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Translating English Metaphorical Expressions into Arabic

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Abstract

The primary rhetorical device, metaphor, frequently alludes to figurative language in general. Therefore, linguists, critics, and writers have always given it considerable attention. It has historically been examined and approached in terms of its basic parts (i.e., image, object, sense, etc.) and types (such as cliché, dead, anthropomorphic, current, extended, compound, etc. metaphors), as it was initially a significant aesthetic and rhetorical figure. However, recently, metaphor has drawn even more attention from a completely different standpoint of ideologization and conceptualization, especially in light of the most recent breakthroughs in cognitive stylistics. As a result, this shift in viewpoint has an immediate impact on translation theory and practice, which must now be handled similarly from a metaphor translation perspective.

This study attempts to analyze the translation of metaphor from a cognitive stylistic standpoint, focusing on how subjects, objects, and individuals are conceptualized. In essence, every metaphor is a reflection and construction of the writer's or speaker's ideas, attitudes, mentalities, and ideologies. Therefore, in various texts, especially literary discourse, any metaphor is conceptualized in terms of the source domain and the target domain. On the basis of the two domains, the source and the target, translators predict an instantaneous favorable response to this notion of

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metaphor in the target language. The paper's conclusion aims to shift attention to metaphor as a concrete, conceived, practical, and up-to-date rhetorical figure. Both in translating theory and practice. This will reveal freshly undiscovered aspects of metaphor's interpretation, enjoyment, comprehension, and translation in both the SL and the TL.

Keywords: metaphor; cognitive conceptualization; translation ; political metaphor; literary metaphor.

ترجمة تعابير الاستعارة الانكليزية الى العربية

م.م. رند خالد عبد الرحمن

جامعة تكريت/ كلية الآداب/ قسم الترجمة

المخلص: الاستعارة هي الميزة الرئيسية للبلاغة التي تشير عادة إلى اللغة التصويرية بشكل عام. لذلك، فقد تم الاهتمام بها دائماً بعناية من قبل اللغويين والنقاد والكتاب. تقليدياً ، نظراً لكونها في الأصل ميزة جمالية وبلاغية رئيسية، فقد تم تحليلها والتعامل معها من حيث مكوناتها (أي الصورة، الموضوع، الحس وما إلى ذلك) وأنواعها (مثل كليشيهات، ميتة، مجسمة، حديثة، ممتدة، مركبة، إلخ). ومع ذلك، في الآونة الأخيرة، وفي ضوء التطورات الأخيرة في الأسلوب المعرفي، حظيت الاستعارة باهتمام أكبر من منظور مختلف تماماً للمفاهيم والأيديولوجية. وبالتالي، فإن هذا التغيير في المنظور له تأثيره المباشر على نظرية الترجمة وممارستها، والتي يجب تناولها بشكل مختلف على قدم المساواة الآن فيما يتعلق بترجمة الاستعارة.

هذا البحث هو محاولة للنظر في ترجمة الاستعارة من منظور أسلوب معرفي، والنظر إليها في المقام الأول على أنها مسألة تصور للموضوعات والأشياء والأشخاص. جميع الاستعارات هي من حيث المبدأ انعكاسات وبناء للمفاهيم والمواقف والعقليات والأيديولوجيات من جانب الكاتب / المتحدث. ومن ثم، فإن أي استعارة يتم تصورها من حيث مجال المصدر والمجال الهدف في نصوص مختلفة، وخاصة الخطاب الأدبي. في الترجمة، يتوقع المترجمون استجابة إيجابية فورية لهذا التصور الاستعاري من قبل المترجمين إلى اللغة الهدف، على أساس المجالين، المصدر والهدف. الاستنتاج الذي يهدف إليه هذا البحث هو تحويل التركيز إلى الاستعارة كميزة معرفية ملموسة ومفاهيمية ومفيدة ومحدثة للبلاغة من الناحية النظرية والممارسة للترجمة. سيكشف هذا عن أبعاد غير مستكشفة للمعنى والتحليل والفهم والتفسير والتقدير وترجمة الاستعارة في كلتا اللغتين، اللغة المصدر واللغة الهدف.

1.1 The Problem of the Study

The main question addressed in this work is whether it is feasible to translate metaphor in this way into Arabic as well as how metaphor is currently conceptualized from a cognitive style view point.

The most challenging aspect of metaphor translation into Arabic based on these grounds would be figuring out how to do it both theoretically and practically.

1.2 Aims of Study

The study has two objectives: first, to approach metaphor on contemporary conceptual cognitive stylistic grounds in line with recent developments in conceptual metaphor studies; and second, to offer some suggestions and procedures for conceptual metaphor translation into Arabic on these grounds, with a background intention to uncover new pathways and explorations for approaching metaphor and its translation on contemporary conceptual stylistic grounds.

1.3 Limits of the Study

Cognitive and stylistic translation of metaphor into Arabic by combining corpus literature on conceptual metaphor and cognitive stylistics with a practical application of that idea constitutes the main methodology used to convey and achieve the aims of this study.

By examining the translation of three sets of English examples into Arabic, it is possible to ascertain whether theory is consistent with and founded on translation experience. This is verified by everyday experience.

1.4 Value of the Study

This study makes an attempt to understand the linguistic difficulties encountered when translating metaphor between Arabic and English.

It will be beneficial to educators, linguists, and translation students.

2.1 Introduction

In order to understand how metaphor is translated, it is necessary to first investigate metaphor as a notion, both historically and conceptually, with a focus on modern conceptual approaches to metaphor.

Not only have communications, computer, and Internet technologies undergone rapid, revolutionary transformation in recent years, but, surprisingly, so have conceptual studies of metaphor. In metaphor, traits are transferred from one item to another, from one person to another, from one thing to a human, animal, etc. The term "metaphor" comes from the Greek for "transport."

When a metaphor is viewed as a type of transit, it is implied that it moves a notion from where it is often employed to another location. In the past, metaphor was regarded as the most important type of figurative language, or trope, and as the primary figure of speech from an aesthetic and rhetorical perspective.

It has been examined and handled in terms of the several rhetorical forms and constituent parts (such as image, object, and sense) (such as dead, recent, extended,

compound, etc. metaphors). In view of the most recent advancements in cognitive conceptual stylistic ideological approaches to metaphor, this approach is no longer valid. Present-day conceptualization and ideologization approaches have given metaphor even more attention.

This paper aims to analyze metaphor from a primarily cognitive stylistic standpoint, which sees it essentially as a matter of conceptualizing subjects, objects, and persons in terms of particular ideologies. All metaphors are, in essence, reflections and constructs of the speaker's ideas, attitudes, mentalities, and ideologies. Thus, in many contexts and discourses, both literary and non-literary, any metaphor is conceptualized in terms of the target domain and source domain.

Definitions of Translation

Translation is a mental activity in which a meaning of given linguistic discourse is rendered from one language to another. It is the act of transferring the linguistic entities from one language in to their equivalents in to another language. Translation is an act through which the content of a text is transferred from the source language in to the target language (Foster, 1958). The language to be translated is called the source language (SL), whereas the language to be translated into or arrived at is called the target language (TL). The translator needs to have good knowledge of both the source and the target language, in addition to a high linguistic sensitivity as he should transmit the writer's intention, original thoughts and opinions in the translated version as precisely and faithfully as possible.

Due to its prominence, translation has been viewed differently. According to Ghazala (1995), "translation is generally used to refer to all the process and methods used to convey the meaning of the source language in to the target language" (P.1. Ghazala's definition focuses on the notion of meaning as an essential element in translation. That is, when translating, understanding the meaning of source text is vital to have the appropriate equivalent in the target text thus, it is meaning that is translated in relation to grammar, style and sounds (Ghazala, 1995).

Translation is a process and a product. According to Catford (1995), [translation](#) is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) ", (p 20). This definition shows that translation is a process in the sense that is an activity. Performed by people through time, when expressions are translated in to simpler ones in the same language (Rewording and para-phrasing). It can be done also from one language into another different language. [Translation](#) is, on the other hand, a product since it provides us with other different cultures, to ancient societies and civilization life when the translated texts reaches us (Yowell and Mutfah, 1999).

2.2 Traditional vs. Conceptual Metaphor Approaches

In the methods used to investigate metaphor, a fresh, illuminating tendency has already emerged. There has been an enormous amount of work put into developing numerous new conceptual metaphor explorations. Around twenty years ago, metaphor was thought of as "an decorative aspect of language, but it is now viewed as a fundamental system by which people conceive the world and their own activities." A novel, enlightening trend has already started to emerge in the investigation of metaphor.

Numerous new conceptual metaphor investigations have been published as a result of a wave of extremely hard work. Around twenty years ago, metaphor was thought of as "an ornamental component of language, but it is now viewed as a fundamental scheme by which individuals conceive the world and their own activities," however today there have been many changes to the metaphoric world. Traditional research on metaphor was done within established academic frameworks with the goal of locating it more as a component of language and culture than mind, and as "a purely decorative trick, merely involving the substitution of a literal term for a notion with a nonliteral one" (Semino, 2008: 9). These methods were ineffective. They didn't examine metaphor in depth, evaluate its conceptual implications and mental representations, or how it recasts our beliefs, attitudes, and ideologies in a fresh, perceptive manner (see also Gibbs, 2008.: 5). The traditional categorization of metaphors as "dead," "fossilized," "cliché," "mixed," or "standard," for example, is not very informative, shallow, or in-depth with reference to language analysis as much as translation. This is especially true in light of new approaches to metaphor.

Contrarily, the new varieties of conceptual metaphor are profoundly insightful. Conceptual metaphoric studies pay proper regard to all types of conceptual metaphor which are set in terms of conceptualization of the world.

2.3 Types of Contemporary Conceptual Metaphor

As was previously noted, the modern study of conceptual metaphor has completely altered the language and style of the previous literature on metaphor. New metaphoric forms are thus initially proposed in terms of cognitive conceptualization. Here is a basic breakdown of the main categories of them:

- 1) Primary conceptual metaphors (i.e. Universal metaphors: e.g. PURPOSES ARE DESTINATIONS) (Kovecses, 2005 and Yu, 2008).
 - 2) Complex conceptual metaphors (cultural metaphors: e.g. A PURPOSEFUL LIFE IS A JOURNEY; ACTIONS ARE MOTIONS) (Gibbs, 1999, 2003; Kovecses, 2005 and Ning Yu, 2008, and Kintsch, 2008).
 - 3) Complex (vs. simple) metaphor (e.g. THE WORLD IS A SMALL VILLAGE; THE UNIVERSE IS A COMPUTER) (see Kintsch, 2008)
 - 4) Simple metaphors (e.g. SOME SURGEONS ARE BUTCHERS; MY LAWYER IS A SHARK (see *ibid.*).
 - 5) Simple analogy based metaphor (e.g. SHE SHOT DOWN ALL MY ARGUMENTS) (see *ibid.*)
- (Kovecses, 2008. See also Eliot's cat-fog metaphor above). etc. (See especially, Gibbs, 2008; Semino, 2008; Steen, 2007; and Nogales, 1999 for further types and details). Clearly, further explanation is required for these categories. They are not meant to be a full list of the new types; rather, they stand for a rough picture of the intricate reticulum of the contemporary new corpus of conceptual metaphor. They are mainly strongly conceptual types (i.e. master, dominant, culturally sensitive, ideology-loaded, ideology-free, neutral, primary, universal metaphors). The more precise definition of conceptual metaphors is "sets of 'mappings', across conceptual domains, where a 'target' domain... is partly constructed in terms of a different 'source' domain. (Lakoff & Johnson, 1980b) (in *ibid.*: 5).

The concept that will be portrayed by the metaphor is known as the Target Domain (TD), whereas the concept that was used to inspire or build the metaphorical building is known as the Source Domain (SD).

As a result, in the metaphor MISERY IS A VACUUM, MISERY is the target domain (TD), while VACUUM is the source domain (SD).

Recent conceptual mappings of metaphor have produced several excellent insights, particularly at the linguistic level.

Additionally, metaphor, in accordance with Conceptual Metaphor Theory (CMT), enables us to speak and think about concrete, easier, more physical, and/or better defined areas of experience rather than abstract, difficult, or ill-defined areas of experience.

This demonstrates the significance of metaphor as a language and cognitive phenomenon (ibid., 30). (see also Simpson, 2004).

hence the next point

2.4 Cognitive Stylistic Perspective of Metaphor

As was already mentioned, the cognitive view of metaphor views it as the foundation of the human mental system rather than as a rhetorical by-product of objective reasoning. Since metaphor is at the core of human understanding, metaphors can be accurately articulated in language.

Several typical phrases serve as examples of how metaphors organize our everyday concepts. This is an example of a culturally and ideologically driven metaphorical conceptualization, or structuring, of our thinking.

In order to refer to, quantify, and identify those experiences—or, to put it another way, "to reason them out," metaphors as such describe how we extrapolate our experiences with physical objects in the universe onto non-physical experiences like acts, thoughts, emotions, and sentiments.

(For additional justification, see Weber, 1995; Black, 2006; Lakoff and Johnson, 1980; Lakoff, 1987; and Lakoff and Turner (1989; and Cooper, 1986).

According to Gibbs (1994), a metaphor is a basic framework for interpreting both human experience and the outside world rather than a literal interpretation gone awry.

As a result, cognitive stylistics disproves Newmark's assertion that metaphor is an illusion, a type of deception, and a lie, calling it irrelevant and false (1988: 104). When we utilize metaphors, we are not lying; rather, we are sharpening and clarifying ideas and concepts.

When, for instance, in the Holy Koran (Chapter of Abraham: 24-26), the "good word" (الكلمة الطيبة) is compared to the "good tree" (الشجرة الطيبة) with firm roots, branches in Heaven, and occasionally bears fruit at the command of its Lord.

On the other side, the "evil word" (الكلمة الخبيثة) is similar to the "evil tree" (الشجرة الخبيثة), which is uprooted from the earth and has no bed:

((Do you not see how Allah compares a good word to a good tree? Its root is firm and its branches reach the sky, 'always' yielding its fruit in every season by the Will of its Lord. This is how Allah sets forth parables for the people, so perhaps they will be mindful. And the parable of an evil word is that of an evil tree, uprooted from the earth, having no stability)) Ibrahim 24,25,26.

(أَلَمْ تَرَ كَيْفَ ضَرَبَ اللَّهُ مَثَلًا كَلِمَةً طَيِّبَةً كَشَجَرَةٍ طَيِّبَةٍ أَصْلُهَا ثَابِتٌ وَفَرْعُهَا فِي السَّمَاءِ/ تُؤْتِي أُكْلَهَا كُلَّ حِينٍ بِإِذْنِ رَبِّهَا وَيَضْرِبُ اللَّهُ الْأَمْثَالَ لِلنَّاسِ لَعَلَّهُمْ يَتَذَكَّرُونَ/ وَمَثَلُ كَلِمَةٍ خَبِيثَةٍ كَشَجَرَةٍ خَبِيثَةٍ اجْتُثَّتْ مِنْ فَوْقِ الْأَرْضِ مَا لَهَا مِنْ قَرَارٍ) سورة ابراهيم الآيات 24-25-26

This beautiful analogy has expanded the idea of a "good word" into a multi-productive idea of a singular "good, fruitful, and heavenly tree," a totally other domain that has mapped, stretched, depicted, and contained the idea of a "good word"

conceptually. The second analogy between "evil word" and "evil tree" is justified using the same logic.

2. 5 Components of Conceptual Metaphor

The target domain (the concept to be conveyed by the metaphor) and the source domain are the two different conceptual domains that cognitive theorists and stylists have recognized as the act of mapping between metaphor, rather than as stereotyped kinds (the concept drawn upon, or used to create the metaphorical construction).

As a result, "This room is an oven," is said.

Our understanding of the concept of "heat" is the target domain because it is this concept that we seek to portray through the metaphor. The metaphor's source domain, which serves as its vehicle for metaphorical transfer, might be thought of as "an confined heated compartment" or "an exceedingly hot area."

The phrase "heat is an enclosed heated room" can be used to describe the entire metaphor by abstracting its underlying structure from its specific language structure. Notably, there is an indirect relationship between metaphor and language form because the same metaphor can be imagined in various ways:

'This room is boiling (1). It is an oven. It is really hell in here (2). I mean it is burning here(3). It is unbearable here(4). It goes to blazes(5).'

هذه الغرفة تغلي (1) ، إنها فرن. إنه حَقًّا جحيم هنا (2). أعني "
(5) إنها تحترق هنا (3). إنه لا يطاق هنا (4). يذهب إلى الحرائق

In general, all five formulations can be thought of as variants on the same metaphor, which has the same source domain (an extremely hot place/device/object) and target domain (heat) (see also Simpson, 2004).

2.6 Originality of Conceptualized Metaphors

Originality in the various discourse genres, especially in political idiom and literary texts, is the defining characteristic that distinguishes the study of metaphor in contemporary cognitive stylistics.

Suggesting newly imagined metaphors that have never been used in language is an obvious technique to realize such conceptual creativity.

To illustrate, two examples are used , one from political idiom and the other from literature. The two conceptualization domains mentioned above are used to cognitively analyze them. They are afterwards translated into Arabic and properly discussed in a subsequent stage.

2.7 Realization of the Originality of Political Metaphor

The following is an example of a series of comments taken from the political vocabulary employed by pro-American media outlets in both the United States and Great Britain to describe the 2003 American invasion of Iraq, which was unjustified (see Simpson, 2004: 42-43):

i. Currently, the Al-Mansour Saddam village area is being cleaned up by the third mechanized infantry.

ii. "The regime is over, but there is still some cleanup to be done."

It was referred to as a "mopping up" operation, according to official sources.

These three occurrences use the same basic metaphor in three different language ways.

The metaphor's target domain is "the experience of war," and its source domain is "the concept of cleaning."

As a result, the whole formulation of the metaphor might be stated as "War is Cleaning."

This metaphor definitely introduces an ideological re-conceptualization of "war."

It implies that the horrendous American invasion of Iraq was just a "sanitation" operation. For Iraqis and all decent people around the world, this viewpoint is inhumane and abhorrent.

Incitingly, sanitary terminology is used to conceptualize the mass murder of innocent people.

By downplaying the invasion's danger through this ludicrously driven metaphor, the American and British press are attempting to allay home anxieties about it.

To illustrate this idea further, let's look at a few neutral, conventional conceptualizations of "war" in the context of "barbaric aggression"

- *'an all-out war'*;

- *'an atrocious war'*;

Therefore, none of these typical conceptions of war have anything to do with "cleaning," or its equivalents "clearing up," "tidying up," or "mopping up."

This new ideologized understanding of war is a sour counterfeit and bitter irony meant to hide the true nature of the American invasion of Iraq.

Later, in relation to the Arabic translation of these statements, the argument is expanded.

2.8 Realization of Literary Metaphor

The second example of realizing the originality of Metaphor is a literary passage of narrative (in *ibid.*: 145):

The entire text is allegorical. It introduces a ton of novel, possibly original conceived analogies. This distinction is highlighted by the single target domain, MISERY, which is conceptually represented by a variety of source domains, as shown below:

Source Domain: Target Domain

Misery is a vacuum

Misery is a space without air

Misery is a suffocated dead place;

Misery is the abode of the miserable;

Misery is a tenement block;

Misery is a no U-turns;

Misery is no stopping road;

Misery pulls away the brackets of life leaving ... free to fall;

Misery is millions of hell.

This target domain is so strong that many source domains have been conceptualized from it. All metaphors other than the first two have been concretized, and abstraction has been the primary conceptualizing technique described (the first two metaphors).

These source domains include "a tenement block" (building tower blocks/informal housing culture), "no U-turns" / "no stopping road" (traffic culture), and "brackets of life," among others (fixing tools). On the other hand, some metaphors have been conceptually elaborated through extension, making new ideas at your disposal for mapping. By introducing individuated elements within it, like rooms, the metaphor "tenement blocks," for instance, is expanded. The concept of rooms is

expanded to include prison cells or battery cages. In the sense that a source domain from one metaphor may open up to generate a target domain for a number of sub-metaphors, suggesting fresh metaphorical mapping and conceptualization, further metaphors can be chained.

2.9 Cognitive Metaphor Translation

A cognitive method of translation sees metaphor as a cognitive process that conceptualizes people's minds and thoughts in languages in similar or different ways, in contrast to conventional methods of translation that use terms of equivalence-non-equivalence in the Target Language (TL) for that of the Source Language (SL). (Also see Verdonk 1999, Stockwell 2002, Simpson 2004, Boase-Beier 2006, Maalej 2008, Chakhachiro 2011 and Ghazala 2011).

The three illustrative cases that were described in the preceding sections were translated and explained using the contemporary mapping of conceptual metaphor into two conceptual domains, target and source.

We'll start with the above illustration, which is taken from military lingo used by Americans and acts as a type of blackout on the horrors carried out by their troops during the invasion and occupation of Iraq.

3.1. Literary Metaphor Translation

Two before stated examples—one narrative and one poetic—are cognitively translated into Arabic and contrasted with other versions:

(1) The first literary instance is Winterson's singularly metaphorical narrative section For ease of use, the translated portion is reproduced here.

All metaphors are inventive, innovative, and so unique.

They focus on Misery as their lone target area.

It's a "emotion metaphor," called a "master metaphor" by Kovecses (2008):

"Misery is a vacuum. A space without air, a suffocated dead place, the abode of the miserable. Misery is a tenement block, rooms like battery cages, sit over your own droppings, lie in your filth. Misery is a no-U-turns, no stopping road. Travel down it pushed by those behind, tripped by those in front..." (Winterson: *Written on the Body*, 1993: 183)

Due to the unusual significance of the style of literary texts like this one, and to the universality of Metaphor, the target translation has to be constructed in these terms of the source text, as follows:

"البؤس فراغ فضاء من دون هواء، مكان ميت مخنوق، مأوى البؤساء. البؤس مسكن عشوائي، غرفة كعلب الكرتون، حيث تجلس على فضلاتك، تضطجع على قاذوراتك. البؤس يعني طريق اللاعودة في الاتجاه المعاكس، طريق اللاتوقف. تسافر فيها مدفوعا من أولئك الذين من خلفك؛ وتتعثر خطاك بأولئك الذين من أمامك."

Target Domain

-Misery is
-Misery is
-Misery is
-Misery is
-Misery is
-Misery is
-Misery is
-Misery is
-Misery is
-Misery is

Source Domain

a vacuum فراغ
a space without air فضاء من دون هواء
a cul-de-sac, dark cellar سرداب مظلم اسود
a suffocated dead place مكان ميت مخنوق
the abode of the miserable مأوى البؤساء
a tenement block مسكن عشوائي
a no U-turns طريق اللاعودة في الاتجاه المعاكس
no stopping road طريق اللاتوقف
the brackets of life ... to fall يحل وثاق دعائم حياتك معلقا.... لتقع
millions of hell ملايين من الجحيم

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-Misery is everyone's nightmares ... come true كوابيس تتحقق البؤس

The extract is obviously entirely figurative. It introduces many brand-new, original metaphors that were just conceptualized. One target domain, MISERY, which is conceptually represented in a collection of connected thread metaphors—referred to as "master metaphors" by Kovecses (2008) and "recurrence metaphors" by Semino (2008)—by several source domains stands out as a particular example of this peculiarity.

The following table (the Arabic domains are provided next to the English ones) illustrates how these domains are built in the Arabic translation in a comparable manner wherever possible (see the full text in Simpson, 2004): This article primarily presents conceptualization through concretization (all metaphors, with the exception of the first two), and abstraction (the first two metaphors).

Some of these source domains were derived from modern words like "tenement block." (ثقافة المساكن (مسكن عشوائي) (building tower blocks / informal housing culture) (طريق اللاعودة في الاتجاه المعاكس/ طريق اللا توقف) 'no U-turns' / 'no stopping road' (العشوائية) traffic culture, (ثقافة المرور / السير) and 'brackets of life' (دعائم الحياة) or (fixing tools) (ثقافة ادوات تثبيت) It must be emphasized that all these facets of metaphoric culture are now commonplace.

They are universal metaphors, to use modern conceptual metaphor terminology. On the other side, by extending some metaphors, new notions have been conceptually developed and made mappable.

Slums/ghettos as a metaphor (احياء الفقراء) is widened by bringing individuated concepts inside it—like "rooms"—into play.

Further conceptualization of rooms as battery cages (علبة كارتون) or jailhouses.

Since most of these metaphors are universal, they have all been generated in the target language in the same way, along with their domains and subdomains (exceptions: علب كارتون (cartoon boxes) for 'battery cages' (literally: اقفاص بطاريات); and محتومة بالشمع (محنة بالرصاص) (sealed in sealing/red wax) for 'mummified in lead' (literally: رصاص مسكوب (spilled lead)). Thus, the target translation appears to be just as fresh and unique as the original.

The creative translation that follows, however, maintains the metaphor's goal domain of MISERY while creating new source domains:

"البؤس سراب بسراب. كوكب كله ضباب، سرداب مظلم مكظوم؛ مرتع البؤساء. البؤس حي للفقراء بيوته كزنايات السجن، حيث تعيش بين مجاري القاذورات، وتنام على وقع الجرذان والفئران. البؤس يعني جوالا خارج التغطية لا يرسل ولا يستقبل، جوالا من دون رصيد. تندفع إليه بتحريض من أولئك المتطفلين الذين من حولك؛ وتتعثر اتصالاتك من أولئك الذين معك."

The source domains of this version differ from one another conceptually but not abel-wise.

The classification of the various domain types into broad categories like concrete, abstract, and other has been carried over from the source text into the target text.

With the exception of the first two metaphors, every conceptualization in this study is presented through concretization and abstraction (the first two metaphors).

Several of these source domains are based on idioms still in use today, like "a slum." (ثقافة الاحياء الفقيرة) (ثقافة العشوائية) (حي فقراء) (a no-network-coverage mobile / a no-balance mobile) (جوال خارج التغطية/جوال من دون رصيد) (mobile culture) (ثقافة الجوال) (جهاز نبض القلب) (today's medicine) (ثقافة الطب المعاصر). The next table is a representation of the source domains in Arabic,

translated back into English for convenience of illustration and comparison with those of the first version:

<u>Target Domain</u>	<u>Source Domain</u>	
-Misery is	a mirage	سراب بسراب البؤس
-Misery is	an orbit enveloped with mist	كوكب كله ضباب البؤس
-Misery is	a cul-de-sac, dark cellar	سرداب مظلم اسود البؤس
-Misery is	the sink of the miserable	مرتع البؤساء البؤس
-Misery is	a ghetto, a slum	حي الفقراء البؤس
-Misery is	a no-network-coverage mobile	جوال خارج التغطية البؤس
-Misery is	a no-balance mobile	جوال من دون رصيد البؤس
-Misery	pulls away takes off ...	pulse device
-Misery is	millions of disasters	ملايين من المصائب البؤس
-Misery is	everyone's nightmares ...	come true
		كوابيس تتحقق البؤس

The two versions of translation suggested for the same source text are, to me, creative and novel. The way is wide open in such texts for translators to construct newly introduced metaphorical domains for the same metaphor.

(2) The second example is poetic, extracted from Eliot's poem cited earlier (see above).

Again the part which is

translated is reproduced here for easiness of convenience:

*The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes,
Licked its tongue into the corners of the evenings,
Lingered upon the pools that stand in drains,
(...) (T.S. Eliot: *The Love Song of J. Alfred Prufrock*)*

The first translation provided for these lines is an attempt to construct the same mental image of 'Fog' into metaphorical concepts and images in the target text, as follows: A prosodic improvement on this version of rhyme and rhythm in particular, which adds to the poetic speciality of the translation, may be suggested:

الضباب الأصفر يحك ظهره على زجاج النوافذ،
الدخان الأصفر يحك أنفه على زجاج النوافذ،
لعق لسانه في زوايا الأمسيات،
تمدد فوق البرك المتشكلة في مجاري الصرف.

The originality and novelty of metaphors is not touched. However slight changes have been made to suggest a better poetic form of text in the target translation. For example, the plural form of 'windows' (نوافذ) is replaced by a singular form (نافذة) with a stop (سكون) vocalization at the last sound to rhyme partly with most of the end sounds of the stanza. The same applies to the singular infinitive noun form of 'drain' (صرف) is substituted for the plural form with variation (مصروفات) to rhyme with امسيات (evenings). Some deletions (cf. the first two lines), a change of word order (i.e. يلف نفسه لفة لولبية instead of حول المنزل لفة لولبية) and addition of the word

(بروية) (quietly/slowly) at the end of the final line have been made for reasons of rhythm.

الضباب الأصفر يغشي زجاج النافذة
الدخان الأصفر يندى زجاج النافذة
قبع في الزوايا في المساء
انتشر بكثافة فوق البرك المتشكلة في مجاري الصرف

3.1 Findings and Discussion

Translation of metaphor was addressed in the earlier discussion of this research's issue in light of recent advancements in conceptual metaphor and cognitive stylistics. It has been presented in two primary sections—theoretical and practical—that will subsequently be coupled to each other in order to support the claim made earlier in the article.

The study asserts that the cognitive stylistic view of metaphor has an important influence on both translation theory and practice. With this background of conceptualizing the originality of metaphor on a cultural, ideological, political, etc. basis, translators' understanding of metaphor as a conceptualization of things must be reflected and developed in the target language.

The translation of metaphors should now be approached cognitively, and it is hoped that translation research and practice would adopt this new direction.

It aids in the exploration of fresh avenues and facets of the meaning of texts in light of the individual's culture, philosophy, mentality, politics, and community.

Conclusion:

The paper offers a line of reasoning in support of conceptualizing metaphor in a cultural, political, ideological, social, and mental milieu.

According to this conceptualization, the truths about individuals, ideas, things, meanings, and the entire world in general, as well as their interactions, are crystallized.

Metaphor is no longer just a rhetorical tool for giving meaning a more beautiful or potent undertone. It is a technique used in cognitive stylistics to elaborate the writer's or speaker's ideological and cultural notions, meanings, and perspective on the world.

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