A Cultural Approach to the Translation of Lexicalized and Non-lexicalized Metaphors in Khaled Hossieni's "And the Mountains Echoed"

نهج ثقافي لترجمة الاستعارة المعجمية وغير المعجمية في رواية خالد حسيني "ورددت الجبال الصدى"

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Abstract

The translation of metaphor has always occupied the minds of scholars. Given that metaphors are culture-specific, a number of approaches and strategies have been suggested to translate this figure of speech. This study tackles the issue of translating metaphors from a cultural perspective that merges Dickins's (2005) metaphor typology (lexicalized and non-lexicalized metaphors) with Venuti's (1995) foreignization and domestication translation strategies. The aim is to explore the relation between metaphor type and the translation strategy. Examples from Khaled Hossieni's novel *And the Mountains Echoed* (2013) are checked according to the suggested theoretical framework against two Arabic translations done by professional translators. The data are analyzed to examine the translation strategy preference of the translators and the effect of their decisions on the way the target reader receives the metaphor. The study concludes that the type of metaphor used in a literary text helps the translator decide on the most adequate way to translate it. Domestication is the most adequate way to deal with lexicalized metaphors, whereas foreignization is a preferred strategy when it comes to non-lexicalized metaphors.

Keywords: Metaphor translation – Cultural approach - Domestication - Foreignization – Literary discourse

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الملخص

ترجمة الاستعارة من الموضوعات التي شغلت الباحثين لوقت طويل. وتم اقتراح أكثر من نهج واستراتيجية لترجمة الاستعارة باعتبارها مرتبطة بثقافة اللغة المترجم منها. تتناول هذه الدراسة مسألة ترجمة الاستعارة من منظور ثقافي يربط بين أنواع الاستعارة كما حددها ديكنز (٢٠٠٥) (الاستعارة المعجمية وغير المعجمية) واستراتيجيتي التوطين والتغريب في الترجمة التي اقترحهما فينوتي (١٩٩٥) بهدف البحث في العلاقة بين نوع الاستعارة وإستراتيجية الترجمة. تستعرض الدراسة مجموعة من الاستعارات المستخدمة في رواية خالد حسيني "ورددت الجبال صدى" (٢٠١٣) وتُقارن مع ترجمتين عربيتين لهذه الرواية قام بها مترجمون محترفون. يتم تحليل تلك الأمثلة وفقا للإطار النظري المقترح للوقوف على الاستراتيجية التي يختارها المترجم لترجمة الاستعارة ومدى تأثير قراره هذا على الطريقة التي يتلقى بها قارئ اللغة المترجم إليها الاستعارة. وخلصت الدراسة إلى أن نوع الاستعارة المستخدمة في النصوص الأدبية يساعد المترجم على تحديد الطريقة الأنسب لترجمة تلك الاستعارة. إذ يكشف التحليل أن التوطين هو الطريقة الأنسب للتعامل مع الاستعارات المعجمية؛ في حين أن التغريب هو الاستراتيجية المفضلة في حالة الاستعارة غير المعجمية.

كلمات مفتاحية: ترجمة الاستعارة ـ نهج ثقافي ـ التوطين ـ التغريب ـ الخطاب الأدبي

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Introduction

Literary translation, according to Bush (2001) is "a very social, culturally-bound process" as translators may work on two distinct cultures with different images and symbols. Because literary translators have to make many decisions to solve the linguistic and stylistic problems they encounter, they may end up creating a new work of art (p. 129). Landers (2001) holds that translating literary texts is extremely challenging because translators have to work hard to keep the style and aesthetic aspects of the original (p. 7). Similarly, Bassnett (2009) strongly supports the idea that a translation, especially a literary one, is a creative process, and that translators could be viewed as re-writers (p. 91). Zanotti (2009) sees literary translation as a joint process between an author and a translator (p. 87). Commenting on her own personal experience, Sanchez (2009) sees translation as an act that requires, besides mastering two languages and cultures, the ability to make difficult decisions and undertake literary research (p. 243). This is because literary translation entails many linguistic and cultural problems that should be carefully dealt with. Among such issues is the use of figurative language and more specifically, metaphors.

Newmark (1988) defines metaphor as any "figurative expression" that is used in a non-literal meaning to describe something in terms of another. It could be a collocation, an idiom, a sentence, a proverb, or a phrasal verb (p. 104). The Routledge *Dictionary of Literary Terms* illustrates that, unlike similes, metaphors implicitly suggest a similarity between two objects, and, thus, force the reader to infer this similarity (p. 139). Metaphors have been approached by scholars from different angles; nevertheless, according to Burmakova and Marugina (2014), two main schools could be underlined. The first one was supported by philosophers, rhetoricians, and literary critics who viewed metaphor as an ornamental device employed by writers for some artistic purposes, while the other, which was started in 1980 and initiated by Lakoff and Johnson in their book *Metaphors We Live By*, defines metaphor in terms of a mind-

mapping process (p. 527). As for the translation of metaphor, Schaffner (2004) mentions that metaphors have always been connected to untranslatability since, she argues, transferring them from one language to another could be hindered by cultural differences (p. 1253). Maalej (2008) distinguishes between three schools: descriptive, prescriptive, and cognitive ones. He criticizes the first two "traditional" views as they suggest theoretical rules that can hardly be put into practice when it comes to deciding on the translation strategy. He, therefore, espouses the cognitive school, and suggests that translation of metaphors should involve comparing the source and target cultures to make sure that they share similar mapping conditions (p. 65).

This paper tries to provide answers to the following questions:

1) Is there a relation between the type of metaphor and the translation strategy?
2) How far can the foreignization strategy be adequate in translating metaphors in literary discourse?
3) Can the domestication strategy reproduce the Source Language (SL) metaphor's intended effect on the Target Language (TL) reader?

Theoretical Background
Types of Metaphor Revisited

Drawing on Newmark's (1988) typology of metaphor, Dickins (2005) proposed two categories of metaphors that could be used for the purpose of metaphor translation analysis.

Dickins (2005) starts his paper with an explanation of the components that metaphors consist of, namely, the topic (the entity referred to); the vehicle (the concept that this entity is being compared to); and the ground (the aspect on which this comparison is being held) (p. 230). Dickins then argues against the metaphor types suggested by Newmark (1988) and proposes some amendments within the framework of lexicalized vs. non-lexicalized metaphors. According to Newmark (1988), there are six types of metaphors:

• Dead metaphors that we rarely realize the images they depict. Examples of dead metaphors in English are "the bottom of the hill" and "the seabed".

- Cliché metaphors are expressions that have lost their power due to overuse. This type covers such commonly used metaphors as "to use up every ounce of energy" and "at the end of the day".
- Stock metaphors are the ones that are well established and can still be effectively used. Unlike cliché metaphors, they have not lost their force with the overuse. "To keep the pot boiling" and "to throw a new light" are common stock metaphors.
- Adapted metaphors are stock metaphors that are adjusted to match new contexts. For example the stock metaphor "the ball is in their court" becomes an adapted metaphor in the expression "the ball is a little in their court".
- Recent metaphors are newly-coined metaphorical expressions that have quickly gained currency and subject to constant renewals. "Womanizer" and "head-hunting" are examples of such metaphorical neologisms.
- Original metaphors are those figurative expressions that are created by users (mostly writers) to express a given idea vividly and effectively. Most of the metaphors used by Shakespeare in his plays fall under this category (pp. 106- 113).

In his revised typology, Dickins (2005, p. 238) lists out the category of cliché metaphors as he believes that they are a matter of personal preference (i.e. what sounds cliché for someone may not be so for another). He then argues that the adapted metaphor is a stock metaphor-dependent in that its meaning cannot be figured out without referring back to the stock metaphor from which it is adapted. Furthermore, Dickins notices that "the age distinction" should not be taken as an indicator to a metaphor type (whether it is dead, stock or original). This is because, he goes on saying, some original metaphors are older than dead or stock metaphors. He also refuses to use the term "recent" metaphors for the main reason that some of those metaphors are not actually "recent" (p. 240). He, therefore, suggests two types of metaphors that could be integrated within Newmark's typology as follows:

c3	Stock	Recent	Adapted	Original
Lexicalized			Non-Lexicalized	

Figure (1): Integration of Dickins' metaphor typology with Newmark's

For Dickins (2005), metaphors fall under two categories: Lexicalized metaphors whose meaning is somehow fixed and could be understood by checking dictionary meaning, and non-lexicalized ones whose meaning is context-dependent and not related to dictionary definition (p. 232). Moreover, he notes that metaphors can be made up of more than one word. Such phrasal metaphors, as he calls them, could either be lexicalized (as in the case of idioms) or non-lexicalized. The distinction between the two categories, according to Dickins, is important to determine the translation strategy to be adopted to deal with them (p. 234).

Translation of Metaphor: Venuti's Dichotomy

Domestication and foreignization are two translation strategies that have been suggested by Lawrence Venuti in his book *The Translator's Invisibility: A History of Translation* (1995). The two approaches reflect how far a text complies with the target culture. That is, translators may choose either to "domesticate" a text by making it conform to the target culture, or "foreignize" it by allowing the source culture into that of the target reader. The former option can guarantee a more fluent, smooth text with higher readability than the latter. Furthermore, Venuti (1995, p. 20) defines domestication as an "ethnocentric reduction" of the source text to target language cultural beliefs and traditions. It can make the source text more intelligible and familiar to the target audience; however, it erases the cultural flavor of the foreign culture (p. 20). Foreignization, on the other hand, takes the target reader to the culture of the source text by maintaining its cultural elements (Venuti, 1998, p. 240).

Venuti (2013) criticizes the insistence of translation critics on the transparency and fluency of translation as being the most common criteria of the quality of translation through assimilating the culture-specific aspects of the source text. This is because he holds that an adequate translation is the one where the foreignness of the source text stands out, allowing the target reader to be sent to its culture (p.110). He, therefore, urges translators to assume a more active role in bridging gaps between cultures, hoping that they can contribute to creating " a future more hospitable to the differences" (1995, p. 313).

These two contradictory approaches to translation have been applied by some scholars to the translation of metaphor. Yanbo (2011) holds the view that among the reasons why translators may choose to foreignize a given metaphor instead of domesticating it is to allow the TL reader to "get into touch" with the SL culture (p. 33). Shi (2014) states that the contextual factors of the original text, the significance of the metaphorical expression, and the reader's acceptability are among the factors that guide the translators to decide between foreignizing and domesticating the metaphor (p. 769). Othman (2017), through analyzing the translation of a number of metaphors, concludes that translators may resort to domestication in order to "evoke in the TL reader the same feelings the SL reader receives from the original text" (p. 20).

This study is an additional effort in this regard. The applicability of Venuti's translation strategies will be tested in an English-Arabic context in an attempt to find out which of these techniques can convey the sense of the metaphor and reproduce its force. It is argued that writers in literary discourses usually use non-lexicalized metaphors to emphasize a certain image in the reader's mind. However, they tend to use lexicalized metaphors subconsciously as they are part of the vocabulary system of the language they are writing in.

Methodology

Khaled Hossieni is a best-seller Afghan-American author. His novel *And the Mountains Echoed* was published in 2013 and received positive reviews from critics and the public. It was translated into 40 languages, including Arabic. The whole novel is centered on the relation between siblings and family members. The main characters of the novel are Abdullah and his sister Pari who, at the age of three, is sold by their father to a rich family in 1952. The events continue till 2010 when Pari finally manages to find her brother. The reunion between the siblings goes dramatic when Abdullah fails to remember his sister as he was suffering from Alzheimer's disease.

Two Arabic translations were published of *And the Mountains Echoed*: the first one is published in 2014 by Yara El Barazi (Target Text 1) and the other is published in 2015 by Ihab Abdel Hamid (Target Text

2). For the purpose of this study, a number of English metaphorical expressions taken from the Source Text (ST) Khaled Hosseini's novel will be compared to each Target Text (TT). The metaphors will be categorized according to Dickins's typology (i.e. lexicalized and non-lexicalized), and the Arabic translations will be analyzed in terms of Venuti's domestication and foreignization techniques. The term domestication will be used to refer to the cases where the translator opted for an idiomatic translation that erases the strangeness of the original text to the TL reader, while the foreignization term will be used to refer to the cases where the translators resorted to literal translation of the metaphor in order to retain the flavor of the original text. The adequacy of the translation is measured in terms of its ability to reproduce on the TL reader a similar effect to that produced on the SL reader.

Data Analysis

Example (1)

Her head swims with exhaustion (ST, p. 57)

ارتمى رأسها بإعياء(TT1, p. 63)

رأسها يدور من الإرهاق (TT2, p. 77)

The lexicalized metaphor "Her head swims" is used by the author to describe Parwana's, Abdullah and Pari's stepmother, condition at the end of the day. After feeding the chicken, chopping woods, filling buckets with water from the well, baking bread and washing clothes, Parwana feels dazed and is no longer able to think clearly. Both translators resorted to the domestication strategy as they did not translate this metaphor literally, but used an idiomatic translation that sounds natural to the TL reader. In both TT1 and TT2 a TL metaphorical expression that carries similar meaning replaced the SL metaphor. Probably both translators felt that literal translation will be strange and novel to the TL readers as it does not conform to their conventional method of expressing mind confusion.

Example (2)

When the rockets began to fly (ST, p. 134)

عندما بدأت الصواريخ بالطيران فوقنا (TT1, p. 134)

عندما بدأت الصواريخ تنطلق (TT2, p. 164)

The topic "rockets" is implicitly likened to birds in this non-lexicalized metaphor. The ground of comparison is that they both fly in the sky. TT1 is a clear example of the foreignization strategy where the translator opted for translating this metaphor literally, probably believing that it would be comprehensible to the TL reader since the concept of "flying" is a universal one and is not related to a given culture. In TT2, however, it can be noted that the translator preferred to domesticate the metaphor by translating its sense into the TL, using the verb "تنطلق" which literally means "launch". The effect of TT1 seems more powerful than the second one as it clearly depicts the image of Kabul city when the fights broke out, and the feeling of the residents during that time.

Example (3)

The aging hit Suleiman harder than it did me (ST, p. 135)

ضربت الشيخوخة سليمان بقسوة أكثر مني (TT1, p. 135)

فقد أصاب الزمن سليمان بأقسى مما أصابني (TT2, p. 166)

"To be hit by age" is a non-lexicalized metaphor that is coined by the writer to exaggerate the effects of old age on Suleiman, Pari's adoptive father. Suleiman is suffering from many diseases and was at the brink of death several times. Just like example (2), TT1 maintains the metaphorical image of the original by translating it literally, whereas TT2 renders the sense of the metaphor by using the verb "أصاب" instead of "ضرب". Though TT2 seems more natural to the TL reader, it downtones the intended effect that is mainly conveyed through the exaggeration implied in the verb "hit".

Example (4)

Find the right palms to grease (ST, p. 150)

... أصحاب الأيادي الصحيحة المناسبة ويدهناها بالكريمات (TT1, p. 150)

دس المظاريف في الأيدي المناسبة (TT2, p. 183)

This is a lexicalized metaphor that means, according to *Cambridge Dictionary*, "to secretly give someone money in order to persuade them to do something". Again TT1 opted for the strategy of foreignization by introducing this novel metaphor to the TL reader. She kept the original metaphor intact probably to emphasize the image in the TL reader's mind. This SL metaphor was rendered into a different sense

in TT2, probably because the translator thought that the TL reader is not so familiar with the expression "to grease someone's hand" يدهن الأيدي".

Example (5)

Jet lag robs him of sleep (ST, p. 180)

سرق إرهاق السفر النوم من عينيه (TT1, p. 181)

يحرمه اضطراب الرحلات الجوية الطويلة من النوم (TT2, p. 222)

This is an example of personification that could be categorized as a non-lexicalized metaphor. It is used by the writer to implicitly compare the topic "jet lag" to a thief stealing sleep. The ground of the metaphor is that both jet lag and thieves take something by force. This image is maintained by TT1 through the literal translation of "rob" into سرق". The literal translation of this metaphorical expression reinforces the comparison between jet lag and a thief in the TL reader's mind just as it is established in the SL reader's mind. TT2, on the other hand, domesticates this metaphorical expression by converting it to the sense "يحرم من النوم". TT1 seems to be more effective than TT2 in terms of creating a similar effect on the TL reader as the one intended on the SL reader.

Example (6)

He had really gotten his hooks into me (ST, p. 232)

تمكن مني (TT1, p. 315)

كان قد نال مني (TT2, p. 391)

The writer resorted to this metaphor to picture how Madeleine suffered from her father, who used to beat her severely. Though the act of fishing is familiar to the TL reader who would have been able to relate to the literal translation of this lexicalized metaphorical expression, both translators resorted to the strategy of domestication. The reason behind selecting this technique does not seem obvious but it could be motivated by stylistic preferences.

Example (7)

I was no balm for your pain (ST, p. 240)

هل كنت ضماداً وضعته ليشفيك؟ (TT1, p. 235)

لم أكن بلسماً لألمك (TT2, p. 293)

This is a lexicalized metaphor that was domesticated by both translators as they translated the metaphor literally though "balm" was translated into "ضماد" in TT1. It seems that literal translation was preferred here because both the SL readers and the TL readers share the same experience of using balm to heal wounds. So the image will be so vivid and effective to the TL reader as it is to the SL reader.

Example (8)
… little boys sloshing around in their own rage (ST, p. 321)
أطفال صغار يدورون في دائرة غضبهم الخاص دون فرصة للهرب (TT1, p. 314)
صبية صغار يخوضون في أوحال سخطهم (TT2, p. 389)

"Sloshing around" is a phrasal verb that is usually used with liquids meaning "to move *around* noisily in the bottom of a container". Madeleine used this metaphor to describe how men, in general, act like unsatisfied kids who always seek attention. Both translators opted for domestication by replacing this lexicalized metaphor with a TL metaphor. Both translators have used different images in the TL to take the place of the images of the SL in an attempt to create the intended effect which would have probably been lost if the metaphor was foreignized.

Example (9)
I watch the sun-washed trees (ST, p. 442)
راقبت الشمس وهي تمر بنورها فوق الأشجار (TT1, p. 430)
راقبت الأشجار المغسولة بالشمس (TT2, p. 537)

Instead of saying that the sun light is reflected on trees, the writer used this non-lexicalized metaphor to vividly depict in the mind of the reader the picture of how tree leaves look in the sun. The translator in TT1 followed the domestication strategy and rendered its sense, probably because she thought that the TL reader may not be able to understand the meaning this image carries in the metaphor. TT2, on the other hand, preserved the same metaphor, showing the translator's tendency towards foreignization through literal translation. Though TT2 may seem unfamiliar to the TL reader, it generates the effect evoked by the SL metaphor.

Example (10)

Nap steals her away (ST, p. 444)

سرقتها غفوة (TT1, p. 431)

يسحبها النعاس ببطء (TT2, p. 539)

Similar to example (5), nap is implicitly compared by the writer to a thief who is stealing people. This non-lexicalized metaphor is used by Pari when she met her brother and felt finally happy to be next to him though he did not recognize because he was suffering from Alzheimer's disease. Unlike TT2, TT1, through the foreignizing technique, emphasizes the image of how Pari surrendered, perhaps unwillingly, to sleeping after the long-awaited meeting with her brother.

Discussion

The analysis of the metaphor translations reveals that the translators did not follow only one strategy to deal with the metaphors but they shifted from domestication to foreignization. Nevertheless, it can hardly be said that they were always successful in regenerating the writer's intended effect on the TL reader. This is mainly because the metaphor translation strategy seems to be dependent on its type (whether a lexicalized or a non-lexicalized metaphor). It is obvious that the translators do not have a general tendency to use one translation technique instead of another, but their decisions were always dictated by their desire to come up with the most adequate translation that conveys the sense of the SL metaphor, though this sometimes was at the expense of the power of the metaphor.

The effect of the metaphor was sometimes downplayed due to domestication. This is quite evident in the case of the non-lexicalized metaphors. The comparison between the domestication and the foreignization approaches in examples (2), (3), (5), (9), and (10) indicates that the effect of the metaphors was downtoned when they were domesticated. Foreignizing this metaphor category, on the other hand, helped retain their images and reproduce the force of the metaphor. As for the lexicalized metaphors, examples (1), (4), (6), (7) and (8) show that domestication was the best decision since literal translation in such cases would have resulted in an awkward rendition that breaks the conventional

ways of expression in the TL culture. That is to say, lexicalized metaphors need to be translated idiomatically following the domestication technique, whereas non-lexicalized metaphors, which are usually used intentionally by the writer to produce a certain effect, are better be translated literally adopting the foreignization strategy.

The relation between metaphor type and translation strategy could be illustrated as follows:

Metaphor type	Lexicalized	Non-Lexicalized
Translation strategy	Domestication	Foreignization

Figure (2): The relation between metaphor type and translation strategy

The findings of the study go in line with Yanbo (2011), who believes that foreignization can give a chance to the TL reader to know about the SL culture (p. 33). However, they contradict the conclusion of Othman (2017) that domestication usually evokes "in the TL reader the same feelings the SL reader receives from the original text" (p. 20). The examples show that the effect of non-lexicalized metaphors was undermined when they were domesticated. Therefore, the study suggests that the type of metaphor should be added to the factors that are suggested by Shi (2014) to choose between foreignizing and domesticating the metaphor, namely, the context, the significance of the metaphor, and the reader's acceptability (p. 769).

Conclusion

The translation of a selected number of lexicalized and non-lexicalized metaphors in Khaled Hosseini's *And the Mountains Echoed*, as translated by two professional translators have been examined to see how far the employment of Venuti's foreignization and domestication strategies affect the sense and force of the metaphor. The data analysis shows that the type of metaphor is very important in deciding the best translation strategy in an English-Arabic context. Domesticating a lexicalized metaphor renders its sense, while foreignizing it may result in an awkward translation that is incomprehensible to the TL reader due to cultural differences. Domesticating a non-lexicalized metaphor, on the other hand, hinders passing on the force of the metaphor, whereas foreignizing it reinforces its image in their minds. Therefore, the effect produced on the TL reader by the SL metaphor is a very significant criterion in evaluating metaphor translation in literary texts. When a lexicalized metaphor is not common in the TL culture, the translator needs to domesticate it by either replacing it with a TL equivalent metaphor, or conveying its sense. In the case of a non-lexicalized metaphor, foreignization seems to be the most adequate strategy as it does not only guarantee keeping the flavor of the original work by producing its effect on the TL reader, but it can also enrich the TL culture by introducing novel linguistic ways of expression. After all, the main objective of translation is to bring cultures closer.

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