The Translation of Metaphoric Expressions in AHMAD Matar’s Poems into English

Dissertation Submitted in Partial Fulfillment of the Requirements for the Master Degree in Translation and Translation Studies

Publically defended
On: 15/06/2015
Before the Jury

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Academic Year: 2014 –2015
I dedicate this modest work to my dear mother ”May She Rest in Peace” and father for his patience, help, and support during all the years of my study.

“Without you, I would have neither the confidence nor the will to complete this work”.

To my perfect brothers and sisters for their encouragement and love.

To all my family.

To all teachers.

To all my friends and colleagues without exception.

Laid
After praising Allah Almighty the greatest; I dedicate this modest work to:

To my loving parents for their love, patience, care and continuous support;

To my dear brothers and sisters for their continuous moral support.

To my wonderful parents who have raised me to be the person I am today. Thank you for your unconditional and never-ending love, for your support that you have always given me. Thank you for everything. I do love you!

It is also dedicated to all who I love and cherish.

Fadila
Acknowledgments

We would like to express our deepest gratitude to our Supervisor Belarbi Ahmad Noureddine for his continued support and guidance during the research. He gave us a lot of his precious time and unfailing encouragement. and to all who have given valuable contribution.

To all our teachers who helped us throughout the course of our study at Kasdi Merbah University.

Our deepest thanks go to the staff of the English Department and library.

We are deeply thankful to every person who has helped us in this work.

We really hope that this thesis will be useful for everyone who is interested in Translation study.

Laid . Fadila
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SL : Source Language

TL : Target Language

ST : Source Text

TT : Target Text
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Introduction

1. Ahmad Matar
General Introduction

Communication is the act of conveying and exchanging information between two elements or more, these elements could be human being, animals or machines. To make the communication expressive and meaningful, the sender and receiver may don’t share the same origin or form of information, but they must share the same code or language, where information alters between the sender and the receiver without losing its real meaning, simulating the last technical concept to literary concept will generate certainly the translation concept.

Translation is a way of communication between nations. It aims at exchanging and transferring different knowledge, beliefs, cultures and sciences between people that don’t share the same language and location. Thus, translation is the common element that guaranties solving all communication problems between nations caused by geographical, linguistic, religion and cultural conditions. So, it’s an inevitable solution of the problem of diversity and multilingualism and understanding between various races humanity. Therefore, translation is a process of linguistic and equivalent replacement of meaning of the source text into the target text. Translating literary texts is deferent from one text type to another depending on the type of the text prose (irony, story) or poetry as example. It is to notice also that translation process in literary texts is more difficult than in scientific and technical texts.

Basically, the literary text, whether poetry or prose does not only mater about the integration of expressions and ideas, it contains beside that the feelings and the emotions of the author, and broad imagination to give an attractive and aesthetic tone to the text using a figurative language with different types, for example: simile, metonymy, metaphor and other images to inspire and suspense readers. All factors previously mentioned make the translation process more complex between the translatability and untranslatability to maintain the same effect (content and form) of cultural and linguistic aspects, especially the translation of poetic metaphor. So that, they suppose that it is a fantasy during the translation process. Hence , there are two different opinions, those who see that the metaphor of poetry can be translated just like any other texts, and those who are against, they see that the translator must adopt a specific strategies to be closer to the feeling of the original text conditions in order to convey the same feeling and to keep the rich poem restrictions expressive and aesthetic values. Otherwise, the translation process will be betrayed.
Many of the metaphors still outside of the scope of the ability of the translator to convey the text from the original language into another language. This research aims at highlighting the translatability of metaphorical expressions from Arabic into English. The scope of our research limits its scope to metaphors in Matar’s poems and the way they are rendered into English and whether translators succeeded in reflecting the same esthetic features of this figurative style into English.

Statement of the problem
This study attempts to answer the following main question:

To what extent is the Metaphoric Expression in Poetry translatable using Replacement Equivalent Units from Arabic into English?

The above mentioned question is subdivided into two main questions as follow:

-1) What are the most popular types of metaphors used by Matar in the selected poems?
-2) What are the procedures used in the translation of these selected poems?

Hypothesis: We hypothesize that

Metaphors in Ahmed Matar’s poems are all implicit metaphors.

Metaphors in Ahmad Matar’ translated poems can be rendered into different forms of figurative languages and never can be translated literally.

Thesis Organization: The dissertation is organized as follow:

This thesis is divided into two chapters, the first one is theoretical which is sub-divided into three parts. The first one is an introductory to the topic which represents the following points: definition of translation, process of translation, equivalence in translation, meaning in translation, translation and Culture, literary text, definition of literary text, nature of the literary text, features of the literary text, classification of literary texts, figurative of language, types of figurative language.

The second part is about metaphor in Arabic and English (definition, components and types of metaphor), Purpose of metaphor, Equivalence Meaning in translating metaphor, Problem
of equivalence and procedures in translating metaphor. While the third part is about the poetry dealt with; definition, types, Element and function of poetry, Approaches on translation. The second chapter is practical deals with the corpus of poems to be analyzed in the dissertation: Ahmad Matar, The corpus, data description, data analysis and the Finding, statistics, analysis methodology, determining metaphor in Arabic, Translation analysis.
Chapter one
Theoretical part
Part one: background

Introduction

In this chapter we will discuss the most important points of translation in general and of literature in particular. As well as we state that literature as an art or as a means of communication through authors’ texts in the same language or in a foreign one with its translation according to the efforts of translators. We set out what should the translator take into his consideration when dealing with equivalence, (linguistically and culturally) which is considered like a backbone of any process, especially when he/she deals with what we so called figurative language which remains as one of the difficulties that the translator faced rather than other texts varieties.

1. Definition of translation

According to Munday (2001) defined that the term of translation as the replacement of equivalent text with another different text from the Source text into target Text (Munday, as cited in Catford, 1965, p.20). Nemark (1988) defines the translation as “it is rendering the meaning of a text into another language in the way that the author intended the text or the temptation is to transfer as many SL (Source Language) words to the TL (Target Language) as possible.” (p.5).

We conclude that translation can be a product (the text that has been translated) or a process (the act of producing the translation or translating) between two different languages. However it consists of two major types: the first one is called free translation which means (sense-for-sense) , while the second is about literal translation by means (word-for-word).

2. Process Of Translation

Translation can be viewed from two different aspects; from the text point of view either ST or TT and/or from the process itself of translating the ST and TT are called the “product”, for the ST it is the product of the Author for the TT it is the “end product” of the translator. However, the ST is a product and the TT is a translation. The link between these two points is called the “process” or the action of “translating”. Where Hatim and Mason (1993, pp.3,4) have been stated that we are looking at translation as product instead of translating as process. In translating metaphor, for example, there is a little point in seeking to match target
language words with those in ST in isolation form a consideration the writer’s whole world view. It occurs when we start rendering and acting. Newmark mentioned that:

There are two approaches to translating (and many compromises between them): (1) you start translating sentence by sentence, for say the first paragraph or chapter, to get the feel and the text; feeling tone of the text, and then you deliberately sit back, review the position, and read the rest of the SL (2) you read the whole text two or three times, and find the intention, register, tone, mark the difficult words and passages and start translating only when you have taken your bearings.(ibid, p.21)

Which means it should be to make a mapping when the translator translate a text in all levels of process as should be followed to help him in translating text.

3. Equivalence in Translation

Equivalence remains a difficulty in terms of definition of both aspects theoretical and practical, the scholars or the theorists look into two main approaches of equivalence linguistic and culture to be equally between the ST and TT. These are some definitions:

According to Vinay and Darbelnet (1958, p.38) viewed equivalence as one seven procedures as authentic copy with the same situation as in the original while using completely different wording. However, Baker (1992) Define” equivalence as a relationship between two texts: a source text (ST) and a target (TT). Equivalence relationship are also said to hold between parts of ST and TT ”(p.19). Whereas, Pym (2010) said ”we must appreciate that equivalence is not a predetermined relation that translators passively seek, but instead works as a transitory fiction that translators produce in order to have receivers somehow believe that translation have not really been translated”(p.38)

And here we try to give an example about this English idiom:”in cold blood “as translated by its equivalent meaning in Arabic “مع سبق الإصرار و الترصيد”however when we try to translating literally as”في دم بارد أو في برودة الدم”.

The translator will face problems in finding a non-equivalence of the original text “the choice of a suitable equivalent in a given context depends on a wide variety of factors.” It leads us to say not just the translator handles only the linguistic system(s), but also on both the
ST and the TT. (Ibid) This allows the translator to use the strategies of translation fit with the situation.

Equivalence consists of types according to each translator: Nida (1964) has suggested two main types of equivalence between formal equivalence which focuses on the message itself and dynamic equivalence is based on the equivalent effect, for instance, argues for a notion of equivalence based on the “equivalent effect of the text on the readers.

4. Meaning in Translation

Starting with (2005) he stated that “The word’s meaning is defined by its context” = "بحدد السياق معنى الكلمة" (p.40)

We consider meaning as the root of translation texts between the TT and the ST, implicitly or explicitly. especially when the TT reader read the translated text can’t even differentiate between the ST and TT, as which it is the original one and/or read it transparently. Tylor (1998) stated that “Semantics is the study of meaning. Also he/she stated meaning can practically always be successfully conveyed the task of translators is to convey that meaning through the written word” (pp.67,86) as a simple definition to understand features of meaning.

For example:

1- The man beat the boy ضرب الرجل الولد
2- He made him an appointment ضرب له موعدا

This example is just to contrast how it is that one world in one context is changeable into different meaning to the TL, like this word in Arabic “ضرب” has different meaning according to its context in English “beat”, “made”

5. Translation And Culture

Arabic and English are two different languages with different families the first one is Semitic languages and the second is Indo-European. However, each one has own culture; this culture spread from one community into another through direct and indirect communication. The translator may or may not get confused when he/she translating cultural text into readers of TL as if he does not know their culture.

We percept culture according to the set of practices, thought, values that mark a particular nation or group through its environment that we live. (ibid, p.138)

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If the translator must master both languages, though as he must be a knowledgeable to the culture of these languages. However the way in using metaphors embedded to the culture because “metaphors are important means by which words carry both cultural and semantic meanings” (ibid. p.201). Also Newmark mentioned that(”translation has been instrumental in translating culture”(ibid, p.7).

This allows to acquire a second knowledge through the translating texts under what is known” interculturality “.

6. Literary text

6.1. Definition of literary text

The literary text is one that uses the literary language, a kind of language that pursues a certain aesthetic order to capture the reader's interest. The author of literature searches for the right words to express their ideas refined manner and according to a certain criteria of style for. As Partridge (2006) mentioned “literature meant the art of writing and reading” (p.1763).

6.2. Nature of the literary text

The definition of literature or literary text arises from the combination of these two words: art and written word. Since ancient times, mankind has sought various ways to express their ideas and feelings. The written word was undoubtedly a pillar of that manifestation.

An informative text for example, has a very specific purpose and very different from a literary text. Because its objective is precisely report. And what is the purpose of literature? That question is not easy to answer, but one could argue that when a person writes a letter that could be considered literary, what is wanting to do is be known, I express through stories, poems, etc.

6.3. Features of the literary text

- Subjective. The purpose of the text is purely artistic.
- Absolute freedom in the style and tone of writing
- Frequent use of literary figures such as metaphor, comparison.
- Variety of genres: narrative, essay, lyric
- Fiction and reality intermingled.
6.4. Classification of literary texts

The types of literary texts deserve a detailed and thorough study, and that the variety is very large and each has its own characteristics.

Within the narrative genre, to give an example, one can find an extensive list of works that are very different.

7. Figurative Language

We use expressions to communicate and understanding each other by conveying or sharing the same ideas or expressions meaning through figures: orally, writing, gestures…etc, also Deignan. & Littlemore. & Semino (2007) have been contrasted “figurative language is often used in speaking and writing to express ideas and emotions, and to affect the views and attitudes of others”(p.1). it is enough to stand only in this definition by illustrating with a famous example ” rain cats and dogs” which Englishman expresses and knows that this expression is denote when the weather is raining, or says that “it is raining heavily” is rendered into Arabic “ إنها تمطر قلطا و كلابا” in fact, it is a figurative expression because it is impossible to rain cats and dogs.

7.1. Types of Figurative Language

Figurative language is divided into three main components, they are the most eloquent in producing a speech: similes, metonymy and Metaphor rather than others like Irony, personification…etc.

We give a short explanation on these three main components:

7.1.2. Simile

It is one kinds of figure of speech which is an expression in which something is compared to something else by the use of a function word such as “like” or” as”. However, it is the easiest figure in use for examples:
My hands are as cold as ice يداي باردتان كالجليد
It means that my hands are very cold
Tom eats like a horse يأكل توم كالحصان. it means that Tom’s appetite is compared to that of a horse (ibid. p. 201)

7.2.2. Metonymy

Briefly, metonymy according to the definition of the American Heritage Dictionary Of The English Language is “ metonymy is a fig of speech in which one word or phrase is
substituted for another with which it is closely associated, as in the use of Washington for the United States government or of the sword for military power”. Also Lackoff and Johnson have been saw that metonymy occur when we are using one entity to refer to another that is related to it. For example:

1- (موطن الأسرار معناه القلب)
2- (homeland secrets which mean the heart or the brain)

7.3.3. Metaphor

It is a kind of figurative language that gives imagination to new figure without a simile or it is the same with a simple but, omitting one of it’s simile parts (as, like in English and ﷽مثل in Arabic). For example:

1- إنه أسد في مقارعة الأعداء
2- He is a lion against enemy

Conclusion

In short, the Literary texts have their own features that characterize them from the other types of texts, since translation plays a great role to serve the material of the original text using the type of sense-for-sense rather than word-for-word. Especially figurative language and its types considered as one of the problems that might be faced by the translators mainly in equivalence (linguistically and culturally).
Part two : Metaphor in Arabic and English

Introduction

Metaphor is one of the most interesting topics tackled by the researchers in the study of language due to its aesthetic style either in spoken or in written language through its role and function. El-Jorjani is one of the leaders in the studies that dealt with metaphor in the Arab world. He considered Metaphor as one of the difficult subjects in the field of translation. so that, a comparative study between Arabic and English metaphor has been established attempting to illustrate the similarities and the differences between them.

1. Metaphor in Arabic

Arabic language is deep framework in terms of semantics and its aesthetic role in figurative expression that distinguish it from other languages.

Abdul Qahir al-Jurjani (1988, p.24) exerted a lot of effort to emphasize the importance of figures of speech especially in the study of metaphor, as he is considered as the first one who dealt with this term.

1.1. Definition of metaphor

The word "Metaphor" is derived from the verb (to borrow), and it refers to the transference of possession of thing from one person to another.

1.2. The components of metaphor

Qlikla (1992, p.258) has stated three components of metaphor as the following:

- Image(Vehicle, el-most’aar minho)
- Object(Topic, el-most’aar laho)
- Metaphor (el-most’aar)

Without mentioning (sense, wajah el-shabah) and the (particle, ada’t el tashbih) (ibid, p.158).

While بوتشاشة (2004, p.42) has mentioned that there are four components of metaphor are they:
Most rhetoricians agree that there are two major types of metaphors: *istiara tasrihiyyah* (explicit metaphor) and *istiara maknyah* (implicit metaphor).

Al-Jurjani discussed in detail the metaphor types as well as the different metaphoric expressions individually and the role of each type in Rhetoric fields.

According to al-Jurjani, figurative of speech is divided into two main categories: linguistic figurative of speech and intellectual figurative of speech, the first category belongs to simile, metaphor proper and analogy, while the second one belongs to metonymy.

However, al-Jurjani devoted his utmost attention to the similarity-Based figurative of speech especially metaphor proper in “beauty, richness and omnipresence”, (ibid, pp. 40,42).

Metaphors have many categories classified according to the structure and the function:

1. Explicit metaphor is the act of attributing a different meaning to the meaning used in words or sentences in different locations. Generally, it is known by declaring the image (vehicle, El-moshabah bihi), while the object is omitted; or when the vehicle is explicitly mentioned and the tenor is omitted, (Qalikla,1992, p.64). For example:

   قابلي صديق خالد ومعه زهرة من زهريات المجتمع.

   If we look at the original sentence, we may understand that "خطفية خالد زهرة" is the omitted object (the topic, El-moshabah) and El-moshabah bihi declared is "زهرة".

2. Implicit metaphor (El-istiaara el-makniah) is the opposite with the explicit metaphor in the omitting object (El-moshabah). Or, its tenor is highlighted but the vehicle is not mentioned. For example:

   we wake up early on father’ roaring.

   نستيقظ في الصباح على زئير الأب.
In this example, the father is replaced by the lion El-moshabah bihi, which is omitted in this case attributing its sound “roaring” to the father which is the El-moshabah. However, the imagination of the implicit metaphor is more powerful than in the explicit one which is the secret of attractive side of the implicit metaphor in the rhetoric. (ibid, p.68).

2. English Metaphor

2.1. Definition

It is difficult to find an exact definition that limits the borders of metaphor as opposite to other types of figurative language. Here are some of its possible definitions:

According to Partridge considered the term metaphor is a Greek word from Metaphorikos then adopted in Latin through the adjective metaphora and entered in French language with métaphorique. and Greek metaphor derives from Metaphorien means carry over or carry beyond to transfer “meta” to “over or beyond” and “pherien” to carry” which means to transfer one situation into another situation (ibid, p.1972).

According to the Oxford Thesaurus An A-Z Dictionary of synonyms define it that “metaphor is a figure (of speech), allusion, analogy, analogue, reference, image, trope, symbol; simile, parabole; metonymy, symbolism, imagery: When she said she was blue, she was using ‘blue’ as a metaphor. Poetry is rife with metaphor.” Or, “it is a figure of speech in which a word or phrase that ordinarily designates one things is used to designate another, thus making an implicit comparison as in as in “a sea of troubles”.(ibid)

For example: He is a lion in fighting the enemy.

Newmark believes that metaphor is the central problem in any translation and defines it as “the figurative word used, which may be one word or “extended” over any stretch of language form a collocation to the whole text” (ibid, pp.104,105) also, he mentioned “Usually cultural metaphors are harder to translate than universal or personal metaphors” (p.106).

While, Lackoff and Jonson (1980, p.24) suggested that metaphor is the use of language in everyday life, we cannot speak perfectly without using metaphor because it is embedded to language or it is a language in itself in result of a cognitive conceptual system is a nature metaphoric as they are given an example: Time is Money.

Al-harrasi (2001, p.37) does agree with Lakoff and Jhonson when discussed the idea of metaphor by his claim in mentioning that Aristotale says: “Everybody does use
metaphors, the proper name of things, and current words in conversation, so that the language of a good writer must have an element of strangeness, but this must not obtrude, and he should be clear, for lucidity is the peculiar excellence of prose . (Al-harrasi, as cited in Grub, 1958, p.70)

He also said "Poets are hissed off the stage if their metaphors bad, but good metaphors are much applauded, when there is a true correspondence between its terms" (ibid). Which means that metaphor are real in the other part when it has its similarities or equivalent in the TL.

2.2. Components Of Metaphor

According to Boutchacha (2004, pp.53,55) found that Richards in (1936) divided metaphor into three components, the tenor, the vehicle and the ground, as in the following example: Eye of a needle "عين الإبّة". here the tenor is a piercing which mean the sense of the thing in finding in the needle that the metaphor described i.e the Eye, however, the vehicle is the Eye that takes a simile as an eye of a human, while, the ground is called the properties of both between Eye of a needle and Eye of a human.

But Cameron and Low (1999) mentioned that metaphor “ has also consequences for the theoretical conception of well-known notion, such as metaphor Topic and Vehicle (Richards, 1936) and metaphor Focus and Frame (Black, 1979)” (pp.84,85).

The ship ploughs the sea "تحرث السفينة البحر".

This example is to contrast Black ‘division in applying the focus and the frame, the frame is the sentence in itself while the focus is the borrowed word “ploughs”.

According, to Newmark (1988, p.105) has discussed metaphor in the following terminologies which are seems to the nearest in Arabic:

1) The object is the element described by the metaphor.
2) The image is the description of the object.
3) The sense is the similarities or the properties of both between the object and the image, Usually the more original the metaphor.
4) – the metaphor is the word taken from the image over any stretch of language form of a collocation to the whole text. For example:

“a sunny simile” translated into "ابتسامة مشروقة"

The object is “simile”, the image is the word “sun” and the implies meaning is “cheerful, happy, warm” and so on, while the metaphor is the word “sunny”
2.3. Types Of Metaphor

There are many different types according to Newmark who divided metaphor into Six types which are: dead, cliché, stock, adapted, recent and original. We will apply them in the transfer from Arabic into English.

2.3.1. Dead Metaphor

It is the most common and the useful type in English, simply these metaphors have lost their original meaning, what lead us to distinguish between the object and the image.

**Dead Metaphor**

It is the most common and the useful type in English, simply these metaphors have lost their original meaning, what lead us to distinguish between the object and the image.

Newmark supposed that dead metaphor is not problem that face the translators because it lost its original and it takes a literal translation. He defines it as :"metaphors where one is hardly conscious of the image, frequently relate to universal terms of space and time".

For example: soldier is a Lion

This kind has been used by people for a long time to become very common, what lead us to use a metaphor with unconscious or without feeling as it cannot be differentiate between the object and the image, however, the listener or the reader does not feel that any stated in the use of metaphor according to its recurrence or habitual use. Harrassi "the metaphorical image has died out of overuse" (ibid, p70). While, Viny and Darbelnet(1959, p.210)have suggested “ in the case of dead metaphors translators simply have to look for an equivalent metaphor in the TL"(ibid, p.210). According to many theorists claims that the dead metaphor is translated literally and any metaphor found in text or in discourse is considered as a dead metaphor.

2.3.2. Cliché Metaphor

Newmark defines it as ” metaphors that have perhaps temporality outlived their usefulness, that are used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter”(ibid, p.107).

which means it is used for a few times and less benefit uses as alternative to a clear thoughts toward emotional at most time. Also he considered collocation as a metaphor like “right/ good opinion” means in Arabic "رشيد " the word” does not refer to a name of person, hence, it denote in chosen the eight way.
2.3.3. Stock or Standard Metaphors

Stock metaphors is “an established metaphor which in an informal context is an efficient and concise method of conversing a physical and/or mental situation both referentially and pragmatically” (ibid, p.108). It is an effective method in an official context in covering both physical and mental situation these features allows to differentiate between the two last types.

For example: “a ray of hope” or "نورة الأمل" or " بصيص من الأمل".

Newmark suggested many procedures, and here some of them,

Firstly, the most satisfying for translating a stock metaphor is to reproduce the same image in TL, the matter that insure this procedure in translation is the image should have exchange the same simile to the field of TL.

Secondly, the translation of metaphor which means is to replace the original image by a model image as the translator do not conserving the image of the original metaphor but it replaces it with another image that found in the TL.

Thirdly, the transfer of metaphor into a simile by means inability of the translator in conserving the image of the original metaphor here allows to him to transfer the metaphor into simile.

2.3.4. Adapted Metaphors

Newmark himself does not give a well definition for this type like other types, he just gave an explanation by clarifying some examples to grasp the meaning like “week end” is an expression by means the two days (Friday and, Saturday) It is a foreign expression but adopted by Arabic language, Ghazala has been stated this example ”almost carrying coals to Newcastle” which he translated in Arabic (كحامل التمر إلى هجر (أو البصرة) أو (بيع الماء في حارة الساقين (السقانيين)) (أن تحمل فحماً إلى نيوكاسل) here we may find an ambiguity to understand it.

Newmark said ”an adapted stock metaphor should, where possible, be translated by an equivalent adapted metaphor” (p.111). By means that when the translator find this type in the SL should be replaced by the same equivalent type into the TL. we can clarify in this example: “Jack is as good as his master” Arabic translation "الناس سواء".

Here the original culture know that what does it mean by this story, however, the target culture haven’t any idea about it, and this referred to the translator culture.
2.3.5. Recent Metaphor

Newmark defines a recent metaphor as” a metaphorical neologism, often ‘anonymously’ coined which has spread rapidly in the SL “(p.111). It is renewed continuously in one language in case of the translator should be conserved the same image, if he emphasize that the TL’ readers should be conscious in the meaning is finding it in the SL. And we can suggest this example : Joystick so called in Arabic ”عصا اللعب”.

It is a means you can connect with the computer to control the movement of games when you want to play, it is better and the easier than keyboard because it let you able controlling the game. on the other hand, we mean “a stick” which is made by wood.

2.3. 6. Original Metaphor

It is the last type of metaphors suggested by Newmark, according to him the metaphors created and quoted by SL the writer when using it in expressive texts and authoritative, these should be translated literally. Such as these words : “Tieck”,”تكك”and “Schlegel”,”شليجل” is used by Shakespeare have given Germany original expression.

Newmark mentioned:"… the translator wants to emphasize the sense or the image. The choice of procedures in expressive or authoritative texts is much narrower, as is usual in semantic translation”(ibid, p.213).

It seems that original metaphor is one of the problems facing the translator when find one word has different meaning ( semantic translation). He focused on the translator to serve the semantic culture in the original metaphor because it will be difficult for the translator to deal with these different semantics to transfer into the TL. However the foundation of metaphors are looking for the variety in the whole text of translation procedures .

3. Purpose Of Metaphor

The uses of metaphor in both written or spoken texts is to give more aesthetic sound of language, without using metaphor in our communication let us feel there is an ambiguity in understanding. “Metaphor is the link between the expressive and the aesthetic function, through images”(ibid, p.43)

Newmark has divided it into two purposes: the first one is cognitive purpose also called “referential purpose” which means the description of mental process, concept, person, object
…etc, in more comprehensively and concisely then is possible between literal or physical language. While the second is aesthetic purpose or “pragmatic purpose”, which is simultaneous it interest, to delight, clarify, to appeal senses,…etc, as it is often reinforced by sound-effect in an advertisement when seeing for sense or image.

The two purposes are merge or like parallelism with content and form. Thus, we should regard its function as what has been said by Ven Den Broeck (1981) that “metaphor may differ in function from text to text, language to language and from culture to culture” (p.77)

4. Equivalence Meaning in Translating Metaphor

The successful translation occur as when finding an equivalent meaning to the TT by the translator, Baker (1992) has stated “if we do not understand the meanings of the words and the structure use in text, we cannot work out implied meanings” (p.229). And this is the challenges of translators in which they are confused in translating metaphor bearing in their mind it is untranslatable. But using their techniques or strategies in the field lead what impossible to be possible according into their investigation. El-Harrassi argue that Dagut “the translator has to look for existing idiomatic equivalents in the target language” (ibid, p.69), this regards when it found different translating metaphor as he added “translator has to create a new metaphor in the target language” ibid.

5. Problem Of Equivalence

This is one of the constraints that should translators take in their consideration, when translating text. According to Newmark, he mentioned that “one can admittedly find, somewhat artificially, translation problems in any text, any metaphor” (p.37). Monday mentions Chesterman (1989) notes that “equivalence is obviously a central concept in translation theory” (p.99). Also, Bassnett (1991) summarizes the major problem as she sees it “translation involves far more replacement of lexical and grammatical items between languages…once the translator moves away from close linguistic equivalence, the problem of determining the exact nature of the level of equivalence aimed for being to emerge” (p.25).

6. procedures In Translating Metaphor

These procedures are used by the translator in rendering any text, especially literary texts to solve the problems that s/he faces. And s/he tries in applying it into the TT, according to
Larson (1984, p.254) suggested five procedures in translating metaphor in whatever kind of texts, they are:

6.1. The metaphor may be kept if the receptor language allows

What we understood here is that this procedure presents if the reader of TT share or get natural sounds and the object of the translator is to give a clear meaning with any ambiguity because it is possible for the translator in itself/herself to keep the metaphorical image which should be accepted for the TT, for example when we are saying “so and so has a stone heart” translated into “يملك فلان قلب من حجر”

Here, the translator has been kept the metaphor without clarifying, since, the target readers understand well what it means ‘the stone” which is a solid material, so automatically they know the structure of that person. Who does not help a weak people.

6.2. A metaphor may be translated as simile

The second choice, which it is considered an easy aspect for the translator to transfer to simile in the TT. example:

The mental is like computer

6.3. A metaphor of the receptor language which has the same meaning may be substituted; when a metaphor is added with some explanations.

The cleverness of the translator is to manipulating substitution of metaphors in translating to the TT by giving an explanation to support his/her substituted meaning as the same where s/he finds it in the original text:

ST : الشخصية مرأة الإنسان

TT : personality is the Mirror of human in both physical and morphological

6.4. The metaphor may be kept and the meaning explained, that is, the topic and/or point of similarity may be added

This suggestion is when the translator translates the metaphor into metaphor that may be keeping the same units, further, may be add an explanation of the meaning in what we called “the topic” and/or point of similarities to what lead the TT readers understand well the same charge of the original text. We can suggest this example:
Water is a life which is translated into الماء هو الحياة

To analyze this example we need simply answer this question: how does a human live without water in this life?

6.5. The meaning of the metaphor may be translated without keeping the metaphorical imagery.

This allows the translator to translate the metaphor with any substituting metaphor, furthermore, the translator does not care about it and omits the image of the metaphor at all as in this example:

There was a storm between the parties last week. which translated into كانت هناك مشاكل قائمة بين الأحزاب الأسبوع الماضي.

We can summarize the components of metaphor of the two languages in this table:

Table(01): The similarities between Arabic and English Metaphor.

<table>
<thead>
<tr>
<th>Sense(Ground)</th>
<th>metaphor</th>
<th>Image(Vehicle)</th>
<th>Object(Topic)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Courage</td>
<td>الشجاعة</td>
<td>لين (الفصيلة)</td>
<td>الرجل الشجاع</td>
</tr>
<tr>
<td></td>
<td>شجاعة</td>
<td>لين(الحيوان)</td>
<td>Courageous man</td>
</tr>
</tbody>
</table>

Conclusion

Generally, metaphor represent when we say something by means of something else. However, in the previous chapter we have compared between Arabic and English metaphors; we found that metaphors seem likely the same but each metaphor is used through its own function in one language to have an aesthetic exchange between the sender and the receiver in the way to understanding the implied meanings.
Part Three: Poetry

Introduction

The poetry is a special text of literary texts, it is distinguished from the rest of the other texts because private poet queen alone what is going on around him from the whims and feelings delicate covered his style in writing, through the use of the images rhetoric of various kinds to increase the musical tone and aesthetic rhythm that affects the psychological the reader.

1. Definition of Poetry

Poetry is a literary genre very old in various forms, usually written in verse, but also admits prose, and that emphasizes the expressiveness of form. Its definition is difficult, and varies over time, so that every century may find it a function and also a different expression of a poet to another. The term "poetry" and its derivatives comes from ancient Greek and wrote poetry until (1878) (the umlaut marked a disjunction between the vowels "o" and "e"). (poiein) means "to create" so the poet is a creator, an inventor of expressive forms, which also reveal the terms of the Middle Ages as a minstrel and troubadour. The poet looking expressiveness by the weight given to words such as through the use of figures of speech and in the first images and figures of analogy, popular for their suggestive power.

Poetry is constantly renewed throughout the centuries with different orientations according to the times, civilizations, cultural areas and individuals. One can for example distinguish the poet conscious artist first formal beauty, the "lyrical" the poet who cultivates the "song of the soul," the prophet poet, discoverer of the world and "seeing" or engaged poet, but without reduce to a creative simplification label.

Poem it is a work of art, a composition, a work of verse, which may be in rhyme or may be blank verse or a combination of the two. Or it may depend on having a fixed number of syllables (Cuddon, 2013, p.678).
2. Types of Poetry

2.1. Poems in free verse

In this type of poetry, the poet manages or rhymed lines without rhyme or poetry without metric pattern set. Free verse poetry is a poetry modern developed by poets of the 20th century who felt limited by the rigidity of the formulaic poetry that was traditional at the time. Moreover, Jeffrey Wainwright said that “there is a powerful part of the poetics of ‘free verse’ which appeals to broader hopes of liberation” (Wainwright, 2004, P.95). An example of free verse poetry is the "Song of Myself" by Walt Whitman.

2.2. Poems in blank verse

For Jeffrey Wainwright blank verse is “lines of poetry that do not use rhyme” (Ibid, P.218). Blank verse poetry is written in iambic pentameter without rhyme. Iambic pentameter is a device typically used underground in English poetry, which consists of five iambic feet on each written line. A metric is a foot yambo consisting of an unstress.

Syllable followed by a stressed syllable, typical following the turning of human speech. This poetry was used prolifically by William Shakespeare in his poetry and plays.

2.3. Narrative poems

Narrative poetry is a kind of poetry that tells a story, like ballads, epic poems and plays. Epic poetry is the most common form of narrative poetry, consisting of poems about a heroic figure. In the beginning, the epics are told orally from one speaker to another. The "Iliad" and "Odyssey" of Homer are two examples of epic poetry delivered orally. "The Song of Hiawatha" by Henry Wadsworth Longfellow is a more contemporary epic.

2.4. Sonnets

The English or Shakespearean sonnets are rigid structure poem. The structure consists of three quartets (each quartet is made up of four lines in iambic pentameter dosed following the final model of the rhyme "abab") followed by a final couplet. English sonnet was introduced by Thomas Wyatt in the 16th century and was frequently used as a poetic form to the poems of Shakespeare.
in other word, “sonnet is a lyric poem consisting of a single stanza of fourteen iabic pentameter lines linked by an intricate rhyme scheme” (Ibid, P. 370).

2.5. Lyric poems

“In the most common use of the term, a lyric is any fairly short poem, uttered by a single speaker, who expresses a state of mind or a process of perception, thought, and feeling.” (Ibid, p. 201).

Lyric poetry is defined as a poem expressing one's thoughts or feelings of the poet, rather than telling a story. In a lyric poem, the poet can go directly to the reader to portray his feelings, perceptions, opinions and beliefs. Lyric poetry, then, is the opposite of narrative poetry. An example of a famous lyric poet is Emily Dickinson, often using poetry to express their concerns about death.

2.6. Prose poems

Prose poetry is a writing style that goes back to the writings of the Hebrew scholars. Although poetry prose was used in the drafting of the King James Bible in the Book of Psalms, it was not recognized as a kind of poetry until Aloysius Bertrand published "Gespard of the Night" in (1842). The prose poetry incorporates characteristics of poetry, as metrical structure and verse, in the aspect of prose.

3. Elements of Poetry

3.1. Alliteration

Alliteration is a literary device in which the words are used as rapid succession, and begins with letters belonging to the same group sound. the sound is a consonant of a specific group, the alliteration involves creating a repetition of similar sounds in the sentence. Alliteration also created when the words start with the same letter. At the same time, it is used to add character to writing and often contribute to also be an element of "fun" to the piece ... it is much seen in twister. Its essential feature, we might say, which is used to create the famous tongue twister. In short, create a phrase that contains letters with the same sound. A figure which is a notorious repetition of the same sounds, especially consonants in a word or phrase.
3.2. Assonance

Assonance refers to the repetition of sounds produced by the vocal in a sentence or phrase. In this regard, assonance can be understood as a kind of alliteration. What makes it different is that the alliteration is the repetition of consonant sounds only. Assonance is the opposite of line, which involves repetitive use of vowel sounds.

“Usually the term is applied only to consonants, and only when the recurrent sound is made emphatic because it begins a word or a stress syllable within a word” (Ibid, p. 88).

3.3. Imagery

In literature, one of the main devices are images where the author used words and phrases to create "mental images" to the reader. The images help the reader to visualize and experience it more realistically the author's writings. The use of metaphors, allusions, descriptive words and similes among other literary forms in order to "tickle" and awaken sensory perceptions of readers and this is known as images. The images are not limited to visual sensations, but also refers to the kinesthetic, olfactory, tactile sensations, taste, and hearing thermal ignition. In short we must resort to the imagination to create what you read with pictures that we associate in our minds. James Reeves said: “most good poetry demands study and interpretation; it costs its maker much effort of thought, imagination and feeling, and it is worthy of corresponding efforts by its readers” (The Poet’s World xxi).

3.4. Rhyme

A rhyme is the repetition of a series of sounds. This is a technique often used in poetry, where repetition is usually the end of the verse from the stressed vowel is located in last place.

3.5. Rhythm

In literature, rhythm is the choice of words in order to be stressed and unstressed syllables in a verse which the repetition of this rate generates a musical harmony in poetry.

3.6. Stanza

An assembly of lines of a poem or a musical piece that fit in a certain extent and at a pace, and remain constant throughout the composition.
3.7. Tone

The tone of a literary work is the perspective or attitude the author adopts with regard to a specific person, place or development. The tone can be a variety of emotions ranging from the solemn, serious and critical to the witty, ironic and comic. The tone helps the reader to determine the feelings of the writer to a particular topic, and this in turn influences the understanding of the reader into the story.

4. Functions of Poetry

4.1. Express sensations, feelings, ideas by combining them to create a harmonious world.

4.2. To reveal and celebrate aspects of Secrets, "poetic" of our world by returning to what is first, by making us see our world as a new world.

4.3. lead to (or create) an imaginary world, exotic, dreamy, perfect, invisible.

*Invisible because poetry is the transition between the visible (material) and invisible (world of ideas).

4.4. A force of proper contestation habit to denounce violence, misfortunes and to celebrate freedom.

4.5. Playing with words :Using different words. Game words, images, rhythms, sounds.

5. Approaches on translation

There are many approaches explanatory translation. Each approach is characterized generally by a terminology, specific categories and a distinct methodology. One can also distinguish different currents in a same approach. The combination of several approaches can only enrich translation studies.

5.1. Linguistic approach

The relationship between linguistics and translation can be summarized in two main directions:

- The achievements of the language can be applied to the practice of translation.
- linguistic theory can be developed through practice translation.
Today it is clear that language is interested in languages and language while translation deals with translators and translations.

There are several common language and each offers its own explanation and specific techniques, because each considers the phenomena observed at different levels: the "word" the "sentence" or "text".

5.2. Ideological approaches

Ideology is a set of ideas oriented political action. The ideological approach deals with questions concerning the translation ideologically motivated, a problem how to separate our world of ideology in order not to pollute the translation and the debate on the "loyalty" to the source (that opposes translation "literal" translation "free").

- Berman makes a distinction between translations:
  a) "ethnocentric" that adopt the perspective of the target language,
  b) "hypertext" that emphasize the links between the texts of different cultures.

- Penrod are two major ideological tendencies:
  a) "naturalization" of the elements contained in the translation
  b) "the exoticization" that preserves the original elements.

5.3. The textual approach

This approach requires that the translation must be preceded by a textual analysis to ensure understanding.

1. The translation may be determined by:

   a. The type of text
   b. The intended function for text
   c. The purpose of the text (the goal)
   d. The meaning of the text
   e. The context or frame text
f. The ideology of the text

With the multitude of views, a discursive approach to translation is increasingly popular among translatologists. According to Delisle, discourse analysis helps to focus the sense in two main levels:

- genus level
- Text level

2. The textual phenomena: they are phenomena that the translator must know how to detect in order to translate correctly:

a. The inter-textuality what are the links between the texts and their different registers.

b. The modes of expression of sociability that differ from one human to another group

c. The various visions of the world

d. Meta-phonization - metaphors that are markers of cultural visions and ideological viewpoints.

5.4. Semiotics approaches

- Semiotics is the study of signs and meaning systems.
- According to Peirce, meaning the process is the result of cooperation of three elements: a sign, its object and interpreting.

1. The problem of "translatability" possibility of translating. This is caused by differences between signs, encyclopedic content and sociocultural contexts. Some semioticians consider translation as possible to the structures and organizations of diverse world.

2. The semantic distinctions which the translator should enjoy:

- The distinction between the "text" (the word signs to be translated), the "co-text" (the direct environment of signs) and the "context" (the socio-cultural background)
- The distinction between "history" (refers to the story or fable components), "the plot" (the chronology) and "speech" (how to organize the story verbally and events.
The distinction between "gender" (refers to the general category to which the text refers, the "type" (type of text) and the "prototype" (the model which serves as implicit reference to text)

4. For Umberto Eco, is translated "world to the world" and the translator is not a "weigher of words" but a "weigher of souls."

5.5. Communicational approaches

- The communicative approaches are born linguists focus on the function of language is a human-language code used to transmit information between individuals

  - **communication is analyzed in terms of**

"Encoding" - information that the speaker puts in his message

"Decoding" - understanding of the receiver of this message

This conception that the translator is a "decoder" of the original message and a "re-encoder 'final message.

The translator also needs to "compensate" the low level of predictability due to the existence of a sequence of unusual words, unfamiliar words, the absence of concepts, text genres and objects of everyday life (ibid)

- The translation as a communication process that takes place inside a social context

  - **The basic problems faced by translators**

    - Understanding of the source text:
      - the division of the text (grammar, vocabulary)
      - Access to expertise
      - Access to intentional meaning

    - the transfer of meaning:
      - the lexical meaning,
      - the grammatical sense,
      - the rhetorical sense
• There are three contextual dimensions:

**Communicative:** an aspect of context that includes variables, agents and fashion

**Pragmatically:** an aspect of context that regulates intentionality

**Semiotic:** an aspect of context that regulates relations between the semiotic texts

The Translator is primarily a "communicator"

**5.6. Cognitive approaches**

Cognitive sciences concerned with mental processes that are present in different human activities. From this point of view, translation is a process of understanding and reformulation of meaning between two languages.

The approach cognitive or psycholinguistic is studies on how to communicate and manage information in a human in one language, and postulates that translation is a form of communication bilingual. Psycholinguistic is envisioning mental processes that allow the passage from one language to another.

**Conclusion**

Poetry is the expression of life experience which is expressed by the poet in various fields, and each type that the poet written no matter how different types and the with using the most important elements of the poem are Rhyme, weight and others to get more aesthetic poetry in order to affect readers. This poetry that between our hands is free poetry type is written by Ahmed Matar which allow him freedom and unleash his imagination to expresses his muffle against his authority (Iraq) in most of his poems.
Chapter two

practical

part
Introduction

In this chapter, we are dealing with the comparison of the translation of ST metaphors chosen for the analysis on the basis of their similarities and differences summarized in these contexts: the image, message, the expressed meaning, rhetorical beauty and the identified forms of the metaphors. As well as the components of each metaphor (the topic, vehicle, and grounds) will be later discussed in detail. The type of metaphor in the TT will be categorized on the basis of Newmark’s. Whether there are any differences between these metaphors in both languages Arabic and English in its equivalent translations for the same effect of the translating of the poetic metaphors in Matar’s.

1. Ahmad Matar

Ahmed Matar was born in the early fifties, a son Fourthly between ten brothers of boys and girls, in the village (Altnomp), one of the aspects of the Shatt al-Arab in Basra. At the age of fourteen he began to write poetry, was the first of his poems out of spinning and romance, however, forced him to flee early in his life to Kuwait. In Kuwait, work in the newspaper Al-Qabas cultural editor In Rehab (Al-Qabas) work the poet with the artist Naji Al-Ali. until the issuance of a decision exile together from Kuwait to London in (1986).

2. The corpus

The poems in this chapter are all written by Ahmed Matar in his free verse style. This style gives the poet the freedom to get himself free from the ties of rhyme adopted in traditional verses and from sticking to a certain length in the poetic form. Since the majority of his poems are against the authority of the dictatorship and hence his poetic forms have been also against the classical systems.

The corpus chosen consists of four poems (التكفير و الثورة، أنا الإرهابي، الأمل و منفيون) chosen to reflect the diversified themes of Matar’s poetry and the number of poems written within this specific topic. Each of the poems below are chosen for the analysis on the basis of these reasons:

• It is relevance to our subject;
• The various uses of metaphors in these poems
• The translation: few of his poems were translated into English
3. Data Description

This research is aiming firstly at highlighting the common and the different angles of metaphors in comparing the translation of metaphoric expressions in Arabic poetry and how could they be translated by a close equivalence into English. Secondly, how does the translator employ these metaphors especially in poetry texts forms, since when she/he works out of the ST that leads the translator to face some difficulties in translating metaphor and poetry.

4. Statistics

4.1. Arabic metaphors

These statistics are obtained during the analytical survey of the Arabic poetry by Matar; they are sixteen metaphors, however, all of them can be put under the category of (elistiara elmknia) (الاستعارة المكتبة). Unfortunately, we have not found any other type in these selected poems and this may refer to the poet himself who tends to use such type of rhetorical beauty. We can find different types of metaphor in other poems; besides, we cannot find any meta in some of Matar’s because his poems are just signboards and not in most cases long ones in the traditional model. About sixteen of the metaphors in this chosen sample are to be analyzed. However the applicable metaphors are thirteen as the following:

<table>
<thead>
<tr>
<th>Poem</th>
<th>منفيون</th>
<th>الأمل</th>
<th>أنا الإرهابي</th>
<th>التكفير والثورة</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of metaphors</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Implicit metaphor</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>5</td>
</tr>
</tbody>
</table>
4.2. English metaphor statistics translated into English:

Table (03): On the English translated metaphors

<table>
<thead>
<tr>
<th>Poems</th>
<th>People of exile</th>
<th>The hope</th>
<th>Yes</th>
<th>Iam</th>
<th>Renunciation and Revolution</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number of</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>metaphors</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dead metaphor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Original</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>metaphor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dead +original</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>metaphor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Number of</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>metaphors</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dead metaphor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Original</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>metaphor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dead +original</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>metaphor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Although the huge numbers selected from the corpus of our study, mostly will be chosen since it is a problem to be discussed through all the finding of metaphors as well as to refer to the changes that may happened in both levels linguistically and culturally.

5. Methodology of the Analysis

As we have collected some metaphors in the Arabic poems as (ST) to be applied in the English as (TT) then we will discuss the Arabic metaphor; object image and sense as in the TT after that we move to the analytical translation relying upon the above mentioned statistics.

6. Data Analysis

The metaphoric expressions in Matar’s poems are given in the two languages “Arabic and English” accompanied with the analysis of each one separately as the following:

The first selected poem: people in the exile

Example (01)

1. Identifying the metaphor

a)- Arabic metaphor ( wa hadihi Elquodso tchkorokom) و هذى القدس تشكركم
b) the English translated metaphor: And here is Al Aqsa thanking you

2. Interpreting of the Arabic metaphor

In the original stanza of poetry the poet represents which is the object (Almustaar laho) and the image (vehicle, Almustaar minho) compared to human being and this latter is omitted leaves what denotes it using the expression: 

This type of the metaphoric expression is called in Arabic it is known in English with the implicit metaphor.

3. Translation Analysis

The translator reproduced the same metaphor as object (topic, Almustaar laho) is Al Aqsa and kept the same image (vehicle, Almustaar minho) is the human being which is omitted, it can be inferred from the gerund phrase “thanking” in the TL. The translator reproduced this stanza of poetry literally in the TT and he kept its equivalent level through using the technical of “metaphor by metaphor” but some changes in translation might occur. He translated which is a whole city in Palestine by Al Aqsa that is merely a mosque is used for praying of Muslims this in one to one hand, the second change that occurred is the use of the tense in the present tense with the gerund phrase “thanking”.

According to Newmark, considered it as a metaphoric expression in English, we call it “dead metaphor” due to the uses of words to express place (AlAqsa). We see here that the translator relied upon the literal translation that can easily denote the same meaning in English, however, this choice is not really reliable since it keeps the metaphor and changes its tone through substituting the word Alquds to Alaqa.

Example (02)

1. Identifying the metaphor
a)- Arabic metaphor: sahaktom anfa American
b)- The English translated metaphor : You have broken American’s nose
2. Interpreting of the Arabic metaphor

It is an implicit metaphor, the poet represents which is the object that is compared to any breakable object and this latter is omitted which is leave what denotes it which is سحقتم.

3. Translation Analysis

The translator reproduced the same metaphor as object (topic) is “nose” and kept the same vehicle the thing that being broken which is omitted, it can be inferred from the verb “have broken” in the TL. In this example there is ambiguity in the translation since the translator reproduced this metaphor literally in the TT and he kept its equivalent level by using the technical “metaphor by metaphor” but it appears some changes translation.

He translated the word سحقتم by the word “have broken”, here the translator does not give the exact equivalent meaning to the TT because it does not express the same image سحقتم and and also there is a matter of tenses in the Arabic verb used in the past but in English verb used in the present perfect. Also we can consider this type as dead metaphor by illustrating that the words used as metaphors and the disappearance of literal meaning since we cannot feel its image. In the majority connected with global terms as in the basic party in the human body (nose) (as explained by Ghazala).

The translator here adopted as well the literal translation, however, he changed some items that are really heavy in denoting the meaning expressed in Arabic: the word “Sahaktom” that is translated by “To have broken” may not faithfully render the implicit meaning for breakable thing may be reproduced again, so we do not feel here the same degree of the metaphoric expression.

Example (03)

1. Identifying the metaphor
   a)- Arabic metaphor: falam tankol safaarataha
   b)- The English translated metaphor: So she did not move her embassy
2. Interpreting of the Arabic metaphor

I this original stanza of poetry is an implicit metaphor, the poet represents سفارته which is the object is compared to the thing that it can be transferred from one place into another and this latter it leave what denotes it with تنقل.

3. Translation Analysis

The translator reproduced the same metaphor as object(topic) is “embassy” and kept the same vehicle the thing that being transferred which is omitted, it can be inferred from the verb “move” in the TL. We remark there is an addition in this translated metaphor used by The translator in the word “So” since it was not produced in the SL as he kept the same meaning as the object(topic) is “embassy” and the image( vehicle) is omitted, it can be inferred from the verb “move”.

This reproduction is also well-rendered to the rhetorical beauty in the translations above as move may have the same denotation and connotation like فلم تنقل in the SL. In order to keep the same tone as that in the original one to smell the same level of the expressed meaning in the Arabic metaphor is the same in the English one. He reproduced this TT through the literal translation with kept the same metaphor by dead metaphor if we consider the verb move as one of the principal of the human activities and the (embassy) it is one of ecological aspect. (according to Newmark.). But, if we consider it as original metaphor denote to the movement of the embassy as special event which the consequence of transferring the embassy.

The second selected poetry الأمل the hope

Example (01)

1. Identifying the metaphor
   a)- Arabic metaphor : ams itasalto bi elamal
   b)- The English translated metaphor : I telephoned the hope yesterday

2. Interpreting of the Arabic metaphor

In this original stanza of poetry is an implicit metaphor, the poet represents الأمل which is the object compared to human being and this latter is omitted which is the image, it can be inferred from the verb اتصل.
3. Translation Analysis

The translator reproduced the same metaphor as object (topic) is the hope and kept the same vehicle which is omitted is telephoned in the TL. He succeeded with a literal translation in describing the same image and rendering the exact meaning as well as the message embedded in this metaphor in itself. As he rendered the same rhetorical beauty in the same languages, in addition he adopted the literal translation with using dead and original metaphor.

If we considered dead metaphor by claiming that, these terms are taken root in the language and become a common in our tong, and they lost their figurative of the connotative meaning. Since it is un expect to the writer and reader does not feeling with any metaphorical image because it is disappeared according to the reputation use or used to the aesthetic expression, but when it considered as original metaphor here in the counterargument is absolutely. There is no connection between the subject and the metaphor, moreover, it is created from the first producer of the language through own original thought and ideas.

Example (02)

1. Identifying the metaphor
   a)- Arabic metaphor : fi jaibi zohal
      b)- The English translated metaphor : in Saturn's pocket ?

2. Interpreting of the Arabic metaphor

   In this original stanza of poetry is an implicit metaphor, the poet represents which is the object compared to the jacket’ pocket and this latter is omitted which is the image(vehicle,) and it can be inferred with.

3. Translation Analysis

   The translator reproduced the same metaphor as object (topic) is Saturn and kept the same vehicle as cloths’ s pocket which is omitted, the Sense (ground)is pocket in the TL.

   Literally, (in Saturn's pocket ?) there is an addition in this stanza or in this metaphoric expression in the question mark (?) and this considered as translation ambiguity because it refer to the translator responsibility thus no one can understand with this denotation . The translator was kept the same category of metaphor in TT as dead metaphor this may be come
back to the translation situation or his task by giving the equivalent meaning of the ST, or he automatically looked at “Saturn's pocket” as an evidence which denote to this type.

**The third selected poetry: Yes I am Terrorist انا الإرهابي**

The third poem untitled انا الإرهابي translated to English as “yes I am terrorist ” the first draw attention to this translating text is the answer word “yes” which is considered as one of the problem of the TT reader, we have setting out four metaphoric expressions from this poem and its comparative analytical as follow:

**Example (01)**

1. **Identifying the metaphor**
   a)- Arabic metaphor : Sayaslobounani alaihati Elirhabe سياسلبوني على لائحة الإرهاب
   b)-The English counterpart: They would crucify me accusing me of terrorism!

2. **Interpreting of the Arabic metaphor**

   In this original stanza of poetry is an implicit metaphor the poet represents لائحة الإرهاب which is the object compared to crusade and this latter is omitted which is the image, it leaves what can it denote which is ينصب.

3. **Translation Analysis**

   The translator reproduced the same metaphor as object(topic) is crucify and kept the same vehicle (the list) which is omitted in the TL. But he does not keep the same expressed meaning in the TT. In the original text the poet expresses that they took as crucifix although he could say سياسلبوني على قائمة الإرهاب. While the translator reproduces this metaphor by what is called modulation which is one the indirect translation procedures that adopted by Vinay and Darblenet “, it is the variation of the form of the message, obtained by a change in the point of view”(ibid). and this is what happened to this translated piece.

   In addition, he added the exclamation mark which is not found in the SL. It is considered as one of the problems that affect the reader of TT in understanding. Since this addition refers to the responsibility of the translator himself not the writer (speaker). He replaced this Arabic metaphor with original metaphor according to his own creation which consist the essence of the important meaning of the writer as it be capture on the culture (crucify). So we do not feel the same degree of metaphor especially, when he replaced سياسلبوني ( سياسلبوني ) with another material
(crucify me Accusing me). He does not rendered the same rhetorical aesthetic of the metaphor in both languages.

Example (02)

1. Identifying the metaphor
   
   a)- Arabic metaphor:  
   
   ﺍﻨﺷﺎﻩ ﻃﻮﻄُ phạt ﻣﻮﻜﺒﺮي ﻳﺎﻨﺒﺎﻩ (أنصح كل مخبر ينبح)
   
   b)- The English translated metaphor:
   
   From now on, I advise any informer who follows me barking

2/- Interpreting of the Arabic metaphor

   In this original stanza of poetry is an implicit metaphor, the poet represents مخبر which is the object compared to the dog and this latter is omitted which is the image it leaves what can it denote it with ينبح.

3. Translation Analysis

   The translator reproduced the same metaphor as object (topic) is informer and kept the same vehicle (the dog) which is omitted is barking in the TL. In this case the translator reproduced this metaphoric expression by the procedure of Larson which is metaphor of the receptor language which has the same meaning may be substituted; metaphor is added with some explanations.

   Although, he does not rendered the same rhetorical aesthetic in TT, the meaning of this metaphor is not clearly fixed and consequently can be deemed not lexicalized (number of words). In other hand, it can be considered as a” transposition”. Vinay and Darblenet “ involves replacing one word class with another without changing the meaning of the message (ibid, p.36), by justifying in (يتنحى, barking) is a verb in the ST which replaced with another word class (barking ) this latter called in English “Gerund phrase”.

   Also it can be considered as modulation according to the variation of the form which does not exist in the ST that occurs in (From now on, who follows me). This type of metaphor in English called dead metaphor as result to the replacement of the same common (the Dog’ sound) as it emerged in our language (talkative person).
Example (03)

1. Identifying the metaphor
   a)- Arabic metaphor:  
in athmarat faoka fami
   b)- The English translated metaphor: If on my lips and in the cells of my blood

2. Interpreting of the Arabic metaphor

   This is an implicit metaphor since the poet represents “فم” which is the object compared to the Tree and this latter is omitted which is the image in what can denote with “أمّرتي”.

3. Translation Analysis

   The translator reproduced the same metaphor as object(topic) which is the lips and kept the same vehicle (the tree) which is omitted it can be inferred from the word “sown” in the TL. While the expressed meaning in the Arabic metaphor does not reproduce the same in the English one. Also, he does not fit the same tone of the rhetorical beauty of the metaphor as well as it does not rendered the same in the two languages, as result of, the translator replaced this meta by another metaphor which does not clash with the original norms (and in the cells of my blood) which can be translated in Arabic as (إن أتمّرتي فوق فمي) to the text between our hands so he failed in conveying the same image.

   However, the procedure adopted in this translation is modulation as result to the translator point view. As he retained the same metaphor of the TT which is dead metaphor related to the ecological term (tree) and what refers to human body (lips/blood). He focused on the explanation of the meaning rather than the conveying the original the whole image in this version or on the basis of his misunderstanding of the metaphor as explained in the above mentioned.

The fourth poetry: “Renunciation and Revolution”

Example (01)

1. Identifying the metaphor
   a)- Arabic metaphor:  kafartobi elaklami wa eldafatir
   b)- The English translated meta: I renounce pens and notebooks
2. Interpreting of the Arabic metaphor

The Arabic metaphor is an implicit metaphor, the poet represents which is the object compared to the religion belief and this latter is omitted which is the image and it leaves what can denote it with كفرت كفرت بالفصحي التي.

3. Translation Analysis

The translator reproduced the same metaphor since the object is pens and notebooks and kept the same vehicle (religion belief) which is omitted, it can be inferred from the verb “renounce” in the TL. This metaphor is also well-rendered the expressed meaning in the Arabic metaphor which is the same in the English one in the translations above when he reproduced the same image and retain the stricter of the metaphor as it is in the TL as the verb ‘renounce’ may have the same denotation and connotation as does كفر كفر in the SL. He rendered the same rhetorical aesthetic of the metaphor in both languages.

He tended to the literal translation by saving the same material of the ST to be easy to the readers of the TT as he conveyed the same implicit of the ST. This original metaphor is replaced either dead or original metaphor in the TT. If considered it as dead metaphor, we have lost their image due to overuse. This does not differentiate between the subject(pens/notebooks) and the image that it has many denotations.

While if it considered as original metaphor - it is far-reaching in the standard language of the SL because the translator has served the semantic culture in the original metaphor, since it is considered important meaning for the writer and his comments on life. In particular, the verb( (renounce) has different meaning which is used to specific expression.

Example (02)

1. Identifying the metaphor
   a)- Arabic metaphor : kafarto bielfosha elti كفرت بالفصحي التي
   b)- The English translated metaphor : I renounce the Arabic language

2. Interpreting of the Arabic metaphor

In this original stanza of poetry, there is an implicit metaphor, the poet represents which is the object compared to the religion belief and this latter is omitted which is the image and leaves what can denote it which is كفرت كفرت بالفصحي التي.
3. Translation Analysis

The translator reproduced the same metaphor as object(topic) in Arabic language and kept the same vehicle “religion belief” which is omitted; it can be inferred with the verb “to renounce” in the TL. He does not express the meaning in the ST metaphor which is not the same in the TT one as a result, the rhetorical beauty of the metaphor does not render the same image in both languages. As well as it does not achieve its goal through word-for-word translation of this stanza, as this translation tone is not acceptable; the meaning and connotation of those words are not similar to Arabic, which does not clash with the SL norms in the replacement of “العربية” with “Arabic language”. The translator does not keep the same code as he can reproduce it faithfully with “classic Arabic” so we do not feel here the same level of the metaphoric expression. The translator kept the Arabic metaphor with the English original metaphor which is focus on the important meaning of the writer and his comments on life.

Example (03)

1. Identifying the metaphor
   a)- Arabic metaphor :  
   
   b)- The English translated metaphor :  
   
2. Interpreting of the Arabic metaphor

In this original stanza of poetry is an implicit metaphor, the poet represents which is the object compared to the pregnant and this latter is omitted which is the image(vehicle) it can be inferred from the verb

3. Translation Analysis

The translator reproduced the same metaphor in English as the object(topic) in Arabic language and the vehicle is the Religion belief which is omitted it can be referred with the verb renounce in the TL. In this case considered as one of the procedures that adopted by Larson which is omission in the TT, because here, the translator is unable to give an equivalent of the TT also, it considered as one of the most of difficulties that faced any translator in the field. We call it the untranslatability of any text in the level of equivalence linguistically and culturally.
Example (04)

1. Identifying the metaphor
   a)- Arabic metaphor:
   
   ينام فوق النُمت النِحَة الوثيرة
   
   b)- The English translated metaphor: Sleeping over comfortable verses,

2. Interpreting of the Arabic metaphor

   The producer produced the implicit metaphor in Arabic as the object(topic) is 
   النُمَت النِحَة الوثيرة and the vehicle is السرير which is omitted it can be referred with the verb ينام in the TL.

3. Translation Analysis

   The translator reproduced the same implicit metaphor in English as the object(topic) ; the verses and the vehicle is the bed which is omitted; it can be referred with the verb Sleeping in the TL. The translator succeeded in this translation through the strategy or procedure of modulation in reproducing النُنمَت النِحَة الوثيرة with (comfortable) in the TT and this transfer tone is acceptable as we can smell the meaning of this word is similar to Arabic in order to ignore the rhetorical beauty of this metaphor which seems the same in both languages. Beside, the other change that appear in “Sleeping” looked at gerund phrase which does not exist in the original text since we have a verb which is “يُنام ” not a state of being asleep.

   The counterpart in English type is dead , thus , the translator kept the same metaphor of the two languages according to the term which is used with imagination to the concepts of the human activities (sleeping ).

Example (05)

1. Identifying the metaphor
   a)- Arabic metaphor: وَلا يَراَ نَفَيْنَاقَة ولا يَرى رَمَاتَة نَاسِفَة
   
   b)- The English translated meta : And doesn’t see the muzzle of the rifle

2. Interpreting of the Arabic metaphor

   The last implicit metaphor of this corpus, the poet represents the Arabic metaphor as the object(topic) is رَمَاتَة نَاسِفَة and the vehicle is القنبلة which is omitted it can be referred with the word ناسِفَة in the TL.
3. Translation Analysis

The translator reproduced the same metaphor in English as the object (topic) is muzzle and the vehicle is black powder "BAROD" which is omitted it can be referred with the noun (rifle) in the TL. He focused here on the explanation of the equivalent meaning rather than conveying the original image, however, he does not retain the same expressed meaning of the metaphor in both languages as he tend toward to the modulation strategy in his translation or which known by non literal translation, when he replaced "زَمَانة نَامَفَة" with another in the TT by "the muzzle of the rifle".

Even though, he does not kept the same level of the metaphoric expression since it does not reflect the same charge between "زَمَانة نَامَفَة" and the same with "نَامَفَة by the rifle". This type of metaphoric expression in English is called the dead metaphor as a result to the use of these common words.

Conclusion

To sum up this analytical comparison of the translating metaphoric expressions from Arabic as original text into English as target text in Mater poetry which lead us to say that the translator with his technique in rendering the same expressed meaning or even in the rhetorical beauty in each metaphor in English, only in very few he/she fails to render especially in this case "تحيل وهي عاقر" which is considered as omission, when the translator does not reflect its equivalence into the TT. Additionally, the translator kept the same metaphor in comparing the component of the both metaphors (the object, the image) into the TT with his adopted different procedures in translating these metaphors through Newmark strategies which are the literal, modulation, transposition, omission and Larson strategies especially when he replaced it by another type of metaphor in English as follow: Dead, Original and both of them.
General Conclusion

Basically, the Arabic implicit metaphor is difficult to understanding the implies meaning, because the image is not given and consequently not necessarily clear. Moreover, the implicit metaphor is not easily translatable, this allows the translator to employ the procedures that empower him to keep the SL metaphor in translation and to maintain the same equivalence in the TT, such as Larson’ procedures or even Newmark’s procedures. Try to locate this in the obtained study through the application of the metaphoric expression in Matar’ poetry, we concluded that the Arabic implicit metaphors are replaced with other different types of metaphors in English as follow: Dead metaphor, Original metaphor and the both of them. This may lead to say that the Arabic metaphor can be expressed in most of them in English one, also the majority of these metaphoric expressions cannot render the same rhetorical beauty save in few cases.

In spite of the difficulties that translators face in translating the metaphoric expression from Arabic into English. In the selected Matar’ poetry, the misunderstanding of the original context or finding out an appropriate equivalent in English version is the main reason behind the literal translation.

The translator used different procedures and considerations in rendering each metaphor in English. In these thirteen metaphors varying from literal translation, modulation to transposition as well, we found omission when that the translator fails in given his translation and this called untranslatability.

It can be argued that the metaphoric expressions in poetry texts or any other texts are still a puzzle to translators, in addition to, it does not a mater just about making a comparison between two or more languages rather than one to create or reproduce a new aesthetic meaning.
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Appendices
Appendices

ملحق رقم (01): قصيدة منفيون

لمن نشكو مأسينا؟

ومن يصغي لشكوانا، ويجدينا؟

أنشكو موتنا ذا لوالينا؟

وهل موت سيحييتنا؟

قطيع نحن والجزار راعينا،

 ومنفيون نمشي في أراضينا،

 ونحمل نعشنا قسرا بأيدينا،

 ونعرب عن تعازينا لنا فينا،

 فوالينا، آدم الله ولينا،

 رائنا أمة وسطا، فما أبقى لنا دنيا،

 ولا أبقى لنا دينا،

 ولا الأمر: ما خنتم، ولا هتم،

 ولا أبديتا للينا،

 جزاكم رينا خيرا، كفيفتم أرضنا بلوى أعادينا،

 وحققتم أمانينا،

 وهذي القدس تشكركم،
ففي تنديكم حيناً،
وفي تهديدكم حيناً،
سحيكم أنف أمريكا،
فلم تتقل سفارتها،
ولو نقلت.. معاذ الله لو نقلت
تضييكن فلسطيناً،
ولاة الأمر هذا النصر يكفينكم، ويكفينا،
تهانيتنا

ملحق رقم (02): قصيدة الأمل

أمس اتصلت بالأمل
قلت له: هل ممكن
من الفسيخ والبصل؟
قال: أجل
قلت: وهل يمكن أن
شعل نار بالليل؟
قال: يلي
قلت: وهل من حنظل
يمكن تقطير العسل؟
قال: نعم
قلت: وهل
يمكن وضع الأرض
في حبة زحل؟
قال: نعم.. يلي... أجل
فكن شيء محتمل
قلت: إذاً عرينا
سيشعرون بالخجل
قال: تعال اصق على وجهي
إذا هذا حصل

ملحق رقم (03): قصيدة أنا إرهابي..!

الغرب بيكي خفية
أذا صنعت لعبة
من علبة القاب.
وهو الذي يصنع لي
من جسدي مشنقة
حبالها أعصابي!
والغرب يرتاع إذا،
أذعت، يوما، أنه
مزق لي جلبي.
وهو الذي يهيب بي
أن أستحي من أدبي
وأن أذيع فرحتي
و منتهى إعجابي...
إن مارس اغتصابي!
و الغرب يرتاع إذا
عبد ربا واحدا
في هدأة المحراب.
وهو الذي يعجن لي
من شعرات ذيله
ومن تراب نعله
ألفا من الأرباب
ينصبهم فوق درا
مزاب الألقاب
لكي يكون عدهم
و كي أودي عندهم
شعائر الدباب!
وهو وهم
سيضرونني إذا
أعلنت عن إضرابي
و إذا ذكرت عندهم
راشة الأزهار والآشاف
سيصلبونني على راشة الإرهاب
راشعة كل فعال الغرب والذناب
أما أنا فأنتني
مادام للحرية انتسابي
فكل ما أفعله
نوع من الإرهابي!
هم خربوا لي عالمي
فليقصدوا ما زرعوا
إن أثرت فوق فمي
وفي كريات دمي
عولمة الخراب

ها أنا ذا أقولها.

أكتبها.. أرسمها..

طبعها على جبين الغرب

بالقبول:

نعم.. أنا إرهابي!

زلزلة الأرض لها أسبابها

إن تذكروا تذكروا أسبابها.

لن أحمل الأفلام

بل مخالبي!

لن أشذد الأفكار

بل أنبيائي!

ولن أعود طبيبا

حتى أرى

شريعة الغاب بكل أهلها

عائدة للغاب

نعم.. أنا إرهابي

انصح لكل مخبر

ينبز بعد اليوم، في أعقابي

أن يركدي دبابة

لأنني... سوف أدق رأسه

إن دق، يوما.. بابي!
ملحق رقم (04): قصيدة التكفير و الثورة

كفرتُ بالأقلاع والدفاتر
كفرتُ بالفصحي التي
tحيلُ وهي عاقر.
كفرتُ بالشعر الذي
لا يوقفُ الظلم ولا يحررك الضمان.
لعنَّ كُل كلمة
لم تنطلُق من بعدها مسيرة.
ولم يخط الشعب في أثارها مسيرة.
لعنَّ كُل شاعر
bnام فوق الجمل النذية الوثيرة
وشعبية ينام في المفابين.
لعنَّ كُل شاعر
بستهم الذمعة خمراً
والأسى صبابة
والموت فشغيرة.
لعنَّ كُل شاعر
يغازل الشفاء والأداء والضفائر
في زمن الكلاب والمخافر.
ولا يرى فوهة يبدعة.
حين يرى الشفاء مصيرة؟!
ولا يرى رماية نابضة
حين يرى الأشداء مستديرةً!
ولا يرى شنفة
حين يرى الشنفةً!
في زمن الآتين للحكم
على دبابات أجهرة
وأناقة العشيرة
لعت كل شاعر
لا يقتني قنبلة
كى يكتب القصيدة الأخيرةً!
“People of Exile”

To whom should we complain about our suffering?

And who is out there who would listen to our concerns,

and help us resolve them?

Should we complain about suffering to death to our rulers?

Would we become alive through death?

We are a flock of sheep and our shepherd is the butcher.

We are exiled as we walk in our home lands.

We are forced to carry our coffins with our own hands.

We are expressing our condolences of our deaths to ourselves.

Our ruler, God Bless Him, in all his justice, took away everything we have in this life and the life thereafter.

Our rulers, you neither betrayed us nor showed mercy for our enemies,

May God reward you for sparing our land from the disasters of our enemies, and granting our wishes.

And, here’s Jerusalem thanking you for bringing America to her knees through your threats and denunciations,

As she has not moved her embassies, and God forbid if she did, we would have lost Palestine!

Oh, our rulers, this victory is enough for you and for us.

Congratulations

The Hope

I telephoned the hope yesterday
I asked him: can you
extract for us odor
From onion & haddock?
He said : Sure !
I said : and can you
Ignite with water a fire?
He said: sure!
I said: is it possible
to distill form Colocynth the honey?
He said: sure
I said: and is it possible
to put earth
in Saturn's pocket?
He said: yes... sure
every thing is possible
I said: then our Arabs
will feel ashamed someday
He said: not in a million years
will ever happen what you say

YES? I AM A TERRORIST

The West cries in fear
When I make a toy from a matchbox
While they [the West] make a gallows of my body
Using my nerves for rope.
The West panics when I announce one day
That they have torn my galabia
While it is they who have urged me to be ashamed of my culture
And to announce my joy and my utmost delight
When they violate me.
The West is sorely grieved when I worship
One God in the stillness of the prayer niche
While from the hair of their coattails and the dirt of their shoes
They knead a thousand idols that they set atop the dung heaps made of the titled ones
So that I become their slave
And perform amongst them
The rituals of flies.
And he, they
Will beat me if I announce my refusal.
If I mention among them the fragrance of flowers and grass
They would crucify me
Accusing me of terrorism!
Admirable are all the actions of the West, and of its tails
As for me, as long as I am related to freedom Everything I do is considered Terrorism.
They have destroyed my world
Let them reap what they have sown.
If on my lips and in the cells of my blood
The globalization of destruction has borne fruit
Here I say it. I write, I draw it
I imprint it upon the forehead of the West
with my wooden shoe:
Yes, I am a terrorist!
An earthquake has its reasons.
If you understand them
You will understand my reasons.
I shall not carry a pen, but my claws
I shall not hone ideas, but my teeth
I shall never be kind,
Until I see the law of the jungle
And all its adherents
Returning to the jungle.
Yes, I am a terrorist
. From now on, I advise any informer
who follows me barking
To clothe himself with a tank
Because I will smash his head in
If one day he knocks at my door.
“Renunciation and Revolution”

I renounce pens and notebooks.

I renounce the Arabic language.

I renounce poetry,

That doesn’t stop injustice,

And doesn’t move the moral consciousness.

I curse each word,

That doesn’t result in a march,

After it is uttered.

And in the wake of which,

The people don’t write their destiny.

I curse each poet,

Sleeping over comfortable verses,

While their people are sleeping in the graveyards.

I curse each poet who’s inspired by tears,

To talk about drinking.

And inspired by bitterness,

To talk about their desires,

And inspired by death,

To talk about their chills.

I curse each poet,

Who flirts with lips and braids,

In the times of cops and police stations.

And doesn’t see the muzzle of the rifle,

When he sees lips appealing for help,
And doesn’t see the noose,

When he sees braids.

In times when rulers arrive by a tank,
or upon the tribe’s camel.

I curse each poet,

Who doesn’t have a bomb,

In order to write their last poem!
الملخص بالعربية

مقدمة
تعتبر الترجمة آدة تواصل وله دور في نمو المعرفة الإنسانية ونقل التراث الثقافي والتبادل اللغوي بين الأجناس، وقد ظهرت الترجمة كحل وسط لمشكلة تعد وتتنوع اللغات، وكوسيلة حتمية للتفاهم بين مختلف الأجناس البشرية. فهي محاولة نقل رسالة في اللغة المصدر إلى رسالة معادلة لها في اللغة المنقول إليها.

تختلف ترجمة النصوص الأدبية باختلاف أنواعها كالرواية والقصة والشعر وغيرها وتعد أصعب أنواع الترجمة مقارنة بباقي النصوص الأخرى كالأدبية والاقتصادية...الخ. لأن النص الأدبي لا يمثل فكرة أو أفكار فحسب بل يحتوي كذلك على أجسام المؤلف وتخيلاته، إلى جانب ما قد يتضمنه من إيحاءات وصور بحية مختلفة التي يستعملها الشاعر أو الناشر قصد إثارة قارئ النص. ولكن غالبًا ما تطرح ترجمة هذه الصور البينانية من لغة إلى أخرى، كونها إشكالية للمترجم بحيث يصعب عليه نقلها إلى لغة الهدف، وخاصة ترجمة الاستعارة الشعرية مما أثار الجدل حول قابلية الترجمة واستحالتها.

بقيت كثير من الاستعارات خارج نطاق قدرة المترجم في عملية النقل من لغتها الأصلية إلى لغة أخرى ويرجع ذلك إلى المعوامل اللغوية والثقافية التي تشكل الاستعارة وتجعلها مرتبطة بلغتها الأصلية وهذا ما يجعل أمر ترجمتها إلى لغة أخرى مستحيلا أو صعبا على أقل تقدير كما ذكرنا آنفا.

يهدف هذا البحث إلى ترجمة الاستعارات التعبيرية عموما وترجمة الاستعارات التعبيرية من اللغة العربية إلى اللغة الإنجليزية على وجه التحديد. الأمر الذي شد أنتباهنا للطريق لدراسة هذا الموضوع هو الاهتمام القليل من قبل الباحثين في ترجمة الاستعارة في الشعر كونها تطرح إشكالية عند ترجمتها:

إلى أي مدى يمكن ترجمة الاستعارات الشعرية من العربية إلى الإنجليزية في قصائد أحمد مطر؟

• ما هي أشهر أنواع الاستعارات المستخدمة في قصائد أحمد مطر المختارة؟
• ما هي الاستراتيجيات المستعملة في ترجمة هذه القصائد المختارة؟
الفرضية

- الاستعارات الموجودة في قصائد أحمد مطر كلها استعارات مكتية.
- الاستعارات المترجمة في قصائد أحمد مطر يمكن أن تكون مختلفة المعايير في المجاز اللغوي ولا يمكن أن تترجم حرفيًا.

من خلال طرح هذه الأسئلة يجد المترجم نفسه أمام إشكال حول قابلية الترجمة واستحالتها وعليه سنقوم من خلال بحثنا هذا المعنى بـ (ترجمة الاستعارات التعبيرية في شعر أحمد مطر) بمقارنتها باستعارات بيتري نيمارك كونها تعتمد عليها اللغة الإنجليزية في الغالب. وقد ارتأينا إلى تقسيم هذا البحث إلى فصلين: الفصل النظري و الفصل التطبيقي بحيث يتضمن الفصل النظري ثلاثة أجزاء.

في الجزء الأول من الفصل النظري تطرقنا فيه إلى النقاط التالية: تعريف الترجمة، ترجمة المكافآت، ترجمة المعنى، التطرق إلى الجانب الثقافي والمجاز اللغوي والذي ناقشا فيه (التشبيه، الكتابة، الاستعارة) كمدخل لموضوع الاستعارة، أما الجزء الثاني فيتضمن دراسة الاستعارة في كلا من اللغتين العربية والإنجليزية، بذكر ما يلي: تعريفها، مكوناتها، أنواعها، الهدف منها واستراتيجيات ترجمتها.

أما الجزء الثالث والأخير فتضمن تعريفه، مكوناته، أنواعه، وظيفته بالإضافة مناهج الترجمة.

أما الفصل التطبيقي فقد تناولنا فيه النقاط التالية: التعريف بالشاعر، التعريف بالمدونة الإحصائيات، منهجية التحليل، تحديد الاستعارة بالعربية وتحليلها، تحليل الاستعارة باللغة الإنجليزية وبعد ذلك تحليل الترجمة.
الفصل النظري:

الجزء الأول

مقدمة الفصل:

نالجع في هذا الفصل بعض المفاهيم التي تتركز عليها الترجمة أو التي يعتمد عليها المترجم أو تعتبرها كمدخلا لهذه المفاهيم في الترجمة بشكل عام. فترجمة النصوص الأدبية ضرورية لفهم ثقافات الأمم المختلفة، فإذا كان المترجم لا يفهم معنى النص الأصلي وعدم القدرة على تحليله فلن يستطيع نظله إلى لغة أخرى "فم لا يفهم لا يستطيع أن يفهم". وعلى هذا الأساس يجب اعطاء الترجمة وزنها الخاص في جعلها هزمة وصل بين الشعوب وتبادل الثقافات من أجل التفتح على العالم الخارجي .

تعريف الترجمة على أنها عملية تحويل نص المصدر إلى ما يكافئه إلى نص آخر ويسمي نص الهدف. إن عملية الترجمة هي التي يقوم فيها المترجم بإعادة إنتاج نص مكافئ لمنتج النص الأصلي بنفس الأثر في نقل العوامل الثقافية واللغوية.

ولهذا تعتبر عملية نقل المكافآت من بين الصعوبات التي يواجهها المترجم أثناء نقلها إلى نص الهدف وذلك للعلاقة الوطيدة بين نص المصدر ونص الهدف فهي بمثابة القلب الروحي للترجمة.

توجد عدة أنواع من المكافآت حيث تقسمها يوجين نابياد إلى نوعين هما: المكافآت الشكلية الذي يركز فيه المترجم على شكل النص المترجم إليه (عدد الكلمات )، وبالتالي يؤدي إلى إهمال المعنى، والنوع الثاني هو المكافآت الديناميكية والذي يسعى في المترجم إلى نقل معنى مضمون النص يعتربه نابياد مرآة عاكسة للنص المصدر وخاصة عند نقل المصطلحات التعبيرية والمصطلحات النفيكية وغيرها من النصوص باختلاف أنواعها. بالرغم من ذكر هذين النوعين إلى أنه هناك أنواع أخرى لا يجب إنكارها كون هذين الأخيرين الأكثر شيوعا في الترجمة. هذا من جهة، أما الصعوبات التي قد تواجه المترجم فتكون في إيجاد المعنى لقراء نص الهدف مما قد يؤدي به إلى خياءة النص الأصلي ويرجع هذا إلى التلاعب السياقي في استعمال الكلمة، بحيث نجد لكلمة الواحدة عدة دلالات في إيسال المعنى للمتلقي في كلا الجانبين اللساني والثقافي. كما يوضحه المثال التالي:

The man beat the boy

ضررب الرجل الولد

He made him an appointment

ضررب له موعدا
إن من بين العوامل التي تتحكم في الترجمة هي العوامل اللسانية والثقافية التي تختلف من مجتمع لآخر.
بل حتى من بلد للأخر، ولذا يجب على المترجم أن يكون مطلع على الثقافتين، خاصة عندما تكون الترجمة من لغتين مختلفتين (من عائلتين مختلفتين) مثل اللغة العربية والإنجليزية كون الأولى من اللغات السامية والثانية من اللغات الهندو أوروبية وبالتالي لا يستطيع نقل الرسومات الثقافية إلى نص الهدف ، حيث لكل ثقافة لغة مميزاتها الخاصة.

المجاز اللغوي

استنادًا إلى تعريف أحمد الهاشمي، يُعرف المجاز بأنه اللفظ المستعمل في غير ما وضع له علاقة مع قرينة دالة على عدم إرادة المعنى الأصلي.

يكون في استخدام جمالية اللغة وأسلوب فني يؤثر في نفس المتلقي.

أنواع المجاز اللغوي

1- التشبيه: يُعرف باسم استعمال أحرف التشبيه (ك، مثل ..) فمن أركانه المشبه، المشبه به، حرف التشبيه ووجه المشبه مثال: العلم كالنور في الهدية.

2- الكتافية: هي لفظ أطلق وأريد به لازم معناه مع جواز إرادة ذلك المعنى. مثال: "موطن الأسرار" للتعبير عن إرادة المعنى المقصود "القلب".

3- الاستعارة: يُمكن استعمال الاستعارة في إضفاء الرونق الجمالي للغة وتعريف بأنه تشبيه حذف أحد طرفيه. (نظر للبحث الثاني).

الجزء الثاني: الاستعارة في اللغة العربية و اللغة الإنجليزية

ستتطرق في هذا الجزء إلى دراسة الاستعارة في كلا اللغتين العربية و الإنجليزية من أجل توضيح أوجه الاختلاف وأوجه الشابه.

- الاستعارة في اللغة العربية

تعريفها

الاستعارة في الأصل هي عبارة عن تشبيه حذف أحد طرفه ووجه المشبه وأداته، وتعرف أيضاً هي استعمال اللفظ في غير ما وضع له للعلاقة المشابهة بين المعنى المنقول عنه والمعنى المستعمل فيه.

أركانها

المستعار منه في مرتبة المشبه به.
المستعار له وهو في مرتبة المشبه.

المستعار وهو اللفظ المنقول.

المستعار به أو الجامع وهو منزلة وجه الشبه.

أقسام الاستعارة

توجد عدة تقسيمات للاستعارة لكن نكتفي بذكر أشهرها استعمالا في اللغة وحما الاستعارة المكنية والتصريحة.

1) الاستعارة المكنية: هي ما حذف فيها المشبه به ورمز له بشيء من لوازمه، مثل:

قول الشاعر:

إذا المنية أنشبت أطفارها ألقنت كل تميمة لا تتفع فالصور البيانية استعارة مكنية، فقد شبه الشاعر المنية بالحيوان المفترس، ثم حذف المشبه به وهو الحيوان المفترس وترك لازمة من لوازمه وهو الأفكار.

2) الاستعارة التصريحية: وهي إذا صرح فيها بلغت المشبه به

الاستعارة في اللغة الإنقليزية

1. تعريفها

يعتبر لاكوف وجونس أن الاستعارة موجودة في استعمالنا اليومي للغة وهذا من خلال دراستهما للاستعارة في كتابهما الاستعارة التي نحيا بها.

أما التعريف الأخر فهو أن نقول شيء لكن المعنى يكون غالب على شيء أخر.

2. مكوناتها

تنقسم الاستعارة في اللغة الإنقليزية إلى عدة تقسيمات منها :

2.1 تقسيم ريتشاردز ويقسم الاستعارة إلى ثلاثة أركان: مثال عين الإبرة

- المشبه (اللقب الإبرة)
- المشبه به (العين الإنسان)
- أرضية التشابة (الشكل دائري)
2.2. تقسم ماكس بلاك: يقسمها إلى قسمين: مثال: تحرك السفينة البحرية 

- البؤرة: التفسير المستعار (تحريك فصول الكلام تأخير بدل تحريك).
- الإطار: أي السياق الذي وردت فيه الاستعارة (الجملة بأكملها).

2.3. تقسيم بيتر تيمز: يقسمها إلى أربعة أقسام:
- الموضوع: هو العنصر الذي يصفه الاستعارة
- الصورة: العنصر الذي يوصف به الموضوع
- المعنى: وهو ما يظهر بين أوجه الشبه بين الموضوع والصورة
- الاستعارة: وهو الكلمة المأخوذة من الصورة

وتعتبر هذه التقسيمات الجدول التالي:

<table>
<thead>
<tr>
<th>المستعار به (وجه الشبه)</th>
<th>المستعار (اللغة)</th>
<th>المستعار منه (المشهد)</th>
<th>المستعار له (المشهد)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sense(Ground)</td>
<td>Metaphor</td>
<td>Image(Vehicle)</td>
<td>Object(Topic)</td>
</tr>
<tr>
<td>شجاعة</td>
<td>Lion</td>
<td>الأسد</td>
<td>Courageous man</td>
</tr>
</tbody>
</table>

3) أنواع الاستعارة:

ينبغي أن نشتغل على أنواع الاستعارة في اللغة الإنجليزية حسب استخدامها، فالرغم من أنواع الاستعارة، فإنها تتنوع وتعد الاستعارات إلا أن هناك أنواع الاستعارات التي جاء بها بلومارك والتي يمكن أن يتوافق استعمالها في العديد من اللغات، وهذا السبب يشترط في أن تنساً دراسة مقارنة ثقافية تترجمها مع اللغة العربية، وهي كماالتالي: المندثرة، المثبتة، الروائية، المعيارية، المحدثة، الصلبة.

1- الاستعارة المندثرة: هي أفعال وعبارات استعملت في الماضي حتى اندثر (تلاشى) معناها حيث أصبح استعمالها زخرفة لغة وبالتالي لا نكاح نشأر أي صورة استعارية حيث يرى بأنها مرتبطية على الأغلب بمصطلحات عالمية تستعمل للمكان والزمان تتميز بسهولة ترجمتها الحرفي.

2- الاستعارة المثبتة: هي في الأغلب عبارة عن متلازمات لفظية ويكون استعمالها في نص إعلامي وبالتالي يكون تقليص الاستعارة المثبتة إلى معنى أو بتغييرها وتكون باستعارة أقل ابتدالاً منها مثل
الشروطي كلمة ابتذالا من ( حارس الأمن) وبالتالي يجب على المترجم أن يتخلص من كل ما هو مبتذل.

3) الاستعارة الرائحة: تكون في استعمال مرادف يكون أبعد من الدقة وفي الأغلب يصعب ترجمتها لأن هذه المرادفات تكون متأثرة بعينة من المجتمع أو مجموعة مختلفة مثال: أسد ذلك كل شيء (حرق الطبخة)

4) الاستعارة المقتبسة: حسب تفسير حسن غزالة يتضح لنا أنه لا يوجد تعريف لها إذ لا يوجد من ألفها لذا يكون من الصعب ترجمتها رغم أنها ذات استعمال مألوف و طبيعي مثل نبني أنفسنا بأنفسنا/ بعرق جبينا والتي تترجم الى outsell the pants off our competitors

5) الاستعارة المحددة: تكون في استعمالها العامي للمفردات و تتجدد باستمرار مثل دونما نقود (على العظم ، نافة...)

6) الاستعارة الأصلية: تسمى أيضا بالاستعارة المبتكرة وهي التي يبتكرها الكاتب من أجل مناسبة أو التعبير عن رأيه الخاص في شخصيته و تعلقه على الحياة سواء كانت عالمية أم ثقافية مثال حاريت بحرا (البحر دلالة على الرجل العالم).

استراتيجيات ترجمة الاستعارة:

تساعد هذه الاستراتيجيات المترجم في المحافظة على نقل الاستعارة نقلا سليما إلى لغة الهدف

1-المحافظة على الاستعارة إلى إذن من متقلي اللغة.

2) قد تترجم الاستعارة إلى تشببه.

3) أن تكون الاستعارة بنفس المعنى الشروط لدى نقطة التشبيه.

4) أن يكون لترجمة معنى الاستعارة بعد المحافظة على الاتنام الإستعاري.

كما قد يكون هناك حذف كلي للاستعارة حسب رأي نيومارك
البلاغة تتمثل منهجاً لفهم النص مرجعه التأثير، حيث يتأثر متلكي اللغة باستعمال الصور البيانية

باختلاف أنواعها بتلك اللغه الموسيقية الهدافة، يكمن هذا الاستعمال أو الاختلاف من لغة إلى أخرى،

وإنطلاقاً من هذه الدراسة وجدنا أنه قد يوجد تشابه بين اللغة العربية واللغة الإنجليزية وهذا من خلال استعراضنا لبعض الصور البيانية، بحيث لدينا نفس المفاهيم ونفس الأنواع إلى أن الاختلاف كان في

النمذجة أو في تركيب اللغة في حد ذاتها وهذا راجع إلى تركيبية ومميزات كل لغة.

الجزء الثالث: الشعر

مقدمة الفصل:

يعتبر الشعر من النصوص الأدبية، ذات الصبغة الخاصة بتميزه عن باقي نصوص الأخرى لأنه ملكة خاصة بالشاعر لوحده لما يدور حوله من أهواء و أحساسات مرحلة يكتسبها بأسلوبه في كتابة نصه الشعرى مستعملها في ذلك الصور البلاغية بمختلف أنواعها لزيادة النغمة الموسيقية وجمالية الإيقاع الذي يؤثر في نفسية الفارئ.

نطرق في هذا الفصل إلى تقديم بعض مفاهيم الشعر من تعريف ووظيفة ومكونات وأنواع. كل هذا يعتبر من أكبر العنبات التي تواجه المتترجم الذي لا نجد لها إلى في الشعر. فهو يضعها في اعتباره وحاول أن يبرزها إلى جانب المعاني وتفسير خيال الشاعر أي أنه لا يتجرم فقط معنى الألفاظ التي قد لا يوجد لها مكافئ في النص المترجم إليه.

1 تعريف الشعر:

يصضع تعريف الشعر بطريقة تشمل أنواعه في مختلف اللغات، لكن هناك عدد من التعريفات التي قد تعطي معنى متكاملاً عن ماهية الشعر.

فالشعر هو شكل من أشكال الفن الأدبي في اللغة التي تستخدم الجملية والصفات. قد تكون كتابة الشعر بشكل مستقل، وقصائد متميزة، أو قد تحدث جنبًا إلى جنب مع الفنون الأخرى، عُرف الشعر بأنه كلام موزون مقتفي دال على معنى، ويكون إما من آيت. 

2 وظيفة الشعر:

الشعر يقول ما لا يقوله الذهن ولا المنطق ولا النظريات ولا العالم وما من قيمة له بمقدار ما تبث فيه النفس من دفاع وصدق وعمق وجودان وتلك أبرز مكونات الأصالة.
(3) مميزات الشعر:

الزمن: يُعَدُّ نموذجاً لما جازت تسميته شعراً. يعتمد التفعيلة وحدة للوزن الموسيقى، ولكنه لا يقيد بعد تابث من الفعاليات في أبب التصغدة. وهو يقبل التدوير: يعني أنه قد يأتي جزء من الفعاليت في آخر البيت، ويأتي جزء منها في بداية البيت التالي الانتظام بالفاعلية: إذ تعطيه الجرس الموسيقي العذب، استعمال الصور الشعرية التي تمثل التأثير بالفكرة التي يطرحها الشاعر.

(4) أنواع الشعر:

(4-1) الشعر الحر: هي طريقة من التعبير عن نفسية الإنسان المعاصر، وقضايا ونزاعاته، وطموحه، وأماره، وقد ظهرت لوعود متعددة منها الدود على المدرسة الإدبية ال ”الرومانياسة” الممتعة في الهروب من الواقع إلى الطبيعة وإلى عالم ماثاية.

(4-2) الشعر تعليمي: يعتبر قسمًا من أقسام الشعر الكبير وهو الشعر الذي من خلاله يتم عرض علم من العلوم وبكلف من عنصري العاطفة واليليال ويعيد عند العرب بالنظر. وذلك أثبات كثرة لهذا الشعر منها قصيدة الشاعر اليوناني القديم (لايدوس) النمساية- الأعمال والأيام - وفيها يتحدث حديثًا شعراً رائعاً عن مواسس الزراعة وأنواع المحاصيل.

(4-3) الشعر القصصي أو (الملحمي): عرفت الشعوب هذا النوع من أنواع الشعر في الأدب العربي يبرز هذا النوع من الشعر الالمحي الذي كتبته به ملامح البطولة الأولى مثل (الإلياذة) وال(الأوديسة) للشاعر اليوناني (هوميروس).

(4-4) الشعر التمثيلي: هو الشعر الذي يستخدم في الحوار السرحي بدلاً من النثر أو ما يقال عنه الشعر الدرامي.

(4-5) الشعر الغنائي أو الوجداني: وهو الاتجاه السائد في الشعر العربي والشعر العربي قادر على وصف أدق الأحوال النفسية للشاعر الذي يخلص في إبداعه. الشعر الغنائي أو الوجداني هو تصوير لوجدان الشاعر وتصوير اطواائله التي تتعكس من عواطفه ومشاهده وخيالاته وجوليه ذاتية.

(5) مكونات الشعر:

(5-1) القصيدة: هي مجموعة أبيات من بحر واحد متلفقة في الحرف الأخير بالفصول.

(5-2) الفاعهة: هي آخر ما يعلق في الذهن من بيت الشعر أو بعبارة آخرى الكلمة الأخيرة في البيت الشعري.

(5-3) الإيقاع: هو النغمة الموسيقية أو التدفق المتواصل الذي ينتم بملاح منظمة متكررة أي إدراك السامع للوحدات التي تشكل فيما بينها أنماط.

(5-4) البحر: هو النظام الإيقاعي للتفاعلات المكررة بوجه شعري.
الشعر هو التعبير عن تجربة الحياة في شتى المجالات مهما اختلفت أنواعه واكتسابه بأهم عناصر القصيدة وماها القافية والوزن التي تتفاوت أحيانًا من قصيدة إلى أخرى، وهذا حسب ميل الشاعر، مثلاً تطابقاً في دراستنا هذا للشعر الحر للشاعر أحمد مطر الذي يعتبر عن تجربته ضد نفوذ سلطة بلده (العراق) في أغلب قصائده، مطلقًا العنان لخياله غير متزم بقيود القصيدة.

الجانب التطبيقي:

تمهيد:

إن موضوع ترجمة الاستعارة الشعرية من اللغة العربية إلى اللغة الإنجليزية هو موضوع بالغ الأهمية وقد كمنتنا هذه الدراسة من المقارنة بين اللغتين في دراستنا التحليلية للقصائد المختارة من شعر أحمد مطر، الناشاب كان في مكونات الاستعارة في كل اللغتين أما الاختلاف فقد في نوع الاستعارة حيث وجدنا الاستعارة المكتوبة في نص المصدر مقابله عدة أنواع مختلفة في نص الهدف، إضافة إلى استعمال مناهج مختلفة من طرف المترجم أثناء عملية الترجمة من أجل الوصول إلى الهدف المنشود.

وهذا ما نهدف إليه من خلال هذه الدراسة.

(1) التعرف بالشاعر:

ولد أحمد مطر في مطلع الخمسينيات في منطقة النهرية إحدى ضواحي شط العرب في البصرة، وهو الابن الرابع بين إخوته وأخواته العشرة حيث كان في بداية الفتية كان شعره رومانسيا في الغالب خاصة الغزل. كان انتقاله إلى الكويت هارباً من السلطة، فعمل بها في جريدة القدس محرراً ثقافياً، وفي رحاب جريدة القدس عمل مع الفنان الرسام ناجي العلي، ثم صدر قرار نفيهما معان وترافقا إلى لندن عام 1986.


(2) المدونة:

كانت المدونة عبارة عن أربعة قصائد مختارة من شعر أحمد مطر، الذي ينتمي شعره إلى الشعر الحر والذي يرمى إلى إلغاء نفسه بحرية تامة في التعبير، ومن قصائد المختارة هي (منفيون، الأم، أنا الإلهامي، التفكير، الثورة) ويرجع سبب اختيار هذه القصائد إلى قلة أشعاره المترجمة إلى اللغة الإنجليزية ولاحتوائها على عدد من الاستعارات.
الإحصائيات:
إن عدد الاستعارات المتحصل عليها في هذه القصائد المختارة كان حوالي ستة عشرة استعارة، ومن خلال تحليلنا لكل هذه الاستعارات وجدنا أن كل استعارات مكّنية في اللغة العربية وقد يرجع هذا إلى أسلوب الشاعر الضمني، غير أن دراستنا اقتصرت على ثلاثة عشرة نموذجاً فقط كون النماذج الباقية لا يمكن إسقاطها على بعض هذه الأخيرة، والنتائج المتحصل عليها موضحة في الجدول التالي:

الجدول (01): نوع الاستعارة العربية المستخرجة من القصائد

<table>
<thead>
<tr>
<th>القصيدة</th>
<th>التكفير والثورة</th>
<th>الدلائل</th>
<th>الأمل</th>
<th>منفيون</th>
</tr>
</thead>
<tbody>
<tr>
<td>أنّا الإرهابي</td>
<td>5</td>
<td>3</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>الاستعارة المكّية</td>
<td>5</td>
<td>3</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

لكن عند نقلها إلى مكافئها في اللغة الإنجليزية كان الاختلاف من حيث النوع، كما هو موضح في الجدول التالي:

الجدول (02): نوع الاستعارة المترجمة إلى اللغة الإنجليزية

<table>
<thead>
<tr>
<th>Poetry</th>
<th>People of exile</th>
<th>The hope</th>
<th>Yes i am terrorist</th>
<th>Renounciation and revolution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Numbre of metaphors</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Dead metaphor</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Original metaphor</td>
<td>/</td>
<td>/</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Dead+original</td>
<td>1</td>
<td>2</td>
<td>/</td>
<td>2</td>
</tr>
</tbody>
</table>

4-منهجية التحليل:
إن المنهجية المتبعة في هذا الجانب التطبيقي تكمن في الخطوات التالية:

4-1) تحديد الاستعارة الموجودة في القصيدة و تقوم بنقحتها Translation.

4-2) تحليل الاستعارة في اللغة العربية دراسة تحليلية من خلال أركانها، وبما أن جميعها استعارات مكّنية كانت طريقه تحليلها بهذا الشكل، وحذف المتشابه به، وترك لازمة من لوازمه، على سبيل الاستعارة المكّية وهكذا دوليّ، مع باقي الاستعارات في الأديان الشعرية.

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4-3- تحليل الترجمة وهي آخر خطة متميزة في الجانب التطبيقي بحيث تتم فيه عملية المقارنة بين الاستعارات، وذلك من خلال العمد إلى استعمال المصطلحات الإنجليزية، إضافة إلى التطرق إلى المعنى المعرفي عليه في نص المصدر وجمالية البلاغة في اللغتين، والترجم لتجنب استراتيجيات ينتهي بها في عملية الترجمة من خلال تحديد نوع الاستعارة وهذا ما نوضحه في المثال التالي:

تحديد الاستعارة:

( wa hadihi Elquodso tchkorokom)

And here is Al Aqsa thanking you

- الاستعارة في اللغة الإنجليزية: 

حيث شبه القياس بالمتشابه به وهو الإنسان، وترك لازما من لوازمه (شتكركم)، على سبيل الاستعارة المكية

- تحليل الترجمة:

في هذا الاستعارة نجد المترجم قد حافظ على استعارة نص المصدر بحيث شبه الأقصى بالمشبه به وهو الإنسان، وترك لازما من لوازمه، شبه الجملة شتكركم.

وفق المترجم في إعادة إنتاج نص المصدر بالمحافظة على نفس مستوى الاستعارة. مستخدما في ذلك إحدى الاستراتيجيات المتميزة من طرف لارسون "استبدال استعارة بعساوارة" أو بما يسمى الترجمة الحرفية، إلا أنه استبدل القدس في نص المصدر بالأقصى في نص الهدف باعتبار أن القدس رقمية جغرافية، وهو اسم ناحية في فلسطين أما الأقصى فيقصد به المسجد الأقصى، وييمن الاستبدال الثاني في تصرف الأفعال "شتكركم"، وعلى المترجم ليوم يوفق في إيجاد المكافئ على مستوى الكلمة بحيث كان تصرف الفعل "شتكركم" في العربية في زمن المضارع أما thanking فهي شبه جملة اللغة الإنجليزية.

وهكذا كانت عملية تحليل الاستعارة بين اللغتين مع باقي الأمثلة باختلاف دراستها من حيث المبنى والمعنى.

خاتمة الفصل:

نجاح المترجم في نقل الاستعارة إلى لغة الهدف غير أن هذا النجاح لم يكن كليا اكتتفه بعض التعقيدات على مستوى استعارات نص الهدف بحيث وجدت حالة أخفق المترجم في إيجاد المكافئ لها وبالتالي استحالة ترجمتها، كما تعتبرها من بين الاستراتيجيات المتميزة في الترجمة. إضافة إلى بعض الغموض في نقل البعض الآخر والتي كانت طريقة ترجمتها باستخدام بعض أساليب الترجمة، وهذا ما يجعل الترجمة أمر شائك، فهي ليست علم دقيق وإنما تبقى عمل اجتهادي خاص يقوم به صاحبه.
الخاتمة

من الصعوبات التي تعترض المترجمين في ترجمة الاستعارات التعبيرية في الشعر بصفة عامة، وشعر أحد مطر بصفة خاصة، هي إيجاد المكافئ لها عند نقلها إلى النص النベン في المجالين اللساني والثقافي وهذا مما جعل ترجمة الاستعارات الشعرية أكثر تعقيداً بين إمكانية ترجمتها أو استحالتها باستعمال الترجمة الحرفية وترجمة المعنى أو استعمال أساليبها.

يوجد هناك الكثير من الاستعارات التي يمكن اكتشافها، وجميعها يمكن أن تُحال إلى عدد قليل من الأنواع الأساسية في أي لغة كانت لأن كل استعارة تكون مختلفة. وكما يوجد بعض الاستعارات أصلا لا يمكن لنا إدالها إلى أنماط محددة.

انطلاقاً من الإشكالية والأسسية الفرعية بالإضافة إلى الفروضيات المقترحة لهذه الدراسة توصلنا إلى الأخير إلى أنه عم المترجم إلى استخدام الترجمة الحرفية بشكل واسع لهذه الاستعارات التعبيرية بهدف المحافظة على روح النص الأصلي وعدم الإخلال به، إلى جانب استخدام أساليب التطوير والتبادل. إلا أن نسبة استخدامها كانت قليلة مقارنة بنسبة أساليب الترجمة الحرفية، كما عمد أيضاً إلى استخدام استراتيجيات أساسية في ترجمة الاستعارة، زيادة في استعمال إحدى استراتيجيات بيتر نيومارك المتصلة في الحذف الكلي للاستعارة إلى جانب إضافة، حذف، تقديم أو تأثير بعض العبارات وذلك ربما لاعتقاده إبراز الصور الفنية أخذًا بعين الاعتبار ذوق القارئ الإنجليزي وطبيعته الخاصة. لكن مع عدم معرفتنا إلى قدرة وكفاءة المتجم.
جامعة قاصدي مرباح - ورقة
كلية الآداب واللغات
قسم اللغة الإنجليزية

مذكرة
ماستر أكاديمي

ميدان: الآداب واللغات الأجنبية
اختصاص: الترجمة وعلم الترجمة
من إعداد: عميدة فضيلة
شئان العيد

عنوان
ترجمة الاستعارة في شعر أحمد مطر إلى اللغة الإنجليزية

مذكرة مقدمة لاستخدام مطلوبات نيل شحادة الماستر في الترجمة وعلم الترجمة

نوقشت علنا

يوم 15/06/2015

 أمام الجنة المكونة من

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الأستاذ المناقش: د. محمد كوداد
الأستاذ المشرف: بالعربي أحمد نور الدين

ABSTRACT

This study aims at highlighting the extent to which translators succeed in translating the metaphoric expressions in Matar’s poems, and compare the substitution of units in Arabic text with their equivalents in English text, through using translation approaches. The study revealed that there are some metaphorical complications between the two languages, which stirred controversy either in translatability. In addition, it aims at investigating the procedures used by translators in order to render the same linguistic and cultural factors at all levels when transferring the source language text into the target language.

Keywords: metaphor, poetry, linguistic, culture, Equivalence, Ahmed Matar

ملخص

تهدف هذه الدراسة إلى تسليط الضوء على مدى نجاح ترجمة الاستعارة في الشعر، وتحليلها انطلاقاً من استبدال وحدات نص اللغة العربية إلى مكافئها في نص اللغة الإنجليزية عند الشاعر أحمد مطر وذلك باستخدام مناهج الترجمة. وقد توصلنا إلى وجود تعقيدات بين الاستعارة في اللغتين مما أثار الجدل حول إمكانية الترجمة من استحلالتها، و تهدف هذه الدراسة أيضاً إلى معرفة الإجراءات التي يستخدمها المترجم من أجل الحفاظ عند نقل العوامل اللسانية والثقافية التي تشكل الاستعارة وتجعلها مرتبطة باللغة الأصلية بما يكافئها في نص الهدف في كل مستويات اللغة.

الكلمات المفتاحية: الاستعارة، الشعر، اللسانيات، الثقافة، المكافئ، أحمد مطر