on the reader.

5.1.5   Irony

Well, upon my word, you are very ungrateful,' said the Student angrily; and **he threw the rose into the street, where it fell into the gutter, and a cart-wheel went over it.**

The situation of irony in this example occurs when the young student fights with the girl. It is suspected by the attitude of the girl who does not accept the red rose from the young student. The bad response of the girl causes the young student throws the red rose into the gutter and a cart-wheel threads it.

The irony expression contains in he threw the rose into the street, where it fell into the gutter, and a cart-wheel went over it. It is categorized into irony because the short story which is described by the author is different with the expectation of the readers and the characters. Certainly, some readers suspect the end of this short story will be happy ending because the sacrifices have been made by the nightingale which helps the young student to obtain the red rose. At least, the girl accepts that flower and she able to spend the night with the young student. However, the hope of the young student to dance with the girl he loves had vanished.

The deed of the young student he threw the rose into the street, where it fell into the gutter, and a cart-wheel went over it indicates that he is not the true lover as expected by the nightingale. It is because he throws the red rose that had been an important thing in his life to the gutter.

The situation when the girl rejects the red rose means that love of the young student is also rejected by her. Then he gives up and does not want to keep the red rose as symbol of his love. It becomes ironic when the sacrifices of the nightingale are not comparable with the response she got from the young student and the girl. The red rose is made from the blood heart of the nightingale is wasted.

The description of the irony explains the character of the young student. Basically, he is not true lover or warrior of love. He is a quitter and irritable. When he is rejected by the girl, he is no longer believes in love. After he is disappointed to the rejection of the girl, he instead throws the red rose whereas in the previous situation, he cries because he cannot find the red rose. If he loves the girl, of course he is willing to keep the red rose as the evidence of his effort to get the flower especially in winter rather than throw it away.

Comparative Study

he threw the rose into the street, where it fell into the gutter, and a cart-wheel went over it.

وقذف بالوردة في الطريق فسحقتها عجلات العربة

The irony stylistic device in both cases indicates that the boy threw the rose for which the nightingale gave up his life in order to make it out of his blood. Ultimately, he was unlucky and did not have even a slight chance to dance with the girl. After anger took control of him, consumed his energy, and swallowed his hopes, he threw the rose, believing that love is the most ridiculous thing in life (their existence is inevitable and necessary in such stories)

The translator succeeded in achieving a simple cultural equivalence to such a style. It is obvious that the translator remained on the course and within the realm of Newmark theories. These theories highlight that achieving natural equivalences to figures of speech is a chronic problem although their existence is necessary an inevitable in such stories.

5.1.6 Hyperbole

She will dance so lightly that her feet will not touch the floor and the courtiers in their gay dresses will throng round her.

This expression is said by the young student when he imagines how happy the girl he loves if she wears the red rose in her beautiful party dress. He also imagines that the girl will dance with her dress while the sound of harp and the violin are played. Other people are going to dance around her.

The young student's expression is categorized into hyperbole because he said she will dance so lightly that her feet will not touch the floor that has hyperbole elements, it is exaggerated thing. The keyword of hyperbole in this expression is her feet will not touch the floor.

The young student's expression is beyond human logic that is her feet will not touch the floor. Normally, when dancing the feet of the girl is touching the ground or the floor because the gravity forces on human body on this earth. The hyperbole expression her feet will not touch the floor aims to dramatize the happiness which is felt by the young student when he imagines his lover dance beautifully while using the red rose in her dress. The hyperbole expression will give dramatic effect to the reader. He can imagine the joy of the young student, how happy his lover dance at the party.

Hyperbole expression of She will dance so lightly that her feet will not touch the floor describes the feeling of happiness which is owned the young student to make his girl happy in dancing later. However, that hyperbolical expression is merely his imagination because he has to find the red rose given to the girl so they can dance together. This imagination is also conscious desire of the young student to be with the person his love in the day where the party will be held.

From the above part, it is found that the expression of simile is the type mostly found in the short story The Nightingale and the Rose by Oscar Wilde. From data of figurative language in the characterization of main characters, there are data of simile in the short story. These simile uses for describing physic and mental of main characters. Besides, Wilde mostly uses the expression of simile to explain the main characters physically. He compares the physic of main characters with the nature such as the red rose, hyacinth blossom, and honey. In characterization, he mostly uses the showing technique because the author explains the short story figuratively. Indeed, he uses figurative language to tell about the characters but it can be interpreted by the reader based on context.

Comparative study

She will dance so lightly that her feet will not touch the floor

سترقص حبيبتي على أنغام القيثارة والكمان و ستطير في الهواء بحيث لا تلامس قدماها الأرض

In Oscar's view, aforementioned device is an exaggeration in that the boy exaggerated in describing his desire or wish to dance with his beloved in that way that her feet would not touch the ground. So it stands not to reason that a person dance without the ground being touched by his feet. He is a human being and his feed need to touch the ground.

The translator chose to keep the beauty of the text by translating this style in an exquisitely beautifully figurative way. This figure of speech is used metaphor when the translator compare the girl with the flown by keeping the vehicle that reflect .

The translator chose to dismiss the writer's figure of speech and its form and, instead of that, adhered to the content and harmony of the text. The goal was to create an aesthetic rendition that would touch the Arab reader's heart and seize his feelings overwhelmingly. All these were to express a lover's wish who earnestly desired to live the big day and dance with the girl whom he loved.

5.2 Arabic Version VS Arabic Version

St	Type	Tt1	Tt2	Th
And the cold crystal moon leaned down	M	وانحنى القمر الفضي البارد	بينما استرخى القمر الهادئ	M=M
I have read all what the wise men have written	H	قرأت كلما كتبه الحكماء	لقد التهمت كل ما خطه الحكماء	H=H
passion has made his face like pale ivory	S	وجهه شاحب مثل العاج	وجهه يزداد شحوبا كالعاج	S=S
It will tell you how I love you	P	ستعرفين مدى حبي لك	ستحكي لك عن حبي وهيامي بك	P=P
What a silly thing Love is	I	يا لسخافة الحب	ما اسخف الحب	I=I

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5.2.1 Metaphor

Metaphor by metaphor

And the cold crystal moon leaned down

T1 وانحنى القمر الفضي البارد

T2 بينما استرخى القمر الهادئ

It is metaphorical because it explores the nature of the world and compared it with human life. The moon exemplifies as being attentive when man listen to what interests him.
The quality of attention is then compared between the moon and man.
The two translators guessed the right equivalence of this figurative device by paying attention to its semantic and rhetorical feature.

5.2.2 Hyperbole

Hyperbole by hyperbole

I have read all what the wise men have written

T1 قرأت كلما كتبه الحكماء

An exaggeration, it is not possible for someone to surf all knowledge

T2 لقد التهمت كل ما خطه الحكماء

I have devoured all what the wise have written (metaphor), he shows himself as an hungry man or a beast that swallows everything while he was reading all what the wise have written,

5.2.3 Simile

Simile by simile

passion has made his face like pale ivory

T1 وجهه شاحب مثل العاج

T2 وجهه يزداد شحوبا كالعاج

This situation in this example still related to other similes in the text. The nightingale looks the young student from the Oak-tree. From what the nightingale's view, the young student is described with the wavy hair and the red lips. Although he has handsome face but it

looks so pale because he cannot achieve his desire that is a red rose. He has to find the red rose as his promise to his lover then he can dance with her happily.

The expression his face like pale ivory above contains the simile expression because it describes two different things, they are the young student's face and pale ivory but they are considered the same things. The topic of this simile expression is his face, the illustration is ivory and the point of similarity is pale. The connective word used is like.

The young student's face is pale because his desire to bring the red rose cannot be achieved. He does not find a single red rose as a necessity in order he dance with the girl who he loves in the party. All desires and sorrows are illustrated on his face when the nightingale expresses him by saying simile expression his face like pale ivory.

The young student's face looked dispirited because he knows the consequence if he does not bring the red roses for his lover. The girl will ignore the young student at the party and she does not want to dance with him. The red rose is asked by the girl to the young student is the reason that makes he feels restless. It can be related to the meaning behind the red rose as the symbol of love.

We know the red rose is often used as the symbol of the strong feelings called love. This flower is the message to express I love you to someone we like.

The situation of the young student who cannot find the red rose for his lover explains the meaning that he must be ready to be refused by that girl and it also indicates that the girl cannot be his lover.

The use of simile in the expression of his face like pale ivory explains the characterization of the young student mentally and physically. Mentally, he feels sad and scared if at the end he does not find the red rose that will be used in the girl's party dress. This feeling of sad, sorrow, fear, and desire cannot be achieved proved clearly as illustrated through the physic of the young student that his face is pale because he imagines the girl he loves will refuse him.

Comparative Study

TT 1

Tenor: وجهه

Marker: مثل

Vehicle: العاج

TT 2

Tenor: وجهه

Marker: ك

Vehicle: العاج الاصفر

The two translators succeeded in achieving the linguistic and cultural equivalence to the simile, according to Newmark and larson theory, and preserving the same beauty and effect of the source text without sacrificing neither the form nor the content.

5.2.4   Irony

Irony by Irony

What a silly thing Love is

T1 يا لسخافة الحب

T2 ما اسخف الحب

What a silly thing Love is,' said the Student as he walked away. 'It is not half as useful as Logic, for it does not prove anything, and it is always telling one of things that are not going to happen, and making one believe things that are not true.

The expression happens after the young student who is refused by the girl. The red rose which makes his life a mess is not accepted by the girl because she feels the red rose is not matched with her blue dress.

The young student becomes angry and he thinks that love is silly. The expression of What a silly thing Love is an expression of irony due to the fact faced by the young student is opposite of what he expected. Before, he hopes after finding the red rose, and then he can dance happily with the girl he likes, but what happens is the opposite of his expectation. The young student believes that love is silly things because his love is refused by the girl. The situation of the young student is ironic because at first he favors love. He even cries when he cannot bring his love the single of the red roses. The flowers will be used on the girl's dress. This flower is also a necessity which is given by the girl if the student wants to dance with her. However, when the young student gets the flowers and the girl does not want to accept that flower, then he throws it into the street. After this situation, he believes that love is a

foolish thing. It is ironic when the attitude of the young student suddenly changes at the end of the story. At beginning he wants to fight for love, but at the end of the story he says that love is something useless. He also says that love is not as practical as the logic by saying It is not half as useful as Logic. In addition, the expression feels so ironic when nightingale's hope that the young student to be as true lovers is never becomes real. At the end, the nightingale's struggle in giving her heart blood to color the new red rose is nothing.

The expression of irony said by the young student shows the personality of the young student has changed. His judgment about the great love has turned into a ridiculous love. The young student who says love is silly describes that he is not a true lover. He becomes the young man who does not believe in love because he feels love is telling one of things that is not going to happen.

Comparative study

The two translators succeeded in achieving a simple cultural equivalence to such a style. It is obvious that the translator remained on the course and within the realm of Newmark theories. These theories highlight that achieving natural equivalences to figures of speech is a chronic problem although their existence is necessary an inevitable in such stories

5.2.5   Personification

 It will tell you how I love you

T1 ستعرفين مدى حبي لك

T2 ستحكي لك عن حبي وهيامي بك

You said that you would dance with me if I brought you a red rose,' cried the Student. 'Here is the reddest rose in all the world. You will wear it to-night next your heart, and as we dance together it will tell you how I love you.'

This situation happens when the young student finds the red rose, then he gives it to the girl he loves immediately. He is very happy to give that flower as a symbol of his love. He also reveals that when the red rose is used in the girl's dress, she will looked beautiful and it will whispers how deep his love for her.

The expression of it will tell you how I love you actually refers to the reddest rose. This expression is personification because the young student considers the red rose which is non human as the person who can talk and speak to others. The young student personifies the red rose. He treats the red rose as if human who can deliver the message to the girl. The red rose is the flower which is often admired by people because this flower is pretty by variety of

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colors such as pink, red, and white. This flower also has good aroma. The young student gives the reddest rose as his promise to the girl. In return, the girl will dance with him at the party. When the girl wears the reddest rose next her heart on her dress, then this flower will say that the young student is falling in love with her. The young student has said the reddest rose as if it has mouth to speak and whisper like human. However, actually the reddest rose is the flower which cannot speak and have conversation as human. The reddest rose is flower and flower is still flower. This expression of personification aims to show the feeling of the young student for the girl. He wants his love be happy because of the reddest rose from him. From this analysis, we can be noticed that the young student has romantic side. Through the expression of personification it will tell you how deep I love you, he wishes his love can be expressed through the reddest rose that to be wear by the girl who he loves at the party. We know the flower cannot speak but the young student hopes it can be evidence of his love for the girl. The reddest rose is treated as person in this personification is expected to represent the love feeling of the young student.

Comparative study

The first one is realistic style when the translator saw that in this case is simple to express it like it is without any rhetorical device while the other one gave the equivalence of the same personification in the target text according to some techniques that he follows in his process of translation .

6. Findings

After analyzing and translating some rhetorical styles from Oscar Wild's Nightingale and the Rose, and comparing both Arabic versions, it turns out that the accredited translator has applied Newmark and Larson theories of translating figure devices in particular, and styles of sarcasm, exaggeration and personalizing without depriving of the form and the rhyme of the text, whereas the beginner translator has exaggerated in using a new technique belongs to Monreau's theories to translate these style, and that refers to the lack of experience in the filed; he rather focused more on polishing the text without taking into account its form as well some of its structure. However, this does not reflect the fact that no creativity touch are mentioned in some styles.

We notify the following ;

A – One of the translators follows Newmark & Larson theories while the other one preferred other theories.

B- The official translator succeed more than the beginner translator by get the main figurative devices equivalence.

C- The difference background and experience of each translator arised in the process of translation.

7. Conclusion

Translating figurative speech is not an easy task for it requires a lot of integrated skills that cooperate for the overall object that is rendering the closest equivalent in devices of form, meaning and function. Figurative devices are not an exception for they impose the same old and new problematic always rises in such fields of study.

In our research we have investigated the most frequented figurative devices founds in the story reflects another equivalent devices in Arabic. After the investigation and the analysis basing upon Newmark and Larson theoris to get the equivalence at the figurative device level , we concluded with the following: some figurative devices are translated literally. Other ones are translated in a such way equivalence metaphor by metaphor simile by metaphore , personification by simile . What is noticed is that the voluntary translator has a lack of experience nor the official translator has experience and rich background about translating figurative language in the short.

At the end, we can say that our previously mentioned hypotheses are proved. We can surely say that the most of the translated devices have achieved their equivalents both culturally and functionally. We can say that most of the translated devices have been translated according to Newmark and Larson theories and others according to other theories.

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Abstract

This study attempts to investigate Figurative Language translation from English into Arabic and to draw attention to the role of adopting the appropriate techniques by a group of officials and volunteers in order to produce high quality translation and to achieve equivalence at word level and phrase, which is a difficulty that translators face in rendering some devices into Arabic. Moreover, translators have adopted many techniques to achieve appropriate equivalences that have to do with pragmatic, functional, cultural, and formal equivalence. The data were collected by means of analysis and comparison between some English and Arabic Figurative devices chosen from the short story The Nightingale & The Rose. The analysis of the data confirms that some of the translated devices have achieved their equivalents both pragmatically, and functionally and others no.

Keywords: Figurative Language. Story .Literary Text

ملخص

تحاول هذه الدراسة البحث في ترجمة بعض من أساليب البلاغة من اللغة الإنجليزية إلى اللغة العربية و لفت الانتباه إلى دور اعتماد مجموعة من المترجمين المعتمدين و المتطوعين لعدة تقنيات ملائمة من أجل إنتاج ترجمة عالية الجودة ذات لغة منمقة و تحقق التكافؤ على مستوى الجملة البلاغية، مع التنويه للصعوبات التي تواجههم في ترجمة بعض المصطلحات البلاغية المستعصية إلى اللغة العربية. علاوة على كل ذلك اعتمد المترجمين عدة تقنيات تشابه بعضها و اختلف بعضها الآخر بغية تحقيق التكافؤ على مستوى النص المترجم شكليا و ثقافيا. تم جمع البيانات عن طريق التحليل و المقارنة بين الأساليب المختارة لتكون حالة للدراسة من كلا النسختين الإنجليزية و العربية المختارة من قصة العندليب و الوردة ، و تؤكد تحليل هته البيانات أن اغلب الجمل حققت التكافؤ الأسلوبي و بعضها الآخر لم يحقق ذلك.

كلمات مفتاحيه: أساليب البلاغة، النص الأدبي، القصة .

Appendix

ملخص المذكرة باللغة العربية

بعنوان

ترجمة أساليب البلاغة في قصة العندليب و الوردة ل

اوسكار وايلد بالاعتماد على نظريات

" نيومارك و لارسون "

مقدمة

تهدف هذه الدراسة لبحث الصعوبات التي تواجه المترجمين في ترجمة أساليب البلاغة في القصص بصفة عامة و ترجمة الصور البيانية و صيغ المبالغة و أسلوب التهكم و التشخيص بصفة خاصة من اللغة الانجليزية إلى اللغة العربية، كما أنها تسلط الضوء على التقنيات و النظريات المتبناة في ترجمة هذه الأساليب باستخدام لغة عربية بحتة و جميلة .

لبحث هذه الدراسة اعتمدنا في دراستنا على نظريات كل من نيومارك و لارسون كمرجع لدراسة التقنيات المتبعة في ترجمة أساليب البلاغة بكافة أنواعها و كيفية إيجاد مكافئ لها . من خلال تحليل النتائج لمجموعة جمل مختارة تم التوصل إلى معرفة التقنيات التي اعتمدها كلا المترجمين المعتمد و المتطوع في ترجمة هته الأساليب ترجمة صحيحة أو مقاربة توصل المعنى للقارئ العربي المتلقي .

1- ماهي العوائق التي واجهت كلا المترجمين خلال ترجمة أساليب البلاغة في قصة العندليب و الوردة من اللغة الإنجليزية إلى اللغة العربية ؟

2- هل استعمل كلا المترجمين نفس الاستراتيجيات في ترجمة هته الأساليب؟

3- أي تلك الاستراتيجيات كان لها تأثير أكبر في إعطاء مكافئ ثقافي و لغوي لأساليب المترجمة من الإنجليزية إلى العربية؟

كمنهجية متبعة في دراسة هذه المذكرة قسمت فيها المذكرة إلى فصلين نظري و الآخر تطبيقي ، ينقسم فيها الفصل الأول إلى قسمين نظريين ، فأما القسم الأول فيحاول تسليط الضوء على أهم المفاهيم فيما يخص النص الأدبي و القصة و أنواعها ، و أما الثاني فيتناول أساليب البلاغة و أنواعها و كيفية إيجاد مكافئ لها ، مختتما في ذلك بتسليط الضوء على أهم التقنيات المتخذة من المترجمين المحترفين و المتطوعين.

أما الفصل الثاني فهو مخصص لوصف و تحليل المعطيات المنتقاة من ترجمة مجموعة مختلفة من الجمل البلاغية و نتائج الترجمة فيما يخص تحقق المكافئات من انعدامه، و مقارنة النتائج ب الاستراتيجيات المذكورة عند كل من نيومارك و لارسون و كذلك الاستراتيجيات المتخذة من طرف هؤلاء المترجمين مختتما بخلاصة تتحدث عن الكيفية النهائية لترجمة تلك الأساليب و مكافئاتها.

الفصل الأول:

البلاغة: هي حسن البيان وقوّة التّأثير – كما في المعجم الوسيط –، وتعني أيضاً الوصول إلى المعنى بكلام

بليغ، و يجب فيها مطابقة ومشابهة الكلام لمقتضى الحال مع فصاحته. علوم البلاغة

علم المعاني: و هو العلم الّذي يبحث في تراكيب الكلام وأساليبه، ويجب مراعاة كلٍّ من المعنى الّذي نريد

التحدّث عنه، واللفظ الذي يعبر عنه هذا المعنى.

علم البيان: البيان لغة يعني الكشف و الظهور. أمّا اصطلاحاً فهو قواعد معيّنة يعرف بها إيراد المعنى الواحد

بطرقٍ متعدّدة مختلفة من حيث وضوح الدلالة على ذلك المعنى.

علم البديع: وهو العلم المختص بتحسين أوجه الكلام اللفظيّة والمعنويّة.

أنواعها :

التّشبيه: وهو إنشاء علاقة تَشابهٍ بين أمرين؛ وذلك لِوجود صفاتٍ مُشتركة بينهما، ويتشكّل التّشبيه من أربعة

أركان وهي: المشبّه، والمشبّه به، وأداة التّشبيه، ووجه الشّبه. في جملة: البنت كالزّهرة في جمالها، المشبّه هو البنت،

والمشبّه به هو الزّهرة، وأداة التّشبيه هي الكاف، ووجه الشّبه هو الجمال، وفي حالة التّشبيه يزيد أحد الطّرفين في وجه

التّشبيه عن الآخر، ففي الجملة السّابقة تزيد الزّهرة في جمالها عن البنت

الاستعارة: هو تشبيهٌ حُذِف أحد طرفيه، المشبّه أو المشبّه به، واللّذان يشترط وجودهما لِإتمام التّشبيه، وبغياب

أحدهما تظهر استعارة، وهي نوعان: استعارة مَكنيّة: وهي التّركيب الّذي حُذِف منه المُشبّه به وذُكِرَ المشبّه، مثال: طار

الخبر في المدينة؛ ففي هذه الجملة حُذف المشبّه به، وهو الطّائر الّذي شبّهنا الخبر به. استعارة تصريحية: وهي التّركيب

الّذي حُذِف منه المشبّه ويصرّح بلفظ المشبّه به، مثال: حارب الأسد بشجاعةٍ في المعركة، ففي هذه الجملة شبّهنا الإنسان

بالأسد، ولكنّنا لم نذكره بل ذكرنا المشبّه به وهو الأسد.

التشخيص: فيعني ان ينسب للحسي الجماد و الطبيعة ملامح بشرية و يعني بذلك منح صفة من صفات البشر

للشي المعنوي مثل الغدر يتكلم في قلب اليهود (فالغدر شخص يتكلم) اي انك تعطي الغدر صفة من صفات البشر.

السخرية: هي طريقة من طرق التعبير، يستعمل فيها الشخص ألفاظاً تقلب المعنى إلى عكس ما يقصده المتكلم حقيقة. وهي النقد والضحك أو التجريح الهازئ. وغرض الساخر هو النقد أولاً والإضحاك ثانياً، وهو تصوير الإنسان تصويرا مضحكا: إما بوضعه في صورة مضحكة بواسطة التشويه – الذي لا يصل إلى حد الإيلام – أو تكبير العيوب الجسمية أو العضوية أو الحركية أو العقلية أو ما فيه من عيوب حين سلوكه مع المجتمع، وكل ذلك بطريقة خاصة غير مباشرة. عندما تستعمل السخرية بنية عدوانية جدا تسمى التهكم .

صيغ المبالغة: عند أهل اللغة العربية هي إن يدعي المتكلم بلوغ وصف في الشدة أو الضعف حدا مستحيلا أو مستبعدا ليدل على أن الموصوف بالغ في ذلك الوصف إلى النهاية خصائصها و أهميتها.

1- هي أحد وسائل التّفكير بجماليّة الكلمات الخاصّة بالنصّ.

2- تساهم في بناءِ نصٍ لغويّ صحيح بعيداً عن الأخطاء.

3- تساعد الكاتب على اختيار اللّفظ السّليم في المكانِ المناسب له، وذلك حتى تتحقق الاستقامة في معنى الجُمل.

4- تعمل على تقديم الأفكار للكاتب، وهذا ما يمكن من استخدام الألفاظ بشكل بديع، وبيان معاني الكلام بوضوحٍ تام.

المشاكل التي تعيق ترجمتها

بعض الجوانب والزوايا التي يغفل عنها المترجم عادة في ترجماته التي تعتمد على الإحالة وكشف دلالات الألفاظ مع إهمال الركائز المعنوية أو المغزى والتأثير الذي يتوخى الأديب إحداثه في نفس القارئ، فالنص الأدبي من حيث بنيته المعقدة وتفرده بخصائص جوهرية تحدد ماهيته ضمن نوع من الأنواع الأدبية يصير من المُحال نقله بدقة إلى اللغة الهدف بدون الإحاطة ببعض الجوانب من المعرفة كالإلمام بالمبادئ الأولى للفنون البصرية والسّمعية، مثل توافق الألوان والأشكال أو تفاوتها وتناقضها، ومغزى الاتساق في الصوتي المخارج والإيقاعات، والحس الموسيقي بصفة عامة، ومغزى التكرار وأنواعه وألوانه، ودلالات المجاز والكناية والأمثال الشعبية والحكم التراثية والقيم الدينية والعادات الاجتماعية.

الجزء الثاني: ترجمة أساليب البلاغة في النصوص الأدبية (القصة)

طبقا لنظريات كل من نيومارك و لارسون

النص الأدبي

يعتبر النصّ الأدبيّ ذو منظومة معرفيّة تتأسّس على المعرفة، والجانب النفسيّ والعاطفيّ، ويعرف النصّ الأدبيّ بأنه متن الكلام الذي يعبر الأديب عن مشاعره، وما يجول بخاطره، ويكون ذلك واضحاً في النصوص الأدبية المتنوعة، وهي: القصة، والرواية، والشعر بجميع أشكاله، والخاطرة، والمقال، والمسرحية، والخطب بجميع أنواعها.

القصة: سرد واقعي أو خيالي لأفعال قد يكون نثرا أو شعرا يقصد به إثارة الاهتمام والإمتاع أو تثقيف السامعين أو القراء. ليس هناك إلا ثلاثة طرق لكتابة القصة؛ فقد يأخذ الكاتب حبكة ثم يجعل الشخصيات ملائمة لها، أو يأخذ شخصية ويختار الأحداث والمواقف التي تنمي تلك الشخصية، أو قد يأخذ جوًّا معينًا ويجعل الفعل والأشخاص تعبر عنه أو تجسده.

خصائص القصة

كثير من كتاب القصة القصيرة جدا يكتبون قصصهم، وهم يحملونها بالعبر والمواعظ والحكم والنصائح، وذلك اقتداء بأخبار المواعظ في الموروث السردي العربي القديم. ومن ثم، فثمة فوارق فنية وجمالية بين الموعظة والقصة القصيرة جدا، فلابد لهذا الجنس الأدبي الجديد من الجمع بين الإخبار والفن، وبين الفائدة والمتعة الجمالية. ومن النماذج التي تتضمن النزعة التعليمية وخاصية الموعظة وتتحول كثير من القصص القصيرة جدا إلى نص شاعري؛ بسبب الشاعرية المتخمة، وكثرة الجمل الإنشائية الانفعالية التي تلتقط الأحاسيس والمشاعر الذاتية، فتستعمل الصور المجازية بكثرة، إلى أن تتحول القصة إلى استعارة بلاغية كبرى.

نظريات نيومارك و لارسون في ترجمة اساليب البلاغة (الصور البيانية)

بالنسبة ل "نيومارك و لارسون"ما ينبغي على المترجم فعله أولا و قبل بدا عملية الترجمة هو تحليل الجمل كلمة بكلمة أو كجملة أو أسلوب بلاغي من اللغة الأصل ليتسنى له إيجاد المكافئ الأمثل في اللغة الهدف.

1- على مستوى الاستعارة

1-1   استبدال استعارة بأخرى تكون موجودة في اللغة الهدف

1-2   استعارة يقابلها تشبيه مع الحفاظ على نفس الصورة البلاغية في ذهن القارئ

2- على مستوى التشبيه

2-1   ترجمة حرفية

2-2   استبدال كلمة بكلمة أخرى مكافئة لها في الثقافة الهدف

2-3   الإبقاء على احد أدوات التشبيه في الجملة

2-4   حذف التشبيه

2-5   استبدال التشبيه بتشبيه آخر مع الإبقاء على نفس المعنى في النص الهدف

الجزء الثاني: الجزء التطبيقي

الفصل الاول: نبذة تاريخية عن "العندليب و الوردة"

تدور أحداث القصة حول عاشق متيم بابنة أستاذه التي وعدته بأن ترقص معه في الحفل إذ ما أحضر لها وردة حمراء فسهام الحب مكلومة و فرحة القلب مرهونة و حظ العاشق الفتى كد بين الحجر ، حاول هذا الأخير جاهدا أن يجد تلك الوردة لينعش أمل الهوى و أن يخيط شراشيف اللقاء أراد أن يعطي عنوان لما يترنح به الفؤاد خلف أضلعه فكان الرد من القدر قاسي قسوة الجدران ، ذلك الفتى الذي تجرع أسرار العلم و الفلسفة استعصى عليه إيجاد وردة تذيب شكوك اللهفة على محياه ، لمح دموعه العندليب فقال بترانيم العشق موالا أنا طوع إيماؤك يا حبيب ، خذ من حياتي وردا يطفئ من عينيك اللهيب ، وردة كشفتاك و اترك ذاك النحيب، فكيف أن لا يفرح العندليب بعاشق حقيقي، لكن الفتى لم يعلم أن العندليب قرر أن يضحي بحياته و أن يكون لداء الحب طبيب ، نسج من دمه سنفونيات لكل من كان من الحب سليب ،

خض الشريان بشوك حتى تلونت الوردة و أصبحت حمراء و حينما استفاق الفتى وجد عند نافذته وردة حمراء لكن في الحياة قد يمتزج كأس العشق بسم الرفض من الفتاة ، تلك تصاريف الهوى فهي بين الحظ و النصيب.

الفصل الثاني: دراسة تحليلية لبعض الأساليب في "العندليب و الوردة"

1- ترجمة التشبيه التالي

His hair is dark as the hyacinth-blossom

الترجمة

شعره داكن مثل أزهار نبات الياقوت

تشبيه تمثيلي: حيث شبه (شعر الفتى) ب أزهار نبات الياقوت

مشبه (شعره)

مثل (أداة تشبيه)

مشبه به (أزهار)

وجه الشبه نبات الياقوت

نجح المترجم في إيجاد موافق لنفس التشبيه مكافئ ثقافي و لغوي طبقا لنظرية نيومارك (تشبيه ب تشبيه) محافظا على جمالية النص ووقع دون التضحية ب الشكل و لا المضمون

2- ترجمة أسلوب المبالغة في القصة

Hyperbole

أسلوب مبالغة

She will dance so lightly that her feet will not touch the floor

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سترقص حبيبتي على أنغام القيثارة والكمان و ستطير في الهواء بحيث لا تلامس قدماها الأرض.

في نظر اوسكار وايلد أسلوب البلاغة المذكور أنفا يدل على أنه أسلوب مبالغة بحيث أن الفتى بالغ في وصف مناه في أن يراقص حبيبته بهكذا طريقة من شدة الفرح حتى لا تكاد تلامس قدماها الأرض بحيث أنه من غير المعقول أن يرقص الشخص دون يلامس الأرض فهو بالأخير إنسان و يحتاج أن تطأ قدماه الأرض.

في حين المترجم اختار أن يحافظ على جمالية الموضوع بترجمته لهكذا أسلوب ب طريقة بلاغية جميلة و هته الصورة البيانية استعارة مكنية حيث شبه حبيبته بالطير تاركا القرينة الدالة على ذلك الا وهي الطيران معبرا بهته الصورة البلاغية على ان حلاوة الحب في عن لوعته وحرقته وأنغام القيتار هي خيوط الحب وموسيقاه المنبعثة من قلب مخلص ووفي،فالحياة بلا هذا الحب العميق هي فناء لأنه ترياق الحياة وبوصلتها.

اختار المترجم هنا أن يتخلى أن أسلوب الكاتب البلاغي و شكله مع الاحتفاظ ب المضمون و إيقاع النص حيث الرغبة كانت هنا بهدف خلق مرآة جمالية تلامس قلب القارئ العربي و الاستحواذ على مشاعره أكثر في خلق صورة بلاغية تعبر عن أمنية حبيب يود أن يعيش ليلة العمر بمراقصة فتاة أحبها.

3- ترجمة التشخيص

personification

Pearls and pomegranates cannot buy it

الترجمة :

لا يمكن شراؤه باللؤلؤ والياقوت

الشرح هنا نجد أسلوب مبالغة بحيث اعتبر العندليب أن الحب اغلى من كنوز الدنيا و كلما فيها معطيا اياه قيمة أكبر من الصحة و مزايا أخرى بحيث أنه لم يجد عاشقا حقيقيا قبل الفتى.

بحيث أن اوسكار وايلد اعتبر هذا الأسلوب هو أسلوب تشخيص حيث أعطى للحب مكانة أكبر حيث انه يغذي و يروي معتبرا إياه أهم ما في الحياة و لا يقدر بثمن حتى أنه قارنه بالحياة و أعطاه صفات جمة و دخ به الروح.

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هنا أخفق المترجم في إيجاد مكافئ بلاغي لنفس الأسلوب بغية تنميق لغته قصد التركيز على تبليغ نفس الرسالة للقارئ العربي و جعله في دوامة حلاوة التعبير و جذب انتباهه إلى معايير الحب و قداستها و هنا ضحى أيضا بشكل النص و حافظ على وقعه على القارئ.

خاتمة

حاول هذا البحث تقديم نظرة عامة حول ترجمة بعض من أساليب البلاغة في قصة "العندليب و الوردة" من اللغة الانجليزية إلى اللغة العربية مستهلا هذه الدراسة بتسليط الضوء على معلومات نظرية ترجمية ، ثم التكافؤ واللا تكافؤ وحالاته والاستراتيجيات المستعملة كحلول للتكافؤ مختتما بدراسة تحليلية و مقارنة لعشرة جمل مختلقة مأخوذة من القصة .بحيث نستشف النتائج التالية آلا و هي ان المترجم المعتمد اعتمد على نظريات كل من نيومارك و لارسون في حين الآخر اختار إيجاد مخرج سهل آلا و هو تطبيق نظريات أخرى مع العلم أن الخلفية الثقافية و الخبرة عند كلاهما ظهرت أثناء عملية الترجمة.