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Adab Al-Rafidayn Journal

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Editor-in-chief

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***Some Problems of Translating Metaphorical
Expressions in the Shakespearean Tragedy
Macbeth into Arabic***

Misbah M.D. Al-Sulaiman*

Atheel Abd Elkhalek Al Hayaly *

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Abstract

This paper aims at examining metaphor in the Shakespearean great tragedy *Macbeth* and its four realizations in Arabic by Matraan, Jamaal, Jabra and Abu-Hadeed. As a result, it tests the following hypotheses:

1. The disagreement among the four translators of *Macbeth* can be explained through the application of Newmak's (1982) procedures for rendering metaphor.
2. Transferring the metaphorical SL image to TL is the most appropriate procedure for rendering metaphors in *Macbeth*.
3. Using explanatory footnotes helps to eliminate the ambiguity and cultural shock of metaphor.

With regard to the renderings of the English metaphorical expressions, the findings of our study reveal that the four translators handle metaphor in *Macbeth* differently, and employ variably the seven translation procedures. By examining the four Arabic renderings of metaphor, the study has proved that the four translators varied in conveying the same effect and shock of Shakespeare's metaphor to Arab readers. Moreover, it has revealed that rendering the source language metaphorical image to the target language is the most appropriate procedure for rendering metaphor in *Macbeth*.

Keywords: metaphor, translation, effect.

1. Introduction:

Language users employ frequently certain devices in their communication through the semantic extension of the ordinary

Prof./ Dept. of Translation/ College of Arts / University of Mosul.

Asst.Prof/ Dept. of Translation/ College of Arts / University of Mosul.

vocabulary of languages to produce an effect on the receptive end of the communication process. The devices that have a linguistic nature are called Figures of Speech, which may be used consciously or unconsciously as forms of transferring meaning (Hawkes, 1972:2).

Metaphor and simile are the most common figures of speech and there are many other less common ones. Metaphor has always been a special linguistic phenomenon in any language, and it is argued that the interest in metaphor started with the study of language. It has been viewed as the characteristic of language alone (Lakoff and Johnson, 1980:3).

Metaphor can be considered so pervasive in our language that some theorists go so far as to suppose that all words are metaphorical (Newmark, 1982: 84). Metaphor is defined according to Richards et al. (1985: 105) as "something which is described by stating another thing without using a word with which it can be compared." They (ibid.: 105) also define simile as "an expression in which something is compared to something else using a function word such as 'like' or 'as', for instance, John eats like a horse, in which a comparison is made between John's appetite and that of a horse." Metaphor for Fowler (1974:209) is a departure of a word from one sphere to another new one. Meaning, in this departure, transfers from literal to a new metaphorical addition one. Therefore, metaphor is concerned with meaning transference between two different things nevertheless commonly related (Corbett, 1977: 106, Palmer, 1980: 103 and Su, 1994: 134).

2. Types of Metaphor:

Traditionally, however, certain types of semantic connection have been realized, as it is seen in almost any given language.

1. The concreative metaphor, in which an abstract thing acquires physical existence and concreteness or characteristics of an objects, e.g. the pain of separation; the light of learning, The vessel of my peace (Macbeth. III. i. 66)
2. The animistic metaphor, in which animate characteristic is attributed to inanimate, e.g. angry sky; the foot of the hill, Heaven's breath (Macbeth. III. vi. 5).

3. The anthromorphic (i.e. humanizing) metaphor, in which non-human acquires human characteristics, e.g. the friendly rivers', laughing valleys'; Wicked dreams (Macbeth. II. i. 50).

4. The synaesthetic metaphor, in which meaning transfers from one domain of sensory perception to another, e.g. warm colors; loud perfume; Black and deep desires (Macbeth. I. iv. 17).

One can find an obvious overlap among the first three categories because humanity involves animacy which in turn entails concreteness. However, such a classification does not give us a clear distinction between live and dead metaphor, therefore, it can be regarded as a generalized one (for more details see Wellek and Warren, 1949:204 and 302-303).

Another more elaborated classification has been proposed by Lakoff and Johnson (1980) in which metaphor is classified according to its mechanism and dynamism, which is based on the way we perceive its imagery. The following items are the four types that have been proposed:

1. Orientational metaphors (ibid. 14), in which the whole system of concepts is organized with respect to one another. The majority of this type is related with special orientation: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral as in 'happy is up; sad is down' which entails the following:

- 'I feel up today' - I am in a deep sorrow.

- 'My spirits rose' - I am feeling down.

2. Ontological metaphors (ibid. 25-28) in which understanding our experiences in terms of physical objects provides the basis for using them in our life. They reflect ways of viewing events, activities, emotions, ideas as entities and substances. Personification is regarded the special case of this metaphor as in: 'We need to combat inflation', life has cheated me.'

3. Container metaphors (ibid. 29-30) each of us, in this type, is taken to be a container with abounded surface, the same thing is applicable for objects. We experience the rest of the world as an outside thing or figure, as in there is a lot of land in Iraq', Iraq is regarded as a container or a bounded area.

4. Imaginative and creative metaphors (ibid. 139) in which a new meaning is attributed to our experience highlighting certain features while the suppressing others as in: 'love is collaborative work of art.' However, there is an overlap in any categorization of metaphor, particularly in terms of semantic relation between literal and figurative senses (Naji, 1998: 24). Yet, these and several terms used to describe the non-literal exploitation of the lexical items of a given language. Metaphor, under such classification has been given overlapped various labels as dead, cliché, stock, original, recent, adaptive, creative, neologisms, mixed, compound, extended, fossilized and others. In the present study, Newmark's categorization of metaphor will be discussed in some detail showing to some extent the influence of Dagut's one on it. Dagut (1976: 23) classifies metaphor into three categories in respect to their subsequent history (cf. Naji, 1998: 24, 25).

i. Dead metaphor, in which metaphorical expression loses its power and effect and disappear in time by submerging as in the teeth of the comb- اسنان المشط- .

ii. Unique semantic creations (standard, or stock). In this type (category) metaphor remains effective in spite of their exhaustive and frequent use. Meaning of this metaphor is not captured from its constituent element as in: to fly off the handle – تهور ثأرته .

iii. Original or creative, metaphor in this type is a resultant of an individual's imagination insight. It, however, loses by an extensive use its uniqueness and becomes part of the established semantic stock of the language. This type also carries a shift from performance to competence. Metaphor, in this category, is divided into simple word that creates a polysemy (one word or lexical item) and complex (more than one won) that forms an idiom as in: it is raining cats and dogs – انها تمطر بغزارة .

Likewise, Newmark proposes (1982: 48) three dually labeled initial types of metaphor for discussion: dead (fossilized), standard (stock) and original (creative). These categories show to some extent the similarity between Dagut's classification and Newmark's one and the influence of the former on the latter. Newmark (1982: 85; 1988: 106) distinguishes, further, five elaborated types of

metaphor: dead, cliché, stock recent and original. Yet, he also divides metaphor (1982: 85 and 87) into 'simplex and complex or (1988: 104 and 284) into 'single' (one word) and 'extended' metaphor that may be a collocation, a sentence, a proverb and allegory or even a complete imaginative text.

Newmark's categorization will be discussed in some detail:

- i. Dead metaphors: This category is similar to Dagut's first type where one is hardly conscious of its image or metaphoric force. It is 'frequently related to universal terms or space and time, general ecological and environmental features, parts of the body and the and human activities (ibid. 106) as in:

He headed the meeting. – ترأس الاجتماع

The mouth of the bottle. – فم القنينة

- ii. Cliché metaphors: Metaphor in this category is defined as emotive substitute for clear thought in which the metaphorical effect is temporally outlived (Newmark, 1988: 107) as in:

Use up every ounce of energy – يبذل قصارى جهده

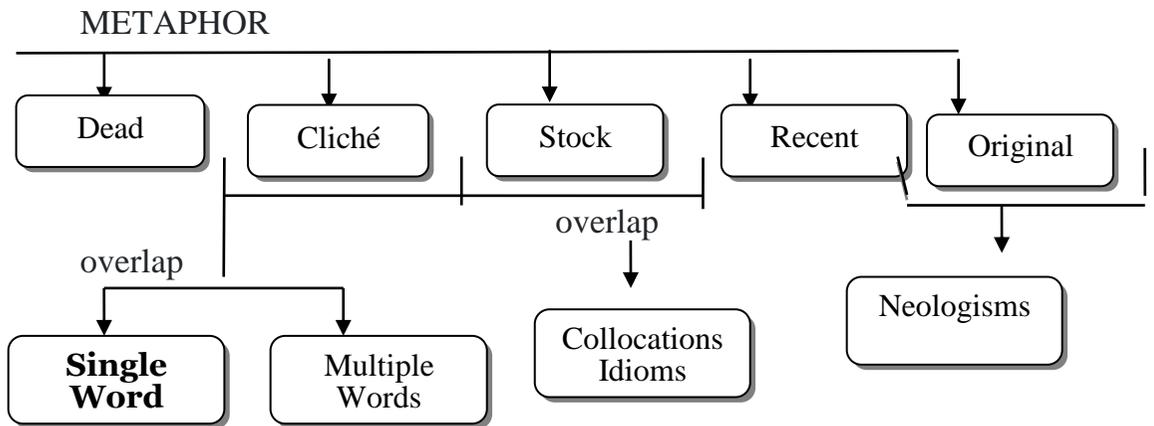
Cliché metaphors are overlapped with stock and dead metaphor. This type consists of two subtypes (Newmark, 1982: 87):

1. Stereotype collocation: figurative adjective + literal noun (simple metaphor) as in: filthy lucre- ربح فاحش.
2. Idioms: figurative verb + figurative noun (complex metaphor) as in: to flog a dead horse - يضيع جهده هباء
3. Stock or Standard metaphors: It is an established metaphor, which in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically and which is not deadened by over use" (Newmark, 1988: 108),
as in: Score a smashing Victory – يحرز انتصارا ساحقا
4. Recent metaphor or metaphorical neologism: It is often an anonymous coined lexical item that has spread quickly in the source language. It is also designating a continuous renewed prototypical

quality as in: skint without money – مفلس; head-hunting- قاطعي الأرزاق

5. Original metaphors: This type is similar to Dagut's third type. It contains the heart of the writer's message. It also shows his personality and his comment on life, and carries a cultural element. According to Snell- Hornby (1987: 125), metaphor is new even to the SL reader for it incorporates an unfamiliar image. It can be regarded as a source of enrichment for the TL, as in: Heaven's breath- نسيم الجنان (Macbeth. I. vi.5).

The following diagram illustrates Newmark's categorization:



A Diagram showing Newmark's Categorization of Metaphor

3. Purpose of Metaphor:

Metaphor is but a device by which a certain usage of language is distinguished from the normal use of it. Therefore, the purpose of metaphor is to describe something more effectively and more concisely than is possible by using literal language, and to give new concepts to a variety of expressions (Newmark, 1982: 84). Arguments have been exerted concerning the basic two-fold purpose of metaphor that includes the 'referential purpose which is described as the 'cognitive' and a more comprehensive and concise

description of a mental process or state, a concept, a person, an object, a quality or an action that the literal or physical language can do. At the same time, the 'pragmatic' one is performed mainly aesthetically that it aims to 'appeal to the senses, to interest, to clarify (graphically) to please, to delight, to surprise' (Newmark, 1988: 104). However, it is also argued that determining a good metaphor, the two purposes i.e. the cognitive and pragmatic, have to be fused like content and form. The cognitive purpose prevails in textbook, whereas the pragmatic is mostly found in advertisement, popular journalism, or an art-for-art's sake work. In both purposes the intention is hidden, so one can regard it as "a kind of deception" (ibid. 104).

4. Metaphor in Arabic:

In Arabic, the term Al-Majaz is used to cover all types of metaphor, and to describe more effectively new concepts to a variety of expressions. Arab rhetoricians distinguish between two types of Al-Majaz: aqli (mental) and lugawi (linguistic). Under the second type a word or construction which has a known basic meaning in the language, is temporally lent, as it was, to something other than the original object. Therefore, it is called istiara (Al-Jurjani, 1954:29, Abass, 1987: 157). As in English, Arabic istiara consist of the tenor' (mushabbah), the "vehicle' (mushabbah bih) and the image of similarity' (wajhu shabah) (Faiq, 1998: 230). It is also regarded as an abbreviated form of tashbih (simile) for it has more eloquent effects than simile. Moreover, in metaphor the vehicle and the tenor are united whereas they are merely alike in simile (ibid. 230).

5. Translation and Certain Metaphorical Expressions:

In any language, metaphor realizes a high degree of communicative value in addition to their aesthetic purpose (cf. Newmark, 1982: 84). In most cases, a native language reader may easily perceive the communicative values and the potential meanings of metaphor, which reflects the experiences of his surroundings. Whereas metaphor may raise several difficulties to a different reader who is already the product of a different culture and society (Nida, 1964:219). Therefore, the task of the translators of metaphor is to convey the SL metaphorical image and to find an appropriate TL one which does not clash with the TL norms and

culture. Hence, the TL reader can perceive the communicative values of

metaphor as that experienced by SL reader.

5.1 Communicative and Semantic Translation:

Translation aims at reproducing in the TL the closet equivalent of the SL text (Nida and Taber, 1974:72; McGuire, 1980: 29; Newmark, 1982: 10; Faiq, 1998: 224). Therefore, establishing equivalence between SL text and TL texts forms the central concerns and problems of translation and has long exercised translation theorists.

In terms of two types of equivalence, Nida (1964) distinguishes between formal equivalence in which translator can achieve the closet possible match of form and content between SL and TL and dynamic equivalence in which the principle of equivalent effect on reader of TL' can be realized (Hatim and Maison, 1990:7). Dealing with sensitive texts (i.e. Bible translation) Nida (1964) suggests that priority should be given to the view of dynamic equivalence in which functional equivalent effect can be realized (Faiq, 1998: 225) [For more details see McGuire, 1980: 26]. Newmark (1982: 39) prefers instead the terms semantic and communicative translation respectively. He calls formal equivalence semantic translation', which aims at rendering the semantic and syntactic structures of the SL text in addition to its exact contextual meaning.

In this type, the concentration is on the message itself rather than on its effect or force whereas in communicative translation, the focus is on reproducing the same effect on the TL receiver as that experienced by the SL receiver. This kind of translation emphasizes the force of the message more than the content of the message. For instance, the sentence 'be aware of the dog!' (ibid.) can be translated communicatively as احذر الكلب and semantically as الكلب يععض .

The semantic translation puts emphasis on giving more information to the TL reader with less effective power. Whereas, communicative translation concentrates on reproducing an effect on the message conveyed to the TL reader. Idiomatic expressions such as 'to flog a dead horse', 'too many cooks spoil the broth', 'it is raining cats and dogs' and many others will certainly cause difficult problems to any translator if they are not recognized and analyzed componentially

into their creative skills (Snell-Hornby, 1987: 126; Faiq, 1998: 225).

For instance, the semantic translation of the English idiomatic expression it is raining cats and dogs will not be intelligible to Arabic reader, unless communicative translation will be resorted as in:

تمطر السماء بغزارة

Newmark (1982: 51) argues that the translation of metaphor does not undergo the argument of semantic and communicative translation if they are translated into standard TL equivalents. Semantic translation should be adopted in rendering an original metaphor to keep the TL reader puzzled and shocked by the TL metaphor in a similar way to that of the SL reader by the SL metaphor (ibid. 92). Moreover, this type of translation increases the awareness of the TL reader about other cultures, and introduces the SL culture, norms and conventions to the TL reader.

5.2 Newmark's Procedures for Translating Metaphor:

Few studies so far ventured to deal with metaphor as being one of the most problematic areas facing the translator. It also constitutes a serious test for translators' ability and competence. Moreover, metaphor is generally regarded as a unique exceptional linguistic phenomenon, and is therefore likely to give rise to exceptional problems of translation. Any attempt to replace SL metaphor by a TL one may lead either to an intelligibility or cultural shock because they rooted in two different cultures (Nida, 1964: 219; Newmark, 1988: 106).

Dealing with metaphor as a problem in translation, Newmark (1982: 88-91) proposes seven procedures for solving this problem. He also presents certain terminology in his discussion:

- (a) 'Object': the item that is described by metaphor.
- (b) 'Image': the item of which the object is described.
- (c) 'Sense': the literal meaning of metaphor or it is the point where particular aspects of the object and the image are described.

(d) 'Metaphor': the word(s) taken from the image and used figuratively which can be one-word or extended' (Newmark, 1982: 8; 1988: 105).

The seven procedures can be grouped as follows:

1. Replacing the SL image in the TL if it has comparable frequency and currency in the appropriate register. According to this procedure, the image of metaphor is transferred from SL to TL, therefore, it is a "process of transferring the metaphorical image form SL to TL. This procedure is common and can be used for one-word metaphor as in 'ray of hope' which can be translated into Arabic as شعاع الأمل .

Complex metaphor requires a cultural overlap in order to be translated, otherwise, such translation is different such as his life hangs on a thread' which can hardly be translated into Arabic since there is no comparable expression with a same frequency and currency. However, this procedure should be adopted in handling original metaphor, since this type of metaphor is a source of enrichment for the TL (ibid. 1988: 112).

2. Replacing a SL image by an equivalent TL image provided no cultural overlap occurs. This procedure can be valid for one-word metaphor such as 'table' and 'leg', whereas the complex metaphors such as 'if you can't beat them, join them' and 'jump into the lions' mouth' cannot be replaced by equivalent Arabic image. However, one can render the sense of these metaphorical expressions in the first instance which can be translated into Arabic as لا تخالف الاقوياء whereas for the second, one can find an Arabic equivalent in the following Koranic verse (2: 195) "And cast not yourselves by your hands into destruction" (ولا تلقوا بأيديكم إلى التهلكة) (Faiq,1998: 229) .

3. Translating SL metaphor by simile retaining the image. This procedure can modify the shock of any type of metaphorical expression, since simile and metaphor operate in rather a similar way **4.** Translating metaphor by simile plus sense which is a compromise procedure. In this procedure, communicative and semantic translations are fused here together and here also the emphasis is put on the gloss rather than the equivalent effect. Therefore, it facilitates the understanding of metaphor to both the

layman and the expert, Thus, 'He is a fox' can be translated into Arabic as انه حاذق و ماهر كالثعلب.

5. Converting a SL metaphor into its sense in a TL which is the common and preferred procedure particularly when the image is too wide of the sense. Following this procedure, the translator should analyze the sense of metaphor componentially and he chooses, depending on the type of text, the appropriate and relevant sense. Moreover, it is preferred to be used between languages of different culture.

6. Deleting a redundant metaphor if the text is not authoritative or expensive. The translator can follow this procedure only when the metaphor is repeated and fulfilled elsewhere in the text.

7. Reproducing in the TL the same SL metaphor combined with sense. This procedure is useful if the metaphor is repeated. Nevertheless, it reveals a lack of confidence in the metaphor's power and clarity.

The following are (8) instances of metaphor from Macbeth as rendered by the four translators.

The English Text:

1. Captain says (I. ii. 11-12, p. 3)

The merciless Macdonowld
(worthy to be a rebel, for to that

The multiplying villainies of nature

Do swarm upon him) from the west isles of

Kernes and Gallowglasses is supplied

The interpretation:

The captain describes Macdonowld so badly that the great numbers of wicked deeds in man's nature are settled on him.

The Arabic Rendering:

Some Problems of Translating Metaphorical Expressions in the Shakespearean Tragedy Macbeth into Arabic
Misbah M.D. Al-Sulaiman & Atheel Abd Elkhalek Al Hayaly

1. Matraan	----- I. -
2. Jamal	٢. واما اللئيم (مكدونالد) فانه جدير بان يكون عاصيا ، فقد اتته امدادات وحشود من الانذال من الجزر الغربية
3. Jabra	٣. والجائر مكدونالد (وما اجره بالمتنرد ، اذ لتلك الغاية راحت ٣ . نذالات الطبيعة المتكاثرة تنغل عليه) من جزر الغرب يأتيه مدد من المشاة والخيالة
4. Abu-Hadeed.	٤. ثم جاء الامداد من جزر الغرب الى مكدونالد - لكان فظا هو اهل لان يشق عصا الطاعة ، ضو عفت عليه حشود من دنايا الطباع والأثام ، وانته الكرون تمشي خفافا والقلاقيس في السلاح الثقيل

The following table shows the type of metaphor and the procedures adopted by the four translators.

Type of metaphor	The procedure adopted	The translators
Original	a. transferring the image	A, Jabra
	b. converting to sense	b. Jamal & Abu-Hadeed
	c. deletion	c. Matraan

Discussion:

Matraan deletes the metaphor. Jamal misrenders the metaphor for he wrongly ascribes the bad wicked deeds for the soldiers instead of Macdonwold, as a result, he distorts the image of this metaphor. Jabra's rendering is the most appropriate one for the image is transferred faithfully to Arabic. Following this procedure, he conveys the intended meaning and the appropriate sense. Abu-Hadeed's rendering is rather inappropriate since this metaphor is explained and converted to its sense.

This metaphor may be rendered also as شرور الطبيعة for the word شرور is likely to convey the evil and bad deeds of an better than las and it is an appropriate collocate.

The English Text:

2. Rosse says (I. ii. 51, p. 7)

Where the **norweyans banners flout the sky**
And fan our people cold

The Interpretation:

This metaphor shows the bad situation that proceeds Macbeth's entering the battle. It consists of two images:

The first image signifies the Norwegian flags mock the Scottish sky. The second image denotes the feeling of cold mixed with fear as a result of this mocking.

The Arabic Rendering

1. Matraan	-----I.-
2. Jamal	٢. حيث اعلام الترويج تسوم السماء سخريه و كلما رفرفت القت على شعبنا بردا
3. Jabra	٣. حيث البيارق النرويجية كانت تهزأ من السماء وترف اخمادا النار ربعا
4. Abu-Hadeed.	٤. فيها اعلام نرويج تزهى وتسوم السماء هزءا وسخرا كلما رفرفت اراحت على الناس وألقت على الحفاظ بردا

The following table shows the type of metaphor and the procedures adopted by the four translators.

Type of metaphor	The procedure adopted	The translators
Original	a transferring the image	a. Jamal & Abu-Hadeed
	b. converting to sense	b. Jabra
	c. deletion	c. Matraan

Discussion:

Matraan deletes the metaphor. The three translators drop the additional sense of fear, which is embedded in the second image 'cold'. This metaphor may be better rendered as حيث البيارق النرويجية ترفرف استخفافا بسمائنا وتنتشر فوق شعبنا قشعريرة الخوف

The word قشعريرة may convey the embedded and implied sense of this image.

The English Text:

3. Banquo speaks to the witches (I. iii. 57-58, p. 15)
If you can look into the seeds of time,
And say which grain will grow, and which will not speak then to me.

The Interpretation:

In these lines, the metaphor signifies the seeds from which future events will grow. The comparison here is between the movement and development of corporeal seeds and that of time.

The Arabic Rendering:

1. Matraan	١. فلئن كنتن تستشرفن ما يحجبه الغيب ، وتعلمن البذر الذي ينمو من الذي لا ينمو ، فأجبن على سؤال رجل لا يرجو منكن الإحسا
2. Jamal	٢. فان كان عندكن قوة الاطلاع في بذور المحبوب طي الأيام وتعلمن البذر الذي ينمو من الذي يظل عقيما ، فخاطبتي اذن
3. Jabra	٣. أن يكن بمقدروكن التمعن في بذور الزمن فتعرفن أيها سينمو وايها لا ، حدثني
4. Abu-Hadeed.	٤. فلئن كان عندكن اطلاع في بذور المحبوب علي الزمن وعرفتني ايها يخرج النبات ، واي منها يظل عقيما ، ففتنبأني ليا

The following table shows the type of metaphor and the procedures adopted by the four translators.

Type of metaphor	The procedure adopted	The translators
Original	a. transferring the image	a. Jabra
	b. converting to sense	b. Matraan
	c. same metaphor combined with sense	c. Jamal & Abu-Hadeed

Discussion:

Matraan's rendering is rather a modified one since he conveyed the metaphor's sense. Jabra succeeds in conveying the same image appropriately. Jamal and Abu-Hadeed's renderings retained the same metaphor and its sense adding further explanations. Their renderings focus on the gloss rather than the effect and shock of metaphor.

The English Text:

4. Duncan says to Macbeth (I. iv. 29, p. 29)

Welcome hither:

I have begun to **plant** thee, and will labour

To make thee full of **growing**.

The Interpretation:

Duncan here uses gardening metaphor in which a comparison between the development of Macbeth's honor and that of plant.

The Arabic Rendering:

1. Matraan	١. حبا لك وكرامة لقد غرستك ، وسأتعهدك حتى تبلغ الغاية من النمو
2. Jamal	٢. (البنيكو) مرحبا بكم: لقد ابتدأت في غرسكم ، وسأبذل جهدي حتى يتم نموكم
3. Jabra	٣. بدأت ازرعك وسأجهد في جعلك مليئا بالنمو
4. Abu-Hadeed.	٤. مرحبا ! ها هنا غرستك عودا ، وسأسعى حتى تنم وتزكو

The following table shows the type of metaphor and the procedures adopted by the four translators.

Type of metaphor	The procedure adopted	The translators
Original	a transferring the image	Jabra, Matraan, Jamal & Abu-Hadeed

Discussion:

The four translators present satisfactory renderings for they reproduced the same image, which has an appropriate currency and frequency in Arabic. Abu-Hadeed's renderings is more powerful and emphasized for he uses an alliteration in the second part of the image as in (تنم وتزكو) .

The English Text:

5. Macbeth says (I. iv. 52, p. 31)

Stars, hide your fires !

Let not light see my black and deep desires !

The Interpretation:

Macbeth here speaks to himself asking the stars to hide their light in order to realize his evil and wicked plan of killing Dincan in darkness.

The Arabic Rendering:

1. Matraan	١. أيتها الكواكب، واري أنوارك ، لنلا تنفذ اشعثهن الى خفايا مقاصدي
2. Jamal	٢. احبسي أيتها النجوم نورك، حتى لا يتاح له أن يكشف غور مظامعي السوداء
3. Jabra	٣. السوداء العميقة ايتها النجوم ، اخفي نيرانك! لا تدعي النور يرى رغابي
4. Abu-Hadeed.	٤. أحجبي يا نجوم نارك ، حتى لا تتيحني للنور ابصار ما بي ، من عميق المظامع السوداء

The following table shows the type of metaphor and the procedures adopted by the four translators.

Type of metaphor	The procedure adopted	The translators
Original	a, transferring the image	a. Jabra & Abu-Hadeed
	b. converting to sense	b. Matraan Jamaal

Discussion:

Matraan's rendering is a modification of the effect of metaphor. He tones down the effect of metaphor by translating its sense. He also misrenders the word 'light' into bed which is not appropriate collocate with stars in Arabic. Jamaal's rendering is an adaptation in which metaphor is converted to sense. Jabra and Abu-Hadeed succeed in reproducing the same image into Arabic. These lines may better be translated as in:

انطفئي ايتها النجوم!

كي لا يرى النور رغباتي الخفية السوداء

The English Text:

6. Macduff says (II, iii, 02-15, 0, 73)
 Confusion now hath made his masterpiece
 Most sacrilegious murder hath broke ope
The lord's anointed temple, and stole thence
 The life o'the building!

The Interpretation:

The reference in this metaphor is both to the second Epistle of Peter 16:6 and Samuel 10:14. The king's body which represents an order is a temple anointed by God; the murder has broken this temple and done a sacrilegious crime by treating a scared person with disrespect.

The Arabic Rendering:

1. Matraan	١. هنا اتى شيطان الدماء بابشع ما يقدر عليه هنا استبيح احرم الدماء وحطمت أبواب الهيكل المقدس واخرجت منه حياة الس
2. Jamal	٢. لقد وصلت الفوضى الى اوجها وادنس جريمة قتل حطمت معبد الله الاقدس واختلست منه اساس البناء
3. Jabra	٣. لقد انتهك القتل الحرام عنوة هيكل الممشوح بزيت الرب وسرق منه حياة البنيان
4. Abu-Hadeed.	٤. الردي ابدع في آيته أدنس الانسان في فتكه عابثا في معبد الله الطهور نازعا في جوفه روح البناء !

The following table shows the type of metaphor and the procedures adopted by the four translators.

Type of metaphor	The procedure adopted	The translators
Original	a. transferring the image	a. Jabra, Matraan, Jamal & Abu-Hadeed

Discussion:

Matraan, Jamaal and Abu-Hadeed have deleted the sense of the 'temple anointed by God': الهيكل المقدس ، معبد الله الأقدس ، معبد الله الطهور: fail to match the intended sense. Therefore, their renderings seem

vague and inexpressive. Jabra's rendering is the most appropriate one since it succeed in producing the intended sense. Along with it, he provided an explanatory footnote.

The English Text:

7. Macbeth says (II. ii. 109, p. 79)

Here lay Duncan

His silver skin laced with his golden blood

The interpretation:

Duncan's skin is silver in contrast to the 'gld' of his blood. Duncan's body is dressed in the most precious garment; the Blood royal itself.

The Arabic Rendering:

1. Matraan	١. نظرت ودنكان صريع بجانبى يتدفق الدم ارجوانيا، زاهيا من صدره
2. Jamal	٢. ذاك دنكان صريع امامي ويغطي جسده الفضي دم ذهبي
3. Jabra	٣. هنا رقد دنكان ، فضي أهابه موشى بذهبي دمه
4. Abu-Hadeed.	٤. ذاك دنكان هامدا ، ولجين الجلد وشاه عسجدي الدماء

The following table shows the type of metaphor and the procedures adopted by the four translators.

Type of metaphor	The procedure adopted	The translators
Original	a. transferring the image	a. Jabra, Jamal & Abu-Hadeed
	b. converting to sense	b. Matraan

Discussion:

Matraan's renderings is inappropriate for he distorted the whole image by converting this metaphor to its inaccurate sense; adding the word ارجواني is irrelevant and using the preposition من is does not signify that the whole body is covered with blood. Jamaal, Jabra, and Abu- Hadeed succeed in translating the image, though they differ in the quality of the language being used. Jamaal and Jabra use simple and plain language, whereas Abu-Hadeed uses pompous language.

The English Text:

8. Macbeth says (III. i. 69, p. 97)

Only for them, and mine **eternal jewel**

Given to the common enemy of man

The Interpretation:

This metaphor means Macbeth's precious life which is immortal.

The Arabic Rendering:

1. Matraan	١. ولأجل ان اجعل أولئك ملوكا الان قد دفعت نفسي الخالدة الى عدو الله
2. Jamal	٢. ومن أجلهم وهبت جوهرتي الخالدة الى الشيطان
3. Jabra	٣. من اجلهم فقط وجوهرتي الخالدة سلمتها عدو البشر جميعا
4. Abu-Hadeed.	٤. ووهبت الشيطان جوهرة الخلد ، ليغدو ابناء بنكو ملوكا

The following table shows the type of metaphor and the procedures adopted by the four translators.

Type of metaphor	The procedure adopted	The translators
Original	a. transferring the image	a. Jabra, Jamal & Abu-Hadeed
	b. converting to sense	b. Matraan

Discussion:

Matraan weakens the power of metaphor for he clarifies and explains this metaphor through converting it to its sense. The renderings of Jamaal and Abu Hadeed are inexpressive, and the two renderings fail to capture and convey the original sense. Yet Jabra's rendering is the most appropriate one for he explains the metaphor in terms of an explanatory footnote.

6. Findings and Discussion:

The renderings of (8) metaphors in Macbeth show that the four translators handle metaphors in different ways. They adopt, but variably, the seven procedures of translating metaphor proposed by Newmark (1982: 85). Metaphors in Macbeth reflect the way by which Shakespeare expresses his personal views and experiences of life; therefore, they will be labeled, following Newmark's types,

original metaphors. The translation of this types is a critical and difficult test for the competence of any metaphor. Original metaphor requires the translator to transfer the SL metaphorical image to the TL without any adaptation. Thus, it is a process of transferring the image of metaphor to reproduce the same shock and effect of metaphor in the TL. We have also noticed from the analyses of metaphor that whenever the translator carries out this process of transference, he resorts to semantic translation. Metaphors cultural-bound expressions for they are closely related to the experience of people (Nida and Taber, 1974: 88). Therefore, the English-Arabic translation of these expressions may cause some obscurities and ambiguities to the TL reader. However, using explanatory footnotes can clear up such obscurities.

Due to the remote time in which Macbeth was written, translators may face difficulties to understand the figurative metaphorical meaning of each word in Macbeth. Hence, translators should be aware of the intended meaning of each word in order to be able to convey the accurate implied meaning and aesthetic purpose of metaphor to the reader. Our analyses to the four renderings of metaphor in Macbeth show that only Jabra handles metaphors successfully in terms of explanatory footnotes to eliminate their ambiguities. His success in rendering metaphors in Macbeth is enhanced with the appropriate transferring of the SL image of metaphor to the TL text. Matraan's approach to render metaphors is almost communicative which is inappropriate for the type of metaphors used in Macbeth. Moreover, his renderings suffer from many deletions of metaphors because of translating from a French version of Macbeth (Hassan, 1982: 85). Jamaal and Abu-Hadeeds' renderings are rather similar except the latter uses a pompous and poetic language. Besides, their renderings show that they make some adaptations to the metaphors adding some irrelevant words.

7. Conclusions:

This paper has come up with the following points:

1. By studying the types and purposes of metaphor, we have found out that most of the metaphors in Macbeth are of the type 'original.

2. Our applications of the seven translation procedures proposed by Newmark (1982) to the Arabic renderings of metaphors have shown that the four translators followed, but variably, the seven procedures. We have also found out that semantic translation is adequate for rendering original metaphor particularly in *Macbeth*. Moreover, we point out that whenever the four translators adopted this type of translation, they manage to convey the same image and the accurate original sense of metaphor to the TL reader.
3. We have proved that transferring the SL image to the TL is the most appropriate and suitable procedure for rendering metaphors in *Macbeth*. Adopting this procedure, translators are able to convey the creative nature of the Shakespearean metaphors to the TL reader. Moreover, transferring the SL metaphorical image enhances the process of reproducing nearly the same effect and shock of metaphor on the TL reader similar to that experienced by the SL reader.
4. By examining the (8) instances of metaphors in *Macbeth* and their Arabic renderings, the study has verified that rendering the sense of metaphor shows the lack of the translator's confidence in the power and effect of metaphor. This way of rendering weakens the effect of metaphor and sometimes distorts its metaphorical image.
5. The four translators varied in conveying and reproducing the similar shock and effect of metaphor on the TL reader as to that experienced by SL reader. Their renderings have sometimes resulted in abnormal collocations and irrelevant additions leading to inappropriateness and inexpressiveness.
6. The study has proved throughout the body of analyses that the four translators handle metaphors differently. Therefore, we have seen that Matraan's deletions of numbers of metaphors are largely due to translating from a French version of the play. He has also made substantial alterations to the original metaphor. By converting metaphor to sense, he has reduced the effect of metaphor on the TL reader. Whereas some of Jamaal's renderings are rather inappropriate. His renderings suffer also from some deletions. By resorting to render by simile and sense, his renderings show his lack of confidence in the power and effect of metaphors. Jabra's renderings are the most appropriate for he succeeds in maintaining

the ambiguity, shock and effect of metaphor. He succeeds also in transferring the SL image of the metaphor to the TL adequately. Abu-Hadeed's renderings are appropriate too. However, using a pompous language, rendering the sense of metaphor and adding irrelevant words weaken and reduce the effect of his renderings.

7. We have pointed out that adding words to the rendering of the original metaphor in Macbeth is irrelevant and redundant, and reduces the effect and power of metaphor, whereas using explanatory footnotes is necessary to clear up any ambiguity that stem from cultural differences between Arabic and English as in the two instances (6) and (8)

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بعض إشكاليات ترجمة التعابير المجازية في المسرحية التراجيدية مكبث إلى

العربية

مصباح محمود داؤد* و أثيل عبدالخالق الحيالي*

مستخلص

يهدف البحث إلى دراسة المجاز في واحدة من أكبر الروائع الشكسبيرية التراجيدية (مكبث) من خلال أربع ترجمات إلى العربية لكل من خليل مطران وغازي جمال وجبرا إبراهيم جبرا ومحمد فريد أبو حديد؛ إذ يحاول البحث اختبار صحة الفرضيات الآتية: أولاً - ليس هناك اتفاق بين المترجمين الأربعة للمجاز تحديداً في نقل نفس التأثير الذي يحس به القارئ في لغة الأصل (Source Language) إلى القارئ في لغة الهدف (Target Language).

ثانياً - إنَّ نقل الصورة المجازية من لغة الأصل إلى لغة الهدف هو من أنسب الطرائق لترجمة الاستعارة في مكبث .
ثالثاً - إنَّ استخدام الهوامش التوضيحية يساعد على إزالة الغموض والتباين الثقافي الذي ينشأ عن الاستعارة.

ولقد أظهرت نتائج دراستنا للتعابير المجازية الإنكليزية وترجماتها بأنَّ المترجمين الأربعة اختلفوا في تعاملهم مع الاستعارة في مكبث واستخدموا بشكل متباين طرائق العالم نيومارك (1982) Newmark السبع لترجمة الاستعارة. وقد برهن البحث من خلال دراسة الترجمات العربية الأربع بأنَّ المترجمين الأربعة اختلفوا في نقل تأثير الاستعارة الشكسبيرية نفسها إلى القارئ العربي، وأظهر البحث أفضلية نقل الصورة المجازية من لغة الأصل إلى لغة الهدف؛ لأنَّها أنسب الطرائق لترجمة الاستعارة في مكبث.
الكلمات المفتاحية: استعارة، ترجمة، تأثير.

*أستاذ/قسم الترجمة/كلية الآداب/جامعة الموصل.

*أستاذ مساعد/قسم الترجمة/كلية الآداب/جامعة الموصل.