

Students' Difficulties In Translating Metaphors from Arabic Literary Prose Texts into English

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**Students' Difficulties In Translating Metaphors From Arabic
Literary Prose Texts Into English**

**The case of third year Students at Mohammed Seddik Ben
Yahia University, Jijel**

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Dedication

« In The Name Of God, The Most Gracious, The Most Merciful ».

To the most amazing parents in the world, to the special two who fill my life with their support and unconditional love. Without their care and prayers this research would not have been accomplished.

To my two wonderful, caring brothers.

To my soulmate, my love, my only sister.

To the little angels Tadj and Ahmed.

To all of them, my motivation, my lovely family I humbly dedicate this work.

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Thank you all infinitely

Haifa

Dedication

After praising Allah almostly the greatest, I dedicate this work to:

My generous soul "Samia" for her love, patience, care and encouragement.

My beloved husband "Hassen" who has supported me to accomplish this work.

All my family.

My best friend "Haifa" who was very supportive. I enjoyed this work with her.

All my friends and colleagues without exception.

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Abstract

The translation of metaphors has always been a challenge to EFL students because of the figurative meaning it needs to convey from one side and because of the difficulty to transmit the cultural aspects from one language to another from the other side. The present research aims at investigating the difficulties third-year EFL students at Mohammad Seddik Ben Yahya University encounter when translating metaphors from Arabic literary prose texts into English. The hypotheses of this research are based on the assumption that if third-year EFL students are not aware of culture-specific features and cultural differences, they will be able to interpret and translate metaphors successfully. It is also based on the supposition that students' difficulties are generally due to the random selection of translation strategies. The data was collected by means of a translation test administered to sixty (60) third year EFL students, and an interview conducted with three (3) translation teachers. The results obtained show that students find difficulties in understanding metaphors due to the cultural and contextual factors. As a result, they fail to translate them effectively. The findings confirm also that students lack the knowledge about the translation methods and strategies. Therefore, they are recommended to develop their knowledge of these methods and strategies, and they should especially give major importance to the cultural and contextual aspects when translating metaphors.

LIST OF ABBREVIATIONS AND SYMBOLS

EFL: English as a Foreign Language.

etc: and so forth.

i.e: That is to say.

SL: Source Language.

ST: Source Text.

TL: Target Language.

TT: Target Text.

%: percentage.

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General Introduction

Translation has always been a subject for discussion and debate. Its importance as a mediator between individuals is highly agreed upon by all the translation scholars. They described it as a bridge that links different people, and facilitates their communication. Translation is sometimes narrowed to be the transfer of words from one language to another only. Yet, language and culture are claimed to be inseparable. Since literature is part of culture, people felt the need to translate literary works in order to get closer from each other's life and traditions. literary translation or the translation of literature emerged long ago as a remarkable type of translation. Among all the other types, it is assumed to be the more complicate and difficult, due to its special language that contains various decorative tools and figures of speech. Metaphors are known as the most used figure of speech. Hence, it will be the focus of the current research. Despite the fact that various scholars were interested in the studies about metaphor, its translation was not given equal importance. Especially, the translation from Arabic into English. Salam (2014) Doctoral thesis was the major research that tackled the translation of metaphors from Arabic into English in selected poems of Mahmoud Darwish. With the focus on the linguistic issues Salam analysed the translation of these poems and came to the conclusion that there are some internal factors such as the textual features, and some external factors related to the translator's background and attitudes. These latter affect his translation strategies' choice.

This research paper will cover translation difficulties and solutions concerning the translation of metaphors in literary prose works.

1. Statement of the Problem

Good translation reflects the person's skills and knowledge about other languages . However, when students came to translate literary works especially that contains metaphors

from Arabic into English, they face many difficulties and problems. This is due to their poor knowledge about translation method and norms.

2.Aim of the Study

This current research attempts to highlight the difficulties and the obstacles third-year university students face when translating metaphors from Arabic into English literary prose texts. It tries also to suggest some solutions to overcome these difficulties.

3.Research Questions

This research attempts at answering a set of questions related to the difficulties students face in translating metaphors from Arabic into English in literary prose texts. The objectives of the investigation are guided by the following research questions:

- 1- What are the difficulties third-year university students face when translating metaphors from Arabic into English literary prose texts?
- 2- To what extent do cultural differences affect students' translation of metaphors in literary prose texts?
- 3- What are the solutions that may help third-year university students to overcome these difficulties?

4.Hypotheses

Based on the above research questions, the following hypotheses are set:

- If third-year university students are not aware of the cultural differences, they will not interpret and translate metaphors correctly.
- Students' difficulties are generally due to the lack of knowledge about the translation method.

5. Research Methodology

In the present research, the target population is third-year students at Mohammed Seddik Ben Yahia university. In order to test the hypotheses and to achieve the aim of the research, two different tools were used. A test is first given to sixty (60) students of English as the major mean of data collection. The purpose of the students' test was to evaluate their performance in terms of translation's problems that they may face. In addition to this, an interview was conducted with three (3) translation teachers in the same department aiming at gathering information about the difficulties students face in translating metaphors from Arabic into English literary prose texts.

6. Structure of the Study

This study is divided into two chapters: Theoretical and practical. The theoretical chapter consists of two sections that place the study into its related literature. The first one deals with metaphors in literary prose texts. It is introduced by definitions, components and types of Arabic and English metaphors. The importance of Arabic and English metaphors and the comparison between them are also undertaken in this section. Section two, starts by the defines of translation and literary translation. In addition, It focuses on methods and strategies for translating metaphors. Finally, It exposes some difficulties encountered in translating metaphors and some suggested solutions to solve them.

The second chapter is practical framework, it is also divided into two sections. The first section is the corpus of this research. It gives an overview about the novel's author, his works and influence on the Arabic literature, his styles' features. It introduces also the novel "Palace of Desire" and the metaphors it contains. The second section presents the analysis of the test and the interview. The test is an exploratory test, in which students are asked to translate ten (10) Arabic metaphors into English. Then, their translation will compared with an English

model translation. The results are to be presented and organized in tables. The tables are followed by the relevant discussion and suggestions.

Chapter One : Theoretical Framework of Metaphors Translation

Introduction

Translation in general is a complicated task, let alone translating a text full of decorative tools and artistic values. Transferring literature that belongs to a specific culture and written in one specific language to another totally different, is considered as a real challenge for translators. It is agreed upon that literary texts in any language are distinguished by the use of figurative language and figures of speech. This latter, among other reasons made the translation of literary works difficult. In any literary text , figures of speech –specifically metaphors- are known for having two diverse meanings : literal or the real meaning of the word , and a figurative one which is indirect and needs to be understood and connoted from the context and according to one 's background knowledge.

This theoretical chapter is divided into three sections in which each one is an attempt to explore different aspects relating to metaphors and its translation. The first one is devoted to the definition of metaphor as a figure of speech in literary prose text. Its types components , and its purpose that made it the most important and used figure of speech. The second section as a beginning, gives an overview about translation, literary translation, some common methods of translation, and the strategies used for translating metaphors. Later on, the focus will be on exploring the difficulties students face in the translation of this figure and of course suggesting some solutions to solve this problem.

1. Section one: Metaphors in Literary Prose

The following section is an overview about metaphor in Arabic and English literary texts. It will cover the definition of metaphors in both languages, from different points of views, their components and types. As well as some light will be shed on its purpose and its importance.

1. Definition of Literary prose Texts

Ghazala (1995) „sees that defining literature is a waste of time because it is known for everyone. It is clear that literature is prose, poetry and drama..

Literary texts are written using some tools to create aesthetic effects in order to attract the readers ' interest. As Stecker (2003) mentions, what characterize literature is that it consists of four major classes, they are poetry, prose, fiction, and non-fiction. (p.2).

Prose, unlike the other genres, is considered as a normal spoken or written form of language as stated by (Abrams, 1999)

[Prose is an inclusive term for all discourse, spoken or written, which is not patterned into the lines either of metric verse or of free verse. (see meter). It is possible to discriminate a great variety of non-metric types of language, which can be placed along a spectrum according to the degree to which they explicit, and make prominent, modes of formal organization...].

(p.246)

For Baldick (2001) prose is a form of language style's people use (p.27). It is not organized according to a metrical structure, its basic unit is the sentence. This term sometimes refers to the spoken language, yet, written prose is different from every day speech.

2. Definition of Figurative language

Abrams (1999) defines figurative language as a clear saying from language users' understandings in their natural repertoires, in order to produce a clearer meaning. Moreover, figures are complementary to language functions and necessary to all discourse forms, they are

occasionally substantive as originally poetic. He (1999) adds “Most modern classifications and analyses are based on the treatment of figurative language by Aristotle and later classical rhetoricians, the fullest and most influential treatments is in the roman Quintilian’s institutes of oratory (first century A.D), Books VIII and IX“ (p. 96)

Likewise, Kane (2000) makes a comparison between literal and figurative language in which he describes the first as “simple”, “plain,” and “direct”. While the second as non-literal. Which means that the use of certain words does not necessarily connotes their exact meaning. In this case ,the reader can understand them through some clues provided by the writers (p.295).

3.English Metaphor

3.1 Definition of English Metaphor

Ghazala (1995) points out that metaphor is the most common, frequent, and clear figure. Figures of speech are sometimes referred to as metaphorical expressions. In view of the fact that metaphor is the most used and known figure.

Metaphor has a wide range of definitions, the following are similar definitions introduced by some experts :

Aristotle, points out that the word metaphor is derived from the Greek word “metaphoria” which means “to carry”. Metaphor is a figure of speech which refers to a comparison between two unlike phenomena, but they share a point of similarity . It is compared to a simile without the words “like” or “as”.(as cited in Hussain, 2014)

Elbow (1998) introduces metaphor as setting different things together while they are literally away thus, he considers it as a “force-fit” and a “mistake”. Yet, using metaphor in a piece of literature brings validity and elegance to this work (p.79).

The Cambridge Electronic Dictionary defines metaphor as a literary descriptive expression used to describe a person , an object or anything else while referring to another dissimilar person or thing under the condition that they share some common features.

Lazar (2003), defines metaphor as a comparison between unrelated things in which they share a single characteristic.

Dickins (2005), defines metaphor “ as a figure of speech in which a word or phrase is used in a non-basic sense , this non-basic sense suggesting a likeness or analogy (whether real or not) with another more basic sense of the same word or phrase“ .(p.228)

3.2 Components of English Metaphor

The English language scholars determine metaphor's components differently. Some divided them into two components like Max Black, others claimed that they three components. For Newmark , unlike all the others they are four components.(as cited in Yaseen, 2013)

Max Black sees metaphor as the whole sentence not only one element. It is divided into two components. The first one called “the frame” which is the metaphors' obtained context, while the second is called “the focus”. It is the metaphorical word used in metaphor. For example: “The ship ploughs the sea”.

Alvarez (1993) explains the components of this metaphor as follow: the entire sentence is the frame and “ploughs” is the metaphorical word.

Richards (as cited in Yaseen ,2013) divides metaphor into three elements. They are called the tenor, the vehicle, and the ground. The tenor is the described element by the metaphor. The vehicle is “the borrowed word”. The last one is the ground; It refers to the similarity between the topic and the vehicle which helps the readers to understand the relationship between them. As an example: “Eye of a needle”. The tenor is the eye i.e. the needle eye. The vehicle is eye.i.e. the human eye. The ground is the similarity between the eye of the needle and the eye of the human which is the shape, both of them are “semi-oval.

According to Newmark (1981), a metaphor has four components which are as follows:

1.The Object is the item being portrayed by the metaphor

2.The Image: It is the description of the object which is referred to Richards' “vehicle”.

3.Sense: It is the point of likeness or the similarity between the object and the image according to Beckman and Callow, and it is known as “tenor” for Richards.

4.The Metaphor: The figurative word that appears in the image (p.85).

3.3 Types of English Metaphor.

Metaphors are differently classified. Each scholar comes with his own division. Yet, the current typologies are selected because they are considered to be similar and common

Newmark (1988) divides metaphor into six types they are: dead, cliché, stock, adapted, recent and original (pp. 106-112).

Dead Metaphor

Newmark (1988) points out that dead metaphors are “where one is hardly conscious of the image”. He inserts that this kind of metaphors relies on universal terms used to describe space and time such as : “ field “ , “ top “ , “ bottom” , “ foot” , “mouth” , “arm” and so on.

Cliché Metaphor

Newmark (1988) defines Cliché metaphor as metaphors that are overused in the sense that they miss their original meaning. He clarifies this kind of metaphor with the following example: “The country school will in effect become not a “back water” but “a break the rough” in educational development which will set trends for the future”.

Stock or Standard Metaphor

Newmark (1988) determines this type of metaphors as “an established metaphor which is an informal context in an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically”. Stock metaphors are used in standard language.

Adapted Metaphors

Newmark (1988) himself does not suggest any definition for this kind of metaphor; but, he illustrates this type of metaphors with the following example: “the ball is a little in their court”.

Recent Metaphors

Newmark (1988) suggests that these metaphors are metaphorical neologisms; they are newly coined metaphors. Even though their origins are unknown, they have spread rapidly in the source language (SL). "This kind of metaphors are often considered as slangs.

Original Metaphors

Newmark (1988) mentions that this type of metaphors is "created or quoted by SL writer". It is totally related to his character and views.

Dickins' (1988), division of metaphors (as cited in Mohd, 2014) consists of two types which are "dead" and "alive" metaphors which he then renames them "**lexicalized**" and "**non-lexicalized**" metaphors.

Dickins (2002) introduces these types as follows:

Lexicalized Metaphors

They are metaphors whose metaphorical meaning is fixed in all languages. The meaning of these metaphors can be found easily in dictionaries. this category includes three types of metaphors.

- a- A dead metaphor in which it can not be realized as a metaphor.
- b- stock metaphor is sometimes used as an idiom.
- c- recent metaphor which is considered as a metaphorical neologism.

Non-Lexicalized Metaphors

They are metaphors whose metaphorical meaning is not fixed and differs from one context to another. It is the readers' work to deduce their metaphorical meaning. As the example: "a man is a tree" may have various meanings according to the contexts. This category consists of two types of metaphors.

a- Conventionalized Metaphors

They are non-lexicalized metaphors, they can not be found in dictionaries, they are related to linguistic and cultural conventions.

b- Original metaphors

In the case of these metaphors it is not easy to figure out the metaphorical meaning. Unlike conventionalized metaphors, they are not related to linguistic and cultural conventions. As an example: "Tom is a tree". Its metaphorical meaning must be recognised from the context.

(as cited in Salam, 2014)

4. Arabic Metaphors

4.1 Definition of Arabic Metaphors

Abdul-Raof (2006) defines Arabic metaphors as a kind of "Linguistic Allegory" which is known in Arabic as "al istiarah" and it is viewed as the top of figurative skills in all speech and forms. "Metaphor is the master figure of speech and is a compressed analogy" (p.218). The importance of metaphor lies in the speaker's ability to interpret the hidden message and to diagnose it. Linguistically, the meaning of metaphor or "al istiarah" in Arabic is "[أعار]. To borrow] "; It is a massive comparison between unlike two persons or objects, using one shared quality and transferring it from one to another. Whereas, in Arabic rhetoric, metaphor is like a simile or "tashbih" in which the likened to and the likened are concise.

Arabic metaphor is a kind of figurative language which is far from literal language. Ghazala (1995), defines metaphor as:

[...an expression of language which is meant to be used and understood in an indirect, non-literal way. It is a figure of speech which aims of achieving a kind of resemblance between two objects, without stating the similarity in full term, or using either particle "like or as"]. (p.151)

4.2 Components of Arabic Metaphors

All Arabic rhetoricians agreed on three components of Arabic metaphor, one of these components is always absent depending on the type of the metaphor. (as cited in Salam 2014) According to Abdul-Raof (2006), they are:

- 1- "The Borrowed-from": "al-mushabahih" "المشبه به" which is "equivalent to the likened element in simile".
- 2- "The Borrowed-to": "al-mushabah" "المشبه" which is "equivalent to the likened-to in simile".
- 3- "The Borrowed": "wajh-Ashabah" "وجه الشبه" which is "the borrowed lexical item taken from the borrowed-from and given to the borrowed-to" (p.218).

4.3 Types of Arabic Metaphor

most of Arabic rhetoricians agreed on three major types of metaphors: "istiarahasrihyah" "استعارة تصريحية" (explicit metaphor), istiarahmakniyyah "استعارة مكنية" (implicit metaphor), and kinaya (proverbial metaphor). (Salam, 2014)

Abdul-Raof (2006), adds other three types which are: absolute metaphor, necked metaphor and enhanced metaphor, yet they are not well known and not important as the following three:

4.3.1 Explicit Metaphor (استعارة تصريحية)

It is a discourse form nearly like a simile in which the likened element is present but the likened-to is ellipted. He illustrates giving the example :

"عقد زيد قرانه على زهرة من زهرات المجتمع"

« Zaid signed the marriage contract with a flower from the flowers of the society ».

Table 01: Explicit Metaphor Analysis

The borrowed form (المشبه به)	Flower زهرة
The borrowed-to (المشبه)	A beautiful girl فتاة جميلة
The borrowed (وجه الشبه)	Marriage contract عقد قران

4.3.2 Implicit Metaphor. (الاستعارة المكنية)

It is a form of metaphor in which its borrowed-from "المشبه" element is not mentioned.

As an example:

إني لأرى رؤوسا قد أينعت وحان قطافها وإني لصاحبها

<< I can see heads that have become ripe and time has come to pick them up and I am the one for this task>>.

table 02: Implicit Metaphor Analysis

The borrowed form (المشبه به)	Ellipted
The borrowed-to (المشبه)	(heads) رؤوس
The borrowed (وجه الشبه)	(to be ripe) أينعت (their time to pick up is due now) حان قطافها

4.3.3 Proverbial Metaphor (كناية).

Unlike the borrowed element the borrowed-from and the borrowed-to are maintained. Proverbial metaphor is different from the other kinds, because of the absence of the lexical clue. This clue is "cognitive" because the meaning of this metaphor is selected through "the cognitive faculty" and "common sense". To illustrate, Abdul Raof (2006) mentions the following examples:

You are flogging a dead horse أنت تضرب في حديد بارد

Do not disperse pearls in front of the pig لا تنثر الدرّ أمام الخنازير

“ These are proverbial metaphors that are said to someone who does not understand or listen to any advice or admonition.” (p.221)

proverbial metaphors are used to describe something using expressions that are well-known or popular.

5. The Purpose of Metaphor

Writers tend to use metaphors in their writings to convey special purposes. Newmark (1988) assumes that metaphors have two main purposes. The first one is the cognitive purpose, also called “referential purpose”. It means the description of anything or anyone in a clearer and more concised manner than it is prospective in literal or physical language. The second is the aesthetic purpose also called “pragmatic purpose”. It is decorative in the sense that metaphor is used to attract and surprise the reader (p.104).

Murray and Rosamund (2006) summarized the importance of metaphors in literary texts in two main points. The first point which is the importance of metaphors in relation to individual words. It means that metaphors play an essential role in forming words and their meaning, through them the meaning can be deduced. The second point is related to discourse, metaphors explain very well things that seem at first ambiguous. Writers use metaphors to beautify their writings and to increase the reader' enthusiasm to carry on reading. Some things are impossible to be understood unless with the help of metaphors (p.34).

6. Similarities and Differences between Arabic and English Metaphors

According to what is mentioned in the previous parts, it can be concluded that Arabic and English metaphors seem similar in the form; They have the same elements. The difference is that in the Arabic metaphors one element is always absent depending on the type, while all of

the elements are present in the English ones. Moreover, there is no English equivalent type for the Arabic metaphors and vice versa.

In short, this section dealt with metaphor in literary prose texts, as the most used figures of speech. Several points were tackled in this section starting with the definition of metaphor and ending up with a brief comparison between metaphors in the two languages.

2 . Section Two: Translation of Metaphor

This section includes a general definition of translation and literary translation. It seeks also to give an overview about the most commonly used methods of translation, then it will introduce some strategies specific to the translation of metaphors. Since the current research is investigating students' difficulties in translating metaphors, the focus of the following section will be on exposing and discussing those problems and difficulties at the end there are some suggested solutions for students to overcome the obstacles th encountered in the translation of metaphors.

2.1. Definition of Translation

Translation is used to facilitate communication and to guaranty mutual understanding between people belonging to different cultural backgrounds and speaking variant languages.

It is generally defined in dictionaries as transferring what is written in one language which is the source language (SL) to another language which is the target language (TL). "it is the process of translating words from one language to another " (Oxford dictionary).

Or simply translation " is the activity or process of changing the words of one language into the words in another language that have the same meaning " (Cambridge dictionary).

Translation has always been a subject of discussion for translation theorists and scholars. Everyone attempted to define it from his own views and perspectives. Ultimately,

there was no remarkable difference between the points of views; almost all of them produced similar definitions.

Starting with a simplified definition by Sugimoto (1988), where he compared the meaning of the SL text to a body covered with clothes . The job of translation is to change its SL clothes by others belonging to TL but, the meaning remains the same. The emphasis on meaning appears also in Newmark's (1988), definition. He claims that the authors' intention and the SL meaning must be the ultimate focus of translation. Newmark came back again with another similar definition where he suggests that translating is conveying the same SL message in the TL.

Along with meaning some scholars draw attention to another important term when defining translation, which is equivalence. It could be described as the level of similarity between the SL and TL texts' items. Nida and Taber (1969), definition for a good translation is to look in the TL text for the natural equivalence of the SL text, as an attempt to preserve its style and meaning.

Bell (1991, p.2) also points out to equivalence when he mentions that translating is restating in the TL what has been expressed in the SL, while keeping the semantic and stylistic equivalence.

Concluding with Ghazala (1995) who summarizes the definition of translation by describing it as the ways and methods for transferring the SL text meaning into the TL.

2.2. Definition of Literary Translation

Even though, theorists and translation scholars could not agree on one specific definition for literary translation. Still, there is a convention that it is the translation of literature and literary works, as its name connotes.

Huang (2011), differentiates between translation which aims mainly at transferring the SL message, and literary translation. where the focus is not only on the message, but also on creating the same SL aesthetic effects. He (2011) suggests that "Translation is a communicative act, and literary translation is especially an artistic communication".(p.26).

Geoffrey (2004), in his turn draws a distinction between literary translation and other types of translation such as: scientific ,interpreting ,technical ,and commercial ones. Not only for Georffrey (2004); Translation is for many other translation scholars a different, independent type. Anani (as cited in Ghazala, 2015) associates it with the translation of literary genres, in which its main objective is to recreate the same TL words' effect created in the SL text.

The necessity to convey the same aesthetic features of the source text(ST) in the target text(TT) is for the majority of experts the basic characteristic that distinguishes literary translation from the other types.

For Xiaoshu and Dongming (2003), the TL translated text should preserve the exact SL text's entertaining flavour and artistic images.

Another conception about literary translation is that the TL translated text is not considered by some specialists as a work that has been translated from another language. Instead, it is treated as an original TL literary work. According to France (2000), "literary translation is designed to be read as literature".

The ability to successfully translate a literary text is considered as an art. However Wechsler (1998), sees that it is an odd or a bizarre art, since the translator is performing and imitating the job of a literary writer. He is keen to produce a translation with the ST same quality i.e he is trying to be more than just a translator. Yet, it is strange because

he is writing a literary work that already existed and was written by the SL original writer (p.4).

The translation of literary works is not an easy task, because the translator is not going to translate the meaning only. It can be noticed from the above definitions that rendering the same aesthetic effect and image of the SL text is as important as rendering the meaning. Despite the fact that it is known and agreed upon its difficulty Landers (2001), claims that literary translation is the most desirable, indemand type of translation.

2.3. Methods of Translation

Various terms are used to refer to the ways of translation. Methods, procedures, and strategies are sometimes used interchangeably to express "how we translate", other times they are differentiated from each others.

Figures in the field of translation did not disagree only on how to name the ways of translation. They also had different points of views about what are these ways, and which one is claimed to be the more successful and appropriate for translation.

Ghazala (1995), defines translation methods as the "ways" we decide upon using them to translate. This definition was similarly introduced by Newmark (1988), he draws a distinction between methods and procedures of translations. According to him the first one is used to decide upon the appropriate way for the translation of the entire text, then some procedures will be applied to the smaller units. Simply, a method is chosen for the translation of the whole text, and the procedure is for that of the individual sentences.

Long ago, there existed two main methods of translation word-for-word, which is known also as the literal or direct translation, and sense-for-sense translation or free

translation. The question about which method is the most appropriate for translation aroused a controversy among the field scholars. Later on new methods of translation were developed . Although the methods' old terms were changed, their concepts are still the same. As a result this dichotomy and the debate between literal and free translation continued until the present time.

Snell-Hornby (1995), emphasizes “by far the most influential concept in the theory of translation is that age-old dichotomy of word and sense, which traditional theory never managed to overcome and which still besets translation studies today”.(as cited in Najjar,2015).

Bassnett (2002), agrees with Newmark (1988), when he claims that choosing between word for word and sense for sense method has been and still the main problem of translation.

Newmark (1998), along with Vinay and Darbelent favour the literal translation they give the importance to the SL form, claiming that it should be the focus of translation in any work . According to them the translator must stay faithful to the SL text which means that the SL sentence structure must also be preserved when the text is rendered to the TL.

Newmark (1988), puts forward the following methods of translation:

Word-For-Word Translation

He mentions that the focus of this method is on the form not the content. Each TL word is translated by its common meaning below the (ST) word. Preserving the same word order of the SL words is essential in this type of translation.

Literal Translation

Newmark introduces the literal method as the attempt to find the appropriate equivalence for the SL grammatical constructions, still each word is translated individually without paying attention to the context.

Faithful Translation

This method as Newmark suggest seeks to be faithful to the SL writer's intentions, since it reproduces the exact contextual meaning and takes into consideration the ST grammar and lexis.

Semantic translation

Newmark differentiates this type from the faithful translation. The semantic one focuses besides the meaning on the aesthetic features. It is a flexible translation because it pays attention to the translator and it keeps him involved.

Adaptation

It is used for the translation of various literary works such as plays and poetry. As claimed by Newmark this is the most unrestricted method of translation. It is based on replacing the ST cultural specific items with the TL ones. Despite de fact that they may be expressed differently, the translation is still classified as successful and appropriate.

Free Translation

Newmark defines this method as a longer paraphrase for the original text. It neglects the ST form instead it focuses on the rendering of the ST message, taking the content into account.

Idiomatic Translation

According to Newmark idiomatic translation transmits the SL message. however it opts for the use of idioms and colloquialisms that were not used in the ST into the TT which may lead to some deviation in meaning.

Communicative translation

The last method introduced by Newmark is the communicative one. It is a flexible method that gives the importance to the contextual meaning. The success of translation depends on whether the translators communicate the needs of the TL reader in the same way ST did with the SL reader.

Vinay and Darbelnet (1995), also distinguish between literal and free translation. They called the former the direct method, and the latter the oblique method These two scholars support Newmarks' claims that literal translation should always be the first choice for the translation. The translator according to them can decide upon using oblique translation only if the direct one is impossible.

In opposition to Newmark and Vinay and Darblnet support for the literal translation , Nida (1964), rejects this method. He claims that "only rarely can one produce both content and form in a translation, and hence in general the form is usually sacrificed for the sake of the content".(p.157). It can be inferred that Nida is advocating for the use of free translation, since he points out that if the translator is obliged to choose between transferring the SL content or form he must favor the content over the form. This can done only by using the free translation method.

Nida (1964), establishes his own translation methods' terms. The first one is the formal equivalence, which is the literal method of Newmark, and the direct translation by Vinay

and Darbelnet. According to him formal equivalence takes into consideration the reproduction of all the SL elements in the TL, it seeks faithfulness to the SL form, and content. The second is the dynamic equivalence, which is Newmark's free and Vinay and Darbelnet oblique translation method. It is characterized by its focus on rendering the SL meaning without sticking to the form.

2.4 Strategies for Translating Metaphors

Translation scholars attempt to define translation strategies from different angles, which lead to several controversial and overlapped definitions. However, some of them introduce translation strategies similarly as a set of solutions that help the translators to overcome translation obstacles at the level of sentences and individual units. Hurtado Albir(1996), states that "Whatever method is chosen, the translator may encounter problems in the translation process, either because of a particularly difficult unit or there may be a gap in the translators' knowledge or skills. This when translation strategies are activated". (as cited in Molina & Hurtado Albir, 2002).

Loescher (1991), suggests that translation strategy is a "potentially conscious procedure for solving a problem faced in translating a text or any segment of it".(as cited in Ordudari,2007).

Similarly, Chesterman (1997), claims that translation strategy is distinguished by two main characteristics. The first one, it is problem-centered because it comes as a response to some translation problems,. The second characteristic is that it is goal-centered since it should fulfill a specific purpose.

Bell (as cited in Ordudari,2007), divides translation strategies into two types: global and local strategies. He makes a distinction between the former which is used to the translation of the whole text, and the latter which is specific to the translation of sentences.

Although metaphor is the most used figure of speech, its translation within literary works is not given the attention it deserves. Among the theorists and the translators who addressed the translation of metaphor Newmark 's(1988), strategies are the most known and used ones; His model is clear, prescriptive, and based on concrete evidences. He (1988) suggests the following strategies:

1) Reproducing the same SL image in the TL: this is in the case of universal metaphors. When the metaphor is known in both languages and the image of TL is the same as the SL.

2) Replacing SL image with a standard TL image: this strategy is used whenever there exists no exact SL image in the TL.

3) Translating metaphor by simile: here the image of the metaphor is still conveyed, but its implicit meaning became clearer since a simile is more direct than a metaphor.

4) Translating metaphor as simile plus its sense: it is similar the previous one, however along with simile translator should explain more in order to avoid misunderstandings.

5) Converting the metaphor into its sense: if a metaphor has a broad sense that needs to be explained specifically in the TL in order to be comprehended.

6) Deleting the metaphor: when the function of the metaphor is still conveyed without keeping the metaphor, or if it is redundant. In this case there is no harm in omitting the metaphor.

7) Combining the same metaphor along with its sense: it is used to clarify more the intended meaning . Since a metaphor is may be used to refer to more than one thing, hence the reader will be confused if no extra explanation is given.

Larson (as cited in widiyantari, n.d.), in his turn introduces five strategies to the translation of metaphor, they are:

- 1) The metaphor is maintained. This is used when the metaphor is clear for the reader.
- 2) The metaphor can be translated as simile by adding some words such as,like, as if, resemble and so on.
- 3) The metaphor of the source language is transferred to the metaphor in the target language which has the same meaning.
- 4) The metaphor will be maintained by explaining the meaning or adding the topic of the talk or the point of similarity.
- 5) The meaning of the metaphor is explained without using its metaphorical image.

Newmark's and Larson's strategies are commonly used, especially those of Newmark because they are more specific and detailed.

2.5 Difficulties in Translating Metaphors

Obeidat (1997) states that the process of translation from Arabic into English is very problematic since the two languages are "historically-unrelated" and "geographically-separated" (p.88).

Ghazala (1995) defines translation problems as any obstacles that prevent the translator from continuing his translation. Or, they are the difficulties encountered when translating, which require the use of dictionaries and other tools to be solved. He claims that these difficulties are related to grammar, words, style, and sounds. They are classified as follows (p.17):

1) Grammatical problems: Ghazala (1995) views that grammatical problems are due to the differences between the grammar of languages; the grammar of the SL may be more complicated than that of TL or vice-versa. For example, in English all sentences are verbal, whereas in Arabic they can be verbal or nominal. Another point of dissimilarity is in the words order; the position of the adjective in English is before the noun, while in Arabic it is placed after it (p.18).

2) Lexical problems: they are generally due to the person's misunderstanding of the words' or the expression's meaning. Examples of some lexical problems are: literal meaning, synonyms, idioms, proverbs, technical terms, proper names etc.

3) Stylistic problems: the style of writing is very important in any text since it widely affects the meaning. The Arabic and English different use of formal and informal style creates some problems in translation. Because the meaning may be interpreted differently or the stylistic function is ignored. Such problems are related to fronting, passive and active style, repetition and variation, redundancy, and some other stylistic features.

4) Phonological problems: these problems appear more in poetry, they are related to the wrong or no transmission of sounds and rhythmical effects. While they have major relation and impact on the meaning.

In addition to Ghazala (1995), Nakhallah (n.d.), divides Translation problems into two main categories: the linguistic and the cultural problems. The first category includes grammatical differences, lexical, and meaning ambiguity. While the second is related to various cultural features.

Translation in general is not trouble-free; It requires certain skills and efforts in order to be successful, and to achieve its purpose. Translation of metaphor demands more

efforts and concentration, since it is claimed to be more difficult and complicated. As quoted from Shi (2014), "Translation is a risky business; The translation of metaphor is even riskier".

Newmark (1988), also points out to the difficulties encountered while translating metaphors (p.104). He states that "whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor". More specifically Larson (as cited in Manipuspika, 2018), explains metaphors' translation causes and difficulties as follows (p2):

a) The image used in the metaphor may be unknown in the TL. He gives the example of a metaphor that uses the image of snow, according to him this metaphor would be unclear and ambiguous for people living in places where snow is not known.

b) The object of the metaphor is implicit. In "the tide turned against the government" the object which is the public opinion is implicit, thus it is difficult to understand the metaphor.

c) The point of similarity is implicit and hard to be identified. To illustrate he uses the following example: "he is a pig" for some people this means that he is dirty, while for some others it may be connoted that this person eats a lot in an organized way.

d) The TL uses different images as comparison. In some languages a heated debate is referred to "a storm", whereas in other languages it is compared with "fire".

e) The frequency of using metaphors varies from one language to another; some languages tend to use metaphors a lot, which may create some problems for TL when translating them.

It can be concluded that metaphors are related to culture or in Littlemore (2003), words "metaphors are typically culturally-loaded expressions". Thus, cultural differences generally create some difficulties when they are being translated. People who belong to

dissimilar cultures misunderstand each others' metaphorical expressions, as a result they fail also in translating them.

Another difficulty students face when translating metaphor is the problem of the appropriate equivalence. Equivalence is the extent to which one SL word is similar to another in the TL. Since it is impossible to find two exactly similar words in two different languages. As Yinhu (2011), claims translating while trying to be faithful to the ST and to capture the precise meaning of certain words and expressions, poses a real challenge. This also includes the translation of metaphors for its main focus is to render the metaphorical meaning.

Some other problems and difficulties related to the translation of metaphors are sometimes pointed out. However, no further explanations were given and no studies tackled the problem extensively. One of those problems is the lack of knowledge about metaphors, as a result it can neither be identified within the text nor translated appropriately to the TT. Shi (2014), claims that “usually the translator does not really recognize that metaphor is actually being utilized in the translated text”. Context is very important in translation. Not taking it into consideration may lead to an inaccurate translation due to the incorrect interpretation of the meaning. This latter is highly dependent on the context. Zaky (2000), emphasizes: “The meaning of a given word is governed not only by the external object or idea that particular word is supposed to refer to, but also by the use of that particular word or phrase in a particular way, in a particular context, and to a particular effect”.

2.5 Solutions for Translation Problems

Every translation problem requires certain measures to be overcome, they are called translation solutions. Ghazala (1995), in his book introduces various translation problems

along with their possible solutions. He suggests that translation solutions are indispensable, otherwise the translator will be unable to carry on his task.

Ghazala (1995) adds that several solutions may be used to solve just one problem, as well as various problems may be solved by using only one solution; It depends on the problem itself. Most translation experts were interested in finding the appropriate translation's solutions. However, only few of them attempted to suggest some to metaphors' translation difficulties. Widiyantari (n.d.), for example advises the translator to take into consideration different factors when translating, such as the linguistic aspects, which refer to the grammar, structure etc of the word, phrase, and paragraph. In addition to the extra linguistic factors related to social features and contexts.

Broeik (as cited in Abbasian & Nazerian,2016) suggests some translation guidelines such as: knowing how to differentiate between a usual expression and a metaphorical expressions, taking into consideration the effect of different contexts on the metaphor, and of course being aware about different translation rules and constrains.

It has been asserted that culture is directly related to the translation of metaphors. Thus, differences between cultures may lead to a misinterpretation of the metaphorical meaning as a result it will cause translation's failure. Hence, some translation scholars directed their attention toward the resolutions of cultural related obstacles. As Wieresma (2004), (Newmark, 1981), propose such cultural problems could be solved easily if the translator is both bilingual and bicultural. Likewise, Shi (2014), emphasizes that the translator should first be able to locate the cultural element being used in order to translate it appropriately.

As a conclusion, this section defined translation and literary translation, which is characterized by the importance it gives to the text's figurative and aesthetic features. It covered also some problems that may arise when translating. However, its main focus

was on introducing the difficulties encountered especially while translating metaphors. In the end it pointed out to some possible solution to solve those difficulties.

Conclusion

In this chapter the definitions of some concepts such as translation, literary translation, figures of speech, and metaphors were covered . Metaphors were tackled from the point of views of two different languages(Arabic and English). Even though there exist some similarities and differences between Arabic and English metaphors, their importance within literary prose texts of both languages is not discussable. When translating metaphors from one language to another various difficulties arises. Hence, they were presented in the second section along with some possible solutions that may be useful for students to solve those problems. By the end of this chapter

Chapter two: Data collection, Analysis and Results.

Introduction

This chapter is the practical part of the research, it is devoted for the corpus and the presentation and the analysis of the data collected. It seeks to investigate the difficulties third year student of English at Mohammed Seddik Ben Yahia – Jijel face in translating metaphors in literary prose texts. Students are supposed to translate metaphors selected from the Arabic novel *قصر الشوق*. This chapter is an attempt to investigate how students are translating and what kind of difficulties they are facing. Furthermore, teachers' opinions toward the problems of translating and some possible solutions are explored in this chapter.

1. Section one: The corpus

This section seeks to give an overview about the corpus of this research. Which is a novel written by the famous Egyptian novelist Naguib Mahfouz. It was selected because of the influence and importance of the author in the Arabic novel. It will start by a brief biography of the author, then the light will be shaded on some of his style's features. The influence of Mahfouz's writings on the development of the Arabic novel can not be written off. Lastly, the focus of the section will be on introducing the novel along with the metaphors it includes.

3.1 Biography

Naguib Mahfouz is a famous Egyptian writer, novelist, and journalist. According to Jayyusi (2005), he was born in a middle class family in Cairo, more precisely in Gamaliya on the 11 of December 1911. As it is mentioned in the Cairo university press Nguib Mahfouz was the family's youngest child he has five brothers and two sisters. He admired writing and reading since an early age, hence he started writing in primary school. In secondary school his attention

was directed toward Arabic fiction and short stories. In 1920 he moved to Abbasiya with his family where he studied Philosophy at University and graduated in 1934. Mahfouz worked as a secretary, civil servant, and later at the Ministry of Religious Endowment. He married secretly at the age of 43, and he had two daughters. After a life full of success, he died in Cairo on 30 August 2006 at the age of 94.

3.2 His Works and Influence on the Arabic Literature

Altoma (1990), states that Naguib Mahfouz has numerous work, before 1988 he has already written thirty eight novels and twelve collections of short stories. Altoma emphasizes that Mahfouz's works were highly appreciated. Hence he was constantly awarded. Starting with the Ministry of Education's prize (1944), the Arabic Language Academy's award (1946), the state prize in 1957 and again in 1970, the prize of French-Arabic Friendship Society in 1985 and coming to the most valuable prize that contributed in his fame and made him known and admired all over the world : the Noble prize in literature in 1988. After he won this prize his works were translated to many languages such as: English, French, German, Russian etc, due to the fact that people from outside the Arabic world started reading and admiring his writings. Mahfouz's influence on the Arabic literature was remarkable and undeniable. Sollar (as cited in Alkhawaja, 2014) called him "the father of Arabic novel" and "the source of prestige to the Arab word".

Likewise, (Jelloun, 2006), claims that when Mahfouz won the noble prize the west's attention was directed toward the Arabic literature. The door of fame was open and the way was paved for the other Arabic writers after they were overlooked for so long. Even though they were not writing like Mahfouz because his style of writing was unique, this prize gave them courage and confidence to be creative in dealing and writing about social matters.

Al Hakim (as cited in Abd El Aziz,2006), asserts the influence of Mahfouz on the Arabic novel by saying that the novel was lucky to have Naguib Mahfouz as a talented writer who devoted his life to develop this genre and to improve its position within the world of literature. He adds that novel was incredibly linked to Mahfouz to the extent that if someone talk about it people will directly think and refer to him.

3.3 His Styles' features

Abd El Aziz (2006), captures how Naguib Mahfouz described his style of writing as realistic. He claims that realism is the only way to express thoughts and to reflect what is happening around us accurately. Mahfouz adds that by using new ways of writing he neither favoring them and calling for a complete renovation nor underestimating the old ones. Since he himself used to switch between the old and the new writing styles. He adds that after all it depends on the topic and the intentions of the writer.

(R. Allen, Personal Communication, August 30, 2006), states that Naguib Mahfouz is a very organized writer, who writes in a methodical, well planed, and clear manner. He uses the standard language in his writing yet, he manages to make it sound like an ordinary piece of conversation by introducing the local dialect's words. Despite the fact that his writing is sometimes " panoramic " and complex as suggests, his works are in a way or another are still accessible for his readers.

3.4 Palace of Desire

One of the most well known works of Naguib Mahfouz is the Trilogy. It is described by Rabadi (2012), as "an epic master piece " in which the life of a certain social class is successfully portrayed . This work was written in 1952 and not published until 1957 because of the Egyptian revolution. It is divided to three parts or volumes. The first one is

Palace Walk (1956), the second one is Palace of Desire (195), and the third one is sugar Street (1957).

Palace of Desire as it has been introduced is the second part of the Trilogy. It was translated by William Hutchins, Loren M. Kenny, and Olive E. Kenny. William. The well known Hutchins as Buchler and Guthie (2011) point out, is a north American translator interested in the translation of Arabic literary prose. He became famous after his translation of Palace of desire.

The novel's plot is about an Egyptian Muslim family living in the period of the British colonization, and undergoing different problems and changes. Muhaidat and Neimneh (2011), state that “ Palace of Desire daringly handles universal themes of moral corruption, family disintegration, and the discrepancy between appearances and reality. Instead of presenting an ideal image of society, Mahfouz depicts social evils”.

3.5 Metaphors in Palace of Desire

“palace of desire” is full of figures of speech, especially metaphors. This part is an attempt to introduce some of the metaphors used in the novel along with their metaphorical meaning.

1-ستجعل الحارات بحورا قبل الليل! قطران

It is an explicit metaphor , where the borrowed-from element (قطران) is mentioned in the speech act but the communicator has taken out the borrowed-to element which is (سواد السماء - dark clouds) from the speech act. The lexical clue in the speech act is (السواد – darkness).

2-حول السيد وجهه عنه و لسان حاله يقول : اللهم طولك يا روح

It is a proverbial metaphor which is used when someone is furious, and he needs to calm down.

3- من أين لك بهذا اللسان

It is a proverbial metaphor by which it is used when the communicator get amazed from the eloquent expressions used by someone .

4- لسانك اطول من جسمك

It is a proverbial metaphor , where it is used when the communicator notices that someone' speech is inappropriate (inappropriate talk).

5- تكلم اطلق الحرية للسانك الطويل , ارفع صوتك

It is a proverbial metaphor said to someone who is shy to talk freely and express his feeling and emotions.

6- اشكرك من صميم قلبي ، جزى الله عني لسانك الحلو

It is an implicit metaphor, where the borrowed-from element is ellipted (الكلمات- words).

Whereas, the borrowed-to element is mentioned (اللسان-tongue). The lexical clue in the speech act is (الحلاوة-sweetness).

7- أذنا من طين ، و أذنا من عجين

It is a proverbial metaphor expresses the lacks o interest.

8- ربما لها مزايا- كما يشهد بذلك زوجها - ولكن الناس عامة يستهويها الوجه الصبيح و

اللسان الحلو

It is a proverbial metaphor used to describe someone who is sociable and friendly.

9- لا أفهم مما تعني شيئاً ، الظاهر أنك في واد و اني في واد

It is a proverbial metaphor used when people lack mutual understanding. The speaker uses the distance between the valleys to express the figurative distance in points of views.

10- وكان الموت قبلي

It is a proverbial metaphor expresses desperate and the lack of interest in life.

This section introduced the corpus of the current study. Some information about Naguib Mahfouz were briefly presented at the beginning, then the noble prize he won in literature and its effect on the Arabic literature were highlighted. Since Mahfouz is known for his unique style of writing, this section was an attempt to expose his style's characteristics. Later on the last parts of the section were devoted to talk about "Palace of Desire" and the metaphors used in this novel.

2. Section two: Data collection and Analysis.

2-1 Population and sampling

This research population consists of third year EFL students of Mohammed Seddik Ben Yahia – Jijel. The sample is randomly selected from this population, it is sixty students in the field of Didactics. Third year students are selected for the reason that they have been studying translation for 2 year. They will be contributing in this research by the translations they will provide. Furthermore, three 3 teachers of translation at the same department are involved in this data collections process.

2-2 Data collection procedures

This research is both qualitative and quantitative in nature. The researchers rely on an exploratory translation test, in which participants were asked to translate some Arabic metaphors into English. Its purpose is to investigate those students' problems in translating metaphors from Arabic literary prose texts into English. The second tool used for data collection is the interview, it was held with three teachers of translation.

The discussion of about students' test and teachers interview starts with the description of both tools, then it is followed by their analysis, and ends with the discussion and interpretation of the results.

2-3 Students' Test

2-3-1 Description of students' Test

Students are given a test that consists of 10 sentences; each sentence contains an underlined metaphor. They are in Arabic, and the participants are asked to translate them into English. These metaphors are selected by the help of Muhaidat and Neimneh (2014) article's from the Arabic novel *قصر الشوق* by **Naguib Mahfouz** the famous Egyptian writer, and translated to English by William Maynard Hutchins, Lorne M. Kenny, and Olive E. Kenny. This novel is chosen for the reason that the author is well known in the Arab world, and his works are among the top favourite ones. Plus, the novel is full of figures of speech, especially metaphors, this serves the aim of this research. In addition the language used is comprehensible due to the writer's use of simple style and wording. Hence, students are supposed to translate the metaphors successfully. Otherwise, an unsuccessful translation will enable the researchers to find the types of difficulties that caused students' failure.

The participants' translation will reveal for the researchers the language level of the students, the method used, and the problems they face in translating these metaphors from Arabic into English.

2-3-2 Administration of the Test

The underlined selected sentences were administered by the researchers to third year students in the classroom. The translation of the test took approximately 1 hour.

2-3-3 Analysis of students' test results

Concerning the analysis of the test, it is based on the translation methods that students have already dealt with, and were covered in the theoretical chapter. Each sentence will be compared to the English translated model, and evaluated according to some criteria such as the appropriate interpretation and translation of the metaphorical meaning.

All the students answered the test and returned back their papers. Hence, all the sixty samples were analysed yet, not all the students translated all the sentences.

The table below is divided into five columns, the first one contains the SL sentence, the second contains the English model translation, and the third is about the typical translations suggested by the students. The fourth column shows the frequency of occurrence, and the last one includes the percentage.

2-3-4 The Analysis of students' Translation

*** Sentence: 01**

قطران ستجعل الحارات بحوراً قبل الليل.

Out of 60 participants, 56 attempted to translate the first metaphor but, they came up with different suggested translations. While the remaining four students did not provide an answer. Probably, they did not understand the metaphor or their poor vocabulary prevents them from finding the appropriate word in English.

Table 3. Students' Answers in sentence 01

SL Sentences	English Model Answer	Typical student translation	Frequency of occurrence	Percentage %
قطران استجعل الحارات بحورا قبل الليل	Overcast ! all the alleys will be lakes by nightfall	Tar lit will make the alleys seas before night.	35	58,33%
Total			60	100

As it can be noticed from the table, most of the participants 58.33% translated the first metaphor using word-for-word translation. They transferred each SL word into its TL equivalence, while keeping the same word order. The use of word for word method still conveys the metaphorical meaning which is the strong image of darkness and heavy rain. Students' answers differ a bit from the English Model, for example the use of the word "Tar" by students emphasizes the degree of blackness more than the word "Overcast" used by the translator. This is may be due to their different cultural backgrounds; Tar "قطران" is a well-known and used item in the Arabic countries. Hence, students found no problem in translating it as it is to preserve the meaning.

The second suggested answer by 21 students was "it is raining cats and dogs. It will make the alleys sear before night". It can be noted that 35 % of the participants fail to express the

metaphorical meaning of darkness, which by itself Connotes that it will rain tremendously in the coming hours. Still, they got the general meaning which is the” rain is heavy to the extent it will turn the alleys to seas, and they translated the whole metaphor on this basis. In their assumption- as it is the case for most EFL students- the meaning of heavy rain is generally expressed in English by the use of the expression “it is raining cats and dogs”. As a result their background knowledge, besides the lack of the appropriate translation method weakened their translation especially in transferring the first image.

*** Sentence: 02**

حول السيد وجهه عنه، ولسان حاله يقول: "اللهم طولك يا روح"

All the participants (60) translated the second sentence. However, six (6) of them produced an uncompleted translation. They transferred the first part but they did not complete the rest. Maybe because they could not find its equivalence in English. The other 54 student translated the sentence using more than one method which leads to three (3) different translations.

Table 4. students' answer in sentence 02

SL Sentence	English Model Answer	Typical student Answer	Frequency of occurrence	Percentage %
حول السيد وجهه عنه، ولسان خاله يقول: "اللهم طولك يا روح"	Al-Sayyid Ahmed turned his face away clearly implying "O god, have mercy".	The mister turned his face away from him and his tongue said "God give me patience".	30	50%
Total			60	100

This table shows that 30 students which represent 50 % translated the sentence by mixing two methods of translation. They started with literal translation in:

حول السيد وجهه عنه، ولسان خاله يقول: The mister turned his face away from him:

and His tongue said »...», then they translated the second part which is:

اللهم طولك يا روح: oh God give me patience

Using the free method of translation. When using word for word translation students did not preserve the metaphorical meaning of the SL which is "لسان خاله يقول" that is used by the writer to refer to the speech, or the verb saying. Instead they rendered the word لسان literally as his « tongue » not its function which is speaking as the writer intended. Another remark is in

the miss use of the past tense, all the 30 students translate the verb يقول into “ said”.the action is taking place in the present moment. But « said » is in the past. Perhaps students tend to underestimate the grammatical aspects when translating literary works, because they are concentrating on the general meaning.

The second part of the sentence contains another metaphorical meaning, which is the need to relax and calm down. The image was understood by the students yet, it was expressed differently from the English translation model. Participants' translation to a large extent is related to their culture. In Egypt – where the writer belongs_ people Use اللهم طولك يا روح to express that it is necessary to calm down. Whereas in Algeria people express the same idea using يا رب صدري as it is shown in students' answer. The image used by them is also dissimilar to that used by the translators; Since their culture is different from the Arabic one, Thus, what is clearly understood in one culture could be ambiguous and misinterpreted in others. This explains the use of different images, despite the fact that they connote the same meaning.

The second suggested answer by 21.66% students was “the man changed his face away from him and his tongue saying: “long live my soul”. It is an unsuccessful translation because all the 13 students translated the metaphor using word –for- word and this lead them to produce incomprehensible and unrelated translation. Students misinterpreted the metaphor they confused the image ,which is the need to smooth one's ruffled feathers with a usual sentence that simply expresses prayers and wisher to have a long life. As a result the meaning, the image, and the aesthetic values are completely destroyed. The remaining 18,33 % students translated the images successfully. They understood the metaphorical meaning and managed to produce the same English images used by the translators.

Sentence :03

من أين لك بهذا اللسان

Not all 60 students translated the third sentence. While 20 of them did not respond, the other 40 students, provided two different answer by using the two common methods of translation. Word-for-word and free translation.

Table 05. Students' Answer in Sentence 03

SL sentence	English Model Answer	Typical Students translation	Frequency of occurrence	Percentage
من أين لك بهذا اللسان	Where did you learn to talk like that	From where you have this tongue	27	45%
Total			60	100

As it is shown in the table, 45% of the participants used word-for-word translation to transfer the metaphor. Hence, they ended up with an odd translation, since the sentence contains a specific metaphorical meaning. Which is a person being surprised and questions the eloquent speech and the fluency of the person he is speaking to. It is not obvious if students have understood the metaphorical meaning, or it was difficult for them to guess the meaning. So, they choose the easiest solution which is the word-for word translation. In contrast, the other 21,66 %, decided to give up and they did not translate the sentence at all.

The rest 33,33 % participants preferred to translate using word-for- word when rendering من أين لك بهذا اللسان to “from where did you get these words”, but they translated tongue with words. So basically, they got the metaphorical meaning which is the act of speaking and

talking. Still it is different from the model answer because the translators expressed the same image using different one.

Sentence 04:

لسانك أطول من جسمك

the fourth sentence was translated by most of the students, only 5 from the total number did not attempt to translate it. The other 44 students used different strategies to render this sentence, which leads to two potential answers.

Table 06. Students' Answer In Sentence 04

SL sentence	English Model Answer	Typical Students translation	Frequency of occurrence	Percentage
لسانك أطول من جسمك	Your words are more inflated than your body.	Your tongue is longer than your body.	33	55%
Total			60	100

The above table indicates that 33 students with the frequency of 55% translated the metaphor word-for-word. They failed, because their focus was on the form and they neglected the meaning. However, in this case this latter can not be reproduced by using the word-for-word method of translation. The writer intended to say that the speakers' words are rude and inappropriate. The other participants with the percentage of 36.66% transferred this metaphor using free translation method. Yet, they did not preserve the metaphorical meaning. They

translated it as: “you have a large mouth”. They thought may be the writer is physically describing the shape of the person’s tongue, so they took the meaning and rendered it as it is. Unfortunately, they miscomprehend the right meaning.

Sentence: 05.

تكلم أطلق الحرية للسانك الطويل، ارفع صوتك.

All the participants translated the 5th sentence. The majority which represents 56,66 % used word-for-word translation. As it is noticed in the previous analysis, this sentence was also translated using both word-for-word and free methods. 34 students preferred the word for word method, while the other 26 used the free one.

Table 07. Students' Answer In Sentence 05

SL sentence	English Model Answer	Typical Students translation	Frequency of occurrence	Percentage
تكلم أطلق الحرية للسانك الطويل، ارفع صوتك.	Speak up, give free rein to your hot air. Raise your voice.	Speak, give the freedom to your long tongue. Rise your voice.	34	56,66%
Total			60	100

The above table illustrates that large number of students (56.66%) chose direct translation without taking into consideration any other potential meaning. Hence, their translation can not be treated as a successful one. The other (33.32%) gave the following translation: speak freely and raise your voice do not be shy. It can be implied that students got the general idea which is speaking freely, but they did not convey the intended metaphorical meaning. From the context, it can be understood that the speaker is mocking the person he is speaking too. However, students ignored the context hence, they misinterpreted the intended metaphorical meaning. Students expressed that the speaker is asking someone shy to speak up, in contrast to the translators "give free rein to your hot air", that implies that the speaker know that the person he is talking to has no response, and if he talks he will definitely lie.

Sentence: 06.

أشكرك من صميم قلبي، جزى الله عني لسانك الحلو

All the participants translated this sentence. Yet, 13 of them started translating the sentence but did not finish it. Those who completed the translation used different methods, and provided two different answers.

Table 08. Students' Answer in Sentence 06

SL sentence	English Model Answer	Typical Students translation	Frequency of occurrence	Percentage
أشكرك من صميم قلبي، جزى الله عني لسانك الحلو	Thank you from the bottom of my heart, may God reward sweetness of your words.	Thank you from the deep of my heart, God bless you instead of me your sweet tongue.	41	68.33%
Total			60	100

From the table it can be concluded that most participants, which refers to 68,33% of the whole sample followed the word- for- word method in translating the sentence. They transferred each SL word into its equivalence in the TL. However, applying this method was not appropriate for this sentence because they provided a translation with no sense. Other few participants (10%) understood the metaphorical meaning of this metaphor. So, they preferred to render it using free translation method. It was easy for them to reproduce the same meaning which is polite talk or speaking in a good manner. They translated it as: “thank you from the bottom of my heart, may Allah bless your sweet words”. One remarkable difference from the model answer is the use of “Allah bless” which is equivalent to the translator’s “God reward”, may be due to some cultural and religious factors.

21.66 % of the participants started translating the sentence using word for word method, but they did not finish the translation. This is may be because of the lack of vocabulary or due to the misunderstanding of the sentence.

Sentence: 07.

أذنا من طين وأذنا من عجين.

When coming to the 7th sentence, 28 participant did not provide a translation. As usual, it is because of the lack of vocabulary and miscomprehension of the sentence's meaning. The other 32 student attempted to translate the sentence but they provided two different answers as a result for using two different methods of translation.

Table 09. Students' Answer in Sentence 07

SL sentence	English Model Answer	Typical Students translation	Frequency of occurrence	Percentage
أذنا من طين وأذنا من عجين.	I act as though one of my ears was made of clay and the other of dough.	. an ear from clay and an ear from dough	28	46,66%
Total			60	100

The above table introduces that 46,66% from the total number of the students translated the sentence word-for-word. Students' translation can not be classified as a successful one because it is ambiguous. The metaphorical meaning is not conveyed besides, the general meaning they produced as a whole is not clear if it is a normal description, a comparison etc. The other answers were totally dissimilar, although students managed to keep the metaphorical meaning which is pretending to be deaf and not listening to avoid conflict. Each student expressed it in a different sentence.

Sentence 08:

ربما كان لها مزايا، كما يشهد بذلك زوجها. ولكن الناس عامة يستهويها الوجه الصبيح

واللسان.

The majority of the participants (46) translated this sentence, only 14 of them did not.

The translation method used here is the word-for-word method.

Table 10. Students' Answer in Sentence 08

SL sentence	English Model Answer	Typical Students translation	Frequency of occurrence	Percentage
ربما كان لها مزايا، كما يشهد بذلك زوجها. ولكن الناس عامة يستهويها الوجه الصبيح واللسان الحلو	Perhaps she does have good qualities as her husband has identified, but in general people are attracted by a pretty face and a sweet tongue	.maybe she has qualities like her husband witnesses but people are attracted by her bright face and sweet tongue.	46	76.66%
Total			60	100

This table shows that 76.66 % of the participants preferred to apply the word-for-word translation. Which is considered to be appropriate in this case. Among those who used word-for-word translation, few of them applied the same method for the whole sentence, however, they changed “sweet tongue” with “sweet words”. word-for-word method is considered in this case as the most useful one, because, the context of this sentence helps in understanding the metaphorical meaning, which is “kindness” and “beauty”.

Sentence 09:

أنك في واد وأنا في واد.

Concerning the translation of this sentence, approximately all the participants were able to render it, only 2 of them did not. The participant transferred this sentence applying different methods which leads to two different suggested answers.

Table 11. Students' Answer in Sentence 09

SL sentence	English Model Answer	Typical Students translation	Frequency of occurrence	Percentage
أنك في واد وأنا في واد.	It is clear that we've mountains apart.	I am talking about something, and you are talking about something else.	51	85%
Total			60	100

This table demonstrates that 85% of the participants transferred this sentence using the free translation method. They understood the metaphorical meaning which is a state of misunderstanding between two persons. However, because of the lack of knowledge about the target culture. They could not provide a target image with the same SL image meaning. Whereas the English translators replaced the image of “Valleys” by another image known and widely used in their cultures which is “mountains”.

The rest 11.66 % used another different method which is the word-for-word. They reproduced the metaphor as: “you are in a valley and I am in a valley”. For a foreign reader, the meaning of the sentence may not be clear in their culture because they do not use the valleys imagery.

Sentence 10:

وكان الموت قبلتي

This last sentence was translated by all the students (60). However, their translations vary. 31 of them transferred the word "قبلتي" to “my direction”. the others 22 replaced it with “my destiny”. Whereas, the other remaining 7 produced different translations, they focussed on preserving the general meaning while using their proper style and wording.

Table 12. Students' Answer in Sentence 10

SL sentence	English Model Answer	Typical Students translation	Frequency of occurrence	Percentage
وكان الموت قبلتي	Once I directed my attention toward death.	And death was my direction.	31	51.66%
Total			60	100

This table represents the answer by more than half students (51.66%). It is clear that they got the metaphorical meaning, which is the speaker's wish and desire to die. It can be concluded that their religious status -as Muslims- helped them to deduce the meaning of "قبلتي" which is the place all Muslims direct toward when praying. They conveyed the the meaning that he was desperate and hopeless to the extent he has no doubt that death is the only possible direction, yet they did not keep the image and the aesthetic values.

The other (36.66%) students whom translated it using the word "destiny" misunderstood the metaphorical meaning, which is the lack of interest in life. They focussed on translating the religious image with something related to religion, thinking that it may convey the same meaning. However, their translation "death was my destiny" did not express the right intention of the speaker since destiny is God's choice. Whereas his real intention was to say that death was his own choice when he lost everything that makes him attached to life.

The last (11.66%) students provided different translations. Even though, they understood the metaphorical meaning, everyone re-expressed it using his own words. Some examples are: I lost hope. / I wanted to die. / death was the only solution for me.

2.3.5 Interpretation and Discussion of Test Results

The English model translation is considered as successful because translators preserved the metaphorical meaning in their translation. When translating, they did not focus on one method of translation only. However, they tried to use the appropriate method and strategy for each metaphor in order to convey the figurative meaning. Comparing participants' answers with the English model, it is noticed that students usually rely on word-for-word translation. This latter did not always produce a successful translation. Those who used free translation method, when they took the context into consideration they managed to produce the intended metaphorical meaning. Yet, they did not produce the same image used by the translator, this may be due to their different cultural backgrounds. In some translations, students did not succeed in choosing the suitable words as a result of their insufficient vocabulary storage.

2.4 Teachers Interview

2.4.1 Description of Teachers Interview

This semi-structured interview is the second means of research which is conducted with three teachers of translation. Every teacher was interviewed individually and it took them approximately 15 minutes in order to answer all the 12 questions. The aim behind this interview is to validate the first tool's findings and to examine the teachers' views about students' difficulties in translating metaphors in literary prose texts. As well as, their suggested solutions to solve those difficulties.

2.4.2 The Analysis of Teacher's Interview

Question 01: how do you evaluate students' translation of literary prose text?

The aim of this question is to get an overall idea about students' level and performance in translating literary texts. The three (03) teachers agreed that students' translation of literary prose texts in general, can not be described as a successful one. While two of them evaluate it as average, the other teacher said that he is not exaggerating if he describe students' translation as very bad.

Question 02: since literary texts are characterized by the use of figures of speech. Do you think that students are able to recognize and translate them successfully?

This second question aimed at looking whether students are able to identify and translate figures of speech in general appropriately

. Two teachers assumed that students generally can not identify the figures being used, and if they do most of them can not distinguish which is the type of the figure is. The third teacher linked whether students are able to recognize figures of speech to the type of the figure itself, since some of them can not be easily recognized.

Concerning their translation, all teachers answered with "No", it means that the majority of students fail to realize a successful translation, and again it depends on the type of the figure.

Question 03: Metaphor is the most used figure of speech, despite the fact that it is not direct and its meaning is implicit. Does it translation create extra difficulties for students compared to the other figures?

This question was administered to know whether metaphor is more challenging for students than the other types, or it is as difficult as any other figure of speech. All teachers answered with "Yes". i.e, metaphor is more difficult than the other types and also it is the most

used and translated figure due to its effect and importance within a literary piece of work, they added that the level of difficulty differs from one student to another.

Question 04: Are the translation difficulties encountered by students in all literary translations, or there are some difficulties specific to the translation of metaphor?

The fourth question aimed at knowing whether there are some difficulties students encounter mainly when translating metaphor, or they are the usual common ones. One teacher said that translation problems are the same in all literary translation , so they apply to metaphor too. The other two teachers had a different point of view. They argued that there are some obstacles students face particularly when translating metaphors, for example: the metaphorical meaning should be well interpreted otherwise rendering a metaphor to another language would be impossible.

Question 05: Could you please give further explanation?

This question aimed at getting more details about the difficulties encountered by students when translating metaphors. Each teacher provided a different answer for this question. One of them stated that the first difficulty is that students are not going to focus only on the linguistic sides, because there are other factors that may create obstacles for them such as the cultural and personal backgrounds. The second teacher saw that not recognizing that a metaphor is being used is the central problem. The last teacher claimed that not all metaphors are difficult to translate, it depends on the type of metaphor itself. He gave the example of creative metaphor it tends to be problematic since it is created by the writer. Hence, it is difficult for students to capture his intended meaning and his exact intention.

Question 06: Do you think that students are aware that there are certain strategies devoted exclusively to the translation of metaphors?

The above question was administered to get insights about students' knowledge concerning the translation of metaphors. While, one teacher responded that he is not sure. The other two teachers claimed that theoretically "Yes"; students are supposed to know these strategies because they are included in (2nd year) translation module s' syllabus. Consequently they were thought about them.

Question 07: Do they use these strategies in their translation? If no, are they obliged to follow them in a strict manner?

This question aimed to know if these strategies are used by students when translating also if the use of this strategies is essential and indispensable or not. All teachers provided similar answers; they asserted that not all students apply these strategies when translating. When coming to answer the second part of the question, two teachers stated that it is surely necessary to use these translation strategies since they are developed to facilitate translation. While the other one claimed that these strategies are helpful but students are not obliged to follow them blindly. He justified this by saying that if the student has already succeeded to render the metaphorical meaning without using any strategy, his/her translation is still successful.

Question 08: according to you, translating the meaning of the metaphor is enough, or preserving the image along with its aesthetic values is with an equal importance?

The answer about this question was intended to clarify what the teachers want to see in students' translation in order to evaluate it as a successful one. One teacher stated that the importance must be given to both the image and the effect. According to him, students must start with the shape, then the meaning. The other two teachers favoured the meaning of the metaphor over anything else. They emphasized that what needs to be rendered is the implicit figurative meaning of the metaphor.

Question 09: sense-for-sense or word-for-word translation, which one do you think is the more appropriate for the translation of the metaphor?

The above question aimed at looking for the suitable method to translate metaphors. The three teachers provided the same answer. According to them, no method can be described as the most appropriate one. Each of them has its payoffs and pitfalls. Besides, it depends on the case; In some cases, the meaning is the one that should be conveyed, in other cases both the form and the meaning are important. One teacher added that the good translator must starts with the word-for-word translation as a first step than move to the free translation when necessary.

Question 10: Some translations scholars who investigated the problems of metaphors translation, claimed that equivalence is a major problem. Could you explain your point of view toward this?

Regarding this question the aim was to get a clearer idea about the relation between the translation of metaphor and equivalence. All teachers emphasized that equivalence is a broad notion, it is not related to the translation of metaphor only. however, when translating translators look for (SL) word or meaning in the (TL). The degree of similarity between the SL and the TL word or meaning is called equivalence. Most language differ from each other, as a result some words in one language can not have an exact equivalent word in another language. This is called the problem of equivalence. It is not specific to the translation of metaphor still, it can be considered as one obstacle that hinder the translation process.

Question 11: Do you think that the level of difficulty when translating metaphors differs according to the process of translation? i.e from Arabic to English or from English to Arabic which one is more difficult?

Regarding this question the three teachers disagreed about the answer. The first teacher stated that the translation of metaphor is the same from Arabic to English or Vice-Versa. He

justified his answer by saying that both of them are difficult. It depends on the student himself /herself . The second teacher said that it is indeed different; for students whom their mother tongue is Arabic translating from English to Arabic is easier. While the third teacher claimed that such comparison should not be allowed since every case is different from the other. Sometimes students find themselves better in translating from Arabic to English sometimes it is the opposite depending on the case.

Question 12: As a teacher of translation, what are the solutions you suggest for students in order to overcome the difficulties they face in translating metaphors?

This last question aimed at getting insights about some solutions teachers believe they are helpful for students. While two teacher's emphasis was on reading in both languages, as the best solution to enrich their vocabulary storage, hence achieve a successful translation. The third teacher focused on the immediate solutions students can resort to while translating such as, re-reading the metaphor several times in order to understand what it is about, trying to find an appropriate strategy to guide their translation, and to take context into consideration.

2.4.3 Interpretation and discussion of Teachers' Interview

When interpreting the answers gathered from teachers' interview, it can be noted that they are not satisfied about students' translation of literary prose texts. They claimed that students lack the knowledge about figures of speech and this made them unable to identify the figures used within the literary work, let alone translating them successfully. Since translation of metaphors is the focus of the current research, the interview includes various questions about metaphor. The answers provided by teachers emphasized that metaphor is the most important figure of speech, however its translation poses extra translation difficulties and problems..

As it was stated by teachers most students are not obliged to follow in a blind manner the strategies of translating metaphor; what counts the most is the successful rendering of the

figurative meaning. The data collected from the interview clarified the concepts of equivalence which is a major translation difficulty not only in that of metaphor.

Other answers gave insights and advocated that no method of translation is always the best. Hence, students when translating must take into consideration different factors. The last thing provided by the teachers was some suggestions for possible solutions in order to overcome metaphor's translation problems. They were mainly about the necessity of a careful interpretation of the metaphor within its appropriate context without neglecting the cultural differences

2.5 Data Discussion and Interpretation of the Results

From the overall analysis of the results in both students' test and teachers' interview, it can be concluded that the importance of metaphor within literary texts is agreed upon. However, its translation may create various difficulties for students due to its implicit nature. Generally, students when they translate metaphors, they do not look for the appropriate method. Instead, they opt for the easiest one. They have no solid basics for deciding upon what is the most appropriate way for a good translation, since they lack the knowledge about translation methods and strategies in general. Furthermore, they face some difficulties in translating cultural specific metaphors. Universal ones are claimed to be the easiest when translating. Additionally, it was noticed that students underestimated the significance of the context in facilitating the interpretation of the meaning. The lack of vocabulary and their limited knowledge about figures of speech are two other reasons for metaphor translation problems.

Conclusion

This practical chapter investigated the difficulties students face when translating metaphors from Arabic literary prose texts to English. The data collected by means of the test and the interview was carefully analyzed, it revealed convenient answers for the

research questions mentioned earlier. It has been concluded that third year EFL students - as it was expected - face some difficulties in the translation of metaphors. The major obstacle is the differences between the source and the target culture, this lead to the misinterpretation of cultural -specific metaphors. Moreover, the findings show that students lack the knowledge about translation methods ,seeing that they switch randomly between word-for-word and free translation. In addition to some other problems such as: not paying attention to the context of the metaphor , and their poor vocabulary storage.

General conclusion

This study was carried out to investigate third-year students' difficulties in translating metaphors from Arabic literary prose texts to English. It followed a quantitative and a qualitative methodology, to accomplish the intended objectives. This study was divided into two main parts: the theoretical and the practical framework. The former included three sections, they dealt mainly with metaphor and its translation. The first section tackled different aspects about Arabic and English metaphors, the second section focused on the strategies, difficulties and solutions of metaphors' translation. The last section, which is the corpus of the study introduced Naguib Mahfouz, his works, and influence on the Arabic literature. Also it shaded light on the novel used as the research's case study. Thereafter, the second part of the study which is the practical framework, attempted to investigate the hypotheses mentioned earlier in the theoretical introduction. Hence, a translation test was administered to third-year EFL students, in which they translated (10) metaphors from an Arabic novel to English. Then, their translations were compared with an English model. The second tool for data collection was the interview for translation teachers. The analysis of the results show that students face various difficulties in the translation of metaphors. The major ones were due to cultural, contextual, and even personal backgrounds.

Finally, the hypotheses of this research study are confirmed: if third-year university students are not aware of the cultural differences, they will not interpret and translate the metaphor correctly. Besides, students' difficulties are generally due to the lack of knowledge about the translation methods.

Limitations of study

Even though the massive efforts and the careful preparation, this research has some limitations. Because of the political crisis the country has undergone and the large protest that was held in the university, there were no available students to answer the test. Even after studies were resumed the university was still in a total disorder. Everything was accelerated hence, the researchers hardly managed to find sixty(60) students to answer the test and also to arrange interviews with three teachers. Consequently, the sample used here was limited in time and population.

Pedagogical Recommendations

Taking into consideration what has been tackled during this research, there are some suggestions that may be helpful:

- Students are recommended to read extensively in order to enhance and develop their vocabulary's store.
- They must get rid of the faulty assumption that literary texts are very difficult and incomprehensible by accustoming themselves with this type of texts.
- Students are treating translation as a secondary module or as general knowledge, may be because it is until second year when they start studying it. Hence, they should be aware about the importance of translation in learning the language.
- Learning a language must be parallel with learning its culture for they are inseparable. So, students are recommended to develop their knowledge about the foreign culture.

Suggestions for further Researches:

As a final suggestion for future researchers who are conducting studies in this area, we suggest to:

- Investigate the role and the importance of translation in learning English or students' attitudes and perspectives toward this phenomenon.
- Also, they are advised to Conduct a study in which they investigate the translation of metaphors in both English and Arabic then to make a comparison between the two processes
- Or more specifically, they may choose among the difficulties that were highlighted in this study (such as cultural differences) and develop it in details.

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APPENDIX A

Translation Test

The following passages are taken from “**Palace of Desire**” by **Naguib Mahfouz**”. Read them carefully, then translate the underlined sentences into English.

Passage N° 01.

نظرت إلى المشربية فوجدت الطين المتخلف من مطر الأمس لا يزال يغطي أرض

الحارة، فأخبريني وريك كيف يشق أبي سييله!؟

ولم هذا العناد كله!؟

فسألتها عائشة:

- والسماء كيف حالها الآن؟

- قطران ! ستجعل الحارات بحورا قبل الليل.

.....
.....

Passage N° 02.

حول السيد وجهه عنه، ولسان حاله يقول: "اللهم طولك يا روح"، بيد أنه لم يكن غاضبا حقا،

ولعله رأى الأمر كله مفاجأة مضحكة لم تخطر له ببال، ثم أعاد إليه وهو يقول:

- بصفتي والدك! أريد أن أطمئن على مستقبلك.

.....

.....

Passage N° 03.

قالت ضاحكة:

- رأيت يا مكر؟.. تريد أن تأخذ لا أن تعطي...

من أين لك بهذا اللسان؟، ولا زنوبة في زمانها، ملعونة الدنيا من غيرك!

.....

.....

Passage N° 04.

قالت ضاحكة:

التفتت إليه برأس دلت حركته في شبه الظلام على تكتم الضحك، وقالت:

لسانك أطول من جسمك، ترى ماذا وراء كلامك؟

.....

.....

Passage N° 05.

- ربنا يعلم بحسن نيتي، نظرت إلى فوق لأنني لا أستطيع أن أمنع النظر عن مكان تكونين فيه، ألم تدركي هذا؟ ألم تشعرني به؟ جارك القديم يتكلم وإن تأخر به الزمن.
هازئة:

- تكلم أطلق الحرية للسانك الطويل، ارفع صوتك. ماذا تفعل لو اقتحمت عليك السطح امرأة أبيك فرأتك ورأتني؟

.....
.....

Passage N° 06.

اليوم يسعى إلى مريم رجل جدير حقا بإسعادها، وستكون بفضل الله جديرة بإسعاده، ونحن مهما فرق بيننا سوء التفاهم أسرة واحدة من قديم الزمن..
اغتبط ياسين حتى راحت أصابعه تسوي البابيون بلمسات سريعة غير مقصودة، ثم قال وقد تورد وجهه الأسمر الجميل:

- أشكرك من صميم قلبي، جزى الله على لسانك الحلو.

.....
.....

Passage N° 07.

نفخ ياسين كالبائس، ثم التفت إلى إبراهيم شوكت متسائلا في إشفاق وعطف:

- خبرني عما تصنه بين زوجك. هذه حالها، وبين والدتك؟

أشعل إبراهيم سيجارة، وأخذ نفسا، ثم نفخه وهو يطم بوزه مشاركا أخاه خليل الذي لك يكن

من فيه إلا حين يتكلم. في تعفير جو الصالة ثم قال في عدم اكتراث:

أذنا من طين وأذنا من عجين، هذا ما تعلمته من التجربة!

.....

.....

Passage N° 08.

- لم يلتمس نساء السكرية وخديجة هانم؟.. ربما كان لها مزايا - كما يشهد بذلك زوجها -

ولكن الناس عامة يستهويها الوجه الصبيح واللسان الحلو..!

.....

.....

.....

Passage N° 09.

فدارت ابتسامة بعثها الثناء، ثم تظاهرت بالدهشة وهي تقول:

- لا أفهم مما تعني شيئاً، الظاهر أنك في واد وأنا في واد.

.....

.....

Passage N° 10.

كفرت بالخلود لكن هل نسيان الحب ممكن؟ لم أعد كما كنت، إني أتسلل في جحيم العذاب

فتشغلي الحياة حيناً حتى أرجع إليه، وكان الموت قبلي واليم ثمة حياة ولو بلا أمل.

.....

.....

APPENDIX B

Teachers' Interview

We appreciate your collaboration and participation in this interview. Your answer will be with giant help to this research. This latter aims at investigating the difficulties third year students face when translating Metaphor from Arabic literary prose to English.

Question 01: how do you evaluate students' translation of literary prose text?

Question 02: since literary texts are characterized by the use of figures of speech. Do you think that students are able to recognize and translate them successfully?

Question 03: Metaphor is the most used figure of speech, despite the fact that it is not direct and its meaning is implicit. Does its translation create extra difficulties for students compared to the other figures?

Question 04: Are these difficulties encountered by students in all literary translations, or there are some difficulties specific to the translation of metaphor?

Question 05: What are those difficulties?

Question 06: Do you think that students are aware that there are certain strategies devoted exclusively to the translation of metaphors?

Question 07: Do they use these strategies in their translation? If no, are they obliged to follow them in a strict manner?

Question 08: according to you, translating the meaning of the metaphor is enough, or rendering the image along with its aesthetic values is with an equal importance?

Question 09: sense-for-sense or word-for-word translation, which one do you think is the most appropriate for the translation of the metaphor?

Question 10: Some translations scholars who dealt with the problems of translating metaphors, claimed that equivalence is one of those problems. Could you explain your point of view toward this?

Question 11: Do you think that the level of difficulty in the translation of metaphor differs according to the process of translation? i.e from Arabic to English or from English to Arabic which one is more difficult?

Question 12: As a teacher of translation what are the solutions you suggest for students, in order to overcome the difficulties in translating metaphors?

Résumé

La traduction des métaphores a toujours été un défi pour les étudiants de la langue anglaise à cause de la difficulté de compréhension de son sens métaphorique d'un côté, et la difficulté de transmission de l'aspect culturel d'un autre côté. Le but de notre actuelle étude est de cerner et percevoir les difficultés rencontrées lors de la traduction des métaphores et des écrits littéraires de la langue arabe à la langue anglaise par les étudiants de la troisième année langue anglaise à l'université Mohammed Seddik Ben Yahia –Jijel. Pour effectuer notre recherche nous avons postulé pour l'hypothèse suivante : si les étudiants ne sont pas conscients et ne prennent pas en considération les différences culturelles ils vont avoir des difficultés de compréhension et traduction avec succès. A partir de notre étude nous pouvons dire que le problème de traduction des métaphores est généralement relié à la sélection aléatoire des méthodes appropriées pour la traduction.

Pour concrétiser notre recherche, nous avons demandé à soixante (60) étudiants de langue anglaise de traduire dix (10) métaphores de plus nous avons interrogé trois (03) enseignants de spécialité (traduction)

Les résultats de notre étude ont donné qu'à côté de la sélection aléatoire des stratégies et des méthodes de traduction les étudiants ont rencontré des obstacles pour comprendre et traduire les métaphores en raison de l'aspect culturel ainsi que la non prise en charge du contexte métaphorique. Il est confirmé aussi que les étudiants ont un manque par rapport aux méthodes correctes de traduction.

Pour surpasser ses obstacles les étudiants doivent enrichir leurs vocabulaires culturels et améliorer leurs connaissances concernant les méthodes de traduction sans oublier qu'ils doivent prendre le contexte phrastique en considération lors du processus de traduction.

الملخص

لطالما كانت ترجمة الاستعارات بمثابة تحدي لطلبة اللغة الإنجليزية بسبب صعوبة فهم معناها المجازي من جهة وبسبب استعصاء نقل الجوانب الثقافية التي تحتويها من جهة أخرى. إن هذه الدراسة الحالية تهدف إلى البحث واستقصاء الصعوبات التي يواجهها طلبة السنة الثالثة - لغة إنجليزية - بجامعة محمد الصديق بن يحيى أثناء ترجمة الاستعارات في الأعمال الأدبية من العربية إلى الإنجليزية بناءً على الفرضية القائلة أنه إذا كان الطلبة غير مدركين وملمين بالاختلافات الثقافية فسواجهدون صعوبة في فهم وترجمة الاستعارات بنجاح. تقوم هذه الدراسة أيضاً على الاعتقاد بأن مشكلات ترجمة الاستعارات تكون غالباً مرتبطة بالاختيار العشوائي لطرق الترجمة المناسبة. وعليه طُلب من 60 ستون طالباً في اللغة الإنجليزية ترجمة عشر (10) استعارات بالإضافة إلى مقابلة مع ثلاث (03) أساتذة من ذوي الاختصاص (ترجمة).

كشفت نتائج هذه الدراسة أنه بالإضافة إلى الاختيار العشوائي لاستراتيجيات وأساليب الترجمة أن الطلبة قد واجهوا عقبات في فهم وترجمة الاستعارات راجعة إلى عوامل متعلقة بالجانب الثقافي والسياق. كما تأكد أن الطلبة بالفعل يفتقرون إلى أساليب وطرق الترجمة الصحيحة.

ولاجتياز هذه العقبات وجب على الطلبة إثراء رصيدهم الثقافي وتطوير معلوماتهم حول طرق الترجمة بالإضافة إلى أخذ سياق الجملة بعين الاعتبار أثناء الترجمة.

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