

ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION STUDIES PROGRAMME

**TRANSLATING METAPHORS IN LITERARY TEXTS:
CHALLENGES AND SOLUTIONS**

Master's Thesis

Abdulrahman Abdullah Yaseen

Ankara- 2020

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Ankara- 2020

ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled “TRANSLATING METAPHORS IN LITERARY TEXTS: CHALLENGES AND SOLUTIONS” and prepared by Abdulrahman Abdullah Yaseen meets with the committee’s approval unanimously as Master’s Thesis in the field of School of Social Sciences, Department of Translation and Interpretation following the successful defense of the thesis conducted in June, 18, 2020.

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ÖZ

YASEEN, Abdulrahman Abdullah

Yazın çevirisinde eğretilme çevirisi: Zorluklar ve olası çözümler, Yüksek Lisans Tezi, Ankara, 2020.

Bu çalışma edebi metinlerdeki metaforların hedef dile çevrilmesi esnasında karşılaşılan, kaynak metinde yer alan dilsel ve kültürel faktörlerin korunması konusunda yaşanan zorluklara odaklanmıştır. Bu çalışmada kullanılmak üzere, M.S. 1606'da İngiliz yazar William Shakespeare tarafından yazılan ve Arapça'ya Hüseyin Ahmed Ameen ve Mutran Khalil Mutran tarafından tercüme edilen Macbeth oyunu seçilmiştir. Çalışma, Newmark'ın metafor çeviri yöntemlerini göz önünde bulundurarak, bahsi geçen çevirmenlerin genel olarak 'sözcüğü sözcüğüne' ve 'silme' çeviri tekniklerini kullandığını göstermiştir. Çevirmenler bu şekilde, pek çok noktada kaynak metnin dilsel ve kültürel özelliklerini korumayı başarmışlardır. Bu çalışma ayrıca çevirmenin söz konusu metaforu İngilizce'den Arapça'ya çevirirken, belli bir kültürel, sosyal ve politik bilgi birikimine de sahip olması gerektiğini ortaya koymuştur.

Anahtar Sözcükler: Metafor çevirisi, Edebi çeviri, Kültürel özellikler, Prosedürler.

ABSTRACT

YASEEN, Abdulrahman Abdullah

Translating Metaphors in Literary Texts: Challenges and Solutions, Master's Thesis, Ankara, 2020

The study focused on the challenges in translating metaphors in literary texts mainly in the conservation of the linguistic and traditional aspects of the original text. This study chose Macbeth play written by English writer William Shakespeare in 1606 AD translated by two Arabic translators; Hussein Ahmed Ameen, and Mutran Khalil Mutran. By resorting to Newmark's metaphor translation procedures, the study concluded that the two translators used mainly literal and ellipses translation strategy. They managed to maintain both dialectal and social features of the foundation text in many cases. It has also revealed that the translator should have a cultural, social and political comprehension in translating metaphor from English into Arabic.

Key words: Metaphor translation, Literal translation, Cultural features, Procedures.

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CHAPTER I. INTRODUCTION

1.1 Introduction

Metaphor is one of the most deliberated issues in the theoretical and practical world of literary translation. Many metaphors remain outside the translator's ability to translate them from their native language to another language or vice versa. The main reasons for this are the linguistic and cultural factors that make up the metaphor and make it closely connected to the qualities of the native language and its readers, which may make it difficult or impossible to translate. Identifying the challenges facing the translator in literary texts and finding appropriate solutions in metaphor translation from English to Arabic by reviewing some recent thoughts on the subject is the aim of this study. Through this study, I seek to link these thoughts to developments in the studies of metaphor and developments in the fields of translation study.

The question of metaphor is one of the most important issues in both theoretical and practical aspects of translation studies. The issue emerged in the field of modern, linguistic research in 1976 when M.B.Dagut (1976) published his famous study "*Can metaphor be translated?*" in *Babel* that pertains to rendition issues. The study have received many responses by many scholars in the area of interpretation, led by Peter Newmark (1998), and Kirsten Mason (1982). Also, focusing on studies in this area in the light of recent research in translation theories dealing with metaphor from the perspective of "usual" and "not strange" will be addressed.

But in this research is not about the history of translation or monitoring of the stages of its development. These are matters that go beyond its scope. Rather, focus is mainly on how the methods of metaphor translation in literary texts laid down by theorists of translation or some linguists, whose translation formed one of the fields of their research, condition them.

However, the reader may notice in this research that the research did not strive personally to find synonyms for the terms that are used in it, but rather my reliance on a specialist bilingual dictionary for the language or periodicals referred to in the sources. And the reason for my reluctance to go into this sensitive area is to

reduce the confusion that prevails in it, keeping it for those in the process of developing terms in a collective work by specialists in its field. The first step to be tackled in the sector of scientific research is not allowing us to claim this.

1.2 Research Questions

The reason for choosing the study is to see how the translator tries to convey to the reader the author's feelings by expressing the manifestations of awareness and a sense of connection as they are in their original linguistic analyses. The study is expected to do research on the following questions, finding solutions to the different objectives set to be answered by this study. The research will focus on these important questions:

1. What is a metaphor?
2. What is the function of metaphor in literature?
3. What are the challenges of translating metaphor in literary texts?
4. What are the strategies for translating metaphor?
5. What were the strategies used in the translation into Arabic of the selected metaphors in Macbeth?

The research will, therefore, focus on the above five questions to qualify the main purpose of the research, which is to understand the effects of translating metaphor in the literary texts which are translated. Each of the research questions addresses one specific objective of the study that it is expected to be achieved.

1.3 Method

1.3.1 Design

A qualitative approach was applied in this study as stated by Newmark's metaphor translation procedures. Qualitative study aims to comprehend a phenomenon by describing it in words.

1.3.2 Data source

The data sources of this research are limited to the study of the metaphor in *Macbeth*, (a play written by English writer William Shakespeare in 1606) - translated by two Arabic translators:

1. *Hussein Ahmed Ameen, 1994.*
2. *Mutran Khalil Mutran, 2012.*

1.3.4 Data collection

The study includes nine samples chosen, as agreed and at random from the beginning of the play, the middle and the end. This was motivated by focusing on the metaphor on ideal samples.

1.3.5. Data analysis

After the data had been collected, the following steps of data analysis were taken;

1. Determining the procedures applied in metaphor translation using Newmark's theory.
2. Analyzing and describing the translation of metaphor. In this step, all the data found were analyzed based on the procedures to show the use of each procedure in translating metaphor. Each datum was described based on the characteristics of the procedure in translating the metaphor that Newmark had proposed in his theory.
3. Discovering the possible reasons for the translator using a particular procedure to translate the metaphors, by considering the culture of both TL and SL because culture plays an important role in translation.
4. Drawing the conclusion based on the result of analysis and giving recommendations

1.4 Metaphor and Translation

1.4.1 A general definition of metaphor

The concept of metaphor has been defined in diverse ways among scholars such as (Paul Ricoeur 2003, pp. 18-19) who writes that metaphor is a type of linguistic and graphic enhancement in which a word or linguistic phrase is used to indicate a meaning other than its apparent meaning. This made the metaphor a complex linguistic and creative process based on the transfer and conversion of the meanings. A metaphor often refers to strange meaning in the context of the sentence and depended on things to be described for that reason. Aristotle describes the absolute control of the language and evidence of brilliance and genius by saying:

“Metaphor is the greatest form of wording. For this alone cannot be grasped from anyone else and is a sign of natural gifts, since to use metaphors well is to have insight into what is alike” Aristotle (2006:56).

The opinions of critics and linguists in the Middle Ages did not differ much from the views of Aristotle, as most of them went for the definition of metaphor as a pompous style with the finest linguistic and graphic methods and the most attractive to readers because of its artistic and aesthetic impact on the psyche of the recipient Descamp (2007).

Most definitions of modern English dictionaries and encyclopedias rarely depart from the traditional concept of metaphor which considers a metaphor as a special kind of speech for writers and creators. (Cuddon, 2000, p. 507) defines metaphor as a linguistic style characterized by the poetic literary genre particularly when it may not be described as something else, naming it by its features and expressing it metaphorically according to the understanding of the translation. Unlike the apparent and explicit similarity in the analogy, the comparison among two metaphors, the SL and the TL, is based on the implicit similarity.

Bonn (2010) defines metaphor as linguistically-based on the establishment of a similar relationship between two different things without the use of different analogies to ensure similarities between non-similar things. In this way, the writer can turn people, places, things and ideas into something that comes to mind.

Almost the same definition of the concept of metaphor can be seen in Chris Baldick (2001) who states that metaphor is a linguistic discourse and a form of graphic image that is essentially based on the replacement of things and ideas concerned with other things and ideas that share some common characteristics and features with the former. He adds that the relationship between the two sides of the analogy implicit metaphor are not based on the similarity between the parties to the metaphor, but rather on the union of these two parties united in the form of one imaginary image in the mind of the recipient.

Finally, as a general concept, metaphor appears in Wilkinson (2002) as a encompassing various graphic images of different things inspiring human life, and daily language that the writer uses.

1.4.2 Types of metaphors

1.4.2.1 In the English language

Scholars of metaphor in the English language differ and definitions conflict according to different approaches and perspectives of language and Western rhetoric. Generally there are four main varieties concerning the study of metaphor:

1.4.2.1.1 First direction

Followers of this trend go to the division of metaphor as a "Mental Classification" according to the degree of awareness of the recipient of the metaphor of its use or not. This division adopts both H.W. Fowler (1926) and D.E. Cooper (1986) who divided the metaphor into two parts:

1. Live metaphor: in their opinion, living metaphor is a type of new and innovative metaphor, which both the transmitter and the recipient perceive as decorative. Creative expressions are used as metaphorical alternatives to other equivalent expressions used in their true meaning: for example "*This man is a fox*".
2. Dead metaphor: they define the dead metaphor as an expression that has become the result of repeated use of common everyday language to the extent that the speaker and the recipient no longer know that it is a facet of metaphor

and not a form of direct literal expression for example "*Spring of life*". This was confirmed by Cooper talking about the dead metaphor, when he said:

"The more we forget that it is being used instead of a literal equivalent, the deader is the metaphor." (1986:119).

1.4.2.1.2 Second direction

Second direction, put forward by Peter Newmark on the division of metaphor, is presented into six sections Newmark (2006):

1. **Dead Metaphor:** a metaphor that can hardly be spoken by the speaker or heard by the recipient to feel its artistic value or poetic image, it is usually used in its normal form in the belief that it is a form of literal expression. The existence of this type of metaphor is generally attained by linking terminology linked to space and time, to the body organs or natural and environmental phenomena or various human activities, such as: '*branches of government*', '*seeds of doubt*', '*lend a hand*', '*buy his share*', and '*face of the building*' etc. (Conrad, 1995, p. 133).
2. **Cliché Metaphor:** a type of metaphor that is commonly used among people in their slang and vernacular as an alternative to clear, frank, emotional and sentimental ideas. Generally speaking, the age of vulgar metaphor is less than that of its extinct theory, and it thus takes its place between dead metaphor and normative metaphor Conrad (1995). An instance of this type of metaphor is the following term: "*He is one foot in the grave*" (Ghazala, 2008, p. 148).
3. **Standard/ Stock Metaphor:** it has an effective and influential functional role in language. It is a metaphor that has not lost its full technical and aesthetic features due to its relative novelty and retention of some emotional elements that charge emotions and affect it. Unlike dead metaphors, which have lost all their aesthetic and creative values due to their repeated use of language, stock metaphors are still loaded with some emotional charges that sway human hearts and feelings. It is a facet of linguistic metaphor that has not disappeared. It is often used in standard classical language, especially in political speeches and editorials. The images of this type of metaphor are proverbs, judgment and verbal syndromes Newmark (2006).

4. Adapted Metaphor: also called *Adapted Stock Metaphor*, along with cultural normative metaphor, represents a class of metaphor which does not depart from these characteristics. What distinguishes this type of metaphor is that they reflect some of the customs and cultural behaviors common among members of a community within a country. For example, the sentence "*the ball is in their court now*" points to some of the hallmarks of English society: celebration and passion for football, being the first cradle that developed this game Ghazala (2008).
5. Recent Metaphor: They are new and updated metaphors, often unknown, yet they spread very quickly in language and take root to become an essential component of lexical language. An example is the word "head-hunting" that means hiring candidates for executive jobs in particular or trying to persuade someone to quit for another person in return for financial inducements and senior positions - Newmark (2006).
6. Original Metaphor: also called *Creative Metaphor* is the best and most valued artistic, aesthetic metaphor. It is also described as poetry metaphor with strong emotions created for a specific purpose sought by the writer or poet of his creative work. These metaphors reflect the personality of the creative author and his vision of the world and his experiences in life as well as the essence of the message he wants to deliver. It is therefore one of the most important sources of strengthening and enriching the original language lexis and target language with new and innovative connotations. An example of this type is the following metaphor from Joseph Conrad, in which he describes the scene of the convergence of the sky with the sea at the horizon:

"In the offing the sea and the sky were welded together without a joint"
(2017:I).

1.4.2.1.3 Third direction

The followers of this faction adhere to the lexical division of metaphors according to the dictionaries which contain their meaning or not. One of the most prominent pioneers of this trend is James Dickens, who divides metaphors of various

forms and contents into two main sections: Lexicalized Metaphors and Non-Lexicalized Metaphors.

- A. Lexicalized Metaphors: these are metaphors that have been incorporated along with their meanings and implications within the vocabulary system of lexicons, thus carrying precise and specific meanings associated with them. For example: "*Tom knows his onions*" James Dickins et al. (2002). Three types of metaphors fall under this section, which are summarized below:
1. Dead metaphor: almost not described as a type of metaphor; an example is: "*until his crops fail*" John Steinbeck (2006).
 2. Standard metaphor: represents reformative phrases, proverbs and governance commonly used in language; an example is: "*throw new light on*".
 3. Recent metaphor: a kind of updated metaphor in the language. Examples are the statements "head-hunting" and "with it" that have implications for the world of fashion.
- B. Non-Lexicalized Metaphors: a borrowed word that does not allow the term one fixed specific meaning but varies from context to context, depending on the different connotations and interpretations given by each reader. The phrase "Tom is a tree whose leaves protect us all", whose different meanings and connotations are derived depending on the many linguistic and cultural contexts in which they can be used. Non-Lexicalized metaphors are generally divided into two main sections James Dickins et al. (2002):
1. Conventionalized metaphor: represent metaphors whose specific meanings cannot be found simply by searching the lexicons and dictionaries since these meanings have not yet been established and therefore do not form part of their linguistic and lexical system. In this case, the only recourse is to decide and agree on certain meanings guaranteed by custom and daily linguistic practice. An example of this type of metaphor is the phrase "bomber with question".
 2. Original metaphor: represented in artistic and aesthetic metaphors created by both writers and poets. This type of metaphor requires some basic prerequisites in the reader, such as having a minimal literary and linguistic knowledge that enables him to interpret the meanings of the metaphor and understand its implicit connotations. This can only be achieved if that intelligent and

experienced reader has the ability to find clues between the constituent elements of metaphor within the different contexts that produce it.

1.4.2.1.4 Fourth direction

Under the leadership of "George Lakoff" and "Mark Johnson" the metaphor is divided according to the cognitive functions that they perform in our lives, and divided the metaphor into three sections Zoltán Kövecses (2010):

1. Structural Metaphor: the conceptual function of this type of metaphor is to enable the audience to think about and understand a knowledge field between the SL and the TL. This means that the source field is responsible for defining the features of the target field and providing it with the context, the 'knowledge framework' derived from reality and life experiences.
2. Ontological Metaphor: the experiences and our perceptions are depicted as 'objects' or 'substances' without specifying or alluding to any kind of these things or materials, so cannot imagine or understand much about the nature of the target field as that role is ensured by structural metaphors.
3. Orientational Metaphor: its role is to organize and direct our concepts and perceptions of the target fields in order to understand them more clearly, although its role in this is less important when compared to the role of both structural metaphors and ontological metaphors respectively. Thus, Orientational metaphor works primarily with the purpose of connecting areas of access to each other and arranging them in our conceptual format in the form of conceptual templates indicating a spatial space as a 'center/margin' or a certain direction such as: 'up / down'.

1.4.2.2 In the Arabic language

Metaphor in the Arabic language was not known from the outset by a specific name. Owing to the impact of beautiful art and photography at that time, it was called proverbs previously, but after the development of Arabs thought, it was named metaphor. Generally, it is divided into other subdivisions that refer to

specific types of metaphors (source metaphor and target metaphor. The study will explain this point with practical examples:

1.4.2.2.1 Mention or omission of one of the parties

1. Definite Metaphor: it is a word (or words) having an analogy which refers to a noun deleted from the text and replaced with another term Ateeq (1985). For example: "*In the school **planets** we walk by*". This refers to teachers who resemble planets on our way, but the word teacher was deleted and replaced by another word, which is planets that refer to this kind of metaphor.
2. Implied metaphor: unlike the definite metaphor, this type refers to deleting the original word and bringing in another word instead of the original one but symbolized by something else Alqazaweni (2005). For example: "*The sea shows its teeth*" - the sea looks like a predator beast which has teeth. The metaphor in this example is the sea omitting a predator beast but keeping some of its qualities, which are fangs.

1.4.2.2.2 Appropriate mention between the two parties

Metaphor is divided in terms of proper communication or lack thereof as below:

1. Vehicular metaphor: one of the best types of metaphors because it is appropriate and mentions what fits the target metaphor to the proportionality and suitability of the source metaphor such as "*I saw a lion carrying his gun and roaring*". Here, the lion is a man and if the study think about the text it means originally "*I saw a brave man like a lion carrying his gun and roaring*". The presumption is he's carrying his gun and found another word (roaring) in the sentence which fits and is commensurate as a metaphor - the real lion and the characteristics of the roar.
2. Free metaphor: free from the similarities of the imitator between the source metaphor and the target metaphor as well as what is mentioned with them, it suits the source and target together - such as "*I saw a lion holding his gun.*" This example shows the term lion is a metaphor for the brave man. Originally I saw a brave man like a lion carrying his gun, and the presumption is carrying his gun.

There is no other word in the sentence similar to brave man or the word lion so the metaphor is free.

3. Topical metaphor: comes last in terms of rhetoric and aesthetic effect after vehicular metaphor and free metaphor respectively. It is a metaphor that prompts the appropriateness of the target metaphor or what it is needed Al-Qazwini (2005). For example: "*I saw a lion carrying his gun riding his horse*". This is an authorized metaphor in which the term lion was adopted for the brave man. Originally, "*I saw a brave man like a lion carrying his rifle riding his horse*". The metaphor is carrying his gun and found in the sentence another word which is riding a horse. It fits with the word brave man but the real lion does not have a horse. This is called a topical metaphor.

1.4.2.2.3 Harmony and coordination between the two parties

1. Harmony metaphor: a metaphor that can satisfy both parties by one thing with which they are logically associated and not having a discrepancy, for example, a meeting of *light* and *guidance*.
2. Disharmony metaphor: it is not possible to satisfy the two parties by one thing. There is no correspondence between the two elements, as in a meeting of "*light and darkness*", so they cannot meet on one thing Al Shanqeeti (2006).

1.4.2.2.4 Morphological considerations and the state of expression

1. Original verbal metaphor: types of metaphor that are originally non-derivative in name, such as a metaphor of darkness for gloominess, and light for guidance. Both are original and non-derivative.
2. Dependency metaphor: a verbal metaphor term or a term in which a metaphor is derived from a noun or verb; each dependency metaphor is subordinate to implied metaphor and if the metaphor word appears in one of them it does not occur in the other. For example, "*I passed a **laughing** garden*" the word laugh is a metaphor for flowering roses derived from the present tense of laugh from bloom which is the source.

3. Representational verbal metaphor: divided in terms of individuals and compositions into single and complex. In the singular, the metaphor comes as a singular word as it does in the rest of the definite metaphor and implied metaphor. The compound verbal metaphor is what the metaphor is as a composition Al Shanqeeti (2006).

1.4.3 The functions of metaphor in a literary text

Scholars who have discussed the translation of metaphor in literature such as Gibbs (2004), Semino (2008), Steen (1994), and Semino and Steen (2008) have emphasized the case that the best effort on metaphor in literature has concentrated on the individual procedures of metaphor in particular genera, in precise texts, and by particular authors. Furthermore being extremely idiographic, most scholars still concentrate on unique and distinctive uses of metaphor and aim to express in what way the exact usages or forms of metaphor are part of the certain style of a literary work, writer or genre. As many literary critics hope to prove why a certain work is worthy of consideration, and why it has a valuable place in literature, generalisation about metaphor use through texts, authors, periods, schools and genres is infrequent.

Furthermore, some literary scholars claimed that cognitive-linguistic revisions that share particular literary metaphors to general theoretical views, such as the studies by Donald Freeman (1993, 1995 1999) and Gibbs (1994) do not do righteousness to the metaphors' exclusivity and creative value. As pointed out by (Steen and Gibbs, 2004, p. 340):

" Literary criticism typically resists generalization and aims at capturing and reifying a unique relationship between one text and one reader".

The literary text is cognitive in which an amount of human knowledge converges, the most important of which is all literary knowledge is personal - writing that talks about things that have happened to the writer or poet. The literary text includes several literary genres such as poetry, play story, short story and novel, public speaking as well as the symbolic story. It has several advantages, including the advantage of improvement at the beginning and graphic methods of analogy and metaphor. Besides that the image does not only represent his thought or ideas but it also contains the author's sense, imagination and emotions, so the translator had to

come up with a similar text in the TL available in addition to the literary honesty in meaning to highlight the beauty and magnificence of style. The purpose of the text is reporting.

Hence it is essential for the translator before translating every text to first interpret it in his native language then translate into the target language, envisaging what the text, formulations and graphic images might contain as well as rhetorical methods and symbols. The translation processes does not stop there but has to consider various internal elements in the production of a literary text consisting of the context, cultural, social factors and the recipient's natural understanding of the text. Also, the literary text expresses an emotional personal experience in which there is much metaphor besides presenting it in a stylized manner with music and care, or rhyme and rhythm. It varies in terms of emotion and good expression. This idea, in turn, is divided into four basic elements: emotion, imagination, idea, and finally the image. The text depends on two basic elements: form and content.

Form corresponds to language as a means to perform content, and the expression of facts and feelings, while the content corresponds to the idea, and both form and content complement one other. There is no form without content or content without form .

The translation process thus influences several factors governed by the nature of the translator's duty and the communicative function of the text. Other factors besides these are the expressive function, i.e. the transmission of emotions, sensations, artistic and aesthetic functions accordingly.

Newmark(1982) states that the difference between literary translation and non-literary translation is that literary translation is metaphorical and non-literary translation is informative. According to this, literary and non-literary translations are two different fields, still one person can sometimes practice them both. They complement each other and are gallant, each looking for in the original text a valued but dissimilar truth, the first allegoric and appealing, the second realistic and customarily practical. Sometimes each has diverse cultural backgrounds, sometimes mentioned as 'the two cultures' which are entirely contrasting to each other.

From the beginning of the study "Can metaphors be translated in a literary text", it means that translation is difficult and sometimes impossible. If it applies to ordinary texts what is the case with metaphor? There are writers, critics and linguists who believe that the translation of metaphor is impossible because what is contained in the culture, customs and beliefs cannot be translated. However, in parallel with this category, there is another category that believes in the possibility of translating the metaphor because it comes within the language, and many languages have things in common Chomsky (2002).

The study aims towards the definition of translation and ways to achieve it including its limits that can prevent reaching the desired result. Translations that are varied and grounded may be different, as their sources are based on the original structure of the text and are an objective indication. Finally, they need good delivery to the recipient in the second language.

CHAPTER II. APPROACHES TO LITERARY TRANSLATION

2.1 Literary Translation

Literary translation means the transferal of antiquities and literature in various literary genres such as poetry, theatre, and novel as well as its traditions and cultural background. The transferal of literary texts from one language to another is not easy. It requires a creative capacity that will extract the meaning behind the words and expressions of the original text and artistic images.

British linguist Peter Newmark (2006) believes that the readership is divided into three categories that require three different translations: expert, educated general, and uneducated. For that reason the translator of the literary text cannot, in any way, attain the meaning of the original text which the author wishes to convey to the reader's mind only through the juxtaposition of words. Abstraction is what distinguishes meaning in this case and is perceived by the mind then linked to knowledge and experiences far from the language. Words outside the context only provide discretionary meanings that lead to problems of multiple meaning and freedom.

Also, the literary text is an epistemological text in which a mass of human knowledge converges. The most important thing in literary knowledge is personal writing that talks about things that happened to the writer or poet.

Literary text includes several genres such as poetry, play, story, short story, novel and rhetoric as well as symbolic story. It is characterized by many features, including enhancements and creative metaphor, as well as not only representing a thought or ideas, but also containing the author's sense, imagination and emotions. So the translator has to come up with a similar text in the available target language in addition to literary honesty that brings out the beauty of the style and its magnificence. Mohammad Awad (1969) states that the first condition that comes to mind is that the translator, whose production will be a literary effect mimicking the translation, must himself be a well-established writer in literary authorship.

It is not surprising to ask the translator of literature to be a writer or someone who translates poetry to be a poet. That is why understanding an expression includes not only its linguistic denotation but also its proper use in a particular situation i.e. what is the purpose of the message because a reader gets a text and associates it with his or her background understanding A. Hassan (2011).

However, the conversion of meaning from one language to another is often understood as a measure of linking foreign text through a relationship of asymmetry or similarity Venuti (2004).

2.2 Methods of Literary Translation

No secret that the literary translation text is different in nature and form and problems arise from the translation of the texts, because the literary text has characteristics that distinguish it from other texts. Most notably, the dominance of expressive and aesthetic functions in addition to suggestive ability, the importance of form and multiple meanings and interpretability transcending the boundaries of time and space and its transmission of human values are important. This makes the translation, one of the most complex types as a process of approach among different linguistic methods, as it seeks to reformulate the meaning, and envisaging re-casting methods in the target language to create similar aesthetic effect as reading the original one. The literary translator plays a dual role to convey what the writer says in the way the text is intended, thus seeking to convey meaning and style at the same time.

The translation process and methods adopted by the translator during his/her work of translation is different, depending on the types and nature of the texts to be translated, ranging from specialized scientific translation to creative literary translation. If the purpose of scientific translation is purely communicative and utilitarian, the translator's purpose of translating literary texts is purely aesthetic and expressive. Hence, the translator is obliged to transmit the various texts, literary or scientific, taking into account the peculiarities of these stylistic and linguistic texts in the work of the translator. For example, literary texts are distinctive, creative and aesthetic with special stylistic features that attract the attention of the translator who

handles with great care when transmitting to other languages. This is what makes translated literary works not just imitations of other texts, but new works of art and literature.

As in literary and creative texts, literary translation has a distinct aesthetic and poetic effect comparable to that of original literary texts. What distinguishes literary translation from translations other than literary is that it derives its characteristics from discourse characteristics of literature, indeterminacy, whimsicality, and indirection Lotfipour (2006). These special discourse strategies could be expressed outside the text as a procedure of particular textual strategies such as specific sound, syntax and meaning patterns. The literary text is a suspicious and evasive text considering that what can be conveyed in a sentence in a scientific text of simple and direct content may be expressed in the form of rare or brief wisdom in the literary text. One of the most important characteristics of literary texts is also equivocation and ambiguity. The contents and references of these texts are determined not only by the connotations given by the creative text but by other influential factors such as the social context, the reader's self, etc.

The author of the literary text also lends a sense of curiosity to his creative texts in order to attract the attention of the reader of a literary text thus becoming a contradictory and unfamiliar fantasy world Victor (2012).

Added to all rhetorical characteristics of literary texts, other characteristics distinguish them from other non-literary texts both in their lexical, grammatical or phonological levels, for example, its great dependence on the employment of types of encouragement, metaphor and analogy, submission and delay, etc. Thus, all that has been said about literature can be said of literary translation according to Peter (2001) as an integral part of literature, even literature itself, it often leaves an aesthetic impact on its readers equal to the impact of the creative text in reading. This is due to the goals aimed at achieving access to it. The purpose of literary translation is aesthetic and expressive and therefore must be read and explained to the target readers as the original one is read and interpreted.

Where the literary text is limited, so the translator must take into account things like:

2.2.1 Meaning transfer

Literature is a message the writer carries to the outside world, through which he expresses his own vision, attitude, and emotions, and attempts to influence his readers. Therefore, the words in the literary text - in addition to their lexical connotations - are fraught with the meanings of the writer. The writer uses marginal connotations, and the imaginative power comes from the format he/she takes for words, rhythms of sentences and sounds. A good translator is the one who succeeds in conveying the meaning of the semantic text by maintaining the author's vision, tone, attitude, and emotion. Success hinges on how well he/she makes readers live the writer's experience in the same way that it was put in the text Jabir (2005).

2.2.1.1. Translation procedures

The eternal discussion about translation has been going on since the need for it to be practiced is a major issue that has been grappled with in regard to ideas and arguments, namely: Is the translation free to give the soul, the letter and the meaning of the word and the content in the form? Or is it the literal that reflects the equation? In addition, the normative nature of the research that distinguishes these two approaches, i.e. Literal translation and Free translation, explains why they did not acquire a solid base in the modern idiomatic concept of descriptive translation research so they have been replaced by two concepts: literal translation and non-literal translation.

2.2.1.1.1 Newmark strategies

Newmark concludes in his book on translation distinguishing between translation methods that sentences are used and the smallest items of literary language, and between translation approaches that relate to all texts. Thirteen approaches, which we will review for importance, are as follows (Newmark, 1988, pp.45- 81):

1. Word-word (translation): a translation method emphasizes on the order of words, each word is translated individually in its most common sense, regardless of

context, conventions of cultural are translated literally. The main intent of this type of translation is to understand the formula of the source language in order to simplify the difficulty of the text with an introductory translation.

2. **Literal Translation:** involving grammatical formulas symmetric to the grammatical framework in the source language. When the translation of the word remains singularly incompatible with the context. This method shares with its predecessor the fact that it constitutes a preliminary translation showing the difficulties involved in the text and the problems that must find a solution to solve it.
3. **Faithful Translation:** seeks to create the same appropriate meaning of the original within the boundaries of the target language. It is possible through this approach to transfer cultural terms and maintain the degree of syntactic and lexical deviation from the standards of the source language in translation, by focusing especially on the intentions of a writer, the original text, and how to achieve it.
4. **Semantic Translation:** different from its predecessor in its interest in aesthetic value at the expense of meaning, if necessary, as it gives way to the creator's creative creativity.
5. **Adaptation:** is the most free type of translation. Most of its uses are in drama and poetry. Thus topics, characters, and plots are well-preserved. after modification, the text is translated according to the target language culture.
6. **Free translation:** concerned with the content without regard to the form in which the source original text will prevail, and its formation often longer than the original text.
7. **Idiomatic translation:** concerned with highlighting the “message” of the original text, tending to deform the sense of meanings by prioritizing colloquial, idiomatic, and ready-made expressions even if they are not sitting in the original text.
8. **Communicative translation:** is a translation that seeks to bring in the precise political concept of the original in the path that the meaning and idiom are acceptable and sensible to readers (Newmark, 1988, pp. 45-47).

The other five curricula are:

1. Translation of the Authority (Services): a translation from the language habitually used in another language. Newmark concedes that this term is not common (Newmark, 1988 p.52), but it is obligatory to use this type of transformation in many countries.
2. Plain prose translation: is the translation of poems and poetic drama into paragraphs that include punctuation marks. In it Newmark maintains using the original metaphors and the culture of the textual language, while every audio effect disappears so that the continent can savor the meaning of the original work favorably without experiencing the same effect as the original work on its readers. Style in translation often spreads in equivalent with the original to facilitate access to the shocks of the text from the careful comparison of words in the two texts.
3. Informative translation: it provides all the evidence in the non-literary text, as it is occasionally reformulated in a more reasonable way with some abbreviation without taking the form of a paragraph.
4. Conceptual or cognitive translation: the transfer of information contained from the original language text by making a transposition in the grammatical structures of the original language to regular equivalents in the target language while reducing all metaphors and placing them in literal forms, constituting an introductory translation for difficult and complex texts.
5. Academic translation: this translation converts the original text into a mastered text in the target language without this coordination being existent in the original text. It also gives the writer's expressions a characteristic of innovative vernacular, a translation that is still practiced in some British universities (Newmark, 1988, p. 52).

2.2.1.1.2 Vinay and Darbelnet methods in translation

Modern theoretical studies confine translation methods to two main forms: literal translation and non-literal translation. Studies indicate that the pioneers of the first organized attempt to determine a number of tightly arranged proposals regarding transfers between languages and the comprehensive classification of translation

methods (including literal and non-literal translation) were representatives of the comparative method. Vinay and Darbelnet (1995) were the first to develop an automated approach to translation implicitly based on the findings of current linguistics in this regard. (Newmark, 1982, p.10) also points to the superiority of Vinay and Darbelnet in applying linguistics to translation methods. It is noted that when most translation theorists touch on the issue of translation methods they discuss it without exception from the perspective of techniques and rules developed by Vinay and Darbelnet. That some have focused on one part of it and others on other parts, none of them have found it entirely refuted or rejected, and this indicates that setting scientific rules and methods for translation collectively agreed upon is still difficult to do. Scientific research in this field remains a weapon.

The terminology of this branch of knowledge has not yet unified Western schools, so the researcher clashes with a kind of anarchy in the use of terms and even the compatibility of some terms with their concepts, which have improved through our follow-up to the different approaches to translation methods by focusing on Vinay and Darbelnet.

The two scholars developed seven methods of translation, arranged as follows:

1. Borrowing: This method reflects a lack, as the translator resorted to it when he lacked the terms - that is, when he did not find an equivalent in the target language of a word or term in the source language, whether to express a new technique or an unknown concept. It is the simplest translation method (Vinay and Darbelnet, 1995, p. 31). This can call this method with regard to the Arabic language "Arabization / التعريب / *al taareeb* / " in its original meaning but not in this way. However, the use of this method with regard to translation into Arabic is completely different, for if it does not constitute a method in the full sense of the word in relation to other languages, it constitutes an extremely important and sensitive method for the Arabic language. Everyone knows that the Arabic language, throughout its long career, allowed the introduction of many words and measures that were not recognized by the first Arabs.

2. Calque: defined as a type of borrowing of foreign syntactic formulae with the translation of the elements that compose it. Example: Science - fiction in English, or expressive simulation in Arabic. E.g. *"to shed crocodile tears"*. As is the case with borrowing, there is a simulation dating back to a long time ago and indications of indicative changes or perhaps proven in dictionaries. What is important for the translator is the simulation of contemporary cases of simulations that result from an attempt to avoid borrowing by compensating for a lack of the target (Vinay and Darbelnet, 1995, p. 31).

As for Wilss, he defines this type as a lone translation, or what he calls a linear substitution, and interprets it in compound names or adjective, which is often accepted by speakers of the target language after a period of time, whether happily or reluctantly. For him, it does not exceed the terminology or conceptual concepts such as: developing country/ بلد نائم / *balad naaem*) (Wilss, 1982, p. 97) which does not refer to expressive simulation. Almost the same stance is taken by Newmark, preferring the term Through-translation (Newmarkr 1988, p. 94) instead of calque or loan - translation. If simulation become a special form of borrowing, transposition translation is a more general form of simulation.

3. Literal translation: or word-for-word - according to Vinay and Darbelnet, the meaning moves from the original language to the target language to obtain text correctly from both syntax and semantics by restricting the translator with linguistic justifications such as:

"I went to the market to buy some apples / ذهبت الى السوق لأشتري بعض التف"

/dhahabt 'iilaa alsuwq lashtry baad altifah/ (Vinay and Darbelnet, 1995, pp. 33-

35) indicate that this method is the simplest and easiest form of translation, and is achieved when word-for-word substitution in the other language is possible without going beyond the grammar of the target language except in rare cases when the two languages are very close and you end up with one culture and civilization. When using this method, Vinay and Darbelnet strongly advise the translator that the translation is unacceptable. When the translator must resort to this type of translation, they call it "unacceptable translation" that means the resulting message gives:

- a. Another meaning.

- b. The linguistic formula is against the target language or its linguistic ambiance.
 - c. It has no meaning.
 - d. Poor or unmentioned for structural reasons.
 - e. Located at a different level of language.
4. Transposition: Vinay and Darbelnet name this term the method by which one part of discourse is replaced by another, without changing the meaning of the message (Vinay and Darbelnet, 1995, p. 36). This method can be applied either within a specific language, or in the context of translation. The substitution in this case is among the grammatical categories of both languages, e.g.

"I order him to leave immediately/ أمرته بالانصراف حالا / umrath bialainsiraf hala".
 When the verb phrase *"leave / ينصرف / yansarif"* is replaced with the source of adverb phrase *"بالانصراف / balainsiraf"*.

Vinay and Darbelnet distinguish between two types of substitution: obligatory and facultative:

- a. Obligatory: this type of substitution is in terms that only accept one formula in one of the two languages, even if it can be exchanged in the other language in the form of two or more formats, in different ways, for example;

"as soon as he gets up/ بمجرد نهوضه / bimujrid nuhudih/ " . (Replace = "gets up/ ينهض / ynhad /" verb by noun phrase: النهوض / alnuhud)

- b. Facultative: can occur when the two languages are able to be controlled in two or more ways by the same phrase e.g.;

"After he comes back/ بعد ان يعود / baed 'an yaeud/ " It can be rewritten by replacing *"After his return / بعد عودته / baed eawdatih / "*.

They acknowledge that the basic transposition terms are not necessarily stylistically equivalent, so the translator resorted to this method when he noticed that the altered form was more appropriate to the original sentence, and allowed the stylistic nuances of the text to be highlighted. Therefore, the transposition formula is generally considered literary.

- 5. Modulation: This method is a diversification that occurs in the message, caused by a change in the view or direction of the highlight. Modulation finds its justification when a literal or a transposition translation gives us an unsatisfactory translation, which may be syntactically correct but contradicts the

context of the target language. Modulation is the term proposed by the two authors (Vinay and Darbelnet, 1995, p. 36) to designate a number of variants that become necessary when the transition from the original language to the target language does not take place directly. These variants depend on a change in the point of view, and their application is limited to intellectual categories.

The two authors distinguish between two types of modulation:

- a. Free or optional modulation.
- b. Fixed or compulsory modulation.

For example, frequency in use determines the difference concerning between free and fixed modulation - that is in the first one is what the target language can express positively, while the original language expresses it negatively:

"It's not difficult to show/ (SL)/ من السهل ان نبي / It becomes easy to show (TL)"

As for fixed adaptation, the degree and frequency of its use, acceptance, and its inclusion in dictionaries or grammar makes anyone who possesses the cornerstone of the two languages a firm asset, resorting to this method automatically and without the slightest hesitation.

6. Equivalence: Vinay and Darbelnet believe that two texts may agree in depicting a situation that expresses one reality, by resorting to completely different stylistic and synthetic methods which are known as equivalence. It is often syntagmatic and includes the entirety of the message. Accordingly, most equivalents constitute constant formulas and belong to verbal code and idiomatic expressions and clichés within proverbs, judgment, source, and adjectival expressions, etc. The similitude, in particular, is an ideal field of equivalence, cases that cannot be translated literally or simulated in any way. But it often happens especially in bilingual societies, as seen when exposed to the calque style. Syntactic and suggestive conformity of these expressions occurs only in single cultures or extreme convergence, but linguistic duplication highlights the phenomenon of linguistic interference "when using one of the two exposed languages. This is not just a matter of borrowing, but rather of the continuous simulation of expressions between one language and the other, and vice versa. Some of these simulated expressions may end up being transferred to the other language and accepted by its speakers, especially if it reflects a new situation

that can be adapted to the culture of that language (Vinay and Darbelnet, 1995, p. 36).

7. Adaptation: in this way, Vinay and Darbelnet attain what they call the maximum level of translation. It applies to situations where the stance referred to in the message is not present in the target language, and it should be created from another stance that is equivalent to it. That is, equivalence in this case is equivalence in stances and not in meanings or structures. There are some cultural data in the source language that are difficult to transfer accurately to the target language, either because they are not present at all in the culture of the language they are transferred to or are incompatible with the etiquette and traditions of the speakers of this language. Adaptation is not only at the level of grammatical structures and linguistic structures, but also exceeds it to attain the course of ideas, and the current expression of these ideas, through formulating them within paragraphs. Refraining from using this method is manifested according to (Vinay and Darbelnet, 1995, p. 39). No text should be calque either structurally or linguistically, because that would be at the expense of the intellectual life of the target language and its speaker. It dominates one dominant language, which makes other languages revolve around their context and adheres to their structures and accumulation, and even its way of expressing ideas, which leads to killing the spirit of creativity in other languages, restraining their development, and making them revolve around themselves in a closed-loop.

2.2.2 The importance of form and aesthetic value

The role of language in literature is not only about reporting, but also an aim in itself. Form and content of the literary text combine to highlight the message of literary impact, arousing the emotions and passion of readers, and communicating facts and ideas. Each writer has his/her own way of harnessing rhetorical methods, graphic images and even words in favor of his intended meaning Jabir (2005) while the aesthetic value of the text is based on its structure, the metaphor employed, and the music contained in its syllables.

2.2.3 Multiplicity of meanings, and susceptibility to the plurality of interpretation

The translation of a literary text is a kind of self-explanation, and whenever the text is rich in the marginal connotations of the author, multiple meanings, as different images and meanings that occur in the mind of different recipients and their environments, experiences, and tendencies occur.

Hence, there is a multiplicity of translation of one literary effect. In doing so it must have ensured the transmission of all aspects of the original meanings and beauty. That is the opinion that Sura (2017) goes along with - the multiplicity of translations is one of the reasons for the masterpieces of translated works that are needed to expand the periphery of translation studies especially those dealing with the literary.

Finally, it is worth noting that the difficulty of transferring these characteristics within the translation process has caused the eternal debate about honesty in translation. Hence, the impossibility and potentiality of this, which is reflected in the diminution of the importance and role of translation and considering it comparative with original work.

2.2.4 Literary translation between the literal and the conduct of the translator

The duty of the translator is complicated when dealing with the transmission of literary texts because of the above characteristics and specifications which requirement taken into explanation through the translation.

As a result, the translator finds him/herself before two solutions: either to take the approach of literal translation in order to preserve the form and meaning of the source text or the other option is to adapt the original text and present it in a smooth, acceptable form to the target reader. Below is a presentation of the most important theories of literalism and freedom in translation, which discusses the relevance of the method of translation and methodology of the translator to the path adopted. In an effort to find a compromise and rehabilitate the translation, the scholars were divided into two teams, one supporting literal translation for the sake of honesty, the other

being biased towards a free translation in order to arrive at an equivalent text legible to the target reader.

2.2.4.1 Literal direction

There have been many opinions and theories since ancient times about the appropriate way to translate literary effects from the first century BC until the end of the eighteenth century. By the beginning of the nineteenth century, the shift towards literary translation was raised by Schleiermacher who states excellent things about the interpretation that are appealing and equally relevant now as they were before (Lefevere, 1977, p. 74):

"Leaves the reader in peace as much as possible and moves the writer toward him".

His approach relies on the preference for literalism, and considers translation a special case with a degree of understanding and interpretation. These studies have had a wide impact on many theorists of this era and to this day.

2.2.4.2 Adaptation direction in literary translation

Theories of this tendency are based on the utmost importance to the reader of the translated text and the meaning at the expense of the letter, and this requires the translator to express the message contained in the original and create the same effect that the owner of the original text wanted, by taking into account the sociocultural standards of the recipient because the hermeneutic theory is more related to deliberative texts because the topic is translating metaphors in literary texts, will limit ourselves to both the theory of dynamic parity and the theory of purpose, because they serve this topic and cover a range of aspects related to the extent to which the methodology of the translator is affected by the text to be translated.

2.2.4.2.1 Dynamic equivalence - Nida & Taber

The period between 1950s and 1960s was characterized by the interest of students in the systematic analysis of the translation procedure. The issue of the study was based on the concept of both meaning and parity. Eugene Nida is one of those influenced by these linguists like Roman Jakobson, and Noam Chomsky. He

conducted a study in (2003) that he wanted to be a scientific translation phenomenon and also, with Charles R. Taber in (1969). The sole purpose is to convey the message to all people of different cultural, social, and linguistic backgrounds. It aims to rebuild the same effectual relationship between the text and the reader in the original language Nida (2003).

The validity of translation must be measured by the extent to which a medium-level reader which is intended for translation can understand correctly hence, the original text message must be adapted to the linguistic needs and cultural expectations of the recipients, and to formulate an appropriate and natural expression in the target language Nida & Taber (1969). In order to achieve this, Nida allows the translator to act in cultural, linguistic and vocabulary references, also allowing the translator to adapt in order to achieve naturalism. The language of translation should not contain the effects of language overlap or words that the reader disapproves of, but must be adapted to the recipients and presented in a understandable form, even if at the expense of the original letter.

2.2.4.2.2 Skopos theory

The word Skopos is a Greek word meaning "purpose" and "intent". It was presented by Hans J. Vermeer in translation in the 1970s as a scientific term referring to the purpose of translation as a science and its purpose as a linguistic process. Vermeer and Katharina Reiss (1984) developed the primary reference for the functional approach to translation and expanded the Nida concept of dynamic equivalence, reaching new levels of flexibility and adaptability. This functional theory is based on the view that translation is an act that includes an objective and a goal, which will determine the methodology of translation, that is, the translator is free to choose a strategy that corresponds to the desired goal of translation, and by adopting the principle of purpose justifies the means., The goal theory is based on two basic rules: the first is the rule of consistency, which requires that the translated text be consistent for the recipients of translation, and this is achieved by taking into account the circumstances and background of the recipients, while the second rule is the rule of Honesty of meaning, that is the transfer of information contained in the original text Jeremy Munday (2012). Vermeer argues that the characteristic in this

theory allows the possibility to translate a text in different methods according to the purposes of translation and ideological contexts or what Vermeer calls translation note or in the words of Reiss before which provides the translator authorization of a set of standards and norms. Taking into account during the translation process Vermeer (2000).

2.3 Challenges in Literary Translation

2.3.1 Literary genres

Literature is an art that addresses feelings, emotions, and conscience. It is the artistic writer who can present a work of art in which he expresses the feelings, concerns, and aspirations of the people. Literature itself is intended to provoke feelings by using sound phrases and clear expressive words. The challenges surrounding the work of a literary text translator appear on several levels, namely the transmission of the literary text with honesty given to the writer and his purposes and to the literary work and its aesthetics, and for the reader and his background because no matter how objective it is, the translator can only put some of himself in the translation. In dictionaries, that make the vocabulary a unique thing, how can the translator be familiar with these purely psychological and subjective aspects that encompass vocabulary - even neutral ones - in the writer's mind? Any text, whether prose or poetry, demonstrates the interest of the writer in the language, where he is keen to ensure that his work contains rhetorical methods and improved philanthropic and metaphorical phrases, which are important features in the writing of various literary text. Literary texts are full of elements of suspense and enjoyment and entertainment. The types of literary texts are many and varied which are:

2.3.1.1 The story

The story, like other types of literary text, is an art with its place in contemporary literature and an idea that went through the imagination of the writer or a picture that appeared in his mind to get it across to the minds of readers and influence their souls like the impact on himself. They regard the story as a realistic

account of events, whether real or imaginary. It mediates between the short story and the novel, in which the writer addresses aspects of the wider than in the first. It is no longer merely a pleasure, filling a void or expelling boredom. Many writers such as Walter Allen (1981) and Foster (1987) see it as one of the most effective literary genres of modern times because it has the power to attract the reader and integrate them into the optimal life that the writer sees as one of the most valuable means of knowledge simplifying human life.

Thus, the story has become a means of depicting society and reality, penetrating the souls of people based on philosophical studies and social psychology showing reality and problems with appropriate solutions. It also differs from the play in that it does not require viewers or glasses, but requires conscious readers of their customs and traditions who are aware of the social and cultural changes around them. It is also more extensive than the play, which is linked to the theatre at a specific place and time.

2.3.1.2 The novel

The English novel witnessed a remarkable development at the beginning of the twentieth century influenced by the circumstances and developments in the world during that era, including the first and second world wars, which had a direct impact on many novelists like Hardy, Thomas, George Eliot, Virginia Woolf, James Joyce, Joseph Conrad and other novelists who have contributed to the emergence of the new. Open-ended novelists leave many questions unanswered Spurgin (2006), and unlike nineteenth-century novels dominated by happy endings, twentieth-century novels are novels of profound social and psychological dimensions. The ends are sad and tragic, they are no longer based on the narrator in the narrative of events but become reliant almost entirely on the personalities who act on behalf of the narrator in expressing and revealing the internal worlds in every sense of these worlds of thoughts, feelings and memories Parrinder (2006).

Language, as a vessel that transmits the culture and thought of the society to which it belongs, is influenced by the environment in which it is used. For example, the word "injuns" cannot be found only in communities where Native Americans

live, and there are no such terms as 'lean-to', 'hollow trees', 'tank houses' except in forested environments suitable for the construction and housing of this type of homes and shelters Steinbeck (2006).

The modern English novel draws personal features from the environment in which it is created. It is generally less handsome, heroic, intelligent, more introverted, isolated and insane than the characters of pre-twentieth century novels because modern novels are no longer the external manifestations of their personalities in their relationships with others Matz (2004).

2.3.1.3 The play

The theatrical text is one of the most ancient arts known to man. It is a cultural art and a civilized phenomenon created by man to express him/herself, his/her feelings and emotions, in order to communicate with the manifestations of nature and its secrets through material and visual issues. Long before Greece, it was known to ancient Egyptians and ancient Arabs through religious and social rites and rituals.

A substantial variation exists between fiction and plays translation. While novels or short stories are intended just for a reader, a play is meant (or should be) for an actor in addition. Play translator needs to be ready to fashion language that's actable which will qualify the actor effectively to collaborate with the playwright. The aim of this particular quite language is linked with such problems because the length of speeches, literalness in interpretation and also the relationship between the art of drama and the art of acting. The play differs from other literary genres in that it does not depend on narration or description but rather on dialogue. It was initially based on the unity of time, place and one actor. In addition, it was dependent on poetic style and individual dialogue on a specific topic. As for the viewer, it depended on one scene that did not change from the start of the show until the end. But the matter was not only limited to that, it went beyond that. Another actor took part on the stage of the lyric dialogue, so the dialogue appeared between two and then three then more. Writers wanted to compose the play in a prose style, and the conditions of time and space were neglected Carlson (1964).

From what is mentioned above, it is important that the interpreter recognize that play translation is really different from other forms of translation because “a theatre text exists in a dialectical relationship with the performance of that text. The two texts -written and performed - are coexistent and inseparable, and it is in this relationship that the paradox for the translator lies” (Bassnett- Mc Guire 1985: 87). By provide excellent guidance approaches on how to translate a play should be, Bassnett mentions five (Bassnett-McGuire, 1985, pp.90-91):

- a. Treating the theatre text as a literary work.
- b. Using the SL cultural context as a frame text.
- c. Translating ‘performability.’
- d. Creating SL verse drama into alternative forms.
- e. Co-operative translation

Wellwarth stresses the following:

"While it would be unreasonable to demand that the dramatic translator be as intimately acquainted with theatrical technique as the playwright, for whom it is an absolute necessity, there is no question that some experience as an actor particularly or, failing that, a knowledge of the technique of oral communication is indispensable" (Wellwarth 1981, p. 141).

Bassnett instead, state that is translator must focus on the written text rather than a gesture text or theoretical performance (Bassnett, 1998, p. 102) She say that:

"if we accept the idea of a gesture text that exists within a written text and needs excavating by actors, then we are faced with an absurd problem for translators".

This mean a translator would not only have to know both languages and theatrical systems intimately, but would also have to have experience of gesture readings and training as a performer or director in those two systems"(1998:92).

Contrary to Bassnett, Rick Hite advises theatrical translators to become actors and listen to their work so that they may perceive "the problems of translating from spoken text to spoken text' and ‘become more sensitive to the vocal idiosyncrasies of both languages, of their inherent rhythms, patterns and stress" Hite in Zatlin (2005:2).

2.3.1.4 Poetry

The poetic text is one of the literary texts that affect the spirit of the reader or the listener. It is a beating heart, charged with feelings, which enjoys life. It is the language of suggesting feelings and imagination. From the outset, the actual discovery of the translation was beset by various problems, especially when it comes to literary translation in general and translation of poetry in particular. They are the problems of its formulation, the first of which is the old poetic text, which is related to the possibility or not of translating poetry. The second reason is modern, relating to the effectiveness of poetry translation within the current civilizational data for human communication and dialogue between peoples and cultures. Finally, the third one which deals with the issue of translating poetry in poetic activity alone.

If, for example, the poet wanted to express in words the word noon, by saying "the middle of the day", then this is normal speech, but if he says "under the tree's shadow" to indicate the time of noon, then this is poetry. Critics and writers see that poetry is based on two main characteristics: rhyme and rhythm, but they do not stop there because the function of poetry is to influence the same reader or listener. So what effect it has on the same recipient is not due to rhythm and rhyme but rather is due to other factors represented in it including poetry of good imagination, simulation, sincerity, fame or all of them.

Poetic text can be translated in two steps;

- a. The first stage: to unite with the poetic atmosphere of the translated text.
- b. The second stage: the gradual disintegration of that atmosphere, and a return to the examination of the rationale of the text.

For the first stage, it means that the translator is able to understand and interpret the poetic text not only by relying on the lexicon alone for the sake of translating the poetic text but by finding the implications from the words making the translation. The end result goes from a solution to a crossword solution. As well as what is in the language of the lexicon in general, what is contained in the poetic vocabulary is of premium privacy.

As for the second stage, it means: the translator should leave the emotion of poetic text gradually because absolute autonomy of it means that the translator creates a new poetic text or a new poetic case is inspired by the first one. This inspiration obstructs the translation process. This is expressed by the famous German comparator (Weisstein 1968, p. 95) "The translator must not betray the original text, and literal translation, especially with lyric poetry, which may only be used if there is a close relationship between the two languages".

2.3.2 Technical standards in literary translation

Literary translation, like literary work itself, seeks to be eternal, making it retain two things: the obstacle and the incentive to overcome it. First of all, it must transmit original creativity that it controls, in addition to purely functional and linguistic criteria, aesthetic criteria as well. The goal of the literary translator is to combine precision in terms of linguistics and art in aesthetic terms so that the two aspects of the translated literary work are identical. This is not an easy thing, the translator must constantly reconcile between the content and the form or what has been agreed to be called the organic relationship between the form and the content. The form is determined by the structure of the literary work and the way the levels of this structure overlap, which are an integral part of the content. It is also important for the literary text to be seen as a set of individual structures interconnected, each focusing on a specific lingual aspect as stated in (Bassinnet, 1980:77):

"Every literary unit from the individual sentence to the whole order of words can be seen in relation to the concept of any system. In particular, we can look at individual words, literary genres, and the whole of literature as a related system, and literature as a system within the larger system of human culture"

It is clear that literary work cannot be viewed as an independent work. It has nothing to do with the environment in which it was produced, but rather is the result of the interactions produced by this. Hence, the importance of reading literary work is a very important first stage before going into the translation process. This reading should take into account the literary, social and political climate constituting the general face of literary work. The translator's reading of any literary work should be multifaceted:

1. An entertaining reading in which the translator/reader discovers the content formally (Knowing the subject, tracing poetry, metaphor, aesthetic style, etc.).
2. An absorptive reading, in which the translator/reader tries to dispel ambiguity, if any, and to determine its context within the works of the author and even within the prevailing literary currents.
3. An analytical reading, which consists of extracting syntactic and stylistic features and the manner in which they are used, determining the quality and function of the text, as well as determining the type of difficulties encountered in translation and their classification.

The first and second reading can only be subjective readings. As for the third reading, the translator is supposed to envisage as much objectivity as possible, and to place himself in the place of the ordinary reader, who is assumed not to possess the bias of the source language and is not familiar with its manners. Hence, the difficulty involved in the work of the literary translator appears on several levels, which are the transmission of the literary text faithfully assumed by the writer and his purposes, for the literary work and its aesthetics and for the reader and his background. For the writer, for example, must not forget that his/her dictionary has its own references, and if assumed that each word has its own meaning or meanings, no dictionary can tell us the meaning that exposes countless commercial deposits in the mind of the writer that makes the vocabulary something unique.

But if a literary translator reaches the limits of creativity in his/her translation, it does not always happen. Steiner goes further when he says:

"Ninety per cent no doubt, of all translation since Babel is inadequate and will continue to be" (Steiner, 1975, p. 369).

Although the study researchers do not adopt 90% of this pessimistic view of the state of translation and its fate, the matter calls into question the impossibility of optimal translation. But the ten percent that remains of the ninety percent that Steiner reproved, perhaps for exaggeration, brings some tranquility to us. So good translations exist even if Steiner did not specify the type of these translations even with its small percentage: are they acceptable, good, or excellent? or are they just translations for public consumption? In theory, what might be called a "perfect translation" should meet the following requirements:

1. To give the exact same semantic meaning to the original text.
2. To give the same notes as the original.
3. To have a similar effect on the populace as the effect of the original work on its readers.

Consequently, it is possible to measure challenges in translation by determining the number of deviations from it, as the question of the viability of a text for total or partial translation or its impossibility has not been raised in research as a separate topic in itself except through the discussions that took place on the theory of translation that emerged during the nineteenth century (Wilss 1982, p.29). He attributes this delay in its presentation to the fact that interest in the past was focused on the methods that the translator should follow in order to arrive at a translation that is consistent with its specific objectives.

2.3.2.1 Quality of the literary translator

It is not possible to address the subject of this research and go into the field of literary translation isolated from the translator himself. Therefore, the translator is the focus of the translation process, and its role is central to the basic principles and approaches in this process. It is responsible for his choices during the transfer of literary work from one linguistic system to another that differs from him. With regard to this study, "*Translating Metaphors In Literary Text: Challenges And Solutions*", the translator bears a portion of the responsibility in his choice of the strategies he adopted in transferring the meanings of the starting text from the English language to Arabic, as well as the responsibility for his choice of the techniques and methods he employed to serve these strategies. One of the issues that it seen as extremely important is the definition of the translator and the search for the specifications of who engages in this activity - especially if it comes to translating literature - and how is the best way to do so; is it professionalism and sabbatical, or is it a hobby sufficient to practise such activity and such art and creativity? Georges Mounin said:

"One of the most difficult works of the translator is his attempt to give readers an idea of the unknown things that a foreign text talks about, belonging to a foreign or college culture" (2002:31).

In fact, the translator is a mediator between the author and the recipient and the most important component of the translation process. He is the person through whom the text passes from the source language to the target language, and he is a secondary writer, and of another kind, because he does not have the ideas expressed in the language to which he is translating. Of course, he is denied freedom to dispose of it, as he finds himself locked up in the thoughts of others, bound by a text in which its writer enjoyed full freedom to express his opinions and so on. Also, the translator of literature deals with texts in which the aesthetic function is overwhelmed, as it is written in a difficult pictorial language that is far from the normal level of language and familiar formulas. The role of the translator in this field requires him to produce two types of language; the first is called the language of the content where he deals with the expressive function of the language in order to convey the precise meaning of the text. The second is called the language of the literary form which requires dealing with the aesthetic function of the language to convey the functional equivalent of the symbols, achievements, sound, melody, and the hidden meanings of the phrase contained in the original text.

Also, among the opinions that divide the translation process into three phases, Nida, for example, distinguishes between three phases in which the translation process is accomplished: analysis, transfer, and restructuration. Basil Hatim, Jeremy Munday (2004) analysis of the meaning is to simplify the argument that extracting the nucleus of its deep accumulation and contrast is not based on the grammatical categories that it contains, but rather on the basis of topics and events, and the degree of abstraction that it contains. And then do a semantic analysis of groups of words through the method of consequential analysis and determine the emotional value of words and their implications that result from the conditions of their use - the cultural concept - and from the levels of language, pronunciation, symbols. The form of the text is very important when this process of analysis is used. In the form of some languages, such as the Arabic language, the importance of this exceeds the content.

In the transfer process, that is, the transmission of the message based on all the factors extracted from the analysis process and used to preserve the information that the meanings contain, without sacrificing the suggestions and passing them on, Nida is exposed to a set of methods that do not differ in their entirety from the

methods of the comparative style by emphasizing in this regard the role of the translator, so that the translator owns the overall message, the original text and the information acquired in the body language, which allows him to produce the translation. When he produces it, he should set his sights on the reader to whom this translation should go, or rather put himself in the place of this reader, who does not have all the reference information in the translator's possession. So the translator must be extremely simple and complete, and when faced with a request or ambiguity that he cannot understand, resorting to teamwork is the best way to avoid improvisation or deletion.

As for the third stage, which is re-construction, it is necessary to respect the levels of language in their historical (obsolete and modern) dimensions and geography (dialects and socialites, taking into account the social classes directed to them and their linguistic record).

The study must not forget that Nida in his presentation of these three stages, with most of his theoretical research revolving around this matter, comes in the form of recipes not entering the heart and essence of the translation process. Most translation theorists who have identified three stages of the translation process have overlooked an important party in this process, which is the third reader who may be the translation reviewer or translator himself when he takes on the role of the critic to produce his work, and analyses his translation. Here emerges the benefit of the division defined by the comparative method of translation methods. The review of translation based on the criteria for these methods is not a precedent for the translation process, but is subsequent to translation.

The writer uses it without having much freedom to change it, and all he can do is to create another context that is far from its familiar use in the field of communication as it is exactly what method means. Bally (1944) acknowledges that there is a difficult gap to overcome between the use of a language by an individual in the general and common circumstances imposed on the entire linguistic group, and its use by a poet, anecdotal, or orator. When the speaker finds himself in the same conditions that other group members experience, because of this particular effect, a

criterion by which the deviations in the expression can be measured is as Venuti states:

"Strategies of translation involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it." Venuti (1998:240)

Venuti explains that methods of translating a text can be implemented according to two methods: Either dyeing the text with a localized color, and here the translator follows a conservative, stimulatory style of local culture or what he calls domesticating strategies as Eugene Albert Nida used in translating the Bible, or maintaining the linguistic and cultural values of the foreign text, i.e. what he calls foreignizing strategies.

When the speaker personifies himself in the same conditions as other members of the group, due to this particular claim, there is a standard by which the deviations in the individual expression can be measured. As for literature, the conditions are somewhat different because it is a voluntary and conscious use of language, except that it uses language intentionally as purely aesthetic. It tries to create beauty with words as the artist does with colors and music with sounds and tones. But this contrast between the automatic expressions of public life and the voluntary, conscious expressions of literary expression is not absolute in any way. There are some speakers who choose their words with great care, while some writers write with great spontaneity and freedom. Literature exists within two admissions that distinguish it.

2.4 Metaphor Translation Procedures

If the translators agree on some methods and disagree on others, they are unanimously agreed that Newmark represents a reference from the most eminent references in the field of metaphor translation. It was singled out for metaphor study adopting a more pragmatic approach in translating it, by presenting different methods whose main goal is to facilitate the translation of metaphor. For him:

"Translation theory is mainly concerned with the serious purpose of metaphor which is, "to describe an entity, event or quality more comprehensively and concisely and in a more complex way than is possible by using literal language." (Newmark 1988 p.84)

In other words, he removed the difficulties and obstacles that the translator might encounter while ensuring that the target reader understood the same as the source reader did.

As mentioned previously in the analysis, this thesis will be subject to the seven procedures proposed by Newmark in order of preference (Newmark, 1988, p. 88-91). He arranged the procedures based on the most preferred procedure to the least preferred. It means he suggested the translator choose the first procedure to translate metaphors and then descend from the second to the last procedure only if there are cultural differences.

2.4.1 Reproducing the same image in the TL

This procedure is used to translate the SL metaphor into TL metaphor which has similar meaning and image. It is applied because the SL metaphor is universal thus the TL reader can completely understand the metaphor as the SL reader does. One-word metaphors are more commonly rendered by this method. For example, *you are a devil from hell* is translated into انت شيطان من جهنم / 'ant **shaytan** min jahanam /. Basically, this method depends on translating the metaphor literally from the source language to the target language and it is required that the metaphor in the target language is known by the target language readers. The purpose of this method is to maintain the same degree of popularity and use between the two languages, which is the most difficult task for the translator. Paul Ricoeur said:

"It is difficult to precisely match one language to another. The difficulty reaches its climax with the key words, which the translator sometimes imposes on the literal method a word of his word, whereby the word takes a constant equivalent in the target language"(Khumri, 2008, pp. 18-19).

Hence, its duty for the translator is to comply to the maximum degree with the original text not resorting in any way to compensation or change.

This method is also called literal translation, whereby the translator does not observe the grammar of the target language, but rather focuses mainly on the linguistic structure of the source language. Peter Newmark also indicates the necessity of adhesion in the original text even in the number and level of words, i.e.,

the metaphor at the verbal and moral levels to ensure a match between the two metaphors.

Egypt is in dire predicament as foreign investment and tourism collapse, translates into Arabic as وقعت مصر في مازق كبير بسبب انهيار قطاع الاستثمار الخارجي والسياحة / waqaeat misr fi maziq kabir bsbb **ainhiar** qitae alaistithmar alkharijii walsiyahih /.

In this example, it seen that metaphor use literal translation in the word (*collapse*). By using the Arabic language word (انهيار / **ainhiar**), which is in itself a metaphor and replaced it in the original text with the same image in the target text while maintaining the same number of words.

Translation of complex metaphors or idioms is rare and depends on cultural overlap. However, reproducing one-word metaphors representing sense of an event or quality instead of an entity is more difficult since an entity is more universal than an event, e.g., elbow one's way. Lastly, animal abuse can have cultural or subjective connotations but can be quite universal as well, e.g., the pig is a symbol of filth and dirt everywhere.

2.4.2 Replacing SL image with a standard TL image

This is used if the metaphor is culturally compatible in TL or does not clash with its culture. Newmark states that stereotyped metaphors should be converted to sense whether they exist in TL or not because it usually is culturally bound. Euphemisms are also metaphors and often have to be replaced by a cultural equivalent, unless the translator tries to inform the reader rather than to affect him/her. For example, *my life hangs on a thread* which is translated into Arabic language as حياتي معلقة على خيط / hayati muealaqat ealaa khayt/.

This method focuses on changing the metaphor contained in the source language to a metaphor in the target language that is in the form of a corresponding or cultural equivalent, consistent with the original metaphor in the meaning only varying with it in the pronunciation.

Newmark points out that the translator must recite the metaphors which are known in the target language and not contradict the culture of the target language. It

is a method used by the translator if it is not possible to use the literal translation or if it limits the value of the original metaphor. The effect that occurs in the target language and the response of the target reader is especially a matter of great importance in this method. If the translator misuses the appropriate equivalent, this negatively affects the reader's understanding.

One of the most prominent followers of this method is Nida (2001), who pointed out that the target reader's reaction constitutes the basic criterion for the translator's success and it also determines the quality of the translation. Nida illustrates with the translator choosing a cultural stance in line with the target language

This method is also called communicative translation, which Newmark refers to as one of the most concentrated in the effect of the text on the reader. He says in this regard that communicative translation tries to create an effect on the readers of the translation that is close to the effect that the reading of the original text conveys i.e., Tourism *bounced back* relatively quickly in contrast to the past three years.

ارتد القطاع السياحي ارتداد ايجابيا على عكس السنوات الثلاث الأخيرة

/airtada alqitae alsiyahiu airtidad 'iijabiaan ealaa eaks alsanawat althalath alakhyrh/.

In this example, it is seen that metaphor use communicative translation in the word (*bounced back*), translated with the word (ايجابيا ارتد , ارتداد) so that the study mainly highlight the same effect that the original text reader senses.

2.4.3 Translating metaphor by simile

This procedure translates metaphor into simile form still retaining the image. However, this modifies the shock of the metaphor since simile is more restrained and explicit. This procedure can be used to modify any type of word, as well as original complex metaphor.

The translator in this method returns to the simile to maintain the image that the metaphor holds, and this method aims mainly to bring the image closer to the

target reader and reduce the cultural shock that can result from the literal translation of the metaphor. Newmark says in this regard:

"The original metaphors are dramatic, and even heartbreaking in their impact. Since it is held between one thing and another without mentioning the similarities explicitly, it seems to be inaccurate, if not true, because it has boundaries that are not clear or not renewable" (Newmark, 1986, p.161) .

For example *live the dog's life*. If the study research keep the example in its current form, that is, in the form of borrowing, the meaning remains somewhat mysterious (يعيش عيشه الكلب / yaeish eayshah alklab). But if metaphor is substituted by analogy, then the following example becomes (يعيش كالكلب في معيشته طريداً ومنبوذاً) / *yaeish kalkilab fi maeishatahum taridaan wamanbudhaan*) and thus clarifies the meaning, becoming more accurate.

2.4.4 Translation of metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense

This is a compromise procedure and combines communicative and semantic translations together which address both the layman and expert reader. The main focus here is gloss rather than equivalent effect. It is noteworthy that some metaphors may be incomplete in TL without the addition of a sense component. Thus, this procedure is used to avoid misunderstanding if the simple transfer is confusing to most readers i.e., *If you are an offer*. This method give more emphasis to the equivalent-effect, to the quality knowledgeable second reader, and the layman is looked after only secondarily. For example, *he is as sharp and cunning as a fox* إن اد / *'iinah hadun wamakir mithl althaelab* / .

2.4.5 Converting the metaphor into sense

This procedure can be applied in any type of text, and preferred when SL to TL image replacement is extra wide in terms of sense. However, the emotive aspect may be lost. To perform this procedure, the sense of metaphor should be analysed componentially or the use of literal language must be used i.e., *he is a bookworm* converted into Arabic as (إنه يحب الكتب حقاً) / *'iinah yuhibu alkutub hqa*). Depending on

the type of the text, this procedure is common and is to be preferred to any replacement of an SL by TL which is too wide of the sense of the register. In principle, when a metaphor is converted the sense must be analyzed componentially. Since the essence of an image is that it is pluridimensional-otherwise literal language would have been used.

2.4.6 Deleting the metaphor

This is a radical approach because it deletes the metaphor along with sense component if it is redundant which will result in unexpressive text. The translator should make a decision after weighing up what is more important and less important in the text. Such deletion comes if the metaphor's function is being fulfilled elsewhere in the text. For example, *jump into the sky* is only translated. Into the sky, is omitted since the point of the text is translating the word *jump*. A decision of this nature can be made only after the translator has weighed up what he thinks more important and in the text in relation to its intention.

2.4.7 Combining the same metaphors along with its sense

Sometimes a translator wants to make sure that image will be understood properly so he adds a gloss as well. Thus, he transfers the same metaphor along with its sense. For instance, *the tongue is a fire* is added with *a fire ruins things* - what is saying also ruin things. These strategies are arranged according to preference, which means that Newmark recommends that translators opt for the reproducing strategy in the first instance and only if this is not possible, due to cultural clashes, to move down the list and opt for an alternative strategy. Newmark (1988: 48-49) argues that the most translatable metaphors are dead ones, whereas the translatability of stock and original ones is proportional to the proximity of the two systems involved. Semantically speaking, the issue of metaphor translation deals with translational equivalence which is bound to their communicative role and type, nature and function of a trope as such.

CHAPTER III. DISCUSSION

3.1 Methodology

After selecting the examples, the study researches each example separately, by breaking down the manual units contained in each of the original example and its two translations, and giving a number to each of them with the corresponding translation according to Newmark procedures in metaphor translation.

This helped us to identify the brevity and redundancy in the examples of the original text and its translation, as well as the location of the forms in the translation of some phrases containing some lexical units that were sometimes translated extensively and at other times omitted. This also helped us in determining the exact contrast that each of the translators put in the same unit that the original text contains.

3.1.1 Introduction to the author

William Shakespeare a poet, playwright and prominent English actor in English literature in particular and international literature in general, was called the "poet of patriotism", his works exist and it consists of 39 plays and 158 short poems (sonnet) and two poetry stories (two long narrative poems) and some poems. His plays and works have been translated into all living languages and have been performed much more than the books of any other playwright.

3.1.2 Play's analysis

Macbeth was written by the English playwright William Shakespeare about Scottish captain Macbeth, who assassinates his king Dunkin to sit on the throne of Scotland in his place. This play was written sometime between 1603 and 1606, in which Shakespeare relied slightly on the character of the Scottish Macbeth, one of the kings of Scotland.

The play opens amid thunder and lightning, and three witches decide that their next meeting will be with Macbeth. In the following scene, a wounded sergeant from the King's Army appears, telling the king that Macbeth was one of his

commanders and Banquo repelled an invasion of the allied forces of Normandy and Ireland, and the king admired the courage of Macbeth and his unbridled strength, which he described His wounded leader. The scene changes to make Macbeth and Banquo appear in a conversation marking their victory, "What a foolish day I have never seen before." And while they are wandering in the land of Bohr, the three witches appear waiting, salutation and foretelling what their future will be, and although Banquo is the first to object to them, The witches went to talk to Macbeth, at first they called him noble Al-Jalamis as he is known, and the second was the deputy king, while the third call was "you will be king after that", and he applies Macbeth with silence and shock, so Banquo intercepts them again, the witches tell him that he will be the father of a line of kings, As the men marvel and wonder about this announcement, they disappear the three witches, one of the nobles, a messenger from the king, arrives to inform Macbeth of the first prophecy and is a vicar of the king, and at once the enthusiasm of Macbeth to become a king.

Macbeth writes to his wife about the matter of the three witches and their prophecies, while the king decides to stay at the castle in the city of Inverness. Mrs. Macbeth arranges a plan to kill the king and secure the throne to become for her husband, while Macbeth treats by doubts and worries about the consequences of this matter, but Mrs. Macbeth provokes him in terms such as "You are not a man "until he is convinced and does the plan, and accuses the king's servants of killing him while he was asleep. The story ends with Macbeth killed by a Macduff.

The characters are:

- Macbeth - Governor of Glamis, and one of the commanders of the King Duncan Army, later King of Scotland.
- Lady Macbeth - Macbeth's wife, later Queen of Scotland.
- Duncan - King of Scotland.
- Malcolm - Duncan's eldest son.
- Donalbaine - Duncan's youngest son.
- Banquo - a crouched friend and a frontrunner of the King Dunkin Army.
- Fliance - Banquo's son.
- Porter – control the doorway at Macbeth's castle.

- Macdoff – Thane of Fife.
- Scottish Doctor – Lady Macbeth's doctor.
- Gentlewoman – Lady Macbeth's servant.

3.1.3 Introducing the two translators

3.1.3.1 Hussein Ahmed Ameen

He is an Egyptian writer, thinker, diplomat, and translator. He was born in Cairo on June 19, 1932, and died on April 16, 2014. He graduated from the Faculty of Law, Cairo University in 1953. He translated many literary books, including novels and plays, worked as a lawyer, an anchor for Egyptian Radio, and an anchor for the Arab section of the BBC. He joined the Egyptian diplomatic corps and worked as an attachment as a second secretary at the embassy in Moscow (Soviet Union). As an advisor to the embassy in Lagos (Nigeria), as a delegate delegated to the embassy in Bonn (Federal Republic of Germany), then a consul general in Rio de Janeiro (Brazil), then an ambassador to Egypt in Algeria.

3.1.3.2 Khalil Mutran

Khalil Mutran, "the poet of the two countries" (July 1, 1872 - June 1, 1949) is a famous Lebanese poet who lived most of his life in Egypt. Known for diving in meanings and combining Arab and foreign culture, he was also one of the great writers who worked on history and translation. Mutran knew abundantly his knowledge and knowledge of Arabic literature, in addition to the delicacy of his character and his peace, which is reflected in his poems, he was called the "poet of the two countries" and means Egypt and Lebanon, and after death, they called him the "poet of the Arab countries". Bishop called for renewal in Arabic literature and poetry, as he was one of the pioneers who brought Arabic poetry from its traditional and nomadic purposes to modern purposes commensurate with the times while preserving the origins of language and expression, as well as the narrative and graphic poetry of Arabic literature.

3.2 Translation Analysis

Below, the study reviews a critical analytical study of some metaphors and their translation from the original Macbeth text in English to the target text in Arabic and in each example the study tries to demonstrate the changes that have occurred in the translation as opposed to the original text and methods used techniques by the translator:

1. "Turn, hell-hound, turn" (*Shakespeare, 1606, p. 125*)

1. "أدر وجهك الّئي يا كلب الجحيم".

/adr wajhak alyan ya kalab aljahim/

(*Hussein Ahmed Ameen, 1994, p. 132*)

1. "ارني ظهرك يا كلب جهنم".

/arini zahrik ya kalab jahanam/

(*Mutran Khalil Mutran, 2012, p. 64*)

The first translation is of Hussein Ahmed Ameen who rendered the line into; (أدر وجهك الّئي يا كلب الجحيم). Which seems to be relevant to the original text in which obviously the playwright used the same image in the in order to call the enemy by bad words or to insult him, and also to consider him as a bad animal or an east dog (The dog who is occupied as the guard of the worst place all over the world which is hell). So it seems that Ameen has professionally made use of expressive function of metaphor in the target language text to transfer the indicated meaning of a source text by translating the word hell-hound into (كلب الجحيم) which is, in the English culture, is different from the Arabic culture, but regarding this point, both are the same as there is one hell in this world. According to Newmark, in transferring metaphor meaning from the original text, the translator used the first procedure which is reproducing the same image in the TL.

The second translator too was successful in conveying the meaning of the S.L. text with a few changes and the directions of the hell-hound. It seems that the translator wants to use the deep meaning of the source language text when he said (ارني ظهرك).

which means (*show me your back*) without saying (*show me your face*) as the translator thinks that the playwright does not want to see the face of the enemy but his back. through which he is insulting him, the study states that the translator was for some extent successful in rendering the intended meaning of the metaphor. According to Newmark, in conveying metaphor meaning from the original text, the second translator used the first procedure that is reproducing the same image in the TL.

As a translator, and researcher, I suggest this translation (اغرب عن وجهي يا خادِم الجحيم).

/aghrib ean wajhi ya khadim aljahim/

2. "Come, seeling night, Scarf up the tender eye of pitiful day"

(Shakespeare, 1966, p. 62)

2. "فاهبط انن أيها الليل البهيم, وأغمض عيني النهار الرقيقتين بما فيهما من إشفاق"

/fahbit 'iidhan 'ayuha allayl albhym, waghmid eyna alnahr alraqiqatayn bima
fihima min 'iishfaq/

(Hussein Ahmed Ameen, 1994, p. 76)

2. "هلم ايها الليل المدلهم, أرخ سدولك على النهار الشفيق"

/hlm 'ayuha allayl almdlhmu, 'arkh sadulik ealaa alnahr alshafiq/

(Mutran Khalil Mutran, 2012, p. 38)

In the original text, the character talks to the night and calling it to come and cover the crime, he wants to do so as if it is the person who conceals his crimes. The portrait was perfect and relevant to the context and to the intended meaning by using such kind of beautiful metaphor.

According to Newmark's metaphor procedures in the first translation, Ameen replacing SL image with a standard TL image by using the word (اهبط), as an equivalence of (*come*) as if it is a flying bird to land on or as a curtain which veils the sun light. He used (الليل البهيم) which means (*the darkness of the night*) which

covers lots of sins. He tries to be more restrict to the intended meaning of the original text by using such words that have the very meaning of the night not only by transferring the meaning from one language to another but he also used word (*غمض*), as an equivalent for (*scarf up*) because the translator here intends to come to the word (*eye*) which refers to the light of the sun that may expose the crime. So he succeeded in rendering the metaphor with loyalty to the original text, the first translation used the equivalent technics in translating metaphor words from English to Arabic.

Also, in the second translation, Mutran used Newmark's method in translating metaphor which is replacing SL image with a standard TL image. It is also successful in rendering and transferring the metaphor in the original text, but he was not restricted to the words close to that in the original text by using close and standard image to that in the original one and keeping the message which the writer of the original text was intended to deliver. The translator in the second translation goes beyond the text in his way of translation to transfer the metaphor meaning from the writer to receiver.

3. "Here lay Duncan, his silver skin laced with his golden blood"

(*Shakespeare, 1606, p. 47*)

3. "فهنا كان يرقد دانكان وعلى اديم جسمه الفضي خطوط متشابكة من دمه الذهبي"

/fhuna kan yarqud danakan waealaa adym jasmuh alfddy khutut mtshabkt min damih
aldhahabi/

(*Hussein Ahmed Ameen, 1994, p. 60*)

3. "نظرت ودنكان صريعاً بجانبى يتدفق الدم ارجوانياً زاهراً من صدره، كأن جروحه النجلاء تغور فتحت
في معقل الحياة"

/nzarat wadankan sryeaan bijanibi yatdafaq aldam arjwanyaan zahraan min sadrihi,
ka'ana juruhah alnujala' thughur futihat fi maeqil alhayaa/

(*Mutran Khalil Mutran, 2012, p. 29*)

The writer used (*silver*) color for the skin and (*golden*) color for the blood which are not the normal colors of skin and blood. The translator thinks that the writer was trying to deliver a message by using the above two colors to describe the body of the king. He used the silver color as the color of the skin which is the color of the sheath of the sword and golden color as the color of blood as if he wants to describe the sword itself; therefore, the translator carefully rendered the text keeping the colors as they are by rendering the word (*silver*) into (فضي) and the word (*golden*) into (ذهبي), which shows the imagination, skill and wit of the writer of the original text in using metaphor in literary texts. Depending on Newmark methods in metaphor translation, Ameen reproduced the same image in the TL by translating the text as it is without changing the colors that are mentioned in the original text.

On the contrary, Mutran translated the two colors into their equivalent in nature, not in dictionary. At this point, the translator by using the converting method in his translation because of diversification that occurs in the message, caused a change in the view or direction of the highlight. Mutran thinks that the writer of the original text used these two colors to draw the attention of the reader to these shining colors by saying though he is dead, but he will get revenge of the killer soon and it is not necessary to render it into (فضي) and (ذهبي). It is seen that the second translation used converting the metaphor into sense which is one of Newmark procedures in rendering the metaphor from the source into the target language.

4. "be lion-mettled, proud; and take no care who chafes,"

(*Shakespeare, 1606, p. 84*)

4. "كن شجاعاً كالأسد، فخوراً، ولا تعبأ بمن ضايقتك أو أزعجتك"

/kn shujaeaan kal'asd, fkhwraan, wala taeba biman dayaqak 'aw 'uzeijak/

(*Hussein Ahmed Ameen, 1994, p. 96*)

4. "كن كالأسد بطشاً وكبرياء، لا تحسب حساباً لمتظلم"

/kn kal'asad btshana wakabria'a, la tuhsab hsabaan limutazalm/

(*Mutran Khalil Mutran, 2012, p. 48*)

In the above text, there is a contradictory example because the original text used the figure of speech metaphor by using (*be lion-mettled*) to refer to the courage of the lion with reference to the character. But the two translators have rendered the text into simile because they think that the followed words (*proud, take no care*) (*be lion-mettled*) enforced them to render it as simile rather than a metaphor by adding the letter (*ك*) mean (*as*) which is used to refer to simile. Both Ameen and Mutran used the third procedures of Newmark methods in rendering metaphor which is translating metaphor by simile.

5. "You are, and do not know it;

The spring, the head, the fountain of your blood

Is stopp'd; the very source of it is stopp'd.

(*Shakespeare, 1606, p. 46*)

5. "أصبت انت بمكروه وأنت لا تدري,

واضحى الينبوع الذي تفجرت منه دماؤك اثرأ بعد عين,

اهيل التراب عن منقذه"

/asibat 'ant bimakruh wa'ant la tadri,

wadhaa alyanbue aldhy tafajarat minh dimawuk athraan baed eayn,

ahyl alturab ean munafidhih/

(*Hussein Ahmed Ameen, 1994, p. 60*)

5. "ذلك خطبك خاصة وتجهله,

إن الينبوع المستمد منه دمك قد جف,

ولن يجري ماؤه أبد الأبدين"

/dhlik khatbuk khasatan watajhiluh,

'iina alyunbue almustamada minh dimak qad jaf.

walan yajri mawuh 'abad alabdin/

(Mutran Khalil Mutran, 2012, p. 29)

In this example, there are three words having the same meaning, (*the spring, the head, and the fountain*) used by the writer of the original text to focus on a specific message that the speaker wants to send it to the addressee. Both the translators Ameen and Mutran use Newmark's metaphor translation procedure that is combining the same metaphors along with its sense by rendering it into only one word (*ينبوع*) which is the best equivalence of the above three words. At the same time they translated the next word (*stopped*) which means not flowing into (*اثر*) by Ameen and (*جف*) by Khalil, because they think that the (*spring*) is not stopping, but it is either become a (*trace*) or (*dried*). So it concludes that the two translators have succeeded especially in rendering the metaphor by combining the same metaphors translation in their translations. According to Newmark's techniques in metaphor translation, the two translators Ameen and Mutran used the first procedure which is reproducing the same image in the original text in translating the metaphor from the original text.

6. "We have scotch'd the snake, not kill'd it: she'll close and be herself, whilst our poor malice."

(Shakespeare, 1606, p. 60)

6. "قد اصبنا الافعى بجراح دون أن نقتلها. وستندمل هذه الجراح وتعود الافعى كما كانت"

/qd aisbna alafea bijirah dun 'an nuqtilaha. wasatandamil hadhih aljarah wataeud
alafeaa kama kanat/

(Hussein Ahmed Ameen, 1994, p. 75)

6. "جرحنا الثعبان ولم نقتله, فهو سيشفى, ويستعيد قواه, وسنبقى متعرضين للسعته!"

/jrahna althueban walam naqtalha, fahu sayashfaa, wayastaeid qawaha,
wasanabqaa mutaearidin lilsaeatih/

(*Mutran Khalil Mutran, 2012, p. 37*)

The original text seems to be talking about a dangerous animal the snake, but in fact, the writer used metaphor to describe the danger that surrounds them by using a cunning deceiving and dangerous animal which is being close to someone without recognizing it.

The first translator, Ameen used the female pronoun for the snake by translating it into (افعى) which has the feminine aspect in the Arabic language. He seems to be again more restricted to the original text rather than the context itself which is very important in translating metaphor. He succeeded in his translation by using one of Newmark's technique in metaphor translation which is replacing SL image with a standard TL image because the translation of metaphor does not matter with gender.

The second translation that of Khalil, on the contrary, used the male pronoun for the snake by translating it into (ثعبان) which has the masculine aspect in the Arabic language. At this point, he used it with reference to the character that the writer of the original text intends to refer to. Khalil was, for the first time restricted to the context and to the source text by his translation that obtains the text from correctly, of both syntactic and semantics restricting the translator with linguistic justifications in metaphor translation. According to Newmark, the second translation also used the first procedure that is replacing SL image with a standard TL image in rendering the metaphor from English into Arabic language.

7. *"That darkness does the face of earth entomb, when living light should kiss it?"*

(*Shakespeare,1606, p. 50*)

7. "اهي قوة الليل أم عازُ النهار ما يجعل الظلمة تغلف وجه الأرض حين كان المفروض ان تقبله أشعة الضوء؟"

/ahia quat allayl 'am ear alnahar ma yajeal alzalmat taghlif wajah al'ard hin kan
almfrwd 'in tqbbllh 'ashieat aldaw/

(Hussein Ahmed Ameen, 1994, p. 63)

7. "فكان الطبيعة تنتقم من الارض التي حدثت فوقها تلك الجريمة"

/fka'an altabieat tantaqim min al'ard alty hadathat fawqiha tilk aljarima/

(Mutran Khalil Mutran, 2012, p. 30)

Ameen in his rendering of the text tries to give the appropriate equivalent of the original text without omitting and adding words to it. He translated the word (*entomb*) into (**تغلف**) and the word (*face*) into (**وجه**) Though the earth has many faces some covered with the sunlight and the other with the darkness, but the writer wants to say that with that crime even the earth felt shy to uncover its face; therefore, it covered with darkness. So it seems that the original text was greatly functioned the metaphor to describe the situation and the translator as well. Ameen used in rendering metaphor reproducing the same image in the TL which is according to Newmark's procedures in translating metaphor, TL reader can completely understand the metaphor as the SL reader does.

The second translator Mutran directly goes to the intended meaning regardless to the original text. He did not mention the face or the covering of the earth's face, but he used the message of the text which is revenge and shortened the target text into (**فكان الطبيعة تنتقم من الارض**) changing the figure of speech from a metaphor into a simile by using (**كـ**) which means (**like**). According to Newmark's procedures in rendering metaphor which is translated metaphor as simile along with its sense, the second translation goes too far from the original text by not restricted to it to send the message to the receiver.

8. "The weird sisters, hand in hand"

(Shakespeare, 1606, p. 11)

8. "نحن اخوات القدر, اليد في اليد"

/nhan akhwat alqdr, alyad fi alyad/

(Hussein Ahmed Ameen, 1994, p. 30)

8. "الثلاث الساحرات متماسكات وراقصات"

/althlath alssahirat mutamasakat waraqisat/

(Mutran Khalil Mutran, 2012, p. 10)

In the first text, the translator seems to be more restricted to the source text in translating metaphor and transferring the intended meaning by using the same word with their closest equivalence in target language. He does so because he wants to keep the intended meaning of the original text and at the same time rendering the figure of speech "metaphor" as it is in the source text. The original text used the word (*weird*) which has the meaning (*soothsayer* / العراف / *Alaraf*) the person who knows what will happen in the future, but the translator used the word (*القدر* / *Alkadar*) which means (*fate*). The translator thinks that the word (*Alkadar*) is the closest equivalence to (*weird*) because the person who knows what will happen in the future is the one who knows what is fate. So the word (*Alkadar*) is suitable for the text. The first translation used one of Newmark theory which is replacing SL image with a standard TL image in rendering metaphor.

Whereas the second translator, as it is mentioned before, that he goes beyond the text and used such type of translation through which he omits most of the text and renders it into few words describing the situation only regardless of the use of "metaphor" and other literary devices which helps to make the text coherent. But, on the contrary, he rendered the whole text into "الثلاث الساحرات متماسكات وراقصات". By using both of Newmark procedures of translation which are deleting the metaphor and converting the metaphor into sense that is concerned with highlighting the "message" of the original text, but it tends to distort the senses of meanings by preferring colloquial, idiomatic, and ready-made expressions even if they are not present in the original text.

9. "Your face, my thane, is as a book where men may read strange matters."

(Shakespeare, 1606, p. 24)

9. "إن وجهك يامولاي كتاب مفتوح بوسع الناس أن يقرأوا فيه أموراً عجيبة"

/in wajhak yamulay kitab maftuh biwuse alnaas 'an yaqra'uu fih amwraan ejyb/

(Hussein Ahmed Ameen, 1994, p. 40)

9. "إن محياك يامولاي لصحيفة نقرأ فيها بعض عظام الأمور"

/iin mihyak yamulay lisahifat naqra fiha bed eazayim al'umur/

(Mutran Khalil Mutran, 2012, p. 10)

The original text is a simile, but the first translator, Ameen has rendered it into metaphor as it seems that he thinks that it is closer to be a metaphor in the target Arabic language. The translator, at this point, tries to tell us that even though the original text was written in a different figure of speech, but it is to be rendered as a metaphor because the use of metaphor strengthens the text and added a flavor to it by using free modulation. Therefore, the translator rendered the original text without using (as) which means (ك) and used for resembling something with something else. According to Newmark's procedures, the first translation used replacing SL image with a standard TL image in rendering simile from the source text to a metaphor in the target one.

The second translator seems not to be different from the first one the using of simile instead of metaphor. But he seems to go far away beyond the original text by translating the book into (صحيفة) which means a page in the Arabic language because the translator thinks it as (a letter). That the original text used the book not to refer to the book which is consists of pages that why Mutran translated the word (صحيفة) as a (letter) or a (page), by sending the main idea through which it can be read easily just by looking at it. Relying on Newmark's procedures, the second translation used reproducing SL image with a standard TL image in translating the simile into metaphor.



CHAPTER IV. CONCLUSION AND RECOMMENDATIONS

4.1 Conclusion

The study has arrived at the results by observing many definitions of metaphor in English and Arabic language that have the same content, concept, semantic meaning though they belong to two different languages, cultures and scholars.

Macbeth play by the world-famous playwright William Shakespeare deserves to be transferred to Arabic with great know-how in the form it forms, and with its cultural, intellectual and historical stripes, as it requires a unique knowledge of its poetic fabric. Shakespeare's writing for Macbeth's play is more like writing poetry, since he is a poet originally, weaving his sentences in a quite matter to a degree that any violation of a syntax or word may completely distort it, in the case that emerged when translating his plays into Arabic at the beginning of the Twentieth Century. When the translation was not subjected to scrutiny or proof, that made it more like a distortion and this is what leads us today to stand on its mistakes in order to avoid it.

Relying on Newmark's metaphor translation procedures, it is seen that metaphor translation study has shown that the two translations fall into two categories. On the one hand, Ameen uses *replacing the SL metaphor with standard one in Arabic language*. He tends to use literal translation in replacing metaphor to keep the soul of the original text and to emphasize the form as well as the content. He seeks accuracy by being more faithful to the SL text; nevertheless, loss of meaning sometimes occurs. Such a strategy makes translation less acceptable to the Arabic reader. Formal equivalence sometime leads to unnatural text which devoid the charm of reading.

While Mutran, on the other hand, tends to use the method of reproducing SL image with a standard TL image. The study reveals that Mutran prefers ideational equivalence in metaphor translation. He aims at the content regardless of the form by using ellipses, submission, and delay in translation. Mutran reveals a tendency

toward formal equivalence is a tendency to preserve the aesthetic value of the original by focusing on the meaning of the original and giving it more weight; thus, the form is given less priority. He sacrifices form in favor of sending the idea to the target reserve. Concerning functional equivalence in translating metaphor, the study has shown that Mutran's whose translation can be judged as being more acceptable than Ameen's translations.

Also, the two translators rendered the metaphor into simile in some texts in order to avoid difference in culture and absence of equivalence.

Furthermore, the study explained the structure and function of metaphor. It reviewed the most important issues in translating a literary text while attempting to explain the flow of internal relations surrounding the metaphor. Starting from Aristotle's views that formed the pillar of the substitution theory in metaphor, to the interactive theory that focuses on the principle of metaphorical focus which represents the metaphor word; placing the framework in terms of the Arabic language. It is seen that the function of metaphor is the finest form, because of the high linguistic flexibility which it gives to the translator, which enables the translator to express his/her thoughts and emotions.

During the analysis of the translation of the two translators, it is obvious that the study faces challenges and difficulties in transferring the meaning of feelings, passion, gestures, rhetoric expressions and thought in an aesthetic model, as well as the difficulty in translating the intended meaning of the metaphor.

Moreover, it can be seen that there are linguistic problems in translating metaphor. Terms and expressions of a language are sentences that translation dictionaries, regardless of their accuracy and professionalism, cannot translate from English into Arabic, as they relate to the culture and traditions of the original language owners.

The study establishes that the translator should have a cultural, social and political comprehension in translating metaphor using ellipses from English into Arabic. Also, the translator should delve deep into the text to extract the intended meaning when translating metaphor. Looking at the meaning and content, every metaphor translation in literary sentences needs intense focus. This can be done in

two steps: The first is literal transfer meaning of the metaphor in the sentence, according to the English language. The second is to formulate the meaning according to the Arabic style of grammatical and sentence structure.

Also, it is understood that knowing the era in which the context has been written is a necessity. The language used by the writer and his/her style (narrative / descriptive / fictional / realistic / classic / modern / easy / difficult / clear / mysterious etc.) should also be taken into account so that the translator can transfer it exactly as it is in the text with full knowledge of the terms and vocabulary of the two languages. Whether being translated from or into another language, it is one of the most important qualities found in the work of metaphor translating in literary texts.

Additionally, reconsidering translation in terms of grammar, morphology, indication, punctuation, hyphenation, separation and paragraph construction, the translator should be careful to ensure that she/he does not overlook any of the original words, phrases or meanings, comparing the translation with the original text in terms of meaning and style while approximating the translation effect as close to the original text effect. Finally, the last stage is criticism of the translation that is based on the nature of the translation, its fluency and ambiguity in addition to the comparison between the translation and the original in terms of influencing readers or for accuracy of transmission. This can be done by reverse translation i.e. translating Arabic into English, to ensure that the translation is accurate in the first place and that all elements of the text are transferred without addition or detracting.

Scholars should be aware that the way to attain specific milestones of translation from English into Arabic, via the comparative approaches provided by comparative procedures, is still a long way off, but the journey of a thousand miles begins with a single step. The mission would be to form the sequence of steps in order to pave the way for those who would like to complete it.



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TURNITIN REPORT

yaseen.abdulrahman

ORIJINALLIK RAPORU

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BENZERLIK ENDEKSI	İNTERNET KAYNAKLARI	YAYINLAR	ÖĞRENCİ ÖDEVLERİ

BİRİNCİL KAYNAKLAR

1	linguisticslearner.blogspot.com İnternet Kaynağı	% 1
2	euroconferences.info İnternet Kaynağı	% 1
3	acikarsiv.atilim.edu.tr İnternet Kaynağı	% 1
4	Submitted to October University for Modern Sciences and Arts (MSA) Öğrenci Ödevi	% 1
5	eltajournal.org.rs İnternet Kaynağı	% 1
6	Submitted to University of Duhok Öğrenci Ödevi	% 1
7	dare.ubvu.vu.nl İnternet Kaynağı	<% 1
8	Submitted to Macquarie University Öğrenci Ödevi	<% 1

9	Submitted to Heriot-Watt University Öğrenci Ödevi	<% 1
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13	Peter Newmark. "The Translation of Metaphor", Babel, 1980 Yayın	<% 1
14	Submitted to Middlesex University Öğrenci Ödevi	<% 1
15	baadalsg.inflibnet.ac.in İnternet Kaynağı	<% 1
16	core.ac.uk İnternet Kaynağı	<% 1
17	Submitted to West University Of Timisoara Öğrenci Ödevi	<% 1
18	dspace.aus.edu:8443 İnternet Kaynağı	<% 1
19	Submitted to St. Hilda's Anglican School for Girls Öğrenci Ödevi	<% 1

20	Submitted to University of Durham Öğrenci Ödevi	<% 1
21	Submitted to University of Malaya Öğrenci Ödevi	<% 1
22	en.wikipedia.org İnternet Kaynağı	<% 1
23	Submitted to Higher Education Commission Pakistan Öğrenci Ödevi	<% 1
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29	Hanoi University	

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30	etheses.whiterose.ac.uk İnternet Kaynağı	<% 1
31	repository.uinjkt.ac.id İnternet Kaynağı	<% 1
32	Submitted to iGroup Öğrenci Ödevi	<% 1
33	www.diva-portal.org İnternet Kaynağı	<% 1
34	www.yumpu.com İnternet Kaynağı	<% 1
35	Submitted to University of Pretoria Öğrenci Ödevi	<% 1
36	Submitted to University of Leicester Öğrenci Ödevi	<% 1
37	fac.ksu.edu.sa İnternet Kaynağı	<% 1
38	Submitted to Universiti Kebangsaan Malaysia Öğrenci Ödevi	<% 1
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42	www.housingfinance.org İnternet Kaynağı	<% 1
43	oliviaraadford.weebly.com İnternet Kaynağı	<% 1
44	Submitted to Westwood High School Öğrenci Ödevi	<% 1
45	www.ft.com İnternet Kaynağı	<% 1
46	ulspace.ul.ac.za İnternet Kaynağı	<% 1
47	Submitted to Université Saint-Esprit Kaslik Öğrenci Ödevi	<% 1
48	simple.wikipedia.org İnternet Kaynağı	<% 1
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52	Submitted to University of Hull Öğrenci Ödevi	<% 1
53	Submitted to University of Westminster Öğrenci Ödevi	<% 1
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56	Issam Mostafa Taamneh. "The Most Common Translation Problems Encounter the Saudi Students in Translating Selected Arabic Literary Items and their Point of Views behind these Problems", International Journal of Applied Linguistics and English Literature, 2018 Yayın	<% 1
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78	Submitted to Red Bank Catholic High School Öğrenci Ödevi	<% 1

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