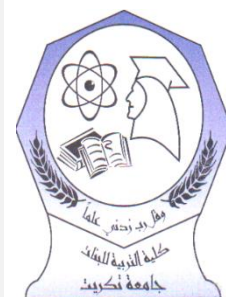




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Translating Quranic Metaphor into English

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Keywords: Metaphor Simile Trope Non-Lexicalized Conventionalized Garment Feeble	Abstract: The aim of this paper is to highlight metaphor in both Arabic and English languages as well as to explore the main problems encountered in translating Arabic metaphor into English. The present paper tries to underline the strategies followed by translators from different cultures as they tackle this culture-bound subject and how failing to notice this rhetorical device may produce fallacious translation. The paper hypothesizes that perfect translation of Arabic metaphor necessitates a good knowledge of Arabic and English cultures. The correct choice of translation strategy adopted would make the TL receptor experience the same effect experienced by the SL receptor. The paper hypothesizes that , by the virtue of the cultural breach that lies between Arabic and English, the inexpert translators would produce literal translation in their attempt to translate Arabic metaphor. Consequently, they would adhere to the form at the expense of the meaning.
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-Accepted : 1/6/2019 Available online : 30/6/2019	To attain the aims of the paper and examine the cogency of the hypotheses, metaphor has been studied well in both languages in this paper, then five metaphors are selected with their translations of six well-known translators to be the data of the study.
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ترجمة الاستعارة في القرآن الكريم الى الانكليزية

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الخلاصة: تهدف هذه دراسة الى تسليط الضوء على الاستعارة في اللغتين العربية و الانكليزية بالاضافة الى استكشاف المشاكل التي قد تواجه المترجم عند ترجمتها من العربية الى الانكليزية . تحاول الدراسة استكشاف الطرق التي قد يتبعها المترجمون من مختلف الثقافات عند تناول هذا الموضوع الذي يخضع لثقافة معينة ، وكيف ان اهمال هذا الفن البلاغي قد يؤدي الى ترجمة غير دقيقة او غير صائبة . تفترض الدراسة ان الترجمة الفعالة للاستعارة في اللغة العربية تحتاج الى المام جيد بالثقافتين العربية و الانكليزية . ان الاختيار الصائب لطريقة ترجمة الاستعارة ستمكن قارئ اللغة الهدف من تجربة نفس التأثير الذي اختبره قارئ اللغة المصدر. و من اجل اتمام البحث و الوصول الى الغاية التي ترجى منه و لتحقيق الفرضيات ، تمت دراسة الاستعارة بشكل موسع ومن ثم اختيار خمس آيات من القرآن الكريم و ترجمتها من قبل ستة مترجمين من مختلف الثقافات لكي تكون مادة للدراسة.	الكلمات المفتاحية : الاستعارة التشبيه المجاز المرسل غير معجمي جعل تقليديا لباس وهن معلومات البحث تاريخ البحث : الاستلام : 2019/5/12 القبول : 2019/6/1 التوفر على الانترنت : 30/6/2019
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1. Introduction

The word *Metaphor* is derived from the Greek (*Metaphora*) which means transfer. The composite *Meta* which means (transfer, carry over) ,and *pherein*, which is translated in English as "to bear or carry". Thus, *metaphor* stands for a conveyance of some kind of change. *Metaphor* has been recognized as a rhetorical device that compares two seemingly different

objects. This occurs when certain distinct attributes of one object are attributed to the other, thus describing the latter with the qualities intrinsic to the former. Metaphor has been used and valued since distant past Aristotle himself once commented that "the greatest things by far is to be a master of metaphor. It is the one thing that cannot be learnt; and it is a sign of genius..." as cited in (Kitty, 1989: P 1). Moreover, the metaphors found in passages from the celebrated Sumerian Epic of Gilgamesh to the Greek plays *Sophocles* and *Euripides* also attest to the long and distinguished history of this trope. The use of Metaphor has been studied as well as celebrated. Metaphor is now recognized as representing and relating to conceptual domains and life experiences in a way previously unacknowledged. Yet, many scholars still point out that inadequate effort is being directed to the examination of metaphor (Corradi fiumara, 1995: p. 18) There is an obvious need to study the linkage of metaphor with culture and with particular domains.

Newmark is one of the most productive scholars in tackling this domain. He suggests four basic pillars of metaphor; the first is the object, the second is the image, the third is the sense or meaning and the fourth is the metaphor, or the words that are taken from the image,

e.g. a sunny smile. ابتسامة مشرقة

The object in this example is (smile), the image in the (sun), whereas the sense or meaning of this Image expresses cheerfulness and happiness (Newmark, 1988 p. 19). Lakoff and Johnson (1980:3) believe that "metaphor is pervasive in everyday life not Just in Language but in thought and action", and that "ordinary conceptual system is fundamentally metaphorical in nature. Therefore, it can be concluded that in the cognitive view to metaphor, the emphasis is made on the psychological as well as sociocultural linguistic aspect (AI - Hasnawi, 2007: P 35).

2. Metaphor Definition

Aristotle defines metaphor as "the application to one thing in the name of another". He also describes its use as "a mark of genius". (see The Encyclopedia of language and Linguistics, Volume. 5, 1994: p. 2452)

3. English Metaphor

There are six types of metaphor according to Newmark (see Newmark, 1988: 85), as follows:

Dead, cliché, stuck or standard, recent, original, and adapted. In spite of the fact that there is some sort of overlap among them.

3. 1. Dead Metaphor الاستعارة المندثرة

English language has dead metaphors in three quarters of its usage. Dead metaphor achieves high level of precision in language. It is also not a big problem to render dead metaphor

because it is an established term in English glossary (Newmark, 1985:50). The following instances are illustrative:

1. "a field" of technology مجال التكنولوجيا
2. "the fork" of a bicycle شوكة تعليق الدراجة الهوائية
3. "the foot" of a mountain سفح الجبل
4. "the head" of a department رئيس قسم
5. Space, line, top, bottom, mount, arm, circle, etc.

Dead metaphors can be defined, according to Newmark, as the "metaphors where one is hardly conscious of the image" (Newmark, 1488 : 106).

3.2. Cliché metaphor الاستعارة المأثورة

Cliché metaphors are frequently used. They can be omitted in the informative texts. In authoritative statements, laws regulations, notices they must be kept to achieve similar reaction to the receivers. The following examples are illustrative:

1. They should catch up with the latest news.
يجب ان يواكبوا اخر الاخبار.
2. The grip is tightening on the rebellions.
يضيق الخناق على حركات التمرد.

Cliché metaphors can be defined as "Metaphors that have perhaps temporarily outlived the usefulness, that are used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter" (Newmark, 1988: 107)

3.3. Stock metaphor الاستعارة المتداولة

A lot of words and phrases can be derived from stock metaphors. It can be better rendered by equivalent metaphor otherwise it can be explained semantically. For example:

- 1- ray of hope بصيص امل
- 2- the heart of the matter صلب الموضوع
- 3- to balance the facts للتوفيق بين الحقائق
- 4- a storm in a tea - cup زوبعة في فنجان

A stock metaphor is "an established metaphor in an informal context is an efficient and concise method of covering a physical and or mental situation both referentially and pragmatically" (Almisnid, 1996: 48)

3.4. Recent metaphor الاستعارة الحديثة

It is a "metaphorical neologism"; examples are *in* and *with it* (in the sense of fashionable), head hunting (in the sense of recruitment, sometimes covert (Newmark, 1988: 111-112).

A recent metaphor is one of the specifications of language. It is being coined namelessly. It can be common quickly in the media as a result of politics and society. Examples:

1. To line fat cats pockets (a reference to expensive pay rise for company bosses). لزيادة اموال الاثرياء
2. Milking the system "reference to state benefit fraud in the UK" حلب النظام

Semantic or communicative translation is likely to be the most appropriate approach here. Relatively recent one word metaphors from the world of music or fashion have been however transferred into Arabic as cultural borrowing e.g., "pop", "rock", "rap", "youtube" etc. These words are not of course metaphors in Arabic.

3.5. Original metaphor الاستعارة الاصلية

Original Metaphor is one "created or quoted by the SL writer" (Newmark, 1988: 112). This is a subjective category which can embrace well-known personal metaphors by famous authors such as Shakespeare Moliere, Hemingway etc., universal metaphors, based on parts and processes of the human body, features of weather, gender, religious metaphors as well as recent or novel metaphors. Example:

1. "Shall I compare thee to a summer's day?" (Shakespeare)
هل اشبهك بيوم صيفي (في لندن)
2. From darkness to light. (religious) من الظلمات الى النور

3.6. Adapted metaphor الاستعارة المعدلة

As for Newmark, (1988, p.112) an adapted metaphor is "one in which a stock metaphor is slightly changed". This type has been established by Newmark to cover developed or improved or invented metaphors especially when produced by famous peoples such as the adapted metaphor produced by former American president Ronald Regan in the 1980s,

"The ball is in their court" الكرة في ملعبهم

4. Metaphor in Arabic

Dickins's approach has a common rule which metaphor harmonizing is created to translate metaphor from Arabic into English. sometimes Arabic metaphor has a very condense meaning that cannot be matched in English in the process of translation. so it is necessary to try to shape it up to be suitable for usage in English as far as equivalent is concerned. In what follows are the procedures adopted by Dickins for rendering metaphor (James Dickins, 2005: 158).

4.1. Lexicalization of metaphor

4.1.1. Dead metaphor

According to Dickins, dead metaphor may be neglected in the process of rendering such phenomenon. Furthermore, he proposes certain procedures for the translation of dead metaphor (ibid, 150)

- a. Occasionally, it is possible to render the metaphor in question by using another technique, for instance عقرب الساعة against double quotation "hand" of (the clock).
- b. Likewise, it can be conveyed in a literal way, as in: يد على into "at the hand".
- c. Another procedure to be used in translating the figure of speech above-mentioned is to use a term which is not a metaphor or simply its meaning, e.g., لزم الفراش will read in the TL as "he remained at bed", and قام من المرض as "he recovered from illness".

4.1.2. Stock Metaphor الاستعارة المتداولة

For stock metaphors Dickins adopts Newmark's approach, he suggests the following techniques:

- a. A stock metaphor may be maintained as it is in the TL by using the vehicle used in the SL text as in شهادة على "witness on". It is suitably rendered in this way as the equivalent used has the same frequency in the language under discussion.
- b. A stock metaphor in the source language is conveniently rendered by a stock metaphor in the target language through using an alternative vehicle as in يحوم حوله into "hang around".
- c. Sometimes simile is used in the TL text to replace a stock metaphor in the source language as in: يكسوه حزن "as if he clothed with sadness".
- d. When metaphor is translated into TL by using normal equivalent, it loses its figure of speech with accompanying esthetic aspect as in: دون ان يستبد به النعاس into "without feeling sleepy".

4.1.3. Recent metaphors

In rendering recent metaphor into Arabic, as offered by Dickins, theme could possibly be converted to stock metaphor or to normal equivalent. While recent metaphor is rendered into English, as needed with regard to appropriateness of register. (Dickins, 2005: 152).

4.2. Non-lexicalized metaphors

Certain procedures are offered by Dickins to render metaphors with non-lexicalization. The procedures differ in accordance with the type of metaphor whether original of conventionalized.

4.2.1. Conventionalized metaphor

Dickens suggests the following procedures to render the metaphor when it is non-lexicalized and conventionalized. (ibid: 152-53).

- a. The same vehicle can be used in rendering conventionalized metaphor in the target language as non-lexicalized as in *غزو الكهرباء* "the invasion of electricity".
- b. A non-lexicalized metaphor may be used to substitute conventionalized metaphor by using a different vehicle as in *لم تبرد نارها حتى الان* "the flames of which have not yet died out".
- c. A stock metaphor can be substituted by the non-lexicalized metaphor in the target language as in *البؤرة الملتهبة* "flash point", *في هذه المنطقة البركانية القلقة* "in this explosive and unhappy region". The emotional impact is weak in this case.
- d. When there is correspondence between metaphors in SL and TL, stock metaphor may be used as in *اعصار العنف* "whirlwind of violence".

4.2.2. Original Metaphor

Translation of original metaphor by a stock one leads to the loss of originality. Consequently, the emotional force is weak. It is better translated into a non-lexicalized metaphor. The following procedures are proposed as a result: (Dickins 2005:52)

- A) Simile is to be used to render an SL metaphor, as in "making him feel like an old discarded sock" *جعلته يشعر بانه جورب عتيق*. This is recommended to keep the SL vehicle.
- B) It is possible to be "reduced to ground", as in : " the Arab people feel a strong affinity and deep affection towards Syria" *الشعب العربي الذي يشعر بان سوريا قطعة من قلبه*
- C) It is possible to keep the original metaphor in the TL or to use the vehicle used in the SL keeping in the same time the grounds unharmed as in: "he has been waiting for a long

وقد انتظر طويلا حتى تبزغ فوق صحرائه انثى " time for a woman to dawn over the desert of his life"

4.3 Techniques of Translation

There are seven procedures that can be used in translation, but they are based only on English and French. The two strategies "direct translation" and "Oblique translation" which resemble free and literal translations have seven procedures as follows (Vinay and Darbelnet, 1972:64):

- a. **Borrowing:** it means to transliterate SL item into the TT.
- b. **Calque:** using literal rendering in conveying the SL item into the TT.
- c. **Literal Translation:** it means replacing each word in the source language text by its corresponding word in the target language text.
- d. **Transposition:** it refers to the changing of one element of grammar by a different element in the target language text without losing the meaning.
- e. **Modulation:** the process of changing the semantic features of the source language with its viewpoint.
- f. **Equivalence:** to give the same description of the source text, but with different style and structure.
- g. **Adaption:** This involves changing the cultural reference when a situation in a source culture that does not exist in the target culture.

5. Metaphor and Simile:

Metaphor and simile are artistic techniques used to describe things. They do so by comparing one thing to another. A simile is a comparison using "like" or "as". It usually compares two heterogeneous objects/For example Layla was as sweet as honey. This sentence compares Layla with honey to show how beautiful Layla is . A metaphor states that one thing could be expressing something else. It is a comparability, but it does not use ("like" or "as" to make the comparison. Leech (1969:156) maintains that a metaphor is a covert and a simile is an overt comparison .This means that for each metaphor we can devise a roughly corresponding simile, by writing out a tenor and vehicle side by side, and indicating the similarity between them i.e., by "like" or some other formal indicators. He adds that this equivalence, translatability between metaphor and simile should not obscure important differences between the two in that metaphor is generally more concise and immediate while simile is more explicit , metaphor on the other hand is inexplicit with regard to both the ground of comparison and the things compared (ibid :157).

Larson (1984:247) has discussed translating simile together with metaphor and believes that metaphor and simile are grammatical forms which represent two prepositions in the semantic structure. A preposition consists of a topic and the comment about the topic. She believes that when a metaphor or simile occurs in the text, it can be very helpful to the translator to analyze and find the two prepositions which are the semantic structure behind it. Crystal (1992:249) indicates that metaphor is a semantic mapping from the conceptual domain to another, often using anomalous or deviant language for example "to lose the thread of the argument". He adds that simile is a figurative expression which makes an explicit comparison, typically using words "like" or "as" as in "it runs like the wind" (ibid :354). Alm Arvius(2003:125) states that simile is different from metaphor, because the former contains an explicit indication of the comparison, while it is implicit in metaphor. Cruise (2006:113) defines "metaphor as a variety of figurative use of language". According to him, what distinguishes a metaphorical use of an expression is the relationship between its figurative meaning and its literal meaning. A metaphor involves relation of resemblance or analogy, altogether this is not explicitly stated. In contrast, simile involves an explicit comparison between two things or actions (ibid:205).

Consistent with Larsen (1984:254) there are five ways of translating metaphor:

- a) The metaphor may be kept if the receptor language permits.
- b) A metaphor may be translated as a simile by adding "like" or "as".
- c) A metaphor of a receptor language which has the same meaning may be substituted.
- d) A metaphor may be kept and the meaning explained.
- e) The meaning of the metaphor may be translated without keeping the metaphorical imagery.

In conclusion, the only difference between metaphor and simile is that in a simile the comparison is explicitly stated ,usually by words such as (like and as), while in a metaphor comparison is just implied. Now take into account the following examples:

Metaphor: you are my sunshine / Simile: your eyes are like sunshine.

Metaphor: you are a rock / Simile: you are like a rock.

Metaphor: He is a pig / Simile: He is dirty like a pig.

When a metaphor is used there is a possibility of a misinterpretation. When it is changed into simile, as in the sentences above, it is more easily understood but the point of similarity is still missing. If the point of similarity is added to simile, as in the last sentence above there is less possibility of misunderstanding (ibid: 253).

6. Data Analysis and Discussion:

To attain the objective of the study and examine the validity of the hypothesis, five metaphors were selected from the Glorious Quran, then analyzed the translation of six translators to figure out the difference in the translations and suggest the best translation that expresses the most appropriate method to translate metaphor.

Text no. 1

(وَكُلُوا وَاشْرَبُوا حَتَّىٰ يَتَبَيَّنَ لَكُمُ الْخَيْطُ الْأَبْيَضُ مِنَ الْخَيْطِ الْأَسْوَدِ مِنَ الْفَجْرِ)

(البقرة: 187)

Translations and strategies adopted

Name of the translator	The translation	Strategy adopted
Yusuf Ali (1979 : 74)	"and eat and drink, until the white thread of dawn appear to you distinct from the black thread"	Literal translation
Pickthall (1981:35)	"and eat and drink until the white thread becometh distinct from the black thread of the dawn"	Literal translation
Al- Haik (1998 : 42)	"and eat and drink(during the whole Ramadan) until you can tell the white thread from the black one"	Literal translation
Hilali and Khan (2001: 69)	" and eat and drink until the white thread (light) of dawn appears to you distinct from the black thread (darkness of night)"	Literal with explanation
Sarwar (1981: 51)	"Eat and drink until the white streak of dawn becomes distinguishable from darkness"	Modulation
Sher Ali (1955:62)	" and eat and drink until the white thread becomes distinct to you from the black thread of dawn"	Literal translation

Discussion:

AL - Zamakshari (1981: 115) explained this verse by saying that the white thread is the beginning of the dawn exposed on the sky line just like a thread laid on the plain, the black thread is the extension from the night. In this verse we can find two metaphors i.e., the white thread and the black thread, the whiteness of the daylight is assimilated with the white thread while the darkness of the night is assimilated with the black thread. It is mentioned in the verse (of dawn) and since they are similar, they will be tackled as one metaphor (Al – Zubaidi, 1986: 207).

Yusuf Ali has translated both metaphors the white thread, the black thread literally, which might not represent the daylight whiteness and the night darkness to the English language readers, because of the cultural difference, the metaphor of thread in English could be "a thread of thought". Nevertheless English readers can understand the Quranic metaphor when he reads the complement of the verse "of dawn" which can disambiguate the vagueness of metaphor.

Pickthall's translation of the metaphorical expressions came nearly similar to Yusuf's translation, they differ in the arrangement of the words only, his translation was literal as far as the expression (الخيط الابيض) is translated as (the white thread) and the translation of (الخيط الاسود) as (the black thread). Additionally he has used an archaic old English word (becometh) which is the synonym of the verb becomes.

Al-Hiek (1998: 42) has also used the literal translation for the metaphorical expressions (white thread and black thread) adding explanation (during the whole Ramadan nights) which is not mentioned in the Quranic verse.

Hillay and Khan (2001: 69) have rendered the Quranic metaphorical expressions literally too. Sarwar (1981:72) has translated the metaphorical expressions by conveying the meaning of the SL expressions instead of (white thread) he used the expression (white streak) which means the white ray of dawn, he replaced the expression (الخيط الاسود) with the word (darkness) which means (the night).

Finally, Sher Ali, as most of the aforementioned translators has literally translated both of the Quranic metaphorical expressions.

Text No. 2 (ال عمران : 103) *وَاعْتَصِمُوا بِحَبْلِ اللَّهِ جَمِيعًا وَلَا تَفَرَّقُوا*

Name of the translator	The translation	Strategy adopted
Yusuf Ali (1979 : 149)	"and hold fast, altogether by the rope which Allah (stretches out for you), and be not divided among yourself"	Literal translation
Pickthall (1981:78)	" and hold fast all of you together, to the cable of Allah and do not separate"	Literal translation
Al- Haik (1998 : 90)	"and hold fast all of you together, to the faith of Allah (this Quran), and do not separate"	Adaption
Hilali and Khan (2001: 142)	"and hold fast all of you together, to the rope of Allah (this Quran), and not be divided among yourself"	Literal with explanation
Sarwar (1981: 132)	"all of you united holdfast to the rope of God (the Quran and His Messenger)"	Literal with explanation
Sher Ali (1955:115)	"and hold fast, altogether, to the rope of Allah and not be divided"	Literal translation

Discussion:

Another great Quranic verse of metaphor has been rendered variably by many scholars. Al-Zamakhshari (1981:115) states that the meaning of (the rope) is to holdfast altogether to the help and trust of Allah and adhere is covenant to His slaves in faith and obedience or His book (the Holy Quran).

Similarly the interpretation of Al-Jazairi (2000: 168) has gone in this manner. Indeed he says that the Glorious Quran and the Islamic religion are the rope of Allah because they are the link between the Muslim and his Lord, and everything that connects something to another is a cause and a rope. Yusuf Ali (1979:149) has transferred the term rope literally with addition in which he explained the meaning of the word (which Allah stretches for you). Nevertheless, the TL receptor who has no acquaintance with Islam is not expected to conceive the metaphorical meaning of the word (rope) because of the cultural unlikeness.

Correspondingly, the translation of Pickthall was literal and did not resort to the precise meaning of the word (rope). He translated it as (cable) which is a synonym of the word (rope).

Subsequently, the translations of Yusuf, Pickthall and Sarwar for the most part where comparatively literal translations.

It is also reasonable to look at the translations of Al-Haik , Hilali and Khan, both have a reference to the Glorious Quran as a meaning of the word (rope).

Text No. 3

وَلَا تَحْزَنْ عَلَيْهِمْ وَاخْفِضْ جَنَاحَكَ لِلْمُؤْمِنِينَ (الحجر: ٨٨)

Translations and strategies adopted

Name of the translator	The translation	Strategy adopted
Yusuf Ali (1979 : 652)	"nor grieve over them; but lower thee wing (in gentleness) to the believers"	Literal translation
Pickthall (1981:343)	" and be not grieved on their account and lower thee wing (in tenderness) for the believers"	Literal translation
Al- Haik (1998 : 374)	"and do not grieve on their account and show kindness to the believers"	Adaption
Hilali and Khan (2001: 497)	"nor grieve over them and lower your wings for the believers (be courteous to the follow believers)"	Literal with explanation
Sarwar (1981: 507)	"and do not grieve (that they do not believe.) be kind to the believers"	adaption
Sher Ali (1955:601)	"grieve not for them and lower thee wing of mercy for the believers"	Literal translation with addition

Discussion:

According to Al-Zamakhshari (1981: 319) the metaphoric expression (و اخفض جناحك) for the prophet Mohammed where liked with a passionate bird, the believers were made similar to the young birds; like a bird which spreads its wings over its little birds in mercy and tenderness. The prophet is ordered by Allah to behave with the believers as a father with his sons and daughters.

The renderings of Yusuf Ali and Pickthall were nearly identical, as they both translated (جناحك) as (thee wing to the believers). As such they are literal translations altogether with the usage of the archaic English word (thee) which is used especially in ecclesiastical or literary language, first known use of the word in the twelfth century (Merriam-Webster, 1918:1831).

According to Al-Haik, the translation is (and show kindness to the believers), he uses the equivalent sense or meaning of the metaphorical expression and follows the adaption strategy.

Hilali and Khan translate the metaphorical expression literally. Sarwar renders the expression with adaption as well as A-Haik both of them have excluded the literal meaning of the expression and rendered it in their own way.

Sher Ali also adopts the literal translation with the use of the archaic English word (thee) instead of the common word (your).

To conclude it should be noted that the word (wing) is also used metaphorically in English language terminology, for example "to be under someone's wings". Al-Haik and Sarwar have adapted their translation. Literal translation when adopted by use of Picktall, Hilali and Sher Ali.

Text No. 4

فَأَذَاقَهَا اللَّهُ لِبَاسَ الْجُوعِ وَالْخَوْفِ (النحل: 112)

Translations and strategies adopted

Name of the translator	The translation	Strategy adopted
Yusuf Ali (1979 : 686)	"so Allah made it taste of hunger and terror (in extremes) like a garment "	Literal translation + equivalence
Pickthall (1981:360)	" so Allah made it experience the garb of dearth and fear"	Equivalence + Literal translation
Al- Haik (1998 : 394)	"therefore Allah afflicted its people with famine and fear"	Equivalence

Hilali and Khan (2001: 550)	"so Allah made it taste extreme of hunger (famine) and fear"	Literal with+ equivalence
Sarwar (1981: 476)	"and He caused them to suffer hunger and fear as result of their deed"	equivalence+adaption
Sher Ali (1955:519)	"Allah made it taste hunger and fear which clothed it like a garment because of what they used to do"	Literal translation

Discussion:

The above mentioned Quranic expression has two metaphors ,the first one is (فاذاقها) (Allah made it taste) ,the second is (لباس) (the garb) .Al-Jazairi (2003 :414) cites that the cause of this verse, is that Mekka was a peaceful city with abundance of food that comes from Levant and Yeman. Then they disbelieved , their Prophet asked for punishment for them ,they were drenched with poverty for seven years.

Yusuf Ali has translated the metaphoric word (اذاقها) as (made it taste) which is a literal translation. Although it conveys the content of the SL message, because the word (taste) has a number of metaphorical uses in English also, matching those used in Arabic e.g. " the taste of life" , "the taste of freedom". He translated the second word (لباس) as a (garment) which is a literal translation too, with additional explanation that doesn't belong to the original text.

Pickthall ,on the other hand, has used the English equivalents to render the aforementioned metaphors ,for the translation of the metaphor (لباس), he has used(made it experience) which is non-literal translation. But for the translation of the metaphor (لباس) he has translated it as (garb) which is a literal translation.

Hilali and Khan resort to literal translation in rendering the metaphor (اذاقها) as (made it taste).Although they have translated the second metaphorical expression as a non-literal translation by giving the TL equivalence of the metaphor (لباس) as (extreme of hunger) , which is the adaption strategy.

Al-Haik has omitted the two metaphorical expressions, using communicative translation and replacing it with the equivalent expressions from English language, adopting the communicative or free translation. Likewise, Sarwar also has followed suit in translation.

Finally Sher Ali has used the literal translation for both metaphors, the first (اذاقها) as (made it taste) and the second (لباس) he used (clothed it like a garment), he wants to convey the full image of SL text, in order to enable the TL receptor conceive the SL message clearly.

Text No. 5

قَالَ رَبِّ إِنِّي وَهَنَ الْعَظْمُ مِنِّي وَاسْتَعَلَ الرَّأْسُ شَيْبًا (مريم : 4)

Translation and strategies adopted

Name of the translator	The translation	Strategy adopted
Yusuf Ali (1979 : 767)	"O, my Lord! Infirm indeed are my bones, and the hair of my head doth glisten with grey"	Literal translation+ equivalence
Pickthall (1981:395)	" saying my Lord! Lo! The bones of me wax feeble and my head is shining with grey hair"	Literal + adaption
Al- Haik (1998 : 434)	"saying my Lord! My bones have become weak, and my head is shining with grey hair"	modulation
Hilali and Khan (2001: 539)	"he said "my Lord! Indeed my bones have grown feeble, and grey hair has spread on my head""	adaption
Sarwar (1981: 689)	"he said: my Lord ; my bones have become feeble and my hair has turned white with age"	adaption + equivalence
Sher Ali (1955:473)	"My Lord my bones indeed became feeble and my head is a flame hoariness"	Literal translation

Discussion:

Al-Zamakhshari (1987: 405) states that the meaning of this Quranic verse is as follows: Allah has mentioned bones because it is the pillar of the body and its strength is the origin of its structure, if the bones become weak, its strength will diminish. He likened the grey hair to the signs of fire in its whiteness and its spread in the hair.

Yusuf Ali has translated the word (وهن) as (infirm indeed) which is a little translation for the first metaphor. As for the second metaphor which is (واشتعل) as (doth glisten), he has used the English equivalence for the TL text besides using an expression from old and middle English but it is used in religious writings (doth) which is an archaic present tense third person of do.

Pickthall , likewise, uses literal translation of the first metaphor (وهن) as (feeble) and for the translation of the metaphor (واشتعل) he uses the word (shining); he has adopted another word which is far away from the original meaning of the SL text.

Al-Haik uses another strategy of translation in both above-mentioned metaphors avoiding literal translation, he uses the word (weak) as an equivalence of (وهن), and (shining) as an equivalence of the metaphor (اشتعل). The strategy followed here is the adaption.

Hilali and Khan use the English equivalence (feeble) as (وهن) which is a literal translation while they use the word (spread) as an equivalence of the Quranic metaphor (واشتعل) which is an adaption strategy followed by them. The same happens with Sarwar since he uses the word (turned white) as an equivalence of the word (اشتعل), but his translation of the word (وهن) as (feeble) was literal translation strategy.

Finally, Sher Ali follows the literal translation strategy in translating the first Quranic metaphorical expression as he uses the word (feeble) as an equivalent of the word (وهن), as well as the use of the English language equivalence (is all a flame) as an equivalence of the Quranic expression (واشتعل). We can conclude that most of the translations have turned metaphor into meaning and did not give the full meaning of the SL metaphorical expression. Indeed, each translation showed only one aspect of metaphor and neglected the other one.

7. Conclusion:

The study concludes the following:

- a. Metaphor is a public figure of speech which has a decent position in Arabic and English, and it is well-known by both Arab and English language rhetoricians as a rhetorical device that compares two seemingly different objects.
- b. Metaphor is difficult to translate because it is the one thing that cannot be learnt and it is often culturally specific.
- c. How to adopt the best strategy of metaphor translation was one of the difficulties encountered by the translators.
- d. The translators in some samples have failed to convey the original meaning of the SL text because of their attempt to keep the mould of the SL message which caused a wrong or unintelligible meaning being transferred.
- e. Every now and then the translators attempt to convey the meaning without altering the previous connotation which is usually culture-specific. The consequence is often, either the rendering is impossible or one of these renderings expresses the miscalculated meaning.
- f. To side step such translation pitfalls, the translators must be trust-worthy for impressive and appropriate cultural interaction.
- g. Many translators give presidency to the communicative meaning of the SL text over the aesthetic standards created by using the figure of speech (metaphor).
- h. Notwithstanding metaphor is simply realized by most cases, its rendering is not always simple, involving literal or semantic considerations.
- i. Sometimes the SL metaphorical expression is rendered literally creating a problem for the TL receptor due to the cultural and (Fiumara, 1995)

j. religious differences.

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