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University Mentouri – Constantine
Faculty of Letters and Languages
Department of Languages

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Série:



03.

Investigation of the Strategies of Metaphor Translation

The case of second and third year students of
Translation, University Mentouri-Constantine

Dissertation Submitted in Partial Fulfillment of
the Requirement for the Magister degree in
Linguistic Science and Translation

Submitted by:
Miss: Madjda Chelli

Supervisor:
Prof. Hacene Saadi

Board of Examiners:

Chairman: Prof. Lamine Kouloughli (University Mentouri, Constantine)

Supervisor: Prof. Hacene Saadi (University Mentouri, Constantine)

Member: Dr. Zahri Harouni MC (University Mentouri, Constantine)

Member: Mr. Zouaoui Aggabou (University Mentouri, Constantine)

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Dedication

To my parents: No one could have had your noble motives... You chose to afford to me all what I needed at a time when you had other troubles!

To my 'second father': I finished this work to be honoured with your presence...and your tender tap on my head!

To my grandmother.

To all my family.

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Abstract

The present research, a total of six chapters, investigates the strategies used by second and third year students of translation to translate metaphors and whether the students use these strategies in any given order of preference. It also sets to verify whether third year students are more successful than second year students in better rendering the metaphors at hand or not. It aims at diagnosing the students' weaknesses in metaphor translation and suggesting a three-step pattern for metaphor translation. We do not pretend to get hold of all the aspects of metaphor translation; however, we claim to evoke some of its most important ones. This might further improve the students' general translation ability.

Metaphor is such a complex phenomenon that we felt obliged to check its comprehension immediately before its translation. That is why the test of the present research comprised two parts: the comprehension part and the translation part. Students' translations were classified, discussed and analysed against pre-established strategies ^{derived} got from the different teachers' questionnaires. A students' questionnaire was used to support the analysis.

The results of the research reveal that the students are not aware of the order of preference of the strategies of metaphor translation we developed in the first hypothesis. In addition, one academic year interval did not result in a noticeable difference in the performance of the students. Finally, a set of implications and suggestions could be got.

List of Abbreviations and Symbols

L1: first language

L2: second language.

MT: machine translation

SL: source language.

ST: source text.

SLT: source language text.

The first metaphor: 'Filled with love'.

The second metaphor: 'Set me off'.

The third metaphor: 'The discussion is getting a bit derailed'.

The fourth metaphor: 'An appetite for learning'.

The fifth metaphor: 'A half-backed idea'.

The sixth metaphor: 'To build the argument brick by brick'.

The seventh metaphor: 'Absorbed what was said'.

The eighth metaphor: 'She is the apple of her father's eye'.

The ninth metaphor: 'Recharge your batteries'.

The tenth metaphor: 'It broke her heart'.

The eleventh metaphor: 'He is living on borrowed time'.

The twelfth metaphor: 'The cock, that is the trumpet to the morn'.

The thirteenth metaphor: 'The air bites shrewdly'.

The fourteenth metaphor: 'Cast thy nightly colour off'.

The fifteenth metaphor: 'How pregnant (sometimes) his replies are'.

TL: target language.

TLT: target language text.

TT: target text.

UT: unit of translation.

Φ: no answer is provided.

=: equals in meaning.

√: the answer has been ticked.

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Appendices

I. Introduction

Though translation as a multidimensional process usually frustrates the translator, still it is not always 'a necessary evil', but can be a 'a necessary choice' as well (Duff: 1981). Pedagogical translation, one of the most important translation types, is a necessary choice. It aims to provide the students with a general translation ability and prepare them to specialize later on in any given field. Hence, comes the importance of introducing the students to the different discourse types in translation.

Additionally, metaphor is often considered as an unusual way of using language and as something which belongs exclusively to literature and has little relevance to everyday speech. Such standpoint, however, is manifestly erroneous, for there are unpoetic realms in which metaphor is intensively used. Metaphor is employed as much in our daily interactions as in poetry and fiction. It is unthinkable to consider expressions such as 'cheer up', 'I see what you mean' as metaphors and yet they are so. Metaphor, here, becomes a constitutive part of the language and not a set of words purported to give speech a poetic touch. Even when we talk about metaphor, we use a network of words and expressions that are themselves metaphoric.

Consequently, metaphor becomes a constitutive part of the different discourse types. Efficient translation, hence, implies an adequate treatment of the issue of metaphor translation. In the words of Dobrzyńska(1995: 595), however,

'While metaphor- the usage of metaphor in an utterance might be instructive as to linguistic communication in general, problems of metaphor can be most clearly seen and defined when a metaphorical expression is to be translated

Thus, translating metaphor is certainly an extremely challenging task; but it is extremely necessary as well since both language and thought are loaded with metaphors. From this, in fact, sprung our enthusiasm to carry the present research. In this study, we aim to diagnose students' weaknesses in metaphor translation and to suggest a three step-pattern as a remedial strategy. This might highlight the teaching of metaphor translation and identify and clarify issues that require further study.

The theoretical part of this research includes three chapters: In the first chapter, a survey of the prevailing approaches and models of translation is provided, with special reference to Aissi's(1989) representation of the process of translation. Then, a brief account of the levels of the translator's competence follows. Finally, a summarized inventory of the translation types is presented, the focus being on pedagogical translation since this is the general framework under which our work is conducted. In the second chapter, an overview of metaphor is presented. This includes the principal approaches and theories of metaphor throughout history. The two millennia efforts to study metaphor indicate that the subject is inexhaustible. After that the pervasiveness of metaphor has been thoroughly exposed. Then the role of metaphor is neatly exposed. In the third chapter, we presented an account of metaphor translation, since we have experienced the importance and pervasiveness of

Why choose Aissi as a reference? (When he's not in the book, he's probably still in the air.)

metaphor in all types of discourse which are directly related to pedagogical translation. Hence, suggesting the benefits of including metaphor translation as a part of the curricula programmes of the translation course. This account emphasizes the fact that metaphor translation is an area causing endless trouble to translators on three principal levels: the comprehension level, the translation proper and the cultural aspects.

Then follows the practical part investigating the students' strategies of metaphor translation. This investigation is controlled by a three-step pattern presented in the form of the first hypothesis. The practice part is divided into the following three chapters: The fourth chapter is the investigation proper of the strategies of metaphor translation. Necessary points to be dealt with, here, are the subjects of the research, research material, pilot research, data collection procedure (test of the study), data analysis procedures (teachers' and subjects' questionnaires), levels of analysis and metaphor translation quality assessment device. In the fifth chapter, the results of data collection procedure and data analysis procedures are presented, discussed and analysed quantitatively and qualitatively at two different levels according to the two hypotheses of the research. In the sixth chapter, a set of pedagogical implications and useful suggestions is proposed to improve the translation teaching course and thus the general translation ability of the students.

II. Aims of the study

What is the aim of the study?
The aim is to identify the weaknesses in metaphor translation.

The present research aims at diagnosing students' weaknesses in metaphor translation (the case of second and third year students of translation, University Mentouri, Constantine). It also aims at suggesting a three-step pattern for metaphor translation as a remedial strategy. The pattern is far from being exhaustive; but can, nevertheless, represent a general frame (among others) for the strategies of metaphor translation. A third aim of the research is to get any meaningful remarks that may highlight the teaching of metaphor translation and identify and clarify issues that require further study.

III. Statement of the problem and hypotheses

What are the strategies used by second and third year students of translation to translate metaphors? Do second and third year students of translation use these strategies in any given order of preference?

To answer this question, we first hypothesize that the strategies used by second and third year students of translation to translate metaphors will range from reproduction of the same image in Arabic, replacement of the image in English with an 'equivalent' Arabic image, and conversion of metaphor to sense, in order of preference.

The second hypothesis is that third year students will be more successful in 'better rendering'⁽¹⁾ the metaphors at hand because

(1) Better rendering: respecting the order of preference of the strategies of metaphor translation we have set in the first hypothesis.

longer⁽¹⁾ experience increases the students' chances of being familiar with the problem and ^{more} brings them in a better position to cope with it.

The order of preference of the strategies of metaphor translation (or our three-step pattern), we have suggested, is based on the list of seven procedures of metaphor translation of Newmark (1982):

-We kept the first two procedures of metaphor translation in the list of Newmark (1982) as our first two strategies of metaphor translation which are namely reproduction of the same image in Arabic and replacement with an equivalent Arabic image. The order of the two procedures is so logical that any translator, beginner or professional, ^{has} is to be aware of.

-We replaced the third procedure in the list of Newmark (1982) (which is translation by simile) by conversion to sense, because the level of the students will not permit a professional treatment of the issue of metaphor translation: translation by a simile means choosing to retain the image of the metaphor, a decision which requires professional awareness from the part of the person who translates.

IV. Operational definitions and basic assumptions

First, we should sort out what we mean by 'strategies' and 'metaphor' in the research question. In this particular context, H. P. King (1986:268) said:

(1) Longer: in the case of academic years, we assume that one-year interval can make a difference in performance.

'I assumed that if the concept of translation strategy were of any empirical value, it would have to be linked to translation problems... I shall therefore define translation strategies as 'potentially conscious plans for solving a translation problem'.

In this research, we refer to 'strategies' as 'conscious plans' or 'procedures' used by the subjects to translate the metaphors at hand.

'Metaphor', in this study, is taken to refer to the process of using a source domain to talk about a target domain, a definition given by G. Lakoff and M. Johnson (1980) (quoted in E. Hatch and C. Brown, 1998). In 'a half - baked idea', for instance, 'food' (which is the source domain) is used to talk about 'idea' (which is the target domain) describing an idea which has not been prepared to be fully understood.

Second, we would like to mention that the subjects were asked to translate from English into Arabic, that is into the language of their instruction (Arabic was the language of instruction of the subjects during their whole pre-university schooling years). To this point, we assume that the subjects, in this study, have an acceptable ⁽¹⁾ knowledge of Arabic and the Arab culture.

Third, we would like to add that the subjects, in this study, are 2nd and 3rd year students of translation. We assume, then, that they are towards being familiar with the different procedures of translation in general and those of translating a metaphor in particular.

(1)- Acceptable: knowledge needed to translate the metaphors at hand.

Chapter One:**Translation: A general survey****1.1. Introduction**

In contrast to what one may think, translation is not a recent activity. It existed long before. Some myths talked even about its first appearance with the need to communicate (c.f. Redouane, 1996). Translation was a branch of literature. Now, however, it acquired an honorable place amongst applied linguistics. Hence, not only artistic reasons fostered the need for translation, but pedagogic, economic and cross-cultural exchange ones as well. This variety of needs gives way to different approaches, models and even types of translation. Pedagogical translation is one of the most revealing types since it is supposed to provide general training preparing the students of translation to specialize later in a given field, thus paving the way for the satisfaction of the aforementioned needs.

This chapter provides a snapshot about the approaches and models of translation, with special reference to Aissi's (1987) representation of the process of translation. Following, will be a brief account of the levels of the translator's competence. Then, a summarized inventory of the translation types is to be presented. The focus, here, is to be put on pedagogical translation

1.2. Approaches and Models of Translation

Handwritten notes in the margin:

- 1981 translation by ...
- ① ...

1.2. 1. Approaches of Translation

The literal vs. free dichotomy of translation is 'updated' by new divisions such as: semantic vs. communicative (of Newmark); formal correspondence vs. dynamic equivalence (of Nida); overt vs. covert translation (of House). Here is a summary of the meanings of each dichotomy adapted from Newmark (1982), L. Aissi (1987) and Hatim and Mason (1990):

2. 1. a. Literal Vs Free Translation

Literal: aims at rendering the meaning of lexical items of the Source Language Text (SLT) without taking into account the context. Here, the word is the unit of translation. This can lead to misinterpretation and nonsense.

Free: aims at giving the general meaning of the Source Language Text (SLT) in the Target Language (TL) means and expressions. This can lead to undertranslation of certain key-words (not taking into account the emotive or emphatic importance of some individual words). (Aissi, 1987).

2. 1. b. Semantic Vs Communicative Translation (of Newmark)

Semantic translation is, in Newmark's (1982: 39) words, *'an attempt to render as closely as the semantic and syntactic structures of the second language allow the exact contextual meaning of the original'*. Newmark (1982) suggests that semantic translation is required in literary writings (such as novels, poems, etc.) where the style is as important as the content. This translation can lead to misinterpretation.

Communicative translation is, according to Newmark (1982: 39), '*an attempt to reproduce on its readers an effect as close as possible to that obtained on readers of the original*'. Newmark (1982) further explained that there is a wide agreement that the main aim of the translator is to produce as nearly as possible the same effect on his readers as was produced on the readers of the original. This type of translation is required in non-literary writings. It can lead, however, to undertranslation.

2. 1. c. Formal Correspondence Vs Dynamic Equivalence (of Nida)

Nida (1964: 157) (quoted in Aissi, 1987: 29) claimed that Formal Correspondence is a translation in which the translator should attempt to reproduce '*as literally as meaningfully the form and content of the original*'. So it is '*the closest possible match of form and content between the ST⁽¹⁾ and TT⁽²⁾*' as set in Hatim and Mason's (1990: 07) words. Conceived in that way, Formal Correspondence is, thus, source language oriented and can provide insight into the source text: '*formal equivalence is, in other words, a means of providing some degree of insight into the lexical, grammatical or structural form of a source text*' (Hatim and Mason, 1990: 07). Still, it can -as well- lead to meaningless strings of words.

Dynamic Equivalence is a translation in which '*the message of the original text has been so transported into the receptor language that the response is essentially that of the original receptor*' as stated by Nida and Taber (1969: 202) (quoted in Aissi, 1987: 29).

(1)- Source Text.

(2)-Target Text.

Here, the target language features must be respected i.e. linguistic utterances must be receptor-oriented.

2. 1. d. Overt Vs Covert Translation (of House)

Overt Translation is a translation which, as House (1977: 247) (quoted in Aissi, 1987: 32), described: *'leaves the SLT⁽¹⁾ as intact as possible given the necessary linguistic recoding'*. This type of translation is called for when the text is source-culture oriented.

Covert Translation is called for whenever the SLT is not source-culture bound and the TL reader recognizes the translation as part of his language and culture. (Aissi, 1987).

In sum, according to Lefevre (1977) (in Aissi: 1987), the translation as product either meets the expectations of the TL readers (reader-oriented) or that TL readers are transposed to the SL culture and environment (SLT-oriented). (c.f. the section of cultural aspects in translation, chapter three).

In the context of approaches and theories of translation, Aissi(1987) mentioned that in the middle (of the) sixties, Nida, Catford and Mounin initiated the discipline of the translation theory, by applying some linguistic theories to translation. In the seventies, semantics, text-linguistics, communication theory, psycho and socio- linguistics contributed greatly in the advance of translation theory by providing a new stimulus to the systematic study of the process of translation.

(1)-Source Language Text.

In simpler words, Newmark (1982: 19) described translation theory as *'... the body of knowledge that we have and still have to have about the process of translating'*. As to the main concern of translation theory, Newmark (1982: 19) further explained: *Ok = S :*

'To determine appropriate translation methods for the widest possible range of texts or text categories. Further, it provides a framework of principles, restricted rules and hints for translating texts and criticizing translations, a background for problem-solving'.

Commenting on these views, Aissi (1987) ^{stated} thought that translation is about how exactly we can translate respecting the meaning of the SL text on the one hand, and the structure and nature of the TL, on the other hand.

He added that far from engaging into a sterile debate on whether to translate literally or freely, we should think about a more elaborate approach and study of translation, in a general framework of translation as a complex communication process. For him, *'the specific purpose for which the translation as a product is required determines which approach will be dominant'* (Aissi: 1987: 32).

1. 2. 2. Models of translation

To get a more practical view about the translation process, let us consider some of the most famous models of translation:

2. 2. a. The linguistic Model

It considers translation as a simple transcoding of textual units at the levels of phonology, syntax and lexicology. It is a mere exchange of SL units by TL units at different levels (Catford, 1965) (in Redouane, 1985). In this model, translators neglect the content and style of the TL and are merely interested in structural and grammatical form. They, consequently, will fail to produce acceptable TL texts. This is because, as Aissi (1987: 42) said,

'Usually, as is often demonstrated by the translation of idioms and other types of culture-bound expressions, the process may involve discarding the linguistic elements of the text in order to convey the meaning'.

2. 2. b. The Hermeneutic Model

According to Steiner (1975), this model is based on four stages:

- 1)- To believe that the original text contains a message worth rendering in the TL.
- 2)- To understand and comprehend the text in order to bring its meaning and find what it has to offer.
- 3)- To transfer the message from the SLT to the TLT.
- 4)- To exactly render the message only as regards meaning.

In this model, more interest in TL is given to the interpreted message, thus neglecting the stylistic and linguistic features and characteristics of the SLT.

2.2. c. The Situational Model

This model seeks situational equivalence between the SLT and the TLT. Vinay and Darbelnet(1968: 22) provided the following diagram to better explain the model:

Situation S = Situation S'

↓ ↓
 Texte LD = Texte LA

(L'équivalence des textes repose sur L'équivalence des situations)⁽¹⁾.

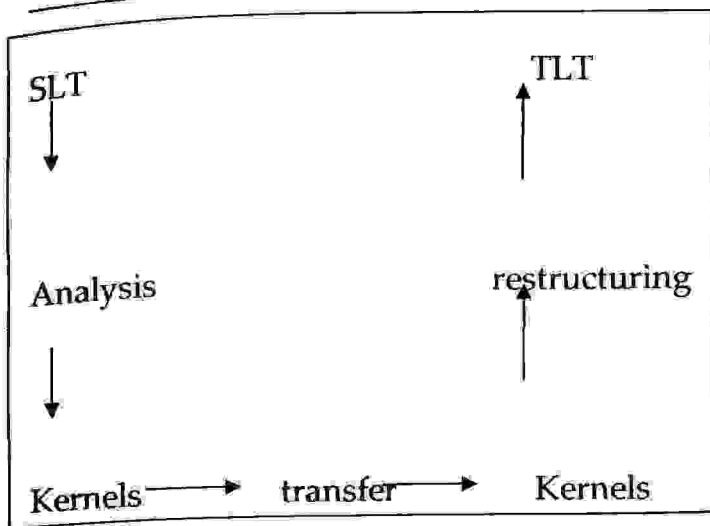
LD: source language. LA: target language.

(1)- the equivalence of texts is based on the equivalence of situations.

According to Aissi(1987), however, this model overlooked the fact that not every situation in a language has an equivalent one in another language.

2.2. d. The Transformational-Generative Model

It consists ^(iN) of reducing the SL sentence into basic structures, then transferring these structures into the TL on a structurally simple level and finally restructuring the message into a TLT where stylistically and semantically appropriate expressions are generated. This model is based on the idea of universals or '*fundamental similarities in the syntactic structures of languages, especially at the so-called kernels or core level*' as is termed by Nida (1969: 483) (quoted in Aissi: 1987: 49). The following diagram summarizes the model:



However, although sentences in different languages seem to have similar or common deep structures, they may not have the same pragmatic function.

2. 2.e. Aissi's Representation of the Process of Translation

According to Aissi (1987), All these models emphasize on one aspect of the process rather than give a full representation of the different phases which characterize it. Thus, he tried to supply a comprehensive representation of the process of translation, which he believes 'To be an essential part of an interlingual communication process' (Aissi, 1987: 55). Aissi (1987) gave an interesting account of the process of translation. Here is a summary of its main phases (for more details, see Aissi, 1987).

- Analysis (or phase of understanding)

} This is a summary referring to Aissi & Schumacher.

In which SLT is analysed at the syntactic, semantic, pragmatic, textual and stylistic levels. Schumacher (1973) (summarized in Redouane, 1996: 67) spoke about 'the assimilation phase' ⁽¹⁾ where the translator identifies the style

and the function of the SLT. He said: *'à ce stade le traducteur identifie le type fonctionnel duquel relève le texte -source ... compte tenu du style et de la fonction le traducteur choisit une méthode de traduction'*.

- Transfer

During this phase, semantic representations are extracted from the surface structure of the SLT in order to be transferred to the TL. Massaro (1978: 389) (quoted in Aissi: 1987: 107) said that *'... after decoding the SL sentence, for instance, the translator maps it into some abstract representation'*. Schumacher (1973) (summarized in Redouane, 1996: 68), on the other hand, spoke about *'the active confrontation phase'* ⁽²⁾ where the confrontation operates at three levels: the lexical, the grammatical and the idiomatic ones. He said:

'la phase de confrontation active entre les ressources de la langue- source et celles de la langue- cible. Conçue au niveau des unités de traduction, cette confrontation s'opère sur trois plans (lexical, grammatical, idiomatique)'.

(1)- Our translation of *'phase d'assimilation'*.

(2)- Our translation of *'phase de confrontation active...'*

- Synthesis (phase of reconstruction)

In this phase, the SLT, which has been analysed, is reproduced in the TL. Schumacher (1973) (summarized in Redouane, 1996: 68) spoke about 'the restitution phase' ⁽¹⁾ where all the elements are gathered and the TLT is written. He said:

'la phase de restitution: 'il s'agit d'abord de rassembler les éléments obtenus, en manipulant les plus grandes unités de traduction possible. Une fois l'énoncé- cible écrit ou enregistré, le traducteur doit encore revoir son texte, de préférence après l'avoir laissé reposer'.

1.3. Levels of the Translator's Competence

Handwritten notes in Arabic script, partially obscured by a bracket, are present to the right of the section header. The notes appear to discuss the concept of 'Levels of the Translator's Competence'.

The translator, who is competent in the two linguistic codes in question, is needed to establish the communication exchange between the sender and the receiver who are not assumed to share the same linguistic systems. As a receiver and a sender at the same time, the translator, according to Aissi (1987), assumes the double role of decoding and encoding the message. In the same respect, Uwajeh (1994: 104) asserted that: *'the translator acts as a kind of 'filter', bridging the communication gap between an original communicator using an SL and a target communicatee treated as non competent in the use of that SL'.*

(1) Our translation of 'phase de restitution'.

- Synthesis (phase of reconstruction)

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(1)- Our translation of 'phase de restitution'.

Uwajeh (1994), commenting on the complex role of the translator, explains that there are two communications in one in a translation. In the first communication, the translator plays the role of the original communicatee (to understand the original communicator). In the second communication, however, the translator assumes the role of the original communicator (to convey with the TL -to the original communicatee- 'the same' information conveyed by the original communicator with the SL).

When the two cultures are different, the translator's role is even more important, since he will be a *'bilingual or multi-lingual cross-cultural transmitter of cultures and truth'* as Gerding-Salas (2000: 03) described. This implies that the translator will attempt to interpret cultural concepts and ideas in a variety of texts as faithfully and accurately as possible.

This brief account of the translator's role is in no way exhaustive. A very detailed study of the translator's role is to be found in Delisle and Woodsworth (1995). In that work, the translator assumes many and varied roles ranging from *'inventeurs d'alphabets'*, *'bâtisseurs de langues nationales'*, *'artisans de littératures nationales'*, *'diffuseurs des connaissances'* to *'acteurs sur la scène du pouvoir'*, *'propagateurs des religions'*, *'importateurs de valeurs culturelles'* and *'rédacteurs de dictionnaires'*. (Delisle and Woodsworth: 1995: 09-11).

In the process of translation, several levels of the translator's competence, coupled with decision-making and problem-solving strategies, come into action.

To start with, competence is to be defined as any type of knowledge, be it linguistic or non-linguistic. Delisle (1984, 234 - 236) summarized in Aissi

(1987) proposed four major levels of competence, which are essential to translation.

1.3. 1. Linguistic Competence

It consists of a finite system of principles and set of rules of phonology, morphology and syntax. This competence can be enhanced by knowledge of word-formation in the languages in which the translator is involved.

The meaning of a word within a text is governed, however, by the context which, in order to be understood, the translator needs the 'comprehension competence'.

1. 3. 2. Comprehension Competence

It is the ability to analyse a text both semantically and pragmatically. The translator, then, must be able to extract information from the text, understand and interpret it. For instance, in literary translation, according to Aissi (1987), the more the translator understands and comprehends the SL text, the less his difficulties in translating it.

To do this, the translator draws information from his encyclopaedic competence.

1. 3. 3. Encyclopaedic Competence

A kind of 'culture générale' is needed i.e., the translator must have background knowledge concerning the text he sets to translate. Aissi (1987: 87) said:

'a background knowledge of the text may reduce translation difficulty because, more too often, the difficulty in translating is not only due to the differences between the structures of two languages but to the different associations and specific meanings of even simple words as well'.

The interaction between the SL text and the translator's comprehension and encyclopaedic competence determines the understanding and interpretation of the text. In this respect, G.Steiner (1975) points out that each act of reading a text is itself an act of translation, i.e., an interpretation because we seek to recover what is 'meant' in a text from the whole range of possible meanings.

1. 3. 4. Re-expression Competence

The translator should have the ability to reformulate SL messages into TL in accordance with TL conventions and rules. Aissi (1987: 101) asserted that:

'The style of a translation must be compatible with the TL norms and conventions and at the same time be dynamically equivalent to the SLT style, at least, in so far as the stylistic dynamic equivalence doesn't infringe on the TL norms'.

This is important for any piece of writing be it poetic or scientific. Newmark (1982: 06) mentioned: *'A translator must respect good writing scrupulously by accounting for its language, structures and content, whether the piece is scientific or poetic, philosophical or fictional'*.

1. 3. 5. Translation as a Decision-making Process

But before reformulating the SL message into TL, the translator has to decide which of the many ways available is the best to convey the meaning of the expression (Hatim and Mason: 1990). In the same respect, Aissi (1987: 76) asserted that: *'the translator is often compelled to make a choice whenever he is confronted with a number of alternatives in conveying the meaning of an expression'*.

Practically speaking, we could make this choice if we could answer the question: *'at which level shall we translate?'*

Aissi (1987) provided an exhaustive analysis in which he concluded that the choice of the unit of translation (or at which level shall we translate) depends the type of meaning translators want to emphasize. He said, in substance:

'since translation is based entirely on rendering the meaning, UT (the unit of translation) ought to be that of meaning... Hence, we assume that the boundaries of a unit of translation depends on the level at which meaning is sought' (Aissi: 1987: 113).

This decision-making might be helped by, having in mind, when translating, two conditions:

- The purpose of the translation.
- The assumed knowledge of its users.

Lyons (1984:326) said:

'... translation is relative to the purpose for which a particular translation is intended and to the assumed knowledge of those who will use it. It is for this reason that so-called literal translation is at times more appropriate than free translation'.

In general, however, as Newmark(1982) posited, translators have no choice in translating technical and institutional terms; the majority of common objects; the majority of actions, processes and qualities; grammatical words and common collocations.

1. 3. 6. The Translator's Freedom

In the midst of all the above-stated 'constraints' ⁽¹⁾ on the translators' performance, they still have some freedom to exercise: *'... translators frequently exercise some freedom, but it is a freedom that is controlled by the need to give the best possible expression of the original message in the target language'* (Asfour, 2000: 09).

Black(1981: 125) (quoted in Asfour, 2000: 09), however, thinks that there is more than freedom in a translation, that there is creation: *'translation in the hands of gifted writers is not reproduction but creation, fully deserving of the same informed critical response as other modes of literary creation'*

(1) Constraints: in the sense that the translator should pay attention to many things at the same time.

In the same respect, a good translation is, as expressed by Cesare Parvese (1993: 207), 'a second creation'.

Seeking objectiveness, however, we can adhere to the view of Asfour (2000) who said that a successful translation is the one, which can combine the need to be faithful ('literal') and the need to be beautiful ('free'). Thus, we will not be exaggerating if we agree with Aissi (1987:25) who views translation as 'an all embracing and multidimensional process'.

1. 4. Types of Translation

At the end of the 20th century, translation became more and more specialized. It will be utopian to exhaust, in one section, all its genres. Here is a brief account of some types.

1. 4. 1. Literary Translation

It existed very long before. It was considered as indispensable and impossible at the same time. Redouane (1985: 176) said that: '*Depuis Goethe, la traduction littéraire est considérée à la fois la plus indispensable et la plus impossible*'. This impossibility, or less strongly, difficulty of literary translation is due to the fact that the translator, according to Redouane (1985), should render, before all, the original product of imagination made possible through aesthetic criteria and not just functional or purely linguistic standards. Hence, in literary translation, it is necessary to respect the choice of the style. Examples of literary translations are the translation of poetry, translation of novels, translation of plays...etc. Each genre exhibits specific kinds of problems, for

instance, problems of form are more noticed in the translation of poetry than in the translation of novels. In this respect, Redouane(1985: 183) said: ' *la traduction poétique [est un] genre plus noble, [...] dont les problèmes de forme se posent de façon plus éclatante encore que pour le roman* ' .

1. 4. 2. Scientific and Technical Translation

This is a relatively ancient enterprise as well. Medical translation, for instance, existed long in Baghdad School (in the 9th and 10th centuries), then in the Toledo School.

Despite this, scientific and technical translation did not develop a theory. There are only recipes and manuals for its practice. I.Pinchuck (1977) (quoted in Redouane: 1985:208) talked about three types of scientific translation: pure science (research...etc), applied science (production...etc) and the technique (advertisement or publicity...etc).

From the problems encountered in scientific and technical translation, Redouane (1985) mentioned:

- 1)-the problem of translator training, or in a better way, to have a professional translator specializing in a given science; or to have a technician learning the techniques of translation.
- 2)-the problem of documentation and terminology.
- 3)-the problem of the diversity of lexis.

1. 4. 3. Machine Translation

The first generation of Machine Translation exploited bilingual dictionaries and invented methods dominated by syntactic research. Hatim and Mason(1990: 22/23) criticized MT saying that:

'early research into/ (MT) chose to concentrate on problems of syntactic parsing and resolving lexical polysemy in sample sentences. An unstated underlying assumption was that translation involved overcoming the contrasts between language systems. Source-language syntactic structures had to be exchanged for TL structures; lexical items from each language had to be matched and the nearest equivalents selected. While a huge investment was made (in terms of both effort and funding) in research into how to resolve such problems, the whole notion of context was deemed to be intractable and, consequently, beyond the bounds of machine processing'.

In general, Bar Hillel (discussed in Redouane: 1985) exposed its limits in that the main aim of MT, which was to substitute the human intervention, was not fulfilled and translators continued to correct texts provided by the machine. The machine lacks human reasoning and intuition. An illustration of the products of the first generation of MT is the translation (among other translations) of the English expression: 'time flies like an arrow' into the French expression: 'les mouches du temps aiment une fleche'.

In the second generation of MT, studies concentrated on models and transfer problems. Special focus was accorded to scientific and technical texts.

In 1976, with the industrial development, the third generation of MT was very useful in translating very specialized documents or those written in a

language not currently used at the international level (Redouane, 1985).

The question that arises, here, is: Can the machine replace the translator one day?

Redouane answered that even the most 'perfect' computer programmes offer but a series of possibilities amongst which the translator chooses the best. The case being this, we no more talk about machine translation; we talk rather about Computer-Assisted Translation.

1. 4. 4. Pedagogical Translation

Though the history of translation talks about the School of Baghdad, Toledo School...etc, translator training was done through practice. The first school providing lectures exclusively in translation opened in 1930 in Germany. It was not before the Second World War, however, that the teaching of translation developed. Some years later, each European country founded an institute or a school of translation, the Geneva School (1940) being one of the pioneering ones. In the North American Continent, Montreal School was founded in 1951. L' Ecole Supérieure d' Interpretariat d' Alger (founded in 1945) was, except for Cairo School, for so long the only specialized institute in that region of the world. Around 1970, many universities opened a new discipline specialized in translation to meet the needs of the market. In the same year, universities afforded, for the first time, the possibility of doing post-graduate research in translation (New York 1970). (Redouane: 1996).

In most Arab universities, translation courses have as reasons for their existence mainly the linguistic and vocational ones (Emery: 2000). As to the

first reason, quick translation has always been a useful means for learning new items before the word or sentence are internalized (Newmark: 1982). Newmark (1982: 184) added that: *'brief translations from native to foreign language are useful in consolidation and testing of spoken and written foreign utterances'*. Concerning the second reason, it is worth to mention, from the very beginning, that many students tend to feel that translation has little justification as an academic discipline. The latter is due to the fact that the cultural value of translation is sometimes questioned. This should not be the case because translation is an important source of diffusion of knowledge of every kind. Newmark (1982: 185) said:

'...not only are all thriving intellectual and artistic cultures heavily indebted to translation- take our debt to Greek, Roman and Arabic literature, as well as to the Icelandic Sagas, but many of the finest writers, the poets in particular, have translated and written about translation'.

Hence, pedagogical translation or translation as an academic discipline has a justification for existing because it has a sound cultural value. The discipline, however, is relatively new and as Newmark (1982: 185) commented: *'As an academic exercise, the subject is only at its beginning'*.

According to J.R.Ladmiral (in Redouane: 1985), there are two orientations in translation teaching:

- 1)- A 'selective teaching'⁽¹⁾ providing a general teaching, hoping that the students, after assimilating the models of translation, will specialize later on.
- 2)- An 'open teaching'⁽²⁾ receiving students already specialized in a given domain. These will learn how to translate.

Emery (2000) commented that English Departments⁽³⁾ in Arab World Universities are not yet ready to establish truly vocational translation courses and even those which exist are very few. He added that this seems to be the case in the West as in the Arab World: *'but it seems that both in the West and in the Arab World the latter type of (career-oriented) courses are few and far between'* (Emery: 2000: 105).

There are, in general, two main views about the content of a university translation course. Some scholars favour a more practical work; whereas others favour the inclusion of a theoretical component. (Emery: 2000).

For those who favour practice, practical advice is usually provided in the form of a list. A case in point is that of N.Schumacher (1973)(discussed in Redouane, 1985), according to whom, a translation teaching programme must take into account the following points:

- 1)-All types of texts should be dealt with.
- 2)-Choose a series of texts on the same subject.
- 3)- Include oral translation as part of the programme.

1)-Translation ours of 'enseignement selectif' (Redouane : 1985 : 197).

2)- Translation ours of 'enseignement ouvert' (Redouane : 1985: 197).

3)- In the cases Emery(2000) studied, translation courses were part of the English programmes.

Delisle (1980, 1981) (in Redouane, 1985), from his part, pointed out that to achieve equivalence, the students should:

- 1)-Respect the writing conventions (punctuation...etc).
- 2)-Find an expression with the same semantic and stylistic weight.
- 3)- Interpretation of the stylistic weight¹⁾.
- 4)- Respect the textual organization(explicitness, concentration).

For those who favour the inclusion of a theoretical component, the story does not end here! If we accept that theory is desirable, we will be left with two important questions: What theory to teach? And how to teach it?

The question of what theory to teach is very embarrassing in view of the large number of definitions of translation (cf. the different approaches and models of translation). So, there is no single theory covering all the aspects of translation. In this respect, Emery (2000: 106) said: *'scholars writing in the modern (linguistic) era of translation have failed to come up with a single all-encompassing theory'*.

To answer these questions, Emery (2000) proposed an approach whereby he tried to combine theory with practice. This approach is an illustration of the case of English/Arabic and Arabic/ English translation. The basic premise of this approach to theory is that language is about meaning and translation is about equivalence of meaning. Another premise is that translation students should actively contribute by putting theory into practice utilizing their knowledge of the source and target languages.

1)- Translation ours of ' la charge stylistique'. (Redouane : 1985: 194).

The different steps of the approach are summarized in the following points:

- 1)- Meaning is subdivided into contextual, pragmatic, cultural, connotative and semiotic.
- 2)- These various kinds of meaning are briefly explained and exemplified and students are encouraged to come up with further examples of each type.
- 3)- The exemplification is from SL and TL cultures in order to achieve maximum clarity.

Meaning is not only multi-faceted; but it is structured differently across languages. Equivalence can be further explored at these levels by considering:

- a)- The role and functional value of greetings and politeness forms in the two cultures.
- b)- The degree of adaptation required for such culture-specific terms.

This can be done as a co-operative (group) activity to encourage students' interactive interaction where students are urged to find examples of semantic, pragmatic and cultural differences between ST and TT. Following the work on these three levels, two more levels of equivalence can be introduced. These are: textual and stylistic. Here, theoretical exposition is closely intertwined with the practical application of concepts. At this point, Emery (2000) suggests, some contrastive generalizations about the SL and TL may be included. Then the concepts of text, texture and cohesion are discussed and various kinds of sentence linking words exemplified. Further, the concept of formal/informal styles can be exemplified from English and Arabic (a brief introduction to diglossia with its high and low varieties is necessary here).

On the whole, however, as Emery (2000: 106) puts it: *'there is a consensus that such courses need a principled⁽¹⁾ theoretical background'*.

1.5. Conclusion

In the light of what has been presented in this chapter, we came up with three basic ideas. First, that translation is a multidimensional process. Second, that the translator brings too many things into this process. Third, that all translation types are important and no one type is more demanding than any other. According to Newmark(1982: 186) *'....technical or institutional translation is often just as , if not more, challenging and rewarding than literary translation'*. Further, pedagogical translation is meant to provide the student with a general ability which implies the treatment of different text types. Because these different text types are often equally rich in various levels of metaphor (cf. Chapter Two), the translation of metaphor must be part of the general translation ability of the trainees. But before that, what is a metaphor?

1)- Emphasis ours

Chapter Two:

Metaphor: Nature, pervasiveness and functions

many (a) (b) (c) (d) (e)

2.1. Introduction

In the tradition of classical rhetoric, language aims at describing the world. Any other usage is a departure from the ordinary mode of language. In this respect, literal language was considered as the only adequate and appropriate tool for the objective characterisation of reality (Hatch and Brown, 1998). Figurative language, this principle of poetry, which is distinct from ordinary language, aims at producing special, ornamental, aesthetic effects.

Many experiments and studies, however, have shown the need to rethink this classical distinction between literal and figurative language.

Ponterotto (1994:2) said:

'Many experiments in psychology have demonstrated that the mind activates the same strategies in the processing of both literal and figurative meaning (Ortony: 1979). Studies in linguistics, in psycholinguistics, in philosophy, in semiotics, and in literary semantics have all demonstrated that the understanding of what constitutes figurativeness is extremely complex, leading to the suggestion that the literal and figurative levels of language are far less distinguishable than previously thought (see Ortony: 1979).'

In the same line of thought, Sperber and Wilson (1986:242) succinctly added that there is a *'continuum of cases rather than a dividing line between metaphorical and literal utterances'*. On the other hand, Sadock (1979) stressed the fact that a particular utterance may be more-or-less figurative and more-or-less conventional. This being the case, we can accept the description of Pratt (1977:24) (quoted in Asfour, 2000:08) that, *'the presence of poetic devices in extraliterary utterances'* is *'irrefutable'*.

Furthermore, though only lately (in the late 1970's and early 1980's), linguists began to realize the importance and pervasiveness of figurative language (Hatch and Brown, 1989).

One major figure of speech, which is going to be our main concern in this chapter, is the metaphor.

If in 1979, as Black (1979) commented: *'the extraordinary volume of papers and books on the subject (referring to metaphor)⁽¹⁾ produced during the past forty years might suggest that the subject is inexhaustible⁽²⁾'*, what might suggest today, in 2003, the not less extraordinary volume of papers and books on the subject produced during the subsequent twenty years? We can only get overwhelmed at the thought! This inexhaustibility of the subject might be due to the nature of metaphor. In this respect, Fraser (1979:184) described metaphors as *'black holes in the universe of language'* and further explained:

'We know that they are there; many prominent people have examined them; they have had enormous amounts of energy poured into them; and, sadly, no one yet knows very much about them',

(1)- Precision ours.

(2)- Emphasis ours.

In this chapter, we do not claim to attempt a comprehensive survey of that 'black hole'; but nevertheless we will attempt an overview on certain aspects of it (nature, pervasiveness and functions), which seem of particular importance. In doing so, we will combine aspects of both the diachronic and synchronic analyses of metaphor.

2.2. What is a Metaphor?

2.2.1. Views about the Metaphor

Broadly speaking, there are two main views about the metaphor:

The first view says that meaning has to be constructed ⁽¹⁾ rather than merely 'read off', and thus the meaning of nonliteral uses of language should not be considered as a special problem. The metaphor, for instance, requires a little more creativity than literal language; but the difference is quantitative not qualitative (Ortony: 1979).

The second view says that metaphors are unimportant, deviant, and parasitic on 'normal usage'. In general, their explanation is to be in terms of violations of linguistic rules (Ortony: 1979).

(1) 'constructivist' and 'nonconstructivist' are the terms used by Ortony (1979: 02) to describe the two opposing conceptions about metaphor which we referred to as the first view and the second view respectively.

Reddy (1969) (in Morgan, 1979), however, argued that the theory that all metaphors are semantically anomalous in some way cannot stand because there are examples that could be used either literally or metaphorically. He gave this example, 'the rock is becoming brittle with age' which can be taken literally as in the context of a group of people on a geology expedition, or metaphorically as in the context of a group of students walking out of the office of some old and indomitable emeritus professor.

2. 2. 2. Theories of Metaphor

In a step forward, some people tried to closely examine the nature of metaphor. They worked out some theories, the most famous of which are:

2. 2. a. The Substitution Theory of Metaphor

In this view, the metaphoric expression is a substitute for a literal expression that has the same meaning (Ortony: 1979).

For instance, 'Richard is a lion' substitutes 'Richard is brave'.

Metaphor, here, is a mere decoration. Thus, metaphor interpretation is a process whereby a figurative statement is replaced by its literal counterpart before true comprehension occurs.

2. 2. b. The Comparison Theory of Metaphor

This view takes every metaphor to be a condensed or elliptic simile, since the imputed literal paraphrase is to be a statement of some similarity. Every

metaphorical statement is equivalent to one in which some quite definite respect of similarity or analogy is presented (Black: 1979). Aristotle(in Ortony: 1979), in his 'Poetics' and 'Rhetoric', believed metaphors to be implicit comparisons, based on the principles of analogy. As to their use, Aristotle believed that *'it was primarily ornamental'* (Ortony: 1979:03).

For instance,

a) - Richard is a lion *is similar in meaning to*

b) - Richard is like a lion (in being brave).

So, this view relies on the fact that what (a) stands for *is similar to* what (b) stands for.

In simpler words, metaphors are taken to be abbreviated similes in which one says: 'Richard is a lion' meaning to say that 'Richard is like a lion'. Thus, the Comparison Theory 'reduces' the false remark (that a human being is a lion) to the true remark (that a particular person is like a lion) since anything is like anything else, in some respect or other.

However, the explicitness of the statement that a resemblance exists does not make the nature of the resemblance any clearer. This is so because, as was stated in the imagistic view of memory by Stevick (1990), the vehicle and tenor (explanation coming henceforth) share a wide range of attributes or items but do not share others and have what Stevick (1990) called 'recalled associations' (reminiscences) that are not actually the defining qualities of the vehicle and tenor. So, the resemblance is not clear! Stevick (1990:37) said: *'any metaphor ... carries its own set of what we may call 'attributive and reminiscent connections', though, of course, the precise contents of this set will vary from person to person and from occasion to occasion'*.

2. 2. c. The Interaction Theory

The germs of this theory can be found in the work of I.A.Richards (1936a)(quoted in Levin: 1977) who proposed a set of useful terms to talk about metaphor: 'the tenor', 'the vehicle' and the 'ground'. The tenor is *'the subject to which the vehicle refers'* and the vehicle is *'the figure that carries the weight of the comparison'* Deutsch (quoted in Stevick: 1990:35). These two parts come together to reach a point of similarity known as the ground.

Using I. A. Richards' terminology to explain 'Richard is a lion', we will get: 'Richard' is the tenor (or the subject of the metaphor) and 'lion' is the vehicle (or the transported part).The ground is the bravery that Richard typifies and which resembles that of a lion. Thus, the ground is the point or the property where the two words converge and it can be the result of either similarity or analogy:

-The similarity existing between A and B is the point that A+B have in common, regardless of the features that A possesses and B does not and the features that B possesses and A does not. For instance, the similarity between a tennis ball and the earth is roundness.

-Analogy is a relational similarity in that the relationship between A and its parts is analogous to the relationship between B and its parts. For instance, the family is a government.

Black (1979) asserted that the metaphorical statement has two distinct subjects: the primary and the secondary and it works by 'projecting upon' the primary subject a set of 'associated implications' comprised in the implicative complex, that are predictable of the secondary subject. The implicative complex refers to the current opinions shared by members of a certain speech community. The metaphor producer may, as well, introduce a novel and non-platitudinal 'implication-complex'. To clarify this view, let us consider the same example provided by Black (1979:31):

'in 'poverty is a crime', 'poverty' and 'crime' are nodes of isomorphic networks, in which assertions about 'crime' are correlated one-to-one with corresponding statements about 'poverty'. Hence, every metaphor may be said to mediate an analogy or a structural correspondence'.

By the 'interaction' of the primary and the secondary subjects, Black (1979) means the following three steps: first, the primary subject incites the hearer to select some of the secondary subject's properties. Second, the hearer will construct a parallel implication-complex, which fits the primary subject. Third, this will reciprocally induce parallel changes in the secondary subject.

The interaction theory postulates the inter-changeability between tenor and vehicle as one of its chief tenets. The tenor takes from the vehicle just as the vehicle takes from the tenor. For instance, in 'the game of chess is a battle', the game of chess is modelled on the battle so that what is found in the game of chess is found in the battle.

In fact, the substitution, comparison and interaction theories explore their arguments by making a line of demarcation between the literal and the metaphoric. Nevertheless, this line of demarcation is not always definite. What is literal in one context can be metaphoric in another. It is the context which determines the literality or metaphoricalness of such or such a word or expression.

2. 2. d. The Contemporary Theory of Metaphor

It was put forth by Lakoff and Johnson (1980)(discussed in Hatch and Brown, 1998) and developed further by them and others. In this view, metaphor is to be understood as **any mapping between normally separate conceptual domains**. According to Lakoff and Turner (discussed in Hatch and Brown: 1998), the purpose of metaphor is to structure an abstract unfamiliar or unstructured domain (the target) in terms of one that is more concrete, familiar or structured (the source). In other words, metaphor is a means to understand one domain of experience (a target domain) in terms of another familiar one (a source domain).

The Conduit Metaphor

The Contemporary Theory of Metaphor has its roots in Reddy's (1979) work on what he called the 'Conduit Metaphor', a detailed exposition of the system of ideas underlying the concept of communication. Reddy (1979) found that there was a consistent metaphorical substrate underlying talk about communication and ideas. This metaphor (the Conduit Metaphor) was based

on the idea that language is a carrier of ideas, thoughts, aspirations and so on and that all what a hearer needs to do is to 'unpack' the message and 'take out' what was 'in' it. This insight was illustrated by example sentences like:

- 1)-*'His words carry little in the way of recognizable meaning'* Reddy (1979:313).
- 2)-*'If you can not pack more thought into fewer words, you will never pass the conscience test'* Reddy (1979:312).
- 3)-*'I am sure those thoughts are in some magazine'* Reddy (1979: 318).

He added that this is so much the conventional way of thinking about language that it is sometimes hard to inquire that it might not fit reality.

Lakoff and Johnson (in Hatch and Brown, 1998) inspired by Reddy's (1979) work, which is the forerunner of the breakthrough in metaphor research, embarked on a more comprehensive effort to analyze the metaphor system underlying everyday thought.

Out of all the preceding theories of metaphor, the last seems to be the most attractive. Is it really true that metaphor is present everywhere? Even in our thought? This means that not just poets speak in metaphors, all of us speak in metaphors!

2. 3. Is Metaphor a Pervasive Process in Thought and Language?

Before putting forth such a seducing idea that all of us speak in metaphors, a skill specially reserved to poets, we felt it necessary to dwell a little more on the question.

To start with, Michael Lewis (1997) stated that though the metaphor is sometimes thought of as a literary device, modern research in philosophy and

linguistics has shown that it pervades all language including everyday speech and writing.

2. 3. 1. Definition of Metaphor

In the context of everyday speech, Lakoff and Johnson (discussed in Hatch and Brown, 1998) noted that we use terms from a concrete source field to talk about an abstract target field, for instance we say: 'a half-baked idea', 'idea still in its infancy' and even that 'ideas are planted'. That is, for our target field which is 'idea' we have selected many source fields: 'food', 'people', 'plants', respectively and used them metaphorically to talk about our target.

As we can notice, **metaphor is taken, here, to refer to the process of using a source domain to talk about a target domain.** We, too, intend to use it in that sense in the present dissertation. It is worth to mention, here, that metaphor is different from the metaphorical expression. Metaphor refers to the general metaphorical scheme out of which several metaphorical expressions are engendered. For instance, 'argument is war' is the metaphor and 'he attacked every point in my argument', 'his arguments are indefensible' are the metaphorical expressions engendered from it.

2. 3. 2. Metaphor as a Perceptually Determined System

In a research, Clark (1973) (in Hatch and Brown, 1998) found that many of our ordinary ways of talking about our experience relate to our human perceptual system and our experiences with the real world. For instance, we talk about 'understanding' as though it were a visual phenomenon (I see!) and

we use the prepositions 'up' and 'down' to talk about how we feel (I am feeling 'up', he is really 'down'). From these examples, Clark was led to believe that many of our everyday metaphors in language have perceptual bases, and since all humans have the same perceptual mechanisms, he hypothesized that these metaphors are universal i.e., they would occur across languages. Similar examples stated in Hatch and Brown (1998) such as 'she is filled with love' and 'she is filled with anger' have a basic notion, which is that we contain our emotions inside our bodies. This builds on 'the body is a container' metaphor. Hatch and Brown (1998) added that if we take examples of metaphors of love and anger from Chinese and English we can notice that their overall perceptual system appears to be the same despite differences in details.

That was concerning metaphors that would occur across languages. Within the same language, we can notice a shared perceptual system in metaphors of both poetry and everyday life language. Poets and ordinary people, according to Lakoff and Turner (discussed in Hatch and Brown, 1998:103), *'share models of the world, models which are presented through metaphor'*.

This can be justified by the following example:

When examining the 'life is a journey' metaphor, we can notice that:

- In ordinary life conversations, we usually say: 'we are going over some rocky ground here' to show the encounter of impediments on the way.

- In literature, Robert Frost said in one of his poems:

"Two roads diverged and I, I took the one less traveled.

Both metaphorical expressions exemplify the same perceptual model of 'life', that it is 'a journey'.

Accordingly, metaphor is not just a poetical way of speaking that can be ignored or paraphrased if we so wish; but that is deeply embedded in

language, culture and thought. The latter received particular focus. Lakoff and Johnson (1980:03) (quoted in O'dowd, 1992:49) said:

'metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system in terms of which we both think and act is fundamentally metaphorical in nature'.

To justify this statement or the point of how can a concept be metaphorical and how can it structure an everyday activity, Lakoff and Johnson (1980) (discussed in Hatch and Brown, 1998) provided different examples. They argued that since metaphorical expression is tied to metaphorical concepts in a systematic way, so they (Lakoff and Johnson) can use metaphorical linguistic expressions to study the nature of the metaphorical concepts and to gain an understanding of the metaphorical nature of their activities:

The Structural Metaphor

It metaphorically structures one concept in terms of another. In considering the concept of 'argument', we may find that it has a conceptual metaphor which is 'argument is war'. This is reflected in everyday language by, for instance, the following expression 'he attacked every weak point in my argument'. Though 'arguments' and 'wars' are different kinds of things (verbal discourse and armed conflict); still many of the things we do in 'arguing'

(attack, defense, counter-attack...etc) are partially structured by the concept of 'war', and though there is no physical battle, there is a verbal battle.

The question is why the concept of 'argument' is only 'partially' structured by the concept of 'war'?

This is simply because the very systemacity allowing us to comprehend one aspect of a concept in terms of another (e.g., comprehending an aspect of 'arguing' in terms of 'battle') will necessarily hide other aspects of the concept (e.g., lose sight of the cooperative aspects of 'arguing'). Thus, when we say that the concept of 'argument' is structured by the metaphor 'argument is war', we mean that it is partially structured and that it can be extended in some ways but not in others.

The Orientational Metaphor

It gives a concept a spatial orientation, for example, happy is 'up'. This orientation leads to English expressions such as 'I am feeling up today'. Such metaphorical orientations are not arbitrary. They have a basis in the physical and cultural experience. To illustrate the point, let us consider the following examples:

-The orientational metaphor 'conscious is up; unconscious is down', which is reflected in expressions such as 'wake up' and 'he fell asleep', has a physical basis that humans and most mammals sleep lying down and stand up when they are awoken.

- The orientational metaphor 'rational is up; emotional is down' is reflected in expressions such as 'the discussion fell to the emotional level'. This has a cultural basis. In Lakoff's culture(Anglo-American) (we suppose in most

cultures, as well), people view themselves as being in control over animals, plants, and their environment and it is their unique ability to reason that places human beings over animals and gives them this control. 'Control is up' thus provides a basis for 'man is up' and therefore 'reason is up'.

Lakoff and Johnson (in Lakoff, 1999) have even been studying the conceptual structure of philosophical systems: the conceptual systems used by Plato, Aristotle, Descartes and Kant. The results of the study showed that much of their thought is metaphorical. A similar analysis has been carried out by Lakoff and Johnson on 20th century analytic philosophy. The results were that much of the superstructure for analytic philosophy derives from the entailments of 'their' culture's basic, everyday metaphors for the mind (Lakoff, 1999).

In the same respect, Eve Sweetser (1990) (in Lakoff, 1999) gave a detailed classification of the systems and subsystems of the metaphor for the mind and its aspects. The following examples were selected randomly:

-Thinking is conceptualized as moving

E.g., my mind was racing.

E.g., my mind wandered for a moment.

-Ideas are conceptualized as locations:

E.g., how did you reach that conclusion?

E.g., we have arrived at the crucial point of the discussion.

-Reason is conceptualized as force:

E.g., the force of reason is thus conceptualized as leading one along a certain line of thought that is why we speak of being led to a conclusion.

-Communication is conceptualized as guiding, and understanding as following:

What do I see in this?

E.g., slow down, you are going too fast for me

E.g., I can't follow you.

2. 3. 3. Metaphor as a Socially Determined System

Differences in metaphors across languages, however, might arise. This can be justified by the fact that, as Hatch and Brown (1998:97) put it, '*since the social worlds in which we live differ, we would expect to find some difference in the metaphors across languages*'. For instance in the Arab culture, we find metaphors linking the desert and thirst with longing for love which is not usually found in the English culture. We say for instance: *اروي قلبي العطشان*. Thirst, here, stands for 'longing for love' and so 'love' is conceptualized as 'water' which is a valuable commodity in the Arab culture.

In the same respect, Kövecses (1986, 1988) (quoted in Hatch and Brown, 1998) talked about world models that are reflected in our metaphors.

For instance, the concept of 'time' has the conceptual metaphor 'time is money'. This is reflected in language in expressions such as 'you are wasting my time'. Time, in our culture, pointed Lakoff and Johnson (1980) (in Hatch and Brown: 1998) is a valuable commodity. This is so because, in modern western culture, work is typically associated with the time it takes that it has become customary to pay people by the hour, week or year. In our culture, they stated, time is money in many ways: telephone message units, hourly wages...etc. In this particular case, we can say that time has become as precious as money even in Arabic (in Algerian Arabic we say: *ضيعت لي وقتي* reading 'you wasted my time') due to the influence of the western culture.

ضيعت لي وقتي

Another basic metaphor in western societies is the 'people are machines' metaphor. Lakoff and Turner (1989) (in Hatch and Brown, 1998:87) call the attention to its use in poetry:

'At the violet hour when the eyes and back
Turn upward from the desk, when the human engine waits
Like taxi throbbing waiting' (T.S.Eliot, 'The Waste Land')

This metaphor might have been coined after the Industrial Revolution i.e., after the use of machine has become an important feature of life in western societies. So, the specificity of metaphor is the result of a certain socio-cultural and even political entourage.

Up to the present stage, we might adhere to the view of Lakoff and colleagues (Lakoff and Johnson, 1987; Lakoff and Turner, 1989) (discussed in Hatch and Brown, 1998), which states that metaphor is both a **perceptually-based system** and a **socially-based system**. This meets Mu Fengying (1996:08) who points that: *'metaphorical thinking and language use are universal but the actual associations are culture-specific'*.

In general, we may say that, as Leo (1995: 69) put it, *'the way we use language reflects both individual and societal patterns of thought'*

2. 3. 4. Metaphor as a Literary Device

Before dealing with metaphor as a literary device in some detail, we felt it necessary to point to differences between metaphor and other figures of speech such as simile, metonymy and synecdoche. This is purposefully done to disambiguate metaphor:

- Simile: Both a simile and a metaphor speak of one thing in terms of another. In a simile, the relation is made clear by the use of the words 'like' or 'as', whereas in a metaphor the two things are fused. For instance, 'the fog descended like a blanket' is a simile whereas 'the fog descended' is a metaphor (Gill, 1986: 18).

- Metonymy: The name of one thing is used for another, which it suggests or is closely related to. So, metonymy imparts a relationship of association in which the name of a referent is replaced by an attribute linked to it through a certain proximity. For instance, a letter in Milton's hand means it is in Milton's own handwriting (Barnet et al, 1960). Other everyday life examples include the crown for the monarch; somebody's hand for to propose and to ring for to phone.

-synecdoche: A part of something is substituted for the whole, or the whole is used in place of its parts. For instance, 'ten sails' stands for 'ten ships'. (Barnet et al, 1960).

Back to metaphor, we may say that though it is a pervasive process in language, writers, as stated by Hatch and Brown (1998:102) *'have special talents in the creation and use of metaphor'*.

Furthermore, Aristotle (De Poetica, 322.BC)⁽¹⁾ considered the ability to create a metaphor a sign of genius : *'the greatest thing by far is to be a master of metaphor. It is the one thing that cannot be learned from others; it is also a sign of genius, since a good metaphor implies an eye for resemblance'*.

1)-*Metaphors We Live By*, by Lakoff, G. and M. Johnson. URL <http://endeavor.med.nyu.edu/lit-med/lit-med-db/webdocs/webscrips/Lakoff1064-des.html/>

In a literary definition, metaphor is *'the transfer of a name or a descriptive term to an object different from, but analogous to, that to which it is properly applicable'*. E.g.: *'abysmal ignorance'* (Drabble, 1985:643).

In another literary definition, metaphor is *'a figure of speech in which one thing is described in terms of another. The basic figure in poetry. A comparison is usually implicit'*. (Cuddon, 1998:507).

In simpler words, Duferot and Schaeffer (1995) indicated that each metaphorical expression contains a tenor and a vehicle. The image results from the description of the tenor in terms of a vehicle which habitually describes an other term.

In all these definitions, metaphor consists of two main parts, which are the tenor (or the subject of the metaphor) and the vehicle (or the introduced image). The latter were coined by I. A. Richards: *'By 'tenor' he meant the purport or general drift of thought regarding the subject of a metaphor; by 'vehicle', the image which embodies the tenor'* (Cuddon, 1998:904).

The idea of *'one thing described in terms of another'* was expressed by Chapman (1973: 81) by *'bridging between levels of experience'*: *'Metaphor often makes a bridge between levels of experience which are not normally considered to be expressible in the same terms'*. He added that there are many types of this bridging (these types are adapted from Chapman (1973,81-82)):

a) One type of sensory perception is experienced in terms of another, for instance,

Handwritten scribbles or faint text, possibly a signature or a note, located below the main text.

If music be the food of love, play on (Shakespeare, Twelfth Night, I. i).

This seems to be the same type referred to by Wahba (1974) as the 'synaesthetic' or 'الاستعارة الحسية النقلية' (it transfers the meaning from a sensory domain to another sensory domain)⁽¹⁾. He gave the Arabic examples: لون حار و

عطر صارخ

b) - A non-human referent is given human attributes, for instance:

So I unto myself will sing;

The woods shall to me answer, and my echo ring (Spencer, 'Epithalamion')

Wahba's (1974) naming of this type is the 'anthropomorphic' or 'الاستعارة المجسمة' (it gives human characteristics to non-human referents)⁽²⁾. He provided the following example: الوديان الضاحكة

c) - An abstraction is treated as if it were animate, for instance:

A terrible beauty is born (W.B. Yeats, 'Easter 1916'). This is referred to by

Wahba as the 'animistic' or 'الاستعارة الباعثة للحياة' (it gives animate characteristics to inanimate things)⁽³⁾.

Such 'fairly loose' definitions of metaphor logically allow several specific types of metaphor, the most famous of which are discussed below.

They are adapted from Ramsey (1980):

(1) Our translation.

(2) Our translation.

(3) Our translation.

-A Dead metaphor

Through repeated use, this metaphor lost its originality and strength (figurative value) and became part of everyday language. The following expressions are but a few examples: 'the foot of the hill'; 'daybreak'; 'eye of a needle'...etc. The metaphor 'Washington elected a new mayor' (that is the people who live there), for instance, is striking because, as Morgan (1979:146) put it, it is: '[...] *parasitic and unexciting, lacking the quasi-magical properties one usually thinks of metaphor as having*'.

-A Mixed metaphor

In a mixed metaphor, the writer combines two or more incompatible figures of speech as in: 'he often hatched new ideas, using them to unlock the doors of opportunity'. Here, we have two incompatible figures of speech: that which implies a similarity between ideas and eggs (because of 'hatched') and that which implies a similarity between ideas and the key (because of 'unlock') (the attempt at explanation is ours).

'the idea floated through her head and pierced her heart' is another example in which there is a similarity between the idea and the ship (because of 'floated') and a similarity between the idea and the knife (because of 'pierced') (the attempt at explanation is ours).

-A Conceit

A far-fetched controlling metaphor or comparison made between two unlike things whose similarity is not at first visible. It relies on wit or wisdom as in the following example:

Motion as in a mill

Is busie standing still (William Cartwright) (Ramsey, 1980)

As for the processing of metaphor in literature, the addressee is not merely a decoder of the message; but a producer of meaning. In this case, instead of choosing which connotation can best fit the subject of the metaphor, the addressee attempts to account for all the possible connotations.

Levin (1977:127) provided an interesting account about the processing of metaphor in poetry stating that deviant sentences in poetry are to be taken literally. These sentences will be meaningful and thus express 'truth conditions' if we try to imagine a new world in which they will be acceptable. So, rather than trying to make the sentence conform to one that has 'truth value' in the world, we try to imagine a world in which the deviant sentence is acceptable.

Levin (1977:127) further generalized:

'to obtain a meaning we took the world as it is and changed the expression so that it made sense in that world, whereas to obtain a truth value we took the expression as it is and changed the world so as to make sense of the expression'.

Considered from different perspectives, metaphor got different classifications: literary metaphors, 'theory-constitutive'⁽¹⁾ metaphors, 'generative'⁽²⁾ metaphors, 'conduit'⁽³⁾ metaphors...etc (for more details c.f. chapters concerning these classifications, Ortony, 1979). This is not surprising because as Levin (1977:79-80) stated: *'Metaphor is such a complex and multifaceted phenomenon that it can easily support classifications which although/superficially dissimilar, are in the final analysis quite consistent with one another'*.

One classification of metaphor which is general enough to include all types in all fields is the following:

1)- Conventional metaphor

Because these metaphors conceptualize our daily realities, they became conventional. They are employed to plug or fill in gaps in our everyday language, such as the neck of the bottle, the leg of a chair,...etc. In the same respect, Fowler (1926) (discussed in Stevick, 1990)⁽⁴⁾ asserted that these metaphors occur so often that their users have ceased to be aware that the words which form them are not to be understood literally. Some metaphors are so dead that they can be recognized only by specialists.

(1)-'Theory-constitutive' metaphor: called so by Boyd (1979), because they are essential to the statement of novel scientific theories.

(2)-'Generative' metaphors: called so by Schön (1979), because they generate their own solutions.

(3)-'Conduit' metaphors: called so by Reddy (1979), because they are based on the notion that language is a carrier of ideas (c.f., page: 04).

(4)- Fowler (discussed in Stevick, 1990) spoke about 'dead' and 'live' instead of 'conventional' and 'active'.

2)- Active metaphors

These metaphors are unpredictable due to their novelty and striking freshness. For instance, in 'life is a box of chocolate', we are struck at the metaphor's freshness. Here, life supplies us with many pleasures; but can be very destructive just as chocolate might be to our teeth! According to Fowler (1926) (discussed in Stevick, 1990) these metaphors are created and received with full recognition of their figurative nature.

Hence, according to Fowler (1926) (discussed in Stevick, 1990), metaphors can differ in the degree to which they are taken for granted and kept out of consciousness, but are rarely so dead as to completely detach themselves from their origins. In fact, what is regarded as an active metaphor today can be assimilated, after a given span of time, into speech becoming thereafter conventional.

2. 4. What is a Metaphor For?

If the nature of metaphor has been too difficult to depict, its functions and uses are, happily, far easier to detect:

2. 4. 1. The Semantic Creativity

According to Paivio(1979), language users can create and understand novel linguistic combinations. Despite the fact that most metaphors are not newly created, new ones arise constantly and so this should be seen as a feature of metaphorical language. Paivio (1979:150) said that: *Semantic*

productivity must be regarded as a salient design feature of metaphorical language, just as syntactic productivity is of language in general.

For the Greeks, metaphor was a principle to account for the extension of a word's range of meaning beyond its 'true' or 'original' meaning. Metaphor, according to them, is based on a 'natural' connection between the primary referent and the secondary referent to which the word was applied. For instance, 'metaphorical' extensions might be found in the application of such words as **mouth**, **eye**, **head**, **foot** and **leg** to rivers, needles, persons in authority, mountains and tables respectively. In each case there is discernible some similarity of shape or function between the referents (Lyons, 1968).

Likewise, Fengying (1996) advocated that word meaning can be expanded by means of analogy and metaphor. She said: *'Lakoff and Johnson argue that human beings think and talk metaphorically. They apply words and phrases to new concepts or objects to extend lexical meaning'* (Fengying, 1996: 08).

As to how this process works, Fengying (1996:08) added:

'word meaning expansion works like a ripple which starts from a center and extends outwards. The center or the core may denote a physical entity in the material world with rather a clear focus. Then it is extended to refer to other physical entities, which it resembles. Finally, its meaning may be broadened to abstract ideas by metaphor...In simple words, a polysemous word usually has a core meaning and all the other meanings come from it by means of metaphor'.

More interestingly, in some cases, conventional metaphors gradually displace the first meanings of words. For instance, 'red herring' was originally a very spiced fish that escaping prisoners scatter so that the hounds would not pick up their scent. This was displaced by a fact or an event that leads people's attention away from the main point. The reason for such displacement is simple: we do not experience such a method of distraction nowadays.

In a step further, Newmark, basing himself on Martinet's (1960) (in Newmark, 1982) model, has come to the conclusion that language is a metaphorical web. He explained that words, as the first articulation of meaning, are symbols, metaphors or metonyms replacing their objects. Words are therefore, according to Newmark (1982), metaphorical. Words in contexts, as the second articulation of meaning, are components of a larger symbol which is different from the first one. Language, thus, is a metaphorical web.

Back to metaphor, Newmark (1982) explained that one-word metaphor once it is accepted as a technical term, so becoming a more or less dead metaphor, may be added to the technical terminology of a semantic field and therefore contributes to greater accuracy in the use of the language.

This is so significant especially when we know that the percentage of 'dead' or 'conventional' metaphors in the English language is quite high: *'It has been said that three-quarters of the English language consist of used metaphors'* (Newmark, 1982:85).

For this reason, it can be said that, as Cohen (1979) put it, if the synchronic description of language does not take into account the issue of metaphor, it will provide an inadequate basis for the diachronic explanation of semantic innovation.

2. 4. 2. An Important Partner in The Dynamic Structuring of Language

According to Lier (1995) metaphor and collocation are central forces to the dynamic structuring of language. They create a constant tension with a resulting balance: creativity versus convention; new versus predictable and original versus routine. In a diagram, Lier (1995) situated the metaphor in the creative non-conventional quadrant. But the metaphor can 'spill over' to the creative and conventional quadrant: *'since it often becomes part of the language, rather than having to be created fresh every time. However, we can appreciate the creative element'* Lier (1995: 66).

Another respect of novelty can be witnessed by Lewis (1997) who said that the metaphorical phrases 'the tip of the iceberg' and 'it is the thin end of the wedge' fixed as they may appear, are frequently used as frames for novel expressions and that the novelty is always contained by the underlying expression which occurs rarely in its supposedly fixed form.

In addition to that, the metaphor, as Lier (1995:65-66) put it, *'has the potential to surprise'* despite the fact that many metaphors have become part of everyday discourse.

2. 4. 3. Never a Mere Decoration!

Though metaphor may be used as a way to use language decoratively, expressively or dramatically (Lier: 1995), still, this most important image in literature does more than just decorate! In this respect, Holman et al (1986:248) advocated that

'the image is one of the distinctive elements of the 'language of art', the means by which experience in its richness and emotional complexity is communicated... The image is, therefore, a portion of the essence of the meaning of the literary work, never a mere decoration'.

Newmark (1982: 84) attributed the ability of using a metaphor to communicate –in a more accurate way – emotional and physical information to good writers. He said: *'however, there is no question that good writers use metaphors to help the reader to gain a more accurate insight, both physical and emotional, into, say, a character or a situation'.*

Furthermore, as far as literary metaphors are concerned, Levin (1979) gave an interesting proposal whereby he asserts that by means of a metaphor; we can construe a new world. He says, in substance, that: *'... in the face of an incompatibility between what is asserted in utterance and conditions as they obtain in the world, we regard the utterance as fixed and construe the world'* Levin (1979:131) (c.f., the section on the interpretation of metaphor).

4. The Communicative Function

Metaphor can be described as a 'communicative device'⁽¹⁾. According to Paivio (1979:151,152), the metaphor *'fulfills the necessary communicative function of conveying / continuous experiential information, using a discrete symbol system'.*

(1)- Our labelling

-People say that services are 'fragmented' and describe 'coordination' as remedy.

-The problem of slums was considered by some people as a 'disease', which must be cured; and by others as a 'threatened disruption of a natural community', which must be protected or restored.

These metaphors describe what is wrong with the present situation in such a way as to set the direction for future transformation (there is a normative leap from data to recommendation!). Here, there is the risk that these metaphors can constrain and dangerously control the way in which we construct the world, because more often they fail to present an objective characterization of reality.

In simpler words, important social problems can be seen from 'correct' and/or 'incorrect' perspectives (metaphors). According to Schön (1979: 259), social policy researchers can spell out metaphors, elaborate the assumptions, which flow from them and examine their appropriateness in the present situation. He said that: *'the notion of generative metaphor then becomes an interpretive tool for the critical analysis of social policy'*. So, he argues for a greater awareness of the metaphors that generate our setting of social policy problems. Consequently, *"problem setting" should indeed be considered the crucial process, as opposed to "problem solving"* Reddy (1979:284).

2. 4. 6. Metaphor in Education

In education, teachers rely on the use of metaphor to verbalize their experience. For instance, the metaphor helps them to describe what otherwise would be indescribable ...etc. (Thornbury, 1991).

In the same respect, Lier (1995) said that good teachers have the ability to give examples and to create analogies and metaphors. They use metaphors to make difficult concepts clear. They say, for instance, 'A is like B' where A is something new or abstract, and B is something known or concrete.

Lewis (1997), on the other hand, believes that a teacher with imagination, a good dictionary and the idea that metaphor provides a useful lexical principle, can both devise classroom material and help learners use metaphor as a pattern, which aids recording and remembering (much lexis is patterned in ways which are both relatively easy to describe and accessible to learners, and metaphor represents one of the most fruitful ways of identifying patterns in lexis). In metaphor, the systematic patterning involves two semantic areas, where talk of an abstract area is pervaded by words from a corresponding concrete area. Thus, Lewis (1997) thinks that metaphorical language is useful, in this respect, because of the existence of a systematic patterning between two semantic fields, one literal and the other metaphorical.

In a further step, a close examination of patterns of language use permits the critical language student a diagnosis of certain trends and properties in a particular speech community (or world discourse) (Lier, 1995).

2. 4. 7. Metaphor in Science

In science, metaphor exists and it assumes very special roles. Peter D. Smith (2000: 5) said:

*The metaphors of science are as much part of our culture
as are those of aesthetic or philosophy, but scientific metaphors*

acquire unique authority by virtue of their origin in a discourse which claims privileged access to true knowledge about the world'.

Before moving to the different functions of metaphor in the scientific discourse, we found it necessary to mention Newmark's view (1982:85) that metaphor is itself based on a scientific procedure, whereby there is a 'perception of a resemblance between two phenomena, i.e. objects or processes'. But the image is often chosen for its 'connotations' rather than its 'physical characteristics'.

In the scientific study of language, many metaphors were used.

First, we can mention the metaphor of levels, which has been used abundantly in the scientific study of language. (Stevick, 1990).

To take but one example, in Perelman's report (1984) (in Stevick, 1990:40), she talked about '*phonological, morphological, syntactic and lexical levels*'. The word levels is used in its metaphorical sense.

Second, the LAD⁽¹⁾ (Language Acquisition Device) is another metaphor in the study of language. This best known 'black box' in the study of language is a bounded entity, the contents of which are not specified.

Likewise, Metaphor helps in the setting up of language learning models: Because no one knows what happens exactly when learning a language, so all learning models are metaphorical in some way. (S.Swales, 1994).

1)- A hypothetical mechanism, based on Generative Grammar introduced in 1965 by Noam Chomsky, to explain how children acquire internalised knowledge of grammar with remarkable speed on the basis of fragmentary and degenerate (deviant or inappropriate) input data (the utterances constituting the linguistic data the child is exposed to).

A practical example is pictorial metaphors or the use of pictures to talk about the process of language learning. This metaphorical way can compensate for second language learners' lack of specialized terminology. S.Swales (1994:08) said that pictorial metaphors

'can provide a useful vehicle for getting L2 learners at all stages to make explicit their own view of language learning. This is particularly helpful at the beginner or pre-intermediate stage when learners lack the metalanguage in the L2 to explain their own theories of language learning'.

Theories of learning, thus, are dependent on metaphors because of their concern with the mental acts, conscious processes, operations of mental mechanisms bellow the level of consciousness ...etc, which cannot be otherwise described. Eliot (1984) (in Thornbury: 1991),

So in general, we cannot talk about the mind and its aspects without resorting to the metaphor. This is precisely stressed by Lakoff (1999:159) when he said that:

'It is virtually impossible to think or talk about the mind in any serious way without conceptualizing it metaphorically. Whenever we conceptualize aspects of mind in terms of grasping ideas, reaching conclusions, being unclear or swallowing a claim, we are using metaphor to make sense of what we do with our minds'.

For instance, as was pointed out by Lakoff (1999), because we get our knowledge, in most of the cases, through vision we are lead to conceptualize 'knowing' as 'seeing'.

Furthermore, the invention of the computers proper was insightful about the workings of the mind. Wenden (1987:05) (quoted in Swales: 1994:08) says that *'the invention of the computer has provided psychologists with a fruitful new metaphor with which to study the mind, since computers can do many of the same things that humans do...'*

However, in 'men are computers', for instance, we have some idea of what similarity or analogy might be suggested, and the metaphor asserts additional or different important respects of similarity and analogy that will be discovered. So here, the reader does not only apply to the primary subject some of the associations of the secondary subject; but explores features (of the subjects) not yet discovered or not yet fully understood. This function of metaphor is called the 'accommodation of language to undiscovered features of the world'. Metaphors, as stated by Boyd (1979:364), *'represent one strategy for the accommodation of language to as yet undiscovered causal features of the world'*. In this respect, an interesting point, proposed by Boyd (1979), is that the quite specific analogy between the cognitive content of a proposed theory and one already accepted may provide some evidential support for the new theory. For instance, in 'atoms are miniature solar systems', the proposed theory is that the structure of atoms is analogous to that of the solar system, and the already accepted theory is the structure of the solar system. The latter, according to Boyd, supports the former.

The most interesting scientific metaphors are, however, those which express theoretical claims that cannot be expressed in literal language.

According to Boyd (1979:360), the most interesting scientific metaphors are *'metaphors which scientists use in expressing theoretical claims for which no adequate literal paraphrase is known'*. The following examples illustrate this point:

In the claim that 'thought' is a kind of 'information processing'; and that the 'brain' is a sort of a 'computer'; and the view that 'consciousness' is a 'feedback phenomenon'...etc, no literal paraphrase can express the same theoretical claim.

In few words, metaphors are tools among other tools that scientists use to achieve their goals. Metaphoric interpretation remains open-ended as long as scientific theories remain incomplete.

2. 4. 8. Metaphor in Politics

Military metaphors have become part of our language over hundreds of years. This was justified by D.C.Smith(1997) who said *'this has been a normal process, since people tend naturally to draw upon experiences in one area of life in order to give fresh insight and understanding to experiences in another'*.

He added that there are hundreds of military metaphors used in everyday speech and writing (i.e., applied to non-military situations). For instance, from marching, someone may say 'mark time' (to make marching movements without moving forward). In everyday life, we say: I am just marking time (meaning to say passing one's time doing something routine until one can do something more interesting). So, militaristic language is harmless. It serves to make our communication more colorful, more precise and perhaps to convey a fresh meaning or perspective.

What has concerned some linguists and philosophers, according to D.C. Smith (1997), is not the use of military language per se, but patterns of metaphorical thinking at the metacognitive level which may become part of our generally unarticulated (unexpressed) belief system.

In the same respect, in their book, *Language and Peace*, Schaffner and Wenden (in D.C. Smith, 1997) conclude that the

'language of journalists and diplomats frequently represents ideological stances that accept and promote war as a legitimate way of regulating international relations and settling inter-group conflict (legitimization); that language unquestioningly promotes values, sustains attitudes and encourages actions that create conditions that can lead to war (propagation); and that language itself creates the kind of enemy image essential to provoking and maintaining hostility that can help justify war (justification).'

There is even a view that metaphor can change politics. Richard D. Anderson, JR. (2002) provided a case study of the transformation of the Soviet authoritarianism into Russian electoral politics. The presentation begins with the association between political change and change in metaphors and the antecedence of the latter as a reason of how metaphorical change could alter politics.

Hence, we can agree with Duferot and Schaeffer's (1995: 488) view that *'la métaphore n'a pas une fonction ornamentale mais signifiante et cognitive'*.

2. 5. Conclusion

In fact, we can invent an expression that will exactly express the intended metaphorical meaning of an utterance. But no language can provide us with exact devices to express literally whatever we wish to express in any given metaphor! Metaphors are not paraphrasable, because, as Searle (1979) stated that without using the metaphorical expression, we will not reproduce the semantic content which occurred. In other words, though figures of speech communicate indirectly what can be communicated directly, still they have a different effect. Sadock (1979:47) said: *'they have an effect over and above what would accompany the direct accomplishment of the intended effect'*.

The preceding discussion was presented not with the intention that any thing of substance is being contributed to the study of metaphor (theories, pervasiveness and functions); but only by way of suggesting the complexity and pervasiveness of a most interesting linguistic phenomenon. In few words, as Hatch and Brown (1998:97) put it, *'Metaphor permeates all of language and reflects the way we perceive our worlds, and, thus, helps others understand us'*.

Chapter Three:

Translation of Metaphor

3. 1. Introduction

Translation of metaphors is an area causing endless trouble to translators. Frequently, comprehension difficulties, procedures' limitations and cultural problems are all associated with translating metaphors.

Placing these three issues in a general theoretical frame, the presentation will read as follows: First, an account of how to interpret a metaphor is provided after a brief account of the main reading models. Following, will be a summary of the procedures of metaphor translation. The emphasis, here, is to be put on Newmark's(1982) seven procedures of metaphor translation. Finally, we will attempt at pointing to the issue of cultural aspects in relation to metaphor translation.

3. 2. How to Interpret a Metaphor?

3. 2. 1. Reading Models

Metaphor being such a pervasive device, its comprehension is vital. However, before dealing with the comprehension of metaphor proper, it is worth to mention that reading is the most important of the four skills in a Second Language because it is determinant at advanced proficiency levels, in

Second Language for Academic Purposes contexts, in EFL contexts (including translation)...etc Carrell et al (1988: 01) said:

'quite simply, without solid reading proficiency, second language readers cannot perform at levels they must in order to succeed, and they cannot compete with their native English-speaking counterparts'.

Because of the importance of this skill, there was an increasing interest in the past decades for the description of the mental processes readers go through while interpreting written material. Consequently, many reading models have been sketched down. These were classified by reading researchers into three kinds:

2. 1. a. Bottom-Up Model

Bottom-up models⁽¹⁾ describe the reading process as a sequence of discrete steps in which the direction of the processing is from bottom-level features of the text to higher levels, i.e., from the identification of letters to sounds, then to words, sentences and finally to meaning and thinking. In this case, meaning, at any level (word to text), is accessed only once processing at previous (i.e., lower) levels has been completed. For instance, the reader will process all the letters in a word before the meaning of the word is accessed. Carrell et al (1988: 02) described the Bottom-up model as:

(1)- This is, surprisingly, a metaphor!

'a decoding process of reconstructing the author's intended meaning via recognizing the printed letters and words, and building up a meaning for a text from the smallest textual units at the 'bottom' (letters and words) to larger and larger units at the 'top' (phrases, clauses, intersentential(sic) linkages)'.

An illustration of the bottom-up model is that of Gough (1972) (discussed in Davies, 1995). In this respect, Davies (1995: 60) said: *'Gough characterizes reading as a letter-by-letter progression through text'*. The letter identification is to be followed by the identification of the sounds, until the syntactic features of words and their meanings are finally accessed.

A disadvantage of this model is forcing the reader to focus on lower level sources of information such as letter-sound correspondences at the expense of other sources of information.

2. 1. b. Top-Down Model

Top-down models⁽¹⁾ have been developed within the theoretical framework of psycholinguistics and pay minimal attention to lower-level sources of information, and place their emphasis on higher-order sources of information. Carrell et al (1988) said that in such models the reader constructs meaning from written language by using the graphophonic, syntactic and semantic systems of the language. The interesting point here, however, is that the reader merely uses cues from these three levels of language to predict

(1)- This is, surprisingly, another metaphor!

meaning and, most importantly, confirms those predictions by relating them to his or her past experiences and knowledge of the language.

In fewer words, efficient reading does not result from the precise perception and identification of all elements in a word; but instead it results from skill in selecting the fewest, most productive cues necessary.

One of the most frequently cited models in both first language and second language literature is Goodman's model (1969, 1970, 1975 and 1985) (discussed in Davies, 1995). Davies (1995) stated that the distinctive feature of this psycholinguistic model is Goodman's focus on the central leading role of reader predictions with minimum attention to visual decoding. Thus prediction precedes confirmation which precedes correction.

What was criticised in this model is the strong emphasis put on prediction at the expense of attention to detail. This has exposed it to complete rejection in certain educational contexts.

In fact, each model has its advantages and disadvantages and it is only through combining the efforts of both models that we might account for the reading process. Carrell et al (1988: 04) said: *'both top-down and bottom-up processing, functioning interactively are necessary to an adequate understanding of second language reading comprehension'*.

In simpler words, 'interactive' approaches to reading seem to be a better way to get a clearer idea of the reading process. For according to Carrell et al (1988: 01): *'Interactive approaches to reading hold much promise for our understanding of the complex nature of reading, especially as it occurs in a second or foreign language and culture'*.

2. 1. c. Rumelhart's Interactive Model

The interactive models⁽¹⁾ of reading predict that different sources of information available in the reading process 'interact' with each other, either supporting or refuting readers' initial hypothesis. This model was proposed by Rumelhart (1977) (discussed in Davies, 1995). In this model, according to Davies (1995: 64/65),

'the reader is seen to be able to draw simultaneously, but selectively, upon a range of sources of information: visual, orthographic, lexical, semantic, syntactic and schematic.... Thus 'all sources/of knowledge come together at one place and the reading process is the product of the simultaneous joint application of all knowledge sources''.

In more recent studies, Rumelhart (1984) (discussed in Davies, 1995) has amplified the 1977 model by paying greater attention to the role of the semantic level of processing, by proposing a 'schema-theoretic' account of the reading process, although lower-level processing is not ignored. In this theory, 'schema' is a unit of prior knowledge and experience the function of which is to provide frameworks for interpreting the world, including, in reading, the world of the text. We can only interpret visual information and words by relating these to our prior knowledge and experience which is seen to be

(1) This is, surprisingly, a third metaphor!

'packaged' into an infinite number of both general and 'specific units' or 'schemata'. (Davies, 1995).

In his own informal studies, Davies (1995) found that cultural background knowledge, readers' knowledge of the world, content knowledge, and gender appear to influence predictions in quite powerful ways.

Finally, it is worth to mention a more recent model: the bottom-up interactive model which was proposed by Rayner and Pollatsek (1989) (in Davies, 1995). This model aims to be as bottom-up as possible but nonetheless incorporates 'interactive' features.

Despite all these valuable insights resulting from the different models of the reading process, still we can not venture to claim that we know all the intricacies of the reading process. According to Davis and Widowson (1974), despite the fact that the analysis of the reading skills has been very detailed in many studies; we are far from accounting for the way in which different features of the skill combine or relate to form one process.

Furthermore, there is the problem of figurative language comprehension. Is the process of comprehension applicable to literal and figurative language alike?

3. 2. 2. Interpretation of Metaphor

The interpretation of metaphor has been dealt with, by most researchers, along the constructivist/non-constructivist divide.

2. 2. a. The First View

Following the view that meaning has to be constructed, whether we are dealing with literal or figurative language, Rumelhart (1979) asserted that the conveyed meanings of utterances are not always identical to their literal meaning, and so, he added, the conveyed meanings of literal utterances are no less difficult to determine than those of the figurative ones. He illustrated this by the fact that indirect requests in an appropriate context can be understood as quickly as when their literal interpretations are required. This led Rumelhart (1979:85) to further propose an account of the reading process:

'the process of comprehension [which is applicable to literal and figurative language alike] ⁽¹⁾ is identical to the process of selecting and verifying conceptual schemata to account for the situation (including its linguistic components) to be understood.'

Practical examples make this view clearer. To start with, it is worth to mention Searle's (1979) stages to comprehend a metaphor:

Firstly, the reader must decide whether or not to seek a metaphorical interpretation of the utterance. This can be done by, first, taking the utterance literally. Then, when it proves to be defective, the hearer would look for another meaning of the utterance. Black's (1979) criterion of recognizing a metaphor, however, depends on two things:

- 1)- Our general knowledge of what it is to be a metaphor.

(1)- The precision is ours (on the basis of the chapter).

2)- Our specific judgment that a metaphorical reading of a given statement is here preferable to a literal one. This can be reached, according to Black (1979), not only because of the falsity or incoherence of the literal reading; but also because of the banality of that reading's truth, its pointlessness, or its lack of congruence with the surrounding text or nonverbal setting.

So metaphors are recognized as such by users of language in particular contexts. This will place them in the domain of pragmatics- the study of speech acts and the context in which they occur.

The need for some mark or indication to detect a metaphorical statement has been urged by some writers such as Beardsly (in Black, 1979:35), according to whom, *'the recognizable mark of a metaphorical statement is that taken literally it would have to count as a logical contradiction or an absurdity, in either case something patently false'*. This criterion is, however, defective in many respects:

- 1)- This test applies equally to other tropes such as hyperbole...etc, so that it would best certify the presence of some figurative statement, but not necessarily a metaphor.
- 2)- The negation of any metaphorical statement can itself be a metaphorical statement and hence possibly true if taken literally.
- 3)- A 'true' sentence can be used as a metaphorical statement. For instance, 'he lives in a glass house', might mean a man actually living in a glass house; or it might be simply a metaphor!

Secondly, the metaphorical expression 'S is P' (Sally is a block of ice) would mean that 'S is R' (Sally is unemotional) when P plainly doesn't mean R. This is because, according to Searle, the utterance of P calls to mind the meaning and, hence, truth conditions associated with R (calls to mind is itself

metaphorical!). To this end, the hearer must have some set of principles to compute possible values of **R** by looking for the salient, distinctive features of **P** (which provide possible values of **R**).

Thirdly, the reader must have a set of principles to restrict the range of **Rs** and to decide which **Rs** are likely to be the ones the speaker is asserting of **S**. This can be done by going back to the **S** term and seeing which of the values of **R** are possible properties of **S**.

Though it is implied in the above stated stages, one condition for the interpretation of a given utterance seems to be the availability of a context as well as knowledge about the world. In this respect, Rumelhart (1979: 84) posited: *'I believe that the processes involved in the comprehension of nonfigurative language are no less dependent on knowledge of the world than those involved in figurative language'*. This is further illustrated by the work of contemporary memory theorists who, according to Paivio(1979), though treating the comprehension of metaphor as a problem of semantic memory (which involves the retrieval of information associated with the terms of the metaphor from long term memory) they consider the comprehension as also involving 'episodic memory' (specific stated events), the linguistic context along with extra-linguistic factors: *'All these situational stimuli will determine precisely what semantic memory information is relevant to the interpretation of the metaphor'* (Paivio, 1979:155).

This further implies that the reader is an active participant in the reading process. Searle (1979) asserted that the hearer (or reader) has an active role to assume in the interpretation of metaphor. He said:

'the hearer has to figure out what the speaker means –he has to

contribute more to the communication than just passive uptake- and has to do that by going through another and related semantic content from the one which is communicated' (Searle, 1979: 123).

That is, the metaphorical statement (even if a weak one) is, as suggested by Black (1979:29), *'a verbal action essentially demanding uptake, a creative response from a competent reader'*.

2. 2. b. The Second View

According to Cohen (1979), metaphor is to be considered within the sphere of sentence, not of sentence use. Cohen (1979: 64) said: *'the fundamental problem about metaphor is a problem of our theory of langue not for our theory of parole'*. He provided the example that the metaphoricalness or special character of *'the boy next the door is a ball of fire'* is preserved under transformation into indirect discourse; whereas the apology-making character of *'I am sorry'* is not. The simplest explanation, according to Cohen, seems to be that metaphoricalness is a property of sentences. As for the disambiguation of a metaphorical sentence, Cohen(1979) asserted that the linguistic context often fails to provide cues for that and thus the reader turns to features of the nonlinguistic setting which might be relevant. He added that this is equally true for non-metaphorical sentences.

Furthermore, Cohen (1979) talked about the interpretation of metaphor where he proposed the method of cancellation. The latter can be best explained through examples. First, let us consider its use in the interpretation of the literal utterance *'an unintentional insult'*. The method of cancellation

supposes that the occurrence of the adjective 'unintentional' in the previous utterance has cancelled the +intentional feature in the occurrence of the word 'insult' (because the retention of that feature would render the sentence self-contradictory). Second, let us consider the method's use in the interpretation of the metaphorical utterance 'the clouds are made of pure gold'. The cancellation would be metaphorical if and only if (according to the method of cancellation) it removes the most important features of features. Thus 'gold' would be said to have a metaphorical occurrence in the previous utterance because its most important feature +metallic would be cancelled. In this context, Cohen (1979: 72) said that '*metaphorical cancellation is distinguished by its always being the cancellation of semantically important features*'.

An important question seems to be 'how to grade semantic importance?' According to Cohen (1979), the features that are more important from a semantic point of view are those that are relatively more distinctive and specific. Because they are less probable, they carry more information.

Of course, each of the preceding views has its advantages and disadvantages and this is due to the fact that metaphor is such a multifaceted phenomenon that concentration on a given facet might yield good insights, but might also hide some other facets. In what follows, we are going to deal with a slightly different (though still in the constructivist sphere, this view is somehow different in matters of detail) and more recent account of metaphor comprehension.

2. 2. c. The Third View

First of all, let us consider Aissi's (1987) definition of literal and figurative language where the first is to mean what to say and the second is to mean something and say something else. For Aissi (1987: 94):

'a sentence is said to be literal when we assume the author means exactly what he says, that is when the meaning of the sentence and the author's intended meaning are the same. Conversely, a sentence is said to be non-literal when it is assumed that the author does not mean what his sentence means literally, and here, we enter the domain of pragmatics'.

From the standpoint of an elaborated relevance theory (Sperber and Wilson, 1986, chap. 04) the same aspect of literalness (an utterance having the same propositional form as that of thought) and non-literalness (an utterance sharing some, but not all of the underlying logical properties of thought) is being pointed out.

An example, taken from Sperber and Wilson (1986), explains this clearly: if the highly standardized metaphor 'this room is pigsty' is processed in a stereotypical context, it will yield the implication that the room is filthy and untidy. However, the speaker must have intended an image of filthiness and untidiness beyond the norm, beyond what could have been satisfactorily conveyed by saying merely 'this room is very filthy and untidy' if the relative indirectness of the utterance is to be justified. So, even with highly standardized metaphors, the paraphrase cannot be adopted without loss.

If the metaphor is 'creative' as in 'Robert is a bulldozer', its relevance is established by *'finding a range of contextual effects, which can be retained as weak or*

strong implicatures' (Sperber and Wilson, 1986: 236). We can have as weak implicatures that Robert is obstinate, persistent, and insensitive. Here, the hearer has to take a slightly greater responsibility for the resulting interpretation than he does with 'this room is pigsty'. This greater responsibility gives a more poetic effect and more creativity to the metaphor. Sperber and Wilson (1986) indicated that in a good creative metaphor, variety of contextual effects can be retained and understood as weakly implicated by the speaker. They added that there lies the surprise and beauty of a successful creative metaphor i.e. *'in the fact that a single expression which has itself been loosely used will determine a very wide range of acceptable weak implicatures'* as Sperber and Wilson (1986: 237) put it.

Likewise, the strict literal construal of Flaubert's comment on the poet Leconte De Lisle 'that his ink is pale' is clearly ruled out because it is very difficult to perceive what relevance could attach to knowing the color of a poet's ink. To establish the relevance of this metaphor, we should extend the context (since no strong implication seems to exist). We can have as implications that the poet has the character of a man who writes with pale ink; that his writing lacks contrasts that it may fade; that what is true of his handwriting is true of his style ... whatever the interpretation might be, it owes a lot to Flaubert for foreseeing how it might go.

So, when we look for 'optimal' relevance, we resort to adopting, on different occasions, a more or less faithful interpretation of our thought producing literalness or metaphor. That is a metaphor does not require a special interpretive ability: *'Metaphor thus requires no special interpretive abilities or procedures: it is a natural outcome of some very general abilities and procedures used in verbal communication'* (Sperber and Wilson, 1986:237).

3.3. How to Translate a Metaphor?

If translation is a multidimensional process, and, as we have seen in the second chapter, metaphor is a multidimensional problem, then the combination '*Translation of metaphor*' will produce '*a multidimensional processing of a multidimensional problem*'. This is really frustrating if we forget for a moment the necessity of translation and the power of metaphor!

First of all, it is a matter of fact to state that though the combination 'translation of metaphor' has been dealt with by some researchers (Vinay and Darbelnet (1968) and Newmark(1982)), still much work has to be done before any serious conclusions are to be arrived at. Newmark (1982: 37) said, in this respect, '*much has still to be done to relate types of meaning, discourse analysis, valency theory and metaphor study to translation theory. The work is only at a start*'.

Newmark (1982) proposed that there are five kinds of metaphor: 'dead', 'cliché', 'stock', 'recently created' and 'original'. In another occasion, he supplied a detailed account of the translation procedures of the different types of metaphor.

According to Aissi (1987), translation procedures are ways in which the translator replaces SL textual material by TL textual material. Here is a summary of Newmark's procedures of metaphor translation, together with occasional views of Vinay and Darbelnet (1968), Redouane (1985) and Ghazala (2002).

3.3.1. Dead Metaphors

This type consists of:

1)- The deadest metaphors: which are (in any language) the opaque words it has imported from other languages. For instance 'think' from Old English and Gothic is 'to make light'. In translation, the images are disregarded.

2)- The transparent dead metaphors: which in turn consist of three types:

a)- Words where the image as well as the sense are retained in some second languages 'reflect' as 'think' → réfléchir.

b)- Metonyms (or one-word-metaphors): they cannot be converted to figurative meaning, if the denotative meaning is retained. They replace their objects, for instance, frame and fine.

c)- Non-technical words such as 'head', 'foot'... have both concrete and figurative senses. These words seem to have universal applications or aspirations (as is stated by Newmark, 1982) for all languages. Despite that, the translator might discover multifaceted tricks proper to (collocational) use, for instance, 'to the letter', 'au pied de la lettre'.

Concerning non-technical dead metaphors, Redouane (1985: 132-133) proposed that if the two languages concerned belong to the same group and have the same cultural references, the translator will have no problem:

'quand aux métaphores mortes non-technique, elles ne posent généralement pas de problèmes, du moins entre deux langues du même groupe, surtout si elles partagent les mêmes références culturelles: 'Pomme de discorde', 'apple of discord'.

Ghazala (2002) from his part, considers the translation of dead metaphors ⁽¹⁾ (with a special reference to translation from English into Arabic) a problem which is not difficult to solve since they are close to direct language and may be translated unconsciously as such, especially when students can find equivalent dead metaphors in Arabic. These are some of the examples provided by Ghazala (2002: 147):

'Hands of the clock' (عقارب الساعة); 'Foot of the page' (فيل الصفحة);

'On the one hand on the other' (من جهة من جهة أخرى)

When students could not find the exact equivalent in Arabic, the solution becomes more difficult especially with those metaphors, which resist literal translation. Considering the same examples, for instance, the students cannot say

'أيدي الساعة', 'قدم الصفحة', and 'على اليد الأولى، على اليد الأخرى' to translate 'Hands of the clock', 'The foot of the page' and 'on the one hand on the other' respectively.

It is quite possible, though, to translate literally: 'Field of knowledge' and 'chain of mountains' as 'عقل معرفة' and 'سلسلة جبال' respectively.

3.3.2. Clichés

Usually consist of two types of stereotyped collocations.

- 1)- Figurative adjective plus literal noun: e.g., 'filthy lucre'
- 2)- Figurative verb plus figurative noun: e.g., 'explore all avenues'.

The translation of clichés depends largely on the function of the text in which they appear:

(1) Dead metaphors are, in Ghazala's view, metaphors that are not felt by language users.

a)- The translator should get rid of clichés in informative texts where only facts are important.

b)- The translator can get rid of clichés with some risk in 'socially operative' or 'vocative' texts such as propaganda or publicity.

c)- In expressive texts, authoritative statements, laws, regulations, notices, etc, the translator should not touch clichés.

According to Redouane (1985), however, because clichés are so used that they add nothing to the concept they underlie, they should be simplified:

[clichés]⁽¹⁾ ce sont des associations de mots éculées ..., si usée qu'elles n'apportent plus rien au concept qu'elles sont censées souligner. On peut alors les alléger, comme dans le cas de 'to be on the horns of a dilemma' qui devient simplement 'être pris dans un dilemme'.

As to Ghazala(2002), a cliché (which is 'a metaphor that is popular, well-known and used daily, and frequently' (Ghazala, 2002: 148)), is to be translated: First, by an Arabic equivalent like in the example: 'at the end of the day' (في نهاية المطاف). Or then, by conversion to sense if the English clichés do not have equivalent ones in Arabic, like 'I always carry the can!' which is rendered 'أنا دائما أتحمل المسؤولية'. So 'can' is rendered 'المسؤولية' and not 'وعاء' (the literal translation), which would result in a funny translation (أنا دائما أحمل الوعاء!).

Vinay and Darbelnet (1968), on the other hand, summarized the whole issue of the translation of dead metaphors and clichés as follows:

(1)- the precision is ours.

- 1)-In the first case, metaphors, across languages, correspond fully or partially if the two civilizations have got common traditions, especially if we are dealing with dead metaphors and clichés. So, here, literal can be effective.
- 2)-In the second case, literal translation cannot be effective and so we resort to rendering the meaning.

3. 3. 3. Stock metaphors

To translate stock metaphors⁽¹⁾ (these may have cultural, universal and subjective aspects), Newmark (1982) proposed seven procedures in order of preference:

3. 3. a. Reproduction of the same image in the Target Language

Newmark (1982: 88) reported that the first procedure is to reproduce the same image in the TL: *'Reproducing the same image in the TL provided the image has comparable frequency and currency in the appropriate register'*. For instance, we have in English 'ray of hope', and in French 'rayon d'espoir'.

Concerning complex metaphors or idioms, the transfer is rarer and depends on:

- a)- Cultural overlap: as in the case of 'his life hangs on a thread' which is translated 'sa vie ne tient qu'à un fil'. When there is a strong cultural overlap, metonyms such as 'sward', 'pen', ... can often be transferred.

(1)-All the metaphors of the present study, except for the literary metaphors' portion, can be grouped under this type.

b)- Universal experience:

According to Redouane (1985), some theoreticians think that if the idea is universal, the metaphor can be universal. Francescato (1977)(in Newmark, 1982) thinks that universals such as 'head' are cognitive rather than linguistic and thus languages use different words (head, chief, main, master) for metaphorical equivalences.

Animal metaphors or metonyms are not intertranslatable, but have connotations if they are not marked for sex or age. For instance, 'pigs' are universally associated with uncleanness and stench. Others like 'bitches' and 'curs' are too specific to be often transferred. 'Horses' are strong in English, healthy and diligent in French, and possibly hard working in German.

But sometimes, the source language may offer metaphorical possibilities that may not be available in the target language. This, asserted Asfour(2000), is obviously a special problem relating to the translatability of metaphoric language in general. So, *'change of image and/or metaphor may sometimes be necessary for greater communicability in the target language or because the original metaphor cannot for some reason, be literally translated'*

(Asfour, 2000: 23).

In the example of 'every cloud has a silver lining', the translation into Arabic, for instance, at phrasal or syntagmatic level may lead to not only *literality*; but possibly to incomprehensibility on the part of the target language reader. Aissi (1987) proposed 'إن مع العسر يسرا' as a translation for the English example. The proposed translation is a replacement by a TL image. This leads us to the following procedure.

3. 3. b. Replacement of the Metaphor With a Target Language Metaphor

Newmark (1982: 89) pointed out that the second procedure is replacement of the metaphor with a TL metaphor *'The translator may replace the image in SL with a standard TL image which does not clash with the TL culture'.*

Here are some examples from English and French:

E.g., 'other fish to fry' → 'd'autres chats à fouetter'.

E.g., 'when in Rome do as the Romans do' → 'il faut hurler avec les loups'.

E.g., 'jump into the lion's mouth' → 'se fourrer dans la gueule du loup'.

Concerning euphemisms⁽¹⁾ (devices to 'protect' speakers and listeners from taboos), which are invariably metaphors and images, they often have to be replaced by a cultural equivalent, unless the translator is trying to inform the reader rather than affect him in a way similar to that obtained on the SL reader (Newmark: 1982).

3. 3. c. Translation of Metaphor by Simile:

As to the third procedure, Newmark (1982: 89) reported that it is to translate a metaphor by simile: *'Translation of metaphor by simile, retaining the image'*. He added that this way of translating a metaphor is resorted to particularly if the TL text is not emotive in character. In the example of 'la brosse du peintre tartine le corps humain sur d'énormes surfaces', the metaphor was replaced by the **simile** 'the painter brush spreads the human body over vast surfaces **like** butter over bread'

3. 3. d. Translation of Metaphor by Simile plus Sense

The fourth procedure, according to Newmark (1982: 90), is to translate a metaphor by simile plus sense: *'Translation of metaphor (or simile) by simile plus sense (or occasionally a metaphor plus sense)...'*

This procedure has, in fact, the advantage of combining communicative and semantic translation in addressing itself both to the layman and the expert. It also avoids the risk that the single transfer of the metaphor will not be understood by most readers.

3. 3. e. Conversion of Metaphor to Sense

The following procedure, as listed by Newmark (1982), is the conversion of metaphor to sense. This is preferred to any replacement of a SL image by a TL image, which is too wide of the sense or the register (including current frequency, as well as the degrees of formality, emotiveness and generality, etc). When a metaphor is converted to sense, the sense must be analysed componentially -since the essence of an image is that it is pluridimensional- otherwise literal language would have been used. Besides, the emotive and factual components of the image must be considered.

(1)-Euphemism: 'an expression that is gentler or less direct than the one normally used to refer to something unpleasant or embarrassing: 'Pass away' is a euphemism for 'die' (Hornby: 1995: 394).

For instance, 'gagner son pain' is so dead that 'earn one's living' is the only sensible translation. When converting a metaphor to sense, in fact, we will have a single definite meaning instead of an open sequence of senses. Though it seems that there is a loss in this procedure, Dobrzyńska asserted that this is better than using a metaphor which is not appropriate : ' Sometimes, however, such a solution is better than absolute faithfulness to the original or introduction of a metaphor that is false from the cultural point of view' (Dobrzyńska, 1995: 603).

3.3. f. Deletion of Metaphor

The sixth procedure proposed by Newmark (1982: 91) is to delete the metaphor: '*if the metaphor is redundant or otiose, there is a case for its deletion*'. This might be an appropriate decision provided that the source language text is not authoritative or expressing the writer's personality.

Newmark (1982) added that the decision to delete a metaphor when translating depends on the translator's ability to weigh up what is more important and what is less important in a text in relation to its intention. He said, in substance, '*A deletion of metaphor can be justified empirically only on the ground that the metaphor's function is being fulfilled elsewhere in the text*'.

(Newmark, 1982: 91). This refers us back to the section of translation as a decision-making process.

3. 3. g. The Same Metaphor Combined with Sense

Newmark's (1982: 91) last proposed procedure for stock metaphors is to reproduce the same metaphor plus the sense: *'occasionally, the translator who transfers an image may wish to ensure that it will be understood by adding a gloss'*

For instance, 'the tongue is a fire' may be kept as such plus the explanation that 'a fire ruins things; what we say also ruins things'. This, however, suggests a lack of confidence in the metaphor's power and clarity; but it is instructive and may be helpful if the metaphor is repeated, when the fire image can be retained without further explanation.

3. 3. 4. Original Metaphors

Concerning the translation of original metaphors (ancient or modern metaphors) into the TL for the first time, the more the metaphor deviates from the SL linguistic norms, the stronger is the case for a semantic translation, since the TL reader is as likely to be puzzled, shocked,etc by the metaphor as was the original reader.

Ghazala (2002), referring to the special case of translating from English into Arabic, thinks, likewise, that these metaphors can be translated directly, so that they seem surprising in Arabic as they are in English.

He provided many examples, one of which is 'my wishes raced' which was rendered (تسابقَت أمانِي) where the Arabic translation has retained the same image of the original which is quite feasible because the unusual, astonishing, unexpected metaphorical combination of English has been matched in Arabic by an unusual, astonishing, unexpected metaphor.

3. 3. 5. Recent Metaphors

Concerning the translation of recent metaphors (neologisms), the translator should look for an equivalent or a translation label between inverted commas. Newmark (1982: 91) said: 'if there is no accepted equivalent, the translator has either to describe the object or to attempt a translation label in inverted commas'. For instance, Redouane (1985: 134) provided the following example: 'troubleshooter' becomes 'concilliateur'. Another example provided by Redouane (1985: 135) is 'monnaie flotante' which becomes 'floating currency' عملة عائمة

When culture is involved, some considerations are to be taken into account. Newmark (1982: 92) stated:

'a metaphorical neologism peculiar to the SL culture may be transferred, whilst an international technical term ...is always translated, though preferably by an authorized translator connected to an appropriate international organization like (c.f. la livre verte, 'the green pound').

Ghazala (2002) (with special reference to translation from English to Arabic) proposed for the translation of recent metaphors: Direct translation to retain the English image as in 'wooden talks' which was rendered by (لغة الخشب) or conversion to sense as in 'head-hunting' which was rendered by (التخلص من الخصوم).

In general, according to Vinay and Darbelnet (1968), the translation of active metaphor requires looking for a TL equivalent in the first place and rendering the meaning if no equivalent is found in the second place.

Vinay and Darbelnet (1968: 200) said: *' dans le cas d'une métaphore vivante on essaiera de trouver une équivalence et, si ce n'est pas possible, on s'attachera à traduire l'idée'.*

As we have seen, the type of metaphor and the function of the text it appears in have a paramount importance in the decision of what procedure to use to render it in another language. In the same respect, Dobrzyńska (1995: 599/600) said:

'the choice of translational tactics should depend on the type of text translated and the function it is supposed to fulfill for its new audience in its new communicative context. Such decisions are conditioned by various factors and made under the pressure of various poetics!'

In general, as Gerding-salas (2000) suggested, whatever the difficulty in the translation process, procedures must aim at the essence of the message and faithfulness of the meaning of the source language text being transferred to the target language text.

In theory, it is easy to adhere to the view of Newmark (1982) which advocates that there are two methods of translation that are appropriate to any text: **communicative translation** (where the translator attempts to produce the same effects on the TL readers as was produced by the original on SL readers) and **semantic translation** (where the translator attempts to reproduce the precise contextual meaning of the author). In practise, however, we have

experienced the constraints of many factors (the types of metaphor imposing different translation procedures is a case in point). Newmark (1982: 96) himself asserted that : *'metaphor is at the centre of all problems of translation theory, semantics and linguistics...I hope that linguists will treat it less trivially than they have up to now'*.

3. 4. What About the Cultural Aspects in Translation?

To begin with, metaphorical communication is extremely sensitive to the communicative context. This is so because we have sets of associations fixed in the consciousness of the native speakers of a given language (varying from individual, fairly common and stereotyped to those shared by all speakers of the language) without which communication fails. So, according to Dobrzyńska (1995: 596),

'A metaphor is selected not only with a view to the sense conveyed but also with a view to the listener or reader, who should be equipped with associations similar to those held by the speaker or writer, as they are prerequisite for generating a sense intended by the speaker or writer'.

This applies both when the speaker and the listener (or the writer and the reader) belong to the same culture or when they belong to different cultures (as in the case of translation for instance). Metaphorical communication, in the latter case, will depend on the degree of cultural overlap between the SL and the TL.

In so far as translation in general and the translation of any type of metaphor in particular are concerned, these depend on the degree of cultural overlap between the SL and the TL. Lyons (1984) argued that though it is impossible to translate all the sentences of one language into the sentences of another without distortion, still it is possible to get a person understand more or less satisfactorily even those culture-dependent expressions. Lyons (1984: 323) further explained that the reason is that '*... between any two societies, there will be a greater or lesser degree of cultural overlap....generally speaking, translatability is a function of the degree of cultural overlap*'.

Thus, as Aissi (1987) stated, translation difficulties are mainly the result of the differences between SL and TL cultures, because each language corresponds to a particular organisation of the human experience. Aissi (1987: 23) posited: '*some expressions are difficult if not impossible to translate because they come out of the life and environment of people within specific-culture*. Hence, cultural differences may cause more important difficulties for the translator than do linguistic differences. For instance, to express satisfaction with good news, the French use the metaphor '*ça m'a rechauffé le coeur*', whereas the Arabs use the metaphor '*أثلج صدري*' i.e., used 'snow' instead of 'warmth' to express the feeling of satisfaction. This indicates that different environments may impose different linguistic means to express the same experience (Aissi, 1987).

In a different example, Dobrzyńska (1995) wonders how could a translator translate a metaphor such as this '*someone's utterance is the pouring of water*' (meaning an utterance of little substance) into a language where water is a valuable substance, available in too small quantities!

According to F.Grellet (1993), we can even generalize that each translation has the problem of cultural references. Even when a word can be rendered literally, it can rarely cover the same reality in both languages (the example of bedroom in English, Finnish and Japanese is an illustration of the point). Worse is when the word has no equivalent in the TL because it covers a reality or a concept, which does not exist at all. So, translators are permanently faced with the problem of how to treat the cultural aspects implicit in a SLT and finding the most appropriate technique of successfully conveying these aspects in the TLT. Redouane (1996) expressed this problem in the following direct question: should we avoid translating all the foreign cultural aspects of the ST to make it as near as possible to the cultural situation of the TL; or, on the contrary, should we translate them to remind the reader that the ST belongs to a different culture?

F. Grellet (1993) said that from the solutions available to cope with this problem are:

1)- To keep the word in the SL (a lot of English words are kept in French).

In the same respect, Lyons said that we usually resort to loan-words (word which are borrowed from a different language (e.g., restaurant in English is borrowed from French) to preserve their cultural aspect. Lyons (1984: 327) said:

'presumably, these words were taken over as loan-words because it was felt that to translate 'dharma'⁽¹⁾ a 'duty' and 'kismet'⁽²⁾ as 'fate' or 'destiny' would be to fail to represent their highly important culture-dependent implications'.

(1)-A Greek word.

(2)-An Arabic word.

- 2)- To look for an equivalent in TL (elimination of the local flavour).
- 3)- To use a note.
- 4)- To use an explanation.
- 5)- To keep the word plus explanation.

Newmark (1982), on the other hand, summarized the way of translating cultural words and notions in two opposing methods: transference and componential analysis. As Newmark mentions, transference gives 'local colour', keeping cultural names and concepts. Although placing the emphasis on culture, meaningful to initiated readers, this method may cause problems for the general readership and limit the comprehension of certain aspects. The importance of the translation process in communication led Newmark to propose componential analysis which he describes as being '*the most accurate translation procedure, which excludes the culture and highlights the message*' Newmark (1982: 96).

Hence, according to Di Biase (1987: 62)(quoted in Fraser, 1993: 327), for a high quality translation, it is obvious that the translator needs to be thoroughly acquainted with the linguistic, social and cultural characteristics of the target culture (in terms of both the origins of the community and its new environment).

An interesting perspective provided again by Newmark (1982) states that when all societies reach a certain similar stage of physical health and well being, there will be some basic universal metaphors and as a consequence the translator's task will be easier '*since he will be able to retain the image*'(Newmark, 1982: 88) (the images depicted by the stock of metaphors they share in common).

3.5. Conclusion

Throughout this chapter, we have seen that when translating a metaphor, translators, inevitably, come across many obstacles starting with its comprehension proper. As to the translation of metaphor, translators come across additional obstacles concerning the procedures of translation. These are sensitive to the type of metaphor and its function, the communicational context in which it will be used and more importantly its cultural aspects. Despite that, translation is an indispensable work. Elsa Triolet (1995: 07)(quoted in Delisle and Woodsworth, 1995) said

'la traduction ... travaille pénible, épuisant, irritant, désespérant.

Travaille enrichissant, nécessaire aux hommes, qui exige de l'abnégation, des scrupules, de l'honnêteté, de la modestie ... et évidemment, du talent'.

Chapter Four:

Investigation of the Students' Strategies of Metaphor Translation

4. 1. Introduction

Metaphor being so pervasive and powerful a device (cf. Chapter Two), we were anxious at whether or not students managed to better render it into their own language i.e., we wanted to know what are the strategies the students used to better render metaphors from English into Arabic, and if they used them in any given order of preference. Another point we set to verify is whether third year students are more successful in better rendering metaphors from English into Arabic than second year students or not. To this end, subjects' translations are analysed, and two groups of teachers were given two different questionnaires in order for us to establish the preferred strategy for the translation of each metaphor. In addition to that, subjects are asked to verbalise the strategies they used in translating these metaphors.

The present chapter will describe the subjects used in the research, the research material, the pilot research, the data collection procedure, the data analysis procedures (the teachers' questionnaires, the subjects' questionnaire), the levels of analysis and the metaphor translation quality assessment device.

4. 2. Subjects Used in the Research

The sample of the subjects of the present research is representative of the target population to which the research would apply i.e. 2nd and 3rd year

students of translation (Department of Translation, University Mentouri, Constantine).

The target population consists of forty-eight 2nd year students of translation (two groups) and twenty-four 3rd year students of translation (one group). As to our sample, it consists of twenty-four 2nd year students of translation i.e., one group (out of two) randomly chosen and twenty-four 3rd year students of translation i.e., one group (the whole 3rd year students population). In this respect, the forty-eight subjects (twenty-four 2nd year students and twenty-four 3rd year students) chosen will have a random chance of being affected by any extraneous variables, and will represent most of the characteristics of the target population (the variables being randomly distributed over the whole range of subjects constituting the population of interest) (H.W.Seliger and E.Shohamy: 1989).

4. 3. Research Material

The research material consists of fifteen English metaphors and their Arabic translations, made by 2nd and 3rd year students of translation at the Department of Translation, University Mentouri, Constantine.

The fifteen English metaphors (see appendix I) were selected on the basis of the following criteria:

1)- The metaphors are selected from different sources:

a)- Shakespeare, W. 1603. *Hamlet*⁽¹⁾. Penguin books. These metaphors constitute the literary metaphors' portion.

1)- 'In 1603 there appeared the first version of Shakespeare's *Hamlet*.' (Shakespeare, 1994: 18).

This work has been selected to be the source of the literary metaphors' portion because:

- It is the most famous classic of the British literature.
- It is the most translated work. It was translated into different languages. Many versions are available for those who read in Arabic and even those who cannot read in Arabic can have access to it through French.
- It is one of the most universal works that it ended up by being a sort of culture 'générale', which is expected to be known by most students dealing with languages.

b)- Hornby, A. S. 1995. *Oxford Advanced Learner's Dictionary*. OUP. These metaphors constitute the idiomatic metaphors' portion.

c)- Hatch, E. and C. Brown. 1998. *Vocabulary, Semantics and Language Education*. CUP. and Lakoff, G. 1999. 'The system of Metaphors for Mind and the Conceptual System of Analytic Philosophy: A Study of the Metaphorical Constraints on Philosophical Discourse'. In B. A. Fox, D. Jurafsky and L. A. Michaelis (eds.), *Cognition and Function in Language*. CSLI Publications. These metaphors constitute everyday life metaphors' portion. They include metaphors used in the educational field, in everyday life conversations ...etc.

So, the metaphors, in this research, are selected from different sources and have a particular categorisation: literary metaphors, idiomatic metaphors and everyday life metaphors. The results will be whenever appropriate analysed in the light of this information.

2)- The metaphors are simple: Because the level of the subjects cannot permit understanding metaphors that require specialized literary knowledge or even seeing far-fetched analogies between a source domain and a target domain to be comprehended, we judged important this criterion.

3)-The metaphors are presented in co-texts to aid interpretation: First of all, let us consider some definitions of 'co-text'. According to Uwajeh (1994: 101), the 'co-text' is *'the context within the linguistic text'*. This is different from the 'context of situation', which is *'context outside the linguistic texture'* (Uwajeh: 1994:101). Likewise, Hatim and Mason (1990: 240) defined the 'co-text' as *'the textual environment of a linguistic item'* and the 'context' as *'the extra-textual environment which exerts a determining influence on the language used'*. Second, these co-texts were developed according to the appropriate conventional usage of the metaphors, which was provided in their sources. In other words, these co-texts recast information abstracted from the metaphors' sources to suit a particular kind of reader. So we can call them 'simple accounts'. In this respect, H.G.Widdowson (1978: 89) said: *'a simple account is a genuine instance of discourse, designated to meet a communicative purpose, directed at people playing their roles in a normal social context'*. He added that all pedagogy involves simplifications of this sort, because it aims at expressing concepts, beliefs...etc in a way to accord with the knowledge and experience of the learners.

4. 4. The Pilot Research

The sample of the subjects used in the pilot research was made up of twenty subjects: nine of them were 2nd year students (two of them males) and eleven of them were 3rd year students (two of them males).

The research material consisted of twelve English metaphors selected on the basis of the above-mentioned criteria (see appendix II) and their Arabic translations made by the subjects of the pilot research.

4. 4. 1. Administration of the Pilot Research

The pilot research consisted of two tests:

4. 1. a. The Comprehension Test

Subjects were provided three options for the appropriate meaning of each underlined metaphorical expression and were asked to match each metaphorical expression with the corresponding option (see appendix III). Because of the non-literalness of metaphorical statements, the comprehension test was devised to be carried out before the translation test. This will ensure - to some extent- that the subjects' translations will be the result of the use of a given strategy and will not reflect inadequacies in the proper comprehension of the metaphors, since we will eliminate all those translations which correspond to a wrong match in the comprehension test.

4.1.b. The Translation Test

Subjects were asked to translate the underlined metaphorical expressions into Arabic (see appendix IV).

Note: Subjects were asked to mention their names (to be later replaced by letters) in both tests so as to eliminate the translations that are relevant to wrong answers in the comprehension test.

- The time interval between the comprehension test and the translation test is one week.

4. 4. 2. Observations During the Test

During the translation test, we noticed that:

- a)-The subjects have gone through the same procedure as when they were asked to find the meaning of the metaphors i.e., they had needed the same amount of time to understand the metaphors they have already seen in the comprehension test a week before.
- b)-Some subjects expressed their need for a bilingual dictionary.

4. 4. 3. Data analysis Procedure of the Pilot Research

It is based on the following steps:

- a)-To classify the translations of the subjects in terms of the strategies they used.
- b)- To detect the strategy of the highest score for each metaphor.
- c)- To establish the preferred strategy for the translation of each metaphor by going through the following procedure:
 - All the metaphors are to be translated first by reproducing the same image in Arabic. The translations must be relevant in meaning and collocation.
 - If reproduction of the same image in Arabic is not relevant in meaning and collocation, we move to looking for an equivalent image in Arabic (depending on our own knowledge of what is the equivalent Arabic image of that particular English metaphor and even on the range of translations provided by the subjects).
 - If there is no equivalent image in Arabic, we move to conversion of the English metaphor to sense in Arabic.

Going through the preceding procedure, we will come out with the preferred strategy for the translation of each metaphor. This enables us then:

- d)- To establish a correspondence between the subjects' strategy of the highest score for the translation of each metaphor with our established preferred strategy for the translation of each metaphor.
- e)- To establish a comparison between the 2nd and 3rd year subjects' correspondences.

4. 4. 4. Summary of the Results of the Pilot Research

According to the results of the comprehension test, **three** metaphors out of **twelve** have been understood by a number of subjects **below the average** number of all the participants i.e., only eight subjects out of twenty understood⁽¹⁾ each of these metaphors: 'led to the conclusion'; 'dig out the answer'; 'actions speak louder than words'.

According to the results of the translation test, we found that:

- 1)- There are **seven cases** where **all** the subjects(2nd and 3rd year subjects) respected the order of preference of the strategies of metaphor translation set in our first hypothesis. These are: 'led to the conclusion'; 'filled with love'; 'absorbed what was said'; 'the apple of the eye'; 'recharge your batteries'; 'the air bites shrewdly'; 'dig out the answer'.
- 2)-2nd and 3rd year subjects respected the order of preference of the strategies of metaphor translation in **eight cases** for each of them. In addition to the **seven shared cases** mentioned before, 2nd year subjects respected the order of

(1)-the criterion of understanding here is ticking the right option in the comprehension test.

preference of the strategies of metaphor translation of 'actions speak louder than words' and 3rd year subjects respected the order of preference of the strategies of metaphor translation of 'cast thy nightly color off'.

The pilot research, in fact, played a great role in our development of a new data collection procedure and even new data analysis procedures. In a certain way, our research did profit from the recommendations found in most textbooks on research methods concerning the utility of the pilot research:

The aim of the try- out (or pilot) is to assess its quality while it can still be revised and improved and before it is used with the actual subjects in the research'

(H.W.Seliger and E.Shohamy: 1989:195).

So, there was an urgent need to develop a new data collection instrument and new data analysis instruments to meet all the above - mentioned specific research requirements. In the same respect, H.W.Seliger and E.Shohamy (1989:192) said: '*For the purpose of the research, there will often be a need to develop a new data collection instrument tailored to collect the specific data that the researcher is interested in*'.

4.5. Data Collection Instrument

The subjects used in the present research were forty-eight; twenty-four 2nd year students and twenty- four 3rd year students (cf. subjects of the research).

The research material consisted of fifteen metaphors (instead of twelve in the pilot research) and their Arabic translations made by the subjects of the research:

1)-Some metaphors were dropped. These were 'led to the conclusion', 'dig out the answer' and 'actions speak louder than words'. They were dropped because they were understood by a number of subjects below the average number of all the participants in the pilot research (only eight out of twenty subjects understood them). This means that the resulting population for the strategies of translation of these metaphors is much smaller than our actual pilot population, a state of affairs which will decrease our possibilities of generalizing the results.

2)-Other metaphors were added. These were 'set me off'; 'the discussion is getting a bit derailed'; 'living on borrowed time'; 'a half-baked idea'; 'an appetite for learning'; 'build the argument brick by brick'. They were added to:

- Replace those that were dropped.
- Increase the variability of contexts of everyday life metaphors.

The data collection instrument consisted of a combination of a comprehension and translation components in the same test: Subjects were asked to match each underlined metaphorical expression with its appropriate meaning, then translate the metaphorical expression into Arabic. A glossary of the difficult words and a students' questionnaire are part of this test (see appendix V).

All the above-mentioned improvements in our data collection instrument were meant to

- 1)-Avoid the problems of mentioning the subjects' names (such as the lack of privacy of answers with all its disadvantages, the very difficult classification of results due to the two-fold nature of the research...etc)
- 2)- Control the variable of comprehension i.e., we wanted the subjects to translate the metaphors they have just understood. The time interval between

the comprehension and the translation tests (which was one week in the pilot research) may make it that the comprehension of the metaphors in the comprehension test is not the same as that in the translation test.

3)-The glossary might increase the number of subjects who will understand the metaphors and thus we will get a larger number of acceptable ⁽¹⁾ translations for our analysis (reliable analysis).

Hence, in this test the subjects will face two kinds of problems: A reception/recognition problem, in which the subjects have first to recognize the need to interpret the SL metaphorical expressions (and then do so); this is followed by production/transfer problem in which the translator has to find a suitable equivalent in the target language. This study will be concerned with analysing the strategies used to solve the second kind of problems as (as I have mentioned earlier) we will eliminate all the subjects' translations which correspond to wrong answers in the comprehension part of the test.

4. 6. Data Analysis procedures

4. 6. 1. the Teachers' Questionnaires

6.1 .a.Questionnaire of the Members of the Translation Laboratory

It consisted of a list of metaphors (the same metaphors in the same co-texts as those given to the subjects of this research) to be translated into Arabic. (See appendix VI).The translations of the teachers were intended to:

(1)- Those translations which correspond to correct answers in the comprehension part of the test.

1)- Have an idea about the possible equivalent Arabic images of the English metaphors at hand (in a step before deciding whether or not the subjects resorted to the strategy of replacement of the English image with an equivalent Arabic image). Why should we do that?

Well, it proved reliable to decide that the subjects resorted to the strategy of reproduction of the same image (literal translation) or even that they resorted to the strategy of conversion to sense depending on our own knowledge. But is it reliable to rely *exclusively* on our own knowledge of whether a given translation is an acceptable Arabic image? It is for this reason that we resorted to this teachers' questionnaire.

2)-Be used as a criterion of what strategy is to be preferred for the translation of each metaphor (if the majority of the teachers agreed on a particular translation -implying a particular strategy- so this strategy is going to be the preferred strategy for the translation of this metaphor provided that this strategy is in accordance with the order of preference developed in our first hypothesis).

Note: Only six out of thirteen members answered the questionnaire. The reason for this was mainly the teachers being short of time.

6.1. b. A questionnaire of the Teachers of Rhetoric

(in the Department of Letters and Arabic Language):

It consisted of literal translations of the original English metaphors, each followed by three options:

a)- It exists in Arabic...

b)- It exists in Arabic, but there is a more accurate expression...

c)- It doesn't exist in Arabic and the correct expression is...(see appendix VII)

This questionnaire was devised to:

- 1)- Indicate what portion of the metaphors of the present research is to be translated literally (reproduction of the same image in Arabic).
- 2)- Cross-test the translations of the members of the Translation Laboratory concerning the use of the three strategies (reproduction of the same image in Arabic, replacement with an equivalent Arabic image and conversion to sense).

Note: We explained the meaning of the English metaphors to each teacher.

-Some teachers asked for a time to do necessary research while others answered directly.

-Four out of eight teachers answered the questionnaire. The reason was again that the teachers were short of time.

In few words, both questionnaires were devised to have an idea about:

- 1)- The possible equivalent Arabic images of the English metaphors at hand (since we expect the teachers to be more familiar with them).
- 2)- What portion of the metaphors is to be translated by reproducing the same image in Arabic i.e., literally.
- 3)- What strategy is to be preferred for the translation of each metaphor.

A discussion of the translations and answers provided in these questionnaires showed that teachers could not agree on which metaphors are to be translated by replacement of the images in English with equivalent Arabic images, and which are to be translated by reproducing the same image in Arabic i.e., literally. We found ourselves, most of the times, with ten different translations of the same metaphor: Some are reproductions of the same images in Arabic, others are replacements of images in English with

equivalent Arabic images, and others are conversions of metaphors to sense (See appendix VIII). So the question is how to establish the preferred strategy for the translation of each metaphor in the midst of all this disagreement?

As a solution, we resorted to the following method: that is, from the translations and answers provided by the teachers,

A)- We chose the 'best' translations in terms of appropriate meaning, acceptable collocation and grammatical language, in a first step.

B)- We classified the translations we got from the first step into: reproductions of the same image in Arabic, replacements of the English images with equivalent Arabic images, and conversions to sense to have an idea of what strategy is to be preferred for the translation of each metaphor. In the case of more than one strategy for the translation of each metaphor, we have chosen the preferred strategy according to the order of preference of the strategies of metaphor translation (c.f. hypotheses of the research).

The results of the preceding steps figure out in the tables below:

1)-The first metaphor (with the supporting co-text).

A: She loves him, don't you think so?

B: Certainly, she is filled with love.

Metaphor	Number of the teachers' different translations	The selected translation	Implied preferred strategy
'Filled with love'	10 different translations	غمرها حبا	Replacement with an equivalent image

Table (01): the preferred strategy for the translation of the first metaphor.

Note: the transliterations (following the conventions of Sa'Adeddin, 2000) of the translations provided by both teachers and students are presented in the order of their appearance in the dissertation in appendix (IX). This was done for pure reasons of concentration since we are, here, primarily concerned with the strategies of translation not with a contrastive analysis of metaphors in English and Arabic.

The metaphor was rendered by ten different translations and answers, 'the best' of which seems to be 'غمرها حبا' an equivalent Arabic image reading 'love is a liquid which can overflow the body (which is here conceived as being overflowed externally not internally like in the English metaphor) and meaning that he loves her too much.

As we can notice, there is a similarity between both metaphors but in terms of conceiving 'love' as a 'liquid' (found in both metaphors) not in terms of conceiving the 'body' as a 'container' (as is the case the English metaphor). So, we can say that there is a *shift* of focus from the 'body' to 'love' as we moved from English into Arabic. This might bring the insight that different cultures express the same feeling in different ways.

2)- The second metaphor (with the supporting co-text).

A: He has really set me off by his satirical criticisms.

B: Don't let his criticisms bother you. He is just jealous!

Metaphor	Number of the teachers' different translations	The selected translation	Implied preferred strategy
'Set me off'	8 different translations	أفلتت مني اعصابي	Replacement with an equivalent image

Table (02): the preferred strategy for the translation of the second metaphor.

The metaphor was rendered by eight different translations and answers, the 'best' of which seems to be 'أفلتت مني أعصابي' an equivalent Arabic image reading 'to lose my nerves' meaning 'to be enraged' to the extent of 'losing reason (nerves)'.
'

Here, the images in the two languages are different: the 'person' is conceived as a 'bomb' in the English metaphor and 'reason' (expressed by nerves) is conceived as 'something (concrete) which can escape' in the Arabic metaphor. This difference in metaphors might be due to the difference in culture (different cultural perceptions of figurative language).

3)- The third metaphor (with the supporting co-text).

A: Marriage is the most honorable step lovers can make

B: Yes, do you know that Mark and Anne got married?

A: Bob told me.

B: Do you want to know interesting secrets about them...he...

A: No. Don't you think that the discussion is getting a bit derailed!

Metaphor	Number of the teachers' different translations	The selected translation	Implied preferred strategy
'The discussion is getting a bit derailed'	6 different translations	بدأت المناقشة تنحرف عن مسارها	Reproduction of the same image in Arabic.

Table (03): the preferred strategy for the translation of the third metaphor.

The metaphor was rendered by six different translations and answers, the 'best' of which seems to be 'بدأت المناقشة تنحرف عن مسارها', a reproduction of the same image in Arabic reading the discussion is getting a bit derailed.

This might suggest that despite differences in culture, different languages might display some universal notions.

4)- The fourth metaphor (with the supporting co-text).

A: Has John had his Master of Arts Degree?

B: Yes, and he intends to start a Doctorate Degree.

A: Oh! That guy had an appetite for learning.

Metaphor	Number of the teachers' different translations	The selected translation	Implied preferred strategy
'an appetite for learning'	7 different translations	تعطش للعلم	Replacement with an equivalent image

Table (04): the preferred strategy for the translation of the fourth metaphor.

The metaphor was rendered by seven different translations, the 'best' of which seems to be 'تَعْطَشُ لِلْعِلْمِ', an equivalent Arabic image meaning 'a strong desire for learning' expressed by 'a thirst for learning'.

The use of the Arabic image might be related to the Arabic environment (the desert) where 'water' is valuable. So when you 'have a thirst for knowledge' it means that you are longing for it and that you consider it 'as valuable as' water is in desert. Water being abundant in the English culture, the image is to rely on a different vehicle (cf. definition of tenor and vehicle) which is food. After all, 'knowledge' in both cultures is conceived as the primary necessities of the human body: water and food!

5)- The fifth metaphor (with the supporting co-text).

A: His idea seems quite brilliant though I have not fully understood it.

B: Yes, it was a half-baked idea, in fact.

Metaphor	Number of the teachers' different translations	The selected translation	Implied preferred strategy
'a half-baked idea'	5 different translations	فكرة غير ناضجة	Replacement with an equivalent image

Table (05): the preferred strategy for the translation of the fifth metaphor.

The metaphor was rendered by five different translations and answers, the 'best' of which seems to be 'فكرة غير ناضجة', an equivalent image in Arabic meaning 'an idea which is not mature' expressed by 'not being ripe (fruit)'.

Here again, different cultures look at the same reality from different perspectives and thus express it differently. Whereas in English 'ideas' are conceived as 'food'; in Arabic they are conceived as 'fruit'.

6)- The sixth metaphor (with the supporting co-text).

A: I talked a lot during the meeting. ...but, I could not convince them to accept the contract!

B: You have to organize your ideas, and to build the argument brick by brick

Metaphor	Number of the teachers' different translations	The selected translation	Implied preferred strategy
'to build the argument brick by brick'	6 different translations	يقوم حجته دليلا دليلا	Conversion to sense.

Table (06): the preferred strategy for the translation of the sixth metaphor.

The metaphor was rendered by six different translations and answers, the 'best' of which seems to be 'يقوم حجته دليلا دليلا', a conversion to sense reading 'he sets his argument evidence by evidence'. It seems that there is no equivalent Arabic image to the English metaphor, that is why the teachers decided to save (at least) the sense of the metaphor. The words used to express the sense in Arabic collocate well.

7)- The seventh metaphor (with the supporting co-text).

Teacher (1): My students have absorbed what was said in my lectures.

Teacher (2): How could you know that?

Teacher (1): They got very good marks in the exam.

Metaphor	Number of the teachers' different translations	The selected translation	Implied preferred strategy
'absorbed what was said'	5 different translations	استوعبوا ما قلته	Replacement with an equivalent image

Table (07): the preferred strategy for the translation of the seventh metaphor.

The metaphor was rendered by five different translations and answers, the 'best' of which seems to be 'استوعبوا ما قلته' an equivalent Arabic image meaning 'to grasp what I said' expressed by 'containing what I said'.

This is another example, which shows that different cultures look at the same reality from different perspectives and thus express it differently. In the English metaphor, 'students' are conceived as 'plants'; whereas in the Arabic metaphor the 'body' is conceived as a 'container'

8)- The eighth metaphor (with the supporting co-text).

A: He loves his daughter very much!

B: Yes. In fact, she is the apple of her father's eye !

Metaphor	Number of the teachers' different translations	The selected translation	Implied preferred strategy
'the apple of her father's eye'	5 different translations	قـرة عين أبيها	Replacement with an equivalent image

Table (08): the preferred strategy for the translation of the eighth metaphor.

The metaphor was rendered by five different translations and answers, the 'best' of which seems to be 'قـرة عين أبيها' an equivalent Arabic image meaning 'the delight for the eye' ('ravisement pour les yeux' in French).

In both cultures, the most beloved person is the 'delight' and the 'apple' of the eye in Arabic and English respectively. Both expressions are idiomatic thus resisting further analysis. One interesting point is that the most beloved person is 'something' which has to do with the eye in both cultures!

9)- The ninth metaphor (with the supporting co-text).

A: I am very tired after months of hard work

B: You need to have a rest to recharge your batteries

Metaphor	Number of the teachers' different translations	The selected translation	Implied preferred strategy
'recharge your batteries'	4 different translations	تستعيد نشاطك	Replacement with an equivalent image

Table (09): the preferred strategy for the translation of the ninth metaphor.

The metaphor was rendered by four different translations and answers, the 'best' of which seems to be 'لستعيد نشاطك' an equivalent Arabic image meaning 'to regain your activity'.

In the English metaphor, the 'person' is conceived as a 'machine'. This might be related to the industrial development of the western world i.e., perhaps the metaphor was first coined as a result of the widespread of machinery. The English might have expressed this idea in terms of the physical world around them (a description found even in T.S. Eliot's 'The Waste Land'). The Arabic metaphor is different. Here, it is simply that 'energy' is conceived as 'something concrete'.

10)- The tenth metaphor (with the supporting co-text).

A: Has John left for France?

B: Yes.

A: How does Julia feel now?

B: It broke her heart when he left. Now, she feels better

Metaphor	Number of the teachers' different translations	The selected translation	Implied preferred strategy
'It broke her heart'	7 different translations	تمزق قلبها حزنا	Replacement with an equivalent image

Table (10): the preferred strategy for the translation of the tenth metaphor.

The metaphor was rendered by seven different translations and answers, the 'best' of which seems to be 'تمزق قلبها حزنا' an equivalent Arabic image meaning 'being very sad' expressed by 'heart torn because of sadness' ('son cœur fut brisé par le chagrin' in French).

What is striking, here, is the nature of the 'heart' in both cultures. In English, the 'heart' is something 'glass-like' which can be broken. In Arabic, however, the 'heart' is something 'paper-like' which can be torn.

11)- The eleventh metaphor (with the supporting co-text).

A: Do you know that ALEX is seriously ill?

B: Yes, he has an incurable cancer.

A: Strange that he is still alive!

B: Yes, he is living on borrowed time.

Metaphor	Number of the teachers' different translations	The selected translation	Implied preferred strategy
'living on borrowed time'	8 different translations	إنه يعيش أياما زائدة	A conversion to sense.

Table (11): the preferred strategy for the translation of the eleventh metaphor.

The metaphor was rendered by eight different translations and answers, the 'best' of which seems to be 'إنه يعيش أياما زائدة' a conversion to sense reading 'he is living extra days'. Here again, it seems that there is no equivalent Arabic image to the English one, that is why the teachers decided to save (at least) the sense of the metaphor.

12)- The twelfth metaphor (with the supporting co-text).

At the crowing of the cock, the ghost vanished

because as Horatio mentioned 'The cock, that is the trumpet to the morn' awake the god of day from whom every spirit will escape.

Metaphor	Number of the teachers' different translations	The selected translation	Implied preferred strategy
'the cock, that is the trumpet to the morn'	5 different translations	الديك بوق الصباح	Reproduction of the same image

Table (12): the preferred strategy for the translation of the twelfth metaphor.

The metaphor was rendered by five different translations and answers, the 'best' of which seems to be 'الديك بوق الصباح' a reproduction of the same image in Arabic reading 'the cock is the trumpet of the morning'.

This might suggest that despite differences in culture, different languages might display some universal notions.

13)- The thirteenth metaphor (with the supporting co-text).

In the basements of the castle, around twelve in the night, the weather was very cold. Hamlet says:

'The air bites shrewdly'

Metaphor	Number of the different teachers translations	The selected translation	Implied preferred strategy
'the air bites shrewdly'	3 different translations	البرد قارس	Conversion to sense.

Table (13): the preferred strategy for the translation of the thirteenth metaphor.

The metaphor was rendered by three different translations, the 'best' of which seems to be 'البرد قارس', a standard expression in Arabic meaning 'it is very cold'. Here again, it seems that there is no equivalent Arabic image to the English one, that is why the teachers decided to save (at least) the sense of the metaphor.

14)- The fourteenth metaphor (with the supporting co-text).

After the death of his father, Hamlet was very sad.

His mother told him: 'Cast thy nightly color off'

Metaphor	Number of the different teachers translations	The selected translation	Implied preferred strategy
'cast thy nightly colour off'	5 different translations	كفك حزننا	Conversion to sense.

Table (14): the preferred strategy for the translation of the fourteenth metaphor.

The metaphor was rendered by five different translations and answers, the 'best' of which seems to be 'كفك حزننا' a conversion to sense reading 'stop being sad'. This is another example where it seems that there is no equivalent

Arabic image to the English one, that is why the teachers decided to save (at least) the sense of the metaphor.

15)- The fifteenth metaphor (with the supporting co-text).

Polonius comments that there is logic in Hamlet's

madness by exclaiming: How pregnant (sometimes) his replies are!

Metaphor	Number of the different teachers translations	The selected translation	Implied preferred strategy
'how pregnant (sometimes) his replies are!'	8 different translations	إجابته حافلة بالمعاني	Replacement by an equivalent image.

Table (15): the preferred strategy for the translation of the fifteenth metaphor.

The metaphor was rendered by eight different translations and answers, the 'best' of which seems to be 'إجابته حافلة بالمعاني' an equivalent Arabic image meaning 'his replies are full of meanings'.

In the English metaphor 'replies' are conceived as 'women' that is why they can be 'pregnant'; whereas in Arabic 'replies' are conceived as 'containers'.

Note: The preceding tables summarize the results of the preferred strategies for the translation of each metaphor. Just after is a brief account of the results presented in the tables. The brief comments following are meant to, briefly, say in which ways most of the English expressions are metaphoric and to try to relate the English/Arabic metaphoric expressions (in those cases possible for me) to their cultural, economic or physical environment. This is very important from the cultural viewpoint and from the insights' viewpoint i.e., research is called for to analyse the basis of the metaphoric expressions in English and Arabic and consider their cross-cultural differences.

4. 6. 2. Subjects' Questionnaire:

It aimed at gathering target information, in the light of which the results of the test are to be analysed whenever appropriate. Because some questions verify and cross-test the information obtained from some others, the questions in the questionnaire were presented in a scrambled order to avoid the bias resulting from any given thematic order. Accordingly, the questionnaire can be divided into two sections:

1)-Section A: Aims at gathering personal information about the subjects' age, sex, stream and year of BAC ⁽¹⁾; information about the subjects' present motivation (question (1) and (5), verified by question (2)) and information about the fields they prefer to read about.

2)-Section B: Aims at gathering information about the subjects' knowledge of Arabic and the Arab culture (question (6) and (7), verified by question (4)); the subjects' awareness of the importance of the direction of the translation activity (what is the source language and what is the target language is an important issue in the translation performance) (question (9)); the subjects' translation ability (question (8)) and their awareness of the procedures of metaphor translation (question (10)).

The questionnaire is, essentially, based on questions with response categories. To avoid the leading aspect of this kind of questions, we tried to:

1)-To increase the number of categories to the maximum so as to provide the respondents with large range of alternatives, thus avoid leading them.

(1)-BAC: a national certificate allowing students to start university studies.

2)- To add the option 'others' to some questions to maximize the respondents' freedom of thought. In this respect, L. Cohen and L. Manion (1980: 108) warned against leading questions or 'questions which are worded (or their response categories presented) in such way as to suggest to respondents that there is only the acceptable answer'.

Note: A discussion of the information got from the subjects' questionnaire is to be presented question by question in the order mentioned above in both sections of the questionnaire.

Section A:

Personal information about the subjects' sex, age, year and stream of BAC

Age and sex were needed primarily to describe the subjects in the present research. Reference to them, however, is to be made whenever appropriate.

i)-Sex:

Sex	Males	Females	Total number
Subjects			
3 rd year students	06	18	24
2 nd year students	05	19	24

Table (16): The the subjects' sex.

The majority of 3rd year subjects are females. The majority of 2nd year subjects are females. Results are to be analysed in the light of this information whenever appropriate.

ii)-Age:

Age	19	20	21	22	23	24	25	27	32	ϕ	Total number
Subjects											
3 rd year students	01	03	04	11	01	01	01	00	01	01	24
2 nd year students	06	08	04	03	02	00	00	01	00	00	24

Table (17): The subjects' age

Note: the sign ' Φ ' indicates that the respondents did not provide any answer (it replaces the emerging category 'did not mention'. It is used for pure practical reasons of space).

The age of 3rd year subjects ranges between 19 and 32 years old. The majority of them are 22 years old (eleven subjects). The age of 2nd year subjects, however, ranges between 19 and 27 years old, the majority of them are between 19 and 20 years old (fourteen subjects). This age range of both 2nd and 3rd year subjects indicates that the majority of the subjects (if not all) had Arabic as their means of instruction during their whole pre-university schooling years. Subjects, then, are expected to have a general knowledge of Arabic and the Arab culture.

Note: The age of the seven 3rd year subjects, who did not mention the year their BAC (c.f. table 18), ranges between twenty and twenty-four (questionnaires consulted individually). This means that they as well had Arabic as their means of instruction during their pre-university schooling years. They are, then, expected to have a general knowledge of Arabic and the Arab culture.

iii)- Specify the year of your BAC

Year of BAC Subjects	1995	1998	1999	2000	Φ	Total number
3 rd year students	01	02	14	00	07	24
2 nd year students	00	04	02	18	00	24

Table (18): the subjects' year of BAC.

2nd and 3rd year subjects got their BAC in the years 1995, 1998, 1999 and 2000. Here again, Arabic was the subjects' means of instruction during their whole pre-university schooling years. Subjects, then, are expected to have a general knowledge of Arabic and the Arab culture.

iv)- Specify the stream of your BAC

Stream of BAC	Exact Sciences	Natural Sciences	Human Sciences	Foreign languages	ϕ	Total number
3 rd year students	00	03	09	03	09	24
2 nd year students	01	06	08	04	05	24

Table (19): the subjects' stream of BAC.

2nd and 3rd year subjects came from different streams. This means that they started with different levels in languages (Arabic and English). This difference might continue to have an effect especially in the performance (or translations) of 2nd year subjects. So, 2nd year subjects are expected to have a heterogeneous performance in the test.

The Subjects' present motivation

Question one

Was translation your first choice?

Yes No

Options	Yes	No	Total number
3 rd year students	12	12	24
2 nd year students	14	10	24

Table (20): Translation as the subjects' first choice.

Translation was the first choice of half of the population (2nd and 3rd year subjects). So, these subjects might have positively approached their lectures.

Question five:

After one or two years of study, how do you feel?

- a)- You think that Translation was a bad choice (regret choosing it)
- b)- You are indifferent (no particular feeling)
- c)- You think that Translation was a good choice (happy with it)
- d)- Others...

Options	a)	b)	c)	d)	Others	ϕ	Total number
3 rd year students	03	05	14	02	00	00	24
2 nd year students	04	02	14	02	00	02	24

Table (21): The subjects' feeling towards translation.

The majority of both 2nd and 3rd year subjects think that Translation was a good choice. So, they might be motivated enough to positively approach their lectures in general and the test of the present study in particular.

In this respect, Hatim and Mason (1990) stated that the translator's motivations are inextricably bound up with the socio-cultural context in which the act of translating takes place.

To verify the results of questions one and five, we devised:

Question two:

Classify the following disciplines in terms of preference:

- a)- English (licence in English).
- b)- French (licence in French).
- c)- Translation (licence in Translation).
- d)- Arabic (licence in Arabic).
- e)- History (licence in History).

Disciplines: Preferences	English						French						Translation						Arabic						History					
	Order of Preferences						Order of Preferences						Order of Preferences						Order of Preferences						Order of Preferences					
Subjects	1 st	2 nd	3 rd	4 th	5 th	φ	1 st	2 nd	3 rd	4 th	5 th	φ	1 st	2 nd	3 rd	4 th	5 th	φ	1 st	2 nd	3 rd	4 th	5 th	φ	1 st	2 nd	3 rd	4 th	5 th	φ
3 rd year students	1	15	5	0	0	3	3	4	13	2	0	2	19	0	1	2	0	2	0	2	1	10	8	3	0	0	1	7	13	3
2 nd year students	2	13	9	0	0	0	1	7	9	6	1	0	18	1	0	4	1	0	2	2	1	8	11	0	1	1	5	6	11	0

Table (22): The subjects' preferences of disciplines.

Note: The use of capital letters is meant to refer to the discipline.

To comment on the preceding table; let us proceed discipline by discipline

a)- **English:** English was the second preference of the majority of 2nd and 3rd year subjects. This provides the insight that these subjects might be motivated to translate from and into English and that they might read in English.

b)- **French:** French was the third preference of the majority of both 2nd and 3rd year subjects. This reveals that English was rated better than French and this might be due to the importance of English as an international language.

Considering the rates of both English and French, however, it might be said that there is a tendency towards a preference of foreign languages.

c)- **Translation:** Translation was the first preference of thirty-seven subjects (nineteen of whom were 3rd year subjects and eighteen were 2nd year subjects). By cross testing the results of this question (question two) and question one (where Translation was the first choice of only twenty-six subjects, twelve of whom were 3rd year and fourteen were 2nd year subjects), it follows that eleven 2nd and 3rd year subjects, for whom Translation was not the first choice, rated Translation as their first preference.

This might imply either the eleven subjects came to prefer Translation after being familiar with it (because of importance); or that they think Translation to be the best in the group of choices provided.

d)- Arabic: Arabic was the fourth preference of ten 3rd year subjects and the fifth preference of eleven 2nd year subjects. This might be due to the fact that since Arabic was the subjects' language of instruction, so they might think it would be useless to specialize in it. Subjects might not read in Arabic (outside the class) and this might suggest a limited awareness of the cultural aspects of Arabic.

e)- History: History was the fifth preference of the majority of 2nd and 3rd year subjects. This might either mean that History is the least preferred amongst Translation and languages or that is the least preferred in the group of choices provided.

The results of this question show, in particular, that Translation was the first preference of the majority of the subjects. So, the subjects might be motivated in approaching their lectures in general and the test of the present study in particular.

The subjects' types of reading

Question three:

What kinds of reading do you prefer (if you have more than one preference, classify them in terms of importance)?

a)- General culture.

b)- Science.

c)- Literary works.

d)- History.

e)- News reports.

Types of reading's Preferences	General Culture								Science							
	Order of Preferences								Order of Preferences							
Subjects	1 st	2 nd	3 rd	4 th	5 th	√	Φ	1 st	2 nd	3 rd	4 th	5 th	√	Φ		
3 rd year students	10	8	1	1	1	1	2	3	3	4	5	3	1	5		
2 nd students	7	6	2	2	1	4	2	3	5	2	4	3	2	5		

Table (23): The subjects' types of reading.

Types of reading's Preferences	Literary Works								History								News Reports							
	Order of Preferences								Order of Preferences								Order of Preferences							
Subjects	1 st	2 nd	3 rd	4 th	5 th	√	Φ	1 st	2 nd	3 rd	4 th	5 th	√	Φ	1 st	2 nd	3 rd	4 th	5 th	√	Φ			
3 rd year students	4	6	2	3	5	0	4	2	3	8	4	3	0	4	4	1	4	5	6	1	13			
2 nd students	4	2	6	2	4	1	5	3	2	2	5	4	1	7	1	3	6	3	3	3	5			

Table (23): The subjects' types of reading (the following part).

Note: The table was divided into two parts for pure practical reasons of space.

Except for the General culture which was classified the first by seventeen subjects (ten of whom were 3rd year subjects and seven of whom were 2nd year subjects), all the other kinds of reading namely Literary works, History, News reports were classified differently by the subjects. The difference in the classification of these kinds of reading might be due to the heterogeneity of the subjects in terms of their BAC streams. Thus, no insight about the kinds of metaphors the subjects will be successful in translating is to be got here.

Section B:

Subjects' knowledge of Arabic and the Arab culture

Question six:

Arabic was the means of your instruction during you pre-university schooling years, is this enough for you to:

- a) have a general knowledge of Arabic but you need to strengthen it.
- b) have a sufficient knowledge of Arabic and you do not need to strengthen it.

Subjects \ Knowledge of Arabic	General knowledge of Arabic	Sufficient knowledge of Arabic	ϕ	Total number
3 rd year students	20	03	01	24
2 nd year students	20	04	00	24

Table (24): The Subjects' knowledge of Arabic.

The majority of 2nd and 3rd year subjects think that they have a general knowledge of Arabic but they need to strengthen it. These subjects, then, might have linguistic problems in their translation into Arabic, in terms of collocation for instance.

Question seven :

How could you evaluate your knowledge of the Arab culture?

Very bad bad average good very good

Subjects \ Knowledge of Arab culture	Very bad	Bad	Average	Good	Very good	Total number
3 rd year students	01	04	12	06	01	24
2 nd year students	00	03	09	12	00	24

Table (25): The Subjects' knowledge the Arab culture.

Half of the 3rd year subjects think that they have an average knowledge of the Arab culture. They might have problems in cases where they must rely

on their knowledge of the Arab culture to perform successfully. Half of the 2nd year subjects think that they have a good knowledge of the Arab culture. They might either really perform better than 3rd year subjects in cases where knowledge of the Arab culture is necessary for a successful performance, or they might be unaware of the complex aspects of the Arab culture, because the subjects might describe what they think exists or what they think the researcher would like to hear not what really exists.

To cross test the results of questions six and seven, we devised:

Question four:

In which language do you read? (If you read in more than one language, specify the percentage) .

Arabic % French % English %

The % Of Language they read in Subjects	Arabic					French					English				
	Less than 30%	Between 30% and 50%	More than 50%	Φ	Classified the 3 rd	Less than 30%	Between 30% and 50%	More than 50%	Φ	Classified the 1 st	Less than 30%	Between 30% and 50%	More than 50%	Φ	Classified the 2 nd
3 rd year students	09	06	05	1	03	05	06	10	1	02	12	06	01	2	03
2 nd year students	08	07	03	4	02	04	11	07	1	01	17	04	00	3	00

Table (26): The Subjects' percentage of reading in the languages (Arabic, French and English).

Seventeen subjects (nine of whom were 3rd year students and eight were 2nd year students) do less than 30% of their readings in Arabic. These subjects might think that they do not need to read in their national language. Thus, they might have linguistic as well as cultural problems (those related to rendering of the cultural aspects of the metaphor) when rendering the metaphors into Arabic. Ten 3rd year subjects do more than 50% of their readings in French and eleven 2nd year subjects do between 30% and 50% of

their readings in French. This suggests that though English was preferred over French by the majority of the subjects, yet nearly half of 2nd and 3rd year subjects do more than 30% of their readings in French. This might be due to their familiarity with French through, perhaps, some of the media in French language. The majority of the 2nd and 3rd year subjects do less than 30% of their readings in English. This might be due to the subjects' unfamiliarity with English. This low percentage of reading in English might suggest that the subjects will have problems in the comprehension of metaphors.

Note: The proximity of French and English might compensate for the low percentage of reading in English and thus might reduce the amount of problems encountered in the comprehension of the metaphors at hand.

Subjects' awareness of the importance of the 'natural' direction of the translation activity

Question Nine:

Which is easier, according to you, to translate?

a)- From Arabic into English

b)- From English into Arabic

Options (a) and (b)	From Arabic into English	From English into Arabic	Total number
Subjects			
3 rd year students	06	18	24
2 nd year students	06	18	24

Table (27): The Subjects' awareness of the 'natural' direction of the translation activity.

The majority of the 2nd and 3rd year subjects think that translating from English into Arabic is easier than translating from Arabic into English. Thus, the majority of the subjects are aware of the 'natural' way to translate. This is because most translation theorists agree that translation is understood as a

transfer process from foreign language or a second language to the mother tongue. Newmark (1995b)(in Gerding-Salas: 2000), said: 'I shall assume that you, the reader, are learning to translate into your language of habitual use, since that is the only way you can translate naturally, accurately and with maximum effectiveness' This might give the subjects more confidence and thus they might approach the test of the present research positively.

Subjects' translation ability

Question eight:

Do you think that you can translate with what you have as knowledge of Arabic and the Arab culture?

No In some cases In most of the cases In all cases

Options	No	In some cases	In most of the cases	In all cases	Total number
Subjects					
3 rd year students	00	16	08	00	24
2 nd year students	00	16	06	02	24

Table (28): Subjects' translation ability.

The majority of the 2nd and 3rd year subjects think that they can translate with what they have as knowledge of Arabic and the Arab culture in some cases. This might be due to the subjects' awareness of the range of problems which can be encountered during the translation activity and it might, equally, suggest an 'average' performance of the subjects in the test of the present study.

Subjects' awareness of the strategies of metaphor translation

Question ten:

What are the strategies you use to translate a metaphor? Classify them in order of preference.

- a)- Translate it literally.
- b)- Translate its meaning.
- c)- Translate it by an equivalent image in the target language.

Subjects	Translate it literally				Translate its meaning				Translate it by an equivalent image			
	Ticked	1 st	2 nd	3 rd	Ticked	1 st	2 nd	3 rd	Ticked	1 st	2 nd	3 rd
3 rd year students	00	00	00	01	13	01	05	00	06	05	01	00
2 nd year students	00	00	00	01	13	01	08	00	01	09	01	00

Table (29): Subjects' awareness of the strategies of metaphor translation.

Note: in some cases the students did not complete their classification. They stop at the first or the second rank.

First, only two 2nd and 3rd year subjects classified option (a) third.

This might imply that the subjects do not consider 'literal translation' a strategy worth classifying at all and this might be due to the misconception that literal translation is a bad translation in all cases.

Second, the majority of 2nd and 3rd year subjects ticked option (b) without classifying it. This might imply either that the subjects ticked 'translation by giving the sense', the strategy they frequently use in translating a metaphor or that they ticked the only strategy they use in translating a metaphor. Both possibilities might reflect the subjects' ignorance of how to efficiently translate metaphors.

Third, fourteen subjects (five of whom were 3rd year students and nine of whom were 2nd year students) classified option (c) first, and thirteen subjects (five of whom were 3rd year students and eight of whom were 2nd year students) classified option (b) second. For these subjects, translating a metaphor by 'an equivalent image' is the first strategy they resort to and translating a metaphor by giving its sense is the second strategy they resort to. Here again, literal translation (or reproduction of the same image in the target language) was not classified and this reinforces the possibility of the misconception that literal translation is a bad translation in all cases (c.f. Newmark's reproduction of the same image in the target language).

On the whole, the majority of 2nd and 3rd year subjects seem to be unaware of the availability of an order of preference of the strategies for the translation of metaphor. Only thirteen (the majority 2nd year subjects) seem to be aware of a 'certain order' of preference of the strategies for the translation of metaphor, though neglecting the possibility of literal translation as a strategy for metaphor translation. As insights from the results of this question, we might say that:

a)-The majority of the subjects (2nd and 3rd year subjects) might resort to the strategy of giving the meaning to translate the metaphors at hand.

b)- Some subjects (possibly thirteen) might resort to providing an equivalent image to translate the metaphors at hand before moving to giving the meaning of the metaphors

c)- For most of the subjects, literal translation might be neglected as a possible efficient translation strategy.

Thus, I expect that the first hypothesis of this study might be disconfirmed. The hypothesis was: The strategies used by 2nd and 3rd year students to better render metaphors will range from reproduction of the same image in Arabic, replacement of the image in English with an 'equivalent' Arabic image, and conversion of metaphor to sense, in order of preference. That is to say, the majority of the subjects might be unaware of the order of preference of the strategies of metaphor translation.

4.7. Levels of Analysis

The results of the data collection procedure are to be presented at different levels according to the two hypotheses of the study:

4. 7. 1. The First Level

To confirm or disconfirm the first hypothesis (stated above), we proceeded through the following steps:

a)- to have an idea about the range of strategies used, a classification of the subjects' translations in terms of the strategies they used is processed through:

1)- A selection of the cases where subjects correctly understood the metaphors (To control the variable of comprehension)

2)- The classification proper of these cases into the three categories (strategies) claimed in the first hypothesis namely reproduction of the same image in Arabic, replacement of the image in English with an equivalent Arabic image and conversion to sense.

Note: During the classification, new categories emerged from the data themselves: In the translation test two basic features of the translations were evident, irrelevance in meaning and irrelevance in collocation. We, therefore, chose these two types of translations as additional categories (to the three strategies of translation) for analyzing subjects' strategies of translation.

This is a retrospective identification of translation problems based on the analysis of the translational errors found in the TLT the learners produced (Hans P. King, 1986). In this respect, it is worth to mention that we utilized a combination of prospective and retrospective approaches to predict and identify the translation problems respectively (the questionnaire and the test respectively).

b)- To have an idea about whether the strategies were used in order of preference, we resorted to:

- 1)- A detection of the strategy of the highest score for each metaphor.
- 2)- A correspondence of the strategies of the highest score for each metaphor got from the subjects' translations with the preferred strategy for each metaphor got from the teachers' questionnaires is to be established (c.f. interpretation and discussion of the results).

4. 7. 2. The Second Level

To confirm or disconfirm the second hypothesis (that: 3rd year subjects will be more successful in better rendering the metaphors at hand because longer experience increases the subjects' chances of being familiar with the problem and makes them in a better position to cope with it), we went through a comparison of the resulting correspondences of the 2nd and 3rd year levels.

4. 8. The Quality Assessment Device of Metaphor Translation:

Though the research is not **directly** concerned with **all** the aspects of Translation Quality Assessment, we felt obliged to set grids for assessing the quality of the translations of the subjects (in terms of appropriate meaning and acceptable collocation, which can be considered as the first level of assessment), before deciding which strategy was used by them and if it is appropriate or not (which can be considered as the second level of assessment).

As to the issue of register in translation, the metaphors of the present study were (as it was mentioned) presented in 'simple accounts', thus producing 'simple' though varied registers. The latter is taken to refer '*to the variety of language which is appropriate for the situation of the speech event*'

(Steffenson: 1986: 71). In other words, the register is created by linguistic forms and structures, which vary according to the participants, setting, topic, modality and purpose and are all aspects of the speech event. (Steffenson: 1986). The **everyday life register** comprises all the everyday life metaphors' portion plus the idiomatic metaphor 'recharge your batteries', the **formal register** comprises all the idiomatic metaphors' portion and the **literary register** comprises all the literary metaphors' portion. In the present study, the subjects are expected to detect and handle in an appropriate way the last register i.e. the literary register (i.e., provide poetic images for instance!). As to the everyday life and formal registers, subjects are expected to use standard Arabic for both. This is a more realistic criterion for evaluation since the informal register in Arabic implies dialectal Arabic which in turn introduces the problem of which dialect to use, especially at the university level where students come from different parts of the country.

Note: So, to account for the **pervasiveness** of metaphor, we chose metaphors from different registers. Our aim was to stress the point that metaphor is everywhere!

Researchers are, then, invited to tackle this very interesting area, the quality assessment of metaphor translation.

4. 9. Conclusion

Since we aimed at investigating the strategies used by 2nd and 3rd year students to better render metaphors: whether or not these strategies were used in any given order of preference and whether or not 3rd year students were more successful in respecting this order of preference, we tried to design the

tools of research that will answer these specific questions. The nature of the phenomenon under investigation namely 'strategies of metaphor translation' dictated a need for a combination of different research tools at the different research levels: data collection procedure, data analysis procedures and levels of analysis.

On the whole, we hope that this chapter will, at least, show how complex is the issue of 'metaphor translation'.

Chapter five:

Interpretation and Discussion of Results

5. 1. Introduction

On the basis of the data collection procedure and the data analysis procedures, we reached the following results. These are going to be presented at the first and second levels with their respective summaries of results. The conclusion is going to present the final state of affairs as regards the hypotheses of the present research.

5. 2. Presentation and Discussion of Results

As was mentioned in the preceding chapter, the results of the present research are to be presented at two different levels according to the two hypotheses of the research.

5. 2. 1. The first level (c.f. levels of analysis)

For the purpose of enlightening the reader about the 'real' situation of the subjects' performances, all the details of the results of the procedure used to confirm or disconfirm the first hypothesis were presented. For each metaphor, the first table summarizes the results of the **classification of the subjects' translations** in terms of the *strategies they used*, the *categories emerging from the data themselves* and the *strategy of the highest score*. So, the first table consists of the relevant answers column (which includes the

three strategies used by the students namely reproduction of the same image in English, replacement with an equivalent image in Arabic and giving the sense), the irrelevant answers column (which includes irrelevance in meaning and irrelevance in collocation), no answers column, and the strategy of the highest score column in addition to the columns of the total number of students, the number of students who understood the metaphor, the concerned metaphor and the no answers column. The second table summarizes the results of the **correspondence of the subjects' strategies of the highest score with the teachers' preferred strategies**. In this way, we will be able to confirm or disconfirm the first hypothesis that: "The strategies used by 2nd and 3rd year students of translation to better render metaphors will range from reproduction of the same image in Arabic, replacement of the image in English with an equivalent Arabic image, and conversion of metaphor to sense, in order of preference.

Note:

1)- For pure practical reasons of space, we used the short terms as labels for strategy categories in the tables; but we take them to refer to the same strategies as follows:

Literal= reproduction of the same image in Arabic.

Image= replacement of the English image with an equivalent Arabic image.

This particular strategy requires a little more dwelling. By 'equivalent' Arabic image, we meant an image equivalent in meaning.

Sense= conversion of metaphor to sense/giving the sense.

2)- For reasons of facilitating checking for the reader, we used thick print for the subjects' strategy of highest score and for the teachers' preferred strategy in our comments .

a)- The first metaphor: 'Filled with love'

Metaphor	Total N°=	Number of Students who Understood it	Relevant answers			Irrelevant answers		ϕ	Strategy of highest score
			Literal	Image	Sense	In meaning	In collocation		
'Filled with love' (2 nd year)	24	07	01	00	04	01	01	00	Giving The sense
'Filled with love' (3 rd year)	24	19	04	01	05	03	06	00	Giving The sense

Table (30): Classification of the subjects' translations of the first metaphor.

Correspondence Subjects	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year students	Giving the sense	Replacement with an equivalent image	—
3 rd year students	Giving the sense		—

Table (31): correspondence of the subjects' strategy of the highest score with the teachers' preferred strategy.

First, only seven out of twenty-four 2nd year subjects ticked the right meaning of the metaphor. This means that the subjects have problems in the comprehension of the English metaphor. This might be justified by the subjects' low percentage of reading in English (question four).

Second, nine out of the fifteen relevant translations provided by both 2nd and 3rd year subjects are translations by giving the sense such as هي متبعة به reading 'she is enamoured with him'. The teachers' preferred strategy for the translation of this metaphor being replacement with the equivalent

Arabic image غمرها حبا (the image that love is a liquid which can overflow the body -which is here conceived as being overflowed externally not filled internally like in the English metaphor- and meaning that he loves her too much), the subjects might be said to have *failed* in 'better'⁽¹⁾ rendering the English metaphor. The students' use of this strategy (or translation by giving the sense) might be explained by the tendency of the majority of the subjects to use it to translate a metaphor (question ten) and/or their unfamiliarity with the equivalent Arabic image (question seven).

Third, the more or less high number of irrelevant translations (in meaning and collocation) provided by 3rd year subjects shows that even when ticking the correct option, subjects still have problems in comprehension and reproduction (collocation). The first might be explained by the subjects' low percentage of reading in English (question four) and the second might be explained by their level in Arabic, as they have a general knowledge of Arabic (question six).

Finally, we are particularly concerned with the fact that only seven out of twenty-four 2nd year subjects understood the metaphor and the fact that nine out of nineteen translations provided by 3rd year subjects were irrelevant answers. This might signal a problem of comprehension and reproduction as well.

(1)-Better rendering: respecting the order of preference of the strategies of metaphor translation we have set in the first hypothesis, and manifested in the teachers' preferred strategy.

b)-The second metaphor: 'Set me off

Metaphor	Total N ^o =	Number of Students who Understood it	Relevant answers			Irrelevant answers		ϕ	Strategy of highest score
			Literal	Image	Sense	In meaning	In collocation		
'Set me off' (2 nd year)	24	23	06	01	10	04	01	01	Giving the sense
'Set me off' (3 rd year)	24	24	03	05	09	05	02	00	Giving the sense

Table (32): Classification of the subjects' translations of the second metaphor.

Correspondence Subjects	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year students	Giving the sense	Replacement with an equivalent	—
3 rd year students	Giving the sense	Image	—

Table (33): correspondence of the subjects' strategy of the highest score with the teachers' preferred strategy.

Nineteen out of the thirty-four relevant translations provided by both 2nd and 3rd year subjects are **translations by giving the sense** such as **أثار غضبي** reading 'he enraged me'. Since the preferred strategy for the translation of this metaphor is **replacement with the equivalent Arabic metaphor** **فَلَنْتَ مِنِّي أَعْصَابِي** reading 'to lose my nerves' meaning 'to be enraged to the extent of losing reason', subjects might be said to have *failed* in 'better' rendering the English metaphor. This might be explained by the subjects' tendency to use the strategy of 'giving the sense' to translate a metaphor (question ten) and/or their unfamiliarity with the equivalent Arabic metaphor (question seven).

c)-The third metaphor: 'The discussion is getting a bit derailed'

Metaphor	Total N°=	Number of Students who Understood it	Relevant answers			Irrelevant answers		ϕ	Strategy of highest score
			Literal	Image	Sense	In meaning	In collocation		
'The discussion is getting a bit derailed' (2 nd year).	24	15	06	04	02	02	01	00	Reproduction of the same image in Arabic
'The discussion is getting a bit derailed' (3 rd year).	24	19	03	04	05	03	04	00	Giving the sense

Table (34): Classification of the subjects' translations of the third metaphor.

Correspondence Subjects	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year students	Reproduction of the same image	Reproduction of the same image	+
3 rd year students	Giving the sense		—

Table (35): correspondence of the subjects' strategy of the highest score with the teachers' preferred strategy.

Six out of the twelve relevant translations provided by 2nd year subjects are reproductions of the same image in Arabic, which is بدأت المناقشة تتحرف عن مسارها. The latter being the preferred strategy for the translation of the metaphor at hand, it might be said that these subjects succeeded in 'better' rendering the English metaphor. This might imply that though the majority of subjects did not consider literal translation as a strategy worth classifying at all

(question ten), they resorted to it in this particular case. This might suggest that what the subjects say about their performance is something and what they actually do might be something else (given the constraints of the situation: time, psychology of the translator and the nature of items to be translated...etc). In the same respect, Seliger (1983 - 1989) (quoted in House etal, 1986: 267) said: *'the conscious verbal reports of learners about their own internal device can not be taken as direct representation of internal processing'*. (emphasis mine).

Five out of the twelve relevant translations provided by 3rd year subjects are translations by giving the sense such as *بدأ الحديث يخرج عن الموضوع* reading 'the discussion is getting out of the subject'. The preferred strategy for the translation of the metaphor at hand being **reproduction of the same image in Arabic**, which is *'بدأت المناقشة تتحرف عن مسارها'*, it might be said that these subjects *failed* in 'better' rendering the English metaphor. This might be due to the subjects' underestimation of literal translation, which is considered a bad translation in all cases and their tendency to use the strategy of giving the sense to translate a metaphor (question ten). In this respect, Newmark (1988: 68-69) (quoted in Hatim and Mason, 1990: 06) said: *'literal translation is correct and must not be avoided, if it secures referential and pragmatic equivalence to the original'*.

d)- The fourth metaphor: 'An appetite for learning'

Metaphor	Total N ^o =	Number of Students who Understood it	Relevant answers			Irrelevant answers		Φ	Strategy of highest score
			Literal	Image	Sense	In meaning	In collocation		
'An appetite for learning' (2 nd year).	24	22	02	05	11	04	00	00	Giving the sense
'An appetite for learning' (3 rd year).	24	22	05	02	12	03	00	00	Giving the sense

Table (36): Classification of the subjects' translations of the fourth metaphor.

Correspondence Subjects	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year students	Giving the sense	Replacement with an equivalent	—
3 rd year students	Giving the sense	Image	—

Table (37): correspondence of the subjects' strategy of the highest score with the teachers' preferred strategy.

Twenty-three out of the thirty-seven relevant translations provided by both 2nd and 3rd year subjects are translations by giving the sense such as 'له رغبة في الدراسة' reading, 'he has a desire to learn'. Because the preferred strategy for the translation of the metaphor at hand is replacement with the equivalent Arabic image 'له تعشش للعلم' meaning 'he has a strong desire for learning' expressed by 'a thirst' for learning, so the subjects might be said to have failed in 'better' rendering the English metaphor. This might be due either to the subjects' unfamiliarity with the Arabic metaphor due to their

knowledge of the Arab culture (question seven) or to their tendency to use the strategy of giving the sense to translate a metaphor (question ten). The striking point here is that the equivalent image in Arabic is stereotyped, so how could it happen that the subjects did not find it! One available explanation is that perhaps the English image is *somehow different* (it shifted the attention to 'appetite' rather than 'thirst') that the subjects could not know that the Arabic image 'له تعطش للعلم' is its equivalent.

Note: In English, we say 'an appetite for learning' or 'a thirst for knowledge', (c.f. Lakoff, 1999), the second image is identical to its Arabic equivalent.

e)- The fifth metaphor: 'A half-baked idea'

Metaphor	Total N ^o =	Number of Students who Understood it	Relevant answers			Irrelevant answers		Φ	Strategy of highest score
			Literal	Image	Sense	In meaning	In collocation		
'A half-baked idea' (2 nd year).	24	21	01	00	09	08	02	01	Giving the sense
'A half-baked idea' (3 rd year).	24	20	00	03	09	06	02	00	Giving the sense

Table (38): Classification of the subjects' translations of the fifth metaphor.

Correspondence Subjects	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year students	Giving the sense	Replacement with an equivalent	—
3 rd year students	Giving the sense	Image	—

Table (39): correspondence of the subjects' strategy of the highest score with the teachers' preferred strategy.

Eighteen out of the twenty-two relevant translations provided by 2nd and 3rd year subjects are translations by giving the sense such as

‘لم تكن الفكرة جاهزة للفهم’ reading, ‘the idea was not ready to be understood’. The preferred strategy being replacement with the equivalent Arabic image ‘كانت فكرة غير ناضجة’ meaning ‘the idea was not mature’ expressed by ‘not being ripe’ (fruit), it might be said that the subjects *failed* in ‘better’ rendering the English metaphor. This might be due either to the subjects’ unfamiliarity with the Arabic image (question seven), or to their tendency to use the strategy of giving the sense to translate a metaphor (question ten).

Here again, the equivalent image in Arabic is stereotyped and the fact that the subjects did not find it is striking! As for the preceding metaphor, the available explanation is that perhaps the English image is *somehow different* (it shifted the attention to ‘food’ rather than ‘fruit’) that the subjects could not know that the Arabic image ‘كانت فكرة غير ناضجة’ is its equivalent.

Note: in Arabic, ‘ناضج’ is used to express both notions ‘baked’ and ‘ripe’. However; it is understood that ‘idea’ collocates with ‘ناضج’ meaning ‘ripe’ and not with ‘ناضج’ meaning ‘baked’.

f)- The sixth metaphor: 'To build the argument brick by brick'

Metaphor	Total N ^o =	Number of Students who Understood it	Relevant answers			Irrelevant answers		ϕ	Strategy of highest score
			Literal	Image	Sense	In Meaning	In collocation		
'To build the argument brick by brick' (2 nd year).	24	21	05	00	11	02	02	01	Giving the sense
'To build the argument brick by brick' (3 rd year).	24	19	05	00	09	00	04	01	Giving the sense

Table (40): Classification of the subjects' translations of the sixth metaphor.

Subjects	Correspondence	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year students		Giving the sense	Giving the sense	+
3 rd year students		Giving the sense		+

Table (41): correspondence of the subjects' strategy of the highest score with the teachers' preferred strategy.

Twenty out of the thirty relevant translations provided by 2nd and 3rd year subjects are translations by giving the sense such as صياغة الحجّة بطريقة مقنعة reading 'to structure the argument in a convincing way'. The preferred strategy being translation by giving the sense يقيم حجته دليلا دليلا reading 'he makes up his argument evidence by evidence', it might be said that the subjects succeeded in 'better' rendering the English metaphor. This might be

due to the subjects' tendency to use the strategy of giving the sense to translate a metaphor (question ten) and this coincides with the fact that the preferred strategy for the translation of this metaphor is translation by giving the sense.

The translation provided by the subjects is different in wording from that provided by the teachers. Both, however, illustrate the same strategy. This might be explained by the richness of Arabic (the possibility of expressing the same idea in different ways). As to which of the two translations is better, though they both illustrate the same strategy, more focussed research concerning Translation Quality Assessment in this particular case is needed before any appropriate answer is to be provided.

We suppose the context to play an important role in this particular case.

g)- The seventh metaphor: 'Absorbed what was said'

Metaphor	Total N°=	Number of Students who Understood it	Relevant answers			Irrelevant answers		Φ	Strategy of highest score
			Literal	Image	Sense	In meaning	In collocation		
'Absorbed what was said' (2 nd year).	24	19	00	14	05	00	00	00	Replacement with an equivalent Arabic image
'Absorbed what was said' (3 rd year).	24	19	00	11	07	00	01	00	Replacement with an equivalent Arabic image

Table (42): Classification of the subjects' translations of the seventh metaphor.

Correspondence Subjects	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year students	Replacement with an equivalent image	Replacement with an equivalent image	+
3 rd year students	Replacement with an equivalent image		+

Table (43): correspondence of the subjects' strategy of the highest score with the teachers' preferred strategy.

Twenty-five out of the thirty-seven relevant translations provided by 2nd and 3rd year subjects are **replacements with the equivalent Arabic image** 'استوعب الطلبة ما قيل أثناء محاضراتي' meaning 'students grasped what I said' expressed by 'containing' what I said. The preferred strategy being the same, i.e. **replacement with the above-mentioned equivalent Arabic image**, it might be said that the subjects *succeeded* in 'better' rendering the English metaphor. This might be due to the subjects' familiarity with the Arabic metaphor, which is so stereotyped. This might suggest that when an 'equivalent' image is known (through frequent use), the subjects' resort to it (i.e. to the strategy of replacement with an equivalent image) to translate the metaphor at hand.

h)- The eighth metaphor: 'The apple of her father's eye'

Metaphor	Total N°=	Number of Students who Understood it	Relevant answers			Irrelevant answers		ϕ	Strategy of highest score
			Literal	Image	Sense	In Meaning	In collocation		
'The apple of her father's eye' (2 nd year).	24	22	00	19	02	00	00	01	Replacement with an equivalent image
'The apple of her father's eye' (3 rd year).	24	23	01	17	04	00	01	00	Replacement with an equivalent image

Table (44): Classification of the subjects' translations of the eighth metaphor.

Correspondence Subjects	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year students	Replacement with an equivalent image	Replacement with an equivalent image	+
3 rd year students	Replacement with an equivalent image		+

Table (45): correspondence of the subjects' strategy of the highest score with the teachers' preferred strategy.

Thirty-six out of the forty-three relevant translations provided by 2nd and 3rd year subjects are replacements with the equivalent Arabic image

'هي قرة عين أبيها' meaning 'she is the delight of her father's eye'. The preferred strategy being the same, i.e. replacement with the above-mentioned Arabic image, it might be said that the subjects *succeeded* in 'better' rendering the English metaphor. This might be due to the subjects' familiarity with the Arabic image, which is so stereotyped. Here again, when an 'equivalent' image is known, the subjects resort to it to translate the metaphor at hand. This

might show that the subjects' tendency to translate a metaphor by giving its meaning is only a compensatory strategy (not a predetermined conception) they resort to it after trying replacement with an equivalent Arabic image.

i)- The ninth metaphor: 'To recharge your batteries'

Metaphor	Total N°=	Number of Students who Understood it	Relevant answers			Irrelevant answers		ϕ	Strategy of highest score
			Literal	Image	Sense	In meaning	In collocation		
'To recharge your batteries' (2 nd year).	24	22	04	16	00	00	01	01	Replacement with an equivalent image
'To recharge your batteries' (3 rd year).	24	23	02	20	00	01	00	00	Replacement with an equivalent image

Table (46): Classification of the subjects' translations of the ninth metaphor.

Subjects \ Correspondence	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year students	Replacement with an equivalent image	Replacement with an equivalent image	+
3 rd year students	Replacement with an equivalent image		+

Table (47): correspondence of the subjects' strategy of the highest score with the teachers' preferred strategy.

Thirty-six out of the forty-two relevant translations provided by 2nd and 3rd year subjects were replacements with the equivalent Arabic image

'لتستعيد نشاطك' meaning 'to regain your activity'. The preferred strategy being replacement with the above-mentioned Arabic image, it might be said that the subjects succeeded in 'better' rendering the English metaphor. This might be due to their familiarity with the Arabic image, which is so stereotyped.

When an equivalent image is known, the subjects resort to it to translate the metaphor at hand. This is another example, which shows that the subjects' tendency to translate a metaphor by giving its sense is not done with all the metaphors and comes only when the subjects do not know the equivalent image. It is worth to mention, in the same respect, that *thirty-six* subjects resorted to replacement with an equivalent image though *only thirteen* subjects classified this strategy first and translation by giving sense second (see question ten). This gives us the insight that the subjects when ticking the strategy of giving the sense ticked the strategy they 'frequently' use not the 'only' or the 'first' strategy they use.

In this particular case, we would like to mention that we found the expression الاستسلام للراحة يجدد بطاريات الطاقة in the newspaper 'النصر' of the 15th July, 2002, page:13. the Arabic expression is not identical to the English metaphor ; but there exists some similarity. Whereas in the English metaphor 'to recharge your batteries', the 'person' is conceptualised as a 'machine'; in the Arabic metaphor 'الاستسلام للراحة يجدد بطاريات الطاقة' reading 'to renew the batteries of energy', 'energy' is conceptualised as an 'engine'. We wonder if there was any particular influence from English (implying here the western culture) to produce such a metaphor or if this metaphor has its roots in the Arab culture. The point calls for more search.

j)- The tenth metaphor: 'It broke her heart'

Metaphor	Total N°=	Number of Students who Understood it	Relevant answers			Irrelevant answers		ϕ	Strategy of highest score
			Literal	Image	Sense	In Meaning	In collocation		
'It broke her heart' (2 nd year).	24	21	08	07	01	04	01	00	Reproduction of the same image
'It broke her heart' (3 rd year).	24	23	12	06	03	02	00	00	Reproduction of the same image

Table (48): Classification of the subjects' translations of the tenth metaphor.

Correspondence Subjects	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year	Reproduction of the same image	Replacement with an equivalent Arabic image	—
3 rd year	Reproduction of the same image	image	—

Table (49): correspondence of the subjects' strategy of the highest score with the teachers' preferred strategy.

Twenty out of the thirty-seven relevant translations provided by 2nd and 3rd year subjects are **reproductions of the same image in Arabic**

'لقد حطم قلبها رحيله' reading 'it broke her heart when he left'. The preferred strategy for the translation of the metaphor at hand being **replacement with the equivalent Arabic image** 'تمزق قلبها حزنا لرحيله', meaning being very sad expressed by 'heart torn because of deep sorrow', it might be said that the subjects *failed* in 'better' rendering the English metaphor. This might be due to their unfamiliarity with the Arabic image (question seven) and more precisely to their unfamiliarity with the different nuances the word 'heart' echoes in

both cultures. In English, the 'heart' is something glass-like, which can be broken. In Arabic, however, the 'heart' is something paper-like, which can be torn.

k)- The eleventh metaphor: 'He is living on borrowed time'

Metaphor	Total N°=	Number of Students who Understood it	Relevant answers			Irrelevant answers		Φ	Strategy of highest score
			Literal	Image	Sense	In Meaning	In collocation		
'He is living on borrowed time' (2 nd year).	24	15	01	00	09	04	00	01	Giving the sense
'He is living on borrowed time' (3 rd year).	24	13	03	03	06	00	00	01	Giving the sense

Table (50): Classification of the subjects' translations of the eleventh metaphor.

Correspondence Subjects	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year students	Giving the sense	Giving the sense	+
3 rd year students	Giving the sense		+

Table (51): correspondence of the subjects' strategy of the highest score with the teachers' preferred strategy.

This is the least understood metaphor. Fifteen out of the twenty-two relevant translations provided by 2nd and 3rd year subjects are translations by giving the sense such as 'عاش أكثر مما كان متوقعا' reading 'he lived more than

expected'. The preferred strategy being **translation by giving the sense** such as 'إنه يعيش أياما زائدة' reading 'he is living extra days', it might be said that the subjects *succeeded* in 'better' rendering the metaphor at hand. The structure of the translations provided by the subjects is a word-for-word translation of the correct option of the metaphor's meaning given in the comprehension part of the test. Thus, the subjects resorted to literal translation of the correct option of the metaphor's meaning as a strategy to translate the metaphor. The fact that this metaphor is the least understood corresponds to the 'low' transparency of the idiomatic metaphor. The metaphors of the present study (the idiomatic metaphors' portion), though all simple, have varying transparency degrees. This was done in order to provide some indication on possible text effects on subjects' strategies. Subjects are more dependent on any textual clues when the metaphor proves less transparent than the general trend. This might be due to the difference in culture and the subjects' low percentage of reading in English (question four).

Note: the subjects used standard Arabic in all their translations for both everyday life and formal registers. This is acceptable as far as the notion of informal or everyday life register in Arabic does not cover the same reality as that in English (the lack of contracted forms -as an indication of an informal style- in Arabic). Even the use of dialects (which is a form of informal style) is not realistic in this particular context due to the problem of **which dialect to use.**

D)- The twelfth metaphor: 'the cock that is the trumpet to the morn'

Metaphor	Total N ^o =	Number of Students who Understood it	Relevant answers			Irrelevant answers		ϕ	Strategy of highest score
			Literal	Image	Sense	In Meaning	In collocation		
'The cock that is the trumpet to the morn' (2 nd year).	24	22	06	04	11	00	00	01	Giving the sense
'The cock that is the trumpet to the morn' (3 rd year).	24	22	02	04	15	00	00	01	Giving the sense

Table (52): Classification of the subjects' translations of the twelfth metaphor .

Correspondence Subjects	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year students	Giving the sense	Reproduction of the same image	—
3 rd year students	Giving the sense		—

Table (53): correspondence of the subjects' strateg of the highest score with the teachers' preferred strategy.

Twenty-six out of the forty-two relevant translations provided by 2nd and 3rd year subjects are translations by giving the sense such as

'أعلن الديك قدوم الصباح' reading 'the cock declares the coming of the morning'.

The preferred strategy being reproduction of the same image in Arabic

'الديك بوق الصباح' i.e., 'the cock is the trumpet of the morning', it might be

said that the subjects *failed* in 'better' rendering the English metaphor. This

might be due to the subjects' underestimation of the literal translation. They think that 'literal translation' is a bad translation in all cases (see question ten).

m)- The thirteenth metaphor: 'the air bites shrewdly'

Metaphor	Total N°=	Number of Students who Understood it	Relevant answers			Irrelevant answers		Φ	Strategy of highest score
			Literal	Image	Sense	In Meaning	In collocation		
'The air bites shrewdly' (2 nd year).	24	22	02	04	11	02	03	00	Giving the sense
'The air bites shrewdly' (3 rd year).	24	19	01	02	16	00	00	00	Giving the sense

Table (54): Classification of the subjects' translations of the thirteenth metaphor.

Correspondence Subjects	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year students	Giving the sense	Giving the sense	+
3 rd year students	Giving the sense		+

Table (55): correspondence of the subjects' strategy of the highest score with the teachers' preferred strategy.

Twenty-seven out of the thirty-six relevant translations provided by 2nd and 3rd year subjects are translations by giving the sense such as 'البرد قارس' reading 'it is very cold'. The preferred strategy being translation by giving the sense, it might be said that the subjects *succeeded* in 'better' rendering the English metaphor. This might be due to the subjects' familiarity with the Arabic expression, which is so stereotyped.

Five 2nd year subjects provided irrelevant translation in meaning and collocation. The first suggests that the subjects have not understood the metaphor though they ticked the right option in the comprehension part of the test. This can be explained by the subjects' level in English (question four). The second might be explained by the subjects' overestimation of their level in Arabic (question six).

n)- The fourteenth metaphor: 'Cast thy nightly colour off'

Metaphor	Total N ^o =	Number of Students who Understood it	Relevant answers			Irrelevant answers		Φ	Strategy of highest score
			Literal	Image	Sense	In meaning	In collocation		
'Cast thy nightly colour off' (2 nd year).	24	12	04	03	03	01	00	01	Reproduction of the same image
'Cast thy nightly colour off' (3 rd year).	24	13	00	07	06	00	00	00	Replacement with an equivalent image

Table (56): Classification of the subjects' translations of the fourteenth metaphor.

Correspondence Subjects	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year students	Reproduction of the same image	Giving the sense	—
3 rd year students	Replacement with an equivalent image		+ (1)

Table (57): correspondence of the subjects' strategy of the highest score with the teachers' preferred strategy.

Four out of the ten relevant translations provided by 2nd year subjects are reproductions of the same image in Arabic such as 'انزع عنك هذا اللون الليلي'

(1)- The correspondence is positive in this particular case, the justification is in the following comment

reading 'Cast your nightly colour off'. The preferred strategy being the 'translation by giving the sense' "كفك حزننا" reading 'stop being sad', it might be said that the subjects *failed* in 'better' rendering the English metaphor. This might be explained by the subjects' overestimation of their knowledge of the Arab culture (question seven).

Seven out of the thirteen relevant translations provided by 3rd year subjects are replacements with the equivalent Arabic image 'الخلع عنك ثوب الحزن' implying sadness to be 'a cloth' that can be 'put off'. In theory ⁽¹⁾, it might be said that the subjects *failed* in 'better' rendering the English metaphor, because there is no correspondence between the subjects' strategy (which is replacement with an equivalent Arabic image) and the teachers' preferred strategy (which is translation by giving the sense). In reality ⁽²⁾, however, in this particular case the equivalent Arabic image is relevant in meaning and in collocation and thus it might be preferred over translating by giving the sense though it is provided by the teachers. In other words, subjects' translation is to be preferred over the teachers' translation if the order of preference of the procedures of metaphor translation is to be respected (c.f. the hypotheses).

(1)-In theory means following the procedures of analysis.

(2)-In reality means when respecting the order of preference of the strategies of metaphor translation.

o)- The fifteenth metaphor: 'How pregnant (sometimes) his replies are'

Metaphor	Table N ^o =	Number of Students who Understood it	Relevant answers			Irrelevant answers		ϕ	Strategy of highest score
			Literal	Image	Sense	In meaning	In collocation		
'How pregnant (sometimes) his replies are' (2 nd year).	24	24	00	12	00	09	01	02	Replacement with an equivalent image
'How pregnant (sometimes) his replies are' (3 rd year).	24	23	00	08	02	11	00	02	Replacement with an equivalent image

Table (58): Classification of the subjects' translations of the fifteenth metaphor.

Correspondence Subjects	Subjects' strategy of the highest score	Teachers' preferred strategy	Correspondence
2 nd year students	Replacement with an equivalent image	Replacement with an equivalent image	+
3 rd year students	Replacement with an equivalent image		+

Table (59): correspondence of the subjects' strategy of the highest score with the teachers' preferred strategy.

Twenty-one 2nd and 3rd year subjects provided irrelevant translations in meaning and collocation. The first might be due to the fact that the subjects have not understood the metaphor though they ticked the correct option for

the comprehension part of the test. This might be explained by the subjects' level in English (question four). The second might be due to the subjects' level in Arabic (question six and four).

Twenty of the twenty-two relevant translations provided by 2nd and 3rd year subjects are **replacements with the equivalent Arabic image** such as:

ردوده فيها العديد من المعاني بين السطور or أحيانا تحمل عباراته العديد من الدلالات في طياتها meaning 'his replies are full of meanings between the lines'. The preferred strategy being **replacement with the equivalent Arabic image**

إجابات حافلة بالمعاني الضمنية meaning 'replies full of implied meanings'. It might be said that the subjects resorted to the same strategy 'replacement with an equivalent Arabic image'; but used a different image accepted in Arabic. This might be due to the richness of Arabic with images having the same meaning. Hence, the subjects succeeded in 'better' rendering the metaphor at hand.

Note: the cases which were successfully rendered of the literary metaphors' portion are felt to be appropriate to the literary register! A case in point is the metaphor 'Cast thy nightly colour off' which was rendered by 3rd year subjects by 'اخلع عنك ثوب الحزن' implying sadness to be 'a cloth' that can be 'put off'. The latter image is very appropriate to the literary register.

5. 2. 2. Summary of the Results

To translate the fifteen metaphors at hand, 2nd and 3rd year subjects resorted to replacement with the equivalent image, conversion to sense and reproduction of the same image. First, the majority of 2nd and 3rd year subjects *succeeded* in 'better' rendering seven metaphors:

-Four of them were rendered by **replacements with equivalent Arabic images**. These are 'the apple of the eye'; 'recharge your batteries'; 'absorbed what was said' and 'pregnant replies'. These metaphors belong to different sources and registers and their Arabic equivalent images are very stereotyped.

-Three of them were rendered by **translations by giving the sense**. These are 'to build the argument brick by brick'; 'he is living on borrowed time'; 'the air bites shrewdly'. One of them is rendered by a very stereotyped expression in Arabic.

Second, the majority of 2nd and 3rd year subjects *failed* in 'better' rendering six metaphors:

-Four of them were rendered by **translations by giving the sense** rather than by **replacements with equivalent Arabic images**. These are: 'filled with love'; 'he set me off'; 'an appetite for learning'; 'a half backed idea'. The subjects may not be familiar with the Arabic equivalent images. So it might be said that when the subjects do not know the equivalent image, they resort to conversion to sense.

-The remaining two metaphors were rendered by:

The metaphor 'it broke her heart' was rendered by both 2nd and 3rd year subjects by **reproduction of the same image** rather than **replacement with an equivalent Arabic image**. This might be due to subjects' unfamiliarity with the Arabic metaphor and to their confusion between 'to break the morale' and 'to break the heart'. The former is very stereotyped in Arabic: *يُحطم المعنويات*.

The metaphor 'the cock, that is the trumpet to the morn' was rendered by both 2nd and 3rd year subjects by **conversion to sense** rather than **reproduction of the same image in Arabic**. This might be due to subjects' preference of sense over reproduction of the same image. Both preceding cases reinforce the

point that there is no systematic success in resorting to **reproduction of the same image** (when the subjects should translate the metaphor by reproduction of the same image, they avoid it and when they should avoid it, they resort to it).

Third, only two metaphors were differently translated by 2nd and 3rd year subjects in terms of *success* and *failure*: The first is 'the discussion is getting a bit derailed'. 2nd year subjects rendered the metaphor by **reproducing the same image in Arabic**, that is they succeeded in 'better' rendering it. But because there is no systematic success in resorting to the strategy of **reproduction of the same image**, we might say that the success is due to *chance* factors. Whereas 3rd year subjects rendered the metaphor by **giving the sense** rather than **reproduction of the same image in Arabic**. This might be due to the subjects' preference of translation by giving the sense over reproduction of the same image and their misconception that the latter is a bad strategy in all cases (question ten). The second metaphor is 'cast thy nightly colour off'. 2nd subjects rendered the metaphor by **reproduction of the same image** rather than **conversion to sense**. 2nd year subjects' strategy might be due to their confusion between 'to cast sadness' which is conceptualised as a 'cloth' and to 'cast a nightly colour'. The former is very stereotyped in Arabic: 'اخلع عنك ثوب الحزن'. Whereas 3rd year subjects' rendered the metaphor by **replacement with an equivalent Arabic image** rather than **conversion to sense**. 3rd year subjects' strategy (or the replacement with the equivalent Arabic image: 'اخلع عنك ثوب الحزن'), in this particular case, is relevant in meaning and in collocation and thus it might be preferred over **conversion to sense** though it is provided by the teachers. In other words, the subjects' translation is to be preferred over the teachers' translation if the order of

preference of the procedures of metaphor translation is to be respected (c.f. the first hypothesis of the study).

These results reveal no regularities in the use of a given order of preference of the strategies of metaphor translation. However, it appears that the subjects, in general, prefer translating the English metaphor first by **replacement with an equivalent image in Arabic** when this latter is very stereotyped (i.e., when it can be immediately remembered by the subjects). This is reinforced by: First the fact that all the English metaphors which were '*successfully*' translated by this strategy have very stereotyped equivalents in Arabic. Second, the fact that some subjects (3rd year) were eager to find the equivalent Arabic image of 'cast thy nightly colour off' and they succeeded in doing so. Then, if the subjects are not familiar with (or even when they do not remember) **the equivalent metaphor in Arabic**, they resort to **translating by conversion to sense**. This is reinforced by the fact that a high percentage of the English metaphors which were '*unsuccessfully*' translated by this strategy (**translating by conversion to sense**) were to be translated by **replacement with an equivalent image in Arabic**. Concerning literal translation or translation by **reproduction of the same image in Arabic**, because there is no systematic '*success*' in resorting to it, so no idea about the order of preference of its use is to be inferred. However, when taking the results of the subjects' questionnaire into consideration it appears that the subjects are not aware of the necessity of this strategy's use or at least the order of its use. Moreover, in all the cases where the subjects '*unsuccessfully*' used the strategy of **reproduction of the same image in Arabic**, it seems that the subjects were confused between the expression they provided and another stereotyped expression in Arabic containing one of the same key words of the former

(problem of collocation, question six). The use of the strategy of reproduction of the same image in Arabic in such a non systematic or clear way justifies the presence of our 'simplified' three-step **remedial**⁽¹⁾ pattern of the strategies of metaphor translation.

5. 2. 3. The second level (see levels of analysis)

To confirm or disconfirm the second hypothesis (that 3rd year students will be more successful in 'better' rendering the metaphors at hand because longer experience increases the students' chances of being familiar with the problem and makes them in a better position to cope with it), we compared the strategies correspondences got of the 2nd year subjects with those got of the 3rd year subjects. The higher the number of positive correspondences, the more successful the subjects are to be in 'better' rendering the metaphors at hand.

It is worth to mention that all kinds of information provided in the following table have been mentioned elsewhere (in 'the first level' section) for specific purposes. However, we felt it necessary to re-insert them in the form of one unit to facilitate comparison.

The table below summarizes the results of the comparison between 2nd year and 3rd year subjects' strategy-correspondences.

(1)- our first hypothesis is meant to describe the supposed state in the light of the available assumptions and thus it implies a remedial aspect.

Metaphor	Teachers' preferred strategy (a)	2 nd year Subjects' strategy of the highest score (b)	Correspondence between (a) and (b)	3 rd year Subjects' strategy of the highest score (c)	Correspondence between (a) and (c)
- 'Filled with love'	Replacement with image.	Conversion to sense.	-	Conversion to sense.	-
- 'Set me off'	Replacement with image.	Conversion to sense.	-	Conversion to sense.	-
- 'The discussion is getting a bit erailed'	Reproduction of the same image.	Reproduction of the same image.	+	Conversion to sense.	-
- 'An appetite for learning'	Replacement with image.	Conversion to sense.	-	Conversion to sense.	-
- 'A half-backed idea'	Replacement with image.	Conversion to sense.	-	Conversion to sense.	-
- 'To build the argument brick by brick'	Conversion to sense.	Conversion to sense.	+	Conversion to sense.	+
- 'Absorbed what was said'	Replacement with image.	Replacement with image.	+	Replacement with image.	+
- 'She is the apple of her father's eye'	Replacement with image.	Replacement with image.	+	Replacement with image.	+
- 'Recharge your batteries'	Replacement with image.	Replacement with image.	+	Replacement with image.	+
- 'It broke her heart'	Replacement with image.	Reproduction of the same image.	-	Reproduction of the same image.	-
- 'He is living on borrowed time'	Conversion to sense.	Conversion to sense.	+	Conversion to sense.	+
- 'The cock, that is the trumpet to the morn'	Reproduction of the same image.	Conversion to sense.	-	Conversion to sense.	-
- 'The air bites shrewdly'	Conversion to sense.	Conversion to sense.	+	Conversion to sense.	+
- 'Cast thy nightly colour off'	Conversion to sense.	Reproduction of the same image.	-	Replacement with image.	+(1)
- 'How pregnant (sometimes) his replies are'	Replacement with image.	Replacement with image.	+	Replacement with image.	+

Table (60): comparison between the strategy-correspondences of the 2nd and 3rd year subjects.

(1)- the correspondence is positive in this particular case (see the justification in the following comment).

Concerning the **first** metaphor, **'filled with love'**, the preferred strategy for its translation is **'replacement with an equivalent Arabic image'**. 2nd and 3rd year subjects translated it by **'conversion to sense'**, thus producing a *negative* correspondence for each level. As to the **second** metaphor, **'set me off'**, the preferred strategy for its translation is **'replacement with an equivalent Arabic image'**. 2nd and 3rd year subjects translated it by **'conversion to sense'**, thus producing a *negative* correspondence for each level. The preferred strategy for the translation of the **third** metaphor, **'the discussion is getting a bit derailed'** is **'reproduction of the same image in Arabic'**. 2nd year subjects translated it by **'reproduction of the same image in Arabic'**, thus producing a *positive* correspondence and 3rd year subjects translated it by **'conversion to sense'**, thus producing a *negative* correspondence. As to the **fourth** metaphor, **'an appetite for learning'**, the preferred strategy for its translation is **'replacement with an equivalent Arabic image'**. 2nd and 3rd year subjects translated it by **'conversion to sense'**, thus producing a *negative* correspondence for each level. Concerning the **fifth** metaphor, **'a half-backed idea'**, the preferred strategy for its translation is **'replacement with an equivalent Arabic image'**. 2nd and 3rd year subjects translated it by **'conversion to sense'**, thus producing a *negative* correspondence for each level. The preferred strategy for the translation of the **sixth** metaphor, **'to build the argument brick by brick'**, is **'conversion to sense'**. 2nd and 3rd year subjects translated it by **'conversion to sense'**, thus producing a *positive* correspondence for each level. Concerning the **seventh** metaphor, **'absorbed what was said'**, the preferred strategy for its translation is **'replacement with an equivalent Arabic image'**. 2nd and 3rd year subjects translated it by **'replacement with an equivalent Arabic image'**, thus producing a *positive*

correspondence for each level. As to the **eighth** metaphor, '**she is the apple of her father's eye**', the preferred strategy for its translation is '**replacement with an equivalent Arabic image**'. 2nd and 3rd year subjects translated it by '**replacement with an equivalent Arabic image**', thus producing a *positive* correspondence for each level. Concerning the **ninth** metaphor, '**recharge your batteries**', The preferred strategy for its translation is '**replacement with an equivalent Arabic image**'. 2nd 3rd year subjects translated it by '**replacement with an equivalent Arabic image**', thus producing a *positive* correspondence for each level. As to the **tenth** metaphor, '**it broke her heart**', the preferred strategy for its translation is '**replacement with an equivalent Arabic image**'. 2nd and 3rd year subjects translated it by '**reproduction of the same image in Arabic**', thus producing a *negative* correspondence for each level. The preferred strategy for the translation of the **eleventh** metaphor, '**he is living on borrowed time**', is '**conversion to sense**'. 2nd and 3rd year subjects translated it by '**conversion to sense**', thus producing a *positive* correspondence for each level. As to the **twelfth** metaphor, '**the cock, that is the trumpet to the morn**', the preferred strategy for its translation is '**reproduction of the same image in Arabic**'. 2nd and 3rd year subjects translated it by '**conversion to sense**', thus producing a *negative* correspondence for each level. Concerning the **thirteenth** metaphor, '**the air bites shrewdly**', the preferred strategy for its translation is '**conversion to sense**'. 2nd and 3rd year subjects translated it by '**conversion to sense**', thus producing a *positive* correspondence for each level. The preferred strategy for the translation of the **fourteenth** metaphor, '**cast thy nightly colour off**', is '**conversion to sense**'. 2nd year subjects translated it by '**reproduction of the same image in Arabic**', thus producing a *negative* correspondence and 3rd year subjects translated it by, '**replacement with an**

equivalent Arabic image', thus producing a *negative* correspondence, in theory⁽¹⁾. In reality⁽²⁾, we have seen that the subjects' strategy is to be preferred over the teachers' strategy if the order of preference of the strategies of metaphor translation (developed in the first hypothesis) is to be respected. Then, 3rd year subjects might be said to have got a *positive* correspondence in this particular case. The preferred strategy for the translation of the **fifteenth metaphor, 'how pregnant (sometimes) his replies are'** is **'replacement with an equivalent Arabic image'**. 2nd and 3rd year subjects translated it by **'replacement with an equivalent Arabic image'**, thus producing a *positive* correspondence for each.

In the whole, we have eight 2nd year positive strategy-correspondences and eight 3rd year positive strategy-correspondences.

5. 2. 4. Summary of the Results

The table above showed that out of fifteen metaphors, 2nd year subjects have got **eight positive strategy-correspondences** (they were successful in 'better' rendering eight metaphors) and 3rd year subjects have got **eight positive strategy-correspondences** (they were successful in 'better' rendering eight metaphors), something which represents no difference of performance.

Considering the metaphors which have got positive strategy-correspondences i.e., which were successfully rendered, it appears that except

(1)-In theory means following the procedures of analysis.

(2)- In reality means when respecting the order of preference of the strategies of metaphor translation.

for one metaphor for each level, 2nd and 3rd year subjects succeeded in 'better' rendering seven metaphors which are: 'absorbed what was said'; 'to build the argument brick by brick'; 'the apple of her father's eye'; 'to recharge your batteries'; 'he is living on borrowed time'; 'the air bites shrewdly' and 'how pregnant (sometimes) his replies are'. In addition to these seven metaphors, 2nd year subjects have got one positive strategy-correspondence i.e., they succeeded in 'better' rendering 'the discussion is getting a bit derailed' which was rendered by reproduction of the same image in Arabic. 3rd year subjects, however, have got another positive strategy-correspondence i.e., they succeeded in 'better' rendering 'cast thy nightly colour off' which was rendered by replacement with an equivalent Arabic image producing a *negative* correspondence, in theory. In reality, we have seen that the subjects' strategy is to be preferred over the teachers' strategy if the order of preference of the strategies of metaphor translation (developed in the first hypothesis) is to be respected. Then, 3rd year subjects might be said to have got a *positive* correspondence in this particular case.

5. 3. Conclusion

To conclude, both hypotheses of the present research were disconfirmed i.e.,

a)- The strategies used by 2nd and 3rd year students of translation to better render metaphors, though ranging from reproduction of the same image in Arabic, replacement of the image in English with an 'equivalent' Arabic image, and conversion of metaphor to sense, were *not* resorted to in this order of preference. Instead, the subjects' order reads as follows: subjects resort to

replacement with an equivalent Arabic image, then to conversion to sense without any clear or systematic use of the strategy of reproduction of the same image in Arabic. This order of preference of metaphor translation witnessed in the subjects' translations might be due to their superficial knowledge of the topic (i.e.) procedures of metaphor translation.

b)- 3rd year students were *not* more successful than 2nd year students in 'better rendering' the metaphors at hand. Thus one academic year interval did *not* result in a noticeable difference in performance. Here again, our hypothesis was disconfirmed and we can fairly say that 2nd and 3rd year subjects have rendered the metaphors at hand in more or less the same way.

We can say, however, that a research –any research- consists in not just confirming hypotheses but disconfirming them as well. This is the fate of many hypotheses in the human and social sciences, more than in the experimental sciences, because of the nature of the subjects at hand. What is more in this particular research is that our hypotheses (especially the first one) are meant to describe the supposed state of affairs in the light of the available assumptions and thus they imply a remedial aspect from the very beginning. Nevertheless, the present research yielded a number of implications and further suggestions at its different stages, starting from its review of literature, its tools (collection and analysis) to its proper results.

Chapter Six:

Pedagogical Implications and Further Suggestions

6. 1. Introduction

This study has shown that the translation of metaphor is a very complex activity. The processes students go through to understand and then translate a metaphor are so complex and varied that it proved impossible to try and cover them all in one single study. In the case of pedagogical translation (or translation as an academic discipline), it is agreed that students should end up with a general translation ability (able to translate different types of discourses), sufficient enough to start a more specialized career. Because metaphor is pervasive in all types of discourses (c.f. Newmark:1982), its translation should be included in the translation course curricula. Unfortunately, most translation curricula, in our translation departments, do not include metaphor translation as an important issue to be dealt with during the translation course. This is on the one hand. On the other hand, if metaphor translation is to be accorded any attention, it will be merely from a literary perspective. To remedy such a situation, we proposed a set of pedagogical implications and suggestions.

6. 2. Pedagogical Implications

In the first chapter, we tried to account for the pervasiveness and even naturalness of figurative language. In this respect, Langacker (1981:1) (quoted in Ponterotto: 1994: 02) said:

'It would be hard to find anything more pervasive and fundamental in language, even (I maintain) in the domain of grammatical structure; if figurative language were systematically eliminated from our data base, little if any data would remain. We, therefore, need a way of conceiving and describing grammatical structure that accommodates figurative language as a natural, expected phenomenon rather than special, problematic one. An adequate conceptual framework for linguistic analysis should view figurative language not as a problem but as a part of the solution'.

Accordingly, figurative language in general and metaphor in particular must be included in the language ⁽¹⁾ part of the translation programs not only as part of the literature material; but as a natural part of language in general.

If this is so, students will detect similarities and differences in the use of metaphor across languages, and this will further prepare them for better translating metaphors. In addition to that, translating metaphor has the advantage of introducing students to the culture-specific differences between languages. So, it can be used as a device to introduce culture-specific difference in language courses in general and translation courses in particular.

Hence, this implication works perfectly well even for the departments of languages (French, English and Arabic). Figurative language being so pervasive and natural is to be included from the very beginning in the language programs of Arabic, French and English. In the context of EFL, for

(1) By language we imply Arabic, English and French since we are here concerned with translation which deals with languages.

instance, Ponterotto (1994) stressed the importance of integrating figurative language into the method and material of the course. In expressions such as 'I see what you mean'; 'take your time, there is no hurry', which are very common and central to the spoken language, one or more of the key words is used in its metaphorical rather than literal sense. That is why a thorough thought about the incorporation of these expressions in language courses is, according to Lewis (1997:37), unavoidable:

'Many common and useful expressions, which will not sound inappropriate in the mouths of intermediate learners..., must play a more central role in language courses, at least those which claim to target spoken English'.

Moreover, if we admit that there is sufficient logic underlying Lakoff and Johnson's orientational metaphors, we can use them to explain many linguistic expressions (in the case of teaching English in our University, for instance): instead of using various techniques such as explanations, translations, parallels, paraphrases, references to context, ...etc to explain expressions as (these things are looking up); (he does high-quality work) ... it would be much easier to present the metaphor suggested by Lakoff and Johnson:

'Good is up/Bad is down' explaining to the students that the English, for instance, think sometimes in terms of orientational metaphors. In the same respect, Ponterotto (1994: 02) pointed out that: *'The awareness of cognitive metaphor would give us a more solid and comprehensive tool for the teaching / learning of expressions'.*

Introducing metaphors in different discourses (in literary, educational, social and political discourses) would help the students develop an awareness of metaphorical language. They will be able to understand the way in which language reflects ideologies and can influence the exercise of power (consider the section 'what is a metaphor for?'). When we are aware of the way language (or metaphor) reflects ideologies; we could encourage creativity through the use of alternative metaphors, instead of 'argument is war' we could have 'argument is a dance'. Hence, if the power of metaphor is to control our thinking, let us use it to reconstruct rather than destroy!

Seeking objectiveness, we used a combination of research tools. This led to the following implications: First, we should mention that the high percentage of disagreement about the preference of a given strategy for the translation of a particular metaphor, amongst the teachers of the Translation Laboratory, might indicate heterogeneity of notions concerning the translation of metaphor. It might suggest even a 'personal' effort from the part of our teachers to cope with the translation of metaphor. So, a more 'consistent' method for treating metaphor translation needs more focussed attention from the part of our teachers. This is very essential because our students are our products; they are what we make of them, and so paying more attention to how we do that, yields undoubtedly high-quality products.

Second, the results of this research showed that the subjects had some misconceptions (concerning literal translation for instance) and that their strategies of metaphor translation were the result of a given experience not of a 'systematic' and more 'scientific' method to deal with metaphors. The situation being this, and with the increasing importance of translation at the

'Age of Globalisation', it is high time (to say the least) to start establishing high-quality curricula by 'specialized' designers for our translation courses. A special attention is to be accorded to the translation of the vehicles of information in the different fields, especially metaphors.

We, further, believe that studying translation strategies will have strong effects for remedial curricula and prepares subjects for the acquisition of translation competence. Tomy [Gideon Tomy (1984 a; 1984 b)] (in King, 1986) mentioned that research in this field should more systematically focus on questions related to the acquisition of translation competence (TC).

Third, the results of this research showed that the subjects have got some weaknesses in English and Arabic in terms of decoding and production respectively. Subjects have problems in the comprehension proper of the English metaphors and have problems in the translation (collocation for instance). Thus, we should not only remedy the procedures they use to translate metaphors; but also develop skills in decoding and using metaphorical language.

6. 3. Theoretical Implications

In fact, the high percentage of disagreement between the teachers of the Translation Laboratory to translate the metaphors in this study and our tiresome search for the most faithful translation of each metaphor led us to feel the necessity of a dictionary of metaphors. Like dictionaries of idioms and proverbs, a dictionary of metaphors, in English and Arabic for instance, will be extremely helpful for both teachers and students of translation. An inventory of all the metaphors in English and their counterparts in Arabic and vice versa

is undoubtedly impossible, at least at this present stage of research on metaphors. But an acceptable account of the most frequently used metaphors (so here we discard new metaphors for instance) in both languages might be possible. We might suggest, here, dictionary entries such as 'metaphors of love', metaphors of war'...etc. In this way, the dictionary will not be a helpful device for teachers and students of translation only; but it will be a very helpful device for accounting for cultural differences between Arabic and English as well.

Another theoretical implication presents itself in the very logic underlying the procedures of metaphor translation presented by Newmark (1982). It is namely to check if those procedures might exist 'naturally' in subjects who are sufficiently aware of the nature and aims of the translation activity in general, who are aware of the nature (what is it and how does it work), pervasiveness and functions of metaphor; but who are not professionally trained i.e., they do not know about the order of preference of the strategies of metaphor translation.

6. 4. Further Suggestions and Research

First, the subjects, in this research, were asked to translate metaphors which were the nucleus, i.e., they constitute the central part carrying the information in their sections. It would be interesting to consider the strategies used by the subjects to translate metaphors with different degrees of importance in their contexts. This can be coupled with a theoretical investigation of the issue.

Second, though the metaphors, in this study, were selected from different sources, and this gives way to different genres and different topics, they share the characteristic of being simple. It would be very interesting to investigate the influence of the degree of complexity of the metaphor on the strategies used by the subjects.

Third, though the research was concerned with two different levels of performance (2nd and 3rd year levels), we got fairly similar results. It would be interesting enough to consider the degree of success in the use of the strategies of metaphor translation in relation to levels of an 'obvious' difference, for instance 2nd and 4th year ⁽¹⁾ levels.

Fourth, Translation Quality Assessment is another issue, which we were obliged to face in the course of this research. We assessed the quality of the translations we got on the basis of relevance in meaning and relevance in collocation. We have witnessed the relevance of the procedures of metaphor translation in this assessment. Thus, further research is called for to check this observation. Furthermore, we believe that the quality assessment of metaphor translation must be previously established using clear criteria. The degree of importance of the metaphor, the type and function of the text it appears in might be relevant factors.

Fifth, during the analysis of the results of the present research, we raised the problem of register equivalence. A special problem seemed to be searching for objective criteria to establish the equivalent Arabic register to the informal English register. Hence, further study is invited to tackle this particular area.

(1)-When we started this study, the Department of Translation did not have yet 4th year level, i.e., 3rd year was the highest level available in the Department.

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Strictly speaking this study can only account for metaphor translation strategies of 2nd and 3rd year subjects, University Mentouri, Constantine. Further studies will have to show regularities or differences with respect to other subjects, other metaphor types and other languages.

We have seen that the metaphors used in this study vary across languages at the conceptual level (c.f. the comments following the results of the teachers' questionnaires). This calls for an analysis of the conceptual basis of metaphoric expressions in English and Arabic and a consideration of the cross-cultural similarities and differences. A simplified way of analysis, considering some metaphors of the present study can be suggested here:

The metaphorical expressions 'filled with love' and its Arabic translation

'*غمرها حبا*' might be similar in terms of conceiving 'love' as a 'liquid' (found in both metaphors); but not in terms of conceiving the 'body' as a 'container' (as is the case the English metaphor). So, we can say that there is a *shift* of focus from the 'body' to 'love' as we moved from English into Arabic. This might bring the insight that different cultures express the same feeling in different ways. The metaphorical expression 'appetite for learning' is translated into Arabic as '*تعطش للعلم*'. The use of the Arabic image might be related to the Arabic environment (the desert) where 'water' is valuable. So when you 'have a thirst for knowledge' it means that you are longing for it and that you consider it 'as valuable as' water is in desert. Water being abundant in the English culture, the image is to rely on a different vehicle (cf. definition of tenor and vehicle) which is food. After all, 'knowledge' in both cultures is conceived as the primary necessities of the human body: water and food! Here again, different cultures look at the same reality from different

perspectives and thus express it differently. In the English metaphor 'recharge your batteries', the 'person' is conceived as a 'machine'. This might be related to the industrial development of the western world i.e., perhaps the metaphor was first coined as a result of the widespread of machinery. The English might have expressed this idea in terms of the physical world around them (a description found even in T.S. Eliot's 'The Waste Land'). The Arabic metaphor *تستعيد طاقتك* is different. Here, it is simply that 'energy' is conceived as 'something concrete'.

The study presented here concentrated on the strategies of metaphor translation i.e., on the reproduction part of translating a metaphor. The processing of a metaphor, especially in multi-lingual environments, is another part calling for further attention. The latter will not help in improving translation only; it will also shed more light on theories of second language learning.

6. 5. Conclusion

We believe that a thorough understanding of the nature of metaphor, the processes involved in its production, interpretation and its translation is a key to a successful teaching of its translation, in particular and of the improvement of the general translation ability of the students, in general. This might be enhanced by the fact that metaphor is a constitutive part of our language. If the students are adequately trained in metaphor translation, they will become more efficient translators.

General Conclusion

This research has shown that, until recently, metaphor translation has been neglected as a necessary translation skill which improves the general translation ability of the students; or if dealt with, it was purely from the stereotypic literary perspective. Besides, this study has disconfirmed the hypotheses we set forward to verify. It is worth to mention, however, that both hypotheses describe the supposed performance in the light of the available assumptions. This implies a remedial character from the very beginning. Hence, the subjects of the research were not aware of the order of preference of the strategies of metaphor translation we set in the first hypothesis namely: reproduction of the same image in Arabic, replacement of the English image with an equivalent Arabic image and conversion to sense in order of preference.

Instead, the subjects have a very general scheme whereby they resort to replacement of the English image with an equivalent Arabic image, then conversion to sense without any clear or systematic use of the strategy of reproduction of the same image in Arabic. This order of preference of metaphor translation witnessed in the subjects' translations might be due to their superficial knowledge of the topic (i.e.) procedures of metaphor translation.

The second hypothesis that 3rd year students will be more successful in 'better' rendering the metaphors at hand than 2nd year students was also disconfirmed revealing that one academic year interval did *not* result in a noticeable difference in performance. We can fairly say that 2nd and 3rd year subjects have rendered the metaphors at hand in more or less the same way.

This might imply that metaphor translation is not introduced in higher levels of the translation course, the thing which might affect the students' general translation ability since both language and thought are loaded with metaphors.

The practical investigation of the students' strategies of metaphor translation consists of a translation test, teachers' questionnaires and a students' questionnaire. The students' translations were classified and analysed against pre-established strategies got from the teachers' questionnaires. The students' questionnaire serves (like the teachers' ones) as a data analysis instrument. This investigation, in fact, involved three issues: the comprehension of metaphor, its translation proper and the cultural aspects involved in its translation. As we were directly concerned with the diagnosis of the students weaknesses and providing remedial suggestions, more focus was put on the translation of metaphor. Nevertheless, we tried to briefly account for the comprehension of metaphor (by including a comprehension part in the test of the study) and for the cultural aspects involved in its translation (by inserting comments after each metaphor's analysis whenever possible). This was attempted **within the limits of a single study!**

To develop and improve the metaphor translation skill, in particular and the students' general translation ability, in general, some pedagogical suggestions have been proposed. We do not pretend that these are to be scrupulously followed. Nevertheless, they might serve as an eye-opener to the translation course designers. The study yielded suggestions even to the departments of languages (Arabic, French and English) in view of the importance and pervasiveness of the issue under investigation: **metaphor!**

Finally, we wish this work has helped to throw some light on the metaphor translation process and its importance. We hope that teachers as well as students are going to find some useful theoretical and practical rudiments about metaphor translation. Obviously, deficiencies will continue to exist, as far as constant striving for the best is to be our fate!

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Appendix I: The metaphors of the study (in the order of the citation of their sources)

a)-The metaphors selected from Hamlet are:

- 1)-' The cock that is the trumpet to the morn' (p, 30).
- 2)-'Cast thy nightly color off' (p, 33).
- 3)-' The air bites shrewdly' (p, 44).
- 4)-' How pregnant (sometimes) his replies are!' (p,66).

b)- The metaphors selected from Oxford Advanced Learners' Dictionary

- 1)-'The apple of her father's eye' (p,48).
- 2)-' He is living on borrowed time' (p, 126).
- 3)-' It broke her heart' (p, 552).
- 4)-' To recharge your batteries' (p, 973).

c)- The metaphors selected from Vocabulary, Semantics and Language Education.

- 1)- 'Build the argument brick by brick' (p, 87).
- 2)-'Filled with love' (p, 95).
- 3)-'Set me off' (p, 95).
- 4)-' the discussion is getting a bit derailed' (p, 107).
- 5)-' Absorbed what was said' (p,93).

d)- The metaphors selected from Cognition and Function in Language.

- 1)-' A half-baked idea' (p, 165).
- 2)-' An appetite for learning' (p, 165).

Appendix II: The metaphors of the pilot study (in the order of the citation of their sources)

a)-The metaphors selected from Hamlet are:

- 1)-' The cock that is the trumpet to the morn' (p, 30).
- 2)-'Cast thy nightly color off' (p, 33).
- 3)-' The air bites shrewdly' (p, 44).
- 4)-' How pregnant (sometimes) his replies are!' (p,66).

b)- The metaphors selected from Oxford Advanced Learners' Dictionary

- 1)-'Action speak louder than words' (p, 12).
- 2)-'The apple of her father's eye' (p,48).
- 3)-' It broke her heart' (p, 552).
- 4)-' To recharge your batteries' (p, 973).

c)- The metaphors selected from Vocabulary, Semantics and Language Education.

- 1)-'Filled with love' (p, 95).
- 2)- 'Dig out the answer' (p,95).
- 3)-'Absorbed what was said' (p, 93).

d)- The metaphor selected from Cognition and Function in Language.

- 1)- 'Led you to the conclusion' (p, 161).

Appendix III: The Comprehension Test:

Find out the meanings of the underlined metaphorical expressions in these sections. Then, match each section with the appropriate meaning of its metaphorical expression.

- A: What has led you to the conclusion that he is a bad man ?
- B: He has beaten his wife.
- A: She loves him, don't you think so?
- B: Certainly, she is filled with love
- Teacher (1): My students have absorbed what was said in my lectures.
- Teacher (2): How could you know that?
- Teacher (1): They had got very good marks
In the exam.
- Student: I have finished my exam, Sir.
- Teacher: Strange! The question is not easy,
You must dig out the answer.
- A: I'll beat him, I'll slaughter him, I'll
kill him, I'll...
- B: Cool down my friend, actions speak
louder than words!
- a)-convinced you reasonably
b)-showed to you
c)-explained to you
- a)-he loves her
b)-she loves him too much
c)- she loves all people around her.
- a)-understood what was said.
b)-heard what was said.
c)- memorized what was said.
- a)-summarize your ideas.
b)-answer in details.
c)-look for the appropriate answer.
- a)-action is better than saying.
b)-do as you say .
c)- speak in a low voice.

A: He loves his daughter very much! a)-the weakest in the family.
B: Yes. In fact, she is the apple of her father's eye! b)-she is loved more than any other.
c)-she is the youngest in the family.

A: I am very tired after months of hard work a)- regain strength and energy.
B: You need to have a rest to recharge your batteries b)- change your mood.
c)-stop working.

A: Has John left for France? a)- she is indifferent.
B: Yes. b)- very angry.
A: How does Julia feel now? c)- very sad and upset.
B: It broke her heart when he left.

Now, she is better.

At the crowing of the cock, the ghost vanished because, as Horatio mentioned, a)-declares the coming of the morning.
'The cock, that is the trumpet to the morn' b)-is the joy of the day.
awake the god of day from whom every c)-happy for the coming of the morning.
spirit will escape.

In the basements of the castle, around twelve in the night, a)-it is snowing.
the weather was very cold. Hamlet says: b)-they are afraid.
'The air bites shrewdly' c)-it is very cold.

After the death of his father, Hamlet was very sad. a)-stop being sad.
His mother told him: 'Cast thy nightly color off' b)-put off your black clothes
c)-be optimistic.

Though Hamlet was playing the fool, Polonius a)-not direct.
Comments that there is logic in his madness by b)-not mature.
exclaiming 'How pregnant (sometimes) his replies are!' c)-full of implied meanings.

Appendix IV: The Translation Test

Translate the underlined metaphorical expressions in the following sections.

A: What has led you to the conclusion(convinced you reasonably) that he is a bad man?

B: He has beaten his wife.

The translation:

A: She loves him, don't you think so?

B: Certainly, she is filled with love(she loves him too much).

The translation:

Teacher (1): My students have absorbed what was said (understood what was said) in my lectures.

Teacher (2): How could you know that?

Teacher (1): They had got very good marks in the exam.

The translation:

Student: I have finished my exam, Sir.

Teacher: Strange! the question is not easy, you must dig out the answer(look for the appropriate answer).

The translation:

A: I'll beat him, I'll slaughter him, I'll kill him, and I'll...

B: Cool down my friend, actions speak louder than words!(Action is better than saying)

The translation:

A: He loves his daughter very much!

B: Yes. In fact, she is the apple of her father's eye!(she is loved more than any other).

The translation:

A: I am very tired after months of hard work

B: You need to have a rest to recharge your batteries(regain strength and energy)

The translation:

A: Has John left for France?

B: Yes.

A: How does Julia feel now?

B: It broke her heart(she was very sad and upset) when he left. Now, she feels better.

The translation:

At the crowing of the cock, the ghost vanished because as Horatio mentioned 'The cock, that is the trumpet to the morn'(declares the coming of the morning) awake the god of day from whom every spirit will escape.

The translation:

In the basements of the castle, around twelve at night, the weather was very cold.

Hamlet says: 'The air bites shrewdly'(it is very cold)

The translation:

After the death of his father, Hamlet was very sad. His mother told him: 'Cast thy nightly color off'(stop being sad).

The translation:

Though Hamlet was playing the fool, Polonius comments that there is logic in his madness by exclaiming 'How pregnant (sometimes) his replies are!'(Full of implied meanings)

The translation:

Appendix V: The Test of the Study

Dear students, you are welcome to participate in this test, which is carried out for the sake of research. The test is anonymous so as to insure the privacy of your answers. Your contribution is **highly valuable**, that's why I expect you to be serious in answering the test.

Match each underlined metaphorical expression with its appropriate meaning (the context is very helpful). Then, translate it.

- A: She loves him, don't you think so? a)-He loves her.
B: Certainly, she is filled with love. b)-She loves him too much.
c)- She loves all people around her.

The translation:

- A: He has really set me off by his satirical criticisms a)-I exploded with rage.
B: Don't let his criticisms bother you. He is just jealous! b)-I was silent.
c)- I got out of his office.

The translation:

- A: Marriage is the most honorable step lovers can make a)-Changed.
B: Yes, do you know that MARK and ANNE got married? b)-Detailed.
A: BOB told me. c)-Interesting.
B: Do you want to know interesting secrets about them...he...
A: No. Don't you think that the discussion is getting a bit derailed!

The translation:

- A: Has John had his Master of Arts Degree? a)- He is a good student.
B: Yes, and he intends to start a Doctorate Degree. b)-He learns quickly.
A: Oh! That guy had an appetite for learning! c)- He likes learning very much.

The translation:

- A: His idea was not as brilliant as a)-A vague idea.
he thought. b)-Not prepared to be fully understood.
B: Yes, it was a half-baked idea, in fact. c)-A clear idea.

The translation:

- A: I talked a lot during the meeting... a)-To explain in details.
but, I could not convince them to accept the contract! b)-To talk slowly.
B: You have to organize your ideas, and c)-To arrange your ideas
to build the argument brick by brick in a convincing way.

The translation:

- Teacher(1): My students have absorbed a)-Understood what was said.
what was said in my lectures. b)-Heard what was said.
Teacher(2): How could you know that? c)-Memorized what was said.

Teacher(1): They got very good marks in the exam.

The translation:

A: He loves his daughter very much!

B: Yes. In fact, she is the apple of her father's eye!

The translation:

a)- The weakest in the family.

b)-She is loved more than any other.

c)- She is the youngest in the family.

A: I am very tired after months of hard work

B: You need to have a rest to recharge your batteries.

The translation:

a)- Regain strength and energy.

b)- Change your mood.

c)-Stop working.

A: Has John left for France?

B: Yes.

A: How does Julia feel now?

B: It broke her heart when he left now, she better.

The translation:

a)- She is indifferent.

b)- Very angry.

c)- Very sad and upset.

A: Do you know that Alex is seriously ill? a)-He has lived more than it was expected.

B: Yes, he has an incurable cancer.

b)-He will be cured.

A: Strange that he is still alive!

c)- He will not live more.

B: Yes, he is living on borrowed time.

The translation:

At the crowing of the cock, the ghost

vanished because, as Horatio mentioned,

'The cock, that is the trumpet to the morn'

awake the god of day from whom every spirit will escape.

The translation:

a)-Declares the coming of the morning.

b)-Is the joy of the day .

c)-Happy for the coming of the morning.

In the basements of the castle, around twelve in the night,

the weather was very cold. Hamlet says:

'The air bites shrewdly'

The translation:

a)-It is snowing.

b)-They are afraid.

c)-It is very cold.

After the death of his father, Hamlet was very sad.

His mother told him: 'Cast thy nightly color off'

The translation:

a)-Stop being sad.

b)-Put off your black clothes.

c)-Be optimist.

Polonius comments that there is logic in Hamlet's madness by exclaiming:

'How pregnant (sometimes) his replies are!'

The translation:

a)-Not direct.

c)-Full of implied meanings

b)-Not mature

Here is a glossary of the most difficult words taken from (Student's English-Arabic Dictionary, Dar El-Maghreq SARL Beirut). It can help you understand and/or translate the metaphorical expressions:

TO FILL: تعم، قام به، أشغل، أشبع، حشا، سد، ملأ

TO SET OFF: فَجَّر

SATIRICAL: هجائي، قنحي

RAGE: هيجان، الغيظ، غضب شديد

DERAILED: أخرج عن الطريق، زاغ عن الخط

APPETITE: شهوة، شهية (للأكل) الرغبة

TO BAKE: خبز، شوى، طبخ

ARGUMENT: حجة، دليل || مجادلة، محاوراة

A BRICK: آجرة، طابوق، طوب

TO ABSORB: أمتص || أتهمك في

TO RECHARGE: شحن

INCURABLE: عضال

TO BORROW: استعار، اقترض

A TRUMPET: بوق

MORN: صباح

A GHOST: الشبح

A SPIRIT: روح، نفس || حياة || مغزى || الكحول

THE BASEMENT: الطابق الأسفل من الدار || الطابق تحت سطح الشارع

TO BITE: عض، كدم || قرص، قرص || ألم، لذع || قطع بأسنانه || علق السمكة بالطعم

THY (YOUR): ضمير المخاطب (ك)

NIGHT: ليل، ليلة || مساء

MADNESS: جنون، حمق

PREGNANT: حامل، حبلى || خصب || ملأن || مفعم

IMPLY: تضمن، عنى ضمنا || شمل

Read the questionnaire carefully, and then answer the questions after filling the personal information section:

M F

i-Sex

ii-Age

iii-Specify the year of your BAC:

iv-Specify the stream of your BAC (natural sciences, exact sciences, human sciences, etc...)

1)-Was translation your first choice?

Yes

No

2)- Classify the following disciplines in terms of preference:

a)- English (licence in English)

b)- French (licence in French)

c)- Translation (licence in Translation)

d)- Arabic (licence in Arabic)

e)- History (licence in History)

<input type="checkbox"/>
<input type="checkbox"/>
<input type="checkbox"/>
<input type="checkbox"/>
<input type="checkbox"/>

3)- What kinds of reading do you prefer (if you have more than one preference, classify them in terms of importance) :

a)-General culture

b)-Science

c)-Literary works

d)-History

e)-News reports

<input type="checkbox"/>
<input type="checkbox"/>
<input type="checkbox"/>
<input type="checkbox"/>
<input type="checkbox"/>

4)- In which language do you read? (If you read in more than one language, specify the percentage %):

Arabic %

French %

English %

5)- After one or two years of study, how do you feel?

a)-You think that translation was a bad choice (regret choosing it)

b)-You are indifferent (no particular feeling)

c)-You think that translation was a good choice (happy with it)

d)-Others : ...

6)- Arabic was the means of your instruction during your pre-university schooling years, is this enough for you to:

a)-Have a general knowledge of Arabic but you need to strengthen it.

b)-Have a sufficient knowledge of Arabic and you do not need to strengthen it.

7)- How could you evaluate your knowledge of the 'Arab culture'?

Very bad Bad Average Good Very good

8)- Do you think that you can translate with what you have as knowledge of Arabic and the 'Arab culture'?

No In some cases In most of the cases In all cases

9)- According to you, which is easier, to translate:

a)- From Arabic into English

b)- From English into Arabic

10)-What are the strategies you use to translate a metaphor?

a)-Translate it literally.

b)-Translate its meaning.

c)-Translate it by an equivalent metaphor in the target language.

d)-Others...

Appendix VI: Questionnaire of the teachers of the Translation Laboratory

Dear teachers, for the sake of research, I **need** your translation of the following metaphors. Your contribution is **highly valuable**, as it will be a basis for the analysis my students' translations.

A: She loves him, don't you think so?

B: Certainly, **she is filled with love.**

The translation:

A: He has really **set me off** by his satirical criticisms.

B: Don't let his criticisms bother you. He is just jealous!

The translation:

A: Marriage is the most honorable step lovers can make

B: Yes, do you know that Mark and Anne got married?

A: Bob told me.

B: Do you want to know interesting secrets about them, he...

A: No. Don't you think that **the discussion is getting a bit derailed!**

The translation:

A: Has John had his Master of Arts Degree ?

B: Yes, and he intends to start a Doctorate Degree.

A: Oh! That guy had **an appetite for learning!**

The translation:

A: His idea was not as brilliant as he thought.

B: Yes, **it was a half-baked idea,** in fact.

The translation:

A: I talked a lot during the meeting...but, I could not convince them to accept the contract!

B: You have to organize your ideas, and **to build your argument brick by brick**

The translation:

Teacher (1): My students have **absorbed what was said** in my lectures.

Teacher (2): How could you know that?

Teacher (1): They got very good marks in the exam.

The translation:

A: He loves his daughter very much!

B: Yes. In fact, she is the apple of her father's eye!

The translation:

A: I am very tired after months of hard work

B: You need to have a rest to recharge your batteries.

The translation:

A: Has John left for France?

B: Yes.

A: How does Julia feel now?

B: It broke her heart when he left. Now, she is better.

The translation:

A: Do you know that Alex is seriously ill?

B: Yes, he has an incurable cancer.

A: Strange that he is still alive!

B: Yes, he is living on borrowed time.

The translation:

At the crowing of the cock, the ghost vanished because as Horatio mentioned 'The cock, that is the trumpet to the morn awake the god of day from whom every spirit will escape.

The translations:

In the basements of the castle, around twelve in the night, the weather was very cold.

Hamlet says: 'The air bites shrewdly.'

The translation:

After the death of his father, Hamlet was very sad. His mother told him: 'Cast thy nightly color off'

The translation:

Polonius comments that there is logic in Hamlet's madness by exclaiming:

'How pregnant (sometimes) his replies are!'

The translation:

Appendix VII: A questionnaire of the Teachers of Rhetoric

(in the Department of Letters and Arabic Language)

هذه الاستعارات هي ترجمات حرفية لاستعارات أصلية في اللغة الإنجليزية.
هل هذه الاستعارات موجودة في اللغة العربية الفصحى ؟
إذا لم تكن موجودة فكيف يمكن أن نعبر عن نفس الفكرة في اللغة العربية الفصحى ؟

هي مملوءة بالحب
موجودة في اللغة العربية...
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح ...

فجرني (غضباً)
موجودة في اللغة العربية ...
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح ...

خرجت المناقشة عن مسارها
موجودة في اللغة العربية ...
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح...

لديه شهية للتعلم
موجودة في اللغة العربية
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح ...

إنها فكرة نصف مطبوخة
موجودة في اللغة العربية ...
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح...

يبني حجته طوية بطوية
موجودة في اللغة العربية ...
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح...

امتص الطلبة ما قيل أثناء الدرس
موجودة في اللغة العربية ...
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح...

إنها تفلحة عين أبيها
موجودة في اللغة العربية ...
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح...

خذ قسطا من الراحة لشحن بطارياتك
موجودة في اللغة العربية ...
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح...

لقد حطم قلبها رحيله
موجودة في اللغة العربية ...
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح...

أنه يعيش في الوقت المستعار
موجودة في اللغة العربية ...
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح...

الديك هو مزمار الصباح
موجودة في اللغة العربية ...
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح...

الهواء يعض بقساوة
موجودة في اللغة العربية ...
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح...

ضع عنك لوتك الليلي هذا
موجودة في اللغة العربية ...
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح...

يا لأجوبته الحبلى
موجودة في اللغة العربية ...
موجودة في اللغة العربية ولكن هناك عبارة أدق منها و هي...
ليست موجودة في اللغة العربية والأصح...

Appendix VIII: The translations of the teachers of the Translation Lab and the teachers of Rhetoric
(in the Department of Letters and Arabic Language)

1)- Filled with love:

- 1- مفعمة بالحب.
- 2- مملوءة حبا.
- 3- متيمة بحبه.
- 4- شغفها حيا.
- 5- غمرها حيا.
- 6- تشع الحسناء جمالا.
- 7- مشغونة بالحب.
- 8- مفعمة بحبه.
- 9- الحب يغمرها.
- 10- هي كلها الحب.

2)- Set me off:

- 1- هاجمني .
- 2- فلتت اعصابي.
- 3- اثار اعصابي.
- 4- اخرجني عن عقلي.
- 5- زلزل كيقي.
- 6- جطني قميز غيضا.
- 7- رفع من شاتي.
- 8- فجزرتني غضبا.
- 9- ⊕
- 10- ⊕

3)- The discussion is getting a bit derailed:

- 1- خرجنا عن الموضوع.
- 2- أخذ الحديث منحرفا آخر.
- 3- الحديث قد استطرذ بعض الشيء.
- 4- استطراد / الخروج عن الموضوع.
- 5- خرجت المناقشة عن مسارها.
- 6- النقاش قد انحرف قليلا.
- 7- الحديث خرج عن جادة المسيل.
- 8- بدأ يتحدث عن موضوع آخر.
- 9- ⊕
- 10- ⊕

4- 'An appetite for learning':

- 1- شغف للعلم.
- 2- شهية / ميل إلى التعلم.
- 3- شهية مفتوحة للعلم.
- 4- نزوع إلى المعرفة و التعلم.
- 5- رغبة في التعلم.
- 6- إقبال على العلم.
- 7- تاكل الكتب أكلا.
- 8- متعطش للعلم.
- 9- شهية كبيرة للعلم.
- 10- رغبة في التعلم.

5)- 'Half- backed idea':

- 1- ليست فكرة كاملة.
- 2- لم تنضج بعد.
- 3- فكرة مبهمه.
- 4- لم تنضج.
- 5- غير ناضجة.
- 6- فكرة نصف مطبوخة.
- 7- غير ناضجة.
- 8- فكرة ناقصة.
- 9- ⊕
- 10- ⊕

6)- 'To build your argument brick by brick':

- 1- لتبني أفكارك واحدة واحدة.
- 2- بناء أفكارك بالتسلسل.
- 3- Ⓚ
- 4- بدأ طريقه خطوة خطوة.
- 5- يقيم حجته دليلاً دليلاً.
- 6- نظم أفكارك و تقم حجته شيئا فشيئا.
- 7- Ⓚ
- 8- بناء مقاربتك لبنة لبنة.
- 9- تأسيس الحجة بحجرة بحجرة.
- 10- Ⓚ

7)- 'Absorbed what was said':

- 1- لقد فهموا كل ما قلته.
- 2- استوعبوا ما قلت.
- 3- استوعب الطلبة ما قيل.
- 4- استلهم و استوعب.
- 5- تمثل الطلبة ما قيل.
- 6- استوعب الطلبة.
- 7- امتص.
- 8- هضم الطلاب ما جاء.
- 9- استوعب كل محاضراتي.
- 10- استوعبوا ما قلته.

8)- 'She is the apple of her father's eye':

- 1- بؤبؤ عين أبيها.
- 2- قرة عين أبيها.
- 3- فلاة كيد.
- 4- قرة عين أبيها.
- 5- نسخة من أبيها.
- 6- أم أبيها.
- 7- قرة عين أبيها.
- 8- قرة عين أبيها.
- 9- قرة عين أبيها.
- 10- Ⓚ

9)- 'Recharge your batteries':

- 1- تسترجع قواك.
- 2- لتجد طاقتك.
- 3- تستعيد قواك.
- 4- استرجاع قواك.
- 5- جدد طاقتك.
- 6- شحن بطارياتك.
- 7- الترويح عن نفسك.
- 8- لاستعادة قواك.
- 9- لتستعيد قواك.
- 10- تسترجع قواك.

10)- 'It broke her heart':

- 1- تكسر قلبها.
- 2- فتت قلبها.
- 3- حطم قلبها رحيله.
- 4- Ⓚ
- 5- Ⓚ
- 6- حطم قلبها رحيله.
- 7- تمزق قلبها.
- 8- تشطر قلبها حزناً.
- 9- أحزنها ذهابه.
- 10- تآلمت كليرا.

11)- 'He is living on borrowed time':

- 1- أخذ زمامه وزمان غيره.
- 2- إنه يعيش في وقت غيره.
- 3- Ⓚ
- 4- إنه على حافة الموت.
- 5- من الغريب أن يكون على قيد الحياة.
- 6- إنه يحتضر.
- 7- يعيش عمر غيره.
- 8- إنه يقضي أيامه الأخيرة.
- 9- إنه يعيش لئلا زلزالاً.
- 10- Ⓚ

12)- 'The cock, that is the trumpet to the morn':

- 1- الديك عزف للصباح.
- 2- رمسول شوم.
- 3- الديك مزمار الصباح.
- 4- الديك مزمار الصباح.
- 5- يوق الصباح.
- 6- يوق الصباح.
- 7- ناقور الصباح.
- 8- يوق الصباح.
- 9- Ⓚ
- 10- Ⓚ

13)- 'The air bites shrewdly':

- 1- اليرد قارس.
- 2- اليرد قارس.
- 3- Ⓚ
- 4- الهواء يلسع مسلم جلدي.
- 5- الهواء يعض.
- 6- اليرد قارس.
- 7- يلسع الهواء لعضاً شديداً.
- 8- اليرد يقرص بشدة.
- 9- اليرد قارس جداً.
- 10- اليرد يلسع لعضاً.

14)- 'Cast thy nightly colour off':

- 1- أبط المنواد عن عينيك.
- 2- إخلع ثياب الحزن.
- 3- Ⓚ
- 4- Ⓚ
- 5- ضع عنك لونك الليلي هذا.
- 6- ألق عن هذا الحزن القاتم.
- 7- إزرع عنك سواد الحزن.
- 8- دع عنك من الحزن.
- 9- دع عنك هذا التشاؤم.
- 10- Ⓚ

15)- 'How pregnant (sometimes) his replies are':

- 1- أجابته خصبة.
- 2- رنوده كلها بيان (أحياناً).
- 3- Ⓚ
- 4- المشحونة.
- 5- الحبيلى.
- 6- المعجزة.
- 7- مفعمة بالآثار.
- 8- حبللى ومحملة بالمعاني.
- 9- رنوده مؤسسية.
- 10- إجاباته حافلة بالمعاني.

Appendix IX : Transliterations of the teachers' and students' translations (following the conventions of Sa'Adeddin, 2000).

غمرها حبا /ghamarahaa Huban/
أفلتت مني أعصابي /?aflatat minii ?a9Saabii/
بدلت المناقشة تتحرف عن مسارها /bada?ati lmunaaqashatu tanHarifu 9an masaarihaa/
تعطش للعلم /ta9aTushun lil9ilmi/
فكرة غير ناضجة /fikratun ghayru naaDijatin/
يقيم حجته بالليل بالليل /yuuqumu Hujjatahu daliilan daliilan/
استوعبوا ما قلته /?istau9abuu maa qultuhu/
قرة عين أبيها /qurratu 9ayni ?abiihaa/
لتستعيد نشاطك /litasta9iida nashaaTaka/
تمزق قلبها حزنا /tamazzaqa qalbuhaa Huznan/
انه يعيش أياما زائدة /?innahu ya9iishu ayyaaman zaa?idatan/
الديك يوق الصباح /?addiiku buuqu assabaaHi/
البرد قارس /?albardu qaarisan/
كفك حزنا /kafaaka Huznan/
اجابته حافلة بالمعنى /?ijaabaatuhu Haafilatun bilma9aanii/
هي متيمة به /hiya mutayamatun bihi/
أثار غضبي /?athaara ghaDabii/
بدأ الحديث يخرج عن الموضوع /bada?a al-Hadiithu yakhruju 9ani ImauDuu9i/
له رغبة في الدراسة /lahu raghatun fii ddiraasati/
لم تكن الفكرة جاهزة للفهم /lam takun al-fikratu jaahizatan lilfahmi/
ناضج /naaDijun/
صياغة الحجج بطريقة مقنعة /Siyaaghatu al-Hujjati biTariiqatin muqni9atin/
استوعب الطلبة ما قيل أثناء محاضراتي /?istau9aba attalabatu maa qiila ?thnaa?a muhaaDaraatii/
هي قررة عين أبيها /hiya qurratu 9ayni ?abiihaa/
الإستسلام للراحة يجدد الطاقة /al-istislaam lirraahati yujaddidu aTaaqata/
لقد حطم قلبها رحيله /laqad Hattama qalbaha rahiiluhu/
تمزق قلبها حزنا لرحيله /tamazzaqa qalbuhaa Huznan lirahiilihi/
عاش أكثر مما كان متوقعا /9aasha ?akhtar mimma kaana mutawaqa9an/
يلعن الديك قدوم الصباح /yu9lin addiiku quduuma assabaaHi/
تزرع عليك هذا اللون الليلي /?inza9 9anka haadhaa alauna allayliyya/
اخلع عنك ثوب الحزن /?ikhla9 9anka thauba lHuzni/
ردوده فيها العديد من المعاني بين السطور /ruduuduhu fiihaa al9adiidu mina alma9aanii bayna assuTuuri/
لحيانا تحمل عباراته العديد من الدلالات في طياتها
addalaalaati fii Tayyaatihaa/
اجابته حافلة بالمعاني الضمنية /?ijaabaatuhu Haafilatun bilma9aanii aDDimniyyati/
يحطم المعنويات /yuHaTTim alma9nawiyaati/
تستعيد طاقتك /tasta9iida Taaqataka/

Note: the transliterations are presented in the order of appearance of the teachers' and students' translations in the dissertation.

We have not repeated the transliterations of those translations which appeared in the dissertation more than once.

Résumé

Cette thèse étudie et analyse les stratégies de la traduction de la métaphore de l'Anglais à l'Arabe (elle concerne les niveaux de deuxième et troisième année traduction). Le but de cette étude est d'évaluer ces stratégies et de proposer des suggestions pour des lacunes qui peuvent exister.

Cette étude est faite dans le cadre de la traduction pédagogique qui est l'un des plus importants types de traduction. D'une part, elle procure une formation scientifique générale permettant aux étudiants de se spécialiser prochainement. Cela peut contribuer à répondre aux besoins de la société de traducteurs spécialisés dans divers domaines. D'autre part, les différentes recherches dans la traduction présentées au niveau universitaire contribuent à développer les méthodes d'enseignement et les programmes de traduction.

En ce qui concerne les programmes de la traduction pédagogique, il y'a deux orientations. La première considère que l'inclusion de la théorie dans ces programmes est nécessaire tandis que la deuxième considère que la concentration sur la pratique est plus nécessaire. La différence entre ces deux orientations est due au pourcentage de la théorie dans les programmes de traduction, et non pas à l'exclusion totale de la théorie. De notre part, on considère que le pourcentage de la théorie dans les programmes de traduction doit être défini par des spécialistes. Dans le même cadre, et si l'on considère que le plus important but de la traduction pédagogique est de procurer une formation scientifique générale permettant aux étudiants de se spécialiser prochainement, on va constater la nécessité d'inclure la traduction des différents véhicules d'information surtout ceux qui se trouvent dans plusieurs discours qu'ils soient scientifiques, littéraires ou même les discours quotidiens. Les métaphores sont les véhicules d'information les plus courants. Ce fait nécessite la formation des étudiants dans la traduction de métaphores. Cette compétence ou aptitude doit constituer une part de la compétence générale en traduction chez les étudiants.

Pour cela on a étudié et analysé les stratégies de traduction de la métaphore chez les étudiants de deuxième et troisième année traduction. Cette étude a utilisé un test de traduction qui contient une quinzaine de métaphores présentées dans des contextes simples et appropriés. Avant de commencer la traduction, les étudiants doivent lier les métaphores à des sens appropriés, présentés en trois options. Cette partie a été ajoutée au test de traduction pour

exclure toutes les métaphores qui correspondent à des réponses fausses dans la partie qui concerne la compréhension de la métaphore. Une fausse compréhension ne peut résulter qu'une fausse traduction (on l'avait constaté durant l'analyse de traductions qui correspondent à de fausses réponses de compréhension). De plus, on a utilisé trois différents questionnaires. Le premier a été administré aux membres du Laboratoire de Traduction. Ce questionnaire contient les mêmes métaphores présentées aux étudiants mais on a omis la partie concernant la compréhension des métaphores. Le but est d'avoir une idée sur les métaphores Arabes équivalentes des métaphores Anglaise dans une étape, avant d'essayer de trouver la stratégie appropriée pour la traduction de chaque métaphore. Le deuxième questionnaire a été administré aux enseignants de rhétorique dans le Département des Lettres et de Langue Arabe. Il contient des traductions littérales des quinze métaphores présentées aux étudiants. Là, le but était de supporter les résultats du premier questionnaire d'une part, et d'essayer de savoir lesquelles des métaphores présentées peuvent être traduites littéralement, d'autre part. Le troisième questionnaire contient des questions sur des informations concernant les étudiants (age, sexe, choix des disciplines, choix de lectures), le niveau des étudiants en langue et culture Arabe et Anglaise, et le savoir des étudiants en ce qui concerne les stratégies de traduction des métaphores. En général, les trois questionnaires fonctionnent comme outils pour analyser les résultats de cette étude.

Les résultats montrent que les étudiants ont utilisé la traduction par équivalence, la traduction du sens et la traduction littérale pour traduire les métaphores en question. Ces stratégies n'ont pas été utilisées dans l'ordre proposé dans notre hypothèse. Les étudiants traduisent une métaphore en recourant premièrement à une équivalence. S'ils ne trouvent pas d'équivalence, ils retournent vers la traduction du sens. Quand à la traduction littérale, il n'y a pas d'évidence à proprement parler quand à l'usage de cette stratégie. Mais en général, selon les étudiants, la traduction littérale est une traduction fautive dans la majorité des cas, (ce qui n'est pas toujours vrai). Finalement, l'étude a proposé quelques suggestions qui, nous souhaiterons, aiderons à développer la compétence générale en traduction chez les étudiants.

ملخص:

ترمي هذه الدراسة إلى تحليل ودراسة إستراتيجيات ترجمة الاستعارة من الإنجليزية إلى العربية (وقد تناولت الدراسة ترجمات طلبة السنة الثانية والثالثة ترجمة). أما الهدف من هذه الدراسة فهو محاولة تقييم هذه الإستراتيجيات و اقتراح حلول لأي نقائص قد توجد.

تتدرج هذه الدراسة في إطار الترجمة البيداغوجية أو الترجمة كدراسة أكاديمية وتعتبر هذه الأخيرة من أهم أنواع الترجمة فهي من جهة توفر تكويننا علميا عاما يسمح للطلبة بالتخصص فيما بعد وبالتالي فهي تساهم في سد احتياجات المجتمع لمتخصصين في مختلف المجالات، أما من جهة أخرى، فالبحوث المختلفة في الترجمة والمقدمة على المستوى الجامعي تساهم، باعتبارها تنطلق من واقع تطبيقات الترجمة، في تطوير طرق التدريس، برامج الترجمة وحتى إلقاء الضوء على نقاط قد تضاف فيما بعد لنظريات الترجمة. وقد اختلف في برامج هذا التكوين العلمي العام الذي توفره الترجمة كدراسة أكاديمية كما اختلف في طريقته من قبل، فمن المنظرين من يعتبر تقديم النظرية إلى جانب التطبيق أمر ضروري ومنهم من يعتبر التركيز على التطبيق أولى. وبعد استقصاء آراء كلا الطرفين تبين لنا أن الاختلاف هو حول نسبة النظرية في برامج الترجمة وليس حول إقصاء النظرية جملة وتفصيلا. ونرى أن تحديد النسبة يعود إلى مصممي البرامج الذين يعتمدون على خلفيات واحتياجات الطالب (Needs Analysis). وإذا اعتبرنا أن من أهم أهداف الترجمة كدراسة أكاديمية توفير تكوين علمي عام يسمح للطلبة بالتخصص فيما بعد، فإنه من الضروري إدراج ترجمة مختلف وسائط الاتصال وخاصة تلك الموجودة في مختلف النصوص سواء العلمية منها أو الأدبية أو حتى تلك المتداولة في الحياة اليومية الخ. من أهم وسائط الاتصال التي لا يكاد يخلو نص منها الاستعارات إذا فحقيقة انتشار الاستعارة في مختلف النصوص والمجالات يحتم ضرورة تكوين الطالب في ترجمتها. هذه المهارة يجب أن تشكل جزءا من القدرة العامة على الترجمة للطلبة.

من أجل هذا قمنا بدراسة وتحليل استراتيجيات ترجمة الاستعارة عند طلبة السنة الثانية والثالثة ترجمة. اعتمدت هذه الدراسة على فحص تضمن ترجمة خمسة عشر استعارة مقدمة في نصوص ملائمة المعنى وبسيطة العبارات. قبل أن يباشر الطلبة ترجمة هذه الاستعارات، عليهم ربط الاستعارة بمعناها المقدم على شكل ثلاث اختيارات. وقد أضيف هذا الجزء (المتعلق بفهم معنى الاستعارة) إلى فحص الترجمة لإقصاء كل الترجمات التي تقابلها أجوبة خاطئة في الجزء المتعلق بفهم الاستعارة. فالفهم الخاطيء لا ينتج إلا ترجمة خاطئة (وهذا ما لمسناه عند تحليل الترجمات المقابلة لأجوبة خاطئة في الجزء المتعلق بفهم الاستعارة). اضافة إلى هذا الفحص، اعتمدت الدراسة على ثلاث استمارات مختلفة قدمت لأعضاء مخبر الترجمة، أساتذة البلاغة في معهد اللغة العربية وآدابها و الطلبة الذين قاموا بفحص

الترجمة على التوالي. اشتملت استمارة أعضاء مخبر الترجمة على خمسة عشر استعارة (المقدمة للطلبة سابقاً) مقدمة في نصوص و قد حذف الجزء المتعلق بفهم الاستعارة. تهدف هذه الاستمارة إلى إعطاء فكرة عن الاستعارات المقابلة للاستعارات الإنجليزية في اللغة العربية لمحاولة معرفة الاستراتيجيات المناسبة لترجمة كل استعارة فيما بعد. أما استمارة أساتذة البلاغة فقد اشتملت على ترجمات حرفية للخمسة عشر استعارة المقدمة للطلبة سابقاً. هدف هذه الاستمارة هو تدعيم نتائج الاستمارة الأولى من جهة و محاولة معرفة أي من الاستعارات المقدمة يمكن ترجمتها حرفياً (أو إعادة تشكيل نفس الصورة في اللغة العربية). أما الاستمارة المقدمة لطلبة هذه الدراسة فهي عبارة عن أسئلة تتعلق بمعلومات عن الطلبة (السن، الجنس، اختيارات دراسية، اختيارات القراءات)، مستوهم في اللغتين والثقافتين العربية والإنجليزية ومدى معرفة الطلبة لاستراتيجيات ترجمة الاستعارة. لقد ساهمت الاستمارات الثلاث بصورة عامة في إمدادنا بوسائل لتحليل النتائج المحصل عليها في فحص الترجمة المقدم للطلبة.

أوضحت النتائج أن الطلبة يستعملون الترجمة بإيجاد المقابل و ترجمة المعنى و الترجمة الحرفية كاستراتيجيات لترجمة الاستعارات المقدمة لهم، و لكنهم لا يستعملون هذه الاستراتيجيات حسب الترتيب الذي اقترناه في فرضيتنا: فالطلبة حينما لا تسعفهم الصور المقابلات في اللغة العربية ينتقلون إلى ترجمة المعنى بدون أن يجربوا الترجمة الحرفية (تجريب الترجمة الحرفية يكون أول الاستراتيجيات حسب فرضيتنا) التي هي ترجمة خاطئة في اغلب الحالات في نظرهم. هذا الفهم الخاطئ لترتيب الاستراتيجيات قد ينتج ترجمات تضيع الصورة (لان الطلبة يلجئون إلى ترجمة المعنى كحل بديل). أخيراً، اهتمت هذه الدراسة بتقديم بعض الاقتراحات التي قد تساعد في تحسين القدرة العامة على الترجمة للطلبة.