Doha Omar Mohamed

دراسة توصيفية لترجمة الاستعارة من العربية إلى الإنجليزية في روايتي (قصر الشوق) لنجيب محفوظ و(زمن الخيول البيضاء) لإبراهيم نصر الله

ضحى عمر محمد

مدرس لغة إنجليزية

المعهد الثقافي البريطاني

مستخلص البحث

تبحث الدراسةترجمة الاستعارة المفهومية في روايتي قصرالشوق لنجيب محفوظ (ترجمة ويليم مينرد هتشينس و لورن م. كيني و أولف إي. كيني) وزمن الخيول البيضاء لإبراهيم نصرالله (ترجمة نانسي روبيرتس)، وذلك بواسطة تطبيق أدوات لغوية قام بها ليكوف وجونسون (2003 / 1980)، ماندلبليت (1995)، فاندنبروك (2006) وآرينز (2010) وذلك لبيان التطابق في المفردات بين النص المصدر والنص المستهدف.

تلعب الأستعارة دوراَ هاماَ في ترجمة الأعمال الأدبية وذلك لتكرارها ومساهمتها في إيضاح المعنى، ويتجلى هذا الدور عندما يواجه المترجم صعوبة الترجمة بين ثقافات مختلفة فالحفاظ على إستعارة متشبعة بثقافة النص المصدر قد لا يساعد القاريء المستهدف أما حذفها فيؤدي الى خسارة معنوية و جمالية.

وتركز الدراسة على نوع واحد من الاستعارة وهو الاستعارة المفهومية لإنها النوع الأكثر شيوعاَ في الروايتين، وتتناول الدراسة تسعة موضوعات تواجدت في الروايتين وهم المشاعر نار، المشاعر أمواج، الفرح موسيقى، الحب نبتة، الحزن داكن والفرح مضيء، المشاعر لها مذاق، الأفضل أعلى، التقدم للأمام، والغير ملموس مادي.

تؤكد هذه الدراسة على تنوع الوظائف التي تشغلها الاستعارة المفهومية في النصوص الأدبية، فعلى عكس التصور الشائع بأن للاستعارة وظيفة جمالية فقط إلا أن الأمثلة توضح أنها تقوم أيضاً بإيضاح المعنى ومساعدة القاريء على خلق علاقات نصية تساعده على فهم المعنى الذي يضمره الكاتب، كما تلعب الإستعارة دوراً هاماً في تقريب ثقافة النص المصدر إلى القاريء الأجنبي.

والأسئلة الرئيسية للبحث هي:

. أي نوع من الاستعارة يعد أكثر شيوعاً في الأعمال الأدبية: المفهومية أم العالمية أم المتصلة بالثقافة؟1
هل للاستعارة المفهومية في النصوص الأدبية وترجمتها وظائف جمالية فقط ؟2.
إلى أي مدى نجح المترجمون في ترجمتهم للاستعارة المفهومية؟3.
وقد توصل البحث إلى أن للاستعارة المفهومية في النصوص الأدبية وظائف دلالية وإدراكية وجمالية مختلفة، وأن الحفاظ عليها في الترجمة يعين القاريء المستهدف على إدراك ثقافة النص الأصلي وأن تكرار هذه الصور قد ساعده على التعرف على الشخصيات ورسم صورة دقيقة عن الحياة وممارساتها في العملين الأدبيين. فساعدت الاستعارةعلى تجسيد مشاعر الحب والألم في قصر الشوق ورسخت شغف الفلسطينين بالأرض والخيل والريح والشمس فتحولت الطبيعة الي شخصية رئيسية باستخدام الاستعارة المفهومية.

كلمات مفتاحية: الاستعارة المفهومية، الاستعارة الأدبية، ترجمة الاستعارة

A Descriptive Study of the Translation of Metaphor from Arabic into English with Reference to Naguib Mahfouz's *Palace of Desire* and Ibrahim Nasrallah's *Time of White Horses*

Doha Omar Mohamed
English Teacher
British Council, Egypt
dohaomar1@yahoo.com

Abstract

Metaphors are currently studied within broader models of human cognition and culture. Cognitive theories of metaphor were first developed by Lakoff and Johnson (1980 [2003]:4) who viewed metaphor as a property of concepts rather than of mere words. They found metaphor dominant not only in language but also in thought and action. They argue that:

> Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor.

This paper aims at exploring the versatile roles conceptual metaphors play in literary works and their translations. The study relies on Lakoff and Johnson's (1980 [2003]) account of the mapping of conceptual domains and uses Ahren's

(2010) mapping model as well as Mandelblit's Cognitive Translation Hypothesis (1995) and Van den Broeck's (1981) approach to literary metaphor translation to attest to the translators' degree of success in rendering metaphors. Different types of conceptual metaphors in two novels: *Palace of Desire* for Naguib Mahfouz and *Time of White Horses* for Ibrahim Nasrallah are being discussed.

The analysis of conceptual metaphors in the two novels and their translations shows the cognitive, pragmatic and aesthetic value of these expressions in both the source and target texts. It also proves the translators' keenness to preserve these images in order to provide the target reader with an authentic feel of the cultural notions involved.

Keywords:

Conceptual metaphors, literary metaphors, metaphor translation.

I. Introduction

The metaphorical expressions found in literary texts differ from those in non-literary ones. Semino and Steen (2008) described them as being more "creative, novel, original, striking, rich, interesting, complex, difficult and interpretable" (p. 233). The purpose of using metaphor in literary works is to "go beyond and extend our ordinary linguistic and/or conceptual resources, and to provide novel insights into human experience." Literary writers also use metaphor to reveal different characters' worldviews. The "Metaphor's role is to contribute to the process of literary characterization" (p. 241). Metaphor is also used in literature to help writers "go beyond and extend their ordinary linguistic and/or conceptual resources, and to provide novel insights and perspectives into human experience" (Semino and Steen, 2008:233).

Metaphor constitutes a vital issue in translation especially that of literary works due to its frequent occurrence as well as its significance in understanding the meaning. The translator is often faced with several choices while rendering metaphor into a target language, among which is to reduce the metaphorical expression to literal language or omit it altogether. The present study thus aims at addressing the issue of metaphor and its translation in literary texts. It attempts to examine conceptual and linguistic metaphors. The issue of universality or culture boundedness is also addressed through examining the English translation of Naguib Mahfouz's Palace of Desire and Ibrahim Nasrallah's *Time of White Horses*. Mahfouz skillfully depicts the Egyptian culture in the former and Nasrallah vividly portrays the Palestinian culture in the latter.

Research questions

1. Which type of metaphor is more dominant in literary texts: conceptual, linguistic, universal or culture-bound metaphors?
2. Are conceptual metaphors purely ornamental features in literary texts and their translations?
3. How far are the translators successful in rendering conceptual metaphors?

II. Review of Literature

Metaphors are figurative expressions defined by Peter Newmark (1988) as "the application of a word or collocation to what it does not literally denote, i.e., to describe one thing in terms of another". (p.10) According to Newmark (1988:106), metaphors have two purposes: the first is 'referential' and the second is 'pragmatic'. We use metaphors not only to describe persons, objects and states

more concisely and comprehensively, but also to please and appeal to the senses.

Lakoff and Johnson (1980 [2003]:4) outlined a theory of metaphor that defies this traditional view. According to them, metaphor pertains to concepts rather than to words. Its main function is to help understand concepts rather than to please the reader. As Kövecses put it, "metaphor, far from being a superfluous though pleasing linguistic ornament, is an inevitable process of human thought and reasoning" (2010:x).

Metaphor pervades everyday conversations as it helps people to describe and think of abstract matters in more concrete terms. Thus, it enables people to render and understand everyday conversations. Semino and Steen suggested that "Metaphor is a ubiquitous and indispensable linguistic and cognitive tool, which we use systematically to conceive of our more abstract, subjective experiences (e.g. the workings of our minds), in terms of concrete, physical experiences (e.g. manipulating physical objects" (2008:235). Similarly, Kövecses maintained that metaphor is essential to understanding. It does not only help poets produce literary works but it is also important for lay people; "metaphor ceases to be the sole device of creative literary imagination; it becomes a valuable cognitive tool without which neither poets nor you and I as ordinary people could live" (2010:xi).

As a property of language, metaphor too carries the cultural values of a society and manifests its way of thinking. In language translation, where two different cultures are involved, the communication process may be hindered due to the lack of shared knowledge. Stressing the

vital role culture plays in translation, Komissarov (1991) explained that senders and receivers of a message have to share the same culture in order to be able to communicate well. Thus, members of a certain linguistic community with the same cultural background are able to understand messages transferred. He says that members of the same culture "have much common knowledge about their country, its geography, history, climate, its political, economic, social and cultural institutions, accepted morals, taboos and many other things. All this information is the basis of the communicants' presuppositions which enable them to produce and to understand messages in their linguistic form". (p. 33)

According to Lakoff and Johnson (1980 [2003]), metaphorical concepts are consistent with the basic values embedded in a culture. For instance, "more is better" is consistent with "MORE IS UP" and "GOOD IS UP", and "bigger is better" is consistent with "MORE IS UP" and "GOOD IS UP". "Less is better" and "smaller is better" are not consistent unless in certain subcultures. Subcultures often embody experiences differently from the mainstream culture. Therefore, they conceptualize metaphor differently. For a Trappist, having less of worldly gains is better. Similarly, having a smaller car is better amid the economic crisis the country is going through. (pp. 22-24)

Therefore, metaphors can be classified according to their universality or culture-specificness. Kòvecses (2005:3) considered Lakoff's conceptual metaphor "AFFECTION IS WARMTH" a universal one. "Because this is a universal bodily experience, the metaphor corresponding to it may well be universal. In other words, universal primary experiences produce universal primary metaphors", he

remarked. Thus, 'primary' metaphors are fundamental; they are shared across many cultures and are physically based. Lakoff and Johnson (1980 [2003]:256) argued that these 'primary' metaphors "arise spontaneously and automatically without our being aware of them". Culture-specific metaphors, on the other hand, are "highly affected by a specific utilization of the body in the expression of cultural needs" (p.24). Maalej (2011:237) cited the conceptualization of envy in three languages: Persian, Chinese and Tunisian Arabic (TA). It's conceptualized as having a 'narrow' or 'blind' eye in Persian, as the eyes' being 'hot' or 'red' in Chinese, and as having a 'rough' or 'peppered' eye in TA.

III.Theoretical framework

Lakoff and Johnson (1980 [2003]) considered metaphor to be a property of concepts rather than of words. People think of metaphor as a property of language, as something ornamental. However, metaphor underlies our thoughts and our conceptual system. It shapes the way we perceive things and the way we act. For instance, people usually talk of an argument in terms of war mainly because we conceive of it as such:

> The metaphor is not merely in the words we use - it is in our very concept of an argument. The language of argument is not poetic, fanciful, or rhetorical; it is literal. We talk about arguments that way because we conceive of them that way- and we act according to the way we conceive of things. (pp. 4-6)

Thus, in English, people say "Your claims are indefensible", "He attacked every weak point in my

argument", "I have never won an argument with him", etc. These metaphorical concepts are viewed by Lakoff and Johnson as being grounded in our physical and cultural experience: "The most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture" (p.22).

Another instance by Lakoff and Johnson (1980 [2003]) for metaphor that influences the way we think, talk and act is "Time is money". So, we waste and save time, we run out of time or invest time in doing things. People talk about time the way they talk about money because they perceive of it as such. Time is precious and people strive to make the best of their time to make financial gains. (pp. 8-9)

As metaphor helps people to comprehend one concept in terms of another, it focuses on certain aspects of these concepts and hides others. Thus, Lakoff and Johnson found the process of metaphor structuring as 'partial'. They argued that:

> If it were total, one concept would actually be the other, not merely be understood in terms of it. For example, time isn't really money. If you spend your time trying to do something and it doesn't work, you can't get your time back. There are no time banks. I can give you a lot of time, but you can't give me back the same time, though you can give me back the same amount of time. And so on. Thus, part of a metaphorical concept does not and cannot fit. (1980 [2003]:14)

The Mapping of Metaphor

In this cognitive approach, metaphor is defined as thinking of one thing 'A' in terms of another 'B'. 'A' is referred to as the 'topic' or 'target' and 'B' as the 'vehicle' or 'source'. The process of establishing a similarity between 'A' and 'B' is called 'mapping' and the similarities found are called 'grounds'. Goatly (2007:11) found the three elements of metaphor, (target, source and ground), in Hartley's, an English Romantic poet, "The past is a foreign country; they do things differently there". The 'target' is the 'past' and that's what we are actually talking about, the 'source' is the 'foreign country' and that's what the target is being compared to, and the 'ground' is "they do things differently there" and that's the similarity that helps us map features of the 'source' onto the 'target'.

Thus, people view love in terms of a journey and understand it as such. They use vocabulary related to the source domain (journey) to describe the target domain (love). The ones in love are 'travelers', their aspiration is their 'destination' and the 'vehicle' is the 'relationship'.(p. 485)

Nevertheless, not all features of the source domain can be mapped into the target domain. "A mapping gap occurs when there is a metaphorical mapping, but part of the source domain frame has no correlate in the target domain". Consider "I gave Sam that idea". In the source domain, giving involves losing the object. In the target domain, though, the speaker does not lose the idea by giving it to the listener. (Lakoff 2008:29)

Cultural Models

Lakoff and Kövecses (1987) claimed that conceptual metaphors constitute frames or patterns of thought. They called these structures "cognitive" or "cultural models". These structures shape the understanding of concepts (Kövecses, 2005:115). *Díez Velasco explained: "we structure our knowledge about the world in terms of idealized cognitive models or ICMs. An ICM can be defined as an organized cognitive structure which serves to represent reality from a certain perspective" (2001:47). Kövecses (2010) gave an example of ICMs:*

> [A]n author and his works belong to the ICM that we can call the production ICM, in which we have a number of entities including the producer (author), the product (the works), the place where the product is made, and so on. All of these form a coherent whole in our experience of the world as they co-occur repeatedly. Because they are tightly linked in experience, some of the entities can be used to indicate—that is, to provide mental access to—other entities within the same ICM (*p.173*).

Image schemas

Ahrens and Say (1999) distinguished between conceptual metaphors and 'image' metaphors. The former map one conceptual domain: (such as money) onto another: (time). The latter, however, map a single visual image onto another visual image, as in "Her waist is an hour-glass". The visual image of the 'hour-glass' is mapped onto her 'waist'. "Image metaphors are 'one-shot' deals, unlike conceptual metaphors which allow many concepts in the source domain to be mapped onto corresponding concepts

in the target domain" (p. 95). Ahrens and Say called these conceptual metaphors "image-schemas".

Lakoff (1993) proposed the Invariance Principle to suggest that aspects of a source domain in the image schema should be compatible with those of the target domain. It explained that: "Metaphorical mappings preserve the cognitive topology (that is, the image-schema structure) of the source domain-, in a way that is consistent with the inherent structure of the target domain" (P. 215). For instance, in the "image schema" "LIFE IS A JOURNEY", 'speed' in the source domain of journey is mapped onto 'speed' in the target domain of life. Thus, one might say "You'd better slow down and think about what you want to do with your life". However, 'direction' in the same source domain cannot be mapped onto the target domain: 'life'. (Ahrens and Say, 1999: 95)

The Conceptual Mapping Model

A more developed model to account for the mapping of source and target domains was proposed by Ahrens (2010). This model explained the reasons for these pairings. She examined the mapping of the conceptual metaphor IDEAS ARE BUILDINGSin Mandarin Chinese raising questions about the entities, qualities and function of the source domain to account for its pairing with the target domain. Questions related to real world knowledge are:

1. What entities does the source domain have?
[foundation, structure, base, model, layout, cement, brick, steel bar, sand, stone, (bamboo) scaffolding, roof, wall, worker, window, door, plumbing, decoration]
2. What qualities does the source domain or the entities in the source domain have?

[shaky, high, short, strong, weak, flimsy]
3.a. What does the source domain do?
[to protect, to shield, to shelter]
b. What can someone do to or in the source domain?
[to live in, to build, to construct, to tear down]

Questions examining the actual mappings that exist between IDEA and BUILDING are:
1. What entities does the source domain have that are mapped to the target domain?
framework, foundation, model, layout,
2. What qualities does the source domain or the entity in the source domain have that are mapped to the target domain?
loose, shaky,
3. a. What does the source domain do that is mapped to the target domain?
shake
b. What can someone do to (or in) the source domain that is mapped to the target domain?
to construct, to take shape

Ahrens concluded that "Ideas are understood as buildings in that buildings involve a (physical) structure and ideas involve an (abstract) organization".(pp. 188-191)

Mandelblit (1995) viewed the act of translating metaphor as a transfer not only of languages but of the mapping systems of their source and target domains. The more analogous the two systems are, the easier the translation becomes (p. 483).

Al-Hasnawi (2007) argued that a good translation of metaphor, one which produces the same effect on the target language reader as that of the source language text on the SL reader, can be achieved if the translator meets two conditions:

First, the translator must understand the way in which receptive readers perceive the world and structure their experience. Second, he must also try his best to find a way to accommodate his text to the experience of the target-language reader, and to the way it is recoded in the TL.

Different approaches have been proposed for translating metaphors; for instance, Van Den Broeck (1981) suggested three strategies for translating a metaphor. First, a metaphor is translated in a narrow or strict sense, or what he called "sensu strict", when both the SL topic and vehicle are delivered in the TL. In the case of conventional metaphor, this approach leads to "two different situations depending on whether or not the SL and the TL use corresponding vehicles". A conventional metaphor yields an idiomatic expression in the TL if the vehicles in the SL and TL are similar.

Second, a metaphor is replaced when the SL vehicle is altered but the SL topic is maintained. This form of translation occurs when neither the vehicle nor the topic in the SL and TL corresponds but the sense of the metaphor does (P.77).

On the other hand, Morneau (1993) proposed five ways to translating metaphor. He cited as an example the metaphorical expression: "The ship plowed through the waves".

(1) Keeping the metaphor if the TL and the SL share the same sense.

(2) Turning the metaphor into a simile if the target language less commonly uses metaphor. That would render "The ship moved through the waves like a plow".

(3) Translating the metaphor with an equivalent one in the TL, as in "The ship ravaged through the waves" or "The ship pushed through the waves like a battering ram".

(4) Translating the metaphor literally, as in "The ship moved through the waves slowly, powerfully and with difficulty". While this would keep the meaning, the image would be lost.

(5) Using the metaphor together with "all necessary referents" and an illustration of its meaning. This would look like "The ship moved through the waves, slowly and powerfully, like a plow being pulled through the hard earth".

Morneau's (1993) traditional view of translating metaphor dealt with metaphors at the lexical rather than the conceptual level

The Cognitive Translation Hypothesis

In 1995, Mandelblit introduced a new approach to metaphor translation which he called the "cognitive translation hypothesis". In this approach, Mandelblit did not exclude conventional metaphors. "… although the system of conventional conceptual metaphor is mostly unconscious and automatic, it is also "alive", prone to extension ("novel" metaphorical expressions) and conscious reasoning", he argued. These metaphors, however, are considered dead in the traditional view and not subject to much investigation (p. 486).

For Mandelblit, translation involves difficulty not at the language level but at the conceptual level. Thus, when the source and target languages view the same experience in two different ways, the translator needs to do a deliberate

conceptual shift in order to render the metaphor in the TL. (1995:486)

In this approach, a SL domain, Madelblit called 'D1', is mapped into another domain 'D2'when analogies exist between the two domains. D1 is in turn mapped into a D3in the TL. The mapping of D1 into D2 involves a set of vocabulary different from that of D1 to D3. Following a communicative approach in translating metaphors, Mandelblit stressed not lexical items but the meaning these metaphors carry. The translator's role in this regard is to identify the different conceptual systems of the source and target languages. They "must first realize the conceptual mapping employed in each language, and switch from the SL way of conceptualization to the one employed in the target language". Translation then turns from a rendering of "arbitrary symbol(s)" to a rendering of "conceptual form(s)". (1995:487)

IV. Sample Analysis

This section provides an analysis of conceptual metaphors in two Arabic novels: Naguib Mahfouz's Palace of Desire, translated by William Maynard Hutchins, Lorne M. Kenny and Olive E. Kenny and Time of White Horses written by Ibrahim Nasrallah and translated by Nancy Roberts.

EMOTIONS ARE FIRE

The element of fire is used by both writers in Arabic to depict different strong feelings, such as: love, anger, pain, and desire. In this section, instances of EMOTIONS ARE FIRE will be explored. Questions posed by Ahrens (2010) are examined first:

Real world knowledge [about FIRE]
1. What entities does the source domain have?
[flame, heat, light, smoke, damage, wood, coal]
2. What qualities does the source domain or the entities in the source domain have?
[burning, inextinguishable, flammable, quick, strong, damaging, uncontrollable]
3. a. What does the source domain do?
[to rage, to destroy, to consume, to burn, to hit, to kill, to spread]
 b. What can someone do to or in the source domain?
[to ignite, to catch, to fight, to extinguish, to light, to build, to start]

Actual mappings/correspondences that exist between EMOTIONS and FIRE
 1. What entities does the source domain have that are mapped to the target domain?
 [damage]
 2. What qualities does the source domain or the entity in the source domain have that are mapped to the target domain?
[quick, strong, damaging, uncontrollable]
3. a. What does the source domain do that is mapped to the target domain?
[to rage, to destroy, to consume, to spread]
b. What can someone do to (or in) the source domain that is mapped to the target domain?
[to ignite, to fight]

     Emotions, like fire, can be strong, quick and consuming. They make people want to hurt others let alone hurt themselves. People hardly contain their fury or manage to quench their desires. Therefore, writers of both Arabic

novels find 'fire' a convenient vehicle for feelings that are too strong to control. The first representation of this conceptual metaphor is:

ANGER IS FIRE.

In the following examples from *Palace of Desire*, 'fire' is used to speak of an angry fight that breaks out between Khadija and her mother-in-law. She treats her mother-in-law inappropriately and that goes against the traditions of a family that shows reverence for old people let alone family relations. Realizing the serious consequences of Khadija's act, Mahfouz views their fight in terms of 'fire'.

وما لبثت **النار أن اشتعلت** (211)

Then the **fires flared** (164)

ولم يكد هذا الشجار أن ينتهي حتى **شب أُخر** (211)

This quarrel was scarcely concluded before another **broke out** (164)

The vehicle, fire, is successfully mapped onto the topic, fight, because they are both strong, quick and uncontrollable. Khadija's 'ignited' this fire; the fight. Khadija's husband's tried to 'extinguish' this fire; that is, to reconcile his mom to his wife and end the quarrel. Thus, D1, النار, is mapped onto D2, الشجار, which is in turn mapped onto D3, the angry quarrel.

The idea of a battle depicted in terms of fire was also used to describe a state of mind. Kamal writes a revolutionary article about Darwin's ideas concerning the origin of mankind. At that time, such scientific novelties were rejected by the conservative society of which Ahmed Abd-Elgawad (Kamal's father) belonged.

ولكن ها هو يطلع على أخطر ما كتب، تلك المقالة التي **شب** التفكير
فيها **معركة جهنمية** في صدرة، وعقله كاد **يحترق في أتونها** (430)

But now his father had read the most dangerous thing he had written – this essay that had stirred up the **devil of a battle** in his breast when he was thinking about it. His mind had almost been **incinerated in that furnace**. (334)

D1:(أربكته) ——————→ **D2:** يحترق

D1: (أربكته) ——————→ **D3:**been incinerated in furnace

The ideas involved in the article did not bring peace and serenity but fire and a battle instead. The confusion Kamal experienced was viewed in the ST as fire and in the TT more deeply as a furnace.

Anger can be seen in terms of heat in general. Kamal who is experiencing a state of anger after being neglected by his beloved, Aida, seems to boil:

وهو **يغلي** من الحنق (221)

He was **furious** (173)

This conventional metaphor in the ST has been rendered literally in the TT despite the TL conceptualization of anger in terms of heat. Goatly cites: "I was boiling with rage" as an instance of the conceptual metaphor ANGER IS HEAT (2007:245). Thus, the previous rendering of the ST metaphor in the TT cannot be seen as a deliberate omission by the translator to avoid misunderstanding.

D1: الحنق   ⟶   **D2:** يغلي

D1: الحنق   ⟶   **D3:** furious

In *Time of White Horses*, Palestine is torn by angry conflicts between its villages on the one hand and revolt against the British rule on the other. Raids and massacres could go on for days leaving the land in ruins. The 'fire' in this regard refers to the havoc and turmoil people experienced at this time.

لكن **النار** وصلت أطراف ثوب قريتهم هذه المرة (270)

The **fire** had reached the hem of their village's robe this time (335)

The village, viewed as a woman dressed in a long robe, is caught in trap. The turmoil going on in the region extended to it. Although the fighting may involve real fire and shooting of guns, the 'fire' here is used metaphorically to refer to disorder.

D1: النار   ⟶   **D2:** الاضطراب

D1: النار   ⟶   **D3:** fire

Conclusion

      The analysis of the translation of metaphors in Palace of Desire for Naguib Mahfouz and *Time of White Horses* for Ibrahim Nasrallah has shown that conceptual metaphors are more ubiquitous and dominant in both works. ST writers create a set of topics such as fire which has in turn resulted in greater cohesion in their texts. Repetition of these vehicles has created numerous textual relations and aided readers' comprehension of the metaphorical expressions involved.

Analysis has also revealed the different functions metaphor serves in literary works. In *Palace of Desire* metaphorical expressions embodied the protagonist's feeling of love and pain. The use of metaphors allowed the ST writer to evoke intense feelings in the reader and communicate the protagonists' turmoil more eloquently and aesthetically.

Metaphors in *Time of White Horses* help the TT reader understand the geography, climate and history of Palestine. Palestinian villagers dreaded fire the most because it could destroy all they had: their land, houses and animals. They depicted their anger, battles and desire in flaming terms because they saw pain as fire ignited within their hearts. In contrast, ice symbolized inconsideration and an absence of emotions in general. Similarly, the wind, which in many cases caused the fire, could be equally destructive. These conceptual metaphors have been preserved in the TT since English too views negative emotions in terms of storms.

In both novels, metaphors are far from being mere ornamental features in the literary text; they are used as a cognitive tool to help the TT reader gain better understanding of the abstract concepts involved. Envy, love, pain and other notions can easily be conceptualized through the metaphors that carry them. In *Palace of Desire*, characters' pain, love and internal dialogues are preserved by William Maynard Hutchins, Lorne M. Kenny and Olive E. Kenny in the TT. In *Time of White Horses*, Nancy Roberts utilizes metaphors to convey Palestinians' customs, relationship with their animals and fields, music, battles and their manners.

Using metaphors that serve the same referential, pragmatic and aesthetic functions in the TT as in the ST can show the degree to which translators of the two literary works have been successful. Without having background knowledge of the Egyptian and Palestinian cultures, readers of the TT are able to understand the messages the ST writers send through the use of conceptual metaphors.

On the other hand, the two STs also abound in universal metaphors that English and Arabic readers equally understand and use since they view the concepts underlying them similarly. For instance, metaphors which view emotions in terms of fire or heat reflect the view that our bodily experiences shape the way we think since strong emotions can actually cause humans to feel hot. These conceptual universal metaphors have been successfully rendered by the translators in the TT.

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