

**THE TRANSLATION OF METAPHORS IN MAHMOUD  
DARWISH'S POETRY**

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## Abstract

The present research studies the translation of metaphor from Arabic into English in the poetry of Mahmoud Darwish. The source text is collected from different collections written by Darwish such as (*Birds without wings, Leaves of the olive tree...etc.*) gathered in one book titled as *The Collection of Mahmoud Darwish* by Mohammad Dakroob (1971). On the other hand, the target text is collected from *Selected poems: Mahmoud Darwish* translated by Ian Wedde and Fawwaz Tuqan (1973). This study aims to identify how metaphors are translated in Darwish's poetry and aims to investigate the sustainability of the SL metaphor meaning in translation. Indeed, all these objectives are to help translators in translating metaphor in the poetry of important poets. To achieve these objectives the study seeks the answer of the following questions: (i) What are the translational strategies used in translating metaphors of Darwish's poems from Arabic into English? (ii) How is the meaning of metaphors affected when they are translated into the TL? To answer these questions, the study analyzes and categorizes the data using the conceptual metaphor by Lakoff and Johnson (1980) along with Mandelblit (1995) and Newmark (1982, 1988) as frameworks. The study finds that Darwish's metaphors are translated either by a similar images, by a TL standard images, by a similes, by a metaphors plus sense (explanation/comment), by sense (explanation) or by deletion. The study also finds that the meaning of SL metaphor can be sustained when translated by a similar image, by a similar image plus sense (explanation), by a similar image plus a footnote, by sense (explanation), or by a simile.

## Abstrak

Kajian ini adalah mengenai penterjemahan metafora puisi Mahmoud Darwish dari Bahasa Arab ke Bahasa Inggeris. Teks sumber puisi ini telah dikumpul dari beberapa koleksi yang telah ditulis oleh Darwish seperti (*Birds without wings, Leaves of the olive tree...etc*) yang telah dikumpulkan dalam sebuah buku yang bertajuk *The Collection of Mahmoud Darwish* oleh Mohammad Dakroob (1971). Selain itu, teks sasaran telah diambil daripada *Selected poems: Mahmoud Darwish* yang telah diterjemahkan oleh Ian Wedde dan Fawwaz Tuqan (1973). Kajian ini bertujuan untuk mengenal pasti strategi penterjemahan metafora dalam puisi Darwish dan juga untuk mengkaji sama ada maksud metafora daripada teks sumber dapat disampaikan dalam teks sasaran. Sesungguhnya, kesemua objektif-objektif adalah untuk mencapai satu matlamat dalam membantu penterjemah dalam menterjemahkan metafora dalam puisi yang dikarang oleh pemuisi-pemuisi yang terkenal. Untuk mencapai objektif-objektif dalam kajian ini, kajian in akan jawapan persoalan yang berikut: (i) Apakah strategi-strategi penterjemahan yang telah digunakan untuk menterjemah metafora Darwish dari Bahasa Arab ke Bahasa Inggeris? (ii) Adalah makna metafora berubah apabila metafora ini diterjemahkan ke dalam bahasa sasaran? Kajian ini menggunakan metafora konseptual yang disarankan oleh Lakoff and Johnson (1980) bersama-sama dengan Mandelblit (1995) dan Newmark (1982, 1988) sebagai rangka kerja untuk menganalisis data yang diperolehi. Kajian ini mendapati bahawa metafora Darwish diterjemahkan menggunakan imej yang sama, imej standard bahasa sasaran, perumpamaan, metafora ditambah makna, makna ataupun penghapusan. Kajian ini juga mendapati bahawa makna bahasa sumber metafora boleh dikekalkan apabila diterjemahkan oleh imej yang sama, oleh imej rasa sama yang ditambah makna, dengan imej yang sama ditambah dengan nota kaki, makna atau dengan perumpamaan.

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### **LIST OF SYMBOLS AND ABBRIVATIONS**

|           |                        |
|-----------|------------------------|
| <b>SL</b> | <b>Source Language</b> |
| <b>TL</b> | <b>Target Language</b> |
| <b>ST</b> | <b>Source Text</b>     |
| <b>TT</b> | <b>Target Text</b>     |



## **CHAPTER ONE: INTRODUCTION**

### **1.0 Introduction**

Through the past years, the metaphor has been an interesting area of study especially in the field of translational studies; therefore, Richards (1936), Black (1962), and Lakoff and Johnson (1980) have dedicated their time and effort to study it. Accordingly, all the previous translational studies regarding metaphor have been conducted to analyze its nature, its parts, and its function within written texts or in communication and how to translate it into another language. The function of metaphor has been considered as a tool to create a non-existent resemblance (Black, 1963), to illustrate one concept by means of another (Lakoff and Johnson, 1980), or to show the resemblance between two or more dissimilar things (Newmark, 1988).

As metaphor has attracted such attention, scholars have explained it by the substitution theory, the comparison theory (which according to Black (1963) is derived from Aristotle's definition of metaphor), and the interaction theory first proposed by Richards (1936) and later developed by Black (1962). However, the most effective theory on metaphor is the conceptual theory of metaphor proposed by Lakoff and Johnson (1980). The conceptual metaphor theory argues the traditional views of the metaphor of classifying it as a decorative tool of language. On the other hand, the conceptual theory of metaphor proposes metaphor as an effective way of thinking and acting since the human minds are metaphoric in nature.

Moreover, the interest of studying metaphor has attracted scholars in the field of translation studies as well so scholars such as Newmark (1982, 1988) and Mandelblit

(1995) have studied how metaphor can be translated from one culture and language into another. When it comes to translation, almost a huge number of famous linguists agree that: firstly, metaphor is a problematic linguistic device since it is not taken on the surface and that one should go beyond language to interpret its meaning; secondly, metaphor is in most cases culturally specific and hard to be fully transferred from one language to another (Q. Al-Zoubi, et al., 2007).

The current study indeed investigates the translation of metaphor in the poetry of Mahmoud Darwish, a Palestinian poet, whose use of metaphor was exotic and unique. Darwish has dedicated his life and talent to use metaphor to discuss some serious matters regarding the case of his life, i.e. his right in Palestine as he states that his poetry does not convey images and metaphors merely but it delivers a landscape where he demonstrates the struggle and loss of Palestinians (Celik, 2008). His poetry was a representation of the struggle between the Palestinians and the Israelis over Palestine (Ahmed, Hashim, Lazim and Vengadasamy, 2012). Hence, most of the issues discussed by metaphor in his poetry are the challenge, the identity, the resistance, and the love of Palestine. Mainly, Darwish expresses his feelings using unusual metaphors, with the help of elements of his country such as the land, the moon, the sea and even the plants as a way of proving his right in his homeland Palestine. The dominant metaphor used all over his poems is the personification of Palestine which is depicted by Darwish as his beautiful lover, mother and sometimes as his close friend. Darwish is known of recalling some historical events taking place in Palestine as a way of highlighting them so that he can call the world for an action towards what is happening in his homeland.

The current study is divided into five chapters as follows: the first chapter is the introduction, the second chapter is the literature review, the third chapter is data and methodology section while the fourth chapter contains data analysis and the last chapter is the conclusion.

In fact, in chapter one, the aims of the study are demonstrated along with the research questions. In addition, the statements of the research problem are discussed with the significance of the study and its limitation. Also, chapter one sheds light on the organization of chapters with a brief information about what each chapter contains.

### **1.1 Aims and Rationale**

The source text is collected from different collections written by Darwish such as *Birds without wings*, *Leaves of the olive tree*, *Day at night's end*, *My beloved wakes from her sleep*, *A lover from Palestine*, *The sparrows die in the province of Galilee*, and *Diary of a Palestinian wound* gathered in one book entitled *The collection of Mahmoud Darwish* by Mohammad Dakroob (1971). On the other hand, the target text is collected from *Selected poems: Mahmoud Darwish* translated by Ian Wedde and Fawwaz Tuqan (1973). This research aims (1) to identify how metaphors are translated in Darwish's poetry, and (2) to investigate the sustainability of the SL metaphor during the translation. By sustainability of meaning we mean the if the message of this metaphor is transferred or not. Indeed, all these objectives are to help translators in translating metaphors in Darwish's poetry.

Mahmoud Darwish (1941–2008) was a Palestinian poet whose fame reached far away from his local country Palestine. He won numerous awards for his literary works and

was worldwide known for being the national poet of Palestine (Mahasneh, 2010). His poetry is considered honest and sincere since he has experienced the agony of the Palestinians by himself. He was exiled, imprisoned and deprived of going back to his home in Palestine. His poetry gains much attention, and, therefore, most of his poems are translated into different languages such as English and French.

Al-Attar (2009) states that Darwish's poetry is outstanding because, unlike normal poetry that depends on the rhyme and beautiful word choices, his poetry depends on the usage of unusual metaphors. Al-Attar (2009) stresses on the fact that Darwish makes these metaphors visual and alive so that the reader will use his/her vision and imagination while reading his poems. As his poetry is metaphoric, translating it is not an easy mission (Mahasneh, 2010). Indeed, Darwish uses metaphors e.g. highlight the historical events and culture of his country. Such historical events and cultural events need to be translated carefully and fully to the TL to retain the history and culture of the SL.

During the reading of the translated book *Selected poems: Mahmoud Darwish* translated by Ian Wdde and Fawwaz Tuqan (1973), it was found that there are some significant metaphors that have been translated radically different from the source text. Such metaphors imply important historical events like the evacuation of refugees when they left their villages and towns. For example, in the line [غصت دروب الموت حين سدها] [المسافرون] "choked are the death's paths when travelers blocked them". Such metaphors, if translated differently or omitted will reduce the importance of the poem or neglect the significance of historical occasions for which that metaphor is used in the first place. Besides that, it was also found that there were some culturally related metaphors like the

traditional food or beliefs which are changed radically in the translation. Again the change may hinder the cognitive process of the readers towards the whole meaning of the poetry.

## **1.2 Research questions**

This study is trying to find answers to the following research questions.

- (a) What are the translational strategies used in translating metaphors of Darwish's poems from Arabic into English?
- (b) How is the meaning of Darwish's metaphors affected when translated into the TL?

The first question investigates how metaphors in Darwish's poetry are translated and what translational strategies are used. The following classification will be used: metaphors of different mapping conditions, metaphors of similar mapping conditions, and original metaphors. The purpose of this question is to test if the applied strategies help translators to transfer the meaning of the metaphor from SL to TL.

The second question examines how metaphors are affected in the translation between SL and TL. This question indeed investigates whether the meaning of SL metaphor is sustained during the translation or not.

## **1.3 Significance of the study**

Since English is a universal language, the translation of Mahmoud Darwish's poetry into English is crucially needed. It is so for the new generation of Palestinians who use English more than Arabic due to living in foreign countries. They do not know about the history of Palestine and have never been there at all. Accordingly, this new generation of Palestinians needs to read these translated poems to know more about their country. Thus, it is vital to ensure that the translation of metaphor is able to retain the soul of the poetry .

As far as translational and literary theory is concerned, the application of the conceptual metaphor theory has not attracted so much attention in analyzing translated poetry. Consequently, this study aims to enrich the literature in the translation of the poetic metaphor by using the conceptual metaphor theory. Hopefully, it will open the door for further studies to be done in this field of study.

Indeed, most of the previous studies analyzing Mahmoud Darwish's poetry such as Mahasneh (2010) focus on his recent poems while the current study is dedicated to analyzing metaphors in Darwish's early poems. Such poems depict a lot of the historical events that have taken place while the war was still ongoing. Therefore, studying these poems, in particular, is vital in reflecting the history of Palestine.

#### **1.4 Limitation of the study**

Mahmoud Darwish has written numerous poems a huge number of which have been translated into English. However, this research will only study 38 translated poems collected from *Selected poems: Mahmoud Darwish* translated by Ian Wedde and

Fawwaz Tuqan (1973). The source text is collected from a book titled *The Collection of Mahmoud Darwish* by Mohammad Dakroob (1971).

Mahmoud Darwish has written poetry and prose as well; however, this study is limited to poetry genre. Newmark (1988) states that poetry reflects a personal experience, which is more focused than other genres of literature since poetic words are more important in poetry than other types of texts. For this reason, the translation of metaphor in poetry needs special attention as poetry is different from other genres of literature.

### **1.5 Organization of chapters**

The present study is divided into six chapters, each chapter is divided into sub-sections. Chapter one introduces the thesis by shedding some light on the aims of the work along with the problem statements addressed by the study and the research questions. It also demonstrates the significance and the limitations of the study.

In the second chapter, the term of metaphor is defined by an additional and more detailed section dedicated to defining what is meant by conceptual metaphor which is one of the frameworks used to analyze the data used in the current study. Also, chapter two demonstrates some of the most important theories dealing with metaphor such as the substitution theory, the comparison theory, the interaction theory and the conceptual theory of metaphor along with the function of metaphor. In addition, the types and the parts of metaphor are introduced in this chapter according to different scholars. Moreover, the strategies of translating metaphor are mentioned in this chapter. Furthermore, chapter two deals with culture and its role in the translatability of

metaphor. In the final section, it goes through the previous studies to show the gap which the present study is trying to cover .

Then, chapter three shows how the data has been collected and it demonstrates a brief background about the ST along with its writer Mahmoud Darwish, about the history of Palestine, and about the TT and the translators Ian Wedde and Fawwaz Tuqan. Additionally, the third chapter highlights how the metaphor has been identified. It deals also with the methods of how the data is categorized and analyzed.

In chapter four, the data are classified into three categories, i.e. metaphors of different mapping conditions, metaphors of similar mapping conditions, and original metaphors. Then, the data are discussed in detail to show how the frameworks used in the study are working together and thus how their cooperation is contributing to the findings of the study. In addition, this chapter provides the reader with some suggested translational strategies to translate the mistranslated examples in the analyzed data .

Finally, chapter five provides a discussion on how the study is answering the research questions along with a discussion on some issues related to the translation of metaphor in Darwish's poetry. Besides, the findings of the study are stated in this chapter accompanied with the suggestions for further studies.



## **CHAPTER TWO: LITERATURE REVIEW**

### **2.0 Introduction**

In this section, the study expounds on the notion of the metaphor, the notion of the conceptual metaphor, the function of the metaphor, the types and parts of metaphors and some of the theories on the metaphor. Besides, the translation of metaphor is discussed to show what strategies are used to translate the metaphor. Also, this chapter goes into the influence of culture on the translation of metaphors. Finally, the current chapter sheds light on the previous studies in the literature that deals with the translation of metaphors from Arabic into English.

### **2.1 What is a metaphor**

Larson (1984) defines a metaphor as a figure of speech which constructs a comparison of some likeness while Newmark (1988) defines it as the linguistic device that is used to give a definition to an entity or an event in a more comprehensive, concise, and complex way than using the literal language. He also states that metaphors show the resemblance or a common semantic area between two or more similar items or concepts, referring to the two parts of the metaphor which he calls the image and the object. In fact, forever such traditional theories have dominated the field of studying the metaphor which traditionally has been defined as a "novel or poetic linguistic expression where one or more words for a concept are used outside their normal conventional meaning to express a similar concept" (Lakoff, 1993). However, from a cognitive point of view, the metaphor functions as a tool that helps us understand our human experiences clearly within one cultural group. Thus, Lakoff and Johnson (1980) define metaphor as the description of one conceptual domain by using another conceptual domain.

Cristofoli, Dyrberg & Stage (1998) state that among the theories of metaphor, the most acknowledged ones are the "substitution theory", the "comparison theory", the "interaction theory", and the "cognitive theory". Therefore, this study will shed some light on these theories, respectively.

First of all, according to Black (1962) the "substitution theory" involves that the metaphorical concept is only used to substitute the literal meaning. Black (1962) remarks that from a substitutional point of view, the metaphorical expression usually is used to express a meaning that can be expressed literally. Thus, it is left for the reader/hearer to solve the puzzle of the metaphorical expression using its literal meaning as a clue which will finally lead him/her to the literal meaning that the metaphorical expression is replacing. For example, in "He is a lion" which implies that "he is brave" the two words "lion" and "brave" are two faces of the same coin as the two words have the same meaning in the metaphorical statement (Obidat, 2007). Hence, according to the substitution theory the metaphorical expression "lion" can be replaced with its meaning "brave", and so the statement becomes "He is brave". In fact, the substitution theory considers the metaphor as a decorative tool (Obidat, 1997; Cristofoli, Dyrberg & Stage, 1998; Al-Ghabban, 2011) used to express an "abnormal figurative expression for a normal literal one" (Al-Ghabban, 2011, p. 50). As a consequence, the choice of "lion" instead of "brave" is solely used for stylistic purposes (Obidat, 2007).

Secondly, in referring to the "comparison theory", which according to Black (1962) was derived from Aristotle's definition of metaphor, Black (1962) points out that it is a special type of the substitution theory. According to the comparison theory, a

metaphorical expression can be exchanged with a simile or a comparison. For instance, Obidat (1997) states that a metaphor such as "he is a lion " if analyzed according to the comparison theory can be replaced with its comparison "he is like a lion". However, replacing the metaphorical statement with its comparison cannot deliver the same meaning as the metaphorical utterance (Black, 1962). In support of such a claim, Gibbs (1994) emphasizes that not all metaphors can be replaced with their literal comparison since the relation between the tenor and vehicle<sup>1</sup> is not exchangeable. For instance, the metaphors in "the butcher is a surgeon" and "a surgeon is a butcher" according to the comparison theory are considered the same. However, the first metaphor indicates a positive impression about the butcher while the second one implies an unpleasant impression about the surgeon.

Thirdly, Black (1962) states that in the "interaction theory" the metaphorical statement involves an interaction between its parts known as "principal" subject and the "subsidiary" subject. To illustrate the relation between the two subjects, Black (1962) points out that the subsidiary subject acts as a screen through which one looks at the principal subject. In processing the metaphor according to the interaction theory, the hearer/ reader gets the meaning of the metaphor after analyzing the interaction between these two subjects. By the interaction Black (1962) means how the two subjects (the principal subject and the subsidiary subject) act with each other to produce meaning, i.e. what characteristics the subsidiary subject highlights in the principal subject. For instance, in the metaphorical statement "a man is a wolf", one gets "man" as the "principal subject" and "wolf" as the "subsidiary subject". To identify the meaning of such metaphor one does not need to know the meaning of the lexeme "wolf" in the dictionary. On the other hand, he/ she needs to look for what Black (1962) calls "the

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<sup>1</sup>The concepts tenor and vehicle are illustrated in details in section 2.5 Parts of metaphor.

common places" between the "man" and the "wolf". Thus, one needs to think about the qualities which both the man and the wolf possibly share such as being decisive or being aggressive...etc. It is crucial to state that the refining of the commonplaces between the principal and subsidiary subjects of the metaphor does not depend solely on the interaction between those two subjects, but also it depends on the cultural experiences that both the writer/ speaker and the reader/ hearer share (Black, 1962).

In addition, the cognitive linguists propose a cognitive theory to analyze metaphor known as the conceptual metaphor theory which will be the main theoretical framework used in this study.

## **2.2 What is a conceptual metaphor**

Cognitive linguists, in denying that metaphor is just a figure of speech exclusively used in literary works or even language in general, claim that it is a basic mental mapping between conceptual domains (target domain and source domain) which affects people's ways of thinking and imagination in everyday life (Lakoff and Johnson, 1980; 1999). In fact, studies by scholars such as Lakoff and Johnson (1980), Maalej (2003; 2008), Eweida (2007), Ghazala (2012), Safarnejad, Ho-Abdullah & Awal (2014) have proven that metaphors do indeed exist in our action and thought and that they are not exclusive to literary texts as claimed traditionally .

Indeed, the conceptual metaphor involves two conceptual domains where one domain is understood in terms of the other, or where one of these domains is mapped onto the other (Lakoff and Jonson, 1980). Thus, the relation between the two domains can be

understood according to the following mapping THE TARGET DOMAIN IS THE SOURCE DOMAIN. For instance, the metaphor LOVE IS A JOURNEY provokes the hearer/ reader to define the conceptual domain "love" in terms of another basic conceptual domain of experience which is "journey". In LOVE IS A JOURNEY conceptual metaphor, one gets "love" as the target domain and "journey" as the source domain. Therefore, "love" is conceptualized or understood in terms of "journey". Here, the structural components of "journey" are transferred to "love" (Schaffner, 2004). This means that "love" will share the characteristics of a "journey" like having a start, an end, a path, needing a transportation to be fulfilled, and so on .

In fact, according to Lakoff and Johnson (1980), these conceptual domains are fundamental and natural in human experiences in the sense that such experiences are results of the cooperation between our bodies and our interaction with the physical environments and with others within the same culture. Since these conceptual domains are dependent on human nature which is affected by culture, some conceptual domains are universal while others differ from one culture to another. It is important here to state that although both domains (target domain and source domain) are natural experiences, why one is used to define the other depends mainly on the fact that some domains such as "love" are not clearly delineated in human experiences compared to "journey". In fact, "journey" is more physically experienced for humans than "love" as we can grasp of it that it has a start, an end and so unlike love, on the other hand, which is less concrete (Lakoff and Johnson, 1980). Moreover, in support of the previous claim, Kovecses (1993) remarks that it has been acknowledged for the target domain to be more abstract and for the source domain to be more concrete .

Along with recognizing the conceptual domains, it is crucial to differentiate between two confusing concepts which are "the conceptual metaphor" and "the metaphorical expression". Lakoff (1993) illustrates that the "the conceptual metaphor" is the process of mapping across the conceptual or cognitive domains whereas the "the metaphorical expressions" is the linguistic representation of this metaphor. Furthermore, Kovecses (1993) states that the function of the metaphorical expression is to explicate the conceptual metaphor. To put it differently, conceptual metaphors owe their existence to the linguistic expressions which lead us to identify these conceptual metaphors. Lakoff (1993) emphasizes that one of the main differences between the conceptual metaphor and the metaphorical expression is that if taking the conceptual metaphor LOVE IS A JOURNEY we find that there are so many metaphorical expressions expressing it. For instance, we are stuck, we may have to go our separate ways. Words like "stuck" and "our separate ways" are metaphorical expressions for the same conceptual metaphor which is LOVE IS A JOURNEY. Accordingly, it is possible to refer to a metaphor as a conceptual metaphor and metaphorical expressions as individual expressions (Lakoff, 1993).

After illustrating the components of conceptual metaphor, it is important to show how the conceptual metaphor works. For example, the mapping of the conceptual metaphor LOVE IS A JOURNEY associates a set of correspondences as follows: lovers correspond to travelers, the relationship between them corresponds to a car, and their common goal corresponds to the common destination on the journey. This conceptual metaphor can be referred to by the following metaphorical expressions:

- The relationship isn't going anywhere.
- Our relationship is off the track.
- We can't turn back now.

- We may have to go our separate ways.
- Our relationship has hit a dead-end street (Lakoff, 1993, p. 206).

The way the conceptual domains work together can be represented schematically just as shown in figure 1:

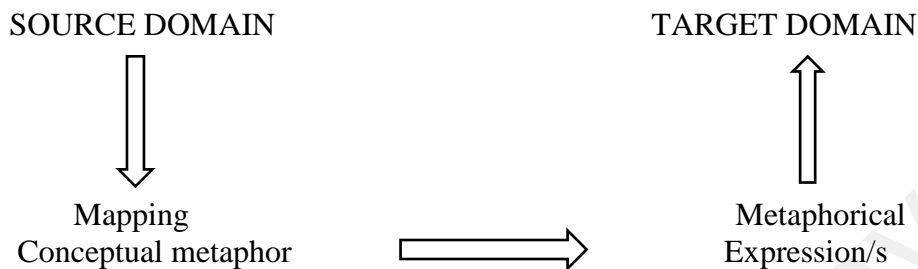


Figure 2.1: How the conceptual metaphor works.

The schematic figure 2.1 suggests that the source domain establishes the base of the concept, forming mapping/ the conceptual metaphor. This conceptual metaphor then will be expressed with different possibilities of metaphorical expressions which finally transfer the main idea of the target domain since the source domain's main purpose is to set a framework to help us with understanding the target domain (Lakoff and Johnson, 1980).

Furthermore, it is crucial to highlight what cognitive linguists are concerned about in the conceptual metaphor theory and what they want the hearer/ reader to highlight when analyzing this kind of metaphors. Lakoff and Johnson (1980) state that what cognitive linguists are concerned about is not whether people know the lexical meanings of words or not for the lexical meaning can be easily found in the dictionaries and there is no need to analyze it. For example, if one looks for the meaning of the lexeme "love", one

may find words like fondness or devotion. Conversely, one will not find how love is rendered in terms of a metaphor such as LOVE IS JOURNEY since no dictionary will try to define how love can be seen in terms of a journey. Therefore, cognitive linguists are interested in how one understands one's own experiences. In fact, cognitive linguists have such a concern because they view language as a means that sets one's main principles of understanding. Such principles do not rely on individual words or concepts, but, they depend on the whole systems and experiences of those concepts. Furthermore, cognitive linguists are interested not solely on how one understands a concept but also on how one reacts and functions with it. Thus, in metaphors such as LOVE IS A JOURNEY the source domain "journey" helps one to determine how one should handle love and how one can function with it.

Indeed, the present study uses the conceptual metaphor as the main framework for analyzing the data since the concern of this theory is the cognitive experience of the individual within his or her group of culture. In fact, culture affects the translation in general and the translation of the metaphor in particular as shown by different studies (Al-Harrasi, 2001; Maalej, 2004; M.Q.Zoubi, M.N.Al-Ali, AL-Hasnawi, 2006; Ewieda, 2007; Maalej, 2008; Ghazala, 2012). Accordingly, the translation of a concept does not involve translating its linguistic representation only, but it transfers that linguistic representation with its cultural connotation. In other words, translation is about translating the SL expression and culture to the TL expression and culture (Mahasneh, 2010). Therefore, among the previously demonstrated theories, the study applies the conceptual metaphor theory but, unlike these theories, it puts culture into consideration allowing us to compare not only the translation of metaphors in the linguistic level but also how the cultures of these languages conceptualize such metaphors as cognitive experiences.



### 2.3 The function of a metaphor

Aristotle excludes the use of metaphor to language and literary texts, i.e. the function of the metaphor is to decorate the text and it has nothing to do with action and thought. To put it differently, he states that metaphor is used solely for stylistic purposes. Scholars such as Larson (1984) and Newmark (1988) state that the function of a metaphor is to compare two things as an attempt to find likeness between them. Such a comparison, following the traditional definitions of the metaphor, shows that the metaphor is used solely in the language and for a stylistic purpose.

As for the Arabic scholars, Al-Sakkaki, in the book *Jawaher Al-blaghah* (2008), the metaphor is a device by which the reader understands an unfamiliar concept or thing by means of a familiar concept. Al-Sakkaki indeed highlights the uniqueness and strangeness of the metaphor so to him the more shocking and strange the metaphor, the more powerful the effect.

On the other hand, as the conceptual theory demonstrates metaphor as fundamental in humans' minds, actions, and experiences, it shows the metaphor as a means by which humans understand one domain of experience with the help of another. They are so, in the sense that "the source domain" brings our perception of "the target domain". For example, the metaphor TIME IS MONEY, where "time" is the target domain while "money" is the source domain, helps the receivers to understand "time" (the abstract concept) in terms of "money" (the physical concept). This understanding will make "time" more familiar and grasped by the receivers as "money" is more clearly delineated in their experience. Receivers, indeed, know that "money" can be spent, invested and wasted since all these characteristics are known about "money" already in the receivers'

experiences. Therefore, as the conceptual metaphor involves that the characteristics of source domain will be transferred to the target domain, applying these characteristics on "money" will allow the receivers to clearly understand "time", and they will know how to act with it.

## **2.4 Types of metaphors**

Since the time of Aristotle metaphor has gained so much attention by several scholars. Aristotle defines metaphor as "the application of a strange term either transferred from the genus and applied to the species or from the species and applied to the genus, or from one species to another or by analogy" (Aristotle, 1457, p. 7 cited in Levin, 1982, p. 24). Through this definition, Aristotle (1457) identifies four different types of metaphor according to how one concept is transferred from its normal usage to a new one. Such a transfer can be from a genus to a species, from a species to a genus, from a species to another species or the transfer may take place by analogy. Aristotle exemplifies transferring a concept from a genus to a species by the metaphor "here stands my ship" where "staying at anchor" represents a species of "standing". Accordingly, the genus is "standing" of which "staying at anchor" is a type of standing (other types may be standing at a garden). Also, the transfer from species to genus can be found in the metaphor "indeed, ten thousand noble things Odysseus did" where "ten thousand" is a species of "many". "Many" is not solely ten thousand it can be million or so; therefore, ten thousand is just a kind of "many". Furthermore, the transference from a species to another species is exemplified in the following metaphors: "drawing off his life with the bronze" and "severing with the tireless bronze". In both examples, "drawing off" and "severing" are two species of "removing". Thus, "drawing off" and "severing" can replace each other without affecting the meaning. In addition, according to Aristotle,

analogy takes place when A to B is like D to C. He clarifies this definition by the following: "A cup to Dionysus what a shield is to Ares". Thus, the cup can be rendered as Dionysus's shield and the shield on its turn can be seen as Ares's cup (Levin, 1982).

On the other hand, Larson (1984) categorizes metaphor according to usage. Thus, Larson (1984) distinguishes two types of metaphor "dead metaphors" and "live metaphors". By the dead metaphor Larson means the metaphor that due to over usage has become a part of everyday language. In other words, it becomes more idiomatic. For instance, expressions like "the leg of the table" is a dead metaphor since the hearer will never think about a person when processing it. He/she will not consider that the speaker is giving the table a human-like quality. Indeed, it is so, because the hearer is using such a metaphor in his/ her everyday life and it becomes more idiomatic than metaphoric. Therefore, this metaphor will not provoke the hearer to think about the relationship between a table and a human being. On the contrary, live metaphors are created for a purpose of provoking the hearer/ the reader to pay attention to the analogy between the parts of metaphor (the topic and the image). To make this point clearer, Larson (1984) gives the following example: Mathew would not have to be *fishing for compliments* this year. The italic expression is a live metaphor because it is not easy for the hearer to recall the picture of a sea or an ocean since he/she is not used to using such a metaphor in his normal usage of language. In fact, the writer is comparing "searching for compliments" with the act of "fishing". This metaphor implies that getting a compliment involves lots of patience and sincere effort just like "fishing". Such a metaphor is new as the hearer is not familiar to use it in his everyday language. In the case of dead metaphors translation is not a problem since they are idiomatic, they can be found in dictionaries. Conversely, live metaphors seem to be more creative and their meanings

can be subject to their writers or speakers resulting in creating problems during the translation (Lakoff, 1993).

Although Newmark (1988) classifies metaphor according to usage too, he identifies six types of metaphors as the following: dead metaphors, cliché metaphors, stock metaphors, adapted metaphors, recent metaphors, and original metaphors. Dead metaphors have, due to over usage, lost their figurative function and become part of the language. As Newmark (1988) states such metaphors "relate to universal terms of space and time" that people use unconsciously without recognizing them as metaphoric terms such as "the mouth of the cave", "the arm of the chair", ...etc. As for cliché metaphors, Newmark (1988) defines them as the ones which have withstood their usefulness used to emotively express a clear definition of a thought. The importance of such metaphors is their connotation function rather than their aesthetic one (Oliynyk, 2014). Unlike dead metaphors, Newmark (1988) describes stock metaphors as "established metaphors" which are not dead of being overused but are used to efficiently describe a physical or intellectual situation. Thus, such metaphors are always successful to affect the readers emotionally. As for adapted metaphors, Newmark (1988) considers them to be the author's metaphorical occasionalisms (Oliynyk, 2014). On the other hand, Newmark (1988) calls recent metaphors as "metaphorical neologisms" which are widely used in the SL but they may or may not be used in the TL.

As defined by Newmark (1988), original metaphors are the ones invented by the authors individually and are not used in everyday life. Newmark (1988) states that these metaphors must be translated as close as possible to the original metaphors or in other words, literally, in cases of authoritative and expressive texts , for (a) the author's

metaphor shows their individual style and the uniqueness of the author's personality and (b) these metaphors enrich the vocabulary of the target language. However, in the case of cultural original metaphors if the translator finds that the metaphor is vague or difficult to be understood by the TL reader and if that metaphor does not seem to be important then he/ she can translate it into a "descriptive metaphor" or replace it with its sense. On the other hand, in the case of anonymous texts Newmark (1988) argues that the literal translation of original metaphors, although will sustain the image, may affect the style of the text.

As for Arabic scholars, In the book *Jawaher Al-blaghah* (2008) it is mentioned that Al-Sakkaki divides metaphor into different types. Such a typology depends mainly on the parts of metaphors in terms of whether the two parts of the metaphor are mentioned in the metaphorical statement, or one of them is mentioned while the other is not, or in terms of whether the two parts of the metaphor or one of them are/ is physical or conceptual. As stated by Al- Sakkaki, there are two types of metaphors according to what is mentioned of the metaphor parts (the vehicle/ the topic). Firstly, explicit metaphors (استعارة تصريحية) where the vehicle is clearly stated in the metaphorical statement while the topic is not. For instance, "It rained a pearl from a Narcissus" where "pearl" is compared to "tears" and "eyes" to "Narcissus". Consequently, the "pearl" and "Narcissus" are the vehicles while "tears" and "eyes" are the topics. In this line, the poet just mentions the vehicle of the metaphor while he leaves the topic to the reader to figure out by his/ her own. Unlike explicit metaphors, implicit metaphors (استعارة مكنية) occur when the topic is mentioned while the vehicle is not clearly stated but one of its qualities is mentioned so that the reader can understand the image. For instance, in the statement "when death shows it's claws", the poet compares "death" (the topic) to "a lion" (the vehicle); however, he does not mention the wild animal explicitly, but he just

mentions something of its qualities that reflects the picture of "a lion" which is "the claws".

In their book *Metaphors we live by*, Lakoff and Johnson (1980) classify the metaphor according to how the target domain is conceptualized whether in terms of or with respect of the source domain. They divide metaphors into three main types, i.e. structural, orientational and ontological metaphors. Structural metaphors are those ones where one domain is structured in terms of another (Lakoff and Johnson, 1980). For instance, LOVE IS A JOURNEY where love is structured in terms of a journey. Unlike structured metaphors, orientational metaphors involve that one domain is understood with respect to another (Lakoff and Johnson, 1980). Such metaphors are called so for they are spatial or orientational in nature. For example, the conceptual metaphor HAPPY IS UP in the metaphorical expression "I am feeling up". Furthermore, ontological metaphors allow the reader/ hearer to materialize abstract concepts. Lakoff and Johnson (1980) emphasize that personification is one of the most important ontological metaphors since personification gives those abstract concepts human-like qualities picturing them as human beings. For example, "inflation has attacked the foundation of our economy". In such a metaphorical statement, Lakoff and Johnson (1980) stress that even though "inflation" here is personified, the metaphor here does not show inflation merely as a human being since the metaphor of "inflation" in this example does not only determine the way of thinking about "inflation" but more it gives a hint of how to act towards it.

All the previous typologies of the metaphor are categorizing it according to one language; however, Mandelblit (1995) categorizes metaphor in terms of two different

languages. Mandelblit (1995) conducts an empirical study to find a new typology of metaphor from the point of view of cognitive linguistics. He examines different metaphors (including what the traditional views call dead metaphors) and their translations from French into English. In his study, Mandelblit (1995) finds out that some conceptual metaphors are expressed using the same metaphorical expressions in the two studied languages while others are expressed with different metaphorical expressions. As a consequence, Mandelblit (1995) proposes his Cognitive Translation Hypothesis that shows two schemes regarding the translation of the metaphor depending on the cultural and conceptual experiences of the SL and TL. First, similar mapping conditions occur in cases when there is no need for a conceptual shift between metaphors in both languages since both languages SL and TL conceptualize the metaphor in a similar way. In such a case, the translator does not need to take so much time or effort to find a TL conceptual equivalent for the SL metaphor. Secondly, different mapping conditions occur in cases when the conceptual shift between metaphors in SL and TL language takes place. According to Mandelblit (1995), such metaphors cause difficulties when it comes to translation because the translator will take so much time and effort to find a TL conceptual metaphor for the SL metaphor.

Indeed, the study uses Mandelblit (1995) typology since, unlike Al-Sakkaki's (2008), Lakoff and Johnson's (1980), Larson's (1984), and Newmark's (1988), it does not categorize metaphors in terms of a single language. Such a quality makes this typology very effective when applied in a translational study as translation involves two languages or even more. Moreover, based on the studies conducted by Lakoff and Johnson (1980) and their conceptual metaphor theory Mandelblit (1995) comes up with this typology of metaphor to help the translator to investigate how the metaphor is conceptualized in both the SL and TL cultures. In that sense, it stresses on the role of

culture which contributes to shaping the dominant metaphors used by the SL and TL users. Also, the study is using Newmark (1988) original metaphors to categorize the data along with Mandelblit (1995) as Newmark's (1988) original metaphors stress on the SL writer's own style and Darwish himself is well known for using his own metaphors that he creates in a unique way. Hence, in order to categorize Darwish's unique metaphors that have no conceptual basis in both the SL and TL cultures, the study uses Newmark (1988) original metaphors.

## **2.5 Parts of a metaphor**

As there are a massive amount of theories regarding the study of the metaphor and its translation, the parts of the metaphor gain their share of interest and attention by scholars, as well. By parts of metaphors, we mean the components that work together in a metaphorical statement to highlight the intended image that the writer or speaker wants to stress on. A lot of scholars has defined the parts of the metaphor depending on the theory they are using to study the metaphor in the first place. For example, I. A. Richards (1936) divides the parts of metaphors into three parts as follows: the tenor (by which he means the main idea or subject), the vehicle (which is the word or concept that the writer compares the tenor to) and the ground (which is the relation between the vehicle and the tenor).

On the other hand, unlike Richards (1936), Black (1963) divides the parts of the metaphor into two parts or ,as what he calls them, two subjects which are the principal subject and the subsidiary subject, where the principal subject refers to the main subject that the metaphor is used to describe while the subsidiary subject is the subject by which the principal subject is described. Hence, to illustrate the relation between the principal



subject and the subsidiary subject, Black (1963) gives the example a "man is a wolf" where "man" is the principal subject and "wolf" is the subsidiary subject. Indeed, instead of Richard's ground, what really gives the meaning of metaphor according to Black (1963), is the operation of what he calls the system of common places. So, in order to render the metaphor in the previous example, the reader will activate the system of common places by applying the qualities "a wolf" has, which may be applicable to humans, to "the man", then he or she will get the actual meaning of this metaphor.

On the other hand, according to Lakoff and Johnson (1980), the main parts of a metaphor are the source domain and the target domain. Thus, to understand a metaphorical expression such as "save your time" where one gets TIME IS MONEY as a conceptual metaphor, one is able to identify two conceptual domains, namely, the source domain (money) and the target domain (time).

On the contrary, Newmark (1988) divides the metaphor parts into three main parts. Firstly, the image which refers to the picture that the metaphor is built upon. Secondly, the object by which he means what is described such as 'PJ' in 'PJ. was binding up his wounds'. Thirdly, the sense which is referred to by Newmark as the literal meaning or the common semantic area between the object and the image.

Following Richards's (1936) division of the parts of the metaphor, Faghih, (2001) and, Knowles and Moon (2006) state that metaphor has three essential parts. However, the only difference between these models is that each study names such parts differently.

On one hand, Faghih, (2001) names the parts of metaphors as the "topic" which is the focus point of the metaphor or, in other words, it is the speaker's concern or the preposition that is talked about, the "image" referring to the preposition used to highlight the meaning of the topic and, the point of similarity or the characteristics which the image and the topic have in common. On the other hand, Knowles and Moon (2006) state that the parts of the metaphor are defined as follows: the topic (the actual meaning behind the literal one), the vehicle (the explaining word used to describe the topic) and the ground (the similarity between the vehicle and the topic).

In the current study, Lakoff and Johnson's (1980) parts of the metaphor are applicable since it deals with the conceptual domains which are crucially needed to identify the way of conceptualizing each part of the metaphor, allowing us to depict how these parts are conceptualized among different cultures.

## **2.6 Strategies of translating metaphors**

Many scholars have proposed strategies of translating a text, the most acknowledged of which are proposed by Vinay and Darbelnet (1950). Vinay and Darbelnet (1950) propose a model of seven translational procedures that is applicable to translate a text from one language to another. The first procedure in Vinay and Darbelnet's (1950) model is borrowing where the translator transfers the SL message by retaining the same words. Such a procedure is used when facing a SL technical term which does not exist in the TL. Secondly, the message of the ST can be transferred using the calque translational procedure, which translates the ST literally to the TT. The third translational procedure is to find the literal equivalent in TT of the ST word. In addition, the fourth procedure is called transposition where the translator may change the SL word class; for instance, translating a noun with a verb. Modulation, on the other hand,

translates the ST using the translator's point of view which may differ from the ST point of view. Also, Vinay and Darbelnet (1950) suggest to translate ST by applying the equivalence translational procedure which may transfer the ST message using the TT culture such as translating the English word "ouch!", which is used to express pain, into French as "aie!". Finally, the translator may use the adaptation translational procedure where not only one word but also the entire situation in the ST does not exist in the TL culture.

Newmark (1982) proposes a model consisting of seven strategies to translate metaphor, in particular, organized as follows:

1. Reproducing the same image in the TL. Such a strategy is vital in cases of one-word metaphor such as "ray of hope" translated into French as "rayon d'espoir".
2. Replacing the image in the SL with a standard TL image that does not clash with the TL culture.
3. Translation of the metaphor by simile retaining the image.
4. Translation of metaphor (or simile) by simile plus sense (or occasionally with metaphor plus sense). For example, translating the French "tout un vocabulaire moleresque" into English as "a whole repertoire of medical quackery such as Moliere might have used"
5. Conversion of metaphor into sense depending on the type of text.
6. Deletion of the SL metaphor along with its sense if it seems redundant in the TL
7. Same metaphor combined with sense and occasionally a translator may add a gloss. For example, when translating "The tongue is a fire" into a language, the translator can add explanations such as A fire ruin things; what we say also ruin things.

Also, Mandelblit (1995) suggests some strategies to help the translators in finding a TL metaphor to translate the SL one. So, he states that in the case of similar mapping conditions, the translator can find a TL metaphor without any effort so it is more likely to be translated into a TL metaphor. However, there are some rare cases when the translator of similar mapping condition metaphors is not successful in finding an accurate TL metaphor for the SL metaphor, then he or she may translate such metaphors with a simile. On the contrary, in the case of different mapping conditions, the translator has the option to choose one of many strategies such as translating the SL metaphor by a TL simile, a paraphrase, or by providing a footnote or an explanation. Moreover, if no one of the previous strategies is applicable to the translation of such metaphors or, if they fail to transfer the conceptual experience of the SL metaphors, the translator then has the option to omit the SL metaphor.

Indeed, the current study is not using Vinay and Darbelnet's (1950) translational procedures as it is not dealing with the metaphor in particular. On the other hand, Newmark's translational procedure is dedicated to translating metaphors, hence, it is used in the current study to investigate how metaphors in Mahmoud Darwish's poetry are translated. Also, the study is not using Mandelblit (1995) translational strategies because he gives them as suggestions after his empirical study but he does not propose them as an acknowledge model to translate metaphors, unlike Newmark's (1982) strategies which are included in a more clear and definite model set to translate metaphors from one language to another.

## 2.7 Culture and the translatability of metaphors

Metaphor is reflected through one's thoughts and mirrored in one's usage of language. Accordingly, in different systems or languages, a translator may be faced with different languages and cultures resulting in different interpretations of the meanings of metaphors (Ewieda, 2006). In fact, several scholars have related metaphors to the culture such as Maalej, 2004; M.Q.Zoubi, M.N.Al-Ali, AL-Hasnawi, 2006; Ewieda, 2007; Maalej, 2008; and Ghazala, 2012. Al-Harrasi (2001) also argues that the relation between cultures and metaphors can be studied from different dimensions, one of which is the effect of cultures and values of a certain community on the conventional metaphors used in that community. By stating so, AL-Harrasi supports Lakoff and Johnson's (1980) statement indicating that the most significant cultural structure values will be reflected in the metaphorical structures of the important concepts of that culture. Tabakowska (1993) supports such claims by stating that metaphors are related to one's own experience which is connected to one's culture which differs from one nation to another.

In a conceptual metaphor context, (Kovecses, 2006, p. 135) defines a culture as "a set of shared understandings of the world where one's understandings, represented through language, are mental representations structured by cultural frames". Such frames refer to source domains and target domains. For instance, Maalej (2008) shows how the metaphor of "knowledge" and "the learning process" is conceptualized in two different cultures. According to his study, United Kingdom has different conceptualizations of "knowledge" and "the learning process" such as LEARNING IS A CLICK, LEARNING IS LIGHT, LEARNING IS MOVEMENT, and LEARNING IS A JIGSAW. On the other hand, in Tunisian Arabic, after studying the official document

known as "Program of the programs", Maalej proposes that "knowledge" and "learning process" are conceptualized differently as follows: LEARNING IS BUILDING, LEARNING IS ECONOMY, LEARNING IS A JOURNEY, and LEARNING IS AN ECONOMIC BUILDING JOURNEY.

Consequently, since the metaphor is a cultural-dependent linguistic device, a huge number of studies has concluded that such a quality makes it an unsurmountable problem when it comes to translation. Thus, Mahasneh (2010) states that linguistic groups represent their cultures through the language. As a result, the cultural differences between languages result in difficulties in translation as well, especially in cases where the two languages belong to different language families such as Arabic and English. As Arabic belongs to the Semitic family while English belongs to the Indo-European family. Moreover, these two languages represent different cultures as for Arabic representing the Eastern culture whereas English represents the Western culture.

In addition, Snell-Hornby (1988) examines the relation between the culture and the metaphor and finds out that the reason behind the complexity of translating metaphors is that different cultures and languages conceptualize the symbols embedded within them with different ways. Hence, Snell-Hornby (1988) states that the translatability of metaphors depends on the extent to which these particular metaphors are embedded in their own culture. Consequently, Lakoff and Turner (1989) stress that in order to analyze the metaphor and examine its meaning one has to understand the "hidden aspect" of one's mind and culture. They also claim that some metaphors such as "TIME IS MONEY" are universal and shared by most of the cultures; however, some cultures conceptualize the metaphor according to special aspects which a person acquires by

living in the culture where the language is used, resulting in the non-universality of some other metaphors (Lakoff and Turner,1989).

In summary, the translatability of the metaphor has been a matter of debate for years. Accordingly, Newmark (1988) sums up the problem of translating metaphors as it stems from two main causes: firstly, identifying whether the expression in the SL is metaphorical or not is a serious problem. And scholars like Larson (1984) also support such a claim strongly. Secondly, the essential problem when translating the metaphor after identifying it in the ST is finding its equivalence in TL. Finding an equivalence is difficult especially in cases when the culture of both SL and TL is totally different. Hence, the translation mission can be easy only in those cases where ST and TT share a close culture or language.

As shown, in the above discussion, culture, and linguistic differences between language systems play an essential role in complicating the translatability of metaphors from SL to TL.

## **2.8 Previous studies**

Previous studies such as Obidat (1997) studies the translation of metaphor from Arabic into English in the Arabic modern poetry using Lakoff and Johnson (1980) conceptual metaphor as a framework. His study finds out that the translation of Arabic poetic metaphors involves a reproduction of similar cultural experiences in the TL culture. In other words, it requires the translator to find an equivalent cultural experience to express the metaphor in the TL culture. Furthermore, the study shows two cases facing the

translator of Arabic poetic metaphors. Firstly, cases where the SL metaphors have been transferred to similar TL metaphors. Secondly, in other cases, the system of TL does not host the SL metaphor leaving it untranslatable.

Also, Eweida (2007) studies how time metaphors are realized and translated in the English translation of the Holy Qur'an using Lakoff and Johnson (1980) as a framework. The study compares the translation of time metaphors between three English translations of the Holy Qur'an. Eweida (2007) shows that metaphors of time are conceptualized similarly between English and Quranic Arabic excluding the conceptual metaphor TIME IS MONEY which is used in modern western societies only. In addition, based on Kovecses's (2006) study, Eweida (2007) stresses on the universality of some metaphors such as TIME IS MOTION and TIME IS A CONTAINER since they do exist in three different cultures namely, Chinses, English, and Hungarian. However, some conceptual metaphors such as TIME IS A VALUABLE COMMODITY do not exist in some cultures while they do exist in the others; therefore, they are not considered universal among cultures.

Q. Al-Zoubi, et al. (2007), on the other hand, discuss the translatability of metaphor used in proverbs in Arabic using the cognitive translation hypothesis proposed by Mandelblit (1995) as a framework. Their study shows that there are three cognitive mapping conditions to translate metaphors from the SL to the LT. Firstly, metaphors with similar mapping conditions realized similarly. Examples of this category appear in culturally universal SL metaphors derived from shared human experiences. Secondly, metaphors with similar mapping conditions but lexically recognized differently. For example, situations where the same conceptual domain in the SL is found in the TL but where the difference in the ethical systems resulted in different lexical choices. The



third category is metaphors of different mapping conditions such as the culturally-dependent SL metaphors which are mapped into conceptual domains that differ from the ones used in the TL.

In his study Mahasneh (2010) investigates the translatability of emotive expressions in Darwish's poetry from a semantic point of view. The findings of his study show that the difficulty in translating Arabic emotive expressions stems from several reasons regarding either the Arabic language itself or the writer's style. Firstly, he discusses that Arabic and English belong to different language families and that Arabic is an emotive or expressive language in nature. Secondly, he argues that Darwish's poetry is difficult to translate due to his usage of emotive expressions including cultural, religious and social references. Accordingly, to translate Darwish's poetry, a translator needs to professionally master both languages SL and TL along with their cultures.

Additionally, Alghbban (2011) tackles the translation of metaphor in the novel "Zuqāq al-Midaq" by Najeeb Mahfouz applying the interaction theory, proposed by Richards (1936) and developed by Black (1962). Alghbban (2011) compares the translation of the studied novel from Arabic into Hebrew and English. This study aims to argue the ability to translate the metaphor among languages and to provide an evaluation of procedures proposed by scholars of translation and linguists. Moreover, it aims to stress on the need of applying enhanced translational methods of metaphors to achieve a high-leveled TL equivalent of the SL metaphors. The results of this study can be summarized in two main points. First, in order to find the best equivalent of the SL metaphor translators have to understand how the linguistic components expressing the metaphor relate to the conceptual components in the SL, and their conceptual and linguistic association in the

TL. Second, the ability of translators to understand the semantic and grammatical associations of the literal and intended meaning results in a better translation.

From the literature review, it is found that Q. Al-Zoubi, et al. (2007), study the metaphor in everyday life particularly in proverbs while Obidat (1997), Mahasneh (2010) and Alghbban (2011) study the metaphor in literary texts. Obidat (1997) studies the translation of metaphors in modern Arabic poetry in the poems of different poet's such as Fadwah Tuqan, Ghazi Al- Qusaibi and Salah Abd al-Sabur while the present study is dedicated to studying the translation of metaphors in the poetry of Mahmoud Darwish in the book *Selected poems: Mahmoud Darwish* translated by Ian wedde and Fawwaz Tuqan (1973). Unlike the current study which is dedicated to study the metaphor, in particular, Mahasneh (2010) studies emotiveness such as simile, repetition and the metaphor in general from a semantic point of view. Moreover, Mahasneh (2010) studies the recent poems of Darwish whereas the current study focuses on the early poems that were written during the war time in Palestine, so the study focuses on them since they are loaded with metaphors that are related to historical and cultural references. On the other hand, Alghbban (2011) applies the interaction theory to analyze metaphors in Zuqāq al-Midaq by Najeeb Mahfouz whereas the study in hand uses the conceptual metaphor theory proposed by Lakoff and Johnson (1980), Mandelblit (1995), along with Newmark's (1982; 1988) as frameworks to analyze and categorize the studied data. Moreover, Eweida (2007) studies the translation of the metaphor in religious texts unlike the present study which analyzes metaphors particularly in poetry.

Thus, the scope of this study is different from the previous studies since its target is the book *Selected poems: Mahmoud Darwish* translated by Wedde and Tuqan (1973).

Moreover, it uses the conceptual metaphor by Lakoff and Johnson (1980) along with Mandelblit (1995) and Newmark's (1982; 1988) strategies as frameworks to analyze and categorize the studied data.

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## CHAPTER THREE: DATA AND METHODOLOGY

### 3.0 Introduction

In chapter three, the study will shed light on the data used in the research in both languages the SL and TL, and the collection of data. This chapter will introduce the writers of the source text (Mahmoud Darwish) and the target text (Ian Wedde & Fawwaz Tuqan), and more it sheds some light on the history of Palestine. Next, this chapter will go deeper in the way of identifying metaphor in both texts ST and TT. Also, the current chapter justifies the collection of the analyzed examples. The third chapter then demonstrates the methods used to collect the data, to analyze it, to categorize it, and how the frameworks are working together in the analysis of the collected examples to answer the two research questions.

It is vital to state that this is a data-driven qualitative study since it explores the translation of the metaphor by analyzing and categorizing the data and to observe how the meaning of metaphors has been affected in the translation.

### 3.1 Data collection

The study depends mainly on books in data collection. Indeed, this research studies 38 poems written by Mahmoud Darwish from different collections such as *Birds without wings*, *Leaves of the olive tree*, *Day at night's end*, *My beloved wakes from her sleep*, *A lover from Palestine*, *The sparrows die in the province of Galilee* and *Diary of a Palestinian wound*. These poems are translated from Arabic into English in the book *Selected poems: Mahmoud Darwish* by Ian Wedde and Fawwaz Tuqan (1973).

The ST is collected from the book [ديوان محمود درويش] *The collection of Mahmoud Darwish* gathered in one volume by Mohammad Dakroob (1971). It is crucial to state that the original text is written by Mahmoud Darwish himself and not modified by Dakroob by any means.

### **3.1.1 Background of Mahmoud Darwish**

Mahmoud Darwish, the second child of a very simple Palestinian family born in Al-Birweh village in the Galilee on 13 March 1941, is a well-known Palestinian poet. He has experienced severe agony by the Israeli army since 1948 when he and his family were forced to leave their village and to move to South Lebanon. However, when they got back in 1949, their village was already occupied by Israel. After that, he was forced to stay in Haifa for ten years by the Israeli authorities and was placed under constant surveillance. Moreover, he was arrested five times in 1961, 1965, 1966, 1967 and 1969. During his life, Darwish worked in different countries. For example, in Cairo, in 1970, he worked at Al-Ahram Egyptian newspaper. In 1981, he founded Al-Carmel Literary Journal. In 1987, he was elected to be the chairman of the Palestinian writers and Journalists Union. His poetry reached far places beyond the boundaries of his hometown Palestine. As a result, he has been awarded from various countries such as the Lotus award of the African and Asian writers' Union in India in 1969. Moreover, he got the Mediterranean Sea award from Palermo, Italy in 1980. Also, he has received the literature award from the French ministry of culture in France in 1997. Since his literary works gain such a global attention, a huge number of his books was translated into several languages such as English, French and Italian.

Darwish has a special style and according to Al-Attar (2009) he has invented a new generation of writing poetry. Darwish's style in writing poetry is different than the old

Arabic style known as the standard style (or al- amody poetry) in the sense that it is freer and that it does not follow the meter and rhythm. Most of his poems are divided into sections each section has its own meter. Indeed, almost all critics highlight Darwish's usage of symbols and metaphors. The most basic and extended metaphor in his poetry is the personification of Palestine which, in most of Darwish's poems, is depicted as his beloved or as his mother.

Darwish's literary production includes poetry collections such as *A lover from Palestine*, *Why did you left the horse alone*, *Leaves of the olive tree*, *Day at night's end*, *My beloved wakes from her sleep*, *Birds without wings*, *The sparrows die in the province of Galilee*, *Diary of a Palestinian wound*, *Attempt no. 7* and *I love you or I do not*. Also, he wrote prose works such as *A memory for forgetfulness*, *The dairy of the normal sadness*, *Farewell, war, farewell, peace* and *In the presence of absence*.

It is vital to state that this study focuses on 38 poems (please refer to Appendix A for the name of the poems) of Mahmoud Darwish. These poems belong to the group of poems which Darwish has written in his early years of writing poetry when the poet was suffering from the ongoing war at that time. Hence, these poems are loaded with metaphors that document important, and historical events or stories. Also, the translated book *Selected poems: Mahmoud Darwish* contains 38 poems of Darwish's poetries therefore, the current study analyzes 38 poems only although Darwish has written a huge number of poems.

### **3. 1.2 Background of the history of Palestine**

Palestine has experienced several wars during the last decades since the nineteenth and twentieth centuries. The history of Palestine is loaded with incidents that depict the conflict between the Palestinians and the Israelis over the possession of Palestine. The major war between these two peoples has started in 1948 when the Israeli army started to apply the partition decision stating that Palestine does not solely belong to the Palestinians yet the Israelis have the right to settle there, too. Since 1948, the situation in Palestine has never been in peace. During the years 1980 – 1984 Palestine has been faced with disastrous wars and destructive acts by Israel. Thus, a lot of Palestinians were killed and for those who survived were forced to move to different neighbor countries such as Jordan, Lebanon, Iraq, Syria and Egypt. Indeed, a lot of Palestinians refugee camps are still inhabited by the Palestinians until now in these countries.

### **3. 1.3 Background of Ian Wedde & Fawwaz Tuqan**

As stated, the translated book titled *Selected Poems: Mahmoud Darwish* is translated by Ian Wedde and Fawwaz Tuqan (1973). Therefore, it is crucial to introduce the translators of the translated book. First, Ian Wedde, a New Zealander poet, critic, and novelist, was born in Blenheim in 1946. As a poet, he held several positions in some key exhibitions and worked as the head of the New Zealand Te Papa Tongarewa from 1994 until 2004. His literary production contains poems published in enormous anthologies and journals and more than 13 poetry collections. He also published novels and books of essays. Also, he worked as an editor of the 1985 Penguin Book New Zealand Verse. He received a number of prizes such as the Arts Foundations Laureate Award in 2006 and he was the 2011-2013 Poet laureate for New Zealand.

As for Fawwaz Tuqan, he is a Palestinian-Jordanian poet, novelist and a professor. He was born on 6 September 1940. He got his Ph.D. and MA from Yale University. He has translated so many works from Arabic into English including this book. Tuqan has published several books in different fields such as poetry, novels, and non-fictional books. For example, he has published *Poetry in movement* in Jordan (non-fictional), *The new Hamlet* (novel) and *Save the sea* (poetry).

The translator Wedde (2009) himself states that the book *Selected poems: Mahmoud Darwish*, with the cooperation of Fawwaz Tuqan, has been written in Jordan where Wedde has experienced the Arabic culture and where he has been introduced to the poetry of Mahmoud Darwish for the first time. Hence, the study has selected the translated book in particular for two reasons. First, the translators are familiar with the Arabic culture. Second, the translators of this book are poets themselves so they understand how poetic is the ST and they are able to find more poetic TT equivalents.

### **3.2 Identification of metaphors**

It is important to state that in order to identify the metaphor the study uses the Metaphor Identification Procedures proposed by Pragglejaz Group (2007) which involves several procedures as follows:

1. Read the entire text–discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the text–discourse.
3. (a) For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation, or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.



(b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For our purposes, basic meanings tend to be more concrete (what they evoke is easier to imagine, see, hear, feel, smell, and taste); related to bodily action; more precise (as opposed to vague); historically older. Basic meanings are not necessarily the most frequent meanings of the lexical unit.

(c) If the lexical unit has a more basic current–contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.

4. If yes, mark the lexical unit as metaphorical. (Pragglejaz Group, 2007 p.3)

### 3.3 Methodology

The methodology of the present study can be demonstrated by the following flowchart as follows:

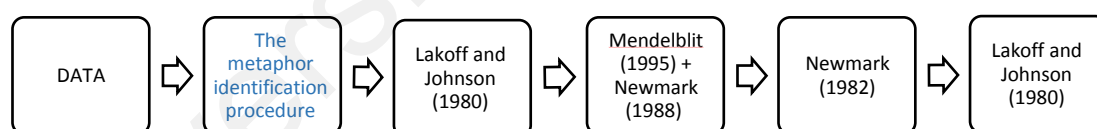


Figure 3.1: Methodology

To answer the first question, all metaphors in the source text will be identified based on Pragglejaz Group's (2007) identification criteria, then the meaning of these metaphors is analyzed according to Lakoff and Johnson's (1980) conceptual metaphor .

After that, metaphors will be categorized according to Mandelblit's (1995) classification of different mapping conditions and similar mapping conditions. Moreover, since most

of Darwish's metaphors are unique and reflect his own style of expressing how he feels towards his homeland, another categorization is used to categorize the data along with Mandelblit's model, i.e. original metaphors by Newmark (1988). Accordingly, the data will be classified into three categories, i.e. metaphors of different mapping conditions where the metaphor is conceptualized differently in both the SL and TL cultures, metaphors of similar mapping conditions where the metaphor is conceptualized similarly in both the SL and TL cultures, and finally original metaphors where the metaphor is created by the poet himself.

It is vital here to show how the categorization has taken place. First, in the case of different mapping conditions the study googles the conceptual metaphor to figure out if it is used in both languages SL and TL or in one language other than the other. If the conceptual metaphor is conceptualized and (expressed) in one language; for example, SL and not conceptualized in the other, then it belongs to metaphors of different mapping conditions category. On the contrary, the similar mapping condition category involves that the conceptual metaphor exists and is conceptualized in the two languages and cultures. Thus, if the conceptual metaphor is conceptualized in both SL and TL in a similar way, in such a case the metaphors are categorized under the similar mapping condition category. The case is different in categorizing original metaphors since these metaphors are not conceptualized in either the SL or the TL. As a consequence, when the metaphor does not exist or is not conceptualized neither in the system of source language nor in the system of the target language, it is considered as an original metaphor. Indeed, as stated by Newmark (1988), original metaphors reflect the uniqueness of the writer's style, that is why they seem different or strange to the reader of the source text and target text, as well.

After identifying and categorizing all metaphors in ST, their corresponding translations are identified. Using Newmark's (1982) model which consists of seven strategies to translate metaphors, the study examines the strategies employed by the translators in transferring the ST metaphors. This will help to answer the first research question.

On the other hand, to answer the second research question, a comparative study takes place to examine and identify the differences in meaning between the two texts to show how the meaning and message of SL metaphor have been affected during the translation. Indeed, analyzing the meaning of metaphors using Lakoff and Johnson (1980) helps to examine the applied procedure and how it affects the meaning and message of the SL metaphor. Thus, this step is used to answer the second question posed by this study which investigates if the applied strategy transfers the meaning properly in a way that is applicable to the TL lingual and conceptual system and if that strategy sustains the meaning of the SL metaphor, if not then a suggestion is provided .

Another crucial matter to highlight is that despite the fact that Darwish's poetry is loaded with metaphors as stated earlier by Al-Attar (2009), the study picks some examples only to highlight some interesting issues regarding the translation of metaphors. For example, the metaphors where the applied translational strategies change the historical value of the metaphor or, where they succeed in transferring the meaning despite the differences between the two cultures. Also, the present study shows, in the case of original metaphors, how the uniqueness of Darwish's style is reserved or neglected during the translation. Indeed, although the study picks some examples, the data has been fully studied and the metaphors have been categorized according to the above illustrated categories. Then, after comparing the meanings of

metaphors in both texts, the metaphors went through another type of analysis to investigate whether they have the issues discussed above or not. If yes, the examples are deeply analyzed and used to the study but if no, they are neglected.

Finally, it is vital to acknowledge that the purpose of the study is not to criticize the translation in terms of whether the translators succeed in translating the poems of Darwish or not; however, it aims to study how the meaning is sustained or how it is not sustained as well during the translation. Moreover, the study endeavors in finding the suitable strategies to be used in translating Darwish's unique metaphors which can sustain their meanings and messages, as well.

## CHAPTER FOUR: DATA ANALYSIS

### 4.0 Introduction

To analyze the studied data, the present study classifies the data under three categories, i.e. metaphors of different mapping conditions, metaphors of similar mapping conditions and original metaphors based on the comparison of the conceptual metaphors of the source text with the target language culture. Then, the metaphors from the ST will be compared to their translations to identify the strategies used by the translators. Lastly, the translated metaphors are compared to that of the source metaphors based on the conceptual metaphors to identify if the translated meaning is retained or not.

### 4.1 Metaphors of different mapping conditions

The different mapping category consists of metaphors which are conceptualized in the Arabic language or culture but are not conceptualized in the English language or culture.

#### Example 1

**ST:** أخاف أن تنام في قلوبنا جراحنا... أخاف أن تنام

**LT:** I am afraid that our wounds will sleep in our hearts... I am afraid they will sleep

**TT:** I am afraid our own wounds will sleep inside our hearts... I am afraid they will sleep

The poet is personifying his wounds as tired people who are about to sleep, but he is not satisfied with their tendency to sleep because as long as they are still awake he will try to find a cure for them. Their cure will be getting rid of the occupation of Palestine and getting the land back from his enemies. Using the metaphorical expression "sleep", the conceptual metaphor employed here is THE WOUNDS ARE SLEEPING PEOPLE.

Accordingly, one gets "wounds" as the target domain and "sleeping people" as the source domain.

This metaphor falls under the different mapping condition category for, in Arabic culture, it is acceptable to describe wounds as sleeping people since statements like [ دع [ "leave the wound asleep" and [ لا توقظ جرحي النائم داخلي] "do not awaken the wound inside me" are very frequently used in Arabic language and culture. Such statements are used to show that the speaker does not want to remember the wound or notice its existence. Indeed, these statements reflect the degree of the pain caused by that wound that just by mentioning it the person will suffer the pains all over again as if it is a fresh wound. On the other hand, English language does not have such a conceptualization of wounds.

Applying Newmark (1982), the translation transfers the SL image applying the first translational strategy translating the SL metaphor by the same image in TL. Consequently, the SL image [ أخاف أن تنام ... أحاف أن تنام ] "I am afraid that our wounds will sleep in our hearts... I am afraid they will sleep" is transferred by a TL similar image "I am afraid our own wounds will sleep inside our hearts ... I am afraid they will sleep". However, the TL reader may not get the point of what the poet is trying to refer to by using an expression such as [ تنام جراحنا ] "our wounds sleep" since in his or her culture the concept "sleepy wound" does not imply any interpretations. Obviously, the reader will be able to recognize that the expression "our wounds will sleep" is metaphoric, yet he or she may not be able to get the exact meaning and may not clearly understand why the poet uses such an image and what do he really is aiming to highlight. On the other hand, for the SL reader, he or she can easily grasp why the poet

does not want the wound to sleep. Consequently, the applied strategy does not sustain the meaning as the TL reader may not get the intended message which Mahmoud Darwish wants to send by using such a metaphor. Therefore, the present study suggests to translate the metaphor in study by sense (the fifth strategy of Newmark's (1982) model) as "I am afraid that our wounds will stay unnoticed in our hearts".

## Example 2

SL: هل يذكر المساء... مهاجراً أتى هنا... ولم يعد إلى الوطن؟

LT: Do the evening remember an exile who came here and never get back to homeland?

TT: Do the evening remember an exile who came here and never return to the homeland?

The conceptual metaphor employed in this line is EVENING IS A WITNESS. Thus, one may get "evening" as a target domain and "witness" as a source domain. The metaphor in study is expressed using the metaphorical expression [يذكر] "remember" which personifies the evening as a witness. The poet here is personifying the evening as a witness on the crimes of the Israeli army and their deeds against the Palestinians. He wants the night to remember all the crimes such as killing, forcing the people of this country to leave their hometown etc. The poet wants the night also to remember the victims not only to witness what happen to them; therefore, he asks his mother Palestine whether this night remembers those people or it just witnesses the crimes from which they suffer.

In fact, this metaphor falls under the different mapping conditions since in the Arabic language it is familiar for speakers to refer to the evening as a witness in expressions such as [المساء شاهد علي] "the evening is witnessing" yet such a metaphor is usually used

to reflect a romantic mood. However, Darwish is using it to reflect a sad mood. The western culture, on the other hand, does not frequently use such a metaphor in everyday language because it does not exist in their language style.

Indeed, the translation transfers the meaning by applying the first procedure of Newmark (1982) which translates the SL metaphor by a similar image; therefore, it translates the SL metaphor [هل يذكر المساء ... مهاجراً أتى هنا ... ولم يعد إلى الوطن؟] "Do the evening remember an exile who came here and never get back to the homeland?" by a TL similar image as "Do the evening remember an exile who came here and never return to the homeland?" The applied strategy here indeed is retaining the meaning and the message of this metaphor since the TL reader will be able to render how the evening may remember the victim although he or she does not conceptualize the target domain "evening" in such a way.

### Example 3

ST: العمر .. عمر برعم لا يذكر المطر ... وشعره أرجوحة

LT: the age is the age of a bud which does not remember the rain .... his hair is a swing

TT: his age: the age of a bud without memory of rain .... his hair is a swing

In this line, the poet compares the hair of the dead immigrant with a swing in a way of stressing on his young age. The conceptual metaphor here is THE BOY'S HAIR IS A SWING where "the boy's hair" is the target domain and "the swing" is the source domain.



In Arabic culture, it is familiar for the speaker to use such a metaphor in everyday language especially in cases where the speaker wants to show the innocence of the described person. For example, one can find such a metaphor expressed in statements like [ممكن اتمرّج بشعرك] "can I swing with your hair". Such a statement is used especially with children to show how lovely and innocent they are. Conversely, this is not the case in the western culture as such an expression sounds strange to TL reader. So, the metaphor in this example is a case of different mapping conditions.

Applying Newmark's (1982), the translators use the first translational strategy which translates the SL metaphor by a similar image. As a result, the SL metaphor [وشعره [ أرجوحة] "his hair is a swing" becomes "his hair is a swing". Although the TL reader is not familiar with this conceptual metaphor, he or she can clearly identify the metaphorical expression. The image of a swing brings to the mind a joyful and innocent atmosphere as it reminds the reader with the swings in the playground and children playing with it. Accordingly, applying such a strategy retains the meaning and the message of the metaphor in study.

#### Example 4

**ST:** حلمت بالزنايق البيضاء بغصن زيتون بطائر يعانق الصباح

**LT:** I dreamt about white lilies, a branch of olive tree, of a bird embracing (hugging) the morning

**TT:** I was dreaming of white lilies of an olive branch of a bird taking the morning to its heart

In this line, the bird is compared to a hopeful human being embracing the morning to show hope and optimism. The conceptual metaphor active in this line is THE BIRD IS A HOPEFUL PERSON where "the bird" is the target domain and the "hopeful person"

is the source domain. The usage of the metaphorical expression "embracing" indicates that the bird is personified and linking the embrace with the morning, which represents hope as it is the start of a new day and a new life, reflects an atmosphere of hope showing the bird not just as a human being but rather a hopeful person.

Unlike the western culture, "birds" in Arabic culture have always been described as people to send messages like hope and love. In Arabic culture, particularly in Palestinian culture, expressions like [سوف يحمل الطير سلامي إليك] "the bird will carry my regards to you" are commonly used among Palestinian in everyday life. The bird is also personified in the western culture as it is depicted in most of the cultures as a messenger. Also, in both cultures, the bird is considered as a symbol of peace. On the contrary, the bird here is not a messenger he is a hope creator or may be a teacher teaching people of Palestine to be hopeful and to have the faith of getting their land back. Also, it is a message of peace too reflecting the opinion of some of the Israeli people who are not satisfied with the deeds of the Israeli government. As a consequence of such a difference in conceptualizing birds in such a conceptual metaphor, this metaphor is a case of different mapping condition.

The translators in this example translated the present metaphor without applying any translational strategy from Newmark's (1982) model, they translate it using an idiom instead. Hence, the SL metaphor [بطائر يعانق الصباح] "of a bird hugging / embracing the morning" is translated into the idiom "of a bird taking the morning to its heart". The bird in the translation is not personified anymore as the statement "taking the morning to its heart" does not imply any personification unlike the ST word "hugging or embracing" which does indeed highlight the personification of bird in the ST. The Free dictionary

(2003) defines the idiom "take to heart" as to "be deeply moved or affected or upset by". The definition of this idiom also became "to take seriously and be affected or troubled" as provided by the Free dictionary in (2011). As shown above, the meaning of the idiom is not related at all to the meaning and the message of metaphor in the ST; therefore, the meaning of this metaphor is not retained applying such a strategy. Since the bird is conceptualized as a symbol of hope and peace in both SL and TL cultures, the study suggests to translate this metaphor by a similar image plus sense (the seventh strategy in Newmark's model) as "of a hopeful bird embracing the morning".

### Example 5

**ST:** اسم ريتا كان عيداً في فمي

**LT:** Rita's name was an Eid in my mouth

**TT:** Rita's name was with me in my mouth

In this line, Rita's name is compared to Eid (feast) which is a celebration that Muslims celebrate twice a year. This Eid is known of being peaceful since the Muslims start celebrating it first by praying to thank God. This celebration is known with particular types of sweet dishes and special songs that differ from one Arabic country to another. Applying the conceptual metaphor theory, the conceptual metaphor is RITA'S NAME IS AN EID (A feast) where "Rita's name" is the target domain while "Eid" is the source domain. Rita's name is seen in terms of Eid in the sense that it brings joy and happiness just like Eid (feast).

According to Darwish, Rita was so innocent and full of life, joy, and peacefulness but the Israeli army turned her into a criminal. Indeed, she lives in the Israeli part of

Palestine but she was not fighting the Palestinians and she admits the Palestinians' right in Palestine to the extent that she was against the Israeli aggressiveness towards them. The poet uses this cultural specific metaphor to describe her in order to show that she belongs more to the Palestinians than does she belong to the Israelis. She was not an enemy at all, on the contrary, she was peaceful and innocent yet the Israeli army forced her to join the military and the poet had to cut his relationship with her.

Applying Mandelblit's (1995), the metaphor in study falls under the different mapping condition category since, unlike western culture, it is normal in the Arabic culture to compare anything with Eid in order to create an atmosphere of joy and express how happy the person is with others in expressions like [ذلك الشخص كان كالعيد] "that person was like an Eid" or when one is asked about an experience or about his or her impression of something, one may reply [كانت كالعيد] "it is like Eid", [حلوة كالعيد] "like the sweets of Eid" or "as sweet as Eid".

Applying Newmark's (1982), the translators apply the sixth strategy and omit the metaphor. The translation, indeed, deletes the metaphor partially as it adds "with me" as a way of transferring the sense of metaphor yet the sense transferred in the TT is not the same of the ST. Hence, the SL metaphor [إسمُ ريتا كان عيداً في فمي] "Rita's name was an Eid in my mouth" is translated as "Rita's name was with me in my mouth" where the word Eid (feast) is lost in the translation since the translators did not find an English cultural equivalence in the TL of such an expression. The metaphor "Rita's name was with me in my mouth" may indicate that the poet keeps mentioning her name as a way to show how he loves Rita to the extreme that she is with him every time and everywhere. On the contrary, such a strategy distorted the meaning and the message of metaphor since the

poet wants to highlight some characteristics which both Eid and Rita have in common such as innocence, peacefulness and joy to defend her and to defend his feelings towards her since some people have accused him of betrayal as Rita was a Jewish.

In fact, in order to familiarize the metaphor to the TL reader who does not have the concept "Eid" in English language and culture, the study suggests to translate this metaphor by sense (the fifth strategy in Newmark's (1982)). Therefore, the translation becomes "Rita's name was a feast in my mouth" where the use of the word "feast" transfers the sense of Eid to the TL reader.

#### Example 6

**ST:** وخافقي يقول ونحن أيضاً سوف نبسم العاشقون حولي يتبسمون

**LT:** Around me lovers are smiling and my heart says we also will smile

**TT:** Around me lovers are smiling and it is my belief that we too shall smile

Applying Lakoff and Johnson (1980) theory, this line is subject to the conceptual metaphor HEART IS A FRIEND. So, "heart" here is the target domain and "friend" is the source domain. Such a conceptual metaphor is expressed using the metaphorical expression "says" showing the heart as a person. When this person spoke he used the pronoun "we" referring to himself and to Mahmoud Darwish; hence, it is depicted as friend not just a normal person. The poet is waiting for his lover who promised to meet him in the coffee shop at 4:30 p.m. He keeps waiting and observing the happy lovers around him smiling and holding hands while he is alone still. So, in order to kill time and overcome his loneliness, the poet personifies his heart as a friend to distract him from thinking about time and from thinking about the bad expectations about why she is late or what happened with her in the way or even if she is coming or not. In fact, the

heart is no more inside the poet's chest, yet it is sitting with him at the same table trying to comfort the poet.

In the Arabic culture the heart is usually personified as a person who converses with its owner as one can easily find expressions like [قلبي قال لي شيئاً] "my heart is telling me something" and [سوف أمشي وراء قلبي] "I will walk behind my heart" (which means I will follow my heart's hunch). Thus, the heart in this example is considered as a friend since the use of the pronoun "we", which is used by the heart, enforces how the heart is reacting with the poet as a friend. In the western culture, on the other hand, although it is familiar for native speakers to use statements such as "my heart is telling me something", it is not usual for them to refer to the heart as a friend. Because of that, this metaphor is classified as a different mapping condition.

In this example, the translation applies the fifth strategy of Newmark (1982) and converts the metaphor [وخافقي يقول ونحن أيضاً سوف نبتسم العاشقون حولي يتبسمون] "Around me lovers are smiling and my heart says we also will smile" into the sense "Around me lovers are smiling and it is my belief that we too shall smile". Since the heart is the source of faith and beliefs, the translators translate this metaphor as "it is my faith". Although the heart is the place of faith and believe in Arabic culture and English culture as well, the message of the metaphor is distorted as the translation does not show the heart as a friend. Thus, it is suggested to retain the message of this metaphor and translate it into a similar image ( Newmark's (1982) first strategy) as "and my heart is telling me that we too shall smile."

### Example 7

**SL:** فشقاء بنيتها غضب هادر

**LT:** The misery of her children a roaring anger

**TT:** The wretchedness of Cuba's children cries of rage

The poet describes the anger of Cuba's children as an angry sea whose waves are so high to the extent that it makes a frightening noise. This line is controlled by the conceptual metaphor ANGER IS A ROARING SEA. Consequently, we have "anger" as a target domain and the "roaring sea" as a source domain. This conceptual metaphor owes its existence to the metaphorical expression [هادر] "roaring" which is used solely to refer to the sound of the sea in the Arabic Language.

In Arabic culture, statements like, [كان غاضبا كالبحر] "he was as angry as a sea" are widely used in everyday language; as a consequence, it is familiar in such a culture to relate anger to the sea. Also, the sea has always been compared to an angry and a decisive person whose reactions are not predictable in Arabic culture. It is crucial to state that the word [هادر] "roaring" in the Arabic language is used particularly to refer only to the sound of the sea. Thus, the poet is warning Cuba's enemies from the children of Cuba since her children are faced with the aggressive winds of war, their reactions may be as fierce as an angry sea. Similarly, in the western culture statements like "roaring in anger" also can be found; however, it does not relate anger to the sea. Moreover, the western culture does use expressions like "an angry sea" yet it does not relate the sea to the temper of a human being. In western culture anger is always related to animals such as bears or bulls in statements like "he is as angry as a bear". As a result, this example falls under different mapping conditions.

Applying Newmark (1982), the translation applies the fifth procedure and translates the metaphor [شقاء بنيها غضبٌ هادر] "The misery of her children a roaring anger" into the sense "The wretchedness of Cuba's children cries of rage" only by concentrating on the feeling of anger itself and just translate it as "cries of rage". Conversely, in the source text, the poet is sending a threatening message to the enemies of Cuba on one hand and to the enemies of his own country on the other. In fact, he is using such an intensive and powerful metaphor to serve this purpose. Thus, the application of the fifth strategy in translating this metaphor does not sustain its meaning as it affects the message that this metaphor is used by Darwish to deliver in the first place. Indeed, the present study suggests to translate the current metaphor by a similar image plus sense (the seventh strategy in Newmark's (1982) model) as "The wretchedness of Cuba's children a roar of an angry sea".

### Example 8

ST: حملتك زاد اسفاري

LT: I carried you a provision of my travel.

TT: I carried you as the provision of my travel.

This line is from the poem *A lover from Palestine* where the lover is the poet himself and the beloved is Palestine. The whole poem is a metaphor by itself; however, in this line the metaphorical expression [زاد] "provision" is used to express the conceptual metaphor THE BELOVED IS FOOD. Consequently, we get "the beloved" as the target domain and "food" as the source domain.

In Arabic culture, especially in Palestine and as a way of showing affection towards the beloved ones, one may use expressions like [رح أكلك] "I will eat you (the beloved)" or



[بيتناكل/ بتتناكل] "she or he is eatable" and [ما أذكاي] "how delicious you are." On the other hand, in the western culture, such expressions are not used to reflect how someone is in love with another one. Accordingly, the poet survived in his exile on the love he carries towards his beloved Palestine and such a conceptual metaphor is not common in the western culture and experience. Thus, according to Mandelblit's (1995) this metaphor falls under different mapping condition.

Applying Newmark's (1982), the translators use the third strategy and translate the ST metaphor by a simile. So, the metaphor [حملتك زاد أسفاري] "I carried you a provision in my travel" is translated as "I carried you as a provision in my travel" since the TL reader is not familiar with such an image. However, although it is clear that the poet is using an image here by referring to his lover as food, the TL reader may still find this metaphor obscure or vague as he or she does not have such a metaphor in their language or culture but still he or she can grasp of it as it is written in poetry where the reader's imagination will be active and will be expecting to find some strange images contributing in the beauty of the poetic words. Consequently, the applied strategy sustains the meaning and the message of this metaphor.

### Example 9

ST: فإذا اشتد سواد الحزن في إحدى الليالي، أتعزى بجمال الليل في شعر حبيبي

LT: if the blackness of sadness becomes darker at one night.

I find comfort in the beauty of the night in my beloved's hair.

TT: if at night the blackness of grief grows deep, my comfort is the night's beauty, the hair of my beloved.

The poet is using the conceptual metaphor THE HAIR IS NIGHT to describe the beauty

of his beloved's hair where "night" is the source domain while "the hair" is the target domain. When sadness multiplies in the heart of the poet and becomes more black than before, he tries to find comfort by the fact that the black color is a nice one since it represents the beauty of his beloved hair which is as fascinating as a dark night.

In the Arabic culture, it is usual for lovers to describe their beloved's hair as dark as night as a way of showing their beauty. Since the old ages, such an image has been commonly used among poets as most of the ancient Arabs used to experience living in the desert whose night is extremely dark and beautiful. As a result, unlike the western culture, it is familiar to compare the hair of the beloved to a dark night in Arabic culture. Thus, such a metaphor falls under different mapping condition category.

The translation applies the first strategy of Newmark's (1982) which translates metaphor [إذا اشتد سواد الحزن في إحدى الليالي، أتعزى بجمال الليل في شعر حبيبي] "if the blackness of sadness becomes darker at one night. I find comfort in the beauty of the night in my beloved's hair." By a similar image as "if at night the blackness of grief grows deep, my comfort is the night's beauty, the hair of my beloved." Such a procedure does retain the meaning and the message of metaphor as the TL reader can easily relate the blackness of night to the beauty of the hair.

#### **4.2 Metaphors of similar mapping conditions**

Next, we will move on to the similar mapping conditions category, where the metaphor is conceptualized similarly between SL language and culture and TL language and culture.

### Example 10

ST: جذوري من قبل ميلاد الزمان رست

LT: My roots before the birth of time gripped down

TT: My roots gripped down before the blossoming of ages.

In this line, the poet is trying to relate his Palestine to him as an owner. By using this image, Darwish is showing how Palestine belongs to him as he is rooted to the land of Palestine since ever just like its old trees. The conceptual metaphor employed here is THE HUMAN IS A TREE where "the human" is the target domain and "tree" is the source domain. This conceptual metaphor is expressed by the metaphorical expressions "my roots" and "gripped down".

In the Arabic culture the tree is always personified as a human being, a mother in most cases, but also, especially in Palestine, people refer to themselves as trees or mountains in particular as a way to proof an old fact like their right in the land or home. Such an image can be reflected in statements such as [أمنّا الشجرة] "our mother is the tree". Similarly, in the western culture the case is not different and this image is frequently used by users of English language in expressions like "I am rooted to this land or this place" or "I am rooted here". Accordingly, this metaphor falls under the similar mapping condition category.

The applied strategy here is translating the metaphor by a TL similar image to the SL one following the first translational strategy proposed by Newmark (1982). Consequently, the SL metaphor although the metaphor [جذوري من قبل ميلاد الزمان رست] "My roots before the birth of time gripped down" is translated by the TL metaphor "My roots gripped down before the blossoming of ages." In fact, as this metaphor falls under

similar mapping condition category, applying the first strategy of Newmark (1982) completely sustains the meaning and the message of THE HUMAN IS A TREE conceptual metaphor.

### Example 11

**ST:** هطلت زخة دم

**LT:** It rained heavily with blood

**TT:** A cloudburst of blood

In this example, the poet is comparing the blood to rain as a way of showing the massive amount of death caused by war. The line is controlled by the conceptual metaphor BLOOD IS RAIN where the target domain is "blood" and the source domain is "rain". Such a conceptual metaphor is expressed using the metaphorical expression " [زخة] a cloudburst ."

The present metaphor falls under similar mapping conditions as both cultures share the same metaphor to refer to the huge amount of bloodshed in such situations. In Arabic culture, many expressions like " [إنها تمطر دماً] it is raining with blood in the war field" show how such a metaphor is reflected in everyday life. The case is similar when it comes to western culture since such an image is expressible in the English language.

Applying Newmark (1982), the translators apply the first strategy by translating the SL image " [هطلت زخة دم] it rained heavily with blood" by a TL similar image as "a cloudburst of blood". The usage of the word " [زخة دم] cloudburst" is important for two main reasons; first it reflects the intensity of bloodshed in the war field and the huge

number of dead bodies spread around there, second, it serves a stylistic purpose as it sounds more poetic than its literal meaning "rained heavily with blood". Thus, the meaning and the message of this metaphor is sustained in this line.

### Example 12

**ST:** ودفتر يحمل عني بعض ما حملت

**LT:** and a notebook carries some of what I carry over my shoulder

**TT:** &a notebook sharing something of what I contain

The poet here personifies his notebook as a friend carrying what the poet keeps inside his tortured soul using the conceptual metaphor THE NOTEBOOK IS A FRIEND. In such a conceptual metaphor "the notebook" is used as the target domain while "friend" is the source domain. To express this conceptual metaphor, metaphorical expressions such as " [يحمل] carries" (in ST) and "share" (in TT) are used .

In both Arabic and western cultures, the notebook is conceptualized as a friend. For instance, in Arabic culture, such a metaphor is expressed using the metaphorical expression " [يحمل] carry" such as in the statement " [احمل عني يا صديقي بعض همومي] my friend carry some of my sorrows". On the other hand, in the western culture, such a metaphor is expressed using another metaphorical expression such as "share" in "share your friend's sorrows."

Consequently, the translation here transfers the meaning using Newmark's (1982) second translational strategy which replaces the image of SL metaphor [ودفتر يحمل عني] with a standard TL "and a notebook carries some of what I carry" with a standard TL

metaphor "& a notebook sharing something of what I contain" using a synonym "sharing" instead of the Arabic " [يحمل] carry". The meaning of this metaphor is built not just over what the poet contains inside his tortured soul but also it personifies the notebook itself as a friend in the poet's own exile. Thus, the meaning and the message of the metaphor in study is sustained applying Newmark (1982) second strategy since the word "sharing" is still giving the same meaning of "carry" in TL culture.

### Example 13

**ST:** لكل أرض ميلادها

**LT:** To each land there is a birth

**TT:** To each land there is a coming

In this line, the Palestinians including the poet himself started to lose hope and faith that their country will be a free country again. Consequently, the poet is trying to give himself and the Palestinians some hope by stating that everything will be fine at the end and that all this disastrous nightmare will come to an end. Besides sending a hopeful message to his beloved Palestine that each land will have its birth one day no matter for how long the occupation lasts, Darwish is sending a warning message to his enemies that you are not lasting in Palestine. Therefore, the line is controlled by the conceptual metaphor THE LAND IS A NEWBORN BABY. Accordingly, we have the "land" as a target domain and "newborn baby" as a source domain. This conceptual metaphor is expressed using the metaphorical expression "birth ."

Since the LAND corresponds to a NEWBORN BABY, the use of the word "birth", as the land is occupied by the enemies, indicates that getting the land back from them corresponds to giving birth to it. The conceptual metaphor of THE LAND IS A

NEWBORN BABY is also shared in the western culture where the western culture is familiar with concepts like "the birth of nations" where the conceptual metaphor can be THE NATION IS A NEWBORN BABY. Thus, this source metaphor is categorized as a case of similar mapping condition in the SL and TL based on Mandelblit's (1995) typology.

This metaphorical expression; however, is translated as sense using Newmark's fifth procedure into "To each land there is a coming". The Collins dictionary (2003) defines the word "coming" as "arrival" or "approach" while according to American Heritage® Dictionary of the English Language (2011) it means "arrival" or "advent". Although this word in a way does convey the meaning of the source metaphor, i.e. "the arrival of a new land", it has lost the image of the "birth" of a NEWBORN BABY. Thus, it weakens the powerful and profound messages Darwish wants to send through the usage of such a metaphor. It is suggested that since the metaphor is of similar mapping condition, the source image "birth" can be retained (applying the first strategy of Newmark's (1982)) in the target language.

#### **Example 14**

**ST:** قالوا: صدرك يا كوبا غابات مترفة الاشجار

**LT:** they said your breasts O Cuba are a forest of luxurious trees

**TT:** They said your throat O Cuba is a forest of leisure trees

In this line, the pronoun they refers to Cuba's enemies who want to use its treasures to their own advantage. To reflect such an image, Darwish here is personifying Cuba as an abused woman. Accordingly, this line is controlled by the conceptual metaphor CUBA IS AN ABUSED WOMAN. Where "Cuba" is the target domain and "abused woman" is

the source domain. Such conceptual metaphor is expressed using the metaphorical expression "your breasts ."

The poet is addressing Cuba and warning her from those who want to take her by force. According to Darwish, they are trying to seduce her with money convincing her that with them she will be more beautiful. The word "breast" is a metonym of "woman". While the word "throat" does not refer to women in particular. Since the "breast" is also used to highlight the femininity of the human being in English, this metaphor falls under the similar mapping condition under Mandelblit's (1995) typology.

The translation, however, uses another image, i.e. "throat" in exchange of "breast". The strategy applied cannot be accounted for by using Newmark's (1982) strategies as although the TT does use a metaphor, it is not a same image like the ST. Thus, it is not the first strategy. Neither is it the second strategy, as "throat" is not a standard TL image to show the feminine part of the young woman "Cuba". Therefore, the TT does not transfer the meaning of the metaphor clearly. In order to retain the message and meaning of this metaphor of similar mapping condition, it is suggested that the image of "breast" be retained applying the first strategy of Newmark's model which translating the metaphor by a similar image. This is also to connect the whole theme that CUBA IS AN ABUSED WOMAN.

### Example 15

**ST:** كُنْتُ لَا أَسْأَلُ الطَّرِيقَ رَجُوعاً لَيْسَ فِي الْحُبِّ أَيُّ دَرْبٍ لِعُودَةٍ

**LT:** I was not asking the road to go back there is no way back in love

**TT:** I was not begging the road for a way back in love there is no path of return.



Applying Lakoff and Johnson's (1980), the metaphorical expression [ليس في الحب أي درب لعودة] "no way back in love" is controlled by the conceptual metaphor LOVE IS A JOURNEY. In such a metaphor, the target domain is LOVE whereas the source domain is JOURNEY. In their analysis, Lakoff & Johnson (1980) state that in such a metaphor "lovers" correspond to "travelers", the "relationship" corresponds to a "transport" and their "common goals" correspond to their "common destinations". The poet here is comparing love to a long and one-way journey. However, the journey here is different in the way that it forces these travelers to go with it through one way with no return option, thus the metaphorical expression of [ليس في الحب أي درب لعودة] "no way back in love".

This conceptual metaphor of LOVE IS A JOURNEY is not only used in the Arabic culture but it is also used in the western one since in the western language metaphorical expressions like "we are stuck in this relationship" or "our love hit a dead end" are applicable to English culture. Therefore, this metaphorical expression is considered as having similar mapping condition in the SL and TL.

In this example, this metaphorical expression [ليس في الحب أي درب لعودة] "no way back in love" is translated by the same image in the TL "in love there is no path of return". I consider them as same images as the TT uses a synonym, i.e. "no way back" to "no path of return". This strategy is the first strategy in Newmark's list. It is found that the meaning has been retained.

### Example 16

ST: ولم يخط كلمة تضيء ليل أمه

LT: he did not write a word to brighten the night of his mother

TT: He did not write a word to brighten the night of his mother

The whole poem talks about a Palestinian young man who was forced to travel abroad to be able to live with dignity after being forced to evacuate his hometown. The man was killed by the Israeli army; therefore, the poet wants to honor his memory and to spread the word about the savage crimes of his enemy against the Palestinians. Because the man, in the poem, was away, his mother lives in a constant darkness, no matter how many times the sun rises around her she still feels all times are nights. However, if her son writes her a letter to tell her about his news updating her worried heart about his days away, his words illuminate these nights just as the moon lightens up a dark night. Thus, the line is controlled by the conceptual metaphor A WORD IS LIGHT where "a word" is a target domain and "light" is a source domain. In this line, the metaphorical expression "brightens" is used to express the conceptual metaphor WORD IS LIGHT.

Light as a source domain for a word is shared between the western and Arabic culture. For instance, in the Arabic culture it is familiar for people to show how they appreciate the words or visits of the dear ones by stating that " [نورتنى بزيارتك] you lightened my place by your visit" or " [أنرت دنياي بسؤالك أو باتصالك] you lightened my world by asking about me or by calling me". Also, in Arabic literary works statements such as [الكلمة نور] "the word is light" can be found. However, in the western culture, such a metaphor is expressible in religious contexts by the help of metaphorical expressions like "the word of God illuminated my world" and in other contexts such as "your words lightened me". Consequently, as it is familiar for both cultures to refer to words as the light that

illuminates the mind or the heart, the WORD IS LIGHT metaphor falls under similar mapping conditions according to Mandelblit (1995).

In the current example, the first strategy of Newmark's (1982) is used to translate the SL metaphor " [ولم يخط كلمة تنير ليل أمه] he did not write a word to brighten the night of his mother" by a similar image as "he did not write a word to brighten the night of his mother". As the image is conceptualized in both SL and TL cultures and is expressed by the two languages, the translation retains the meaning and the message of metaphor successfully.

#### Example 17

ST: أجابني مواجهاً: وسيلتي للحب بندقية

LT: He answered me in my face: My mean to love is a gun.

TT: He looked me in the eye: I make love with a gun.

This line is taken from a poem titled *A soldier dreaming about white lilies* which represents a dialogue between Darwish himself and an Israeli soldier. The soldier is not satisfied with war or with the fact that Palestine is his homeland since it is not. In the present line, the poet is asking the soldier about love or the patriotic love he has towards Palestine so the soldier answers him with the conceptual metaphor LOVE IS WAR where "love" is the target domain and "war" is the source one. Indeed, the metaphorical expression "gun" relates love to war and thus contributes to establish the conceptual metaphor LOVE IS WAR. The soldier is telling Mahmoud Darwish that his love towards Palestine is not genuine because it is not his homeland; therefore, his only way to prove his unfaithful love towards this country is fighting and killing .

In both Arabic and western cultures, such a metaphor is expressed commonly using different metaphorical expressions. For example, in the western culture, such a metaphor is expressed as "she / he fought for him / her" and "he made an ally with her mother" (Lakoff and Johnson, 1980). Although, these expressions are referred to in Lakoff and Johnson's (1980) as some of the representative expressions of such a metaphor in western culture, these expressions are used also in the Arabic culture as well. They are used in statements like " [حارب من أجلها الجميع] he fought everyone for her" (where "her" refers to the lover). Accordingly, this metaphor is categorized as similar mapping conditions according to Mandelblit (1995).

Applying Newmark (1982), the translation applies the fourth strategy which translates the SL metaphor with a TL metaphor plus sense. Thus, the metaphor [أجابني مواجهاً: وسيلتي] "my means of love is a gun" is translated by metaphor "I make love with a gun" plus sense as "making love" is still a way of expressing love. In fact, the translators used the verb "make love with a gun" to replace the " [وسيلتي للحب] my means of love". According to the Free Dictionary (2011), the verb "make love" has two meanings the first one is "to engage in amorous caressing" and the second one is "to engage in sexual intercourse." Hence, the meaning "my means of expressing love is a gun" has been transferred differently as the meaning of the TL metaphor "make love" does not give the same impact of the SL one. Besides, the verb "make love" in the TT shows Palestine as personified, while " [وسيلتي للحب] my means of love" in the ST shows that the speaker is talking about the patriotic love and thus Palestine is not personified in the ST. Consequently, the applied strategy does not transfer the meaning of metaphor successfully .

Hence, it is suggested to retain the meaning and the message of this metaphor by translating it into a similar image plus sense (the seventh strategy in Newmark's (1982) model). The translation then becomes "I express my love towards this land with a gun."

### Example 18

**ST:** حريرٌ شوك أيامي على دربي إلى غدها

**LT:** silk are the thorns of my days in my path to her tomorrow.

**TT:** silken is the thorn of my days / on the path of my days to her future.

Applying Lakoff and Johnson (1980) conceptual metaphor theory, this line is controlled by the conceptual metaphor LIFE IS A JOURNEY where "life" is the target domain and "journey" is the source one. In this metaphor life is shown as a journey that has a path with stations where tomorrow or future is one of them. Such an image is reflected using the metaphorical expression "the path of my days."

The current metaphor is shared by both Arabic and western cultures, and it can be expressed in both cultures in expressions like "I do not know where I am going in this life", "tomorrow (the future) is far away", "leave the past behind you", etc. In Arabic culture also, such a metaphor can be expressed using metaphorical expressions such as [لا أعرف إلى أين أمضي في حياتي] "I do not know where I am going in my life". In such cases, both cultures conceptualize the metaphor similarly and thus it is considered as a similar mapping conditions according to Mandelblit (1995).

To translate this metaphor, the translators applied the first strategy proposed by Newmark (1982) which translates the SL metaphor by a similar image. So, the

translation of [حريرٌ شوك أيامي على دربي إلى غدها] "silk are the thorns of my days in my path to her tomorrow" becomes "silken is the thorn of my days on the path of my days to her future." The word [غدها] which means "her tomorrow" when translated as "days to her future" completely sustains the meaning of the metaphor.

#### 4.3 Original metaphors

The final category is original metaphors. The original metaphor category is where the metaphor is not shared by both the SL and TL cultures, however, it shows the uniqueness of Mahmoud Darwish's own style.

##### Example 19

**ST:** غصّت دروبُ الموت حين سدها المسافرون

**LT:** Choked the paths of death when the travelers blocked them

**TT:** Death's paths are crowded when travelers have blocked them

The first thought that comes to the readers' minds when reading the verb [غصّت] "choked" in Arabic is that the poet has personified the paths of death as people who just got fed up with their sorrows and pains. Historically, the death paths described in this line refer to the roads that the refugees took when they were leaving Palestine such as the roads leading to Egypt and Jordan.

Applying Lakoff and Johnson (1980), this line is controlled by the conceptual metaphor DEATH PATHS ARE TORTURED (MISERABLE) HUMAN BEINGS. In this metaphor, we get "death paths" as target domain whereas "tortured human beings" is the source domain. Here, death roads correspond to miserable people whose throats are

filled with pain. This metaphor with the use of the metaphorical expression [غصت] "choked" refers to the pain that a person feels in the throat when suffering the extreme of sadness and agony. In other words, it suffocates that person with misery, deep shock, and an unspeakable pain. Thus, the verb transfers a negative mood to the reader about that person who is not at ease during his or her journey .

Referring to paths as tortured people is not normal in the usage of language in both Arabic and western cultures; thus, it is categorized as an original metaphor. By using this metaphor, Darwish wants to indicate that the streets are dissatisfied with the fact that people of Palestine are leaving it. Therefore, the poet personifies the roads to give them feelings and let them reflect his own feelings too towards what is happening in his country Palestine.

Indeed, the translation applies the fifth strategy of Newmark's (1982) and translates the SL metaphor by sense translating [غصت دروب الموت حين سدها المسافرون] "Choked the paths of death when the travelers blocked them" as "Death paths are crowded when travelers have blocked them". The usage of the metaphor in this line is so significant because the poet wants to stress on the misery accompanying the travelers when they are leaving their homes. The poet wants to highlight that those are not normal travelers they are not enjoying their journey; however, they are forced to leave the place where they have been born, raised and lived happily in.

As shown above, the translation transfers the sense wrongly as it highlights the number of travelers indicating that the paths are (crowded) with regular travelers and neglecting

the negative mood in the SL metaphor indicating that the roads are crowded with travelers without showing their feelings if they are happy or not. On the other hand, what the poet really wants to highlight is not only the massive amount of travelers but also he wants to show how they feel towards leaving their own land by force. Thus, the meaning of this metaphor is not sustained.

It is suggested to retain the image of the ST and translate this metaphor by a similar image (the first strategy in Newmark's (1982)) as "Choked are the paths of death" since the message in this line is significant in showing how miserable the situation was when the people were forced to leave their country.

#### **Example 20**

**ST:** أما رأيت شاردأ عيناہ نجمتان

**LT:** Haven't you seen a wonderer whose eyes are two stars

**TT:** Haven't you seen a wonderer / his eyes are two stars

The poet here is talking about a Palestinian young man who has left his country Palestine and died. In this line, Darwish is comparing the young man's eyes to the stars as an indication of his young age and ambition. From the context, the traveler's eyes are illuminated by tears and nostalgia, unlike the stars which are illuminated by light. Tears for the miserable situation in the country and for the tragedy happening around his beloved ones back there in his hometown and the nostalgia to relive his sweet memories again in his free country. The line then is controlled by the conceptual metaphor THE EYES ARE TWO STARS where "the eyes" is the target domain and "the stars" is the source domain .



The description of eyes with adjectives like bright or shiny is familiar in both Arabic and western cultures but referring to eyes as stars is not common in the usage of both languages. As a result, this metaphor is considered as an original metaphor as it shows the uniqueness of Darwish's own style.

The translational strategy applied in this line according to Newmark (1982) is the first strategy which replaces the SL metaphor by a similar metaphor. Consequently, the SL metaphor [أما رأيتِ شاردًا عيناه نجمتان] "Haven't you seen a wonderer whose eyes are two stars" is translated by a TL one as "Haven't you seen a wonderer whose eyes are two stars". Thus, the translation in this line satisfies the meaning and the message of the SL metaphor. Indeed, unlike the metaphors with historical background, the metaphor in study is easy to grasp by TL reader .

#### Example 21

ST: أجمل العينان عيناها وأحلى السنونوات صدرها والدمع بارع فهو في الصدر خفوق

LT: loveliest eyes are her eyes the sweetest irises are her breasts and the tear is eloquent as it is in the chest beating.

TT: There are no eyes lovelier than hers, her breasts are sweet irises, eloquent tears glitter on her breasts.

The poet here is describing his lover Palestine as a young lady who is extremely sad inside. The girl is hurt but out of the massive amount of pain she cannot even cry or express her feelings by any means. She keeps her sadness inside her until not only her heart becomes tearful but also the tear itself becomes a heart inside her chest. The poet, by using such an image, wants to show the unspeakable pain his lover is suffering from

that has changed even the nature of her organs such as her heart. Thus, this line is controlled by the conceptual metaphor A TEAR IS A BEATING HEART where "a tear" is the target domain and "a beating heart" is the source domain. In fact, one can identify this conceptual metaphor with the help of the metaphorical expression [خفوق] "beating" which refers to the sound of heart in the Arabic Language.

This metaphor, indeed, is an original metaphor since it is exclusively used by Darwish not by regular language users of Arabic and English languages.

Indeed, the translators has translated the SL metaphor [والدمع بارع فهو في الصدر خفوق] "the eloquent tear in the chest beating" as "the eloquent tear glitter on her breasts." By doing so, they apply the sixth strategy of Newmark (1982). However, the applied strategy does not convey the message of the current metaphor indicating that the heart is tearful to the extreme that the tear becomes the heart while the TT shows that tear as a normal tear without any metaphorical sense.

It is crucial here to highlight that translating the word [صدر] into English is complicated since it can be translated into English as "breast" or "chest", but it depends on the context to figure out when to translate as "breast" or "chest". So, it is recommended to translate the metaphor by a simile (the fourth strategy in Newmark's (1982)) retaining the image as "the eloquent tear is beating like a heart in her chest".

## Example 22

**ST:** والشمس بيارة في المغرب

**LT:** and the sun is a private farm at dusk

**TT:** The sun is a pomegranate at dusk

According to the conceptual theory, the line is controlled by the conceptual metaphor THE SUN IS A PRIVATE FARM, expressed with the very cultural specific metaphorical expression [بيارة] "private farm". In this metaphor, the source domain is [بيارة] "special farm" while the target domain is "the sun". As a way of proving his right in the land the poet describes the sun as a private farm of special trees, usually these farms are dedicated to one type of trees such as olive trees or orange trees. The usage of such an expression proves that the poet restricts the right of having Palestine to the Palestinians only, to the extent that even the sun and the sky belong to them. That is why he uses this very special metaphor and more he wants to send a message of challenge to his enemies that we as owners of this sun and land will have them back one day.

Indeed, this metaphor is not only cultural specific but also it is unique and used exclusively by the poet to highlight his own way of expressing his feelings towards his country Palestine. Accordingly, it falls under the original metaphor category. In fact, in English language and culture the expression [بيارة] "private farm" does not exist and such an image is not used by language users. Also, the case is not different in Arabic language since Arabs in their everyday language do not express such a metaphor in this specific way.

Therefore, the translators transfer the SL metaphor [والشمس بيّارة في المغرب] "and the sun is a private farm at dusk" using a new metaphor created by the translators "The sun is a pomegranate at dusk". In such a way, they are not applying any translational strategy of Newmark's (1982) model. The translation, indeed, concentrates on the sun's qualities showing it as red as a pomegranate fruit. Such a description shows this metaphor as a regular one without any highlight on the profound meaning and the main reason why Mahmoud Darwish has used this metaphor in the first place. Accordingly, this strategy is not efficient to transfer the meaning of the ST to the TT reader.

Indeed, the translation involves transferring not only the linguistic surface of the SL but also the SL culture as well. Thus, transferring the metaphorical expression [بيارة] "private farm" is significant as this word mirrors the Palestinian culture. Therefore, this study suggests to translate this metaphor by a similar image along with a footnote (seventh strategy in Newmark's (1982) model) explaining to the reader why the poet is using this image as "the sun is a private farm" to retain the meaning, the message of the SL metaphor and the SL culture as well.

### Example 23

ST: فصار الحزن ألفين

LT: And sadness became two thousands

TT: And sadness multiplied

Applying Lakoff and Johnson (1980), this line is controlled by the conceptual metaphor SADNESS IS A REFUGEE. Consequently, we get "sadness" as a target domain and "a refugee" as the source domain. In fact, this metaphor is expressed with the help of the metaphorical expression "two thousands". It is a powerful metaphor where the poet is

materializing the abstract concept sadness as a person. Indeed, the poet could not describe the feelings of the refugees when they were leaving their villages with any adjective because their sadness was indescribable so he has compared them to the sadness itself. By the time of writing this poem, the number of these refugees reached 2000, as a result, he wants to highlight this historical event for two main reasons. First, he wants to call for an action to stop the perilous and quick increase of such a number. Secondly, he aims to remind his enemies that they have forced these people to evacuate their villages to prove that they are not the owners of this land and they have just taken it from its original owners by force.

Such a metaphor is interesting and it reflects the special way Darwish uses to express his own style and opinion, therefore, it falls under original metaphors category. In fact, it is not established in the western culture to compare sadness to refugees and for it to be countable neither does the Arabic culture reflect such an image using this particular metaphor in the regular usage of language.

Applying Newmark (1982), the translation converts the SL metaphor [فصار الحزن ألفين] "And sadness became two thousands" into the sense "and sadness multiplied." Applying such a strategy results in the drop of the historical importance of the number and stresses on the increase of sadness aimlessly instead. In such an instance, the translation shifts the attention from the number of refugees to sadness itself; however, in the ST the poet is highlighting the number of refugees that's why he is using this metaphor in the first place. Therefore, the meaning of this metaphor is not successfully transferred.

In fact, the translation needs to transfer the historical event along with the linguistic surface of the SL; therefore, it is recommended to translate this metaphor by a similar image plus a footnote (seventh strategy according to Newmark's (1982)) as "And sadness become two thousands" to sustain the sensitive historical value of this metaphor along with its message and meaning.

#### Example 24

ST: ولم تسافر خلف خيط شهوة عيناه

LT: and never travelled his eyes towards a thread of lust.

TT: &his eyes had never followed the filament of lust.

The poem is talking about a guy who died young because of the Israeli army, and in this line the poet is describing this guy by the conceptual metaphor EYES ARE TRAVELLERS. In such a metaphor we get "eyes" as a target domain and "travelers" as the source domain. In this metaphor, the metaphorical expression "travelled" indicates that the source domain "travelers" is used for the target domain "eyes". In fact, Mahmoud Darwish is using this metaphor to indicate that the guy has died young to the extent that his eyes did not get the chance to follow even a thread of lust for a long period of time. In other words, the young man died before he got enough experience in life.

In Arabic culture, it is normal to personify the eyes and use the general conceptual metaphor EYES ARE HUMAN BEINGS such as in the statement [عيونك تبسم لي] "your eyes are smiling at me". Also, in the western culture we can find expressions like "she / he has smiley eyes". However, using travelers as source domain for eyes is exclusively

used by Mahmoud Darwish himself. Consequently, this metaphor is considered as an original metaphor.

Applying Newmark (1982), the translation applies the fifth strategy which transfers the SL metaphor, [ولم تسافر خلف خيط شهوة عيناه] "and never travelled his eyes towards a thread of lust" by sense and translates its metaphorical expression "travelled" as "& his eyes had never followed the filament of lust ". In the present example, the personification of the eyes is based on the verb "travelled" yet it is not used in the translated version of this metaphor. Thus, the meaning of this metaphor is not retained since the applied strategy transfers the sense only; however, the personification of eyes does not exist in the TT anymore.

It is suggested to retain the image of the ST and translate the ST image by a similar image (first strategy in Newmark's (1982)) as "& his eyes had never travelled the filament of lust" since the word "travelled" sounds more poetic.

#### **Example 25**

**ST:** يداه سلتان من ريحان

**LT:** his hands are two baskets of basil.

**TT:** his hands are like two baskets of sweet basil.

In this line the poet is describing an innocent guy who died young because of the occupation. In this metaphor, the poet has expressed his own style in showing how peaceful the young man is, he uses this image to show that his hands do not carry weapons, or kill people; however, they are made to give, to help, to create peace just as

two baskets of basil. So, as a way of showing his innocence and peacefulness Darwish describes the young man using the conceptual metaphor THE HANDS ARE TWO BASKETS OF BASIL. In such a metaphor, one gets "the hands" as a target domain and "two baskets of basil" as the source domain.

Such an image is not regularly used in Arabic language and culture. Also, in the western culture this image is not common in language usage. As a result, this image is categorized as an original metaphor. Indeed, it is vital here to establish the meaning of this image in the two cultures. As for Arabic culture, when it comes to basil, people use its flower by which they decorate their homes to enjoy its refreshing smell. On the other hand, the western culture uses this plant for cooking purposes only. Accordingly, even though it is an original metaphor, the SL reader will conceptualize the image of basil in this example as a flower while the TL reader will only think about it as an herb or a spice.

Applying Newmark (1982), the translation applies the third strategy which translates the SL metaphor by a TL simile. Therefore, the applied strategy transfers the meaning of ST metaphor [يداه سلتان من ريحان] "his hands are two baskets" using a TL simile as "his hands are like two baskets of sweet basil". By using such a strategy indeed, the translators have not been successful in retaining the meaning of this metaphor for, as stated before, the TL reader will cognitively conceptualize this image differently and thus get a different meaning. The TL reader background about basil is that it is a kind of herbs used for cooking purposes and "sweet basil" is just a type of them whereas in SL the word "basil" means the flower of basil. In fact, the image of "basil" is used to reflect the qualities of this type of flowers, which is known with its peaceful and refreshing



fragrances, on the described young guy in this line as a way to show how young and peaceful that guy was.

Thus, the study suggests to translate the current metaphor by a similar image plus sense (the seventh strategy in Newmark's (1982) model) as "his hands are two baskets of fragrant basil flowers" to shift the focus on the qualities that both the "basil" and the young guy has in common. Therefore, such a translation retains the meaning and the message of metaphor and it is still recognizable and familiar to the TL reader as he or she is familiar with the plant of basil and its smell.

#### Example 26

ST: وكل ما في غربتي زوادة فيها رغيف يابس ووجد.

LT: all what in my exile is a food container of a dry loaf and a longing.

TT: all I have in my exile are a bite of dry bread, & longing.

The poet in this line is describing how he or any Palestinian feels in their exile. So, he is using the conceptual metaphor LONGING IS FOOD to express such a feeling. In such a metaphor, the target domain is "longing" whereas the source domain is "food". Indeed, Mahmoud Darwish, in this poem, is showing his nostalgia towards his homeland Palestine. Thus, with the help of the metaphorical expression [زوادة] "food container" the poet is drawing a picture of a man carrying some simple luggage as he was leaving his homeland behind including a food container of a dry piece of bread and longing to his own village and his memories. By doing so, he is considering longing as a type of food since in Arabic culture bread is always eaten with a dip, therefore, the image can be seen as follows: in his exile the poet dips the dry piece of bread into longing. In fact, the use of the word "dry" describing the bread is effective in different aspects since it

implies that the piece of bread should be accompanied with a dip, which is longing, and also it reflects how the exiled person is peaceful as he comes from a very humble and poor background.

In Arabic culture, it is not common for native speakers to use such a metaphor in everyday language, neither do the native speakers of English language. On the other hand, it is used by the poet to reflect his special way of expressing his genuine feelings towards his country Palestine. Thus, this metaphor falls under the original metaphor category.

To translate this metaphor, the translators apply the sixth strategy of Newmark's (1982) model which deletes the SL metaphor. As a result, the SL metaphor [وكل ما في غربتي زوادة] [فيها رغيث يابس ووجد] "all what in my exile is a food container of a dry loaf and a longing" is translated as "all I have in my exile are a bite of dry bread, & longing." The metaphorical expression [زوادة] "food container" is deleted in the translation. Applying such a strategy, the translation does not retain the meaning of the SL metaphor.

Thus, the study suggests to translate this metaphor by a similar image (the first strategy of Newmark's translational strategies) as "all I have in my exile are a food container of dry bread & longing" since the TL reader may be able to render the meaning of the conceptual metaphor LONGING IS FOOD easily as it does not have any cultural or historical connotation.

### Example 27

**ST:** زناًباً حمراء فجرتّها في الرمل ، في الصدور ، في البطون

**LT:** red lilies I bomb them in the sand, in the chests, in the bellies.

**TT:** red lilies blooming in the sand, in breasts & in bellies.

This poem is titled as *A soldier dreaming about white lilies* where Mahmoud Darwish is interviewing an Israeli soldier. In this line, the poet is reporting what the Israeli soldier has told him about how the later sees war using the RED LILIES ARE BOMBS conceptual metaphor. In this metaphor "red lilies" is used as the target domain whereas "bombs" is used as the source domain. Here, the metaphorical expression "bomb" shows the red lilies as killing device. The poet in the ST is using this metaphor to show how the soldier is dissatisfied with war and with the fact that by these bombs he is killing innocent people, so to make peace with his dissatisfied conscious the soldier imagines these bombs as red lilies not as killing instruments.

Referring to red lilies as bombs is not common in Arabic culture. Moreover, in western culture, the native speakers of English language does not use "bombs" as a source domain to refer to red lilies either. On the other hand, referring to bombs as red lilies shows Darwish's own individuality in reflecting his poetic language; therefore, the current metaphor is categorized as an original metaphor.

Applying Newmark's (1982), this metaphor is translated using the sixth procedure which deletes the SL metaphor. Thus, the bombing red lilies in the ST [زناًباً حمراء فجرتّها] "red lilies I bomb" becomes just a type of lilies in the TT "Red lilies blooming". Indeed, the metaphorical expression [فجرتّها] "I bomb" indicates that the poet is comparing bombs to red lilies while the word "blooming" refers to red lilies as a type of roses only

with no reference to the bombs of ST. As a result, the meaning and the message of this metaphor is distorted.

Indeed, it is suggested to translate this metaphor by a similar image plus sense (the seventh strategy in Newmark's (1982) translational model) as "explosive red lilies I bomb in the sand, in breasts & in bellies" to retain the SL image.

### Example 28

ST: حدود الشام أزرعها قصائد تطلق العقبان

LT: the boarders of Sha'am I planted with poems which hatch the vultures.

TT: I settle the boarders of Sha'am with poems which hatch the vultures.

Applying Lakoff and Johnson (1980), this line is controlled by the conceptual metaphor POEMS ARE PLANTS where "poems" is the target domain while "plants" is the source domain. In fact, the image of plant is significant here as it shows the significance of Darwish's poetry. Darwish here is not writing poetry to show his talent or merely to express his feelings yet he is using his talent as a weapon to fight his enemy with. Thus, his poems are the trees where he raise the "vultures" by which he is fighting his enemies.

The usage of this conceptual metaphor is not common in Arabic culture to use in everyday language. Similarly, in western culture, this image is not commonly used as well. Accordingly, this metaphor falls under original metaphors category.

Applying Newmark's (1982), the translation applies the sixth strategy which implies to delete the SL metaphor. Accordingly, the translation of the metaphor [حدود الشام أزرعها] [قصائد تطلق العقبان] "the borders of Sha'am I planted with poems", where poems are compared to plants, becomes "I settle the borders of Sha'am with poems which hatch the vultures". The metaphorical expression [أزرعها] "I plant" indeed shows that Darwish is comparing poems to plants. The translated version of this metaphor, on the contrary, deletes the metaphor using the word "settle" instead of "plant" which does not give the same impact and thus the image of planted poems does not exist in the TT anymore. Consequently, the meaning and the message of this metaphor is not retained.

Thus, it is recommended to translate this metaphor by a similar image (the first strategy in Newmark's (1982) model) as "I plant the borders of Sha'am with poems which hatch the vultures" since the image of plants here is significant and since it is not difficult for the TL reader to grasp the meaning of this metaphor.

### Example 29

**ST:** جلده يندف الندى

**LT:** his skin scatters the dew.

**TT:** his skin scatters the dew like snow.

According to Lakoff and Johnson (1980), the present line is controlled by the conceptual metaphor THE DEW IS SNOW. Hence, one gets "the dew" as the target domain while "snow" is the source domain. Such a metaphor is expressed by the metaphorical expression [يندف] "scatters" which is used only with snow in Arabic language.

Describing the dew as snow in the usage of language in Arabic culture is not common among native speakers. In some cases, the dew may be compared to the rain as a way of showing how intensive it is or to show how humid the weather is but using the image of snow to describe the dew is not used by Arabic native speakers. Even in the western culture such an image is not used by the users of English language. Therefore, this metaphor is considered as an original metaphor since it is used by Darwish only.

Applying Newmark (1982), the ST metaphor [جلده يندف الندى] "his skin scatters the dew" is translated by a simile as "his skin scatters the dew like snow". Indeed, the ST uses the metaphorical expression [يندف] "scatters" which is related only to snow in Arabic language. As there is no verb that is dedicated to be used only with snow in English, the translation uses the verb "scatter" accompanied with the simile "like snow" to transfer the meaning of the metaphor. As a result, although the metaphor is translated by a simile, the meaning of this metaphor is still retained.

## **CHAPTER FIVE: CONCLUSIONS AND FUTURE SUGGESTIONS**

### **5.0 Introduction**

This is a concluding chapter where the findings of this study will be summarized in the first section. Then, the findings for research question one and research question two will be discussed in details. This will be followed by a discussion on issues related to the translation of Mahmoud Darwish metaphors. In the final section, I will suggest on some future research that can be endeavored to enhance the knowledge related to my study.

The current study focuses on analyzing metaphor in terms of translation in the poetry of Mahmoud Darwish. As stated in the introduction, the present study spots the light on how the metaphor in Mahmoud Darwish's poetry is translated. Moreover, it investigates if the meaning of the metaphor is sustained in the translation of Mahmoud Darwish's poetry from Arabic into English or not. Thus, it applies different frameworks to answer the research questions and to achieve the aims of the study. Some of these frameworks such as Lakoff and Johnson's (1980) conceptual metaphor theory are used to analyze the conceptual metaphor to identify if the metaphor belongs to a certain category. On the other hand, some frameworks are used to categorize the data; for instance, the study uses Mandelblit (1995) translation cognitive hypothesis along with Newmark (1988) original metaphors to categorize the data of this study. Also, to investigate how the translation transfers the meaning of the metaphor, Newmark (1982) translational strategies are applied.

Thus, the data is categorized into three categories as follows: metaphors of different mapping conditions category, metaphors of similar mapping conditions category and

original metaphors. After studying the data, the study gets nine metaphors under different mapping conditions, nine examples of similar mapping conditions and eleven original metaphors. In fact, these examples are not the only ones found in the study, yet they have been chosen for deep study because they reflect some interesting issues regarding the translation of metaphor.

## 5.1 Summary

Based on the analysis of the twenty nine examples in the data analysis section above, the following table summarize the conceptual metaphors found, and what are the strategies applied by the translators to translate these metaphors. Then, the table demonstrates whether the meaning of these metaphors are sustained applying the translators strategies or not. If not, the table shows the suggested translational strategies proposed by the current study.

Table 5.1: A brief summary of the findings of the study.

| Example                                   | Conceptual metaphor             | Translation strategy | Meaning retain or not | Suggested translation (Translation strategy) |
|---|---------------------------------|----------------------|-----------------------|--|
| Metaphors of different mapping conditions |                                 |                      |                       |  |
| 1.  | THE WOUNDS ARE SLEEPING PEOPLE. | Similar image        | Not retained          | (By sense)                                   |
| 2.  | EVENING IS A WITNESS            | Similar image        | Retained              | _____  |
| 3.  | THE BOY'S HAIR IS A SWING       | Similar image        | Retained              | _____  |
| 4.  | THE BIRD IS A HOPEFUL PERSON    | None<br>By idiom     | Not retained          | (By similar image plus sense)                |
| 5.  | RITA's NAME IS AN EID           | Deletion             | Not retained          | (By sense)                                   |
| 6.  | HEART IS A FRIEND               | By sense             | Not retained          | (By similar image)                           |



|   |                                    |                     |              |                                    |
|---|------------------------------------|---------------------|--------------|------------------------------------|
| 7.                                      | ANGER IS A ROARING SEA             | By sense            | Not retained | (By similar image plus sense)      |
| 8.                                      | THE BELOVED IS FOOD                | By simile           | Retained     | _____                              |
| 9.                                      | THE HAIR IS NIGHT                  | Similar image       | Retained     | _____                              |
| Metaphors of similar mapping conditions |                                    |                     |              |                                    |
| 10.                                     | THE HUMAN IS A TREE                | Similar image       | Retained     | _____                              |
| 11.                                     | BLOOD IS RAIN                      | Similar image       | Retained     | _____                              |
| 12                                      | THE NOTEBOOK IS A FRIEND           | Standard TL         | Retained     | _____                              |
| 13                                      | THE LAND IS A NEW BORN BABY        | By sense            | Not retained | (By similar image)                 |
| 14                                      | CUBA IS AN ABUSED WOMAN            | None                | Not retained | (By similar image)                 |
| 15                                      | LOVE IS A JOURNEY                  | Similar image       | Retained     | _____                              |
| 16                                      | WORD IS LIGHT                      | Similar image       | Retained     | _____                              |
| 17                                      | LOVE IS WAR                        | Metaphor plus sense | Not retained | (By similar image plus sense)      |
| 18                                      | LIFE IS A JOURNEY                  | Similar image       | Retained     | _____                              |
| Metaphors of original metaphors         |                                    |                     |              |                                    |
| 19                                      | DEATH TORTURED PATHS HUMAN BEINGS  | By sense            | Not retained | (By similar image)                 |
| 20                                      | THE EYES ARE TWO STARS             | Similar image       | Retained     | _____                              |
| 21                                      | A TEAR IS A BEATING HEART          | Deletion            | Not retained | (By simile)                        |
| 22                                      | THE SUN IS A PRIVATE FARM          | None                | Not retained | (By similar image plus a footnote) |
| 23                                      | SADNESS IS A REFUGEE               | Deletion            | Not retained | (By similar image plus a footnote) |
| 24                                      | EYES ARE TRAVELLERS                | By sense            | Not retained | (By similar image)                 |
| 25                                      | THE HANDS ARE TWO BASKETS OF BASIL | By simile           | Not retained | (By similar image plus sense)      |
| 26                                      | LONGING IS FOOD                    | Deletion            | Not retained | (By similar image)                 |
| 27                                      | RED LILIES ARE BOMBS               | Deletion            | Not retained | (By similar image plus sense)      |

|    |                  |           |              |                    |
|----|------------------|-----------|--------------|--------------------|
| 28 | POEMS ARE PLANTS | Deletion  | Not retained | (By similar image) |
| 29 | THE DEW IS SNOW  | By simile | Retained     | _____              |

Throughout the analysis, nine examples are discussed of metaphors under different mapping conditions. To translate these metaphors, four translational strategies of Newmark (1982) are applied. These strategies are, the first strategy which translates the SL metaphor by a similar image, the third strategy translating the SL metaphor into a simile, the fifth strategy that transfers the SL metaphor by sense and the sixth strategy implying to delete the SL metaphor. The first strategy is applied in four examples while the third strategy is applied once. Both the fifth and the sixth strategies are applied twice. Among all strategies applied to translate metaphors of different mapping conditions translating metaphor by a similar image and by a simile seems to be the most successful strategies to retain the meaning of metaphor while the rest does not. To translate the metaphors under different mapping condition category, the study suggests different strategies. Namely, the suggested strategies are: to translate the metaphor literally, by sense or literally plus sense.

On the other hand, in the case of metaphors under similar mapping condition category, the study has identified nine examples under this category. As for Newmark (1982), translational strategies applied to translate metaphors of similar mapping conditions, there are five strategies used to transfer the meaning of metaphor from SL into TL in this category. Namely, they are the first strategy translating the SL metaphor by a similar image, the second strategy which translates the SL metaphor by a TL standard image, the fourth strategy implying to translate the SL metaphor by a metaphor plus

sense, and the fifth strategy which translate the SL metaphor by sense only. It is crucial to state that in example (14) none of Newmark (1982) translational strategies is applied. The first strategy is applied to translate five examples here whereas the second, fourth and fifth strategies are applied once, respectively. Indeed, all the examples translated by similar images and by TL standard images in this category are successfully translated while the meanings of other similar mapping condition metaphors that are translated by sense, metaphor plus sense or by applying none of Newmark's (1982) model are not retained in the translation. The present study has suggested to translate metaphors under this category literally or literally plus sense.

As for the original metaphors, the study analyzes eleven examples under this category. To translate the selected examples of this category four translational strategies of Newmark (1982) are applied. Namely, they are translating the SL metaphor by similar image (first strategy), by a simile (third strategy), by sense (fifth strategy) and by deletion (sixth strategy). Not all of the examples are translated applying Newmark (1982) translational strategies such as example (22) where the metaphor is translated using no strategy of Newmark's model. In fact, the first strategy which translates the SL metaphor by a similar image and the fifth strategy, translating the metaphor by sense, are applied once. On the other hand, translating original metaphors using the third strategy (translating metaphor by a simile) is taken place in two examples. The great share of translational strategies applied in translating original metaphors goes to the sixth strategy (deletion) which is applied in six examples. Most of the metaphors under original metaphors category are not translated successfully, yet the meanings of two original metaphors are retained applying the first and third strategies which are to translate metaphor by a similar image and by a simile, respectively. To translate the metaphors under the original metaphors category, the study suggests to transfer the

meaning of the SL metaphor either literally, literally plus sense, literally plus a footnote or by a simile.

## **5.2 Discussion on research question one**

The first question posed in the introduction of the current study is:

What are the translational strategies used in translating metaphors of Darwish's poems from Arabic into English? Therefore, the following discussion will demonstrate the variety of translational strategies used to translate the chosen examples of Darwish's poetry.

The first strategy implying to translate the SL metaphor by a similar image is the most strategy to be applied by the translators of the studied poems of Darwish. It is applied in different examples such as (1), (2), (3) & (9) under different mapping conditions category, (11), (15), (16) & (18) in the metaphors of similar mapping conditions, and in the case of original metaphors it is applied only once in example (20). The second strategy (translating the SL metaphor by a standard TL metaphor) and the fourth strategies (translating the SL metaphor by a metaphor plus sense) are applied once in examples (12) and (17) respectively under metaphors of similar mapping condition category. On the other hand, the third strategy, which is to translate the SL metaphor by a simile, is applied in example (8) in the metaphors of different mapping conditions and in examples (23) & (29) in original metaphor category. The fifth strategy (translating the SL metaphor by sense) is applied in examples (6) & (7) in metaphors of different mapping category, in example (13) of similar mapping condition metaphors and example (24) under original metaphors. The sixth strategy, on its turn, which deletes the

SL metaphor, is applied in example (5) in different mapping conditions category. Also, in the case of original metaphors this strategy is applied in the following examples (21), (23), (26), (27) & (28).

On the contrary, in examples (4), (14) & (22) the translators apply none of Newmark (1982) translational strategies yet they create their own strategies. As in example (4) which belongs to the metaphors of different mapping condition category, the translators translate the SL metaphor by an idiom translating [بطائر يعانق الصباح] "a bird embracing the morning" as "a bird taking the morning to its heart". While in example (14) under metaphors of similar mapping condition category, they translate the SL metaphor using a different metaphor. Hence, they translate the metaphor [قالوا صدرك يا كوبا] "they said your breast O Cuba" as "they said your throat O Cuba". Similarly, in example (22), the translators use a different metaphor to translate the original metaphor [والشمس ببيارة] "and the sun is a private farm" as "and the sun is a pomegranate".

In conclusion, the translators apply different translational strategies to translate Darwish's metaphors. First, in the case of different mapping conditions, applying Newmark (1982) the translators apply the first strategy (translating metaphor by similar image), the third strategy (translating metaphor by simile), the fifth strategy (translating metaphor by sense), and the sixth strategy (deletion of SL metaphor). Also, they translate this category of metaphor using an idiom in example (4). On the other hand, in the case of metaphors of similar mapping conditions, Wedde and Tuqan apply the first strategy (translating SL metaphor by a similar image), the second strategy (translating metaphor by a standard TL image), the fourth strategy (translating metaphor by a metaphor plus sense) and the fifth strategy (translating metaphor by sense). In example

(14) under this category the translators apply no strategy of Newmark (1982) translating metaphor by a different metaphor. Finally, in the case of original metaphors, the applied strategies are as follows: the first strategy (translating metaphor by a similar image), the third strategy (translating metaphor by a simile), the fifth strategy (translating metaphor by sense) and the sixth strategy (deleting the SL metaphor). The translators also use another metaphor to translate example (22) under this category, applying none of Newmark's (1982) translational strategies.

### **5.3 Discussion on research question two**

The second research question posed by the current study is:

How is the meaning of Darwish's metaphors affected when translated into the TL?

Hence, in this section, the sustainability of the meaning of metaphor in each category of metaphor will be discussed.

First, in the case of metaphors of different mapping conditions, the meaning of metaphor has been successfully sustained in the examples (2), (3), and (9) using the first strategy implying to translate the SL metaphor by a similar image. Also, the meaning of the metaphor in example (8) has been retained applying the third translational strategy which translates the SL metaphor by a simile. On the other hand, in examples (1) where the metaphor is translated by a similar image, (7) & (6) where the SL metaphor is translated by sense, and example (5) where the translators delete the SL metaphor, the meanings of metaphors are not retained. Likewise, the meaning of metaphor is distorted in example (4) where the translators do not apply any strategy of Newmark's (1982)

model translating the metaphorical expression [يعانق] "embracing" by the idiom "taking to its heart".

On the other hand, in the case of metaphors of similar mapping conditions, the translators are successful in retaining the meanings of metaphors in examples (10), (11), (15), (16) & (18) applying the first strategy where the SL metaphor is translated into a similar image, and in example (12) using a standard TL metaphor for the SL one. On the contrary, they are not retaining the meanings of metaphors in examples (13), (14) and (17) applying the fifth strategy which replaces the metaphor by its sense, translating the metaphor by a different metaphor without using any of Newmark (1982) translational strategies, and translating the SL metaphor by a metaphor plus sense, respectively.

In the case of original metaphors, the meanings of metaphors of most of the examples are distorted. For instance, in examples (19), (24) the translators apply the fifth translational strategy and translate the metaphors by sense, but the meanings of these metaphors are not sustained. The case is not different in examples (21), (23), (26), (27) & (28) where the SL metaphors are translated by the sixth translational strategy which deletes the SL metaphor. Similarly, the meaning of metaphor in example (22), where the translators apply no translational strategy of Newmark's (1982) model translating the metaphor [والشمس بيارة] "and the sun is a private farm" by a different metaphor "and the sun is a pomegranate", is not sustained. In examples (25) & (29), the applied translational strategy, which is to translate metaphor by simile, does not sustain the meaning of metaphor in the former example while it does retain the meaning of metaphor of the later. Conversely, the meaning of metaphor of example (20) is

successfully retained applying the first translational strategy which translates the SL metaphor by a similar image.

As mentioned in Chapter 2, after categorizing metaphors into similar mapping conditions and different mapping conditions, Mandelblit (1995) indeed suggests few strategies to translate metaphors of each category. According to him, to translate a metaphor under different mapping conditions, a translator may translate the SL metaphor either by a simile, a paraphrase or by a footnote. Before discussing Mandelblit's suggested translational strategies, it is vital to state that through the analysis of data, the study finds out that metaphors of different mapping conditions are translated into similar images in some examples such as (2), (3) & (9), yet applying this translational strategies yields successfully sustained meanings of the SL metaphors. It is so, because the images proposed by such metaphors are not related to a very specific historical incidences or not connected to cultural symbols, instead, these metaphors relate to an easily imaginable images. For instance, in examples (3) & (9) of different mapping conditions, the TL reader will be able to relate the image of the swing to innocence and to relate the hair to a dark night. On the other hand, there are some other examples under different mapping conditions where translating the SL metaphors using a similar image does not retain the meaning of these metaphors. For instance, in example (1), it is hard for the TL reader to get the intended meaning of relating the wounds to sleeping people in the WOUNDS ARE SLEEPING PEOPLE conceptual metaphor, where the poet means "to leave the wounds unnoticed". Such examples indeed are culturally specific; thus, translating them into a similar image without sense will distort their meanings.



Indeed, throughout the analysis of data, there are some examples where some of Mandelblit's (1995) suggested strategies are applicable. For instance, in example (29), where the translators translate the SL metaphor [يندف الندى] "scatters the dew" into a simile as "scatters the dew like snow", the applied strategy retains the meaning of the SL metaphor. Simile as a translational strategy, in fact, can retain the meaning just like a similar image since the usage of the word "like" works as a lead to the TL readers indicating that there is a figurative language used in the line they are reading. If we can consider paraphrase as translating metaphor by sense, such a strategy is applied twice in translating metaphors of different mapping conditions but applying them does not sustain the SL metaphor meanings. In fact, using such a strategy to translate metaphors of different mapping conditions is sensitive since the translator needs to understand the meaning of the SL metaphor and its sense in the SL culture deeply then translate that sense into the TL. In last, no example has been translated by a footnote in different mapping condition category.

Mandelblit has suggested the previous strategies to translate metaphors of different mapping conditions in general texts not specifically in poetry, as for poetry, the current study suggests different translational strategies to translate metaphors belonging to different mapping conditions category. For example, the study suggests to translate such metaphors by sense as they possibly sound vague and difficult for the TL reader to understand what is meant by their surface or literal level such as in examples (1) and (5). On the contrary, there are some examples such as example (6) where the meaning of metaphor can be easily grasped by the TL as it is not related to history or as the connection between the metaphorical and literal meaning is understandable. Hence, translating such metaphors by a similar image will sustain the meaning of the SL metaphors. In addition, metaphors of different mapping conditions can be translated into

the TL by similar image plus sense such as in examples (4) and (7) where the addition of sense is used to be certain that the TL will be able to understand the meaning of the SL conceptual metaphor.

On the other hand, according to Mandelblit (1995), to translate metaphors of similar mapping condition, all that needed is to simply find a TL equivalent or in some cases a simile. The current study, in fact, echoes Mandelblit (1995) about applying the former strategy since example (12) is translated by a TL standard image and its meaning is successfully sustained. Thus, applying such a strategy may yield a good translation. As for translating the SL metaphor by a simile, there are no examples under similar mapping conditions metaphors that are translated applying such a strategy; however, applying such a strategy may sustain the meaning as it is still able to retain the figurative language of the ST. In this category, in fact, the majority of examples are translated by similar images where the meaning has been successfully transferred since the SL and TL share the same cultural experiences related to the examples translated by this translational strategy.

Therefore, as for the study in hand, it is suggested to translate metaphors of similar mapping conditions either by a similar image such as the case of examples (13) & (14) or by a similar image plus sense such as translating [وسيلتي للحب بندقية] "my means of love is a gun" in example (17) as "I express my love towards this land with a gun" where the meaning of metaphor is slightly obscure and the sense is added to avoid confusion.

Additionally, in the case of original metaphors in expressive texts, Newmark (1988) suggests to translate the metaphor into similar images to retain the uniqueness of the ST writer and to enrich the TL. He also stresses on the value of culture in the case of cultural original metaphors so if they are not easily graspable by the TL, they can be translated by descriptive metaphors or in other cases by their senses. In the case of the original metaphors, indeed, the present study suggests a variety of translational strategies. Firstly, following Newmark's (1988), the study stress on the importance of translating original metaphors by similar images because they retain the uniqueness of the poet's style. Hence, translating the original metaphor into a similar image is recommended to be applied in examples (19), (24), and (26) & (28). Indeed, in example (20), where the translators apply the similar image strategy, although belonging to original metaphors category, the TL reader will not find it strange to relate the eyes to the stars as they have several things in common such as being shiny. Such images indeed when to occur in a poetic context will not sound odd to the reader as he or she is prepared to use his or her imagination while reading poetry.

Also, the study suggests to translate the original metaphor by the similar image plus sense strategy suggested in examples (23), (25) & (27). As for original metaphors related to history or cultural specific images in Darwish's poetry, it is suggested to translate such metaphors by a similar image plus a footnote to retain the soul of his poetry on one hand and to retain the significant historical event on the other. So, if we can consider the descriptive metaphor proposed by Newmark to translate culture related metaphors as adding a description or a footnote, then the study agrees with Newmark in that sense but with providing a similar image along with the footnote as a way of retaining the SL culture or history and introducing them to the TL reader.

In summary, when it comes to the poetry of important poets such as Mahmoud Darwish, the study suggests to translate metaphors that can be easily grasped by the TL reader into a similar image. But for bizarre metaphors, the study suggests to add sense to the similar image to familiarize the TL reader with that image and to lead him or her to the exact meaning of SL metaphor. Hence, the study recommends to translate metaphors of different mapping conditions by a similar image, by sense or by a similar image plus sense. As for metaphors of similar mapping conditions, the present study suggests to translate them into a similar image or by a similar image plus sense. On the other hand, it is suggested to translate original metaphors either by a similar image, a similar image plus sense, a similar image plus a footnote or by a simile.

#### **5.4 Issues related to the translation of Mahmoud Darwish metaphors**

The current study finds out that metaphors of different mapping conditions in Mahmoud Darwish's poetry are influenced by different factors. Take as an instance, in example (6), the culturally dependent conceptual metaphor HEART IS A FRIEND is translated to the TT by sense but the translation of this metaphor drops the image of the friend. Along with culture, the Arabic language itself can be a barrier in the translator's path towards transferring the meaning of metaphor from the SL into the TL. The proves of such a claim occur in examples such as example (7) where the word [هادر] "roaring" is only used to refer to the sound of the sea. The translation of this example does not relate anger to the sea though; therefore, it drops the image of the sea in the TT. Religion also plays an essential role in influencing the translation of Mahmoud Darwish's metaphor under this category. For example, in the translation of example (5), where the poet has described Rita's name as an Eid which is an Islamic ceremony celebrated by Muslims twice a year, the translators drop the image of Eid. The translators also try to add sense

to the translation of the previous example by adding "with me" but such an addition does not even transfer the sense of Eid properly.

To translate culturally related metaphors under different mapping conditions category, a translator may use a similar image. Or if the cultural image sounds bizarre to the TL reader or if it cannot be imaginable by him or her, then it may be translated by a similar image along with a footnote or sense. In the case of language related metaphors under this category, the study suggests to translate such metaphors by a similar image plus sense to introduce the SL to the TL reader. Also, the study suggests to translate religion related metaphors by sense especially if the host culture has a similar concept about that metaphor such as the Eid and feast.

On the other hand, original metaphors are dependent on the writer's own experience of the world where he may include some historical events or symbols. Thus, the translation of such metaphors may be affected by factors like history in different occasions. For instance, in example (19), the poet uses the conceptual metaphor DEATH PATHS ARE TORTURED HUMAN BEINGS to highlight one of the main historical events that affected Darwish's emotions and provoked him to write poetry. Such a historical event is represented in the Palestinian refugees leaving their country Palestine trying to find new places to take as their homes. Also, in example (23), the poet refers to the number of those refugees using the conceptual metaphor SADNESS IS REFUGEES to attract a global attention towards what is happening in his country by the time of writing this poem. According to the study in hand, such history dependent metaphors can be translated by a similar image such as in example (19), or by a similar image plus a footnote such as

example (23) to retain the historical significance of the poem and of the presented historical event highlighted by that image.

Indeed, history does not seem to be the only factor affecting the translation of Darwish's original metaphors. Culture, in its turn, influences the translation of original metaphors such as the case in example (22), where Darwish has referred to the sun using a very cultural specific expression like [بيارة] "private farm". This expression indeed is used particularly in Palestine among other Arabic countries. Similarly, although the basil in example (25) does exist in Arabic and western cultures, the metaphor of basil is differently conceptualized in both cultures. As for the western culture, the leaves are the only part used of basil and it is used for cooking. On the other hand, in the Arabic culture, the basil is not used for cooking, as Arabs do not use it as a herb, yet they use it as a type of flowers. The case is not different in example (26) where the word [زوادة] "food container" is a culturally dependent expression used only among Palestinians. Thus, in the case of cultural specific metaphors, it is suggested to translate them into similar images, a similar image plus a footnote or by similar image plus sense. The use of a footnote and sense is important as it helps in retaining the soul of the SL culture and to introduce such a culture to the TL reader.

In conclusion, in the present study, it is suggested to translate language related metaphors by a similar image plus sense to retain the uniqueness of the SL and to introduce such a language to the TL reader. Also, culturally and historically related metaphors can be translated into a similar image if the metaphor does not seem strange to the TL reader or into a similar image plus a footnote or plus sense in cases where the metaphor is difficult to be imaginable by the TL reader or where the image highlights a

significant event. Finally, in the case of religion-related metaphors, it is recommended to translate these metaphors by sense as religions have several features in common.

### **5.5 Future suggestions**

It is highly recommended for further studies to be conducted to analyze the metaphor in the poetry of Mahmoud Darwish since it is one of the most powerful and influential linguistic device used in his poetry. Thus, the present study suggests for further studies to distribute questioners among a representative number of participants of the new generation of Palestinians who have been born in foreigner countries and examine how they understand the meaning of metaphor in the translated text.

Also, the metaphor is not the only linguistic device used by Darwish to defend his case and his right in Palestine; therefore, the study suggests on analyzing other linguistic devices like simile in the poetry of Mahmoud Darwish.

Finally, Darwish's literary production does not mainly depend on poetry, he does indeed have some important literary works written in prose such as *The dairy of the normal sadness* and *A memory of forgetfulness*. Such prose literary works also archive some important historical events regarding the history of Palestine such as the war from which the Palestinians suffered in Lebanon. Accordingly, the study suggests for future studies to analyze the metaphor and other linguistic devices in the prose of Mahmoud Darwish and their translations.

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## APPENDIX A

### LIST OF POEMS

1. & He returned in a shroud
2. & The curtain falls
3. A certain anthem
4. A lover from Palestine
5. A naïve song for the red cross
6. A painting on the wall
7. A poem which is not green
8. A soldier dreaming of white lilies
9. A song not written by Mikos Theodorakis
10. Cuban songs
11. Dairy of a Palestine wound: Rubaiyat for Fadwah Tuqan.
12. Frist date
13. Identity card
14. I present her with a gazelle
15. Letters from home
16. Longing for the night
17. On man
18. On poetry
19. On wishes
20. Our love
21. Promises from the hurricane
22. Rita & the gun
23. Rubaiyat
24. Sadness & anger

25. Soft rain in a distant autumn
26. The bottom of the town
27. The challenge
28. The detention room has no wall
29. The festival & the sun
30. The first rains
31. The lanterns of wounds
32. The last appointment
33. The passport
34. The prisoner & the moon
35. The sparrows die in the province of Galilee
36. To my father
37. To my mother
38. Victim number 48