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Saving Metaphor in Translation

Problematic Areas Encountered in Translating the "Green Mile" Novel
Metaphors

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DEDICATION

This dissertation is dedicated to my wonderful family and relatives who supported me when I was in need of help, also it is dedicated to my class mates and all my teachers who were a source of advice and support from the first time we stepped university.

Hanane

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Glory and Praise be to **Allah** for having given me strength and patience to undertake and accomplish this work.

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ABSTRACT

It is true that all of us, not just poets, speak in metaphors whether we realize it or not. Metaphors are widely used in context to describe personal meanings. Metaphors are used in everyday language not just in literary and poetic language as we believe. Translators have always paid attention to this topic because they usually face problems in translating metaphors, The present study explores the relationship between metaphor and culture; it aims at investigating the cultural problems of rendering metaphor in a language in which it was not written first. Based on the "Green Mile"; a novel written by Stephen (1996), this research illustrates cultural aspects, the used strategies in the translation of the novel metaphors.

Key Words: *Metaphor*, *culture, the"Green Mile" novel, strategies, methods.*

LIST OF ABBREVIATIONS

SL   Source Language

TL   Target Language

ST   Source Text

TT   Target Text

SLM   Source Language Metaphor

SD   Source Domain

TD   Target Domain

SS   Source Space

TS   Target Space

SLC   Source Language Culture

TLC   Target Language Culture

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Introduction

Statement of the Problem

Metaphor is derived from the Latin word "metaphora" which means "carrying over" and from (Meta) "between" plus (phora) "to carry" and "to bear", and also transport. That is the process of transporting qualities from one object to another, a person to another or a thing to a person or animal etc. Metaphor is a means of transporting concepts from their ordinary positions to elsewhere usually be not used. Moreover, "some people think of metaphors as nothing more than the sweet stuff of songs and poems, love is a Jewel or a rose, or a butterfly" (Richard, 1936). Metaphors can't be avoided as long as people speak, write and think in metaphors; they are built in our language.

Newmark (1988a:104), sees that "metaphor could be any figurative speech: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote, i.e. to describe one thing in terms of another. He Notes also that metaphor incidentally demonstrates a resemblance, a common semantic area between two or more or less similar things_ the image and the object".

Metaphor has been used since antiquity according to Aristotle "the greatest thing, by far, is to be a master of metaphor, it is the one that cannot be learnt, and it is a sign of genius" (Kittay 1989.P1). It is a way in which writers use to show and express their style and create emotive effect.

The celebrated Sumerian Epic of Gilgamesh to the Greek places of Sophocles and Euripides passages were the home of metaphor, and they attest the long and distinguished history of this figurative speech.

A great number of different theories have been elaborated to define metaphor over centuries. It is defined as an extension of word meaning; as a strange substitute for a proper word (Fontanier 1968, Genette 1968. Groupe µ1970, Todorov 1970), and as a way of putting strange concepts into interaction (Richards 1936; Black 1954, 1967), and as a textual interpretation of a conflictual complex meaning that challenges consistent thought (Weinriech 1963, 1967, Prandi 1992; 2004).

Metaphor is considered as a means of transferring meanings, and translating it guarantees delivering those meaning to other languages. This process aims to reformulate the meaning of an expression into a different language. The translation of metaphor has been treated as a part of the more general problem of "untranslatability". This trend builds on the

fact that metaphors in general are associated with indirectness which in turn contributes to the difficulty of translation. Since metaphors are cultural specific, they cannot be transferred intact from SL into TL. The translation of metaphors poses difficulties because of the sensibility of the communicative context, readers and authors relay on their shared linguistic and cultural frames of reference when dealing with metaphor.

Aims of the Study

The present study aims at investigating the problems encountered in translating metaphor from English into Arabic. It attempts to contribute knowledge in the field of cross-cultural studies on translation. Hence, we aim at illustrating the translation strategies that decrease the cultural losses and emphasize the important role of the translator as a cultural mediator.

Research Questions

Our research work is directed by the following questions:

1- Can metaphor be translated?

2- How can culture impact the process of translating metaphor?

3- What are the problems of translating metaphor? And what are their solutions?

4- What are the limits of translating metaphors?

5- What are the typical strategies used in transferring metaphor?

Research Hypothesis

In order to answer these questions, the research hypothesis could be stated as follows:

Metaphor is culture specific. As argued by Tabakowska (1993: 67), metaphor is "rooted in man's experience". In this sense, it is not enough for translators to be bilingual, but they should be bicultural as well.

Methodology

Investigating the problem of saving metaphor can be best realized through Pike's Etic-Emic approach in order to highlight the cultural losses that are resulted from rendering the images between cultures. We preferred to apply the Etic approach; the analysis of language sounds that carries the Emics (metaphors) of the source language to the target

language, on "the Green Mile" novel to shed lights on the cultural domain, the combination of procedures and methods as well that are used in translating the novel metaphors.

Data

The corpus of the present research is based on the "Green Mile"; a novel written by Stephen King (1996). The writer, Stephen King (born in September 21th, 1947) is an American author of contemporary novels which many of them have been adapted into films. Stephen King made his name in the horror and fantasy genres.

The novel chosen was adapted into film in 1999 of the same name. It is a serial novel in six volumes. The Arabic version "اللحظة الأخيرة" was published by the Arab Publisher, Inc, S.A.L in 2010.

Procedures

The data are analyzed as a complete inventory of difficulties encountered in translating metaphor. Therefore, the data will be analyzed within the comparative and the analytical frameworks. The method used aims at exploring the differences and difficulties between the source text and its Arabic version.

Scope and Limitations of the Study

Over the last years, there has been a huge interest in the translation of metaphor. Since translator is the basic actor in this process, translation studies attempts to treat this issue and find some methods and strategies to facilitate the operation. In our study we tried to analyze this matter with the supporting findings of different specialized scholars and theorists in the field, it is build up on culture as an important point any translator must put in account when translating metaphor. It focuses also on highlighting the cultural problems encountered in translating metaphor and analyzing their translations.

Organization of the Study

This research is divided into three chapters: the first chapter reviews the related literature; the second one demonstrates the process of rendering metaphor and its cultural problems. The third chapter analyzes rendering the images in the **"Green Mile"** and provides with the strategies and procedures used in the metaphor translation.

The first chapter turns lights on the identification of metaphor in culture. It starts with the fundamentals of metaphor dealing with the interaction between the source and the target domains, the social role of metaphor, some current assumptions and theories, metaphorical verses literal language, some views on metaphor, ending up with the metaphor cross-cultural studies.

The second chapter deals with rendering the metaphors in The "**Green Mile**", and presenting the strategies used in translating its metaphors into Arabic.

The third chapter deals with the process of rendering metaphor and its cultural problems. It proceeds with the translatability of metaphor, novel metaphors, taboo translation and metaphor translation losses.

The present study concludes with some generalizations about the strategies used in the translation of metaphor in the **"Green Mile"**, and the major impact of culture in metaphor translation.

Introduction

Metaphors are used in daily life as in literary texts; they were and still a major interest for translators because they found difficulties in translating it for its tied relation with culture. Through this chapter we will direct our vision to the relationship between metaphor and culture, we try to put basis for metaphor comprehension. We will also review how metaphor is perceived by linguists and theorists in both languages: English and Arabic

1.1. Fundamentals of Metaphor

Metaphors are made up of two parts : the " tenor" and "vehicle" (Richards . 1936) that is approximate Lakoff and Johnson's (1980) " target" and "source", in the recently developed field of cognitive linguistics these terms have become more familiar. The former the "tenor" or the "target" is the subject to which the characteristics are attributed while the latter the "vehicle" or the "source" is the object from which some characteristics are borrowed to be attributed to the subject being referred to. According to them "tension" pertains to the divergences between the target/tenor and the source/vehicle while the "ground" term purports to the resemblances between the two (Richards, 1936).

Example

I felt the **rain beating** on my own face ………………………….. (The Green Mile p 216)

The author likened the "rain" which represents the tenor to a person who hits, it is an implicit vehicle but it was featured by the verb "beating"

1.2. Interaction between Source Domain (A) and Target Domain (B)

Background information, cultural factors and cognitive factors shape the ground on which metaphors can stand. Participants of metaphor possess a cognitive ability and to know the context the metaphor is used in, the power of imagination and reasoning as cognitive abilities allow those participants playing an important role in understanding and creating metaphor. Thus, they can introduce more novel metaphors to aesthetic metaphorical expression.

Mapping process can provide relevant back ground and eliminate irrelevant features, it concludes the interaction of SD (source domain) (A) features and TD (target domain) (B) features, and cognitive subject is under the influence of this interaction. Naturally, it activates relevant information and processes it then checks the processing of the irrelevant information

after the activating mechanism and checking mechanism of the mapping process (A) and (B) will find their equivalent feature in each other.

1.3. Comprehension of Metaphor

Generally it has been proved that semantic contextual and cultural information interfere the comprehension of metaphorical expression. But, the problem remaining is what type of information is needed to understand novel metaphors and whether it is an enough amount?

Many theorists directed their attention to this matter, they proposed three theories for a complete comprehension of metaphor; interaction theory is made by Richards (1965) and Black (1962), mapping theory is made by Lakoff (1987) and the recent blending theory is made by Fauconnier(1997). The analysis of these three theories is listed as follows:

1.3.1 Interaction Theory

According to those who support this theory, metaphor is a result of the interaction between the tenor and the vehicle.

Example

Harry said: "and about the way he froze when Wharton attacked Dean"……… (The Green Mile p132).

The complex included can be described in following aspects:

a) The discussion between Dean and Wharton is a war

b) One of them can win only at the expense of the other.

1.3.2 Mapping Theory

Mapping theory uses "source domain" and "target domain" to indicate the directionality of the interaction between these two domains instead of "tenor" and "vehicle", that's called mapping. This theory sees that metaphor can be a projector from the SD to the TD.

We keep the above example in which SD is "war" and TD is "discussion"

Source domain characteristics: - using arms

- Ends by the win or defeated of one of the warriors.

These characteristics are projected to the domain of discussion; the metaphor meaning is defined by the meaning and characteristics of the source domain.

1.3.3 Blending Theory

Mental space of Faucconnier includes psychological spaces in metaphor, source psychological space and target psychological space. These two psychological spaces create a

new psychological space (the sense of metaphor). Generic space which is another space contributes in the production of a new space.

In this case metaphor is not an interaction between the SS (source space) and the TS (target space), but it existed among the ST and generic spaces

Example

It is Old Sparky…………………………………. (The Green Mile)

a) - The source space is "the electric chair".

b) - The target space is "old Sparky".

c) - Generic space includes "electric chair", "old Sparky" and the relationship between them.

d) - A final blend space.

The interaction of these three spaces contributes to the appearance of a blended space, the characteristics of three spaces are embodied the meaning of metaphor can be defined as: the electric chair is old but still strong and functions well.

Analyzing metaphor stands for a linguistic concern rather than a cultural one.

1.4. Metaphor in Arabic and English

Aristotle's work the "poetics" was translated in Arabic in the 19th century, thus, the study and interest on metaphor in Arabic literature is arguably quite deeply rooted in at least one important source similar to those recognized for English (Simawe 2001).

A famous Arab scholar of the 13th century found that some of words can accept metaphorical patterns where as other can only rely on their original meaning when he was looking at semantic meanings. Yusuf Abu Aldus (1998) maintained that there is a new meaning transferred to the word which frees it from its original meaning, he puts forward the concept "free" and "transferred". He noted that Muslim scholars have long commented on the prevalence of metaphors in Quranic verses.

Ibn Qutaibah also believed that Holy Quran cannot be translated by any one because he sees that Arabic is the only language that has many metaphorical patterns. A lot of sayings from the developmental study of metaphor in Arabic claim that it has a tied relation to Quran and its sciences.

According to Ben Mohammad El-Kharjani (1995) "pretending reality in a matter in order to exaggerate the simile without mentioning the tenor and the vehicle as you say "I met a lion" and you mean by that a "brave man" (Ali ben Mohammad El-KHarjani, 1995: 20). (Our translation)

(1955) هي :" إدعاء الحقيقة في الشيء للمبالغة في التشبيه مع طرح ذكر المشبه

من البين كقولك " لقيت أسدا" وأنت تعني به الرجل الشجاع ". (1995:20).

El Djahiz (1960) considered metaphor as "naming something for another if the latter stands as a substitute (ElDjahiz 1960 p 1:153). (Our translation)

يعتبر الجاحظ (1960)   " تسمية الشيء باسم غيره إذا قام مقامه" (1960   1 :153).

Arab scholars recently tried to put a precise definition of metaphor. One of those scholars Raiif Khoori(1954); he defined it saying "metaphor in origin is a simile whose elements are deleted except the tenor and the vehicle".

Many scholars have justified that English is largely metaphorical language. Ching(1993) discussed the nature of metaphors in American culture. Metaphors in English prose and poetry has had a long history, and anyone can notice their existence in almost any English literary piece. Definitions of metaphor in English differ from a school to another and from a linguist to another. From which Brooke Rose (1965) defined metaphor as:" any identification of one thing with another, any replacement of the more usual word or phrase by another" (Brooke- Rose, in Avarez, 1993: 481). Also Menacheim Dagut(1987) said: " an individual creative flash of imagination fusing disparate categories of experience in a powerfully semantic anomaly" (Dagut, in Avarez op. cit:480).

Thus, metaphor is still seen as mere literary adornments for Arabs, unlike in the west, where the cognitive and linguistic underpinnings of figurative language are being actively discussed.

Ancient and recent Arab scholars gave many definitions for metaphor. They agreed that metaphor in origin is a simile and the tool of analogy (words like: as, like…) is deleted, and one of the point of similarity, the tenor or the vehicle is not mentioned. These scholars determined four parts of metaphor which are: the tenor, the vehicle, the point of similarity and the enunciation used metaphorically. In addition, scholars put nineteen types for metaphor: realization metaphor (الاستعارة التحقيقية), imaginary metaphor (الاستعارة التخييلية), declarative metaphor(الاستعارة التصريحية), entomologic metaphor(الاستعارة المكنية), Accord metaphor (الاستعارة الوفاقية), intransigent metaphor (الاستعارة العنادية),colloquial metaphor (الاستعارة العامية), concrete to concrete metaphor(استعارة خاصية) specific metaphor,( ), abstract to abstract (   ), concrete to abstract metaphor(   ),

abstract to concrete (   ), original metaphor(الاستعارة الأصلية), dependency

metaphor (الاستعارة التبعية), absolute metaphor(   ), abstract metaphor (

      ), nominated metaphor (   ), representative metaphor (الاستعارة التمثيلية) ,

periphrastic metaphor (الاستعارة التهكمية) . (بوتشاشه 2004).

In the other hand, metaphor for English scholars is "a figure of speech in which a word or a phrase literally denoting one kind of object or idea is applied to another to suggest a likeness or analogy between them", Longman new universal dictionary (1982). Unlike the Arab scholars, the English ones disagree in determining the parts of metaphor. Lakoff, Johnson, Perrine then, later on Newmark determines four parts of metaphor: the object, the image, the sense and the metaphor. Linguists and theorists try to restrict the types of metaphor in a particular number; generally there are three classes according to different linguists and grammatical schools. The first variety classifies metaphor in terms of its act, it includes four types: personifying metaphors, concretizing metaphor, animizing metaphor and synaesthetic metaphor. The second variety classifies metaphor according to its uses, it includes fifteens types: absolute metaphor, active metaphor, cliché metaphor, complex metaphor, compound metaphor, dead metaphor, extended metaphor, implicit metaphor, mixed metaphor, original metaphor, recent metaphor, root metaphor, simple metaphor, standard metaphor and submerged metaphor. The third variety classifies metaphor in terms of concepts into which personal and social experiences or hole society experience flow in, it is conceptual metaphors that include three types: structural metaphors, orientational metaphors and ontomological metaphors.

English and Arabic associate in two types: concrete to abstract metaphor (Arabic type) and concretizing metaphor (English type); both of them tend to make the abstract concrete that means to impart a concrete character to an abstract. The example below illustrates the concrete to abstract type.

Example

_ They finally figured out how get rid of a problem that walks and walks……………..   (p99)

_.... عندما يكتشفون في النهاية نه السبيل إلى التخلص ممن هو مماثل في صورة ادمي يمشي ويتكلم.......... (111).

As noticed, the author likened problems which is an abstract concept to a human who walks and talks; so he grants problems a human's character.

The second type is intransigent metaphor (Arabic type) and absolute metaphor (English type); the tenor and vehicle in both of them are not associated in a point of similarity

Example

_ Have seen the dead man walking ………………………………………… (p6)

_ رأيت الرجل الميت يمشي .... (8).

The tenor in this example is the "dead man" " الرجل الميت " and the vehicle is "life" " الحياة " that was presented by walking(a feature that symbolizes life) ,in such case life and death cannot meet in the same meaning .They are contradictory in meaning.

English and Arabic differs in the other types of metaphor.

1.5. The social Role of Metaphor

Humans use metaphor for ceremonial, spiritual, religious and temporal matters. Since the dawn of recorded history cognitive experientialist school of thought believes that language is linked to peoples' thoughts, imaginations and bodily functions. Lakoff and Johnson's (1989) consider that metaphors are human means by which experiences are conceptualized and organized. According to them literal or non-literal language provides a way through which to express, describe and comprehend reality.

Derrida (1982) claimed that metaphor is a continuous process by which concepts and views are created and framed and; thus, metaphor is a force that shapes behavior.

People consider metaphor as a means of expressing ideas that are not easy to explain with literal language, this refers mostly to the abstract ones. This is the so-called inexpressibility compactness hypothesis in which people can express more detailed and compact ideas using metaphors. Moreover, vividness hypothesis claimed that metaphors make expressions more clear and livened up.

Metaphor is helpful in learning as long as it can be a kind of mnemonic aid, so it is easy to remember any information you have just received because you have a figurative image in your mind. In addition, metaphors lead to an intimate atmosphere between the speakers. This creates a link based on same or similar experiences and interest, that's why everybody cannot get an access to the conversation between the two. Sometimes, speakers want to use a special language "indirect expressions in order to allow their listeners know about their attitude or interest.

Metaphors are not just part of literal language but also of common language. Thus, it is a part of thinking and acting their minds in language because people communicate via

language and communication is a conceptual system in which people think and act under emotions such as love, hate ,joy and sorrow; these emotions have been rendered metaphorically since antiquity (Kovecses,2000;Tissari, 2001). It has been noted that metaphors have the capability to relay falsehood, since they obscure differences and highlight potentially misleading similarities between two subjects (Wolf and Polzenhagen, 2003; Katz 1996) because they are not easily boxed or defined within certain limits as literal language is. Metaphors have been known for expanding the horizons of human language and thought (Gozzi, 1999).

Other thinkers refer to the ability of metaphor (deep metaphor) to provide a well-structure discourse. Deep metaphors are a result of the combination of many surface metaphors which are connected to each other by a super or master metaphor (Gozzi 1999) this idea back on to the universal "conceptual metaphors" proposed by Lakoff and Johnson.

Conceptual metaphors have been found instrumental in facilitating abstract reasoning (Lakoff and Johnson 1999). Furthermore, as long as conceptual metaphors allows people to communicate other matters beyond their personal experience and philosophy, as well as other similar forms of abstract reasoning. Conceptual metaphor is present in almost all possible domains.

In sum, metaphor is existed in everyday life not just in language but in thought and action. Our ordinary conceptual system in terms of which we both think and act is fundamentally metaphorical in nature (journal of philosophy volume 77, issue 8 (Aug, 1980) 453-486).

1.6. Some Current Theories and Assumptions about Metaphor

Metaphor commonly means saying one thing while intending another. Lot of theorists and linguists debated about it what cause the emergence of new theories and assumptions to support their point of view.

Metaphor was studied only from a linguistic point of view; Searle brought this work in a review published in 1979. Searle claims that metaphor is primarily a linguistic phenomenon as language and the processing of metaphorical or figurative language takes more time than the processing of literal language (Searle 1979). He believed that metaphorical expressions mean what the speaker intended them to mean (Searle 1979). Searle explained that metaphors tend to add more meaning than description because the interpretation of figurative language involves the hearer in much more participative way than for literal language, he identifies a

sequence of three stages a hearer go through in order to interpret a metaphorical statement which are:

- The hearer has to recognize that the statement is figurative, rather than literal.

- The second stage involves the hearer finding a possible alternative meaning for a statement that he has deduced is figurative.

- the third stage is when the hearer goes through the possible features that he has deduced in the second stage, and works out with which of them the speaker probably meant to apply to the subject.

In contrast to Searle, Rohrer (1995) favors a parallel model of meaning making it in figurative language, he rejects Searle's sequential model because he believes that it would take longer in real time than parallel processing. He supported his claim by evidence from other researchers, in most cases comprehension of metaphorical language takes no longer than literal language (Rohrer, 1995; Blaska1999), Rohrer favors a model where meaning-making in both figurative and literal language is one and the same process.

Rumelhart (1979) agrees with Rohrer on the parallel nature of figurative language processing, he says that "the distinction between literal and metaphorical language is rarely, if ever, reflected in the qualitative change in psychological processes involved in the processing of that language". He demonstrated this describing how children naturally shift between literal and figurative language, they use figurative terms because they don't have sufficient words to express literally everything they want to say. This also shows that the language processes involved in figurative speech are the same as for literal speech, it is a natural process and Rumelhart surmises that the process used by adults is exactly the same.

Ricoeur (1975) posited two theories on metaphor, tension theory and substitution theory. The two theories contribute in the creation and identification of metaphor in a particular passage, the former is said to have linkages with semantics, and the latter with semiotics. He defined the first theory as focusing on the production of metaphor within the sentence taken as a whole, an example that supports this theory is the expression "you are wasting my time" , time is considered as a precious tangible resource that can be wasted such as money, here the metaphor was presented in the sentence taken as a whole . On the other hand we take the sentence "true love never dies" to illustrate the second theory. We notice that the word "dies" take the role of metaphor and as long as love is an abstract feeling, dying here may mean losing the feeling so the word dies serves as the metaphor substitute.

Lakoff and Johnson (1980) claimed that most of the pervading metaphors in our communication today are culled from our physical world and our sense of embodiment in this

world, this thinking links human cognition comprehension and expression with environment factors. Moreover, the Lakoff and Johnson (1980) also laid emphasis on the prevalence of orientation idioms to further demonstrate their thesis, in their study the two concluded that it is for human to express themselves metaphorically and to automatically understand the very same metaphorical expressions, this facility is mastered in the course of their daily interaction with the world and with one another (Lakoff and Johnson: Metaphor we live by).

1.7. Contrasting Literal and Metaphorical Language

Literal and metaphorical language has sparked some controversy in the field of linguistics. Literal language is considered as standard language while metaphorical language is seen as non-standard. One of the issues being thrashed out was whether " normal language might be mediated by a set of rules that makes minimal contact with general cognitive structure, whereas non-standard language requires input from the more general cognitive system" (Katz 1998, P20).

Traditional theories assume that literal interpretation has unconditional priority; i.e. literal meaning of an utterance is always activated prior to any other meaning, whereas metaphorical interpretation requires a triggering condition and it must be more difficult to understand, literal language and literal meaning are common sense they are the simplest sort of meaning, direct, original opposed to all varieties of figurative language. And this is what one can get by using words in their natural meaning and applying the ordinary rules of grammar, it resides in the words themselves far away of any fancy inferences and imaginative leaps. Literal meaning is not just familiar but necessary because it is impossible to mean what is said by someone and understand that meaning by someone else without literal meaning. Mainly, metaphorical language is used in poetry, songs, lyrics or novels. Ordinary people also use metaphorical language in speech to create a descriptive image.

Western assumptions about language and thought confirmed that only literal language can be true, because metaphor is basically tied up with subjectivism and relativity, many scholars view them with suspicion and contempt. Lakoff and Johnson(1980) put forward what they call "experientialist" approach that resolves the dispute over the issue of "truth" by asserting that it is the product of the interaction of agreed culture designations and an individual's set of personal experiences. In this view, both literal and figurative language are appropriate means for expressing truths.

1.8. Cross-Cultural Studies on Metaphorical language

So far, cross-cultural studies conducted on metaphor dominated by two conflicting camps. A one claimed that there are metaphors that transcend cultural and language barriers and the other one claims that metaphors are unique to cultures as they are products of their distinct experiences.

1.8.1 Culture Specificity of Metaphor

Lakoff and Johnson's (1980) work emphasizes embodiment, which lead to surmise that metaphors are grounded in basic human experience, thus they are universal. But, Kavecses(2000) disagree with this idea claiming that there are wide cultural discrepancies between any two cultures which make the argument for universally metaphors unlikely. Kurodo and Suzuki (1989) saw that a questionnaire written in one language cannot easily be translated to another without substantial variances from the original language. They discovered also how answers of respondent are framed depending on what language is used and whether or not the respondents are native or secondary users of the same language.

Gibson and Zellmer Bruhn (2001) established that the concept of teamwork varies across organizations and cultures. They enumerated five different metaphorical contexts (military, sports, community, family and associations) for four different geographical locations of six different multinational companies' teamwork. The author concluded that there is a relationship between national cultural values and classifications of metaphor use. In addition, they found that the understanding teamwork metaphors were dependent on the organizational culture expectations of team roles, scope, objectives and membership.

1.8.2 Universally-Shared Metaphor

Native speakers of all languages use a large number of metaphors when they communicate about the world (Lakoff and Johnson 1980), such metaphorical words and expressions may vary across different languages. If we look at metaphorical expressions that are used in different languages we will notice that many of such metaphors appear in a wide range of languages example. Hoyet Alverson (1994) found that conceptual metaphors can be found in such diverse languages and cultures as English, Mandarin, Chinese, Hindi and Sesotho, but how it is possible that such metaphors exist in diverse languages and cultures, knowing That languages belong to different language families and represent very different cultures of the world, some scholars answers are considered as : Languages may borrow metaphor from each other , or they may be some universal basis for the same metaphors to develop in diverse languages.

Furthermore, Kövecses (1990,2000a) proposed , specifically in the case of emotion, concepts such as happiness, anger, love, hate, sadness that correspond to various kinds of philosophical, behavioral and expressive reactions. This provides us an image based on human body and gives us a sense of the embodied nature of concepts that is universal across different languages and language families. Such universal embodiment may lead to the emergence of shared conceptual metaphors.

1.9. Novel Metaphors

Novel metaphors have not been studied; it is still lack adequate and cognitive translational framework.

According to Indurkhya: "almost all the research on metaphor in cognitive sciences has been in the pursuit of similarity-based metaphors" (Indurkhya 1993:3). There were many attempts to define novel metaphor; one of those; according to MacCormack (1985:136): "… when an individual juxtaposes conceptual referents never before combined, producing both a semantic anomaly and a new conceptual insight". Paul Ricoeur refers to novel metaphor saying: "It is as if a change of distance between meanings occurred within a logic space. And "Things or ideas that were once remote from each other become close" (1992: 147). On this account Lakoff says: "metaphor resides in this huge, highly structured, fixed system, a system anything but 'dead'. […] Novel metaphor uses this system, and builds on it, but only rarely occurs independently of it" (1993:228).

For other linguists novel metaphors are linguistic expressions of conceptual metaphor, and they present the following features:

 1) - they integrate a figurative component.

 2) - they may manifest themselves in different linguistic forms.

 3) - they do not have length restriction.

 4)- they are not 'institutionalized', that is, standardized, and have therefore been incorporated into common usage; thus; they are not immersed in a lexicalization process and – in principle- have no entries in dictionaries or reference work.

 5) - the receiver perceives them as metaphorical language and finds 'novelty' or 'communicative surprise' (Rabadàn Àlvarez 1991) in them; consequently, they flout addressee expectations.

 6)- they may be divided into three major groups according to the variable of 'use' , ' pure' novel metaphors creating the similarity novel metaphors based on a pre-existent similarity but

which a new mapping or represent a new combination of cognitive meanings. (Translation we live by).

Conclusion

From what have been mentioned, we can draw a conclusion that there is a lot more to metaphor than mere linguistics. Metaphor reflects the way we think in, it has the power to frame our thoughts, and it may be used as a communicative tool, both within and between disciplines. As well as, metaphor is a means that helps in identifying and presenting foreign cultures. Metaphor, before any process of metaphor translation, must be completely comprehended, scholars putted forward the interaction, mapping and blending theory. It was identified differently in Arabic and English, from two sides: types and parts. Metaphor can be universal according to Lakoff and Johnson, or Culture Specific according to Kavecses, Gibson and Kurodo. Although novel metaphor was not studied in the translational framework, there were many attempts to define it and highlighting its features.

Introduction

Figurative language has recently become popular and a topic of interest in divergent disciplines of studies, translation research attempts to discover that, and it has proved to be a highly contrastive issue. Metaphor as figurative language has proved to be complex and problematic. Scholars attempt to shed lights to this area and put stable and accurate strategies to make this task much easier although they are aware of the fact that total equivalence doesn't exist and metaphors cannot be transferred ideally from the source language into the target language. In this chapter we will analyze the metaphor translations of the Green Mile into Arabic. The **"Green Mile"** was written by Stephen King in 1996; it was translated to **"اللحظة الأخيرة"** and published by the Arab Scientific Publishers, Inc, S.A.L in 2010.

Scholars have putted forward many strategies as regards to the translation of metaphor, these strategies include the three Van Den Broeck techniques, Peter Newmark seven strategies, and Larson's five strategies that will be analyzed and explained in details as follows:

2.1. Van Den Broeck Strategies

Van Den Broeck (1981:77) suggested three techniques of metaphor translation:

1) - Sensustricto.

2) - Substitution.

3) - Paraphrasing.

_ The **stout oak** of Sparky's **legs**……………………….. (p4).

_ قائمتي سباركي العجوز السميكتين البلوطيتين..(4).

The author likened Sparky's legs which represented the tenor to stout oak which represented the vehicle, the translator relied on the first technique of Van Den Broeck that is Sensustricto; it means rendering both tenor and vehicle into the target language.

_ He looked like he could have **snapped the chains** that held him as easily as might **snap the ribbons on a Christmas present**………………………….. (p6).

_ كان يبدو وكأنه يستطيع فك سلاسل المحيطة به بالسهولة التي تستطيع أنت أن تحل بها شريط هدية ما...(8).

The author likened the way of snapping chains (tenor) to the way of snapping a Christmas present (vehicle). The translator kept the image but he substituted the Christmas present by any present, and Christmas was ignored in the target text because it is related to the Western Christianity religion and Muslim do not celebrate that festival.

_ I drew the moist **gray air** as deep as I could…………………………… (p100).
_ أخذت أستنشق الهواء إلى أعمق ما أستطيع...(112).

The author likened the air that is transparent to maybe the color of haze or the clouds when they are soon to rain, this metaphor was paraphrased and changed from non-literal to literal expression in the Arabic version where the color of air was not mentioned. The translator chose paraphrasing Van Den Broeck's technique to serve the purpose. It is to paraphrase the source language idiomatic expression by means of literal phrase in the target language.

2.2. Peter Newmark Strategies

On the other hand, Peter Newmark (1981:89) proposed seven procedures for translating metaphor; these procedures may help translators who have encountered problems with rendering non-literal language.

The first procedure is used dominantly for one-word metaphors; in case of complex metaphors the procedure is no longer efficient since it depends on cultural differences.

Example
_ They called it **Old Sparky**…………………………………….. (p4).
_ ....(4).

The author likened the electric chair, that was referred by the pronoun « it » which is the tenor, to Old Sparky that represented the vehicle. This kind of metaphor is one-word metaphor as long as the tenor is one-word and vehicle too. The translator applied this procedure, and the meaning was conveyed without arising any problem, the image also was rendered literally to the target language

The second technique used for translating metaphor is replacing the image in the source language with a standard target language image which is acceptable and used by members of target cultures.

Examples

_ He said **fair** takes **my breath** away………………………………….. (p132).

_ إنك جريء يا أخي لقد ملأني هذا دهشة وإعجاب.. (147).

Fair represented the tenor in the above example, it was likened to a person (implied vehicle) who can take away or move anything. The breath also was likened to a concrete stuff that you can move from one place to another. The above example is an expression often used in English; it is dead metaphor. We notice in the Arabic version that the translator replaced the original image by an acceptable and understandable image in the target culture.

_ ….. and had never wavered ………………………………………..(p7).

_ ...... لم يرف له جفن .... (8).

The image used in the above example represented a standard metaphor; the image expressed the feeling of insecurity and anxiety. The Arabic translation also expressed the same image but in another way that was acceptable for that sense in the target culture.

Using a simile as a way of translating metaphor is the third procedure listed by Newmark, it can be applied in order to reduce "the shock of a metaphor". (Newmark 1981:89).

Examples

_ His little oil drop eyes……………………………….. (p53).

_ عينيه اللتان تشبهان نقطتي الزيت...............(60).

The mouse eyes (tenor) were resembled to oildrop (vehicle). The translator used a simile in translating the above image. The translator failed in rendering the image.

_ He wore chains on his arms and across his **water-barrel of a chest**………………. (P6).

_ كان يضع سلاسل حول ذراعيه تمتد لتحيط بصدره الضخم كالبرميل................................... (7).

The author likened the chest (tenor) to a water-barrel (vehicle). The translator used simile in the target text to render the source image because if he kept the metaphor in the target text, it would be misunderstood, and then the image loses its aesthetic value.

"Simile plus sense" is another means of metaphor translation. According to Newmark it is "a compromise procedure" which in one side enables the TL reader understand the message, but in the other side results a loss of "the equivalent effect". It involves replacing the metaphor by a simile supported with a brief explanation to avoid misunderstanding.

Example

_ ……. **Arms pumping**………………………………….. (p202).

_ ....(222).

The author likened the arms (tenor) to a pump (vehicle). The translator used simile in his translation; the tool of simile was used which is "   ," it was not existed in the original example. The word "   " as a sense was added to simile to illustrate the image. So the metaphor was changed to simile rather than metaphor.

An additional procedure distinguished by Peter Newmark for metaphor translation is conversion of metaphor to sense; it is an efficient when the TL image is broad in sense.

Example

_ He said: " never got the **taste** "…………………………….. (p199).

_   : " لم أتذوقها من قبل".....................................(219).

Taste (tenor) cannot be gotten as a something concrete (vehicle), the translator converted this image into its sense in Arabic.

Moreover, translators are allowed to delete a metaphor if it is redundant or ambiguous for them, many factors need to be taken into account when deciding to omit metaphor. "A deletion of metaphor can be justified empirically only on the ground that metaphor's function is being fulfilled elsewhere in the text" (Newmark 1981:91).

Examples

_ I like the **rain**, **aches or no aches**…………………………. (p99).

_   ....(112).

Rain (tenor) was resembled to illness that causes pain, it was not mentioned but its feature of ache was clearly stated. "Aches or no aches " was deleted maybe because the translator found it ambiguous.

_ Their **legs finished their career**………………………….. (p4).

_ إلا أن ذلك كان أمرا منتهيا.. (4   ).

The author resembled legs to persons who finished their careers in late age, the tenor was "legs" and the vehicle was illustrated by one of its features. The translator deleted the metaphor in the target language to avoid meaning distortion because if the image was transferred to the target language, it would be redundant.

_ Am I going to have any trouble with you, big boy? I asked, sitting there on the bunk and trying not to look or sound as miserable as I felt-that urinary infection I mentioned earlier wasn't as bad as it eventually got, but **it was no day at the beach**, let me tell you……………………………………… (p7).

_   السرير وبصوت حاولت ألا يبدو تعيسا بقدر ما شعرت بنتيجة لآلام مرضي الذي تذكرته سابقا، ألقيت

: " هل سأواجه أي مشاكل معك أيها الرجل الكبير؟.. (8   ).

The translator ignored the metaphor in the target language. That expression was certainly related to culture maybe because he couldn't extract its meaning or had a doubt that the audience will not understand it.

The final procedure proposed by Peter Newmark to transfer the same metaphor into the target language and adding a brief explanation to the author's metaphor in order to insure its comprehension and enforce the image.

Example
_ As **stricken light** in Del's eyes told me that part of him had known……………… (p115).

_ أخبرني بريق الدهشة الذي لمع في عيني ديل أنه يعلم ذلك.....................................(129   ).

The author likened the light (tenor) in Del's eyes to a person (vehicle), he granted the light the ability of talking. The translator kept the same image in his the target language adding

"الذي لمع في عيني" as an explanation to clear the image for the audience.

2.3. Larson Strategies

Larson (1998: 279) stated that a translation must be identify the element of metaphor namely topic, image and point of similarity in order to transit it.

Those elements are frequently found to be implied in the metaphor itself at this level, the translator should find the whole context of the text for being able to grasp the meaning of the metaphor. She suggested five strategies as follow:

1- A metaphor can be kept if the target language allows.
2- A metaphor can be translated as a simile by adding " like " or " as ".
3- A metaphor of the target language which has the same meaning can be used.
4- The topic can be kept and the meaning explained, the topic and/or the point of similarity maybe more explicit.
5- The meaning of metaphor can be translated without keeping the metaphorical imagery.

_ They called it **Old Sparky**, or the **Big Juicy**…………………………. (p4).

_ أو جوسي الكبير.. (4   ).

The electric chair (tenor) was likened to Old Sparky (vehicle1) and the Big Juicy (vehicle2), the translator maintained the image, and this represented Larson's strategy of keeping the metaphor if the target language allows.

_…. And I putted Delacroix's **clay-cold hand**………………………. (p115).

_...... وربت على يد ديلاكروا الباردة كالصلصال.. (134   ).

Delacroix's hand (tenor) was likened to the clay (vehicle), it was translated into Arabic as a simile. Clay is usually collected from the valley and the valley is naturally cold that makes the clay cold. This example illustrated the second Larson's strategy of using a simile.

_ But his **eyes grave him away**…………………………… (p132).

_ إلا أن عينيه تفصحان عما كان يكنه.. (147   ).

The eyes are the mirror of the soul; they can talk instead of tongue. It represents Larson's strategy of using the target language metaphor which has the same meaning of the source language metaphor.

_ And the **damp makes** my **joints aches**……………………………… (p99).

_ وكانت الرطوبة تدب في أواصلي فتؤلمها...(112).

The damp (tenor) was likened to a disease (vehicle), the translator kept the image provided with an explanation ;"   ", it illustrated the strategy of Larson of keeping the topic and explaining the meaning.

_ I've seen lots of jailhouse movies over the years where the official phone rings just as they are getting ready **to pull the switch on some poor innocent sap**……………… (p41).

_ كنت قد رأيت الكثير من الأفلام التي تظهر فيها سجون حيث كان الهاتف الرسمي يزن عندما يكونون على وشك إعدام أحد الأبرياء المساكين. ....(47).

The prisoners (tenor) were likened in the SM to electric apparatus (vehicle), the translator rendered its literal meaning and ignored the metaphor. It represented the final Larson's strategy of rendering the image meaning literally.

_ they had their day in court and then the world forgot them until they saw a squib in the paper saying **a certain fellow had taken a little electricity** along about midnight…….. (p10).

_ ففي تلك الأيام كان أمثاله ينساهم العالم حتى ظهورهم مجددا في صحيفة ما تذكر إعدامهم مجددا في منتصف الليل....(11).

Being shocked by electricity (tenor) was likened to the executive judgment (vehicle), the translator ignored the metaphor in the target language and he converted it to its meaning.

2.4. Selection of Translation Method

_ The **shadow** of contemptuous smile touched the corner's of Percy's lips…………. (p115).

_ كان ثمة طيف ابتسامة مفعمة بالازدراء تلامس جوانب شفتي بيرسي.................................(129).

Shadow (tenor) was granted the human sense of touching (vehicle), the translator relied on literal translation and achieved the meaning in the target example.

_The **words** come in little bursts of phrasing………………… (p134).

_ كانت الكلمات تأتي في إنفجارات تفسيرية بسيطة..(150).

Words (tenor) were likened to bombs, the translator once again used literal translation as a method to render the metaphor, and it was successful.

_ It was **steamboat Willy**…………………………… (p53).

_ كان ويلي القارب البخاري...(60).

The mouse (tenor) was resembled to a steamboat (vehicle), and the translator also relied on the literal translation; it was successful.

_ I don't think Percy Wetmore had serene bone in his body…………………….... (p53).

_ بيرسي ويتمور لديه عظمة مطمئنة في بدنه...(60).

The author likened Percy's bone (tenor) to the sense of reassurance (vehicle), the translator rendered the image literally and succeeded in transporting the image to the target language.

The translator used the literal translation that is the most commonly used method which occurs when source and target languages maintain similar cognitive modes and linguistic forms, the image can be transferred from one language into another.

_"how about **Mouseville**"? Brutal asked………………………………… (p97).

_ : ماذا عن ماوس فيل؟....... مدينة الفئران .... (108).

The translator transferred " mouseville " as it is and added to it an annotation which is

" مدينة", he chose the method of combining direct transference of image and annotation .

In addition to the literal and combining direct transference methods, the translator used various procedures to render the metaphor. They will be analyzed as follows:

_ Mr. Jingles, not **steam boat Willy**…………………………………… (p54).

_ السيد جينغلز، ليس القارب البخاري ويلي…..................................(61).

The mouse (tenor) was likened to a person, whose name is Mr. Jingles (vehicle). The translator relied on word-for-word translation and kept the same SL grammar and the word order as well and the translation was successful.

_ What dey do in **mouseville**? …... (p97).

_ ماذا يفعلون في ماوس فيل؟..(108).

Mouses (tenor) where likened to people who normally live in cities. In translation the word mouseville was borrowed, the translator adopted borrowing procedure when translating that image.

_ My blood run cold……………………………………………………… (p116).

_   ....(130).

The above example represented a dead metaphor. The image intended to illustrate that someone's blood run cold means that he do not feel and care anymore. The translator used a near TL equivalent to avoid image distortion; he relied then on synonymy in his translation.

_ It was **Steamboat Willy**…………………………………. (p53).

_إنه ويلي القارب البخاري...(60).

The mouse Willy (implied tenor) was likened to the steamboat (vehicle), the translator stated the name of the mouse before the adjective while in ST, the adjective was stated before the mouse name, and it is the transposition procedure.

_ The nursing home where **I am crossing my last bunch**………………………… (p32).

_ دار المسنين .... هو المكان الذي أل إليه مسيري . ...(37).

Human last decade (tenor) was likened to the last bunch (vehicle), the nursing home is an official institution that was rendered to an institutional term in the target language"دار المسنين" . The translator applied recognized transfer procedure.

_ I was going to cry or my **heart** would **burst** with **sorrow**s and that would be an end to it……….. (p204).

_ كنت على وشك البكاء أو الصراخ أو ربما كان قلبي سينفجر من الحزن والأسى وأنها ستكون النهاية له.......(225).

The heart (tenor) was likened to a bomb (vehicle), the translator split the word "sorrows" into two components in the TL "   " "   " that conveyed its meaning, and this procedure was the componential analysis.

_ I like the **rain, aches or no aches**…………………………….. (p99).

_   .... (112).

The rain (tenor) was likened to a disease (vehicle) that hurt and cause pain; the translator relied on omission procedure, he did not render the image into the target language he omitted it.

_ Shouldn't **I kill the Juice**, Paul? .... (p117).

_ ألا يجب أن أفصل التيار يا بول؟... (132).

The electricity was likened to may be a person his name is Juice, if the translator kept the image in the TL there will be a loss of meaning and it would be not understood, he chose to compensate that image by a literal part. The translator relied on the compensation procedure.

Conclusion

We result that translating metaphor is not a problem anymore, since scholars suggested many methods, procedures and strategies. Van Den Broeck, Peter Newmark and Larson suggested; Broeck three techniques, Newmark seven strategies and Larson five strategies. From the analyses of the metaphor translations arrived at the **Green Mile,** we may conclude that Peter Newmark and Larson agreed in two points; using a simile and converting the metaphor into its sense in the target language, in addition to keeping the topic supported by a brief explanation. Literal translation has prospered in carrying the meaning into the target language. The rendering of the images into Arabic in some cases was not successful; this also contributes in distorting the metaphor meaning and affects the understanding of the image by the reader.

Introduction

The present chapter is devoted to metaphor translation and metaphor translation cultural problems. It illustrates the variables that contribute the process of rendering metaphors and control the degree of metaphor translatability. It analyzes as well the Larson's eight problems of translating metaphor and treats the matter of taboo in translation. This chapter classifies the cultural problems and identifies Pike's Etic-Emic approaches.

3.1 Etic- Emic Approach

" Etic" and "Emic" concepts are established by Pike (1954) the term "Etic" is derived from " phonetic". It refers to the analysis of language sounds, however, "Emic" is derived from "phonemic", it signifies culture-bound.

They were created of "a need to include nonverbal behavior in linguistic description" (Pike1990:30). He used the term "Emic" to refer to the insider's behaviors that treats physical or mental system. "Etic" outsider brings his own structure (his own Emics) and donates them to an insider system.

By the end of 1980's these two concepts were popular in different academic disciplines such as: sociology, folklore, semiotics, cross-cultural research, ethnography, psychology and other.

Pike's "Etic" and "Emic" concepts were applied to the analysis of cultural losses in translation.

3.2. The Process of Rendering Images

The translation of metaphor has always been a source of discussion and conflict. Linguists and theorists devoted many efforts in the analysis of translating metaphor. They found that many variables impact the process of translating metaphor such as cultural references context and context restrictions, degree of lexicalization of the metaphor, translator's competence(linguistic, cultural and metaphorical).

Peter Newmark as well discussed the translation of metaphor in his book "A textbook of translation" and he illustrated his point of view by suggesting the following figure:
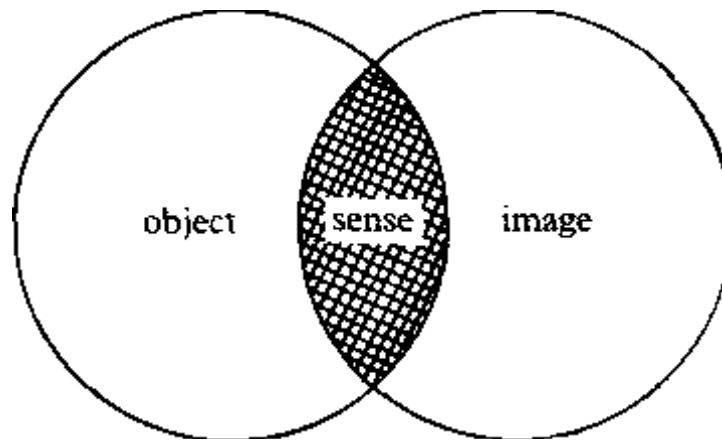
Figure01: The Translation of Metaphor

Peter Newmark used three terminologies to discuss metaphors which are:

Image: this is the form appealed by the metaphor that could be universal, cultural or individual.

Object: stand for what is described by the metaphor.

Sense: the literal meaning of the metaphor; the resemblance or the semantic area overlapping object and image; usually this consists of more than one sense component - otherwise literal language would do. (Textbook of translation by Peter Newmark)

Mason (1982) claimed that the problem of metaphor translatability was not caused by the nature of metaphors but rather by cultural differences between the source and target languages should therefore be considered as a part of a more general translation problem. She also stated that each occurrence of a metaphor for translation must be treated in isolation:" each of its components must be dealt with in the light of its cultural connotations before a translation of the whole can take place, and account must also be taken of the textual context in which the metaphor is used (Mason 1982: 149).

Those variables and what Mason has claimed gave metaphor a unique position in translation studies, some other theoreticians attempted to put a classification for the degree of translatability of metaphors, they can be reduced to four basic standpoints:

Metaphors are untranslatable, This viewpoint, held by Nida (1964) and Dagut (1976 and 1987). They set forth that translation of a given metaphor will always result in a different Metaphor. Metaphors would be based on an isomorphism, and thus their translation solutions cannot be possibly accounted for.

Metaphors are fully translatable; This view adopted by Kloepfer (1981), Reiss (1971) and Mason (1982). For them, there cannot be a theory of metaphor translation which is after all one more translational peculiarity. Thus, each metaphor would be translated as new.

Metaphors are translatable but pose a considerable degree of inter-linguistic inequivalence. This viewpoint is held by Van Den Broeck (1981), Toury (1995), and Newmark (1988), arguing that metaphor is a particular and unique problem within the field of translation.

Conciliatory approach, this viewpoint is taken by Snell-Hornby, arguing that the translation of a metaphor "cannot be decided by a set of abstract rules, but must depend on the structure and function of the particular metaphor within the text concerned" (Snell-Hornby1995: 58). (Adapted from Samaniego Fernández et al. 2005: 67)

3.3. The Translatability of Metaphor

Trim argued on the translatability of novel metaphor saying that:" it is dependent on the ability to interpret and transfer the source-language metaphor (SLM) (Trim 2007:65). It is easy to interpret SL or SLM by the translator but it could lose its value when rending it to TL. In such case the translator is responsible of the adapting metaphor in the TL. Trim sees that it is impossible to quantify translatability and he defined it as " from almost complete freedom to use similar metaphors in universal features to considerable constraints in fixed language and culture specific expressions" (Trim 2007:66) he clarified his point of view with the following figure:
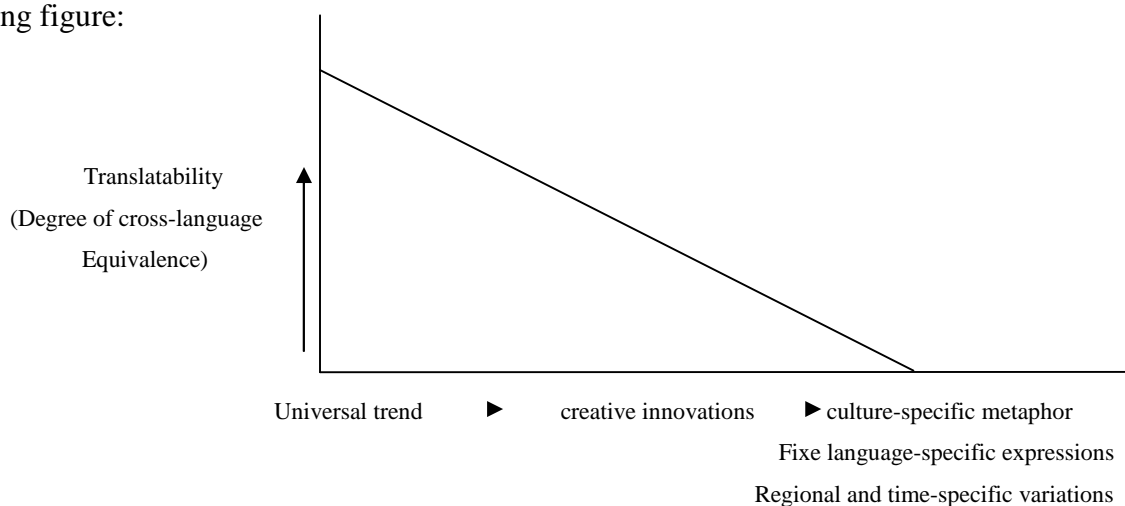

Figure2: Translatability and cross-language equivalence in metaphor (Trim 2007: 66)

The above figure shows that when there are universal trends in the SL and the TL, we can say that the degree of cross-language equivalence and metaphor translatability is

completely possible. But it starts decreasing when those metaphors are totally culture bound or culture specific, the process of translating metaphor then becomes impossible.

Trim and Dagut agreed that this model demonstrate indicators that the problem of metaphor translation varies depending on:

1) - the particular *cultural experiences and semantic associations* exploited by it,

2) - the extent to which these can, or cannot, be reproduced non-anomalously in TL,

Depending on the *degree of "overlap" in each particular* case" (Dagut 1976: 32, in Snell-Hornby 1995: 58, Snell-Hornby's emphasis).

3.4. Translating Metaphor as a Process of Decoding and Encoding Meaning

Sapir Whorf's hypothesis proposed that language determines thought, for that reason language can be considered to be an expression of culture; this principle influences metaphor translation and translation in general. Actually, translation should be considered as decoding encoding meaning thought and culture from one particular language to the appropriate code of another language.

If we consider translation as a process of transferring a message from the SL into the TL, we would underestimate other factors as context and the unique features of the original text that metaphor cannot be analyzed without focusing on its culture. Since culture and language are interrelated, translation and translating metaphor are not an easy task to accomplish.

Translators should have enough knowledge about the SL and the TL. Binter (2002:30) said "the translator, as it has been proved, should be an intercultural mediator". The translator must be as loyal as possible; he should change the language of the text without changing the fundamental message of the original text. Thus, he must convey the text meaning in another language.

Translation as a task of transposition of thought conveyed in one language by a social community into the suitable expression of another community requires a process of cultural decoding and encoding meanings. A translator first, decodes all the cultural values of the language being translated and encodes the same values into the target language.

Example

_ A lady with a **cloud** of white hair……………………………………… (p4).

The author likened the head scalp to a cloud, The Translator decoded this metaphor which means that the old woman had white hair, and then he encoded the same image in the target language:

_ رأسها هالة من الشعر الأبيض...(5).

3.5. Problems of Translating Metaphor

When translating metaphor from the source language into the target language it could not be understood easily and it will be nonsensical if it is transferred word for word into the target language for this reason target language audience may find difficulties in understanding metaphor.

Larson (1998:275) put forward eight reasons, why metaphors are hard to be translated literally namely:

1- The image used in metaphor or simile maybe unknown in the target language.
2- The tenor of metaphor is not always clearly stated.
3- When the point of similarity is implicit and hard to be identified and interpreted.
4- When dealing with culture, the point of similarity may be understood differently this is one of the most serious problems.
5- There are also possibilities where the receptor language doesn't make comparison of the type which occurs in the source text metaphor.
6- Language differ in how frequently metaphors are used and in how easily new metaphors are created in the language. Similes are used in such cases.
7- New seldom created metaphors in some languages cause serious problems of understanding when translating them. When metaphors are not used often, it may be difficult for the readers to understand a metaphor translated directly from the SL.
8- When metaphors are often used, many of the images will already have a metaphorical meaning in language. If the source text uses the images in a different way, there can be misunderstanding since the point of similarity commonly thought in the receptor language will be natural interpretation.

_ The wide corridor up the center of E block was floored with **linoleum** the color of **tired old limes**…. (p5).

_ كان الممر الواسع الذي يتوسط العنبر( )............................(6).

The author likened the color of the linoleum to the color of tired old limes, and limes as well to a tired person. Lime is a vegetable, it cannot be tired this is a human feature. The translator ignored the image maybe because it would be not understood for the foreign audience.

_ I had another **moth** in my **killing bottle**……………………….. (p11).

_ كان لدي ضحية أخرى للإعدام ف ....   (11).

In the actual example the author likened the victim to a "moth" and the block to a "killing bottle". We notice that there are two images in this example where tenors are not stated. The translator did not keep the image, he rendered it directly to its meaning because if he relied on literal translation, it would be then nonsensical for the target reader and he/she will find difficulty in extracting the tenor. This example illustrated well the case of ambiguity of the tenor mentioned by Larson.

_ It was **steamboat Willy**……………………….. (p53).

_ كان ويلي القارب البخاري.......................................   (60).

The author likened the mouse to a steamboat but it was not clarified in which character they meet, it represented the point of similarity implicitness of Larson.

_ The **damp** makes my joint aches…………………………….. (p99).

_ وكانت الرطوبة تدب في أوصالي فتؤلمها...........................   (112).

The author likened the damp to an illness that aches. For the Arab society damp cannot hurt or ache, it is known by the hot weather unlike the Western society. Arabs prefer weather damp all the time; it clarified the misunderstanding of the point of similarity.

_ On the top of his head Mr. Jingles was not trembling……………………… (p54).

_ وقف السيد جينغلز على قمة رأسه غير مضطرب.................................   (61).

The author likened the mouse to a person whose name is Mr. Jingles. The mouse for Western people is desirable animal unlike for Arabs; the mouse in the Arab society has negative connotations. The image will be understood differently, it was resembled to Mr. Jingles

because maybe it was active and moves from one place to another, but for the Arab society it will denote that Mr. Jingles is dirty and infective. It exemplified Larson's disability of comparing the metaphor by the target reader as the same way that occurs in ST.

_The smoke poured from his nostrils and from his mouth that had gone the purple-black of ripe slumps…………………………………………… (p118).

_ وتدفق الدخان من أنفه ومن فمه الذي استحال إلى اللون الأرجواني المزرق الداكن مثل ثمرة البرة .
.... (133).

The author likened the prisoner's mouth color to a ripe slumps color, it was an image related to colors. According to English and Arabic cultures there are differences in colors, thus the translator used a simile to clear the image. This example was accompanied with the case of the different frequently uses of metaphor and the new created ones in language in which similes are used usually.

_ Bar-be-cue! Me and you! ……………………………….. (p123).

_ انه الشواء يفوح مني ومنك... (138).

The prisoner likened his body and his friend's body to a bar-be-cue. It was created when they were talking in the prison; the translator didn't translate it directly because it may present a problem of understanding for the audience. Such example proved the serious problem of understanding the translations of new created metaphors that are not often used and translated directly from the SL.

_ John looked at me from his haunted eyes ………………………………………… (p201).
_ John was looking at me with haunted eyes ……………………………………… (p204).

The above images were used differently in the Green Mile; the author likened the eyes to a person or an animal or may be a ghost that can be haunted. Thus, the expression "haunted eyes" could be interpreted in two different ways: angry and being hesitated, and stray. The translator maintained the natural meaning in his translation due to the use of images in different ways that leads to misunderstanding since the point of similarity commonly thought in the receptor language will be natural interpretation; the following examples state the natural meaning of the source images.

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_ نظر إلي جون بعينيه الغارقتين في التفكير..................................(221).

_ كان هاري ينظر باتجاهي بعينين تملأهما الأفكار..................................(225).

3.6. Loss in Translating Metaphor

English and Arabic languages belong to different families, the former is Endo-European and the later is Semitic. Loss is very common in translation and sometimes inevitable, it specially occurs when dealing with culture.

Furthermore, translator should maintain equilibrium with regards to loss in his translation. It is agreed that complete sameness hardly exist between languages descending from the same family. In fact, the more divergent languages are the more losses in translating metaphor take place. English and Arabic are not exceptions.

_What he found on the porch would have jellied the legs of the most courageous parent ……
(p14).

_ كان ما وجده عند السقيفة كفيلا بأن يشل ساقي أشجع أب..................................(15).

The author used the word "jelly" to express his image and legs cannot be jellied; he likened them to a jelly sweet or something that has a jelly composition. The word "parent " can be said to the mother or father , and in the Arabic version the translator render it to " father";
" ". He may ask himself whether the author meant the father or the mother. So on what basis he chose the father instead of the mother? This example clarified a semantic loss which is very common and often inevitable in translation because of the lack of equivalence in languages, especially in the domain of culture-specify religious and cultural words such as terms of kinship.

3.7. Taboo

Culture terms translation can be a crucial task because of the cultural differences between SL and TL, It may cause severe complications for the translator.

Language and society are so interrelated that is impossible to understand one without the other. People often express their feelings, willing, opinions and ideas; sometimes they use rude words; that are forbidden in oral and written expressions, acts or behaviors as well in a certain society.

Taboo is a cultural or religious custom that forbids people to do, touch, use or talk about a certain thing (Oxford dictionary, 2000), "taboo words are the words that are often considered offensive , shocking or rude because they refer to sex " death", the body or race" (Oxford dictionary 2000). Some expressions that are considered as taboo and may elicit embarrassment or offence to people in one language may be used naturally by people in other languages due to their background and culture.

Robinson (1996:28) states that: Taboo as obsession or addiction would be the ideosomatic fabric (the norms and the values that hold a society together). The shored bodily feel for right and wrong, it causes use to shudder (and feel powerfully and fearfully attracted to) socially deviant behavior.

3.7.1 Taboo in Translation

The present study deals with English and Arabic languages' cultures. In the Arabic culture religious, geopolitical and gender-based ideologies govern Arabic literary production and literary translation of Western acceptance or rejection. What is acceptable in the source culture can be totally rejected in the target culture. Taboos are banned in the Arabic culture.

Translators when facing taboo terms in SL may feel unable to render the exact meaning and sometimes they get confused. They must be familiar with the cultures of both SL and TL to know if the expression considered as taboo in SL is taboo in TL too, and to produce a faithful translation.

Example

_ The whole building was always swimming with this vague pissy smell…………….(p12).

_ غرق المبنى الدائم في رائحة قبيحة نفاذة...(13).

The author likened the building to a person who swims; he used also the " pissy " which back on bodily functions and products (urine), the translator substituted it by the word" قبيحة " instead of "   ".

3.7.2 Translators and Taboo

There are some choices translators always choose to render not the exact but similar and acceptable meaning and feeling of the word into the TL which are: Censorship, Substitution and Euphemism.

_ If Brad wants to look, Brad is going to look and you can take that to ever fucking bank… ….. (p173).

_ إذا أراد براد أن يرى شيئا، فسيفعل وستدرك ذلك. ....(193).

Brad was looking for what was Paulie writing?, when Paulie refused to show his report Brad got mad, he likened that report to money and used the taboo term " fucking", the translator skipped it. That was the first and the simplest choice in taboo translation, it is called "Censorship". In this case, the translator ignores the term easily and censors it as an extra term. But it is not a proper way, because in some cases the taboo term is a key term in the ST and omitting it will distort the meaning of the text.

_ That son of a bitch crushed it…………………………………………………….(p129).
_ ذلك الحقير بيرسي سحقه ....(145).

It was about the mouse that was likened to a box or anything that can be crushed; "a bitch" was the taboo term used in the above example. The translator substituted it with "الحقير" which is less offensive. It demonstrated "substitution" that is to substitute the taboo term with another term in the target language and it distorts the meaning.

_ Delacroix said: « on any other subject he would have told you that shit was Shinola »…… (p53).
_ في أي موضوع أخر كان سيقول لك ذلك الشيء اسمه شينولا..(60).

The mouse " Shinola " was likened by an idea that is present in any time and any subject. The word "shit" is a taboo, it was substituted by "   ".

_ I thought in a pig's ass you did, but kept my mouth shut, his name is Mr. Jingle…….(p53)
_ وفكرت، ما قيمة ذلك إلا أنني لم أتفوه ببنت شفه، قال هاري بحسن نية اسمه اليسد جينغلز...................(60).

The author likened the mouse to a person gave him name of human being, he used "pig's ass" that was replaced by using an "Euphemism" which consists of substituting an offensive or unpleasant expression with a less offensive expression. "the need of euphemism is both social and emotional as it allows discussing of " touchy" or taboo subjects without upsetting other people".(Linfoot.ham,2005,P.228). In fact the function of euphemism is to protect the reader or audience from possible offence. (Linfoot.ham, 2005).

2.8. Cultural Equivalence and Translation Losses in Metaphor

Translators must consider the understanding of culture as an essential step during the task of translating literary texts. They put their effort to render the cultural information of the source text into the target text. Translator donated an importance to not only the equivalence of meaning context, semantics and pragmatics too.

3.8.1 Classification and Analysis of Cultural Losses

Cultural losses are classified into four main categories: explicit, implicit, modified and complete loss. They are suggested by Hanada Al-Masri.

_ John said: **"**I seen it when that **bad fella**, he done grab me"………………… (p201).

_ : " لقد رايت ذلك عندما جذبني ذلك الشخص السيئ"...(221).

The author likened a person to a bad fella. The translator relied on literal translation and he succeeded in delivering the linguistic meaning, but the cultural meaning that was included in the word "fella" was not delivered. It accounts for the "implicit loss" that occurs when there is a loss of cultural information on the surface level "Etics" and on the deep level "Emics" of the source text. It is a result of literal translation where linguistic equivalence is achieved unlike the cultural equivalence that is not achieved. It may result a message distortion in decoding and understanding the translated text, target readers find such translations awkward and unclear.

_ I am just as sure as houses…………………………………………………… (p30).

_ أنا متأكد أنه قد يكون مأوى له...(34)

The author used an active metaphor in the above example. The translators need to be intelligent enough to extract the metaphor meaning. It represents an "implicit loss"; that clarifies an implicit loss of cultural information in ST, a loss in the source-cultural spirit. Translators find such losses challenging because it needs what Bailley (1996:152) calls, "reading between the lines". Unlike the explicit losses, implicit losses are losses to the "Emic" of the source culture, implicit losses represent: loss of idioms, loss of social attitudes, loss of social practices, loss of religious-based idioms and loss of life style as reflected in metaphors and loss of culture-bound expression.

_ The **color was fading** out of his face……………………………….. (p50).

_ شحب وجه بيرسي بعض الشيء.......................................(57   ).

We notice that there was a replacement of the expression "the color was fading out "which means "pale" by its equivalent in the Arabic culture that is "   ". The above example represented a "modified loss" that is similar to implicit losses. However, it meets more cultural equivalence without affecting the theme of the message conveyed. Thus, it appears when there is a replacement of cultural expressions in the source text by culturally equivalent in the target text; it indicates people's view of world. Modified losses represent sub-hierarchy losses: loss of proverbs, loss of honorific: male-female addressee forms, and male-male addressee forms, and loss of cultural expression reflecting the source environment.

_ As if even a murder **rap** had not been quite enough to knock the **Kiwanis** out of his soul………. (p33).

_ كما لو أن صدمة جريمة القتل غير كافية لنزع التعصب من روحه................................(39   ).

There are two metaphors in the above example; in the first one the murder crime was likened to rap music, and in the second the anger was likened to " Kiwanis " that is not clear because it is culture bound, so the translator chose to substitute it by "   " to ease for the audience understanding the image. This example represented the "complete loss" that occurs when the translator faces culture-bound words of the SL and totally ignores them, as a result of the failure of finding an equivalent in the target culture to put it differently. Complete losses are losses of figurative verbal sings that may only be of prime pertinence of the Arabs (cf. Farghal 1995 a: 201). They are limited to cultural similes and idioms.

3.8.2 Cultural Losses as Result of Etic Approach to Translation or a Misrepresentation of the Emics of the Source Culture

Translation conveys the source text message in the target text; that is communicatively successful as translation strategies investigation has proved. However, it still has a problem in finding the exact equivalent for implicit level of the SL and the Emics of the source culture. Translators should fulfill both functions; an insider of the source culture and an outsider of the target culture. Pike (1990:34) claimed forward: "just as the outsider can learn to act like an insider, so the insider can learn to analyze like an outsider". He explains that "to use the Emics of nonverbal (or verbal) behavior I must act like an insider to analyze my own acts, I must look at (or listen) material as an outsider (ibid: 34). The translator failure to translate the

Emics of his SLC (source language culture) in the TLC (target language culture) is a consequence of the lack of cultural equivalence and this matter leads to cultural losses.

It is not a simple issue of whether the translator should be an insider (a native speaker of the source language) or an outsider (non-native speaker of the source culture). According to Pike (1990:34), it is assumed that if the translator is a native speaker of the source language _ local person_ he is expected to behave as a normal participant in the source culture, or as one who has obtained some Etic training to help discover things about himself and his follows, their actions , their feeling, and their experiences. It means that an insider in SC translator comprehend the aim of figurative language used by source author. It is evident that even the translator is an insider; he cannot represent the same image of the source culture. Sometimes, when the insider translator is familiar with the source language, he assumes that the readers are familiar with what they read. In this case the translator is blind of what could be marked to target readers; he becomes a "cognitive blinder".

As a result, the Emic approach to translation has four advantages as follows:

1- It allows the reader understand the way in which a language or culture is constructed.
2- It helps one understand individuals' attitudes and their daily lives (Pike 1990).
3- It permits the reader communicate well with the cultural insider and understand his culture.
4- It gives a valuable appreciation of the extent of human creativity.

3.9. Cultural Problems in Translating Metaphor

One of the most important approaches to translation is the socio-semiotic or cultural approach which means that translation is not restricted to the meanings of sounds, words, grammar and rhetoric but goes beyond mere correspondences to cultural presuppositions and value systems which create a different world picture specific to every culture (Nida, 1985:121).

The fabric of society operates and becomes visible through our use of language. This fabric includes the social context of language use which naturally presupposes the existence of a particular society, it has implicit and explicit values, norms and laws and with all its particular conditions of life: economic, social, political and cultural (cf. Davis 1977:21-27).

Culture may be defined as set beliefs which govern the behavior patterns of a society. These beliefs include religion, economy, politics, literature and language. Thus, language is an integral part of culture, and translation involves two cultures, the culture of the source language (SC) and the culture of the target language (TC). (Aziz and Muftah, 2000:85).

Aziz and Muftah (2000:90) claimed that cross-cultural translation may constitute many problematic areas. This supports the translation between English which represent the Western culture and Arabic that belongs to the oriental culture.

_ **Mr. Jingles** not steamboat Willy…………………….. (54).

_ السيد جينغلز وليس ويلي البخاري.. (61   ).

The mouse for Western people is domesticated; they are always friendly with it. Unlike the Arab culture that considers the mouse as a source of dirt and diseases. When it is featured to Mr. Jingles, target readers may have the sense that Mr. Jingles has the characteristics of the mouse related to their culture. The translator rendered the above metaphor literally and he succeeded in conveying the message. The above example represented a geographical culture problem which indicates that any two cultures involved in translation may have different backgrounds related to animals, plants and climate. Arabic speaking states are generally characterized by a hot and dry climate whereas the Western Europe climate is cold and wet, The different geographical terms will acquire different shades of meaning for people using them.

_ ……. Drives an old Chevrolet with a bumper sticker says **I HAVE SEEN GOD AND HIS NAME IS NEWT**….. (p134).

_ وكان يقود سيارة شيفروليه قديمه تحمل ملصقا على متلقي الصدمات.........(151   ).

In the above example we notice that God was given a name and was seen just like any ordinary person well such images can never exist in the Islamic Arab culture. Usually bumper stickers hold a funny message and Islamic religion band such funnies when it is related to God the reason why the translator ignored that image. The above example represented the problem of religious culture; Religious revealed in people speaking and behaving, some communities are more religious conscious than others. The impact of religion is stranger in East that it is in West.

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Conclusion

The process of translating metaphor involves three terminologies suggested by Peter Newmark (Object, sense, image). Translating metaphor is a means of decoding and encoding meaning in another language. Cultural references context, context restriction, degree of lexicalization of metaphor and the translator's competence are variables impact the process of translating metaphor. The main problem of metaphor translatability is caused by the differences between cultures and these problems are: the geographical culture and the religion culture as it was clarified in the analysis of the metaphors. Since there is a problem, a loss in translation cannot be avoided, losses in translation are four types: explicit loss, implicit loss, modified loss, and complete. Pike's Etic-Emic approach analyzes well the translation of metaphor and demonstrates its cultural losses. Taboos are another cultural problem that cannot be rendered to their exact meaning into Arabic; censorship, substitution and euphemism are three strategies presented to treat taboo translation problem.

Summary of the Findings

To sum up the findings of the metaphor translation analysis we may say:

Strategies of translating the metaphor are:

1- Sensustricto
2- Substitution
3- Paraphrasing
4- Reproducing the same image in the TL.
5- Replacing the image in the SL with a standard TL image.
6- Translating metaphor by simile
7- Translating metaphor by simile plus sense
8- Converting metaphor to sense
9- Deleting
10- Combining the same metaphor with sense.
11- A metaphor can be kept if the target language allows.
12- A metaphor can be translated as a simile by adding 'like' or 'as'.
13- A metaphor of the target language which has the same meaning can be used.
14- The topic can be kept and the meaning explained (topic and/or point of similarity maybe more explicit).
15- The meaning of metaphor can be translated without keeping the metaphorical imagery.
16- Literal translation and combining direct transference of image and annotation.

Classification of the degree of metaphor translatability

1- Metaphors are untranslatable.
2- Metaphors are fully translatable.
3- Metaphors are translatable but pose a considerable degree of inter-linguistic equivalence.
4- Conciliatory approach.

Cultural problems of translating metaphor are:

1- The image used in metaphor or simile maybe unknown in the target language.
2- The tenor of metaphor is not always clearly stated.
3- When the point of similarity is implicit and hard to be identified and interpreted.
4- When dealing with culture, the point of similarity may be understood differently this is one of the most serious problems.

5- There are also possibilities where the receptor language doesn't make comparison of the type which occurs in the source text metaphor.

6- Language differ in how frequently metaphors are used and in how easily new metaphors are created in the language. Similes are used in such cases.

7- New seldom created metaphors in some languages cause serious problems of understanding when translating them. When metaphors are not used often, it may be difficult for the readers to understand a metaphor translated directly from the SL.

8- When metaphors are often used, many of the images will already have a metaphorical meaning in language. If the source text uses the images in a different way, there can be misunderstanding since the point of similarity commonly thought in the receptor language will be natural interpretation.

9- Taboo

10- Geographical culture.

11- Religious culture.

Cultural losses are:

1- Implicit loss.

2- Explicit loss.

3- Modified loss.

4- Complete loss.

Conclusion

We may conclude that metaphors varies not only cross-culturally but also within culture, this variation can occur along number of dimensions including the social, regional ethnic, style, subcultural, and individual dimensions. These variations interfere and impact the translation of metaphors. When we examine the metaphor within its context, it reveals that the process of translating metaphor is not only the substitution of a lexical term from one semantic system for a term from another; however, there are also other internal relationships within the context of the whole text. Metaphor transcend linguistic frame, it impacts our thinking and thought. It is a means of communication and presenting new cultures.

The process of translating metaphor must be treated carefully, according to Newmark object; sense and image are the elements of metaphor that should be identified first before translating the image. During the process of translation, translators must comprehend the metaphor and this comprehension is controlled by three theories: interaction, mapping and blending theory. Metaphor was conducted by two camps: culture specific and universally-shared metaphors. Arab and English scholars disagree on the definition and the parts of metaphors.

Many scholars suggested different strategies and method; Van Den Broeck three techniques, Peter Newmark seven strategies and Larson five strategies. Using a simile, conversion of the metaphor into its sense and keeping the topic plus a brief explanation are the strategies in which Larson and Newmark agreed. Literal translation was successful in carrying the meaning of the target language.

Newmark suggested three terminologies (Object, sense, and image) in the process of translating metaphor, this latter is affected by variables that are: cultural references context, context restriction, lexicalization degree of metaphor and the author's competence. The differences between cultures are the major problem in translating metaphor. Geographical culture, religion culture and taboo are other cultural problems. In many times, cultural problems lead to cultural loss in translating metaphor; explicit loss, implicit loss, modified loss and complete loss are included.

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:

استمدت كلمة الاستعارة من جذور لاتينية « metaphora » حيث تعني « meta » التحويل

«phora» "   "، وهي تعني تحويل صفات خاصة من موضع إلى آخر ومن شخص إلى آخر

أو من شخص إلى شيء آخر أو إلى حيوان. من هنا يمكننا القول أن الاستعارة   نقل مفهوم من

محله الطبيعي إلى محل آخر حيث لا يستعمل عادة. يرى ريتشارد نوردكيست أن الاستعارة لدى البعض

هي مجرد أشياء ممتعة من الأغاني والأشعار ولكن في الحقيقة كلنا نتحدث ونفكر ونكتب لغة استعارية

بحيث لا يمكن تجنب الاستعارة لأنها جزء من لغتنا. يرى بيتر نيومارك أنه يمكن للاستعارة أن تكون

بلاغة لغوية أي المعنى المنقول للكلمة الفيزيائية وتشخيص المجرد وتطبيق كلمة أو متلازمة بعيدا عن

معناها الحرفي، أي وصف شيء واحد انطلاقا من شيء آخر، كما أنه يرى أيضا أن الاستعارة تعبر عن

تشابه أو مجال دلالي مشترك بين شيئين متشابهين أو أكثر يعرفان بـ "   " ".

استعملت الاستعارة منذ القديم و وفقا لما ورد عن أريسطو " إلى حد الآن، الشيء العظيم أن

تكون سيد الاستعارة الشيء الذي لا يمكن أن يعلم مسبقا كما انه يعتبر دليلا على الذكاء (كيتي 1989.

1)، إنه مجال لاستعراض الكتاب لأسلوبهم وخلق تأثير عاطفي.

لقد تم وضع كم هائل من النظريات المختلفة لتعريف الاستعارة عبر العصور عرفت على أنها

تمديد لمعنى الكلمات، وبديل غير معتاد لكلمات مضبوطة وأيضا طريقه لوضع مفهوم أجنبي قيد

التفاعل، وتأويل نصي لمعنى معقد يتحدى فكرة منسقة.

جزأين "   "   "   " شبه به" ما يعادل مفهومي لاكوف وجونسون "الهدف"

"   " وهي المصطلحات الشائعة الاستعمال في مجال اللسانيات المعرفية، إذ يدل "المستعار إليه"

"الهدف" على الموضوع التي تنسحب إليه الخصائص أما "   "   "   " فهو ما قتبس منه

الخصائص لتغزى للموضوع الموجه إليه .

اعل بين المص   () و اله   ( )

تشكل العوامل الثقافية والمعرفية أرضية صلبة لبناء الاستعارة بحيث يمتلك شركاء "

" قدرة إدراكية ومعرفية تسمح لهم بتركيب وف   .

تتضمن عملية التعيين المجازي خصائص التفاعل بين المصدر () والهدف ( ) بحيث تكون

هذه الخصائص تحت تأثير هذا الأخير وبطبيعة الحال تقوم بتفعيل المعلومات المتعلقة بالموضوع

ومعالجتها ثم تتحقق معالجة المعلومات الخارجة عن الموضوع بعد تفعيل عملية تعيين التخطيط للمجاز

وبالتالي يجد ( ) ( ) خصائص متكافئة فيما بينها. لقد قام المنظرون بتقديم ثلاث نظريات بهدف فهم الاستعارة كليا وهي على التوالي: نظرية التفاعل و نظرية التفصيل و نظرية المزج.

ارة في الانجليزي ة و العربي

ترجمت أعمال أريسطو في القرن 19 إلى اللغة العربية ومن هنا زاد اهتمام العرب بدراسة الاستعارة، حيث توصل أحد علماء العرب في القرن 13 عندما كان يبحث في المعنى الدلالي إلى أن بعض المفاهيم تتقبل النماذج الاستعارية بينما تعتمد أخرى على معناها الأصلي.

يوسف أبو لدوس أن هناك دلالة جديدة تنتقل إلى كلمة ما بحيث تحررها من قيد معناها الأصلي ووضع من أجل ذلك مفهومين هما " " " "، كما أشار أيضا إلى أن العلماء المسلمون درسوا الاستعارة في الآيات القرآنية، حيث يعتقد ابن كتيبة أن القرآن لا يمكن ترجمته لأنه يرى بأن اللغة العربية هي اللغة الوحيدة التي تحوي نماذج استعارة عديدة، كما أثبتت الكثير من الدراسات التطورية للاستعارة في اللغة العربية أن لها علاقة وثيقة بالقرآن وعلومه زيادة على ذلك فقد حاول العلماء العرب حديثا أن يضبطوا تعريفا دقيقا للاستعارة بقولهم أنها تشبيه حذفت جميع أركانه باستثناء المشبه والمشبه به. أما لدى الإنجليز فلقد ذهب العديد من العلماء إلى القول أن الإنجليزية لغة مجاز بحتة وقد ناقش شينغ 1993 طبيعة الاستعارة في الثقافة الأمريكية. تملك الاستعارة في النثر والشعر تاريخا طويلا حيث يمكن لأي أحد ملاحظة وجودها تقريبا في أد انجليزي يف الانجليزية من مدرسة من بينهم روز بروك (1965) الاستعارة هي تشبيه شيء بشيء وتبديل الكلمة . بالتالي لا يزال العرب يرون أن الاستعارة مجرد محسن بديعي الفكرية واللسانية للغة المجازية، وأضاف العلماء القدم منهم والجدد العديد من تعاريف الاستعارة، حيث اتفقوا على أن الاستعارة هي في عبارة عن تشبيه تم الا التشبيه فيه وبدون ذكر أحد من : وجه الشبه المشبه المشبه به، أركان وهي : إليه لفظ المستعمل استعاريا، كما أجمعوا أيضا على أن للاستعارة تسع عشرة نوعا وهي: ارة التخييلية الاستعارة التحقيقية الاستعارة التصريحية الاستعارة المكنية الاستعارة الوفاقية الاستعارة العنادية الاستعارة الخاصية الاستعارة العامية

الاستعارة الأصلية

التبعية الاستعارة التمثيلية

التهكمية.

يرى العلماء الانجليز   رة هي عبارة عن

التشابه بينها، فهم بدورهم لم يتفقو

ففي الغالب هناك ثلاث   :

_   أول يقسم الاستعارة على حسب فعلها وهي أربعة أنواع: الاستعارات التشخيصية

و الاستعارات المجسدة و الاستعارات الإحيائية و استعارات تراسل الحواس.

_   ثان يقسم الاستعارة على حسب استعمالها وهي خمس عشر نوعا:

الممددة و الاستعارة الضمنية و الاستعارة المختلطة

الأصلية و الاستعارة الحديثة و الاستعارة المتأصلة و الاستعارة البسيطة و الاستعارة

المعيارية و الاستعارة المغمورة.

_   ثالث يقسم الاستعارة على حسب المفاهيم التي تقع عليها التجارب الفردية الاجتماعي وهي

عبارة عن استعارات مفهومية وتضم ثلاث   : الاستعارة البنيوية والاستعارة الاتجاهية و الاستعارة

الكينونية.

اللغة العربية والانجليزية في نوعين من الاستعارة وهما :

العنادية.

لاستعــــــارة اجتماعيــــــا

اعتمد الإنسان منذ القدم على الاستعارة للتعبير عن الأحداث الاحتفالية و القضايا الروحانية و

الدينية، كما اعتقدت مدارس الفكر أن اللغة مرتبطة بالأفكار والتخيلات والوظائف الجسدية للناس. يعتقد

لاكوف وجونسون أن الاستعارة عبارة عن وسيلة يتم من خلالها تنظيم وتصور التجارب الإنسانية ،

فبالنسبة لهم توفر اللغة الحرفية والبلاغية طريقا للتعبير عن الواقع ووصفه وفهمه كما يزعم ديريدا أن

الاستعارة هي عملية متواصلة أين يتم تشكيل وجهات النظر والمفاهيم وبالتالي هي عبارة عن قوى تعمل

على تجسيد السلوك.

يعتبر عامة الناس الاستعارة وسيلة للتعبير عن أفكارهم التي لا يمكن تفسيرها باستعمال اللـــغة

الحرفية ويعود بالأغلب على الأفكار المادية.بما أن الاستعارة هي نوع من المنشطات التي تخدم الذاكرة

فهي بالأغلب تساعد على التعلم، إذن فمن السهل تذكر أي معلومة كنت قد استقبلتها لأن لديك صـــــورة

مسبقة عنها ، كما تعمل على خلق جو ودي بين المتكلمين.

كما أن الاستعارة ليست مجرد لغة حرفية بل لغة عامية، وبالتالي فهي تمثل جزءا من التفكير مصدره

الرئيسي اللغة لأن الأشخاص يتواصلون عبر اللغة وه   بدوره عبارة عن نظام من المفاهيم حيث

3

يفكرون وينفعلون تحت تأثيره . فقد لوحظ أن للاستعارة قدرة على نقل الخداع والزيف فلطالما تخفي الاختلافات وتسلط الضوء على التشابهات المخادعة بين شيئين ، فهي تحل مكانا في حياتنا اليومية ليس .

ريات د

الاستعارة على الأغلب هي قول شيء بينما المراد به شيء آخر، اختلف الكثير من المنظرين واللسانيين حول الاستعارة و هو ما أفرز نظريات متباينة حول المسألة. طبقا لما يراه سيرل بأن الاستعارة هي ظاهرة لسانية كاللغة و معالجة اللغة يأخذ وقتا أكثر من معالجة اللغة الحرفية، على عكس سيرل يزعم روهر أن فهم اللغة الاستعارية لا يأخذ وقتا أطول من فهم اللغة الحرفية فقد قام بتقديم نم لكيفية تكوين المعنى في كلتا اللغتين واحد وفي نفس العملية وهذا ما يساند ه ويوافق عليه رومل هارت قائلا أن التمييز بين اللغات نادر ووضح وجهة نظره بوصف كيفية قيام الأطفال بالتبديل بين اللغة الحرفية واللغة المجازية طبيعيا و هو ما يقوم به البالغون أيضا عادة. قام ريكور بوضع نظريتين وهما نظرية التبديل ونظرية الضغط وكلتاهما تشرحان كيفية بناء الاستعارة والتعريف بها، كذلك يرى لاكوف وجونسون أن الاستعارة في تواصلنا اليومي مقتطف من العالم الفيزيائي وتجسدا لشعورنا اتجاه العالم . يقوم هذا التفكير بربط فهم الإنسان والتعبير عنه مع العوامل المحيطة.

اللغة الحرفية واللغة المجـــــازية

تسببت كل من اللغة المجازية و اللغة الحرفية في شرارة التناقض في ميدان اللسانيات إذ تعد اللغة الحرفية لغة قياسية على عكس اللغة المجازية، كما أن المعنى الحرفي تفعيله أولى من أي معنى آخر بينما المعنى المجازي يصعب استيعابه، فالمعنى الحرفي ضروري وبدونه يستحيل على أي شخص أن يعني ما يقوله ويستحيل على الآخر فهمه.

تؤكد فرضيات الغرب حول اللغة والفكر أنه يمكن فقط للغة الحرفية أن تكون صحيحة لأن تلك الاستعارة مرتبطة بالموضوعية والنسبية كما يراها العديد من المنظرين نظرة احتقار. غالبا ما يستعمل الكتاب الاستعارة في الروايات لإضفاء الطابع الجمالي عليها إلا أنها لا تزال تفتقر إلى .

الدراسة عبر الثقافات حول اللغة المجازية

جانبين، يرى الأول أن هناك استعارات تتجاوز الحدود اللغوية والثقافي . أما الثاني يرى أن الاستعارة هي خاصية ثقافية وهذا ما يؤكده

كفيكس زاعما أن هناك فروقات كبيرة بين الثقافات مـ   مشتركة بين

وهو ما يدعمه   ....

يختلف تفسيرها فلسفيا وسلوكيا.

ـارة في رواية "اللحظة الأخيرة"

بهدف تجنب الخسائر الثقافية اقترح منظرو الترجمة استراتيجيات وإجراءات لترجمة

. حيث اقترح فان دين برويك ثلاث استراتيجيات وهي:

_ " Sensustricto "   وهي عبارة عن نقل كل من المستعار والمستعار إليه إلى اللغة الهدف.

_**التبديل:** وهي تبديل المستعار الأصلي بمستعار أخر في اللغة الهدف يعادله في المعنى.

_ **إعادة الصياغة:** صياغة المعنى المجازي إلى معنى حرفي في اللغة الهدف.

فيما اقترح نيومارك ثماني استراتيجيات لترجمة الاستعارة وهي:

1_ يستعمل الإجراء الأول غالبا في الاستعارة و المتمثلة في كلمة واحدة .

2_ تبديل صورة اللغة المصدر بصورة مقبولة ومستعملة في الثقافة الأجنبية.

3_ استعمال التشبيه كطريقة لترجمة الاستعارة.

4_ ترجمة الاستعارة إلى تشبيه إضافة إلى شرح وجيز لتجنب سوء الفهم.

5_ تحويل الاستعارة إلى معناها.

6_   .

7_   لغة الهدف مع إضافة شرح لضمان فهمها.

استراتيجيات لارسون

يجب على المترجم أن يتعرف على أركان الاستعارة ؛ أي الموضوع و الصورة ووجه الشبه من أجل

قلها وعلى المترجم أيضا أن يستوعب سياق النص لكي يقدر على استخلاص معنى الاستعارة.

لارسون خمس استراتيجيات وهي:

1_ يمكن الاحتفاظ بالاستعارة إذا سمحت اللغة الهدف.

2_ تترجم الاستعارة إلى تشبيه بإضافة أداة التشبيه "   "   " .

3_ تستعمل استعارة اللغة الهدف التي لها نفس معنى   .

4_ يمكن الاحتفاظ بالمستعار إليه وشرح المعنى؛ بحيث يكون المستعار إليه ووجه الشبه واضحين.

5

5_ يتم ترجمة معنى الاستعارة بدون الاحتفاظ بصورة الاستعارة.

اختيار منهج ترجمة الاستعارة

الترجمة الحرفية: وهي تستعمل عادة عندما تتشارك اللغة المصدر واللغة الهدف في نفس الأساليب الفكرية والأشكال اللسانية حينها يمكن للصورة أن تنتقل من شكل إلى .

النقل المباشر للصورة مع التفسير: أي نقل الكلمة الاستعارية كما هي مع إضافة تفسير لها.

: نقل النحو وترتيب كلمات اللغة الأصل إلى اللغة الهدف.

: وهي نقل الكلمة من اللغة المصدر إلى اللغة الهدف كما هي.

: وهي استعمال كلمة من اللغة الهدف تكون قريبة من كلمة اللغة المصدر في المعنى.

: يعود إلى استعمال الترجمة الرسمية أو المقبولة عموما للمؤسسات.

التحليل التركيبي: وهي تقييم وحدة معجمية إلى معاني مركباتها.

: وهي حذف وحدات من اللغة الهدف

إعادة الصياغة: عندما تكون هناك مبالغة في المعنى حيث يتم تبديل كلمة من النص الأصلي بمجموعة من الكلمات توافقها في المعنى.

التعويض: عندما تكون هناك خسارة في المعنى أي تأثير الصوت في الاستعارة في جزء من الجملة الاستعارية أين يتم تعويض المعنى بمعنى آخر.

ور المجازي

اللسانين جهودهم لتحليل

أن هنالك عوامل   تأثير بليغ   والسياق

ودرجة تعجيم الاستعارة و كفاءة المترجم إضافة   تدخل ضمن هذه العملية، حيث

الثقافية بين اللغة المصدر واللغة الهدف،

ي   درجة قابلية ترجمة الاستعارة   وهي   :

غير قابلة   ، استعارة قابلة كليا   لكن تشكل قدرا كبيرا من عدم التكافؤ بين اللغات وبين الدرجات السابقة يوجد منهج التوفيقي.يرى تريم أيضا قائلا أنه عندما النص الهدف فسيفقد هذا الأخير قيمته بالتأكيد.

ية فك و ترميز المعاني

تعتبر الترجمة عملية نقل   اللغة الهدف وبالتالي نقل عوامل أخرى

كالسياق   مميزات   بحيث لا يمكن تحليلها بدون التركيز على

اللغة و الثقافة مرتبطتين فترجمة الاستعارة ليست مهمة سهلة   بالتالي يجب على المترجم أن

يكون على علم بكلتا اللغتين وأن يكون وفيا في ترجمته بحيث يقوم بتحويل النص

تتطلب الترجمة بوصفها عملية تبديل

تعبير مناسب لمجتمع   عملية فك وتشفير لل   .

قد يصعب فهم ترجمة الاستعارة من اللغة المصدر   اللغة الهدف وقد تكون غير ذات معنى

تمت ترجمتها حرفيا   اللغة الهدف لهذا السبب يجد   هذه الترجمات صعوبات في فهم

(1998) ثمانية أسباب تستبعد ترجمة الاستعارة حرفيا وهي   :

1)- الصورة المستعملة في الاستعارة أو التشبيه قد تكون غير معروفه أو   الهدف.

2)- قد يكون المستعار إليه غير محدَ .

3)- عندما يكون وجه الشبه متض ن ويصعب التعرف عليه.

4)- عدم فهم وجه الشبه كما هو عليه في اللغة المصدر وه ا يعود   .

5)-   عدم قيام اللغة المستقبلة نفس المقارنة الظاهرة في النص   .

6)- تختلف اللغة في تكرار استعمال الاستعارة وكيفية خلق استعارات جديدة في اللغة.

7)- يـ كل فهم بعض الاستعارات الجديدة في بعض اللغات عند ترجمتها وخ

حيث   فهمها عندما تترجم مباشرة من اللغة   .

8)- عندما يتكرر استعمال الاستعارة   الكثير من الصور يكون لها معنى استعاري و عندما يختلف

استعمال الصور في اللغة الأصلية قد يكون هناك سوء فهم فكرة وجه الشبه في اللغة المستقبلة بحيث

تأويلها الطبيعي.

تنتمي اللغة العربية واللغة الانجليزية   تين تباينتين ما يجعل الخسارة

في الترجمة أمرا واردا حيث   صعب تجنبه. زيادة على ذلك يجب على المترجم أن يحافظ على

التوازن على الرغم من الخسارة في ترجمته، فقد تم الاتفاق على أن التماثل الكلي بين اللغات التي تنحدر

في الحقيقة كلما كانت اللغتان مختلفتان كلما زاد معدل الخسارة في

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تتداخل اللغة والمجتمع بحيث يصعب فهم أحدهما بدون   عادة ما يعبر الناس عن أحاسيسهم
وأرائهم وأفكارهم مستعملين لغة نابية محرمة شفهيا وكتابيا سلو يـ وذلك يحدث لدى الكثير من

.

الحالية مع ثقافتي اللغة العربية والانجليزية بحيث يتحكم المذهب الديني
والجيوغرافي في   هو مقبول في الثقافة المصدر يمكن
أن يكون مرفوضا كليا في الثقافة المصدر   مرفوض تماما في الثقافة العربية. عندما يوجه
قضايا في اللغة المصدر يعجزون عن ترجمة معناها، فيجب عليهم أيضا   يكونوا على علم
بكلتا الثقافتين الأصلية والأجنبية   . يوجد بعض الاختيارات التي يتطرق إليها
لتحويل ليس بالضرورة المعنى الدقيق
الهدف ، وتشمل هذه الاختيارات :   التبديل   التلطيف.

يجب على المترجم أن يعد   الثقافة خطوة مهمة أثناء ترجمة النصوص الأدبية فه يكرس
لتحويل معلومات الثقافية للنص   النص الهدف، فيعطي   همية
سياق المعنى و التكافؤ الدلالي والذرائعي.

ل الثقافي

يعد المنهج الثقافي واحدا من أهم مناهج الترجمة التي تفك قيد الترجمة عن المعنى والأصوات
والنحو ويذهب إلى ما وراء الافتراضات الثقافية.
تُشغل بنية المجتمع وتصبح مرئية من خلال استعمالنا للغة وتشـــمل هذه البنية اســـتعمال السـياق
ة الذي يستلزم وجود مجتمع متفرد الخصوصيات.
إن الثقافة عبارة عن مجموعة من المعتقدات التي تتحكم في سلوك مجتمع ما وتشمل هذ
: الدين والسياسة واللغة والأدب والاقتصاد وبالتالي فإن اللغة هي جزء كامل من

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الثقافة و بما أن الترجمة تستلزم ثقافتين ؛ الثقافة المصدر والثقافة الهدف التي هي ثقافة أجنبية، فلا بد للمترجم أن يواجه مشاكل ثقافية أثناء الترجمة من بين هذه المشاكل ؛ مشكل الثقافة الجغرافية التي تدل على أن أي ثقافتين في الترجمة تملك خلفيات مختلفة متعلقة بالحيوانات والنباتات والجو إضافة إلى لثقافة الدينية فالدين ظاهر في حديث الناس وسلوكهم.

:

الأخير   الاستعارة تتفاوت ليس فقط عبر الثقافات

يظهر هذا الاختلاف على امتداد عدد من   : الاجتماعية، الجهوية، الأسلوبية شخصية. عند فحص الاستعارة داخل سياقها يتبين   عملية ترجمة الاستعارة ليس   مجرد تبديل يوجد هنالك أيضا علاقات باطنية ضمن السياق الكلي   .

هذه بمحاولة لتوضيح بعض النقاط التي تشاركت فيها الاستراتجيات ترجمة الرواية التي تمثلت فيما يلي:

1)-   الصورة الهدف.

2)- تكييف نفس الصورة التي تظهر في اللغة المصدر.

3)- التعيين في اللغة الهدف استعارة مختلفة.

4)- هناك بعض الحالات أين يتم نقل الاستعارة   معناها.

5)- تحويل الاستعارة   تشبيه.

6)- ترجمة الاستعارة حرفيا؛ في هذه الحالة   تقديم تعابير وبنيات فكرية جديدة للثقافة الأجنبية وهو ما يثبت أن مترجم الاستعارة اهتم لغاية الكاتب، بحيث   في رواية اللحظة الأخيرة.   ن تجاهل المترجم للغة الاستعارية يؤدي إلى ترجمة غير صائبة .

تأتي هذه   بوصف قيم لكيفية و   .

كليــــة الآداب واللغـــــات

قسم اللغــة الإنجليـزية

أكاديمي

ميــــدان الآداب واللغـــات الأجنبيـــــة

بوفنيك حنان :

:

| استراتيجيات ترجمة الاستعارة من الانجليزية إلى العربية |
| رواية "اللحظة الأخيرة" أنموذجا |

بتاريخ   / / 2014

أمـــام اللجـنة العلمـية المكونة من:

– ورقلـة   رئيـــسًا

يحي اوي لي   :

–

–

السنــة الجـامعيــة: 2013- 2014

مـــلخص

تشغل الاستعارة حيزا هاما في الاستعمال اللغوي بشقيه الأدبي والعادي. حيث تكشف استعمالاتنا اليومية للغة أن الاستعارة ليست حكرا على النصوص الأدبية، إنما تتعداها إلى تلك الكلمات والعبارات التي قد نلجأ إلى استعمالها بين الحين والآخر لسحب الكلام إلى غير معناه الأصلي (الحرفي)، وهو   ما يؤكد على أهمية الاستعارة كمحسن بديعي وجب الالتفات إلى دراسته ترجميا بغرض تفكيك بنية الاستعارة التي تبدو أنها وعلى الرغم من كونها ممارسة متأصلة في التراث العربي إلا أن دراستها ألسنيا تبقى حديثة العهد مقارنة مع أبجديات البحث العلمي العربي، وعليه تندرج دراستنا هذه ضمن إطار بحوث الترجمة التي تعنى بمعيقات ترجمة النص الأدبي وهي الدراسة التي تحاول التركيز على كل من :

أولا: تفحص الإجراءات المستعملة في ترجمة رواية "اللحظة الأخيرة" لكاتبها ستيفن كينغ.
ثانيا: تشخيص معيقـات ترجمـة الاستعـارة مع التفـات خـاص إلى تأثير المكـون الثقـافي علـى العمليـة الترجمية وهو ما يصب في خانـة التوجهـات الحديثـة لدراسـات الترجمة التي انتقلـت وفق منعطف ثقافـي "cultural turn" إلى الاهتمام بالترجمة من كونها مجرد عملية لغوية إلى الترجمة بصفتها شكلا من أشكال التثاقف.

كلمات مفتاحية: الاستعارة، الثقافة، رواية "اللحظة الأخيرة" ، إستراتيجيات ، منـاهج.

Abstract

It is true that all of us, not just poets, speak in metaphors whether we realize it or not. Metaphors are widely used in context to describe personal meanings. Metaphors are used in everyday language not just in literary and poetic language as we believe. Translators have always paid attention to this topic because they usually face problems in translating metaphors, The present study explores the relationship between metaphor and culture; it aims at investigating the cultural problems of rendering metaphor in a language in which it was not written first. Based on the "Green Mile"; a novel written by Stephen (1996), this research illustrates cultural aspects, the used strategies in the translation of the novel metaphors.

Key Words: *Metaphor, culture, the "Green Mile" novel, strategies, methods.*