بحوث قسم اللغة الإنجليزية

Challenges in Translating Metaphor in the Colloquial Egyptian Poetry of Al–Abnoudi and Mostafa Ibrahim

إشكاليات ترجمة الاستعارة في الشعر المصري العامي للأبنودي ومصطفى إبراهيم

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Abstract

The aim of this study is to conduct a linguistic analysis and translation assessment of selected translated versions for the poetry of Al–Abnoudi and Mostafa Ibrahim to highlight the challenges in translating metaphor. This analysis is performed through applying multiple linguistic steps: Componential Analysis, Conceptual Analysis, and Extended Conceptual Analysis of four main conceptual metaphors and their supporting metaphors: LIFE IS A JOURNEY, REVOLUTION IS LIGHT, TIME IS MONEY, and LIFE IS A THEATRE. These metaphors are explored and deeply analyzed lexically, semantically, conceptually, and contextually to highlight and discover the cultural convergence or divergence between the source and target metaphor(s). A translation assessment is consequently applied using the modalities proposed by Mandelblit to highlight whether the translator resorts to restructuring the

metaphorical expression while applying the foreignization/domestication approach. The study concludes that the translator should be faithful to the source text, communicate its external and internal music, its tone and style. Finally, a model is proposed to highlight the fine line between simile, (conceptual) metaphor, and metonymy in terms of the paradigmatic and syntagmatic features on the one hand and the substitution and contexture on the other hand.

Keywords: Colloquial poetry, literary translation, conceptual metaphor, foreignization, domestication, culture specific items.

مستخلص

تهدف هذه الدراسة إلى إجراء تحليل لغوي وتقييم لترجمات مختارة من شعر عبد الرحمن الأبنودي ومصطفى إبراهيم، وذلك لتسليط الضوء على تحديات ترجمة الاستعارة. ويجري الباحث هذا التحليل من خلال تطبيق خطوات لغوية تدريجية: التحليل التكويني، والتحليل المفاهيمي، والتحليل المفاهيمي المتعمق على أربع استعارات مفاهيمية أساسية هي محور البحث ومجموعة من الاستعارات الأخرى الداعمة: الحياة رحلة، والثورة نور، والوقت مال، والحياة مسرح. ويدرس الباحث هذه الاستعارات ويُحللها لفظًا ومعنى ومفهومًا وسياقًا للوقوف على التقارب أو التباين الثقافي بين الاستعارة الأصلية والاستعارة الهدف. وبعدها يعمدُ الباحث إلى تطبيق نظرية ماندلبلِت وطرائقها

لتوضيح ما إذا كان المترجم قد لجأ إلى إعادة هيكلة التعبير الاستعاري لدى تبنيه منهجية التقريب أو التغريب أم أبقى على الاستعارة المصدر لفظًا ومعنى وترجمها كما هي. ويَخلصُ الباحث إلى اقتراح نموذجٌ مُبسط يبرز الخط الفاصل الدقيق بين التشبيه والاستعارة المفاهيمة والاستعارة والكناية بالنظر إلى الخصائص العلائقية الإحالية والخصائص الترابطية بين نسيج الوحدات اللغوية من ناحية، وسمات الاستبدال اللفظي والبنية السياقية من ناحية أخرى.

كلمات مفتاحية: الشعر العامي، الترجمة الأدبية، الاستعارة المفاهيمية، التقريب، التغريب، سياقات التخطيط بين الاستعارة المصدر والاستعارة الهدف، المصطلحات الثقافية

1. Introduction

This study aims to highlight the impact of challenges in rendering the colloquial Egyptian metaphor into English and whether the poetic language and cultural references are maintained. The researcher seeks to test the applicability of linguistic and conceptual metaphors in the target language (English) and whether target language can accommodate source metaphor. In addition to exploring the effect(s) of using a particular procedure in a particular context on both the essence of the metaphor itself and its impact on the English reader further to applying the model of Mandelblit (1996).

The challenge is represented in rendering metaphorical emotive expressions and colloquial proverbs from the Arabic language within a tricky and risky process since they might not be of identical meaning in English. El–Abnoudi, whose poetry is concerned mainly with the joy and sorrow of the marginalized, is dubbed as *Al–Khal* "Uncle" for all Egyptians. His strong presence in the Egyptian street contributes to transcending the personal messages to the public, especially his unique way of structuring his poems and the subtle

techniques in utilizing images to express his themes in either direct or indirect way. Not surprisingly, Ibrahim follows the same track as his predecessor as he involves the public in tackling themes of his poems making ordinary Egyptians, their issues, and concerns the pillar of his conceptual metaphors.

The researcher selects four main conceptual metaphors: LIFE IS A JOURNEY, REVOLUTION IS LIGHT, TIME IS MONEY, and LIFE IS A THEATRE and explores their Arabic equivalents in addition to supporting metaphors of personification and zoomorphism from the selected poems. The researcher figures out whether translators have rendered metaphors properly from the source text (ST), as well as highlights the effect of the new chosen metaphor on the English reader. In assessing the target version, the researcher follows Mandelblit's (1996) approach to know which modality is applied among the six options he proposes as it is further explained.

2. **Research Questions**:

1. What are the challenges in translating metaphor from the conceptual perspective?

2. How many schemes or options should be taken into consideration while translating metaphor from colloquial Arabic poetic context?

3. What is (are) the effect(s) of applying a particular translation strategy to the target metaphor?

4. To what extent can the cultural metaphorical expression be maintained in the English translation?

Review of Literature

This study contains three main components to be discussed to pave the way to the main issue, which revolves around highlighting the challenges in translating metaphor from Arabic into English: Arabic as a standard language, the Egyptian dialect, and the metaphor as an indispensable figure of speech in Colloquial Egyptian Poetry (CEP).

Accordingly, the CEP is rarely translated even though it is widely and strongly circulated and disseminated among the public compared with the poetry written in MSA. CEP

deals with the daily issues concerning the common and ordinary people trying to depict such lives utilizing the metaphorical language and strong rhythms in a way which emanates from their own speech and daily lives. Recently, popular contemporary poets achieve fame and good reputation such as Abdul-Rahman Al-Abnoudi and Mostafa Ibrahim.

The translation of Arabic literature; especially poetry into English, is considered a wide field of study. This study focuses on one rich aspect, rendering metaphor in selected colloquial poems into English. By its own nature, Arabic is a metaphorical language, and the Arabic literature in all its genres is an important proof of that; the colloquial poetry is no exception since the colloquial poetic lines hold many explicit and implicit meanings and the witty and talented way of selecting metaphors integrates sincere feelings, artistic flavor, severe insults, and bitter criticism.

Conceptual Metaphor in CEP has seldom been tackled and this urges the researcher to elaborate and go into deep detail to discover the challenges in translating metaphor of the CEP applying the linguistic approaches in a number of

selected poems by Al–Abnoudi and Ibrahim. There is a study by Essam (2014) analyzes the features of CEP; however, it does not tackle the translation of conceptual metaphor in the colloquial poetry of Hesham Al–Gakh. In addition, many academic articles and studies have tackled the challenges in translating metaphor in Modern Standard Arabic (MSA) Poetry, but colloquial poetry is still a fertile domain to be explored and this study is a detailed analysis of this field of study.

Essam (2014) studies and analyzes the features of CEP in terms of four translation challenges: equivalence, prosody, code–switching, and markedness of the poetic phrases of Al–Abnoudi and Al–Gakh where the researcher analyzes the semantic and contextual dimensions while analyzing the ideological effect and assessing whether the original ideology reflected in the source Arabic text is maintained or distorted in the target translation. This study does not question the translation of metaphor, but it has to do with the register of CEP itself.

3．Theoretical Framework

Many different theories tackle metaphor in different approaches: literally, figuratively, semantically, pragmatically, culturally, cognitively, interactively, emotionally, and conceptually, among others. Each of these approaches attempts to give full meaning and draw a clear picture of the expressive tone of metaphorical language. Most classical theories have two general perspectives, the former depends on similarity, through tools such as comparison and substitution while the latter depends on interaction. In both perspectives, metaphor is handled as a linguistic device. Hence, the fundamental and main distinction is communicated between literal expressed notes and figurative implied senses in linguistic expressions. Emotive theory, according to Soskice (1987), considers the role of metaphor as emotional without any additional cognitive contribution. However, substitution theory, according to Hatim (2001), highlights "the cognitive content, but consider it to be literally replaceable".

3.1.   Newmark's Componential Analysis Theory (CAT)

Componential Analysis (CA) is a method to analyze the meaning and denotation of words by giving a set of meaning components or semantic features. Semanticists often divide the meaning of a lexical unit (word) into semantic components based on real–world concepts, such as human/animal//life/death/plant/thing; i.e., discussing and analyzing the meaning by breaking the word down into smaller semantic components. Leech (1981) defines it as a process of 'breaking down' the sense and meanings of a word into its separate semantic features. Even though translating or localizing cultural words from or into Arabic is challenging and problematic, the translator should apply and use the nearest equivalence of the target translated version (Nida, 1975).

Newmark (1988) proposes CA as a translation strategy in dealing with the translation of cultural words to reach an accepted translation since it is more concise and precise compared with other strategies, such as paraphrasing. Newmark (1998, p. 17) clearly mentions that "the only purpose of CA in translation is to achieve the greatest possible accuracy, inevitably at the expense of economy."

3.2.   Lakoff's Conceptual Metaphor Theory (CMT)

Linguistics suggests that the purpose of metaphor is not only to communicate abstract ideas and concepts but to give reasons and provoke thoughts and betray ideologies about it (Lakoff & Johnson, 1980l; Kövecses, 1988). Conceptual Metaphor Theory (CMT) reflects reality and filters it to offer the reader many options and perceptions. Goatly (1997) advocates this idea and proposes that is everywhere in the language we use and there is no escape from it". After studying the metaphors found in texts, transcripts of the US Senate, and speeches delivered by President George Bush related to the Gulf War (1991), Lakoff concludes that such metaphors entail and reflect ideological stances.

This approach provides the reader with a more dynamic view, and any further details that organize thinking which makes it difficult for other approach(es) to reach the same conclusion depending on either linguistic or psychological elements. Alice (2005) claims that CMT contributes mainly to the understanding of metaphor within a

corpus or context. Rejecting the idea that metaphor is only a decorative device, according to Deignan (2005), Lakoff argues that metaphor is an integral part of human knowledge and cognition. Deignan (2005, p.31) claims that the CMT's main pillars are as follows:

- Metaphor structures our thinking;
- Metaphor structures our knowledge;
- Metaphor is a key element in abstract language;
- Metaphor is inherent in physical language; and
- Metaphor has an ideological dimension.

These elements can pave the way to decode the conceptual structure of metaphor into source domain and target domain and further trigger the reader or listener to comprehend thought and "experience with meaning" (Jonson, 2018, p. 315).

3.3.   Kövecses' Extended Conceptual Metaphor Theory (E–CMT)

Kövecses (2020) proposes a new model to understand conceptual metaphors. In one of his most recent books entitled Extended Conceptual Metaphor Theory (2020),

Kövecses mentions explicitly five striking and outstanding ideas as follows:

- "It may be that there is no literal language at all;
- It may be that metonymies are more primary than metaphors;
- It may be that conceptual metaphors are hierarchically linked conceptual structures on different levels of schematics.
- It may be that conceptual metaphors are not only conceptual but also necessarily contextual; and
- It may be that conceptual metaphor is simultaneously an offline and online phenomenon (i.e., it is not only offline)."

Traditionally speaking, in the sentence "he has taken revenge and quenched his anger", the word 'anger' connotes a 'fire metaphor'. According to Lakoff (1990), the 'invariance hypothesis' suggests that every idea from the source text can be further elaborated and mapped onto the target in an image schematic structure of the target text. Grady (1997) claims that the parts of the source domain may be mapped based on primary metaphors. Kövecses proposes that the source text

"maps conceptual materials that belong to its main meaning focus". Such mapping goes from concrete to abstract domains, for example, LIFE IS A JOURNEY. This metaphor can mirror the way we recognize and think about our life: setting goals to be achieved, doing our best to reach these goals; making plans, facing obstacles, making alternative plans in case of failure, preferring ways, and paths to others. Hence, the conceptual system guides us toward our actions and understanding of the world.
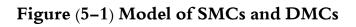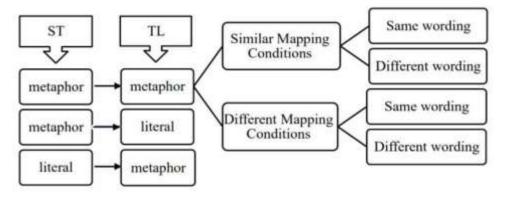
Methodology

The researcher proposes to apply transitional and continuous analysis starting from Componential Analysis (CA) (as proposed by Newmark, 1988) since this is considered an indispensable step, according to Yankova (2003: 54) in the selection of the appropriate translation procedure. CA simply helps to understand the analysis of words themselves through sets of semantic qualities which are either 'present' or 'absent'. Noticeably, poetic metaphors cannot be thoroughly understood without moving beyond the rhetoric or semantic restrictions towards hovering over pragmatic qualities and stirring cognitive thoughts. Lakoff and

Johnson (1980) have stressed the conceptual foundation of metaphor according to the Conceptual Metaphor Theory (CMT). This procedure shall spontaneously and intellectually come after applying the CA. Lakoff (1993) argues that metaphor is a basic attribute of our human conceptual systems through our tendency in understanding one concept in terms of another by a systematic way of mapping.

A further point of concern is raised regarding the rule of thumb included in the CMT since it assumes that the primary metaphors include the comparison between a single conceptual element and its expression in terms of another one. Here the understanding of metaphor, according to Kövecses (2020) can lead to the emergence of a series of metaphors through mapping a metonymic stage and not exclusively limited to two conceptual domains. This is the basis of the Extended Conceptual Metaphor Theory (ECMT) developed by Kövecses which moves beyond the cognitive or conceptual limitations, to question the concerning image scheme, domain, frame, and mental space for the concerned metaphor. Hence, understanding the metaphor conceptually,

linguistically, and cognitively will take the reader to consider a variety of contextual factors as well.

The researcher follows Mandelblit's model to assess the extent of fidelity of the translator, the extent of whether the concerned metaphor is universal and can be used as is in the target culture, and the extent to which domestication and foreignization can be applied

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Figure (5–1) Model of SMCs and DMCs

According to Mandelblit (1995) this figure states the possible options the translator can follow in translating metaphors can be as follows:

- Target Metaphor has similar mapping conditions (SMCs) using the same expression;

– Target Metaphor has similar mapping conditions
(SMCs) using different expressions;

– Target Metaphor has different mapping conditions
(DMCs) using the same expression;

– Target Metaphor has different mapping conditions
(DMCs) using different expressions;

– Source metaphor (SM) is translated into non–
metaphorical language (NML); or

– Source metaphor is totally ignored.

6. **Analysis**:

LIFE IS A JOURNEY is a universal metaphor because
it is widely understood culturally and coined linguistically
almost in similar and synonymous words in both Arabic and
English. Moreover, it can entail similar reflections and
realizations. Kövecses (2010, p. 32) argues that "the target
domain is the domain we try to understand through the use
of source domain." Hence, the metaphor LIFE IS A
JOURNEY takes the concept of 'life' as a target domain
(TD) while taking the concept of "journey" as a source

domain (SD). This broad metaphor can deliver various thoughts and realizations: persons are travelers, purposes are destinations, means to achieve our ends are roads, difficulties of life are hardships and hindrances in travel, achievements completed are the distance travelled, choices are crossroads and many others.

6.1. Lexical Analysis of LIFE IS A JOURNEY

The word 'life' is defined as "the sequence of physical and mental experiences that make up the existence of an individual" while the word 'journey' is defined as "something suggesting travel or passage from one place to another" according to the online version of Merriam Webster dictionary. The same definitions can be applied to the Arabic definitions of both words as it is mentioned in the Arabic English Lexicon Lane dictionary. Hence, the words of the English conceptual metaphor can have the same lexical meaning as its Arabic version "الحياة رحلة " or as it is stated in one of Al-Abnoudi's poems "مشوار طولان " with many other sub metaphors and indications.

6.2. Contextual analysis of LIFE IS A JOURNEY

The contextual implications of the main conceptual metaphor "LIFE IS A JOURNEY" can trigger the different stages of this 'life/journey' and different shades of meaning according to the feelings, contexts, and beliefs. Al–Abnoudi says "مشوار طولان" (it's a long road) and repeats the word "موت" (death) as the end of this life/journey but he uses different words with different meanings. In Arabic, and almost in English as well, there are many shades of meaning for the synonyms of the word "death" (which is considered the neutral word). Hence, the use of a specific word rather than the other has an indication that should not be overlooked in translation. Words like "موت/وفاة" (death), "مقتل" (killing), and "استشهاد" (martyrdom) are also recurring in the poems of Al–Abnoudi and Ibrahim.

The examples: "مُت بقى لي ميت حول" (I must have been dead for a hundred years), "ان القتل يكف" (For the killing to stop), "وحققوا المعجزة صحوا القتيل من القتل" (They achieved a miracle; resurrecting the victim), "اقتلني قتلي ما هيعيد دولتك تاني!" (Shoot me! My murder won't bring back your state), and "بكتب بدمي حياة

" (For my people I write in my blood a new fate), تانية لأوطاني

" (Dancing between the martyrs and يرقص ما بين شُهدا وبين محابيس"

" (Today, واانهرده لامبو مات قتله ليل اسبانيا.. قتلته الآهthe prisoners), "

Lambo died. The night of Spain killed him. Pain killed him),

" (the martyr of the night has died in مات شهيد الليل في اسبانيا السجينة"

" (assassination of the اغتيال الوطنthe imprisoned Spain), and "

country). The researcher seeks to analyze the synonymous

words applying the componential approach in the following

section to check whether it can be applied in poetic

discourse; and if so, whether it can communicate the

intended meaning and thought of the poet.

6.3. Componential Analysis of LIFE IS A JOURNEY

The researcher applies the componential analysis as

proposed by Newmark (1998) using the synonyms of the

word "death" to reveal any additional layers of meaning as

follows:

Semantic component	Term	For Animal	For Human	same ideology of the speaker	Unnatural causes	Natural Causes
استشهاد	Martyrdom	–	+	+	+	–
مقتل	Killing	–	+	+	+	–
وفاة – موت	Death	–	+	±	–	+
اغتيال	Assassination	–	+	–	+	–
نفوق	Animal death	+	–	–	–	+

CA of the Word 'Death' and its Synonyms

The word "موت" or "وفاة" (translated literally as "death")
is considered the neutral main term that has nothing to do
with the feelings and ideology of the speaker. However, both
poets do not try to confine their intended meaning to this
word; rather they use the words "قتل" (killing) and "استشهاد"
(martyrdom) and "اغتيال" (assassination) to reassure their
intended message and communicate their feelings to the
reader. From the CA shown in Table (4–1), it seems that it is
very complex to find the specific shade of meaning in the
English language for a group of synonymous words
frequently used by Al–Abnoudi in different contexts and for
different purposes which can reflect the exact connotation in
the Arabic word. This difficulty is due to some cultural
references and the sarcastic and melancholic tone of the
poem.

If we apply CA to the poem entitled "Yamna" (ايامنة),
the whole picture is confined within the frame of the
semantic meaning of words and nothing else. However, Al–
Abnoudi uses the word "موت", which literally means 'death',
its synonyms and several colloquial expressions denote death.

Moreover, Al–Abnoudi uses the colloquial past simple format of the verb " يموت (to die) in his witty and sarcastic melancholic expression " مُت بقى لي ميت حول (have been dead for a hundred years), which in fact and on the contrary means she (*Yamna*) is still alive and kicking. CA does not afford a full reflection of the meaning, shades of meaning can be easily missed, ignored, or even misunderstood. Accordingly, the reader needs a further step to be taken to decode the listener/ meaning, extract the writer's intention and glean the shades of meaning gradually until they get a complete or semi– complete picture through seeing what is within the text and fathoming the true intended meaning of the colloquial word or expression.

The expressions used in this poem are not confined only to the word " حياة (life) or " موت (death) and its synonyms and antonyms. On the contrary, he mourningly inserts colloquial expressions from the everyday language of Egyptians to reflect strong feelings of sorrow and remorse. When considering the following examples, the mere semantic analysis and CA can hardly and effortlessly communicate the meaning since the word cannot be

exported out of its colloquial, metaphorical, contextual, situational, and conceptual context and just mark several features to be either present (+) or not present (–).

The translator does not apply the equivalence theory through using the English equivalents for the source Arabic words, especially the synonymous words for 'life' and 'death'. If they do so, the meaning can be easily betrayed and missed. This idea can be clear in the following examples: "خايفة يا وليدي القعدة لتطول" (I am worried I would linger here for long), "مُت بقى لي ميت حول" (I have been dead for a hundred years), "لسه هحيا كمان وكمان" (it looks like I'm going to live on and on), "مشوار طولان" (it's a long road), "اللي يطوله حمار" (he who seeks to prolong it further is a jackass), "اللي اتخطفوا" (those who died young). "أول ما يجيلك نُط" (when it comes to you, jump aboard!), "اوعى تعيش يوم بعد عيالك" (don't you ever live for one day past your kids), "إذا جاك الموت موت على طول" (If death comes to you, die at once), and "جيت لا لقيت يامنة ولا البيت" (And when I did neither Yamna nor the house was there!).

Hence, CA can easily fail to communicate the indirect meaning and that is why we need a further approach to decode the structure and reveal the hidden meaning of such

poetic lines and metaphorical expressions. The researcher seeks to consider whether the translator has successfully stuck to and respect CA and if so, does he I) communicate the meaning and idea? II) follow the same style? III) follow the same original composition of the source text? IV) stay faithful to the source text?

6.4.   Conceptual Metaphor Analysis of LIFE IS A JOURNEY

Al–Abnoudi here films a short movie of life from its start with childbirth until death. We are now before a subway moving from its first station "childbirth" towards death, being its last station. Many stations are in between; such as "الإنجاب" (giving birth), "الشيب" (oldness), "العجز" (weakness or impotence), "الهلاك" (impairment), "غرور الإنسان" (arrogance), "غش الدنيا" (joy of delusion), "الورث" (inheritance), "أرذل العمر" (senility), "ماهية الموت" (the essence of death), and "وفاة يامنة" (passing away of *Yamna*).

Throughout this journey, one has a variety of feelings of happiness, sorrow, fatherhood, motherhood, hunger, neediness, tolerance, intolerance and so forth. Accordingly,

the metaphorical imagery triggers our minds to compose the sense of discovery and exploration of life in a logical process of mind mapping between source domain (journey) and target domain (life). However, each metaphor has a specific implication of meaning denoting a larger concept or a more comprehensive idea. The whole poem summarizes the philosophy of the Al-Abnoudi towards life and death and he decomposes this concept into general metonymies decomposed of several conceptual metaphors and conceits or extended conceptual metaphors decomposed of traditional stand-alone metaphors among other figures of speech.

Hence, the vehicle here, according to the previous explanation, is the subway that passes by several stations and the passengers are *Yamna*, Al-Abnoudi himself, some passengers are getting in such as Aya and Nour (daughters of Al-Abnoudi) and some others are getting out such as Sheikh Mahmud and Fatna ab Andil who passed away. The ideas of life and death (الموت والحياة) are triggered by the mind, developed by the heart into emotions, as in "you have grown old" (قولت), expressed through words as in "I am worried كبر عبد الرحمن" (I would linger here for long" (خايفة القعدة لتطول), achieved by

actions as in "and it looks like I'm going to live on and on"
(وباين لسه هحيا كمان وكمان), advocated by arguments, as in "Don't
you ever believe this life" (واوعى تصدقها الدنيا), then shape the
ideology, as in "it's all a lie" (اغش في غش), and finally paves the
way to the inevitable destiny as in "neither *Yamna* nor the
house was there" (جيت لا لقيت يامنة ولا البيت), which is the final
and this what the researcher concludes from the stage
concerned conceptual metaphor.

Regarding the poetry of Ibrahim, the theme of life is
recurrent in his poetry but due to the limitation the English
translated versions of his poets, the researcher selects few
poems to explain the concerned conceptual metaphor.
Ibrahim expresses the theme of life and death as it is
contained in the metaphor LIFE IS A JOURNEY in a
different style. His poem entitled لو كنت عارف ان دي المرة الأخيرة "If I
knew it's the last time" is considered one main conceptual
metaphor summarizes the idea of life. The conditional
functional tool (if) can have the following meanings in Arabic
"إذا", "إن", "لو" or ". The preference of selecting one choice over
the other is the semantic meaning of the sentence in terms of
the degree of (un)certainty regarding achieving the main

) which is directly related to the degree of جواب الشرط clause (

فعل الشرط.)(un)certainty regarding achieving the 'if clause' (

6.5. Extended Conceptual Metaphor Analysis of LIFE IS A JOURNEY

There are different and progressive levels of meaning we can consider according to the Extended Conceptual Metaphor Theory (ECMT). The first step is to explore the image scheme of several metaphorical expressions. In the metaphorical expression " مشوار طولان واللي يطوله حمار It's a long) " road, and he who seeks to prolong it further is a jackass)," the image scheme equates between life and the long road as if LIFE IS A JOURNEY. This is the base of the conceptual metaphor of the whole poem because it correlates between life and journey but with more concealed feelings of sorrow and remorse. Hence, the target domain (life) and the source domain (journey) have something in common in terms of life being a journey.

Yamna is undergoing a weary life and does not have any specific direction in her life/journey. Moreover, she would like to die at the earliest time possible as if she is at a

crossroad and it seems that she has gone through a lot of troubles in her life. Simply, *Yamna* is a traveler heading to the hereafter. Frame in this example assures the essence of metaphor especially because *Yamna* reprimands and rebukes, calling them 'jackass', they who would love life and wish to extend their lifetime. Regarding the mental space, it sets as an awning deck and umbrella over the domain, its frame and image schemas. The mental space triggers the melancholic incidents that happened and the death of *Yamna's* son *Sheikh Mahmoud* and *Fatna ab Qandil*. Even no one pays a visit to her for a long time and her own house has already 'aged' and is about to be demolished. All these explanations pave the way to the metonymy of the feelings of disgust and revulsion towards life.

"In خايفة يا وليدي القعدة لتطول I am worried, sonny, I would)" linger here for long). This image contains a metaphor where "the word القعدة" (literally means to stay) is equated symbolically to life. This metaphor draws an image schema that *Yamna* is afraid of being alive and kicking for too long. The domain of this metaphor which denotes the concept of fear from being alive for too long communicated through the

semantic units of metaphor. The frame tells the reader/listener that she yearns for death, and she is afraid of being alive for too long because no one visits her, she is aging, and most of her beloved ones have already passed away. The mental space behind this metaphor triggers the long memory of the reader/listener to find a reason justifying such strange and odd hope. These progressive steps and explanations can be easily summarized if one can figure out this as a 'metonymy' of fearing for too long.

Al–Abnoudi draws a lively and grim picture focusing on the metaphor of personification loading with the feelings of remorse and melancholy. The metaphors: I) " اللي اتخطفوا فضلوا أحباب " (Those who died young have remained alive in the heart), II) " أول ما يجيلك نط " (When it comes to you, jump aboard!), III) " اوعى تعيش يوم بعد عيالك " (Don't you ever live for one day past your kids), VI) " إذا جاك الموت موت على طول " (If death comes to you my son, die at once) are all metaphors of personification. In the first one, Al–Abnoudi correlates death with a burglar who steals the lives of *Yamna's* beloved ones. Then in the second and fourth metaphors of personification, he continues with the same idea in depicting death as if it is a

decision taken voluntary and willingly by the person and, in the third metaphor, *Yamna* warns Al–Abnoudi from living, even for one day, after his children will pass away.

6.6. Translation Assessment

In this section, the researcher extracts the main Arabic conceptual metaphor " مشوار طولان (It's a long road) which can be a semi-equivalent and a translated Arabic version of the source English conceptual metaphor LIFE IS A JOURNEY. In the same context, the researcher mentions all the sub-conceptual and ordinary metaphors serving the strength of this theme and idea which is an assessment of the translation of metaphors based on the model suggested by Mandelblit (1995).

I. LIFE IS A JOURNEY

Metaphors about Life as a Journey

Source Text		Direct			Indirect		Totally ignored
Target Text		Same CM Same Exp.	Same CM Diff. Exp.	Diff CM Diff Exp. Same Fig.	Diff CM Diff Exp. Diff Fig.	Non-metaphoric Exp.	
Abnoudi	مشوار طولان It's a long road,		√				
Abnoudi	مت بقى لي ميت حول I must have been dead for a hundred years	√					
Abnoudi	القعدة لتطول I would linger here		√				

for long.				
أهي ريحة من ريحتك ع الأرض	Abnoudi			
They will be your smell on earth	√			
سارقاك الغربة	Abnoudi			
You stay busy out there				√
تجيب لك حتة واد	Abnoudi			
you have got yourself a boy				√
أعملهم أكفان!!.	Abnoudi			
They could serve as my shroud	√			
إوعى تصدقها الدنيا	Abnoudi			
Don't you ever believe this life	√			
إذا جاك الموت	Abnoudi			
If death comes to you	√			
اللي اتخطفوا	Abnoudi			
Those who died young				√
واللي ماتوا حتة حتة	Abnoudi			
those who died bit by bit	√			
أول مايجيك الموت	Abnoudi			
When death comes to you	√			
أول ماينادي عليك	Abnoudi			
When it calls out your name	√			
أول مايجي لك .. نط	Abnoudi			
When it comes to you, jump aboard!	√			
قِدِم البيت	Abnoudi			
The house has grown old		√		

Abnoudi	مستنيني لما أموت Waiting for me to die	√	
Abnoudi	جيت ..لا لقيت يامنة ولا البيت when I did Neither Yamna nor the house was there	√	
Abnoudi	الرحلة بتغنى sings this journey	√	
Abnoudi	الوقت مش دايما معاك Time's on your side but not for too long.	√	

From the table entitled "Metaphors about Life as a Journey", most of the target metaphors follow the source Arabic colloquial metaphors in terms of communicating the idea and more important the syntax of the sentence (when possible) as an attempt for achieving fidelity to the source text. Hence, translators prefer to apply the same conceptual metaphor as is in the target language (metaphorical cultural equivalent) and use the same expression in the target language (linguistic equivalent). However, a few metaphors, fail to follow this principle. Lack of equivalence is considered the main reason due to different cultural contexts.

The witty metaphor "سارقاك الغربة" is translated non-metaphorically into "*you stay busy out there*". This translated version overlooks the metaphorical personification in the word "سرقاك" which the poet correlates between living away from home (feelings of estrangement or alienation) and the thief who steals the age. The concept of this metaphor (stealing age) as in the example: depression steals the good moments in your life which can be present and accepted in the English culture but the translator chooses to translate the metaphorical expression into a nonmetaphorical language as if it is a translation of the meaning without being faithful to the source Arabic words.

The melancholic metaphor "تجيب لك حتة واد" (you have got yourself a boy) implies layers of implicit cultural meaning regarding the preference of having boys, not girls, in some of Egyptian rural areas. In some other contexts, the colloquial saying "ضفر عيل" (literally means: a nail of a boy or a girl) is also famous and recurring in such context. In the poem *Yamna*, it seems that Al-Abnoudi's aunt believes in this thought wishing that Al-Abnoudi has a boy, not girls. She has used the term "حتة واد" (literally means a piece of a boy) to highlight

her preference for male children rather than the female ones. All such implications are totally missed in translation simply due to the lack of presence of these cultural considerations in translator may seek to insert a the English target culture. The footnote to help clarify these cultural references without prejudice to the aesthetic qualities of the source metaphor.

These condolences in the shape of metaphor prove that both SMCs and DMCs cannot be applied in the example of "اللي اتخطفوا" (Those who died young). The word "اتخطفوا" (literally means: those who have been kidnapped/snatched). This can be a metaphor for those who died at an early age. The translator succeeds in communicating the idea. However, he does not give the due attention to the metaphorical meaning behind the word "snatch/ kidnap" and simply translates the meaning.
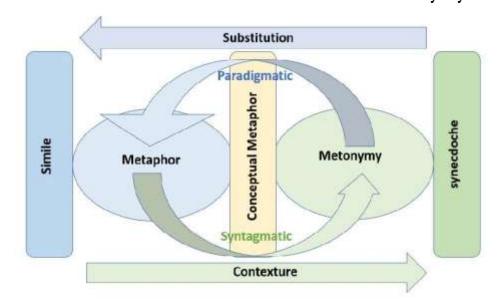
7. Conclusion

Colloquial Egyptian poetry is loaded with figures of speech, tropes (similes, metaphors, personification, puns) and schemes (apostrophe, chiasmus, antithesis, parallelism) in addition to the musical figures (alliteration, assonance,

consonance, onomatopoeia) and rhythm and rhyme scheme. Metaphor is one of the dominant tropes. It is the task of the translator to attempt to follow the syntax composition, apply a similar style, communicate the original tone, maintain the musical patterns, and communicate the same thought and idea. While dancing with these shackles, the translator can barely mirror the source metaphor in each and every aspect.

The more the metaphor is universally recognized, the easier the task of the translator will be since they can easily find the 'semantic' equivalent, but while using different expression, as it is the case in the main conceptual metaphors mentioned in this study, for example, "LIFE IS A JOURNEY" as a similar equivalent for the metaphorical expression "مشوار طولان", the second example is "REVOLUTION IS LIGHT" as a translated version of "الثورة نور", "LIFE IS A THEATRE" as a proposed simplified rendering of the metaphorical expression "الناس دي هم احنا فيفيلم طويل أبطاله كلهم كومبارس" and the rule of thumb fact about this life in the conceptual metaphor "WEALTH IS A SAND" as a translated version of the metaphorical wise saying "الورث تراب" among many others.

Mapping Conditions (SMCs) if the metaphor can be present in the source culture. If not, the translator can resort to applying Different Mapping Conditions (DMCs) either through following a similar equivalent expression as mentioned in the source metaphor or a different one. From this model, the researcher assures and reiterates the options proposed by Mandelblit (1996) as indicated in the method section and it can be summarized, when translating a metaphorical expression into another target metaphorical expression, as follows: apply SMCs (use the same expression or different expression), apply DMCs (use the same expression or different expression), or render the source metaphorical expression into a non-metaphorical expression. Literary translation strategies revolve mainly around two paths: to bring the target text culturally closer to the target reader by making the target reader familiar with the target text (domestication) or to bring the source text closer to the target reader while keeping all distant cultural elements as is (foreignization). If the metaphor is universal, the translator spares their efforts and easily proposes the target equivalent. However, if the metaphor is not present with the same

wording in the target culture, as it is mentioned in the Analysis section, then it is the responsibility of the translator to select one of two paths: either to try to 'domesticate' their translation through finding the cultural equivalent in the target culture or to 'foreignize' their translation and use the same source expression in the target language.

thought as is. The approach that can settle this is to enquire whether the target culture can accommodate the same metaphorical expression and whether the thought of the questioned metaphor is present in the target culture. This level can be extended until the cultural bridge between the source and target languages and cultures allows for the metaphor under study to be rendered into the target language.

7.1.   Concluded model: (Conceptual) Metaphor or Metonymy

(Conceptual) Metaphor or Metonymy

From the previous explanation throughout the study and as shown in the abovementioned figure, the researcher concludes the following:

- The more the figurative expression contains 'paradigmatic' features, in terms of commutation and 'substitution' of words which are affiliated to the same class or type to create the desired connotation, the

more likely this figurative expression is to be a metaphor.

- The more the figurative expression contains 'syntagmatic' features, in terms of the relationships among the linguistic units which are used sequentially to form a

'contextual' well-formulated structure, the more likely this figurative expression is to be a metonymy.

- The more the 'implicit' relation among the linguistic units are there, the more likely the figure is a 'synecdoche'.

- The more the 'explicit' relation among the linguistic units are there, the more likely the figure is a 'simile'.

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