

Problems of translating metaphors from Arabic into English

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Introduction

This paper is intended to investigate the translation of metaphors in one of the most significant literary works in Arabic Literature. It is worth mentioning that literature is a crucial part of any language, and languages can survive through literature. Additionally, figurative language is the cornerstone of any literary written piece, so we cannot translate any literary written piece without being familiar with the body of its figurative language. Moreover, we can say that literature, among other texts, can bring other cultures within reach by translating it correctly and finding the suitable equivalent for every feature of that literature. On the other hand, literary translation is considered one of the most trending fields in translation studies. Its related problems have always been the main concern for those interested in this field. Holmes refers to literary translation as "

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an academic discipline, literary translation is a part of translation studies" (Holmes, 1988, p. 67).

1. Review of the literature

1.1. Equivalence in Translation

Equivalence is used "to describe the nature and the extent of the relationships which exist between SL and TL texts or smaller linguistic units". Nida (1964) distinguishes between two types of equivalence, namely formal equivalence and dynamic equivalence. In his view, "**formal equivalence** focuses attention on the message itself, in both form and content One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language" (p.59). In contrast, **dynamic equivalence** is another type of equivalence, in which "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (p.159).

1.1.1. Non-equivalence at Word Level

Baker (2011) identifies the following common types of non-equivalence at the word level:

- (a) Culture-specific concepts
- (b) The source-language concept is not lexicalized in the target language

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- (c)The source-language word is semantically complex
- (d)The source and target languages make different distinctions in meaning
- (e)The target language lacks a superordinate
- (f)The target language lacks a specific term (hyponym)
- (g)Differences in physical or interpersonal perspective
- (h)Differences in expressive meaning
- (i)Differences in form
- (j)Differences in frequency and purpose of using specific forms
- (k) The use of loan words in the source text (pp.18-22).

1.1.2 Non-equivalence; Problems and Solutions

The problem of non-equivalence arises when translators are faced with the lack of equivalents between two different languages and cultures while performing a translation task.

Baker (2011) proposes different strategies to be used by translators when dealing with problems arising from a lack of equivalence at the word level. These strategies are:

- (a)Translation by a more general word (superordinate)
- (b)Translation by a more neutral/less expressive word
- (c)Translation by paraphrasing using a related word
- (d)Translation by cultural substitution
- (e)Translation using a loan word or loan word plus explanation

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(f) Translation by paraphrasing using unrelated words

(g) Translation by omission

(h) Translation by illustration

1.2. The Relation between Culture, Culture turns, and Translation

Palumbo (2009) defines the concept of cultural turns as "an attempt at moving the study of translation from a more formalist approach to one that laid emphasis on extra-textual factors related to cultural context, history, and convention" (p.30). Hervey and Higgins (2004) say that the process of translation "involves not just two languages, but a transfer from one whole culture to another" (p.31). Therefore, culture, language, and translation have a somewhat asymmetrical relationship. This interrelationship has a significant influence on how culturally-sensitive concepts should be translated.

1.3. Culture Turns and Metaphors

The cultural approach indicates that some linguistic elements can be considered cultural-specific. These elements should not be translated into the target language culture the way they are in their source culture, as there must be ways to render these elements in a way that suits the target culture. Metaphors are considered one of these cultural-specific or cultural turns,

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and one cannot translate metaphors without considering the target language's cultural and social background.

1.4. Translation as a Metaphor

Mazid (2014) affirms that both translation and metaphors seek to carry across, as translation carries a message or meaning from one text (ST) to another (TT), and metaphors, on the other hand, carry one quality or attribute from one entity (source) to another (target).

Mazid (2007) explores a more commonly used metaphor regarding translation: 'bridge'. the term 'bridge' has been frequently used as a representation for translation because translation works as a bridge that links between two languages or cultures. "People are unaware of the value of a bridge until it collapses, leaving behind a gap, a vacuum, a lack of connection" (p.26). However, it is noteworthy that if that bridge is not strong enough, the ideas that pass through it will fall apart and never reach their destination.

2.4. Translation of literature

Devy (1999) affirms that literary translation is a type of translation that is distinguished from translation in general. A literary translation must reflect the imaginative, intellectual, and intuitive writing of the author. Literary

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translation is seen as a translation of a specialized text which is distinguished from any other types of translation in terms of aesthetics, and these aesthetics are not the main concern of literary translation.

Anani (1991) as cited in Ghazala (2014, p.15) defines literary translation as “the translation of the different genres of literature including poetry narrative and drama. Like other types of non-literary translation, it involves transforming a verbal code into a different code, but unlike them, it is concerned not only in the referential meaning of words but also in their significance and effects”.

1.5.1. Features of literary translation

Literary translations must reflect all the literary features of the source text, such as sound effects, morphophonemic selection of words, figures of speech, etc. (Riffaterre 1992, p204-205). This means that a translated literary text must include all the aesthetics and features of the source text, and readers of translated literary text must receive the same image and taste of the original text.

Newmark defines literary translation in terms of problems and main characteristics of literary language. Newmark proposed five main features of literary language –hence literary texts- that must be taken care of by translators whenever they translate a literary text:

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- (1) figurativeness and allegory;
- (2) onomatopoeic nature (since sound is as important as meaning);
- (3) rhythm;
- (4) each word counts; and
- (5) full of polysemous words and collocations. (1998, p. 102).

1.5.2. Difficulties in Translating Literature

Tackling literary translation is not an easy task to undertake, as there is a great difference between the translation of literary texts and any other types of translation; this is due to the massive number of literary works and their different genres that vary greatly from one language to another. For instance, translating a poem in a different language seems to be a challenging task, as it is not easy to recreate a poem without losing some of the aesthetics and essence of the original one.

1.6. Problems of Translating Metaphors

Translating metaphors has been considered a problem in the field of translation studies due to the fact that the process of translating a metaphor from one language to another can be restrained by many linguistic and cultural differences. Hence, translators must pay more attention to the culture embedded in metaphors and direct their efforts to render these

metaphors in the most suitable way for the target text. Moreover, the problem of translating metaphors may vary concerning the gap between the language and the culture of the source and the target text.

2. Theoretical Framework

2.1 Metaphors Defined

Newmark defines metaphors by stating that “a metaphor is defined as an indirect comparison between two or more apparently unrelated things. The function of metaphor tries to show the similarity between two or more different objects indirectly, and this takes place without using such tools of simile, such as "as" or "like."

2.2 Types of English metaphors

Based on his taxonomy of metaphors, Newmark referred to *six* major types (ibid), which are listed below with some examples and subtypes.

1) Dead metaphors:

Dead metaphors are metaphors whose images are highly unmarked. In other words, they are metaphors whose images are forgotten and vanished due to their excessive use of them.

2) Cliché metaphors:

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Cliché metaphors are metaphors that stand somewhere between standard and dead metaphors.

3) Stock metaphor (also known as a standard metaphor):

Newmark refers to stock metaphor as "an established metaphor, which in an informal context is as efficient and concise a method of covering a physical and/ or mental situation, both referentially and pragmatically" (1988, p. 108).

4) Adapted metaphors:

Adapted metaphor is nothing but a stock metaphor that has been brought and adapted into a different context by users of the language. Moreover, it involves adapting an already existing metaphor.

5) Recent metaphor:

Recent metaphor is a metaphor that is newly added to the language. Newmark defines recent metaphor by stating that "by recent metaphor, I mean a metaphorical neologism, often 'anonymously' coined, which has spread rapidly in the SL" (1988, p. 111).

6) Original metaphor:

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It is a metaphor that is the production of a writer's or a speaker's mind in a given text or speech for the sake of making it more interesting. Newmark indicates that these metaphors “are created or quoted by the SL writer” (1988,

2.3. Arabic Metaphors

simile in Arabic consists of three components which are;

- a) The Borrowed-to (The tenor) المُشبه
- b) Borrowed-from (vehicle) المُشبه به
- c) The Borrowed-to (The image or the source of similarity) وجه الشبه
- d) Comparator أداة التشبيه

On the other hand, Arabic scholars agreed on the following to be the components of Arabic metaphor;

- 1- “The Borrowed-from”: "به المشبه" which is “equivalent to the likened element in simile’.
- 2- “The Borrowed-to”: "المشبه" which is “equivalent to the likened-to in simile”.
- 3- “The Borrowed-to”: "الشبه وجه" which is “the borrowed lexical item taken from the borrowed-from and given to the borrowed-to” (Abdul raof , 2006, p.218).

2.4. Types of Arabic metaphors

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Arabic metaphors are classified into two types. Yasen (2013) classifies metaphors (الاستعارة) in Arabic into two types which are;

a- Declarative (explicit) metaphor (الاستعارة التصريحية)

In this type of metaphor, the vehicle ((المشبه به)) is mentioned, and the tenor (المشبه) is deleted. For example, رأيت قمراً يخطب في الناس, this example here is an example of a Declarative metaphor because المشبه (which الرجل) is omitted while المشبه به (which is القمر) is explicitly mentioned. It is called declarative (تصريحية) the vehicle المشبه به is explicitly mentioned or declared.

b- Cognitive metaphors (استعارة مكنية)

In this type, only the tenor is mentioned while the vehicle is omitted, or it is only implied by mentioning a verb or a noun that always accompanies it. For example, كان الغيم يبكي, which can be translated as “the clouds were crying”, the metaphor in this example is cognitive metaphor because the المشبه (which is the cloud) is explicitly mentioned and the المشبه به (الإنسان) is omitted. However, المشبه به is implicitly known.

2.5. Translation strategies and procedures

Vinay and Darblent (1995) classified translation procedures into seven procedures that include; borrowing, calque, literal, transposition, modulation, equivalence, and adaptation.

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- a) Borrowing: borrowing is taking over one word from SL and keeping it as the target language; this is a very common procedure when dealing with technical or new unknown concepts. For example, computer, mobile, and laptop, these words are borrowed as they are in Arabic and commonly used in our everyday life as كمبيوتر، لاب توب، موبايل.
- b) Calque: calque is a special kind of borrowing. It occurs when an expression from the SL is translated literally into the TL. For instance, when the slogan of 'أم المعارك' released by Sadaam Hussian, which was translated into English as a mother of all battles, and the English expression of red line, which is translated into خط أحمر.
- c) Literal translation: Literal translation is a direct transference of an SL into TL with a focus on the form and the grammatical aspects of the TL.
- d) Transposition: Vinay and Darbelnet referred to transposition as changing word class without changing meaning. This refers to when translators change the word type, such as from nouns to verbs. There are two types of transposition; obligatory, which occurs when the translator has to do this change in class due to the difference in the rules of the TL, and optional transposition, which is done by the translator's choice because it seems more suitable for him/her.

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- e) Modulation: modulation is a change in the language of The ST resulting from rendering the TT from a different point of view.
- f) Equivalent: equivalent is often desirable for the translator to use an entirely different structure with a different meaning from that of the source language text so long as it is considered appropriate in the communicative situational equivalent to that of the source language text.
- g) Adaptation: occurs when the translator tries to make the TT as effective and meaningful as the ST, and this requires a wide range of choosing terms that can be adapted and appear to be a natural part of the TT.

3. Research Methodology and Procedures

3.1 Data of the Study

The data under discussion in this study is Al-Akkad's Genius of Omar. This study uses a descriptive research design by using a case study method on translation students. Moreover, descriptive research investigates and describes a case about the current situation of an event or how it has happened in the past. This design is considered suitable for the topic under investigation because it attempts to investigate how

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translation students can deal with a text seen as archaic or too old compared to the type of texts and styles they used to deal with.

This study is a qualitative one, which uses both qualitative and quantitative data by utilizing the case study method. It is noteworthy that the case study method is an empirical inquiry that investigates a contemporary phenomenon within its real-life context when the boundaries between phenomenon and context are not clearly evident and when multiple sources of evidence are used

This study's population includes fourth and third-year students of translation from the English translation program, faculty of Arts, Sohag University. To reach the aims of this study, a sample of a hundred students from each level will be selected randomly from this population. The reason behind choosing students from these two levels is that they are senior and semi-senior translation students who might have a somehow reasonably good command of translation since they have been studying translation, both theoretically and practically, for two and three consecutive years.

4. Data Analysis and Discussion

4.1 Sample Analysis and Discussion

Example 1

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SL metaphor	Students' translation	Frequency of occurrence	Percentage
المحنة التي تشخص فيها (p.11) الأبخار	-That ordeal in which sight is diagnosed.	80	% 80
	The crisis that makes them scared (terrified / spooked) that they cannot blink their eyes.	5	5%
	the adversity that makes people stare in horror (fear)	10	10%
	- hard times that makes your eyes don't believe what it sees.	1	1%
	- difficult (hard) experience (ordeal)	4	4%

As seen in the above table, only 20% percent of the students found a somehow acceptable translation for this metaphor. However, 1% of them converted the metaphor into its sense to make it more comprehensible in the TL.

Moreover, 4% of the students tended to delete the entire metaphor and only described the ordeal or the experience as being hard or difficult. While the other 10% tended to translate the metaphor by a metaphor in the

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TL, even if they could not find an equivalent metaphor, they copied and explained the sense of the SL metaphor.

Additionally, 5% of the students utilized the strategy of converting the metaphor into sense and explaining it. Although this translation might retain the semantic meaning of the Arabic text, it fails to keep its emotive aspects; because "Qur'an-specific cultural and linguistic features are translation-resistant and therefore constitute interesting translation problems idiosyncratic to the Qur'an" (Abdul-Raof, 2005, pp. 165:166). To translate the metaphor successfully and accurately, the TT should make sense, carry the spirit and manner of the original, have a natural and accessible form of expression, and produce the same effect".

On the other hand, 80% of the students failed to provide an acceptable translation for this metaphor, as they translated it literally because they failed to understand the Arabic word *تشخص* which means to stare in terror, as this word is not commonly used in mundane conversations and requires knowledge of the holy Quran to understand it.. In this concern, Obeidat indicates that "the process of translation from Arabic into English is very problematic since the two languages are "historically-unrelated" and "geographically-separated" (1997, p.88). In brief, *المحنة التي تشخص فيها الأَبصار* is a metaphor that is typically rich with aesthetic and expressive values and is associated with indirectness; therefore, it is hard to translate.

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As Park (2009) claims, a metaphorical statement "can create difficulties and conflict in the translation process because of its vagueness and implication" (p. 157).

Example 1 Analysis

The underlined metaphor المحنة التي تشخص فيها الأبصار is a semantically loaded Qur'anic reference that offers a vivid manifest or horizontal intertextual association between the novel and the sacred text where it originates.

Al-Akkad used this intertextually by borrowing this metaphor from the holy Quraan. This is a frequent phenomenon used by many Arabic writers to add authenticity and credibility to their works. In other words, the use of such references as المحنة التي تشخص فيها الأبصار by Al-Akkad, adds authenticity, evidence, or even religious sanctity to his writings as an observing Arab Muslim to establish some common grounds with his a broad, primarily Muslim, readership.

No matter how short, each religious signifier invokes profound implications that generate new meanings and extend the boundaries of textual meaning. So, the importance of the link between المحنة التي تشخص فيها الأبصار and al-Akkad's novel is best discerned if its context is taken into

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account. Briefly, the construction of this metaphor introduces a verse from the holy Qur'an which reads as follows:

﴿ وَلَا تَحْسَبَنَّ اللَّهَ غَافِلًا عَمَّا يَعْمَلُ الظَّالِمُونَ إِنَّمَا يُؤَخِّرُهُمْ لِيَوْمٍ تَشْخَصُ فِيهِ الْأَبْصَارُ ﴾
(سورة ابراهيم: آية ٤٢)

"Deem not that Allah is unaware of what the wicked do. He but giveth them a respite till a day when eyes will stare (in terror)"

(Marmaduke Pickthall, <https://www.altafsir.com/>)

This verse is frequently used formally by Arabic speakers and writers when attempting to implicitly express an event that is horrifying. The effectiveness of this metaphor emanates from the strong connection it establishes between readers and Al-akkad's novel Imagery, in this example, stimulates readers' imagination as the intended meaning is implicitly expressed. Instead of giving direct access to meaning, the metaphor المحنة التي تشخص فيها الأبصار provides avenues that readers' minds should take to uncover meanings inherent in the text.

Example 1 Suggested Translation

Translationally speaking, Newmark (1988) suggests seven strategies for translating metaphors, namely reproducing the same image in the TL,

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replacing the SL image with a standard TL image, translating metaphor by simile, converting the metaphor into sense and explaining its meaning, deleting the metaphor, combining the metaphor along with its sense, and converting the metaphor into a simile plus its sense. Having applied the first strategy, the suggested English translation for this example, *the crisis that strikes fear into their hearts* as an English equivalent.

Example 2

SL metaphor	Students' translation	Frequency of occurrence	Percentage
سبر غوره واستکنه عظمته (ص ۷)	-He knows the secrets and the depth of him	22	22%
	Explore (measured) its depths and be (fascinated) humbled by its greatness.	34	34%
	Uncover (explored) the subtleties and knew (realized) his essence.	15	15%
	- He knows that he is a man of honor, and he can rely on him	10	10%
	Knew him inside out, and (discovered) Knew the essence of his greatness (glory/ virtues)	10	10%

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	He knew him well/closely and he realized his power (strength)	9	9%
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This table shows how the students under the test translated the metaphor *استكنه عظمته* and *سير غوره*. As seen from the results of their answers, 34 % translated it by using the strategy of converting the metaphor into sense or explanation as they translated it as "Uncover (explored) the subtleties and knew (realized) his essence", "He knew him well/closely, and he realized his power (strength)", and "He knew that he is a man of honor, and he can rely on him. Their translations here indicate that they felt these expressions used in the ST are complicated, and they will not be able to find an exact equivalent. Hence, they chose to explain its meaning.

32% of the tested students translated the underlined metaphors by trying to replace the metaphor in the SL with a standard TL metaphorical expression and adding an explanation, as they translated it as "knew him inside out and realized the essence of his greatness" and "he knows the secret and his depth." Nevertheless, they also chose to translate only half of these metaphors and omit the other because they think they both refer to the same thing.

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On the other hand, 34% opt to translate it by reproducing the same metaphor in the TL, as they translated it as "Explore (measured) its depths and be (fascinated) humbled by its greatness". It is worthwhile to mention that they managed to translate the first half of the metaphor, which is سبر غوره, by recreating or literally transferring it into the TL. However, they tended to add an explanation of the sense of the other half, which is أستکنه عظمته.

As for the source of difficulty or the obstacle they faced in translating the metaphor under discussion, the students indicated that they could not grasp its meaning at first sight; they had to search for its meaning deeply. Moreover, they stated that even though they usually read Arabic literature, they have never seen or heard anyone uses such metaphorical expressions as سبر غوره و أستکنه عظمته.

Example 2 analysis

سبر غوره و أستکنه عظمته (p.6)

Semantically, سبر غوره و أستکنه عظمته means to know all the traits of someone and to realize how great he/she is. سبر means to measure the depth of something, غور means deep well or deep hole. On the other hand, أستکنه means the reality or the essence core of someone or something.

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The underlined chunk سبر غوره واستكنه عظمته is a culturally-loaded reference that may throw up translation challenges. The iterability of this reference in Arabic has a semantic significance that cannot be captured without examining the context in which it figures. Accordingly, citationality-wise, the exact context can be found in this metaphor. In Arabic, this saying is used relatively formally – but not frequently. سبر غوره means in Arabic to measure the depth of a well, and since the English culture is not familiar with such an image that is related to wells, translating this metaphor would be challenging.

It is worth mentioning that these metaphors are archaic and are not frequently utilized in modern Arabic, even in literary works. Hence, this is a unique signature for Al-Akkad's writings as he uses archaic language unfamiliar to common Arabic readers.

Translationally speaking, سبر غوره is rendered literally as *measured his depth*. It is obvious that the student translators provide a direct translation of the lexical constituents of سبر غوره, using the denotative meaning of words taken straight from the dictionary. Such a strategy would be adopted if the metaphorical potentials are similar or if the literal version is acceptable in the TL. Of course, by using this strategy, the translators might encounter the danger of losing the intended impact سبر غوره wanted

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to have on its target audience. Additionally, any cultural significance associated with the metaphorical chunk *سبر غوره* will be lost in the TT.

In brief, the students who failed to introduce an adequate translation for this metaphor misunderstood this segment of the text, so they could not catch the figurative meaning and completely distorted the message of the original text. In order to better translate *سبر غوره* *واستكنه عظمته*, the translators should have identified it from those expressions which are not metaphors. Then, they should have selected a suitable strategy such as cultural equivalent, i.e., finding a metaphor in the TL which is semantically equivalent to the Arabic metaphorical item and creates the same impact on the receiver of the translated text.

Example 2 Suggested Translation

In other words, *سبر غوره* *واستكنه عظمته* can be translated into *knowing him inside out*. Here, the lexical constituency of the SL item may differ from its counterpart, Though the semantic content of the item may be identical across the two languages. To conclude, the English metaphor ‘know him inside out’ is semantically and culturally equivalent to the Arabic proverb *سبر غوره*. Hence, we can say that only 10% of the tested students managed to successfully translate this metaphor, even though it seemed to be bizarre and unfamiliar to them in Arabic.

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On the other hand, if we would like to find an equivalent that gives the same formal archaic impression to the English readers, we would translate this metaphor as "fathomed him" as the metaphorical expression is not also frequently used in mundane English conversation.

Example 3

SL metaphor	Students' translation	Frequency of occurrence	Percentage
من لم ينفعه ظنه لم تنفعه عينه (ص ١٦)	If a person makes good use of his thoughts, he sees nothing but good.	22	22%
	He whose thoughts (intentions) do not benefit him; his eyes do not benefit him (will not help him).	53	53%
	If a person thinks good, he sees only the good, and if a person thinks bad, he sees only bad	13	13%
	road to hell is paved with good intentions.	1	1%
	who does not think good will not see good	11	11%

The above table displays the way by which the students translated the metaphor of من لم ينفعه ظنه لم تنفعه عينه. 75% from the tested students translated the selected metaphor by transferring the metaphor to the TL,

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i.e., they attempted to transfer it as it is in the ST and to Explain its meaning. However, when attempting to understand and translate it, they changed the structure of the sentence from being a negation in the ST to an affirmation in the TT (If a person makes good use of his thoughts, he sees nothing but good). Nevertheless, their attempts were not very successful because they failed to grasp the implicitly of this metaphor. Moreover, 13% of the students under the test translated this metaphor as If a person thinks good, he sees only the good, and if a person thinks bad, he sees only bad. However, this translation does not reflect what is meant by this metaphor.

1% of the students tried to translate من لم ينفعه ظنه لم تنفعه عينه by doing an idiomatic translation to it. In idiomatic translation, the translator attempts to replace the SL message with an idiom from the TL in order to make the message more comprehensible and natural to the target readers, but this does not always serve this purpose because this may lead to some deviation in meaning – and this is what happened with the student who decided to convert the metaphor into an idiom in the TL, but he could not find the idiom that best serves the message of the ST.

The other 11% of the students translated من لم ينفعه ظنه لم تنفعه عينه by reproducing the same metaphor of the ST in TT, as they translated it as who does not think good will not see good. It is worthwhile to mention

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that the students agreed that the source of difficulty in this chunk is that they could not interpret what ظنه means and what is the implied meaning of عينه. Hence, the students did their best to translate it according to the context, and they came up with the translations listed in the table.

Example 3 Analysis

The underlined linguistic construction من لم ينفعه ظنه لم تنفعه عينه in the example above may represent a mammal task to translators. The speaker utilizes this construction to be intertextualized with the quote said by Omar bin Khattab, which also reads as مَنْ لَمْ يَنْفَعِهِ ظَنُّهُ لَمْ يَنْفَعِهِ يَقِينُهُ. This metaphor presents a semantic richness as well as a robust mode of expression. Even though this quote entertains a high degree of frequency of use in formal Arabic, as the other quotes said by other Sahabah, the students were not familiar with such quotes.

Semantically speaking, this quote literally means that if someone can not realize and understand what happens around him/her, he /she will not be able to even if they saw what is happening on their own. In other words, what is meant here is that if one is not smart and sharp enough to understand the signs and gestures of the surrounding actions, it will be impossible for him/her to interpret what his/her eyes see. Moreover, Al-akkad used this quote which belongs to Omar bin Khattab himself, to refer

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to how sharp and intelligent Omar was and that even his words were wise enough to be rules to be followed by people.

Example 3 Suggested Translation

As much as the translation of *من لم ينفعه ظنه لم تنفعه عينه* is concerned, it can be said that in the translation of such segments which have a comparable pragmatic effect in the TT, the domestication strategy can be employed successfully. Shuttleworth and Cowie (1997) describe domestication as a type of translation “in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for TL readers” (pp. 43:44). By applying the strategy, the translator might render *من لم ينفعه ظنه لم تنفعه عينه* into English ***if mind cannot realize, eyes will not recognize***. In this suggested translation, an attempt is made to make the translated quote preserve the same style, impact, and taste as it is in the ST; it also reflects the same internal music that appears in the ST.

Obviously, the suggested translation here assimilates the phrase *من لم ينفعه ظنه لم تنفعه عينه* to English linguistic and cultural identities with the aim of making the TT easy to be understood by the target readership. Therefore, it seems to be oriented toward the requirements of both the TR and the recipient culture. In fact, the translators resorted to the strategy of domestication because the literal translation of *من لم ينفعه ظنه لم تنفعه عينه* can

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be confusing to English readers who are not acquainted with such expressions. In this respect, Carbonell (2004) indicates that “the translator largely prepares the ground for the reader’s interpretation, and not merely through a change of linguistic code” (p. 27). In summary, the domesticating translation involves a great deal of cultural approximation and transposition.

5. Conclusion

This study investigates Students' translation of metaphors in Al-Akkad's Genius of Omar. The result of this study shows that most students could not translate metaphors accurately due to many problems and the fact that they needed to be made aware of the metaphorical system in Arabic, the cultural differences between Arabic and English metaphors, and the needed strategies for translating metaphors. A total of 100 participants were included in the study. The participants were randomly assigned to a test that included 12 metaphors selected from Al-akkad's Genius of Omar. They were asked to translate the metaphors and mention their difficulties. The analysis of the students' translations shows that most students could not translate the metaphors correctly because it was written in a highly formal language style, which is unfamiliar to them.

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