ASPECTS OF THE PROBLEMS OF TRANSLATING METAPHOR,
WITH SPECIAL REFERENCE TO MODERN ARABIC POETRY

Hisham T. B. Obeidat

A Thesis Submitted for the Degree of PhD
at the
University of St. Andrews

1997

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Aspects of the Problems of translating Metaphor with Special Reference to Modern Arabic Poetry

by

Hisham T B Obeidat

A Thesis submitted for the Degree of Doctor of Philosophy at the University of St Andrews

February 1997

St Andrews
Dedication

To the soul of my father,
who always told me that knowledge is a sword in my hand.

To my mother
who lives all my pain with me in every fibre of her being
Acknowledgements

I owe a deep gratitude to my supervisor Sandor Hervey for his support and wise advice during the course of this thesis until he left last June on leave of absence.

I also owe a deep debt of gratitude to my present supervisor, Catherine Cobham, who first co-supervised this work with Sandor Hervey. She has given me friendly guidance and unfailing encouragement. She made an invaluable contribution with her thoughtful notes, her fine eye for structure, and her wise judgement on many sensitive aspects of the study.

I also extend my thanks to Elspeth Paterson who typed this thesis; her efforts and help are greatly appreciated.

Lastly, but not least, I acknowledge my gratitude to my mother, sisters and brothers. Their financial and moral encouragement and support has been far more than I can ever thank them for.
Declarations

I, Hisham T B Obeidat, hereby certify that this thesis, which is approximately 66,000 words in length, has been written by me, that it is the record of work carried out by me and that it has not been submitted in any previous application for a higher degree.

Date: 22 May 1997  Signature:

I was admitted as a research student in May 1992 and as a candidate for the degree of Doctor of Philosophy in 1992; the higher study for which this is a record was carried out in the University of St Andrews between 1992 and 1997.

Date: 22 May (97)  Signature:

I hereby certify that the candidate has fulfilled the conditions of the Resolution and Regulations appropriate for the degree of Doctor of Philosophy in the University of St Andrews and that the candidate is qualified to submit this thesis in application for that degree.

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Abstract

This thesis examines a crucial area in the translation of poetic discourse, the translatability of modern Arabic metaphor into English. Two main questions are addressed. Firstly, what makes a particular metaphor easy to translate? Secondly, what makes another metaphor difficult or even impossible to translate?

The thesis consists of two parts, theory and data analysis. The first part, theory, contains five chapters. In chapter 1 general theories of metaphor are discussed; interaction, imagination and experientialist theory. In chapter 2 poetic metaphor is examined; its interpretation, its aesthetic values, the part played by the imagination in processing metaphor, the importance of cultural knowledge and the problems of translation. In chapter 3 the metonymy-metaphor relationship is assessed, and in chapter 4 the notion of dead metaphor is examined. In chapter 5, light is shed on the use of poetic metaphor in the Arab media and in particular on its use as an effective device to persuade the audience to accept the current peace discourse in the Middle East.

Part 2, data analysis, also consists of five chapters of which chapter 6 is the introduction to the data analysis, and links the two parts of the thesis together. Chapters 7 to 10 concern the translation of metaphor in particular categories of poetry: in chapter 7 the emphasis is on autobiographical poetry (Ghāzi al-Ghusaybī: “In the Grip of My Fifties” and “Making Me a Grandfather”). In chapter 8 the focus is on the poetry of exile (Fadwā Tūqān: “Ruqayyā” and “The Call of the Land”). In chapter 9 nationalist poetry is discusses (Fadwā Tūqān: “My Sad City” and “Ḥamza”), while in chapter 10 socio-political poetry is considered (Ṣalāḥ ‘Abd al-Ṣābūr: “Sadness”).

The findings of this research may be summarised as follows: the translation of Arabic poetic metaphor into English requires most importantly the
recreation of a similar cultural experience in the TL. The data analysis shows that, in certain cases, it is easy to restructure the ST metaphoric experience with the same experience in the TL. On numerous occasions, however, the SL metaphoric experience has to be rendered by a different metaphor exhibiting a similar, or parallel, experience. Lastly, the data also demonstrate to the reader how, in certain contexts, the ST metaphor is untranslatable, simply because the host language cannot express satisfactorily the ST thought in the same or a similar way.
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Introduction

0.1 The Significance of the Study

Despite the fact that the past two decades have witnessed the production of a large quantity of literature related to Arabic/English translation (al-Besbasi (1991), Libdeh (1991), al-Mahmoud (1989), Sa’adi (1990), Shamma (1978) and al-Najjar (1984) amongst others), the translation of literature, and in particular poetry, is neglected within academic research. To the best of my knowledge, this present research on the translation of Arabic poetic metaphors into English is the first of its kind in this country.

This widespread neglect of poetic discourse may be attributed to a number of factors: firstly, Arabic/English translation programmes, whether in British universities or in the Arab world (e.g. Jordan), show little or no interest at all in literary translation. These programmes are for the most part based on supply and demand, and have been designed to meet the needs of the market through qualifying technical translators. In the light of this, students from these programmes, become engaged in translating non-literary texts, for economic necessity. Secondly, the complexity of poetic texts tends to make students shy away from exploring this area. Thirdly, publishing houses have shown little interest in translations of poetic texts which touch upon socio-political issues (for example the poems of ‘Abd al-Rahmān, al-‘Ashmāwi, ‘ Abdallāh al-Ḥāmid, ʿAhmad Maṭar, ʿAmal Dunqul amongst others). Consequently, the English reader remains ignorant of the way in which Arab poets address day to day issues. Poets who are chosen for translation into English are often influential characters in their own countries, and can use their influence with British and American publishers.

0.2 The Purpose of the Study

The idea for this research, which is an enquiry into the translatability of Arabic poetic metaphors into English, was formed initially in response to controversial arguments put forward by Newmark (1981) (1985) (1988) and
Mason (1982) (the "no-problem" approach the universalist) and Dagut (1976), (the "problem" approach the culture-bound). The no-problem advocates, Newmark (1981) (1985) (1988) and Mason (1982), claim that metaphor, like any other linguistic phenomenon, is not problematic in translation from a cross-cultural point of view. Both Newmark and Mason's works on metaphor are themselves a response to Dagut's work which emphasises the problem of translating metaphor.

Newmark, in my view, oversimplifies the act of translating metaphor in that he first appreciates metaphor at a lexical level, i.e. at the level of the vehicle of the metaphor, and not at the level of the metaphorical statement as expounded by Black (1962), Ricoeur (1981), Lakoff and Johnson (1980) and Lakoff (1987). Secondly, Newmark perceives the act of translating metaphor in terms appropriate to chemical protocols. For this purpose, Newmark designs seven protocols dealing with the issue of metaphor translatability. In poetic texts, for example, Newmark claims that replacing every stock metaphor with another metaphor may lead to inaccuracy. Therefore he appoints the translator to act as judge on whether it is worth attempting to translate metaphor. Deleting an image distorts the flow of thought, and not the other way round. In part 2 of this work, in the poem "My Sad City" we shall see how the translator has recourse to deleting a metaphor (Lit. The day the waves crashed on the shore) and how the ST incurs a loss in meaning.

Dagut (1976), an advocate of the culture-based approach, assesses the translatability of metaphor in novels being translated from Hebrew into English. Dagut finds it hard, if not impossible, consistently to maintain the same images in the English text. His final conclusion that the translatability of a given metaphor is determined by the presence of cultural experience and the semantic associations afforded by this, and the extent to which these can or cannot be reproduced in the TL, is convincing, as far as I am concerned. Dagut shows clearly that metaphor is problematic, and the translatability of metaphor cross-culturally lies in the function of cultural experience. Literal
translation, according to Dagut, involves damage to the thought; therefore it is not the ideal way of approaching the metaphoric statement.

Poetic metaphor displays specific patterns of sounds; for example rhythm and alliteration play an important role. However, such phonological features are exhibited in poetic and non-poetic texts alike (i.e. political slogans and advertisements).

Consider the following example:

“I have nothing to offer, but blood, toil, tears and sweat”
(Churchill, 13 May 1941, in Newark 1988)

When translating this slogan into Arabic, it is difficult or even impossible to convey the same effect. An Arabic equivalent would be:

ليس عندى إلا الدماء والدموع والعرق

“sweat” and “tears” cannot give the same rhythm as their English counterparts. Such slogans are thus vulnerable to loss in meaning and poetic impact. Hatim and Mason (1990:15) claim that “creation of any language transaction is impossible. Translators will always experience a conflict of interests as to what their communicative priorities are, a conflict which they themselves resolve as best they can”. This act of recreation is relevant to poetic and non-poetic texts alike.

In this thesis I maintain that the translatability of a particular metaphorical statement cannot be determined by abstract protocols, i.e. the Newmark Protocols. It is determined rather by the function of the metaphorical experience. This thesis addresses the relevance of the theory of metaphor with regard to translation between two languages from different language groups, Arabic and English. The discussion centres on two fundamental questions: (1) What makes a particular metaphoric statement easy to translate? and (2) What makes another metaphorical statement hard or even impossible to translate?
0.3 The Organisation of the Work

This work contains two parts: theory and analysis of data.

Part one, the theory, comprises five chapters and part two, the analysis, four chapters and an introduction. I note that part one occupies at least half of the thesis. However, in any work on metaphor, one has to consider the relationship between metaphor and other tropes, for example metonymy. I also feel it is relevant and important to give an account of metaphor as it is employed in the Arabic media. I hope to show how metaphors in Arabic media are more figurative than English ones, for example, زراعة الالتزام في أرض مزروعة بالعسكر (Lit. The planting of the accord in a land planted with soldiers). This chapter "Metaphor in the Media" serves to explain how metaphor works in other non-literary contexts, demonstrating the persuasive function of metaphor. Below I will give a brief description of each chapter.

Chapter 1 addresses general theories of metaphor; interaction, imagination and experiential theory. The interaction theory, expounded by Black (1962), claims that metaphor is a cognitive process wherein comprehension is dependent on knowledge of the world. Ricoeur (1981) claims that metaphoric comprehension involves the faculty of imagination and feelings, and, lastly, Lakoff and Johnson interpret metaphor in terms of experience.

In chapter 2, ‘Poetic Metaphor’, I will examine the way poetic metaphor works. The following points are addressed: the aesthetic functioning of metaphor; the domains of the poetic metaphor; imagination and culture and the significance of the act of translation; and paraphrase.

In chapter 3, ‘Metaphor and Metonymy’, the following points will be central to the discussion: Rice and Schofer's taxonomy of tropes; the distinction between conventional and contextual metonymies; a discussion of the metonymy-metaphor relationship; and lastly cultural and cross-cultural cases of metonymic translation.
In chapter 4, 'Live Metaphor and Dead Metaphor', I will investigate the reasons for the death of a metaphor. To do so, I relate a particular metaphor to a more general theoretical continuum which goes from “live” or “novel” to “dead”, with established and clichéd metaphor in between. I am also concerned with the question of reviving metaphor. Finally, problems of translation related to dead metaphor will be assessed in an analytical light.

Chapter 5 is concerned with metaphor in the media with reference to the metaphor of “peace” in the Middle East. This chapter will illustrate the way politicians manipulate metaphor as a device to persuade people to adopt particular policies. Because it comprises both data analysis and a theoretical background to political discourse, this chapter serves structurally as a bridge between part one and part two.

Part two consists of chapter 6, ‘Introduction to Data Analysis’, and four chapters arranged as follows.

Chapter 7 addresses biographical discourse. It consists of a discussion of two poems “In the Grip of My Fifties” (1995) and “Making Me a Grandfather” (1995) by the Saudi poet al-Ghusaybi. When I edit the TT, I address particular translation problems. Further to this, alternatives will be suggested in an attempt to rectify apparent mistranslation.

Chapter 8, 'The National Discourse' contains a discussion of metaphor in two poems; “Ruqayyā”, and “The Call of the Land” by Fadwā Ṭuqān (b.1917). These two poems describe refugee life. The TT will be criticised and difficulties in translation will be discussed.

Chapter 9 'The Exile Genre' also contains a discussion of two poems; “Hamza”, and “My Sad City” by Fadwā Ṭuqān (b.1917).

Chapter 10 'The Socialist Genre' consists of a discussion of the poem; “Sadness” by Ṣalāḥ ‘Abd al-Ṣābūr (b.1931).
0.4 Related Work

Libdeh (1991) researches figurative expressions in literary works with reference to English-Arabic translation. This work constitutes seven chapters: 'Introduction', 'Figures of Speech', 'The Social Role of Figures of Speech', 'Discourse', 'The Social and Critical Language', 'Data Analysis', and 'Translation Assessment'. Abu-Libdeh uses two novels, "The Old Man and the Sea" by Ernest Hemingway and "Two Women in One" by Nawāl al-Sa‘dāwī as material for his thesis. He concerns himself with the idea of intimacy rather than with the question of translating figurative expressions as such. Therefore his work is not of general use to students of translation. His brief analysis of particular examples does not provide sufficient material from which to draw serious conclusions with regard to the translation of figurative texts, literary or non-literary.

0.5 Data and Methodology

The data have been chosen carefully to cover different poetic genres. All the poems are examples of modern Arabic poetry from different Arab countries including Palestine, Egypt, and Saudi Arabia. A detailed description of each poem is given in the introduction to the data analysis in part 2.

0.6 Abbreviations

ST Source Text.
SL Source Language.
TT Target Text.
TT Target Language.
Chapter 1

General Theories of Metaphor

1.1 Introduction

It would not be possible to present, in one chapter, a detailed account of existing theories of cognitive metaphor. Nor is there any need to do so, as this work is basically concerned with the translation of Arabic metaphors into English and vice versa and not with a general survey of the literature on metaphor. However, there is every need to select a particular approach to metaphor as the basis for discussing these translation problems. Therefore this chapter will concentrate on the work of Lakoff and Johnson (1980), which will occupy a central place in the data analysis, for their theory presents us with the clearest, the most elaborate and the most comprehensive version of an approach in the interactionalist tradition. It is their work which provides a large amount of linguistic and non-linguistic evidence relevant to a study of metaphor. The following points will be elaborated on in detail: types of metaphor; literal versus conventional metaphor and image metaphor. Subsequently an account of cognitive metaphor will be expounded with special focus on the works of Black (1962, 1993); Ricoeur (1977, 1981) and Johnson (1981, 1987).

In fact, the roots of a theory of cognitive metaphor, as it has been thoroughly expounded by Lakoff and Johnson (1980), can be found in I.A. Richards (1936). Richards (1981), concludes that the pervasiveness of metaphor in all language has brought into focus the fact that metaphor is not merely a linguistic phenomenon but also a fundamental principle of “thought” and “action”. He later rephrases this point by writing “that the metaphoric process is an omnipresent principle of cognition” (e.g., that all experience has an “as” structure (Richard in Johnson 1981:50).
After this brief introduction, I will move on to a discussion of Black's (1962) account of cognitive metaphor.

### 1.2 Interaction theory of metaphor

Black (1962) attempts to develop further the interaction theory of metaphor, which was first postulated by I.A. Richards (1936). As an exponent of I.A. Richards' insights into the nature of metaphor, Black introduces the notion of metaphorical statement as based upon semantic systems shared by both speaker and listener. The metaphorical statement consists of two distinct subjects, identified as the "primary" subject and the "secondary" subject. The "secondary" subject is regarded as being part of a semantic system rather than an individual thing. Black introduced his terminology to replace Richards' because, as Black claims, Richards' terms are problematic for they bear on "ideas" or "thought" which are said to be interactive, and above all Richards' categories are too ambiguous (see Black 1962:46). However, Richards' insight becomes the cornerstone of Black's interactionistic thought, which leads him to argue that the problem of metaphor is partly pragmatic1.

In this regard, Black brings to the forefront the two fundamental points which anticipate the cognitive theory of metaphor developed later by Lakoff and Johnson (1980). These fundamental points, according to Black, are: (i) some metaphors are not reducible to cognitively equivalent literal expressions; (ii) in many cases, metaphors may create similarities between things rather than merely expressing pre-existing ones. These fundamental points were explicated by many interactionists like Verbrugge (1980), Tourangeau and Sternberg (1982) and Waggoner (1990). Waggoner, for example, discusses the

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1Black (1954) is possibly the first to attract the attention of the reader to the sense of the pragmatic in metaphor. He maintains that there is a sense of metaphor that belongs to pragmatics rather than to semantics, and this sense may be the one most deserving of attention (p.30).

Levinson (1983) calls for pragmatics to provide an interpretation of metaphor. This is because metaphor depends for its interpretation on factual and real knowledge obtained from outside the utterance, not purely semantic understanding. Levinson stresses the role of the audience in working out the relevance or irrelevance of metaphor in a given context, and therefore its interpretation. He claims that conventional maxims can play a role in the recognition of metaphor.
four main characteristics emphasised by the various interaction theories: (i) metaphors are not equivalent or reducible to similes or analogies; (ii) metaphors cannot be paraphrased without some loss of meaning; (iii) metaphors involve both similarities and dissimilarities between their components; (iv) metaphors involve tension. I will now give an account of Black's cognitive approach as explicated in his article “Metaphor”.

As mentioned earlier, Black contends that each metaphor consists of two distinct subjects: namely, the principal and the secondary subjects. The “principal” subject actually acquires a new meaning via its interaction with the “secondary” subject, where both subjects are regarded as terms in given systems of belief rather than as individual things. Black claims that in the context of a particular metaphorical statement, the two subjects “interact” in the following ways: the presence of the principal subject invites the hearer to select some of the secondary subject’s properties; and further invites him to construct a parallel implication-complex that can fit the principal subject; and reciprocally induces parallel changes in the secondary subject (Black 1993:29). To elucidate how this argument operates, it may be useful to demonstrate it by the following example: “He is a lion”.

The “lion”, in the above example, functions as the subsidiary subject, while the principal subject refers to a particular “man”. Accordingly, “man” possesses some particular attributes possessed by “a lion or lions”, the subsidiary subject. By and large, this analogy depends on a certain perspective derived from social connections and knowledge of the cultural world in which a reader in a linguistic community finds himself. (Black 1962; Ricoeur 1977; Lakoff and Johnson 1980; Mathews 1971; Ortony 1993 and Merrell 1985). This perception of metaphor does not depend solely on whether the speaker/hearer knows the dictionary meanings for “lion” and “man”. Black (1962:40-41) remarks that the speaker/hearer must know not only the dictionary meaning of “lion”, but most importantly must possess a layman’s beliefs about lions, regardless of their “truth”. Therefore, lexical knowledge is of less significance than cultural knowledge and shared
experience, because lexical knowledge is necessary but not sufficient for accurate comprehension of metaphor. In this case, we can claim that individual differences clearly play a large role in the processing of metaphors and these differences are likely to be even greater for literary metaphors (see Steen 1991, Krenz and Roberts 1993). By the system of commonplaces or predicates as Ortony (1993) calls them, we scan the associated commonplaces of “lion” and match them with the associated commonplaces of man (Black 1962; Johnson 1981:27). For instance, “is a mammal”, “is a predator”, “is king of the beasts”, “is fierce” are just several of many possible associations with lion, regardless of whether lions are fierce in the way or to the extent that they are believed to be. The point here, as Johnson (1981:22) sees it, is that understanding a metaphor is not typically a matter of comparing actual properties of objects; rather, it is based upon what the terms of the metaphor call to mind. Thus one important contribution of Black’s theory is to make explicit that the efficacy of the metaphor does not depend on the factual accuracy of commonplaces, but simply on the fact that roughly the same set of associations are made by the speaker and hearer.

When a speaker says “is a lion”, he is normally taken to be implying that he is referring to an animal easily angered, brave, king of all beasts. The speaker presupposes that the listener possesses the knowledge which makes comprehension of the metaphor possible because he shares a similar semantic system of characteristics associated with lions. The stereotypical attributes of the lion become attributes of the man referred to and the receiver should be able to construct a set of beliefs about that man parallel to those he holds about the lion (Black 1962:41). The fusion of the two sets of beliefs functions as a filtration, in the sense that it highlights certain features while others are pushed into the background. Moreover, this process of filtration involves a “screen” where the subsidiary subject organises our view of “the man”, the principal subject. Black (1962:41) describes the function of the screen as follows: “We can think of metaphor as such a screen and the system of associated commonplaces of the focal word as the network of lines upon the screen. We can see that the principal subject is “seen through” the
metaphorical expression”. Metaphor has the power to select, emphasise and organise our perception of things and objects in the world. In short, metaphor confers an insight, organising a principal subject, by projecting upon this subject a set of associated implications that are selected by the hearer as being relevant to the topic. This process is an irreducible intellectual operation which informs and clarifies in a way that is beyond the scope of any paraphrase. Glucksberg et al (1993:414) in this regard argue that Black's interaction theory captures some of the flavour of their category assertion view. Glucksberg claims that viewing metaphoric statements as categorical assertions provides a mechanism for the interactions described by Black. Firstly, categorical assertions are more systematic in Black's sense, than are simple similarity assertions. Attributive categories can project a complex of properties onto metaphor topics that are simultaneously more specific and more inclusive than are simple similarity assertions. Secondly, when a new member is added to a category, this not only changes the category's extension (the set of entities included in the category), it can also change the category's intension. A category's intension, roughly speaking, is the conceptual basis for the category, and this includes criteria for deciding whether or not a candidate object is or is not a category member.

Thus, this process of interaction between two sets of systems indicates that the principle system, say, “that man”, acquires a new meaning or, in Ricoeur's terminology, a new verbal “gestalt”. Convincingly enough, this whole process of interaction implies that the metaphorical statement “He is a lion” is not amenable to paraphrase or translation, simply because, as Black (1962) views it, the interaction metaphor is a distinctive intellectual operation demanding simultaneous awareness of both subjects but not reducible to any comparison between the two. This argument in fact reminds me of Kreitler and Kreitler (1972) who argue that "A gestalt is a whole, a new kind of organisation with qualities of its own which neither reside in the parts nor can be reduced to them. The whole and its parts mutually determine one another's characteristics, so that the qualities of the whole dominate the qualities of the parts.” Black (1962:28) also adds that no literal paraphrase or
statement will capture the cognitive insight provided by metaphor. Furthermore, contrary to the comparison view, "many metaphors are not merely assertions of pre-existing likeness between two subjects".

This last point regarding "pre-existing likeness between the two subjects" is made to counter the contention implied by the comparison theory: that is, that similarity is the essence of metaphor, as it generally plays a role in our comprehension of metaphor. The comparison theory also takes similarity as the basis for the act of comprehension. Black argues that the comparison theory fails to account for the fact that the primary subject can be comprehended in an entirely novel manner. According to Black, similarity between objects is a matter of degree and the comparison theory, he maintains, also fails to explain selection of the parameter by which similarities are chosen. Black (1962:31) concludes that "it would be more illuminating in some of these cases to say that metaphor creates similarity than to say that it relies upon similarities which already exist". Verbrugge (1980:100) agrees with Black that there cannot be a list of pre-existing similarities upon which the transferring effect of the secondary subject is based. In this connection Kennedy (1993) claims that metaphor allows us to see what previously was not seen and to say what previously could not be said. Metaphor, in other words, creates new organisation among our conceptualisations by bringing together what has not been previously associated. Lakoff and Johnson also argue that many metaphors, such as "orientational" metaphors, are grounded in correlations within experience rather than in similarities. The metaphors "I am in peak condition" and "he is feeling down", for example, seem to be based not on similarity but on the correlation between adding more to a pile or substance and seeing the level rise.

Black argues that in a metaphor the two subjects interact; namely, their two systems of associated commonplaces interact in such away as to produce a new, informative and irreplaceable unit of meaning. Black, then, stresses that metaphors are cognitively irreducible to literal meaning. According to Black,
"the use of the subsidiary subject to foster insight into a principal subject is a distinctive intellectual operation demanding simultaneous awareness of both subjects but not reducible to any comparison between the two". Furthermore, he points out that in this interaction, perceptions of both subjects of the metaphoric statement are altered: if to call a man a lion is to put him in a special light, we must not forget that metaphor makes the lion seem more human than it otherwise would.

1.3 Substitution Theory of Metaphor

Black goes on to argue that the substitution theory, in an attempt to explain metaphor, substitutes metaphorical expression(s) with literal ones resulting in a loss of meaning in the metaphorical statement. Substitution theory considers metaphor a mere stylistic device used to create effect and express feeling. In this theory metaphor is a means to communicate knowledge which can be reduced to a set of cognitively equivalent literal utterances. Consequently, metaphor would introduce no new information. "He is a lion" for example, according to substitution theory, would signify something like "He is brave" and no more. Therefore, I would have to conclude, in the light of the substitution theory view, that the entities "brave", and "lion" are synonyms and have as the writer's only reasons for choosing between them that "lion", in some cases, actually sounds better than "brave". But in the light of the interaction theory expounded by Black, I may claim that in "He is a lion" the entity "lion" is used not because it is more pleasing to the ear but because it suggests something other and greater than the simpler "He is brave". In other words, the subsidiary subject "lion" projects a semantic system onto the principal subject to generate a new meaning.

1.4 Comparison Theory of Metaphor

Black does not confine his criticism to the substitution theory. He argues that the comparison theory is a particular case of the substitution theory. The comparison theory claims that metaphor is in effect a literal comparison or simile which has an equivalent metaphoric statement, and that the two are
therefore exchangeable. In the example “He is a lion”, comparison theory would claim that the literal simile or comparison “He is like a lion (in being brave)” would be the equivalent of the metaphoric statement “He is a lion”. Black, however, would argue that the literal simile “He is like a lion (in being brave)” either says too little or too much. Moreover, a literal simile, according to Black, lacks the impact of a metaphor and cannot rival the richer interactive meaning of metaphor. Verbrugge (1980:100) notes that “implicit in the comparison view is a belief that the primary subject and the secondary subject are interchangeable in the underlying form. For example, the metaphor A is B is held to have the following underlying proposition: A and B are similar in that both have property X. But this is equivalent to B and A are similar in that both have property X. One concludes that metaphor A is B and the reverse metaphor B is A have the same meaning”.

This is clearly not valid, for while the relationship of similarity is itself seen as symmetrical (see Tversky 1977), metaphor is not based on symmetrical but on obviously pragmatically connections. The metaphors “humans are lions” and “lions are humans” are blatantly not equivalent in meaning. Searle (in Ortony 1993) claims that the metaphorical statement cannot be equivalent in meaning to literal statements of similarity because the truth conditions of the two sorts of statement are frequently different. The comparison theory attempts to solve the problem of understanding metaphor by claiming that the metaphorical statement “S” is “P” implies the literal “S” is like “P”. Searle goes on to argue that there are many metaphorical utterances where there is no relevant corresponding literal similarity between the “S” and “P”. For example, in the statement “Sally is a block of ice” none of the various distinctive features of a block of ice, are literally true of Sally.

In short, Black is not alone in expressing his dissatisfaction with the equation of simile with metaphor. This dissatisfaction in fact arises from his eagerness to emphasise that metaphor does far more than just effect simple comparison. In other words, stating that metaphor is not reducible to literal meaning indicates a distinctive cognitive function of metaphor beyond mere
representation. Metaphor cannot be replaced by paraphrase, literal language or conceptual language without losing its distinctive cognitive context and impact. The principal subject acquires a new meaning for "the new context imposes extension of meaning upon the focal word" (Black 1962:39). By and large, it would be reasonable to claim that Black's ideas on the cognitive aspects of metaphor anticipate the cognitive theory developed later by Lakoff and Johnson (1980). One final point to mention: despite the thoroughness of Black's theory, in that it genuinely binds together two main features of the metaphorical phenomenon, similarity and deviance, it leaves a serious matter unsolved; namely the creation of similarity. This point has been criticised by, for example, Ricoeur (1977), (1981) and Johnson (1981), who, by way of a theory of imagination, attempt to present a detailed account of the problem.

1.5 Theories of Imagination

1.5.1 Johnson's Theory of Imagination

Johnson (1981) attempts to rectify the problem left by Black's theory of interaction. He uses the work of Haynes (1975) and Kant (1790) to endorse his position. According to Haynes, in order to comprehend a metaphor two factors must be identified, namely, a comparative level and an interactive level. He goes on to say:

"On the comparative level we are transferring characteristics of Y to X in order to say something about X. On the interaction level, placing known characteristics of Y against those of X may provide new insights, either about X or about a new third, Z, an irreducible synthesis by juxtaposition which it is difficult to reduce to simile or to literal language" (Cited in Johnson 1981:39).

In his criticism, Johnson claims that Haynes' interaction theory fails to clarify why the insight cannot be literally expressed. However, Johnson still makes use of Haynes' (comparative and interaction) theory by tying it in with Kant's account of "reflective judgement", in which imagination freely plays with a series of representations in search of a unifying principle. Johnson (1981)
suggests that the comparative (or what Kant calls the “canonical” or “rule-governed”) level of metaphor functions analogously to Kant’s teleological reflective judgement, where we imaginatively reflect on forms of nature to find concepts that unify their varied forms. The interaction level of metaphor involves a play of the imagination analogous to Kant’s aesthetic reflective judgement. Kant talks about two types of judgement, reflective judgement and determinate judgement. Reflective judgement is distinguished from the determinate in that the determinate involves the recognition of some set of representations by means of a concept that is already available. Reflective judgement, on other hand does not involve any pre-given concept that is automatically applied to experience. Thus reflective judgement, as Johnson (1987) puts it, is an imaginative activity by which the mind plays over various representations in search of possible ways that they might be organised to produce novel meanings.

Following this model, described by Johnson (1987), we are able to explain the enigma of the irreducibility of cognitive insight by pointing out that the imaginative leap that occurs during the process of metaphor interaction is not rule-governed. Therefore, it is not reducible to a set of rules or a systematic procedure of understanding. Furthermore, if our understanding of metaphor involves more reflective judgement, then making metaphors would in turn be a more original act, “an act of genius” as it is described by Kant (1790:49, 157). Genius, according to Kant, is the creative capacity to produce “aesthetical ideas”, where an aesthetical idea is an imaginative representation that "occasions so much thought, without however any definite thought, i.e., any concept, being capable of being adequate to it; it consequently cannot be completely compassed and made intelligible by language", (Kant cited in Johnson 1981:40). It is important here to note that a novel or newly coined metaphor may constitute a radical departure from the norm; commonly used it will be seen less as an imaginative leap and more as a cliché.

Thus, Kant claims that the creative aspect of his theory of imagination, is a free and non-rule governed activity. Such an activity can be achieved by
remoulding existing patterns to generate novel meaning. This "creative structuring", as Johnson (1987) calls it, occurs both as symbolic presentation and in metaphorical projection. It operates throughout our entire system of meaning, understanding, and language. Moreover, creative imagination is non-algorithmic and non-propositional, in so far as it is not a process determined by concepts and rules.

However, Kant's account, according to Johnson (1987), does not provide a satisfactory explanation of the nature of creative imagination. Johnson points out two obvious problems in Kant's theory. The first lies in his placement of imagination midway between conceptualisation and sensation. The second is related to the first, in that it concerns the gap between intellectual and emotional. In other words, the problem resides in how it is possible to explain a faculty that sometimes seems controlled by rules, while at other times, appears to be free. To solve this issue, Johnson (1987) proposes the need for a full theory of imagination. Such a theory of imagination would complement and influence our present theories of imagination, propositional content and speech acts (Johnson 1987). This theory would include the following components: categorisation, schemata, metaphorical projection, metonymy and narrative structure. One image schema, for example, can structure many different physical movements and instances of perceptual interactions, including those that have never been experienced before. When such a schema is metaphorically elaborated, it can also structure non-physical and abstract domains. In fact, metaphorical projection is a fundamental means by which we are able to project structures, make new connections and remould our experience. For more details see Johnson (1987: 65-100, 139-172).

Johnson maintains that metaphor is pervasive in everyday life, not just in language, but also in structuring experience. His elaborate theory, which includes a discussion of child development, argues that conceptual systems are fundamentally metaphorical in nature. This work has stimulated much further research: (Rosch 1977) and Lakoff (1982, 1987) on the principle of categorisation; Lakoff and Johnson (1980) and Lakoff (1987) on metonymy,
and Ricoeur (1984) on narrative structure. For Johnson understanding metaphor is generally not problematic or different from comprehension of literal language precisely because our conceptual system is structured via metaphorical mappings (Johnson 1987). Johnson claims that meaning is not situated solely in propositions: rather it permeates our embodied, spatial, temporal, culturally formed existences. The structures of imagination are part of what is shared when we understand one another and are able to communicate within a community. Therefore, meaning is deeper and broader than the mere surface of language; since conceptualisation is metaphorical there is not a set of literal propositions into which the metaphor can be translated.

I would disagree with Johnson on this point, arguing that conceptualisation is not, in general, metaphorical and that an objective non-metaphorical world does exist which may be directly experienced. Johnson claims that his viewpoint is an echo of Black's (1962) thesis that translation or literal paraphrasing imply a loss in cognitive meaning. With regard to this point, the distinction made by Lakoff and Johnson between conceptual and linguistic metaphors implies that language should be considered as a natural system of thought, not only as a means of expression.

1.5.2 Ricoeur's Theory of Imagination

Ricoeur (1977, 1981), develops an important aspect of the semantic theory of metaphor: that is to say, the role of imagination in metaphor. He attempts to approach the theory of imagination in metaphor by combining a semantic theory of metaphor with a psychological theory of imagination and feeling. It is clear that this could be a useful tool in explaining how a metaphor works. Furthermore, it will serve to bridge the gap in the semantic theory of metaphor left open by Black's model. In this context, Ricoeur argues that an adequate theory of metaphor also requires a psychological theory of imagination, because metaphor, as Ricoeur observes, "is partly constituted by images and feelings". An understanding of how metaphor works, according
to Ricoeur (1977:147), requires an account of the mode of functioning of similarity and imagination. Consequently, an account of how resemblance works must be essential and fundamental to understanding metaphor.

In exploring the matter of how resemblance works, Ricoeur finds that classical rhetoric correctly describes metaphor in terms of deviance. Deviance, however, is mistakenly ascribed to denomination only: one name is substituted by another. This view, in fact, dominates the thinking of theorists until Black (1962) forcefully develops the interaction theory. Black argued, for the first time in metaphorical discourse, that metaphorical meaning is a matter of the meaning of a sentence as a whole. For all that he recognises Black's achievements, Ricoeur asserts that the interaction theory fails to account for the problem of transition from literal incongruence to metaphorical congruence. He points out that Black's system of associated commonplaces leaves the problem of innovation unsolved. He suggests that recourse to a psychology of imagination, that is to say, an inquiry into the capacity of metaphor to provide untranslatable information (Ricoeur 1977:234), would provide us with an adequate semantic theory of metaphor. Ricoeur points out the three-fold basis of the complexity of metaphorical utterances: metaphor is an act of predication rather than of denomination; a theory of deviance is not enough to give an account of the emergence of a new congruence at the predicative level; the notion of metaphorical sense is not complete without a description of the split reference which is specific in poetic discourse (Ricoeur 1981:246). Ricoeur goes on to argue that: "The burden of this argument is that the notion of poetic image and of poetic feeling has to be construed in accordance with the cognitive components understood as a tension between congruence and incongruence of the level of sense ... There is a structural analogy between the cognitive, the imaginative and the emotional components of the complete metaphorical act, and the metaphorical process draws its concreteness and its completeness from this structural and complementary functioning". I will now spell out Ricoeur's steps in more detail.
In the first step, Ricoeur (1981) says that in order to construct an effective metaphor you have to contemplate. That is, imagination can be understood as the seeing which effects the shift in logical distance. So imagination can be an insight into likeness which in turn can be both a "seeing" and a "thinking". This act of seeing and thinking is called by Ricoeur (1981:233) the "instantaneous grasping of the two elements of metaphor". It involves a specific kind of tension between semantic incongruence and congruence: in other words between the literal and metaphorical meaning. This process of tension is called predicative assimilation. Johnson (1981), as mentioned before, explains the synthesis as the "imaginative leap in which we see how two previously unassociated systems of implication fit together to reveal an underlying unity". The insight into likeness is the perception of the conflict between, say, "man" and "lion". Man in such a case must be a particular type of man whose particular qualities make him a candidate for metaphorization with respect to animals. Such a tension that occurs between "sameness" and "difference" characterises, according to Ricoeur, the logical structure of likeness. Ricoeur suggests that through the power of imagination, relations of similarity and difference can be drawn between two concepts to create metaphor. Here Ricoeur is dealing with connotative metaphors where an innovative or novel association is made between two things: clearly no great powers of imagination are required to use or understand a commonplace clichéd metaphor. Cultural competence, I believe, is still a vital requirement in these cases.

Ricoeur claims that imagination is a significant aspect of cognitive metaphor, for it allows us a glance at the general procedure through which concepts can be generated. This first step, "predicative assimilation", demonstrates the

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2Haley (1988) indicates that the semantic tension created by poetic metaphor is symbolic, iconic and indexical in nature. It is dependent on convention both linguistically and culturally (the symbolic layer): it suggests a similarity between the two terms put into tension (the iconic layer), and, at the same time, it points to a clash of dissimilarities between the two terms in actuality (the indexical layer).

3In principle 4, Searle recognises the significance of cultural knowledge in understanding metaphor. In this sense, he states that the hearer might invoke his factual knowledge to come up with features such as pigs are fat, gluttonous, slovenly, filthy, and so on.
process of tension between the subsidiary and principle subject, in spite of the incompatibility of the surface structure. He, like numerous others, sees tension as a defining feature of metaphor - a loss of tension results in the death of a metaphor. Hausman (1975, 1984, 1989) claims that recognition of tension relies not only on seeing incompatible relations between the units of meaning in an expression but also on recognising the context in which an expression occurs. The notion of "tension" seems to be of great significance for any metaphorical process. Wheelwright (1968: 120), who also defined metaphor in terms of tension, tries to remind the reader of the "fate that overtakes radical metaphors". He goes on to argue that "these metaphors ... grow old and moribund, losing the vital tension of opposed meanings, dramatic antithesis, paradox, which was theirs at their inception. They become fossilised and enter into everyday speech as steno-symbols which have lost their one-time allusiveness and power to stir ... and at last all trace of the semantic tension they must have had for their inventors and first users; consequently they are no longer living metaphors, but merely ex-metaphoric corpses, units of literal language".

We can conclude that a metaphor dies when it loses its vitality which was the outcome of the interaction between two different meanings brought together by the "author" and the user of the metaphor. There will be a detailed account of "dead metaphor" at a later stage of this work.

The second step in Ricoeur's theory of imagination includes the incorporation of a "pictorial" dimension into the semantics of metaphor. Ricoeur laid the foundation of his account by recourse to the works of Henle (1958), Wittgenstein (1954) and Hester (1967) among others. Henle, for example, elucidates the pictorial quality of semantic innovation by introducing the distinction made by Pierce (1955) between sign and icon. In the light of this

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4Pierce (1955) divides signs in relation to their objects into three types: icons, indices and symbols. An icon is a sign which is perfect in respect to signification, bringing its interpreter face to face with the very character signified. The only way of communicating an idea directly is by means of an icon, and every indirect method of communicating an idea must depend for its establishment upon the use of an icon.
Henle provides a detailed account of the function of icon in metaphor. However, the most relevant and striking idea is that in a metaphor an icon is never actually present. Henle claims that if there is an iconic element in metaphor it is equally clear that the icon is not presented, but merely described. Ricoeur builds up a theory of metaphor as an icon on a cognitive notion which he calls “seeing as”. Ricoeur suggests that the resemblance that “seeing as” establishes where metaphor functions as an icon need not be found in the physical world. However he stops short of describing a world based entirely on metaphoric association maintaining that hermeneutics relates the structure of a literary work to the physical world. For Ricoeur “seeing as” is a process of the imagination; here he is developing Wittgenstein’s notion of “seeing as” which the latter applied to the field of perception. Hester (1967) further augments Ricoeur’s ideas and the idea of “seeing as” has become an important concept in discussions of how metaphor works.

To explore the concept “seeing as”, the reader needs to understand its significant role in bridging the gap and mediating between the terms of a metaphorical statement. “Seeing as” is an intuitive act by which we select from the quasi-sensory mass of imagery the relevant aspects of subimagery (Ricoeur 1977). This role involves two fundamental concepts, namely experience and act. Experience, as viewed by Hester, shows a display of what he calls “bound” images which, in turn, are extrinsic to the fabric of sense. These “bound” images arise and occur but cannot be taught; at most they can be assessed. In the end, these images, as argued by Ricoeur, bring to concrete completion the metaphoric sense, where the “seeing as”, in effect, possesses the power to order and govern the process of depicting the meaning. This analysis can be explicated by spelling out the functions of “seeing as”.

In order to demonstrate how “seeing as” functions, both Ricoeur and Hester make use of the concept of “gestalt”. How we construe our understanding of the metaphor is, for experiential gestalt, determined by our conceptualisations of experience. To interpret a metaphor (e.g. X is Y) we
have to construct a point of view from which “X” and “Y” are similar. So to maintain that “X” is “Y” when we know in fact that “X” is not “Y”, we must try to imagine a world in which “X” is “Y”. This act of imagination according to Miller (in Ortony 1993:167) is facilitated if, in the real world, “X” is like “Y” in some respects, for then we can take their similarities as the author's grounds for saying that “X” is “Y”. Resemblances between “X” and “Y” enable us to minimise the tension between our textual concept and our concept of reality, which, as a result, maximises our ability to use what we already know in the world of reality. However, this does not amount to saying that there are no differences between “X” and “Y”. From this analysis, we can claim that “seeing as” plays the role of Kant's schema. “Seeing as” has the power to unite the verbal and the non-verbal through joining sense with image.

“Seeing as” functions as a mediator between the tenor and the vehicle. (Tenor is the underlying idea or principle subject: the vehicle is the second part of the metaphorical statement; it is imagistic, connotative and specific.) Ricoeur (1977:214-218) argues that “seeing as” creates a rapprochement between “tension” and “fusion”. In living metaphor, generally speaking, tension is an essential element. “Seeing as” creates a fusion between the sense and image which, on the other hand, seems to be incompatible with the tension between the metaphorical meaning and the literal meaning. Once metaphor is interpreted on the basis of “seeing as”, the theory of fusion becomes compatible with interaction and tension theory. That is, “seeing X as Y” encompasses “X is not Y”; “Seeing man as a lion” is, precisely, to know that man is not a lion. In this manner, the notion of “seeing as” permits both a tension “X is not Y” and a fusion “X seems to be Y”. This analysis demonstrates how the borders of meaning can be described as being in a state of war: the borders are transgressed but never abolished.

Ricoeur also develops the idea that the referents of metaphor are different from the referents of ordinary non-figurative language. In his attempt to account for the uniqueness of metaphoric referents, Ricoeur adopts Roman
Jakobson’s term “the split reference”. Ricoeur uses this Jakobsonian term to characterise the way metaphors are references. Jakobson examines the issue of reference in poetic language and he finds that “the supremacy of poetic function over referential function does not obliterate the reference, but makes it ambiguous”. The double-sensed message finds correspondence in a split addressee and in a split addressee, and what is more, in a split reference, as is cogently exposed in the preambles to the fairy tales of various peoples for instance, in the usual exhortation of the Majorcan story tellers: “Aixo era no era” it was and it wasn’t (Jakobson 1962:356).

Ricoeur (1981) argues that poetic language expresses reality as ordinary language does, but with a basic difference: poetic language refers to reality by means of a complex strategy which implies a suspension and a seeming abolition of the ordinary referents attached to descriptive language. This suspension, however, is only the negative condition of a second reference or an indirect referent built on the ruins of the direct reference.

For Ricoeur the tension inherent in metaphor results in a state of war between the new world and the ordinary world; in other words, between the metaphorical sense and the literal sense. In this war, the literal sense is suspended as it is invaded by the metaphorical sense. However, the metaphorical sense does not abolish the literal: rather it is held in tension with the new meaning suggested by the metaphor. Ricoeur, in his analysis, explicates two kinds of reference. “Split referent gives direct description, and belongs to the logic of intensification or proof. In other words, this reference is what we are speaking of when we say something is literally true” (Ricoeur 1981:240). The suspended reference is basically concerned with redescribing reality. Thus, to be able to reconstruct what we know, metaphor suspends the literal reference and permits us to recategorize the world.

Ricoeur summarises the whole process of imagination by saying: "My contention now is that one of the functions of imagination is to give a concrete dimension to the suspension or epoch proper to split reference. Imagination
does not merely schematise the predicative assimilation between terms by its synthetic insight into similarities nor does it merely picture the sense thanks to the display of images aroused and controlled by the cognitive process. Rather it contributes concretely to the epoch of ordinary reference and to the protection of new possibilities of redescribing the world" (in Johnson 1981:242).

In short, Ricoeur, by combining a semantic theory of metaphor with a psychological theory of imagination and feeling provides a useful insight into how metaphor works. This theory of imagination thus serves two purposes: firstly it gives an account of the interaction between the frame and the focus; secondly, it gives an account of the difference level between tenor and vehicle or, in other words, of the way in which a semantic innovation is schematised or pictured.

There are various ways in which tension applies in metaphor: firstly, there is the tension (or internal tension) between vehicle and tenor (e.g. "lion" and "man" in "that man is a lion"). Secondly, there is the tension between the literal sense of the vehicle that perishes at the hands of semantic incongruity and the metaphorical sense the vehicle acquires (e.g. "lion" in its literal sense and "lion" in the metaphorical sense approximating to brave). Finally, there is tension between asserted identity and implied difference (e.g. "that man is a lion", but "a man is not a lion").

1.6 The Experientialists Lakoff and Johnson

The roots of experientialistic thought, as expounded by Lakoff and Johnson (1980), are to be found in I.A. Richards (1936). Richards claims, for example, that "we can find no word or description for any of the intellectual operations which, if its history is known, is not seen to have been taken, by metaphor, from a description of some physical happening" (Richards 1936:91). Richards seems to be pointing to the importance of experience in the process of comprehending metaphor.
This importance of experience has been emphasised by Rumelhart (1993) Ortony (1993) and Lakoff and Johnson (1980). Rumelhart, in this connection, claims that "nearly always when we talk about abstract concepts, we choose language drawn from one or another concrete domain ... It is quite possible that our primary method of understanding non-sensory concepts is through analogy with concrete experiential situations" (Rumelhart 1993:91). The notion that we comprehend the abstract via metaphors of the concrete is too simplistic to deal adequately with all examples of metaphor. There are cases where the abstract gives a metaphorical model for recognising the (relatively) concrete. For example the metaphor “my mother is the earth” provides an abstract model for thinking about the physical earth. Johnson (1981:43), concludes that the pervasiveness of metaphor in all language has brought into focus that metaphor is not merely a linguistic phenomenon but also a fundamental principle of “thought” and “action”. Johnson’s picture of a world where all cognition is metaphorical strips metaphor of its uniqueness, because if all experience is metaphorical then metaphor itself ceases to be a distinct phenomenon - metaphor as a unique form of communication cannot exist unless it is distinct from some non-metaphorical form of communication.

Lakoff and Johnson (1980) create a change in our understanding of metaphor: that is, they claim that metaphor is based on cultural knowledge and the individual’s personal experience. In their book, *Metaphors We Live By*, Lakoff and Johnson present what seems to be a very precise and concise theory of metaphor. They insist with Richards (1936), Black (1962), Goodman (1981) and Ricoeur (1977), not to mention Jurjānī (d. 471/1081), that metaphor is not only pervasive in all language but more importantly is a source of knowledge. In this regard, Johnson (1981) says that many philosophers are now willing to grant Goodman’s claim that metaphor "permeates all discourses, ordinary and special" (in Johnson 1981:130). Such an acknowledgement has, in turn, set the stage for what promises to be a vigorous debate, namely, the question of whether metaphor is not merely a linguistic phenomenon but also a fundamental principle of “thought” and
“action”. It can also be argued that no aspect of linguistic semantics is just pure linguistics, all entail a mental or cognitive element.

Lakoff and Johnson have argued that “no account of meaning and truth can be adequate unless it recognises and deals with the way in which conventional metaphors structure our conceptual system” (Lakoff and Johnson 1980). The view that metaphor is one of the factors which shapes our world view has been advanced by Lakoff and Kovecses (1986), Lakoff (1987), Lakoff and Turner (1989), Johnson (1987), Ortony (1993), Reddy (1993) and Sweester (1991) among others.

In what follows, I will try to shed light on Lakoff and Johnson’s (1980) contentions: understanding metaphors and the literal versus conventional metaphor. At the base of their work lies an assumption of linguistic and cultural relativity. As regards the first, they maintain that understanding and meaning are relative to culture and individual experience, but it is not clear in what proportion culture and individual experience divide the task of shaping world views.

“Our concepts structure what we perceive, how to get around in the world, and how to relate to other people. Our conceptual system plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience and what we do everyday is very much a matter of metaphor.”

“But our conceptual system is not something we are normally aware of. In most of the little things we do everyday, we simply think and act more or less automatically along certain lines. Just what these lines are is by no means obvious. One way to find out is by looking at language. Since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like” (Lakoff and Johnson 1980:3). The assumption that communication is based on the same conceptual system that we use in thinking and acting is a very large
one. One of the main weaknesses of Lakoff and Johnson's work is the all or nothing way they embrace contentious assumptions.

Lakoff and Johnson argue that language, in any culture, is metaphoric. Metaphoric concepts are not explicitly expressed but they structure the way we communicate. They conduct our thoughts and actions. They are, to use Backman's (1991) terminology, a kind of "cultural programming". That is, metaphors are grounded in common experiences within culture and new metaphors can alter the conceptual system in terms of which we experience and talk about the world. Lakoff and Johnson (1980:145) elaborate on this point by claiming that "if a new metaphor enters the conceptual system that we base our actions on, it will alter the conceptual system and the perceptions and actions that the system gives rise to". They seem to say that events, actions and objects are understood by us in terms of experiential gestalt, i.e., structured meaningful wholes within experience. They further claim that understanding emerges from interaction with the environment and other people. Each gestalt constitutes various recurring sub-patterns of the whole structure and can be analysed into these patterns. The gestalt for "war" for instance involves the same sub-patterns or dimensions of structure as are relevant for any action, but they are specified in a particular way, namely, by reference to participants, parts, stages, linear sequence, causation and purpose (1980:77-86).

According to Lakoff and Johnson, the essence of metaphor is understanding and experiencing one kind of thing or experience in terms of another. For example, in the metaphor "argument is war", "arguments" and "wars" are different kinds of things, and the actions which they involve are different. But argument is partially structured, understood, performed and talked about in terms of "war". In this way, the sub-patterns of the gestalt "war" (e.g. attack a position; indefensible; strategy; new line of attack; win; gain ground, etc.), form a systematic way of talking about aspects of arguing. Lakoff and Johnson explicate this point by saying "since metaphorical expressions in our language are tied to metaphorical concepts in a systematic way, we can use
metaphorical linguistic expression to study the nature of metaphorical concepts and to gain an understanding of the metaphorical nature of our activities" (1980:7). I conclude that to structure an experience in terms of multidimensional gestalts (as in the “war” gestalt) is what makes the experience coherent. The reader experiences a “conversation” as an “argument” when the “war” gestalt fits his perceptions and actions in the conversation.

The second point to raise, albeit briefly, is the issue of the literal versus the conventional metaphor. Metaphors that Lakoff and Johnson discuss are conventional metaphors: metaphors that structure the ordinary conceptual system of our culture. Dead metaphors5, in their view, are those isolated metaphors that have become fossilised, such as “the leg of the table”, “the foot of the mountain”, “a head of cabbage”. These metaphors are classified as dead because they are not parts of an overall conceptual system (see Lakoff and Johnson 1980:54-55). The writers devote much of their analyses to an explication of the systematic conceptual structures in which what they call conventional metaphors of ordinary language exist. Metaphors like “argument is war”, “Truman fires” and “theories are buildings” are exemplified, and they are alive because they are in daily use in contrast to the dead metaphors. Lakoff and Johnson's criteria for the death of a metaphor are unconventional. Most analysts agree that dead metaphors are those that have lost their tension and are no longer perceived as metaphors.

Lakoff and Johnson classify metaphor into three types: orientational metaphor, ontological metaphor and structural metaphor. Each of these provides us with a rich basis for understanding. For example orientations like up-down, front-back, on-off, and near-far provide a basis for understanding concepts in orientational terms. These three types of metaphor will be investigated later in this thesis through examples from Arabic. Coherence among metaphors will be accounted for so as to better conceive

5Earl MacCormac (1985:56-60) criticises Lakoff and Johnson (1980) and the way in which they have redefined 'live' and 'dead' metaphor.
understanding at the level of a single metaphor as well as complex coherences across metaphors.

To conclude, readers of *Metaphors We Live By* will perceive that metaphoric concepts do not account for creative language outside the repertoire. This problem, however, is addressed by Lakoff and Turner (1987) and Lakoff (1987) when they establish a distinction between basic conceptual metaphors and image metaphors. They claim, for instance, that basic conceptual metaphors, are indispensable. The linguistic expressions of a basic metaphor may be commonplace or unique expansions. One common basic metaphoric concept is “death is night” exemplified in expressions like “death is asleep” and “death is cold”. Image metaphors, on the other hand, are singular mappings of mental images at the conceptual level. They are “one shot mappings” and are not used over and over; in other words, they are not expressions of basic conceptual metaphors. They are not involved in our daily reasoning. The distinction between basic conceptual metaphors and image metaphors is a difficult one to define.

In summary, Lakoff and Johnson have developed a conventional approach with regard to metaphor. I find the Lakoffian approach is very useful in understanding poetic metaphors. It is used extensively in the analysis of the data (Chapters 6-10).

### 1.7 How Metaphor Works

Hoffman (1985) claims that scientific models and metaphors are distinguishable, but that the same criteria which have been proposed to analyse models can be applied to metaphors. Following Hoffman, and in reply to the question “How does metaphor work?”, I suggest that the model of wave patterns may be used to facilitate comprehension of the abstract process of interaction between the main domain and the target domain. For example, imagine two coins dropped into a pool of water. The coins will form wave patterns that have similarities and differences. The two patterns, (a) and
(b), interact forming a new wave pattern (c) which contains partial features of both (a) and (b). The observer will note, in this case, the construction of a new pattern that represents perpetual features of the thing being modelled.

This can be shown in the following diagram:

![Diagram (1)](image)

This diagram shows the observer two wave patterns (a) and (b) and how in their interaction a different pattern, say, (c) is created. It is helpful to amplify diagram (1) by (2) overleaf:
Diagram (2) shows the interaction of the two patterns (a) and (b) the way the function of the pattern (c) is evoked in the consciousness of the observer. This wave pattern model helps the reader objectify the nature of the interaction; combined features construct a new different image.

Now, the idea of wave pattern interaction can facilitate the process of comprehending the metaphor because metaphor works on a similar principle. That is, metaphor contains two different domains fused together by way of interaction. The interaction of the domains will suggest a momentary image in the consciousness of the reader. A metaphoric image contains partial features of both domains and the reader may be influenced by the stronger attributes of the main domain.
Consider the following example:

ST: أرى المنايا خبط عشواء من تصب
تمت ومن تخطي يعمر فيهم

Published TT I see death is like the blunderings of a blind camel; him whom he meets he kills and him whom he misses lives and will become old.

(Al-allaqat Zuhayr,
Translated by Johnson, F.E. (1973:84))

The underlined section in the ST is a metaphor in which المنايا (Lit. death) serves as the target domain and خبط عشواء (Lit. act haphazardly) serves as the vehicle. The vehicle, “act haphazardly” veils the image of a blind camel and it is the responsibility of the reader to figure out the nature of the domain of the vehicle. The blind camel goes astray in the desert and, as it does so, crushes indiscriminately everything in its path. (Stray blind camels are very dangerous when, for example, people are asleep in their tents, unable to protect themselves.) This sense of indiscrimination is a partial attribute of both domains, “death” and “the blind camel”, and the additional feature of the heavy weight of the camel. The two domains, “death” and “blind camel”, interact, suggesting a momentary image of “death as a blind camel”.

1.8 Conclusion

In this chapter, I have argued that metaphor is not only a stylistic device serving as an ornamental function in discourses or an elliptical simile, and cannot be reduced to a literary meaning or rule-governed extension. Metaphor is recognised also as part of our process of understanding, acting as a bridge between known and unknown experiences. Metaphor, which structures much of our day to day experience, offers powerful new insights into the phenomenology of understanding. Actions, objects and events are understood in terms of experiential gestalts. Meaning that emerges at the
level of experiential gestalt gives coherence and structure to our experience. Metaphors act in everyday life as models of how things work, or how things should be valued and how they relate to other things. It has also been argued in this chapter that imagination helps the mind perceive the similarities and differences pertaining to the image in question.
Chapter 2

Poetic Metaphor

2.0 Introduction

As shown in Chapter 1, theoreticians of metaphor are keen to exemplify their theories by analysing nominal examples of the formula “A is B”, for example, “He is a lion”. Such theories of metaphor do not account for other types of metaphor and the possible ways in which they work. A clear case in point is verb metaphors. This type of metaphor is often alluded to in both poetic and non-poetic discourse. Poets and writers have recourse to this type of metaphor for more than one reason; in using verb metaphors, the image can be made implicit, which is to say that the image may arouse more delight and joy in the reader than, for example, nominal metaphors. For example, in “The sky rejoices in the morning’s birth”, the verb “rejoices” serves as the vehicle, implying the presence of a happy person, and thus “the sky” is perceived in terms of a happy person. In contrast to nominal metaphors, verb metaphors involve both action and description. In many cases of poetic metaphor it is hard to locate a dominant tenor in the target domain. Hence the reader, in particular if he is inexperienced, might find technical terms like the tenor-vehicle insufficient to process poetic metaphors. This chapter will address this point at some length. In addition, it will highlight the following points: the aesthetic functioning of metaphor; imagination, cultural knowledge and both the interpretation of metaphor and its translation; and metaphor and paraphrasing.

2.1 Aesthetic Functioning of Metaphor

Beauty, as viewed by Coleridge (1907), is the harmonious fusion of many elements into one, a domain which belongs to the intellect. It does not depend on agreeable feelings, associations, or habits, all of which vary from person to person, and from one time in an individual’s life to another. In the presence of a beautiful object, all the human faculties are awakened; we feel the
component parts each in relation to the other, and all forming a whole. (For more details see Coleridge (1907:231-243))

The aesthetic aspect of an artistic work stems from the harmony between its components, and enjoying its beauty is a matter of individual taste. In constructing a metaphor, the poet has recourse to nature, selecting unrelated objects, juxtaposing them, in the hope that the new image might arrest the imagination of the reader. Putting unlike objects together stimulates the reader, through the use of his imagination, to assess the similarities and differences between them. In the case of metaphor, the reader encounters two concepts from different domains in a state of opposition suggesting a particular image. The process of imagination involved in such an association jolts the reader out of his usual way of seeing things. This jolt is a result of the distance between the two domains of the metaphorical statement. The greater the distance, the better the metaphor. According to Savaran (1993:40) a novel metaphor "calls for an effort that is provoked by the difficulties involved in understanding it so that meeting the challenge adds to the beauty of the metaphor while enriching its meaning".

The leap thus arouses pleasure and surprise within the reader. This pleasure varies from person to person, because the same individual may construe the metaphor in different ways in accordance with his imaginative and emotional responses. Although the aesthetic dimension in poetic metaphors constitutes part of their richness and complexity, it is problematic in traditional

6The more distant the domains, the better the metaphor. Thus 'the shark is the hawk among fish' may be considered a less compelling metaphor than 'Nixon is the submarine of world leaders'. That is because the domains of bird and fish are less distant from each other than the domains of world leaders and ocean vessels. However Savaran (1993:41) has signalled a warning regarding distance: he says that writers never leap too far (i.e. to the point when the metaphor may not make sense), but just far enough to arouse the reader's imagination, giving the reader pleasure with novelty and surprise. Jurjani (in Abu-Deeb 1978) makes a similar claim, that is, the more discordant, the further apart in outward and physical appearance the objects are, the more seemingly unrelated they appear, the greater is the role of active imagination.

7A metaphor is rich if it is one that causes us to notice many things. Richness is not something inherent in a metaphor; rather judgements as to richness are based on the effects the metaphor has on us. Our perceptions of the richness of a metaphor, like those of
linguistic philosophy, where definiteness and precision are essential. Suggestiveness in this sense is very often a merit in literary works, while in philosophy it is quite frequently the opposite.

To illustrate, consider the following example:

ST: وفاضت العيون بالرؤى

Published TT Eyes were flooded with the vision

In this verse, the poet juxtaposes the two normally associated concepts “the eyes” and “flooded”. To justify his interpretation, the reader needs to fill out the movement from “flooded with the vision” to “flooded with water”. The lexical item لج (Lit. overflowed with) evokes an image of a valley flooded with water or a well brimming with water, each of which brings happiness and joy to farmers in Jordan, for example. The poet, in implying a connection between eyes and a well or a river, creates harmony and pleasure within the reader. This pleasure is caused by the fusion of two very distinct domains.

It is the translator’s responsibility to maintain the aesthetic dimension of the ST. This can be achieved through reinstating in the TT a similar experience to that of the ST.

Consider the following example:

ST: يا طارش من فوق سرقة الوطني هميم الى سارت نهرها ظلالها
(al-‘Awni; in al-Kamali, S. 1964)

Unpublished Oh rider riding the she-camel running like the wind

TT Who runs fast whenever her shadow chides her.
(My translation)

The underlined section in the ST is a metaphor. The vehicle سرقة الوطني (Lit. stealer of the road) contains two lexical items: سرقة (Lit. a female thief) derived from the root سرق (Lit. to steal) and الوطني (Lit. the road). The act of fecundity and organizing power, may vary with time and with concentration (Bergman 1982)
theft in general connotes a negative meaning, whereas in this particular context it is intended to be associated with a positive image. That is, the poet intends to highlight one of the stereotypical positive attributes of the she-camel, namely its speed. The Arab reader would recognise the state of tension operating between the vehicle سراقة الوطنى (Lit. stealer of the road) and the tenor الناقة (Lit. the she-camel). Taken literally, “the she-camel steals the road” is open to reinterpretation because stealing is, generally, thought of as human behaviour. In other words, it would not meet truth-value conditions. For this reason, the reader is forced to go beyond literal interpretation in search of an appropriate metaphorical interpretation. The vehicle highlights the act of speed rather than of stealing: the focal point portrays the way the act of theft is carried out. The thief snatches up something and runs away quickly. This dimension of running fast is fused into the domain of the she-camel whereby the speed of this animal is brought into focus.

Cross-culturally, the “stealer of the road” metaphor is unproblematic. To deal with the aesthetic dimension of the ST metaphor, the following alternatives are suggested:

(a) Oh rider of the she-camel running like the wind
(b) Oh rider of the she-camel eating up the road

In (a), the ST is replaced with a simile common in the TL whereby the reader enjoys the harmonious association between the domain of the racing she-camel and that of the wind. This combination creates a pleasure in the psyche, which cannot be sustained by a literal interpretation or a paraphrase.

In (b), “eating up the road” evokes the image of a she-camel devouring or traversing the distance rapidly and constructs in the TL an experience similar to that found in the ST. That is to say, the dimension of speed in the ST is metaphorically perceived in terms of theft, whereas in the TT, it is perceived in terms of the process of devouring.
Beauty is thus manifested through the fusion between “theft” and “race” in the sense that the fusion jolts the imagination of the reader into creating a particular new image.

2.2 Domains of Poetic Metaphor

Understanding poetic metaphors requires locating the metaphoric terms - or at least the vehicle - within their domains; locating the terms requires knowledge of the domains, their dimensions and values. Locating domains is significant in the sense that it should help the reader understand what is going on in the interaction processes at play between any two metaphoric components, one abstract, the other concrete. Metaphorical statements have two parts, namely the metaphorical expression and the topic of the metaphor. Following Reinhart (1976) and Steen (1994), metaphorical comprehension involves the identification of two processes, vehicle processing and main domain construction. The vehicle is concerned with a literal account of the metaphoric expression. The term vehicle processing is useful in referring to inexperienced readers who satisfy themselves with a literal account of the metaphor. Empirical studies carried out by Steen (1994) have clearly shown that the vehicle processing is frequent amongst inexperienced readers, who fail to see both the vehicle and the main domain.

Vehicle processing, however, does not exhaust the metaphor. The implicit image stimulates the mind to uncover its nature. The main domain works as an interplay by revealing the dimension or features of the concrete experience of the metaphor. The construction of the main domain, which is discussed later, evokes through tension a full imaginative understanding of the metaphor. Experienced readers will very quickly look past initial vehicle processing towards more subtle aesthetic conventions.

The topic of the metaphor, on the other hand, constitutes two terms, the tenor and target-domain. The tenor tells us what the metaphor is about. In the analysis of the data, in many cases it was difficult to locate a dominant tenor. The tenor is often implicit. The target-domain implies the abstract concept of
the metaphor. If the tenor is made explicit in the metaphorical expression, the reader has to identify its target-domain. At this stage, I establish a full circle by suggesting that the target-domain and the main domain are the key elements in any metaphoric portrait. The association between the two domains promotes an awareness of the beauty of its design as it fully engages the psyche.

Consider the following example:

ST: الموت راضخ على النهر

Published TT: Death is waiting on the river
(Dawood 1994:34)

In the ST metaphor, the expression (Lit. lying down on something) is the vehicle. Roughly, it conveys to the reader a state of rest, sleep, or at least as inactive physical situation. Yet at this stage the metaphorical expression is not exhausted; whilst the reader is processing the vehicle he is simultaneously attending to the nature of the image embedded in the metaphorical expression. A competent user of the language will probably look past the interpretation of the literal sense of the vehicle to construct the main domain, “a beast crouching over its prey”, or “waiting for the right moment to pounce on its prey”. Ferocity, cruelty and threat are the intended attributes. Since the tenor is not given in the ST, the target-domain الموت (Lit. death) conveys to the reader that death can be triggered at any moment, it does not discriminate, it enjoys strength and fierceness. The domain of death is bound to the domain of the beast.

This brief analysis of the ST yields fruit with regard to the task of translation. In contrast to the ST, in the example above, the reader of the TT cannot appreciate either implicitly or explicitly the presence of the “beast”. The TT reader is only given the gist of the ST. As a result, the indefinite range of discoursal values and meanings exhibited in the ST are lost. In these cases, the reader of the TT is less likely to spend time imagining the meaning of the ST metaphor, because the concrete experience found in the image of the
lurking beast is no longer present. This leaves us without the sense of foreboding and fear communicated in the ST. Thus, the TT sacrifices the aesthetic dimension of the metaphor as well as the cultural.

In order to reinstate tension in the TT, the translator has to deploy the main domain carefully in order to give proper value to the nature of the image. Let us consider, therefore, the following alternative:

"Death lies in wait for its prey by the river".

2.3 Imagination and Culture

In an attempt to give an account of how metaphor works, Ricoeur and Coleridge amongst others, would like us to consider the part played by the imagination. It is imagination and nothing else that allows the reader to see "man" as a "lion". Coleridge, for instance, puts much weight on the role played by imagination in perceiving things in the world. Imagination for Coleridge is an active faculty which reveals the harmonious affinities existing in the world. He goes on to make a distinction between primary imagination and secondary imagination. The primary imagination accounts for the use of imagination in perception and knowledge, whereas the secondary imagination has the power "to dissolve, diffuse, dissipate in order to recreate" (Coleridge, 1907).

Coleridge's theory of imagination disregards cultural knowledge as far as understanding the metaphor is concerned. The theory of imagination in general suffers from a number of limitations. By relying on imagination to solve the enigma of the metaphor, the reader omits the conventional knowledge he acquires through experience and culture, and in doing so shifts metaphor to the dimension of a pan-human cognitive faculty. To be fair to the theory of imagination, this theory might be plausible solely in cases of novel metaphors. This point is discussed in Chapter 4.

The reader furthermore finds it hard to determine clear ways of separating the activity of imagination from the activity of sensory awareness. According
to Cable (1995), the shaping of one's imaginative consciousness involves
drawing variously and even simultaneously on sense perception, both
immediate and remembered, on understanding and knowledge, and on
beliefs and opinions both present and long-range. The theory of imagination
does not take into consideration one significant issue, that is, that the reader's
imaginative response differs slightly or considerably each time he returns to a
given text. This clearly means that it is hard to classify precisely the
imaginative meaning.

Now to what extent can the reader rely on imagination alone in
comprehending metaphors? This is a crucial question which poses a challenge
for the advocates of the theory of imagination. That is to say, readers in
everyday life encounter many cases of established and clichéd metaphors,
some of which are difficult to understand. For example, a reader may be
familiar with the image of a particular animal, but may not possess the
necessary knowledge to describe the animal's behaviour.

Consider the following:

1. ST:  آه مات جملي
   TT:  my camel passed away

2. ST:  He is a weasel
   TT:  إنه ابن عرس

In (1), the metaphor of the camel is spoken by a Bedouin woman lamenting
the death of her husband. The "camel" here refers affectionately to her husband. For a Bedouin, the camel is renowned for its nobility, generosity
and unselfishness. In the desert, camels look after their females and guard them fiercely against the approach of other male camels. To process the
metaphor, a reader familiar with the behaviour of this animal would be able

Hatim and Mason (1990:4) state that every reading of a text is a unique, unrepeatable act, and a text is bound to evoke differing responses in different receivers.
to construct in his mind an image of "the husband as the camel". The cultural knowledge is a channel to construct in the mind an imaginative connection between the domain of "man" and that of "the camel". The same metaphorical text may be puzzling for a city dweller who lacks this knowledge.

In (2), I myself failed to process the metaphor because I was not familiar with the behaviour of the weasel, either through direct experience or at second hand.

The overriding problem with the theory of imagination lies in its understanding of literary experience in terms of an imaginative activity that is distinct in kind and fully separable from the imaginative activity of non-literary experience.

That is to say, poetic metaphors are imaginative whereas non-poetic, say everyday metaphors are not. As far as imagination is concerned, I do not think it is only restricted to poetic experiences; it is possible in our daily lives to imagine one thing in terms of another, for imagination is seeing one thing as another. Following Lakoff and Johnson, I maintain that metaphor is a metaphor of imaginative reality whereby "new metaphors are capable of creating new understandings and, therefore, new realities" (1980:235). To create new realities, however, there must be a basis from which to work, some previous reality which likewise would have been built by prior metaphorising over time. Different people, or the same person at different times, may construe the metaphor, in the present sense of "construe", in different ways. And people may differ as to which particular feature(s) from among those they think the metaphor selects or imputes is (are) emphasised by it. Their imaginative and emotional responses to the metaphor may

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9Eventually, within a single culture, differences may arise as a result of variation in individuals' knowledge and experience. Davies and Bentahila (1989), in their study of established metaphor, find that sometimes sharply conflicting interpretations are assigned to a single metaphor by speakers of the same language. For example, 'frog' and 'duck' were perceived differently by Moroccan informants: 'frog' is perceived by some as agile, by others as awkward; 'duck' is perceived in terms of both beauty and ugliness.
therefore vary. As Richards (1936:108-109) states "the process of metaphor in
language, the exchanges between the meanings of words which we study in
explicit verbal metaphors, are superimposed upon a perceived world which
is itself a product of earlier or unwitting metaphor".

Wordsworth, in "The Recluse" anticipates the statements of both Richards,
and Lakoff and Johnson concerning imaginative reality:

"... While my voice proclaims
How exquisitely the individual mind
(And the progressive powers perhaps no less
Of the whole species) to the external world
Is fitted: - and how exquisitely, too -
Theme this but little heard among men
The external world is fitted to the mind."
(“The Recluse” 810-820in Wordsworth (1935:76))

Lakoff and Johnson would thus say that our conventional metaphors express
our conceptual reality, that reality is based on earlier unwitting metaphor,
and that future reality will be based on our present imaginative reality
created by metaphor.

That is to say, ordinary metaphors have the power to shape new realities
because they help us to perceive one kind of experience in terms of another.
Conceptual structures are not merely a matter of intellect - they involve all the
natural dimensions of our experiences, including the aesthetic experience.

In the light of the above argument, would the advocates of imagination, like
Coleridge for instance, be able to convince the reader that the two types of
imagination, primary and secondary, are clearly distinct? If so, then how is it
possible for poets to address their audiences. In reply, Lakoff and Turner
(1987) claim that poets may compose or elaborate or express ordinary
metaphors in new ways, but they still use the same basic conceptual resources
available to us, otherwise, if they did not, we would not be able to
understand them. Great poets can speak to us because they use the modes of thought we all possess. Using the capacities we all share, poets can illuminate our experience, explore the consequences of our beliefs, challenge the ways we think, and criticise our ideologies. Understanding the nature and value of poetic creativity requires us to understand the ordinary ways in which we think (Lakoff and Turner 1987:xii). In the light of this I would claim that it is the structure of poetry which makes poetic metaphors more creative. Their power resides in putting together everyday concepts and metaphors in a new syntactical and phonological structure.

The above critique of the theory of imagination may give the reader the impression that I believe imagination should be ruled out from any account of the metaphoric process. This is not the case: all I intend to say here is that imagination is not the whole story. Imagination together with cultural knowledge and experience of habitual or routine sensory-motor and social patterns all have to be involved. Imagination alone is potentially misleading. Some people may have visual images as they read metaphors, others not. The occurrence of such images is neither a necessary nor a sufficient condition for understanding metaphor.

Consider the following example:

He is a lion

Let us assume that in the context of a battle, X is being described as courageous and fierce. This conventional knowledge is unconsciously provided since we have experienced it directly or learnt it from our culture. What may happen here is that instead of saying "X is courageous and fierce", the speaker's cultural confidence is manifested by encapsulating these features in the stereotypical "image" of a lion. This is at once both a culturally stereotypical image and one that involves the imagination, but the two seem

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10 This point has been raised by al-Jahiz. He claimed that 'meanings are on the street, known to the foreigner, Arab, Bedouin, as well as the town dweller. What matters lies in writing rhythmically, selecting the constructions, manner of articulation, richly flowing style, proper
impossible to separate. That is to say, the imagination is challenged through cultural knowledge to construct an “icon” (man as the lion). The perception of the “icon” varies from one individual to another. It creates, in another way, an independent state of thinking because the knowledge acquired through imagination is no longer common knowledge. In the context of fighting, for example, the reader perceives the intensity of man's courage and his fierceness in fighting. I would claim that conventional knowledge and experience make it easy for the imagination to shape its own independent idea of the man's character.

2.4 Imagination, Cultural Knowledge and Translation

Both imagination and cultural knowledge are significant factors in translating metaphors. With reference to the former, the translation of a metaphor manifestly loses its aesthetic and psychological dimension if the TT fails to engage the imagination of the reader/listener, stimulating in him a process of imaginative sense creation. As far as cultural knowledge is concerned, the translation of a metaphor cannot be successful if it merely presents the reader/listener with an interpretive puzzle the understanding of which is impossible without the appropriate cultural knowledge.

Consider the following English example:

He is a weasel

In the metaphor of the weasel, the reader recognises the obvious state of tension between the domain of 'he' and the animal. The tension presents the reader with an image of "he as the weasel" which is simultaneously channelled through conventional knowledge. The cultural connotations of weasel, i.e. greedy bloodsucker, are implicit in the metaphor and form a basis from which the metaphor can have its full effect. The English text can be rendered into Arabic with varying degrees of translation loss.

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talent and excellence of structure. That is poetry is technique, formulation, structuring and manner of artistic presentation' (al-Hayawān Vol.3 p131).
Consider the following attempts:

a. اهني جشع ومصاص دم (He is a greedy bloodsucker)

b. اهني ابن عرس (He is a weasel)

c. جشع مثل ابن عرس (He is as greedy as a weasel)

In (a) the literal meaning of greed is clearly expressed. The paraphrase of the ST metaphor lacks the imaginative impact.

In example (b) the ST is replaced by a similar image in the TT. If the translator is not familiar with the culture with which the poem is concerned, he will be faced with an interpretative puzzle rather than an evocative description.

In (c) the ST metaphor is unsatisfactorily replaced by a simile. A simile cannot generate the same stylistic force as the ST metaphor. In balance, however, it is a far better translation than example (a).

In my view, the crucial point here is that if the metaphoric process is based only on imaginative knowledge then there should not be any difference between translatable and untranslatable metaphors. Imagination becomes absolutely powerless. It is quite possible to construct in the mind an image of a beast kneeling down. Yet the TL would not conventionally provide knowledge about an animal not usually encountered by the reader, such as the camel for example. Therefore the power of imagination in responding to metaphor is constrained by the power of culture. In particular cases of culture-specific metaphors, imagination becomes absolutely powerless.

This argument may be illustrated by the following example:

ST: وضباب الأسى منيخ عليا

Published TT: and the mists of sorrow are settled on high

The underlined section in the ST constitutes two independent metaphors: the second “the mist is a camel kneeling down” is built on top of the first (Lit. the mist of sorrows)

The ST metaphor is best processed in terms of structural metaphors:

(a) “Sorrow is mist”
(b) “the mist of sorrow is a camel kneeling down upon me”

In (a) and in the ST the reader is able to recognise a state of tension between the vehicle “mist” and the tenor “sorrow”, in other words, a tension between the literal meaning of the mist and its metaphorical one. Taken literally, (a) is nonsensical because sorrow is a human emotion, mist a climatic condition. On the other hand, (a) makes metaphorical sense because it highlights certain attributes of the vehicle “mist”: all-enveloping, dark, depressing, unpleasant. Metaphorically, “mist” conveys an image of all-enveloping dullness which can be further associated with a state of depression. This coherent cluster of knowledge is mapped onto the domain of “sorrow”. Thus, the concrete experience of “mist” becomes contextually significant to our understanding of the abstract entity, “sorrow”.

Again, if literally processed (b) is nonsensical because it is clear that the action of a camel kneeling down to rest cannot be literally attributed to the emotion (sorrow). As a result, the reader has to search for a plausible metaphorical way of making sense of this phrase. The vehicle (Lit: kneeling down on me) implies that sorrow is kneeling or pressing down on the textual “I”. The vehicle engages the reader in identifying the dimension(s) of the main domain. The vehicle itself evokes an action and a description of a camel kneeling down. In general, in Arab culture the camel connotes a wide range of different characteristics, some of its stereotypical attributes being endurance, power, weight and violence. The particular attributes relevant in this context would seem to be weight and violence. In Arabic there is a common idiom (he knelt down on him like a camel) which suggests crushing and injuring someone. For instance a Syrian Bedouin may tell her
son, who likes to cuddle her granddaughter, to beware of kneeling down on
the baby “like a camel”. The point of similarity becomes clear: sorrow is
understood with reference to certain attributes of the camel, i.e. heaviness and
violence. This act of violence can be contextually reinforced: in the previous
verse the poet says: “I... dig my grave, and bury myself”. This indicates that
the poet is overwhelmed by a mood of sadness. Therefore, the mists of
sorrow also imply a state of mental depression which weighs down on the
mind of the poet.

Cross-culturally, Arabic metaphors related to the domain of “camel” present
genuinely serious challenges to English translators. This is because the camel
is relatively alien to the TL culture. The camel is often portrayed in Western
culture as a funny, ugly and ridiculous animal or as a symbol of endurance.
English speakers consulted on this issue report that “violence” is not
stereotypically associated with this animal in their culture. Therefore the
English reader may take a very different meaning from the one intended,
when he reads a metaphor referring to a camel. In the particular instance
quoted above, the translator has not chosen to, or not been able to reinstate in
the TT an image of a camel kneeling.

With regard to the published TT, the translator has produced a version of the
text which does not mention camels either directly or indirectly. The ST's
double metaphor is rendered here by a single metaphor “the mist of sorrow
settled on high”. The underlined section is a metaphor where “sorrow” is the
tenor and “mist” is the vehicle. To what extent does this attempt semantically
accord with the ST? The TT constructs an overly positive image from which,
of course, the image of the camel is missing, but so also is the threat of being
crushed which is implied in the ST. In addition, the adjective “high” evokes
entirely different meanings from the ST. Cross-culturally, “high” and height
are positive, desired states and places. Last but not least, the TT erases the
reference “I” with the result that the reader cannot feel the psychological
presence of the poet.
To sum up, the TT explicates a state of optimism, and is hereby greatly impaired.

Solving the problem of translating the ST is not easy, because, as has already been stated, awareness of the camel is relatively marginal in the TL culture. A possible solution might be to split the image in two, because the range of senses encapsulated in the lexical item منبع (Lit. to kneel down, lie down - said of a camel) cannot be conveyed in one lexical item. For example, consider the following alternative:

"The mist of sorrow settled upon me, weighing me down".
(My translation)

In this TT, although the metaphor hinging on the action of an animal (camel) is lost, there is at least the construction of a double metaphor in which "sorrow" is first represented via the attributes of "mist" and subsequently as a "heavy weight". In this way, the "camel" is replaced through the construction of two metaphors each of which makes explicit the mood of sorrow. The two metaphors form a cluster in which mist of sorrow not only overwhelms the speaker but forcibly brings him down. The orientational metaphor "down" conveys a state of mental depression, an act of violence suggesting that the poet is mentally and physically crushed. However, the use of "camel" as a vehicle of an image of physical violence is inevitably lost. This attempt does, however, describe an act of violence and therefore reinstates in the TT the required negative experience. Readers should then be able to make their own relevant inferences despite the fact that the physical dimension of the camel metaphor is lost.

Another point is worth mentioning: certain metaphorical symbols evoke a positive dimension in the SL yet when rendered into the TL the symbol is accorded negative meaning. In other words, the same symbol has very different discoursal values in different language/culture media. For example, in Arabic a woman describes her young children as "chickens". In the
expression “He is a chicken”, the Arab reader would appreciate the sense of innocence, love and dependency of a child. In the TL, “he is a chicken” evokes a negative image: it is associated with cowardice. Imaginatively, it is possible to see the icon of “X the chicken” but the two cultures offer different interpretations. Kreuz and Roberts (1993) claim that world knowledge plays an important role in the interpretation of figurative expressions. This shows that individual differences clearly play a large role in the processing of metaphors and these differences are likely to be even greater in literary metaphors.

To sum up, in order to construct a coherent imaginative portrait of an established metaphor, the reader and listener must rely on and share cultural knowledge. This knowledge is itself imaginative; it is not based on scientific knowledge. It is acquired through direct experience. Cultural knowledge cannot be neatly separated from the activity of the imagination. The theory of imagination suffers in this respect. The over-riding difficulty lies in its understanding of literary expression as an imaginative activity distinct in kind and fully separable from the imaginative activity of non-poetic experience.

2.5 Paraphrase

The paraphrases of metaphorical statements, including a highly standardised metaphor like “He is a pig” do not achieve the same truth-value as paraphrases of non-metaphorical sentences. As shown elsewhere in this thesis, metaphor creates a sense of shock, the result of the clash of the interacting poles of the metaphor, namely between the literal meaning of the metaphorical statement and its metaphorical meaning. Richards (1936) elaborates on the idea of paraphrase. He states that “metaphors give us different kinds of meanings, mere sense, sense of implications, feelings, the speaker’s attitude to his audience, and other things”. In the light of this, it is possible to claim that while any of these dimensions may be adequately paraphrased, a single paraphrase cannot express them all. Searle(1993:87)
makes it clear that paraphrase is somehow inadequate: something is lost. Some metaphors are inexhaustible with an infinite range of values and meanings. The author intends involving his reader/listener through creative imagination. In contrast, paraphrasing obviously disturbs the open-endedness intended by the original author/speaker. This means that the epigrammatic quality of the metaphor is lost.

As pointed out by Black (1962), Ricoeur (1981), Sperber and Wilson (1992) and Shibles (1971) amongst others, a metaphor creates a coherent thought yet it cannot be paraphrased without a loss in meaning. Therefore paraphrasing a metaphor into a simile or simple language implies changing that metaphorical thought into another one.

Consider the following example:

(a) “He is a wolf”  
(b) “He is like a wolf”

Both (a) and (b) represent two similar but not identical thoughts. In (a), the metaphor enjoys a state of tension, which is to say, the thought manifested by (a) is intensified. On the other hand, (b) does not trigger the same intensity as (a). That is because, in the case of the simile, the points of comparison are made explicit.

This implies that no semantic transference occurs. In other words, the words of the simile retain their normal meanings. In contrast to metaphor, the points of comparison retain their separate identities.

According to Al-Najjar (1984), certain metaphors cannot be paraphrased into similes without some structural problems being involved.

Consider the following example:

“Sometimes too hot the eye of heaven shines”  
Shakespeare (1975)
The "eye of heaven" is a metaphor. A problem would occur were the metaphor changed to a simile: "sometimes too hot the sun, like the eye of heaven, shines".

There are two points worth considering here. First, in constructing a simile we usually liken one thing to something else existing in the real world. In the above simile the sun is compared to the eye of heaven which does not exist because heaven does not literally have an eye. Secondly, the simile is redundant. The simile itself incorporates the metaphorical expression the "eye of heaven": it is simultaneously a simile and a metaphor.

In the case of metaphor it is not possible to construct a plausible and simple paraphrase even though the metaphor is not obscure. The adequacy of paraphrase is to be determined in relation to how much it is capable of directing our minds to grasp the metaphor itself in its entirety. It may well lack the power of interaction which many metaphors have to enlighten or provide insight into the references. That is because metaphors, being open-textured, often imply more assertions than are initially realised. A good metaphor as Black (1962) puts it, "can enlighten or provide insight" in a manner denied to other forms of discourse. For example:

a  "The ship ploughed the sea"

b  "Juliet is the Sun"

It is possible in this case to generate many plausible paraphrases but none of them in its own right can be an adequate paraphrase of the metaphor. The first metaphor asserts any of the following: "the ship moved through the water", "the ship sailed across the sea" etc. Now it becomes a matter of which of the above mentioned interpretations can be selected as the true and exact meaning of the metaphor and adopted as a paraphrase of it.

In (b) the reader can also move among the various ways in which X's lover is something like the sun; warm, sustaining, comforting, bright, unique and perhaps awesome. This shows that metaphor is indivisible because there is no
single list of literal thoughts which can define it. In this respect, metaphor may work in terms of a picture. The picture has perhaps unlimited potential in directing the reader to further aspects of the subject.

Paraphrase cannot capture the suggestiveness of the metaphor. Paraphrases, on the contrary, must particularise: normally they employ literal terms, except in rare cases when they use a simpler or more commonplace metaphor to explain a complex one. They are cut and dried in their breakdown of metaphoric categories. They lack the tentativeness, the openness to other possibilities, and the free play of the imagination (to use Kant's expression) that characterise the experience of metaphor itself.

Hence, a paraphrase or a literal interpretation of a metaphor incurs a loss in its cognitive meaning. By the same token, this conclusion can be drawn to include the process of translating metaphors. That is, one can claim that a literal translation of a particular metaphor, a paraphrase, will inevitably imply a loss in meaning.

For example:

ST تفضل معنى عندنا ماء وملح

TT Please come with me we have at home water and salt.

In the ST, the collocation ماء وملح (Lit. water and salt) is a metaphorical representation of hospitality in Arab culture. The expression implies that the speaker can afford to offer the listener something to eat. The metaphor of water moreover implies politeness in addressing the listener.

Interpreting this metaphor requires cultural competence to ensure that the reader/listener is familiar with the metaphor of hospitality. Mutual contextual beliefs are necessary in order to reach an adequate interpretation. The mutual belief helps in constructing the image of the metaphor.
Taken literally, the TT sounds clumsy and odd in English. The metaphor of hospitality is lost in the wreckage of a literal translation. Cross-culturally, the ST metaphor poses a challenge to the translator because it is hard to find a similar experience in the TT to express the domain of hospitality. To get around the ST problem, a paraphrase is the only resort to communicate the sense exhibited in the ST metaphor.

The ST utterance is used in the context in which X invites his friend Y to his home. Y is hesitant because he believes he would be a burden on X. In an attempt to encourage Y, X uses the metaphoric utterance to communicate to Y that he can afford hospitality. This comes through the symbols “water” and “salt” which are basic ingredients in any meal.

As has been shown, the paraphrase is long and also sacrifices the stylistic impact of the ST, though it communicates to the reader the intended meaning of the metaphoric utterance. Exegesis is possible, but it lacks the compactness, immediacy and idiomatic quality of the ST metaphor.

2.6 Conclusion
This chapter demonstrates that the aesthetic dimension of metaphor relies on tension and distance. Tension stems from the interaction between the main domain and the target domain, which is to say the translator has to locate the reach of the metaphor. This is essential in negotiating the ST experience with the aim of finding an appropriate description in the TT. I have tried to show that the exercise of imagination is automatic in the case of established metaphors. More poetic, obscure metaphors pose greater challenges to the translator. Imagination relies on the presence of similar experiences in the TL; otherwise the imaginative gap between the main domain and the target domain cannot be negotiated.
Chapter 3

Metonymy and metaphor

3.0 Introduction

In this section, the relationship between metonymy and metaphor will be examined, along with a general categorisation of tropes. Relations between tropes have, of course, been discussed by many researchers. Rice and Schofer (1977), for example, assess these relations by reviewing major theories and definitions of metaphor, metonymy, and synecdoche. According to them these theories contain a number of ambiguities and contradictions. Metaphor, for example, is defined variously as double metonymy (Henry 1971), a double synecdoche (Todorvo 1970); synecdoche is subsumed within metonymy (le Guern (1975); whereas elsewhere it is the master trope on which metaphor and metonymy are based. Unlike the traditionalists, Rice and Schofer claim that their scheme functions at text level and therefore I intend to analyse their scheme and its significance to the study of tropes at text level.

Rice and Schofer claim that it is time to outline a practical scheme which liberates tropes from the realm of philosophical discussion. Their scheme, they maintain, operates at text-level, with the emphasis on the role of the reader's knowledge in the interpretation of texts. To examine the contribution which their scheme has made, I will focus on two main points: first, their subcategories of metonymy and synecdoche; secondly, the extent to which their scheme benefits the reader, in particular helping him to identify and interpret a trope (at text level). Rice and Schofer remove the notion of spatiality from metonymy to arrive at a clearer concept of both metonymy and synecdoche.

Before setting out my critique I will outline Rice and Schofer's sub-categories so that the reader can form a general idea of their scheme.
3.1 Metonymy

This trope is characterised by semantic and referential features with relations of causal associations. Rice and Schofer propose ten sub-cATEGORIES of metonymic relations each of which they illustrate with examples in French and English.

1. Cause for effect  
   Je reconnus Vénus et ses redoutables effects  
   (the goddess for the emotion she controls)

2. Effect-for-cause  
   My son; my joy  
   (the emotion for its source).

3. Agent for instrument  
   Truman destroyed Hiroshima

4. Instrument for action  
   Les fords ont levé le pied  
   (the cars for their drivers)

5. Action for instrument  
   Vengeance à la main  
   (vengeance for sword)

6. Agent for action  
   He pulled a Houdini  
   (the magician for the disappearing act he performed)

7. Action for agent  
   Voilà la belle Hélène, L’infamie des Grecs  
   (the crime for the criminal)

8. Producer for product  
   I read Shakespeare  
   (the author for his work)

9. Product for producer  
   Computers lose 10 points on Wall Street  
   (the product for the company that produces it).
3.2 Synecdoche

Synecdoche, according to Rice and Schofer, is characterised by semantic or referential features. They divide this trope into spatial physical relations and conceptual abstract relations. These categories are shown below:

A Spatial and physical relations:

1. Physical part for the whole  head for the body
2. Physical attribute for the whole  black for the Negro
3. Object or physical attribute  Crown for King
4. Material for physical attribute  iron for sword
5. Container for contained  Paris for Parisian

B Conceptual or abstract synecdoche:

1. Attribute for possessor  youth for young people
2. Singular for plural  man for men
3. Species for genus  lion for animal
4. Genus for species  animal for bear
5. Common name for proper name  the Trojan for Aeneas

3.3 Metaphor

Metaphor is characterised by a semantic and referential relationship of resemblance made possible by the possession of one or more common semantic features.

To illustrate how metaphor works, Rice and Schofer consider the following compound example:

My flame  metaphor
My ardent flame  motivated identification
My ardent flame of love motivated identification
My love, flame unmotivated identification
My love is like a flame unmotivated comparison
My love burns like a flame motivated comparison

As is shown above, Rice and Schofer define the metaphorical process as working through comparison and identification. It is quite obvious that the metaphorical process they propose interprets metaphor in terms of the comparison theory, which is to say that the metaphor “My ardent flame of love” would be interpreted as “My love has the strength of a flame” for example. The comparison theory, however, as noted by Black (1962), for instance, involves a loss in meaning. Using comparison theory, the reader does not feel the state of tension between the tenor and the vehicle. In contrast, in the simile “My love burns like a flame” the two things to be compared, “love” and “flame”, are dealt with in succession: the comparison itself is made explicit by the particle “like”.

Secondly, Rice and Schofer, as in their analysis of other tropes, do not show how metaphor works at text-level. It is hard to come across cases which work at a one word level out of the sentence’s context, such as “my flame”.

Rice and Schofer (1977) claim that they have designed a practical scheme for the study of tropes: metaphor, metonymy and synecdoche. It is supposedly practical in the sense that it helps the reader recognise and decode tropes at text-level. I will confine my argument to the matter of applicability: how the reader can process the trope by implementing their scheme. At first sight, their argument sounds plausible and precise. However, a careful study of their examples indicates that their scheme runs into problems. For example, it suffers seriously from “over-categorisation”. The reader encounters the presence of at least twenty sub-categories: ten metonymic and ten synecdochic. With regard to the metonymic categories shown above, it would be possible to regroup them into three categories based on “cause for effect”, “producer-production” and “instrument-for-action”. Similarly, synecdoche
can be regrouped into three sub-categories based on “part and whole”, “container-contained” and “species-and-genus” respectively.

In practice, Rice and Schofer’s sub-categories instruct the reader to go through a mental inventory of the various possible relations. I would argue that the addressee would be able to infer his interpretation of a trope without reference to Rice and Schofer’s lists. That is, as a form of linguistic trope, metonymy can be processed and comprehended spontaneously without the presence of general principles. Eco (1984), for example, emphasises the significance of the process of inference in the computation of the properties of a trope. He says that comprehension depends on contextual decisions on the part of the interpreter of the trope (pp.115 and 123).

Like the traditionalist Fontanier (1968), many of the examples of Rice and Schofer use one word level tropes i.e. “black” for “Negro”, “crown” for “monarchy”. The word-level trope, or say metonymy proper, would cause problems of recognition once integrated into a larger text. That is, what might appear to be synecdoche or metonymy at word level, could in a larger context, a sentence for example, give rise to a metaphor. In “I have two thousand swords at my disposal”, the lexical item “swords” stands for the soldiers under “X’s” command. According to Rice and Schofer this is a case of metonymy. Clearly in this context “swords” is part of a metaphor. Rice and Schofer’s categorisation may not be wrong, but they cannot account for many specific cases. “Swords” for instance might give rise to a new domain, to a metaphor of power. It is possible that the reader might perceive a range of senses; “sword” implies fierceness, courage, pride and perhaps victory.

The second point of significance in this account is the recognition and appreciation of the trope at text-level. In this respect it should be made clear that many of Rice and Schofer’s examples at text-level give rise to metaphoric readings rather than to metonymic or synecdochic ones. This important
distinction has not been addressed by Rice and Schofer\(^\text{11}\). As tropes, metonymy and synecdoche stimulate the interpretation of the metaphor. As described by Ullman (1963), “they give rise to what might be called a genuine metaphorical effect”, or “metonymic-metaphors” (Culler 1981). To elucidate Rice and Schofer’s errors in the interpretation of tropes the following two sets will be considered: set (a) is metonymic and (b) is synecdochic.

a - 1  Computers lose 10 percent on Wall Street (products for producers)

a - 2  Vengeance à la main (action for instrument)

TT  Revenge in his hand

b - 1  Crown for King (physical attribute for possessor)

b - 2  “Le fer mieux employé cultivera la terre” and “L’or tombe sous le fer”.

Iron will be put to better use in cultivating the land” and “gold falls under iron”.

a-1  Computers lose 10% on Wall Street:

Rice and Schofer claim that the referent “computers” is a metonymy which stands for the producers, the company manufacturing computers. In (a-1) the reader might suggest the presence of a metaphor of personification rather than a metonymy products for producers. In conjunction with “losing 10%” the referent of “computers” acquires certain human attributes, since it is the human investors that “suffer financial losses”, and not inanimate products. This interpretation of computers as financial agents is not susceptible to a metonymic explanation: the new ontological conception it generates is a metaphoric one of personification. While in itself “computers” is also metonymic, in the text, it serves as the tenor of a metaphor triggered, not by the metonymy, but by the vehicle “losing 10%”. In addition, the vehicle “losing” evokes the presence of the orientational metaphor “up-down” “Losing” gives rise to the domain of down.

\(^{11}\)Abu-Libdeh (1991) has also failed to recognize the metonym-metaphor relationship. He considers the classical Arabic example رعيانا للنبع (Lit. We grazed the rain) as a pure case of
a - 2 Vengeance à la main (action for instrument):

This is a metaphor in which the abstract entity "Vengeance" serves as the "vehicle" and "à la main" (Lit. in the hand) is the tenor; the relationship between the vehicle and tenor is complex: vengeance is the motive behind an intended act the performance of which is carried out by a weapon. This, incidentally, is a good example of a case where an abstract vehicle is linked to a concrete tenor, rather than vice versa.

b - 1 Crown for King:

As regards b-1, "Crown for King" I will try to demonstrate how synecdoche could give rise to a metaphoric relation. In b -1 the "crown" is considered an attribute of a king. Actually the symbol "crown" is full of ambiguity since the "crown" is a symbolic object and symbols, whether religious or political, are compact and denote a complex network of beliefs, feelings and attitudes. A symbol, as Waldron (1967) puts it, is usually a simple, easily recognised device, something concrete and sensory which stands for something else. If we consider, "crown" in terms of a modern constitutional monarchy - Jordan for instance - it stands for something more difficult to express, that is the authority and jurisdiction of the state.

The point to make is that the synecdoche is between crown as an object or crown as a pictorial device and monarchy as an institution. The word "crown" is the metaphorical vehicle with "monarch" or "monarchy" as its tenor. In "the monarch is a crown", the domain of crown conveys to the reader a complex socio-political power. It conveys jurisdiction of the state, power and authority.

b - 2 "Le fer mieux employé cultivera la terre" and

"L'or tombe sous le fer":

cause-for-effect metonymy. I believe without the metaphoric reading presented through (Lit. grazed) the cause-for-effect metonymy remains empty.
According to Rice and Schofer, the reader would find it hard to process the text because it is difficult to discern the deleted signified. In this case, I think that a competent speaker would be able to compute what the trope stands for. The trope “le fer” (lit. “iron”), for example, could easily stand for “a plough” or other agricultural implement. In the text, le fer (lit. iron) is, according to Rice and Schofer, a clear case of synecdoche in which the object “iron” stands for the instrument “plough”. However, I disagree with this, because the domain of the “plough” gives rise to the metaphor of “farming”. “The plough is farming” metaphor attracts the attention of the reader rather than the synecdoche. This metaphor of farming highlighted in the French text is an allusion to a Biblical text. "They will beat their swords into ploughshares and their spears into pruning hooks" (Isaiah Ch.2, v.4). The Biblical text emphasises that the domain of farming is a better way of creating wealth and prosperity than “swords” and war. The Biblical text also implies the metaphor “farming is peace”.

The French text, I think, highlights the dimension of the use of the instrument “plough” as a reference to productivity. The text, however, does not demand that the reader compute the object “plough” as productivity, but we may infer that “the plough brings about productivity”.

In the second part of the example, “L’or tombe sous le fer” (lit. gold falls under the iron), “iron” stands for “plough”. The reader computes the ST in the metaphor “the plough is iron”. The vehicle “gold” has to be processed in unison with the domain of “farming”. Conventionally, crops like wheat convey the sense of “gold”. It is also said cross-culturally that “good soil is gold” in the sense that it produces crops which are invaluable to the livelihood of human beings. I think such conventional metaphors can be appreciated cross-culturally. Thus, I find it difficult to accept this example as a case of synecdoche in which the dimension of the object is highlighted.
Again, consider the following example:

“When forty winters shall besiege thy brow
And dig trenches in the beauty's field

(Shakespeare Sonnet 2, 1-2 in Werth 1994)

Following Rice and Schafer's taxonomy, this is a clear case of synecdoche: “winters” are parts of years, and “brow” is part of the body/the face. But I think the reader will pass quickly over the interpretation that “winters” stands for years, since the focal point is the vehicle of the metaphor “besiege” which in turn is processed in terms of the domain of “a military power”. An army besieges the city or the forces of his enemy. Metonymic force is not strong enough to drive the force of the text.

I have tried to show in the above examples that Rice and Schofer's scheme is not of much help to the reader in identifying and comprehending tropes. Rice and Schafer fail to recognise the nature of interaction between tropes at text level. It is hard, as I will explain later, to encounter cases of pure metonymy at text level. To yield fruit, their scheme has to be rearranged to accommodate metonymic-metaphoric relationships. I hope it may be clear now that Rice and Schofer's scheme fails to help readers process tropes. Their failure can be ascribed to the following reasons. Firstly, like other traditionalists, they base many of their examples on single words. However, the most serious error Rice and Schofer commit is their failure to recognise metaphor-metonymy relations. Secondly, they have not realised that tropes, metonymy and synecdoche when operating at text level give rise to a new metaphoric domain. These tropes are assimilated into metaphor and become, as it were, generous donors.

3.4 Cognitive metonymy

Like metaphor, metonymic discourse is not only found in poetic discourse: it is systematically predominant in our everyday language use. People in everyday language use metonymic discourse to communicate “thought,
actions and attitude” (Lakoff and Johnson 1980). This act of communication can be described in terms of general principles: part-whole, cause-effect, container-contained, controller-controlled etc. This section will address two points, namely the comprehension of metonymy and the metonymy-metaphor relationship.

3.4.1 Comprehension of metonymy

To account for the question of comprehending metonymic utterances, a distinction between conventional and contextual metonymic utterances has to be made clear. The distinction can actually be found in the presence of ready-made general principles stored in our long-term memory. Conventional metonyms, according to Gibbs (1993) (1994), are easy to process and understand simply because they are "directly motivated by long standing metonymic models in our conceptual systems" (1994:333). “Nixon bombed Hanoi”, for example is a conventional metonymic utterance. The referent “Nixon” can be automatically comprehended in terms of the general principles of controller-controlled relations. This descriptive interpretation of the referent "Nixon", the Commander-in-Chief of the US forces, encourages the reader to infer that "Nixon" was held responsible for the bombardment of “Hanoi”. This conventional metonymic example explains how the reader goes from domain “A” “Nixon” as President of the U.S. to domain “B” the American forces in Vietnam, within the domain of the US forces. It is a matter of conventional cognitive habit that controllers are responsible for the actions of the controlled to the extent that the actions of the latter can be (metaphorically) attributed to the former. This brief analysis as to how conventional metonymic utterances work reveals two fundamental points. Firstly, metonymy serves as a referential process in that one thing can be understood in terms of the other. Secondly, metonymic utterances, as shown above, create understandings in that the reader goes beyond the descriptive referential function to infer, for example, an act of responsibility. That is to say, like metaphor, metonymy serves to aid understanding. In fact, one might
argue that textually "Nixon" serves as the vehicle of a metaphor the tenor of which is "the US forces".

3.4.2 Contextual Metonymy

In contrast, the comprehension of contextual metonymy poses difficulties in that processing metonymic utterances entirely depends on "context" (see Papafragou 1995, Gibbs 1994 and Merrell 1985). Merrell, for example, goes on to say that "awareness of the metonymical function depends upon context as well as knowledge of culture". To process contextual metonymic utterances the reader firstly must recognise the metonymic concept. Recognition of metonymy, I would assume, means that the speaker would use metonymic utterances in that particular context to create understanding. Then, the reader has to unpack the metonymic expression by interpolating an implicit literal interpretation. Like all utterances, metonymic utterances rely on the ability of the reader to arrive at an interpretation consistent with Sperber and Wilson's (1986) principle of relevance. That is to say, by recognising referents within a context, Pankhurst (1995) and Sag (1981), the reader can make the correct inferences about the speaker's intended meaning.

Consider the following example:

"The cheese omelette is getting restless"

The receiver would find it difficult to process this metonymic utterance out of context. To appreciate the "cheese omelette" example a wider context of say a "restaurant" is essential for the phrase to make any sense. The cryptic intended meaning only starts becoming accessible when it is explained that the setting is a restaurant, the speaker is one of the waiters, the addressee is a

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12In this connection, I maintain that metonymies in particular are more often and sometimes even exclusively used in their metaphorical sense. For example, the White House, 10 Downing Street, and The Kremlin are clear cases in point. These names are symbols of power and authority rather than places housing institutions. Perhaps this is what makes Searle (1993) tend to treat metonymy and synecdoche as special cases of metaphor.
short order cook, and one of the customers is known by both speaker and addressee to have ordered a cheese omelette. On this basis it is possible to compute that the speaker is referring to “the customer who ordered the cheese omelette”. This text involves a mapping from the domain of “food” to the domain of “customer ordering food”. This may be interpreted as a particular type of metonymy-by-contiguity, the transfer between the literal meaning (cheese omelette) and the intended reference (the customer who ordered cheese omelette) being mediated through the connective association between them, i.e. as an utterance “(the customer who ordered) the cheese omelette is getting restless” from which, through laziness or for speed, the bracketed constituents have been elided. This would suggest that the intended sense is not interpreted through metonymic association, but simply through mentally supplying the elided constituents.

3.5 Sense Creation

A receiver appreciates such metonymic utterances by inferring their intended sense from extra-linguistic and contextual clues. The point to argue about is how sense is created. Debate about the “intended sense” has given rise to the “error recovery model” (Searle 1993) and the “concurrent processing model” (Clark and Clark 1979), (Gerrig 1989), (Gibbs 1994) and (Stern 1994). The error recovery model assumes that sense creation is initiated only after the conventional meaning has been found to be in error. This model posits that listeners must first recognise the need for a figurative interpretation. Searle (1993) claims that the receiver has to go on a mental search to compute the figurative sense once he finds the literal sense is inadequate. Interpreting “the cheese omelette is getting restless”, the receiver first realises that the literal sense is in violation of the maxim of truthfulness, that is to say a “cheese omelette” exhibiting human traits such as “impatience” would fail to meet the truth condition. In the light of the blatant untruthfulness of this interpretation

Ricoeur in Mario J Valdes (1990) states that context is not only the linguistic environment of the actual words, but the speaker's and the hearer's behaviour, the situation common to both, and finally the horizon of reality surrounding the speech situation.
the receiver has to go on to work out the figurative sense. It is only at this stage, and as a second subsequent step that contextual cases are drawn upon to compute figurative interpretation.

There are at least two ways in which an interpreter could create a figurative meaning here; firstly by treating “restless” as a trope, presumably a personification of “omelette”, creating the meaning “the omelette cannot wait; eat it now”; secondly, by treating “cheese omelette” as a possessor-for-possessed metonymy, creating the meaning “the customer who ordered the cheese omelette”. Another possibility must, however, be admitted here, which is that this trope can be interpreted through ellipsis; i.e. (the customer who ordered) the cheese omelette.

In contrast with the error recovery model, running concurrently is a theory which claims creation and sense selection operate simultaneously. Gerrig (1989), in an experiment to establish the contribution of the literal sense in “sense creation” found that sense selection and sense creation operate simultaneously, perhaps in competition with each other in the determination of figurative meaning. The receiver could construct the correct innovative reading at the same time as rejecting the incorrect literal one. All in all, as Clark and Clark (1979) puts it, interpretation depends on “mutual knowledge of the particulars in the present context that constrains the interpretation of the referring expression so as to eliminate the irrelevant interpretation”. In the “cheese omelette” example the receiver eliminates the sense that “cheese omelette” has human traits at the same time as inferring that the referent stands for the orderer. This does not mean, as Recanati (1993) puts it, that “irrelevant interpretation must be considered in order to be rejected. Irrelevant interpretations are simply not selected”. That is to say the reader would not have to make a transfer from the absurd proposition that “the cheese omelette” itself is getting restless to the more plausible one that “the cheese omelette” orderer is getting restless. Empirical studies carried out by Steen (1989) (1991) (1994) have shown that sense selection and sense creation are likely to occur simultaneously. Nevertheless, Steen claims that literal
meaning may be taken into account to solve the problem of lexical integration. Difficult literary tropes are exceptions in that the literal sense may contribute to the comprehension of the figurative sense (for more details see Steen 1994).

3.6 Metonymy-metaphor Relationship

The corpus of data analysed in part two of this work will illustrate clearly the way different tropes interact in a text, while remaining, in some cases, analytically distinct. It is shown that metonymy in a poetic discourse gives rise to metaphor discourse and it is hard to encounter metonymy proper except as a basis of motivation underpinning metaphor14. This nature of the interaction between metonymy and metaphor has been highlighted by many researchers: Durham and Fernandez (1990) Shapiro (1977), Gibbs (1994), Goossens (1990), Eco (1985) (1986), and Taylor (1989) amongst others. This process of interaction pertains to all discourses, that is to say poetic and non-poetic expressions alike. In Arabic وجه (Lit. face) is a part-for-whole and is part of everyday language

Consider this example;

ST: وجه القوم

TT "the head of the tribe"

By analysing the above example, I intend to highlight how such everyday expressions can slide into metaphors, and how the similarities and differences between metaphor and metonymy can become blurred.

The part وجه (Lit. face) stands for the whole person. It is the face that attracts attention more than any other part of the body because it has many active features: the mouth, the eyes, and the brow. It also foregrounds those aspects of the whole that are distinctive. By analogy, this "face", dominating the

14See Rene Dirven (1985:98)
body, slides into a new domain, namely a metaphor of "social power"; the face of the "head of the tribe" acquires a range of senses: authority, power, protection and embodiment of the tribal code.

The following remarks can be deduced from this example. First, metonymic part/whole, cause/effect (and so on) relationships can create a hierarchy (Shapiro 1977) whereby one part dominates another. This hierarchy can be attributed to the nature of metonymic mapping: $X$ is mapped onto $Y$ within the same domain. Metaphor dehierarchises this relation in as much as it operates between two autonomous domains, for example "face" and "power". This structural relation leads us to consider another important point, namely how metonymy gives rise to metaphor and not vice versa. Structurally, metonymy operates within the same domain "the face" for the "whole body". It is this contiguous relation which the speaker must begin with before it becomes possible to transport it metaphorically (Durham and Fernandez 1990). In contrast, metaphor consists of two unrelated domains, which is why metaphor does not give rise to metonymy. As a donor metonymy is integrated into the metaphor whereas the metaphor maintains itself.

3.7 Arabic to English Translation

As a cultural process, translating metonymy requires awareness on the part of the translator as to the nature of mapping between the domains of the metonymy. Unlike metaphor, metonymic mapping occurs within the same domain. The translator is forced to think of a similar metonymic experience in the TL. As far as translation and comprehension is concerned, metonymy can be of two types, culture-bound metonymy and transcendent or universal metonymy. The first type is hard to translate, and is unintelligible outside of its cultural domain. This type of metonymy poses a challenge to the translator. In the following I will examine cases of culture-bound and universal metonymy and relational metaphor.
Consider the following cross-cultural example:

**ST:** يجعلون أصابعهم في أذانهم

Published **TT** They pressed their fingers in their ears
(Quran, Ali Ch.1)

In the Quranic text, the lexical item أصابع (Lit. fingers) is used metonymically. The whole “fingers” is used to express the awe of the non believers. By employing the whole “fingers” to denote the part the “tips of the fingers”, the text magnifies the situation, its image and its surroundings. Therefore, Sapir (1977) might be correct when he says that substitution of the whole for the part is an exaggeration or hyperbole. This example of whole-for-part metonymy does not create any translation problem; the Arabic text can be spontaneously rendered into English without any loss in meaning. To sum up, metonymy proper, as in these examples, is easy both to process and to translate, because it is found cross-culturally.

Consider the following culture-specific examples:

1. **ST:** قالت لابنها أن إخوة البطن غصبوا حق والده

**TT** She said to her son that the full brothers have usurped his father’s rights

2. **ST:** فلان كثير رماد القدر

**TT** “He has a lot of ashes under his cauldron”
(in Jurjâni: Dalâ'il al-ʿiṣāj)
brothers are power”. In translation this metonymic image of the belly connoting full brothers is hard to recapture. That is, because the phenomenon of full brothers as having, by definition, more power than half brothers may be less clear cut in the TL culture.

In example 2., the underlined section in the ST رماد (Lit. ashes) serves as a metonym; the ash is the result of making fire. In the context of praising someone, the ST conveys to the reader that a great deal of ash is to be found under his host's cauldron. To grasp the meaning of the ST, the reader has to share with the speaker the same cultural beliefs; both must share the same cultural knowledge and social values. To make sense, the reader can infer a series of association:

The host burns a lot of wood
Wood is used for cooking
Alot of ashes implies a lot of food being cooked
A large number of guests gathered in the host's house or tent
The host is frequently visited by people

Another reader of the ST might satirically infer that the host has a large greedy family. If the speaker is also ironical, the ST would not give rise to the domain of generosity.

These images of ash, in a culture which does not use wood for cooking, and of cauldrons, in a culture which does not view hospitality to guests as a basic moral value, and does not cook in cauldrons, remain meaningless. The TT version does not identify with this experience, and fails to provide the reader with sufficient cultural knowledge with which to comprehend the ST metonymy.
Consider the following case of relational metaphor:

**ST:** وقال له ابني بوجهك

**TT**  "I can take you under my wing" he said

This is a good colloquial example to illustrate the distinct borders between metonymy proper and "relational metaphor" (Searle 1993). As I have shown elsewhere in this section, the above example is not a case of metonymy. It is rather a case of metaphor whereby the part "face" gives rise to the metaphor of "power". As far as translation is concerned, the ST is problematic. The challenge arises from the new domain of "power" manifested through the part "face". The English slang expression "You're in my face" has another quite different meaning; it conveys the sense of you are annoying me, or getting on my nerves. Therefore it fails to convey the sense of social power exhibited in the ST. To account for this culture-specific metaphoric discourse accurately, the translator has to go around it either by recourse to a compensation in kind or a paraphrase.

Consider the following options:

a- "I take you under my wing"

b- "I give you shelter".

In (a) the ST is compensated by a cliché in which the sense of "shelter" is reinstated, whereas (b) is a mere paraphrase. The ST demonstrates a clear case of relational metaphor and, in any process of translation, the translator has to appreciate the metonymy-metaphor interaction in the sense that metonymy may serve as a donor in the text.

3.8 Conclusion

In this chapter, I have examined the metonymy-metaphor relationship and the following conclusions may be drawn: firstly, Rice and Schofer's taxonomy of the study of metonymy and synecdoche at text level is impractical because the reader, as my analysis has tried to show and will show further, constructs...
appropriate metaphoric readings rather than metonymic or synecdochic ones. The way the contiguous relations of metonymy and synecdoche are split creates more confusion rather than solving any problems. For example, “this is the glass that killed him” is categorised as a case of synecdoche; I personally would categorise the phrase as an effect-for-cause metonymy. The “glass”, I think, serves as the tenor of the metaphor of personification, “the glass is a killer”. Rice and Schofer’s taxonomy of metonymy and synecdoche might work in cases of isolated metonymic phrases, but not in cases of proper text, because its occurrence at text level gives rise to a metaphoric rather than a metonymic reading.

Further to this, in the following analysis, I would like to differentiate conventional metonymy from contextual metonymy. In the latter case, a context is necessary to process meaning, otherwise it remains unintelligible.

Thirdly, in making sense of metonymic texts, the reader processes the literal and figurative meanings simultaneously. In the following, I intend to demonstrate the way in which metonymy can give rise to a metaphor. Finally, cross-cultural translation often leads to loss in metonymic meaning.
Chapter 4

Live Metaphor and Dead Metaphor

4.1 Introduction

It is apparent that the notion of "dead metaphor" does not rest on a simple linguistic process; to determine when a metaphor is dead is by no means a straightforward matter. In particular, I am concerned with the movement of metaphor from its "live" state through a transitional state where it begins to lose its tension and becomes part of the lexicon. This journey, as it were, is emphasised by Brown (1954:120), who claims that "while words are passing through the transitional stage they are living, full of vitality, full of poetry, because of the suggestive, imaginative element they contain". When consciousness of the metaphor in them fades away they are still metaphors, but fossilised metaphors; their poetical vitality is gone. "The eye of the needle" for example was once a "live" metaphor but is now "dead", having become a commonplace expression. The metaphorical link created at a certain point in time between the organ "eye" and the hole in the needle has become routine to the extent that needles are now accepted as having eyes. In other words, the internal tension, which brings to the surface a new momentary creative meaning by suppressing the literal meaning, is now totally lost. In fact, in this example there seems to remain no literal meaning to suppress.

In considering the history of a particular metaphor, we may say that initially the metaphor does not belong to any lexicon: it exists only in the present and actual instance of discourse. Used metaphorically, the word or phrase brings to mind more than a single reference interacting together through tension which yields a momentary live meaning. For example, "he is a wolf" evokes in the mind an image of a predator and a womaniser. According to Brown

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15Black (1962) views dead metaphor as being no longer a metaphor; it becomes part of the body of the language. This is, perhaps, why Black ignores the case of dead metaphor. (See also Traugott, E.C. 1985:85)
metaphorical discourse can live as long as it creates a metaphorical association in an improbable context, i.e. the same word suggesting different meanings in different contexts. The reader is able to recognise a state of tension between the referents “wolf” and “man”. In the light of this recognition, the receiver is able to construct an appropriate intelligible and coherent range of senses. Thus we can claim that the momentary meaning is but the outcome of tension that occurs between the literal and figurative meanings. Brown (1958) notes that the meaning of the noun “foot”, which originally signifies the lowest part of the leg, was extended to cover the meaning of the lowest part of the mountain, “the foot of the mountain”. This is a clear case of metaphor by analogy. The metaphor remains alive for a short while, but as soon as the metaphoric force is lost the metaphor becomes fossilised and absorbed into the body of the language. The live metaphor passes through a stage where its tension becomes either diminished or established, before its “death”. In Arabic people say

ST: إله أسد

TT: He is a lion

The receiver, in this case, does not need to make any effort to create a mental image of the vehicle “lion” which corresponds to the tenor “he”. Instead the reader immediately summons up the conventional interpretation, that is “he's as brave as a lion”, unless “the context suggests that this is not the appropriate interpretation” (Leech, 1974). At this stage, the link between the literal and figurative meanings may still be felt. In other words, particular linguistic tension has the power to create a range of meanings. The metaphor is not lost at all; it is very much alive. It seems most appropriate to view the degree of metaphoric tension on a possible continuum from intense to empty.

New metaphors occupy the top of this continuum, dead metaphors the bottom, with clichéd and established metaphors in the middle. We need to examine the tension and creativity of a particular metaphor, in order to understand why some metaphors have short, sharp careers while others seem
to remain eternally alive. In what follows, I shall explain why the following list of metaphors is alive.

4.1.1 Live metaphor

1- He is a wolf
2- She is a gazelle
3- He is an octopus
4- The world is a stage

In considering these metaphors I would like to exemplify two major points. Firstly, metaphors of the form “A is B” can be considered alive, i.e., they create live meanings or images. Secondly, “live” metaphors vary according to the degree of tension they manifest. This point leads us on to the second argument, that live metaphors vary in their creativity. We can recognise two categories: the highly standardised metaphor (Sperber and Wilson 1986, 1992) exemplified in the above list, and novel metaphors. Ricoeur calls the first category trivial because they are easy to process, the system of implication (Black 1993) having already been established. This system of implication enlarges the particular meaning of words, adding cultural and emotional dimensions to the literal meaning. Though these metaphors are regularly used with the same clearly defined implications, they may harbour alternative suggestions. In “he is a wolf”, the speaker, according to Sperbar and Wilson (1986), will be led to think of something other than the reading “X is vicious”: “X is a womaniser”. The hearer must be encouraged to explore other contextual implications, namely, the type of viciousness X exhibits or his physical appearance.

Even this type of metaphor cannot be translated without loss. Let us consider the following example:

ST: He is a lion
Alternative (a) is a mere paraphrase of the ST standardised metaphor. This paraphrase fails to capture the ST’s stylistic force, its compactness or vividness. A paraphrase in this case incurs a loss in meaning simply because it cannot make full sense of the ST. As regards (b), this alternative does not quite capture the force of the metaphor, perhaps because the explicit simile particle “like” suggests that only certain properties can be highlighted. This elucidates the belief that metaphor, in general terms, provides a higher degree of implicative elaboration.

4.2 Novel Metaphor

Novel metaphor, in contrast with highly standardised metaphor, is more difficult to treat. According to Ricoeur (in Valdes (1990:79)), “the solution of the enigma raised by tension or semantics clash on which the metaphor is built no longer relies on the existence of a previous system of associated commonplaces, or a range of connotative values which would be already at our disposal”. This implies that in the case of a novel metaphor, we think of properties that are not usually together. Thus, this kind of metaphor requires more effort to build an appropriate context, and derive a range of possible interpretations. In other words, such metaphors encourage the hearer/reader to explore the context beyond usual social stereotypes and obvious metarepresented assumptions. As a result semantic “tension” is heightened and readers may come up with differing interpretations.

This point has been discussed at length by Jurjani (d.471/1078) in his *Asrār al-balāgha* and *Dalāʾil al-ʿiʿāz*. Jurjānī delineates the relationship between novel (or imaginative) metaphor and established metaphor. According to Jurjānī, when processing highly imaginative metaphors the reader/hearer has to go beyond the search for direct sense perception (i.e.
knowledge of the world). Cases of established metaphors, on the other hand, exhibit the lowest level of activity; their processing relies on conventional knowledge. To make this difference clear, Jurjānī analyses the following example:

ST: وغدَّهَ رَيحُ قدَ كَشْفَت وَقَرَهُ

إذا أَصْحَبَت بَيْدُ الشَّمَالُ زَمَامَهَا

(in Jurjānī: Asrār al-balāgha)

TT Many a stormy morning I cleared away

Its reins were lying in the hand of the north

(My translation)

In the ST, the poet used the underlined segment metaphorically. The poet has attributed a hand to the wind moving at will, similar to a powerful controller directing the morning whose reins he holds in his hand. The relationship that governs the “hand” and the “wind” is based on imagination and not on knowledge of the world or first hand experience. Imagination has to draw to some extent on experience, for example of wind, of someone controlling a horse with reins. Imagination brings these experiences together, the synthesising power, as Coleridge called it. The poet ascribes complete control to the north wind, as he clears away the storm, similar to the control of a human being over a horse.

In processing novel metaphors, imagination is a crucial factor. In this sense, Sperber and Wilson (1986) and Blackmore (1992) claim that the surprise or beauty of a successful creative metaphor lies in its condensation, in the fact that a single expression which has itself been loosely used will determine a very wide range of acceptable weak implications. To sum up, I may say that the difference between highly standardised metaphor and novel metaphor lies in the fact that novel metaphor does not only actualise the act of predication as standardised metaphors do, but creates potentially wider connotations depending on the reader’s background and cultural and
educational formation. The tension at play in the case of a novel metaphor is stronger to the extent that the reader goes beyond normal encyclopaedic knowledge.

To emphasise this point, I will borrow Sperber and Wilson's example (1986:237), Flaubert's comment on the poet Leconte de Lisle:

"His ink is pale"

Like many evocative metaphors this can be interpreted in different ways. On the basis of purely encyclopaedic knowledge the reader might infer that the poet is the type of character who would use pale ink. If, however, we introduce Flaubert's comments into the context of a critique of Leconte de Lisle's skills as a poet we can suggest a more critical and lively meaning. Flaubert is implying that the poet lacks spirit and conviction, that his blood is weak. The creative tension and success of this metaphor stems from Flaubert's association between the poet's ink and his blood.

A novel metaphor can also be structured through using an old vehicle. For instance, in the poem “In Making Me a Grandfather” (Qusaybi, 1995) the vehicle خدود وردنه (Lit. rosy cheeks) is a clear case of this. In everyday Arabic “rosy cheeks” is a cliché, but in the context of this poem, the poet structures a novel metaphor by using a new target domain “my poems” in “my poems were rosy cheeks”. The novelty lies in juxtaposing two domains suggesting to the reader a new way of envisaging the target domain “my poems”.

The subtlety of meaning exhibited in such metaphors, I believe, deliberately resists the ability of the reader to make sense of the image on first reading. Rather, it involves the reader in negotiating the power of the image in order to compute its particulars. That is, novel metaphors behave like some paintings; every time the reader looks at a painting he perceives a new layer of meaning. The subtlety of meaning of the metaphor makes it difficult for the imagination alone to encapsulate the layers of the image at one glance. Therefore such high tension metaphors seem to have a more profound impact.
on the psyche, exploring all the particulars of the metaphor over a more prolonged period of time.

4.3 The Death of Metaphor

How do we determine when a metaphor is dead? In regard to this serious and sensitive issue, scholars are divided into two camps: the first camp ascribes the collapse of a metaphor to mere repetition and overuse, whereas the second attributes it to loss in tension. Despite differences in terminology both of these perspectives ultimately converge on loss of tension as the deciding factor when determining when a particular metaphor is dead. Goodman (1968), Ricoeur (1977, 1981) and Wheelwright (1968) among others, have over-stressed the belief that metaphor can die as a result of repetition or overuse. Goodman claims "... with repetition, a transferred application of a schema becomes routine and no longer requires or makes any allusion to its base application. What was novel becomes common place, its past is forgotten and metaphor fades to mere truth" (In Johnson 1981:130).

4.3.1 Repetition

This view seems to fall short of providing a full explanation as it does not account for certain metaphors, i.e. religious and poetic metaphors. Metaphors in the Bible and the Qur'an, though they are repeatedly used do retain the strong element of tension necessary to sustain a metaphoric reading.

I disagree with those who maintain that repetition causes metaphoric death. Repetition in itself is not a reliable matrix upon which a particular metaphor can be labelled "dead" or "live". Alternatively, it could be argued that repetition itself gives a particular metaphor momentum. That is, repetition brings that metaphor to the foreground. Without repetition, some metaphors will be abandoned by the linguistic community.

16Davidson (19978:37-38) claims that novel metaphors remain novel on the hundredth hearing. The reader experiences the built-in aesthetic feature again and again, like the surprise in Haydn's Symphony No. 94, or of any familiar deceptive cadence.
For example:

**ST:** فقالت له لما تمطه بصلبه
وأردف أعجازا وناء بكلل
So I said to it (the night) when it spread its spine
And followed with buttocks, and rose painfully on its chest

**TT**
(The Mu‘allaqa of ’Imru’ al-Qays
Translated by HA Fuad (1977:312))

This metaphor is a live metaphor, despite the fact that it is often quoted by readers of Arabic to express their everyday worries, and pessimistic view of the world.

In certain contexts, the speaker may recall the above image to discover its beauty: despite the length of time over which the metaphor has been used, the reader is still jolted by the imaginative shock of the image whereby the night is personified as a camel. Repetition, I believe, is a key element in the life of this metaphor, which otherwise would be abandoned. It is actually the originality and vividness of the image “night as a camel” that arrests the imagination of the audience.

In the light of earlier analysis, we can conclude two things: firstly, there are certain metaphors that can retain tension and therefore do not die in spite of frequent use. Secondly, metaphors coined solely for the communication of specific information and lacking emotive force are the most likely to die.

One way a metaphor can die is when the original, literal meaning of the vehicle becomes antiquated: e.g. “talent” (a kind of coin) “scruples” (a small measure of weight). Davies (1983) states that poetic metaphors are less likely to die than scientific metaphors, because scientific metaphors are coined almost entirely for the sake of precise factual communication.
4.3.2 Emotion

Stern uses the term loss of tension to describe metaphoric fade which, as he states, "involves the disappearance of the associations with the primary meaning of the metaphoric expression, so that the expression becomes an ordinary appellation for the referent without any outside association, cognitive or emotive" (1931:390). On an emotive level metaphors can convey an intensity of feeling through both emotional qualities that the referent may imply or through the excitement of a speaker. Stern maintains that the intensity of feeling conveyed by a live metaphor produces a "momentary excitement" which when it "wears off, and the referent retains only its permanent emotive value, the meaning of the word will adapt itself to that value, and thus the fading can occur when the feelings of a speaker are less intense than the referent would actually merit". He goes on to formulate a general rule for the fading of metaphors: "if a speaker desires to present the referent emotively, he will make use of expressions which habitually carry or are capable of momentarily carrying an emotional tone. Metaphors which are used mainly of such referents and for such purposes will tend to retain their emotive force" (1931:392). For Stern, the best examples of the latter type, metaphors that do not fade, are religious metaphors. The findings of recent experiments carried out by some scholars support Stern's argument. Ortony (1975) Fainsilber and Ortony (1987), and Whitney-Whitnes, Mio and Whitney (1992), among others, claim that metaphor is used to describe intense feelings, because metaphors are useful for capturing the vividness of such emotional experience. Fainsilber and Ortony (1987) found that people produce a higher proportion of metaphorical language when describing their intense internal feelings than when describing their actions. This could be ascribed to the state of inexpressibility, i.e., emotions are difficult to express in concrete terms.

I would like to present an alternative understanding of metaphor. In general, metaphor is considered the domain of literate and intelligent speakers. If we approach language pragmatically, the use of metaphor indicates a lack of vocabulary rather than a full command of the language. Let me support this
argument through an example. What would a group of hunter-gatherers call a truck when they first saw one? Initially, they would have recourse to metaphor, perhaps referring to the truck as some kind of animal. They could be then told the word “truck”, which would then become the commonly-used label. In this sense, language is viewed as a practical tool for communication.

Consider the case of the word “crane”: this has two senses: (1) a large wading bird with long legs, neck and tail: (2) a machine for lifting heavy weights. The second meaning came into existence via a metaphorical use of the word: that is, by transference. In this case, and in many other similar cases, the historical consideration is irrelevant as today it is not essential to understand the connection between the two meanings in order to understand the second sense. For example, “For the construction of a bridge, we shall need at least five high cranes”. This example could be understood by a reader who does not know that there is a bird “crane”. In short, metaphorical tension is not required for the interpretation of this expression. Native speakers do not usually connect the meaning of “crane” (machine) to that of “crane” (bird). Hence we can conclude that “transferred” meaning is a historical category concerned with semantic relations that have brought into existence some new sense of a lexical unit but that are not known or not perceived by the speakers today. They have become “regular expressions for definite ideas” (Leech 1974).

In such a way, metaphor becomes dead and interpreting it does not necessarily imply a perception of incongruity or inappropriateness. Its cognitive and emotive force vanishes and the utterance becomes a standard expression. Interpreting it does not require the activation of the metaphorical strategy, merely the use of a dictionary, in much the same way as, “presumably, idioms are interpreted” (Cruse 1986).

4.3.3 The power of syntax

Since dead metaphors become standard parts of language, their syntactic structure and readiness to collocation are likely to be different from when
they were living metaphors. Cruse (1986) claims that the syntactic structure of
dead metaphors is characterised by rigidity, i.e. they are stable. Syntactically
speaking, dead metaphors resist interruption. In general, it is true that they
resist re-ordering because they are no longer internally syntactic, but have
become fossilised into a fixed form. It is possible to elucidate these points by
demonstrating the following metaphor.

"The foot of the mountain"

For one reader on most occasions this is an example of a dead metaphor,
naturalised through being absorbed into the body of the language. Instead of
acting as a living entity, the power of grammar becomes a barrier to creating
a new feeling. The metaphor becomes a captive to grammar in the sense that
it cannot express a vivid image through "tenor-vehicle" interaction. The
reader realises that the metaphor (the "foot of the mountain") is not charged
with enough tension to keep it alive, in contrast with poetic metaphors. The
metaphor fails to attract the attention of the reader who shows no interest in
knowing which is the tenor and which is the vehicle. The collapse of tension
generates a fundamental impact upon the reader. Dead metaphors do not
allow the reader to make a range of inferences as live metaphors do. The
point is that the terms "foot hills" or "the foot of the mountain" are usually
processed without the mediation of any element of personification. We do not
normally consider the "image" of a vehicle from the domain of "body-parts"
in understanding these expressions.

Another reader might claim that this metaphor (the foot of the mountain) is
used to fill a gap in everyday language. The reader is unable to find a
plausible literal sense whereby he can describe a particular part of the
"mountain". While "He is a lion" might plausibly be considered as a stylistic
alternative to "He is courageous, fierce and noble", "the foot of the mountain"
is not a stylistic alternative for some other expression referring to the
appropriate part of the mountain. In this case, the metaphor "the foot of the
mountain" behaves semantically as one unit.
The metaphor might be differently perceived by another reader. The reader might appreciate it as a “live” metaphor of personification. The mountain is processed in terms of the domain of “a beast” with “feet”, “legs”, “body” and “head”.

4.3.4 Reviving Dead Metaphor

Last but not least, is it possible to revitalise dead metaphors? To deal with this question we must consider the issue of context. For example, in ancient Babylon, Assyria, Greece and Rome, “talent” was used as a denomination of weight in weighing gold. In old English, “talent” denotes money. It is used figuratively in the New Testament (in the well known parable of the talents: Matt. 25, 14-30). In modern usage, we use “talent” in such contexts as “he has a talent for music”, and in this case the normal reader is not aware of its historical meanings. That is to say, the historical ties between the old meaning and the present day use of the word “talent” are in no way crucial to understanding the concept of, say, “musical talent”. Revitalising the dead metaphor “talent” would be possible if one were to create a context to reactivate tension: such as “X must not bury his talent in the back garden”. This new context revives the old metaphorical meaning of “talent” which in this case literally denotes X’s wealth. By recreating tension between the tenor and the vehicle a metaphor can be reactivated by making the context trigger the double meaning of the vehicle.

In poetic texts, metaphor can be revived. For example, the dead metaphor (Lit. glory) connotes a rise in social status. Initially, this metaphor had negative connotations as it referred to the food or to the full belly of overfed animals. The sense of a rising, “a full belly”, is borrowed to connote nobility and pride.
Consider the following example:

ST:
أو ما رأيت المجد الذي رحله
في الطلحة ثم لم يتحول
(al-Buhturi, in Jurjānī (n.d.: 340))

TT Did not you see glory
breaking its journey in the
House of Talhat? since then
Glory has not left them
(My translation)

The reader’s imagination is metaphorically triggered by the presence of the metaphor of personification. The vehicle of the metaphor (Lit. unloaded his baggage) is in association with the abstract domain of “glory”. The two domains “glory” and the “traveller” evoke an imaginative leap “glory as a traveller” suggesting that “glory” is perceived in terms of a dignified person who decided to take up residence in the house of a respected family.

This example demonstrates the revival of a dead metaphor (Lit. the food given to the animal - obsolete term) in poetic texts. “Glory”, an abstract entity, is processed in terms of a concrete positive experience. Most readers will not link these positive images with the original metaphor (the belly of the animal).

In my analysis, I came across an interesting case of a metaphor being revived in a poetic context, namely:

ST:
ان بطن الأرض تعلو وتميد

TT The belly of the land swells and heaves

The underlined segment in the ST is a dead metaphor in terms of syntactic power; it is difficult to insert any lexical item within the items of the metaphor. In the context of the poem, the metaphor is revived; the reader may draw an analogy between “land” and “woman” and go on to make a
series of inferences about “the land as a woman giving birth”. In a different context, the collocation بطن الأرض (Lit. the belly of the land) is not striking or, in other words, the metaphor is dead.

4.3.5 External Tension

The ideology of any political power makes use of metaphor to influence the masses in desired directions. So metaphors are created by purveyors of political power to persuade the audience. During the fifties and sixties, the slogans of pan-Arabism and the confrontation with Israel dominated the rhetorical discourse of Arab politicians. Nasser in Egypt coined new metaphors to rally the Arab audience. Using his oratorical skill, he aroused the emotions of the crowd, stirring up a fever of patriotism.

One of the famous metaphors Nasser repeated on numerous occasions is:

ST: إسرائيل سرطان في جسم الأمة العربية

TT: Israel is a cancer in the body of the Arab nation

In this association, “Israel” is the tenor and “cancer” is the vehicle. The audience, upon hearing the metaphor, are led to perceive an image of cancer invading the cells of the body, creating irretrievable damage, restraining healthy growth, and extending in a chaotic way, destroying the body's normal cells.

This metaphor implies both internal and extension tension. The external tension stems from the power of Nasser as a charismatic leader whose words have the magic of mobilising an audience. Thus this style of metaphor created by Nasser had an immense power in shaping the way the Arab masses conceived the reality of the Arab-Israeli confrontation. The metaphor created a new reality and an ideological message: namely, the cancer had to be eradicated.
Now this vision is changed as the rhetoric used in the Arab-Israeli conflict has shifted to a discourse of “peace” instead of confrontation. Instead of eradicating the cancer, coexistence is the predominant slogan in the media. Coexistence, security structures, economic co-operation, prosperity are slogans proffered by politicians and the media to shape the thinking of the audience: that is, “peace is prosperity”. Therefore, the cancer metaphor is shot dead by an ideology that had previously adopted it. This example demonstrates the role of external power in killing a metaphor.

To sum up, a dead metaphor is an expression that has ceased to be a metaphor. Dead metaphors have single literal meanings, whereas live metaphors entertain a juxtaposition between normally dissimilar terms. To a greater or lesser extent, the study of metaphor in general, and dead metaphor in particular, is a purely academic exercise. In some ways, it constitutes an external objective framework quite separate and removed from practical sense. That is, the external factors involved in killing the metaphor are not touched upon.

4.4 Established Metaphors

According to some writers, many metaphors occupy a position between creative and dead metaphors. They posit a serious challenge to students of metaphor as “they are not wholly alive nor dead” (Warren and Wellek 1963). Petit (1982:8) calls this kind of metaphor “familiar”. He argues that some metaphors may seem hackneyed and stable (e.g. he is an ass, the world is a stage) but they are not dead. Petit continues “There are two reasons why we should not be moved by the theorist who claims that familiar metaphors are dead. The first claim is in view of the fact that familiar metaphors are often quoted as the very paradigms of a species. The second is that the argument imputed to the theorist in question can hardly be sound, since it would force us to say that once a poem becomes well-known something in it that was originally a metaphor ceases any longer to be alive”. There is clearly a category of metaphor which is no longer novel or innovative but is not yet
dead. These metaphors, although commonplace, have not lost their tension. "The world is a stage" is a good example of this kind of metaphor, familiar to the majority of English speakers, yet impossible to reduce to one literal meaning - it has not lost its tension.

Sapir (1977) suggests that sufficient knowledge and direct experience are of great importance in the process of interpreting tension. In other words, to bring the reader's/listener's encyclopaedic knowledge to the surface, the speaker/writer has to assume the listener's prior knowledge about certain selected features of the vehicle of his metaphor before using it. This point brings to our attention the role of context in the interpretation of metaphors. Brooks (1965) claims that "metaphors ultimately have to be discussed in terms of a context. It is from the context that they derive their power and to which they contribute their meaning. They are not isolated jewels or ornamental patches but parts of a total fabric". Thus tension, in order to suspend ordinary descriptive reference, must be grounded in direct culturally-shared ideas which are crucial in bringing to the surface the metaphorical reference.

To clarify the above point, farm animal metaphors such as "he is an old goat", "he is a bull", "he is a cock" etc., are clear cases of established metaphors that are alive but merely reduced. Farm animals are used conventionally to describe man's behaviour, character, and function. An urban dweller might possess a number of commonplace associations by hearsay, from reading or even from visits, but on the whole have little direct experience of farm animals. For instance, if a writer or speaker says in Arabic هو ديك (Lit. he is a cock), the reader/hearer may fail to construct an appropriate figurative meaning if he has no direct experience of the life of the farmyard. In the presence of direct experience, interpretation will be managed and will promptly set matters right. This demonstrates that what might be metaphoric to X is not so to Y.
4.4.1 Context

"Tension", however, is not only based on beliefs and direct experience; context is also crucial. Haussman (1989) claims that recognition of tension does not solely depend on seeing incompatible relations among the parts of one expression, but also depends on recognising the context in which the expression occurs. The expression “men are animals", interpreted literally, could be seen as the mere statement of a truism (i.e., the trivial assertion that “human beings are part of the animal kingdom"), yet uttered, say, by a woman in the context of discussing the behaviour of human males, it becomes a value-judgmental assertion attributing men with the worst aspects of (stereotypically conceived) animal behaviour. In the latter case, context ensures that the literal (truistic) interpretation is rejected, and a metaphorical reading substituted for it.

Tension is a necessary condition for a metaphor to remain alive. There must be at least an element of incompatibility between tenor and vehicle for an expression to function as a metaphor. It is not necessary for a live metaphor to be either creative or innovative but once a metaphor loses its sense of novelty it can quickly become a cliché. Tension is the mark of a live metaphor. If there is no incongruence between tenor and vehicle, there is no metaphor, or rather the metaphor is dead.

4.4.2 Native Competence

A far more significant point of concern is native cultural competence. Petit (1982) claims that native competence in the language requires an awareness of the metaphorical nature of forgotten metaphors. This state of awareness is critical because an established metaphor may be harnessed to a fresh one in such a way that our understanding of this fresh one depends on our ability to see the metaphorical aspect of the established or the “forgotten one” (Petit 1982). The example “your argument is ill-constructed, but a little buttressing may keep it in one piece” shows an awareness of such metaphors. The focus here on the original sense of the relevant terms “argument" and “buttressing”
is an indispensable source of linguistic understanding. In this way the metaphor is refreshed and can be analysed metaphorically. Thus the established metaphors can be harnessed to fresh ones if two conditions are fulfilled: sufficient grammatical knowledge and native awareness. But what is sufficient knowledge, and how does it relate to first-hand experience of culture? Linguistic awareness cannot be seen to be a static linguistic faculty; rather it is dynamic in two senses. As a faculty, linguistic awareness reacts to and recognises pragmatic components like knowledge of or assumptions about the situation of the act of communication i.e. the context. Linguistic “competence” also varies from one language user to another, and even more importantly, linguistic competence is a result of “cultural competence” (e.g., Hymes 1972).

4.5 Clichéd Metaphor

The notion of the clichéd metaphor is as complex as that of the dead metaphor; it is not easy to determine when a particular metaphor becomes “clichéd”. It is also difficult to say whether it is repetition or overuse that causes the loss of tension. This brief account of clichéd metaphor is concerned with giving the reader an insight into the nature of cliché.

Cliché is defined by the *Oxford Thesaurus* as stereotype, trite saying, truism, platitude, commonplace, banality: “the report was full of clichés and convinced no-one.” The most pervading sense which can be taken from the above definition of cliché is a negative one. Clichés, however, are essentially popular and commonplace as the definition also suggests.

Throughout the following analysis of the data, (chapters 7-11) cases of clichéd metaphors indicate strongly that they are easy to process and their meanings obvious. In order to interpret clichéd metaphors all the reader requires is culture-competence and not imaginative power. Imagination is not required because clichéd metaphors do not involve ambiguous relationships; unlike creative metaphors, they generate obvious states of tension. This poses the question of why such clichéd metaphors, in contrast with creative metaphors,
share the momentum to bridge the imaginative gap between the two poles of the metaphor.

To clarify this point, consider the following example:

“She cradled her child in her arms”.

In this context, the speaker describes a mother holding her baby in a refugee camp. This metaphor, “the arms as the cradle”, is spontaneously processed. The “arms” function as the “cradle” and both “cradle” and “arm” are concrete objects. There is no hidden agenda to be uncovered. Concreteness and visibility make the process of understanding the metaphor straightforward. The reader does not feel that the two poles of the metaphor generate a high state of tension. As a result the interaction process between the tenor and vehicle generates low tension owing to the fact that the vehicle and the tenor belong to closely related domains. Finally, the clichéd metaphor cannot ignite the imagination or activate the reason simply because it is not even remotely resistant to interpretation by the culture-competent reader. The claim made here needs to be supported by more empirical studies; to carry these out is beyond the scope of this thesis.

Clichéd metaphor, however, might be, according to context and power, injected with more tension. This increase in imaginative tension will help the cliché cross the boundaries into the established region. For example, النسر (Lit. eagle) in Arabic and English is a cliché suggesting vigilance, referring to the sharp eyes of the eagle which rarely misses its target. In the context of the Iraq-Iran war, the cliché gains new currency. The metaphor is associated with the Iraqi pilots who, during the course of the war, had the upper hand against the Iranian air forces.

Consider the following:

ST: نسورنا البواسل يهاجمون هدفين بحريين في الخليج
The report (Sa'adi 1990) describes the Iraqi pilots in terms appropriate to their fierceness, preying on their targets. The speaker/writer intends his audience to attend to the stylistic impact evoked by the metaphor. If the Iraqi military power were not achieving gains on the ground and in the skies, the above metaphor would not possess the power to move its audience.

In translating this metaphor, the translator has to bear in mind that native English speakers might find “valiant eagles” incomprehensible in this context. To make the above rendering natural, the following paraphrase may have to be considered:

Our jet fighters attacked two Iranian oil tankers in the Gulf today.

4.6 Translation

With regard to the translatability of metaphor, I would emphasise the significance of cultural knowledge in the interpretation of metaphors. In Arabic/English translation we are operating with two historically unrelated and geographically-separated languages: the translation of Arabic/English metaphors poses a serious challenge to the translator.

In the first place, interpreting metaphors is crucial to the process of translating them, as misinterpretation leads to poor translation. This point has been stressed by Saddock (1980:60). Saddock claims that “figures of speech that require some reference to some very specific unusual fact for their interpretation will translate more poorly than those that rest only on common human experience”.

To exemplify how differences in cultural reality can cause difficulties in translation in general, and in translating metaphor in particular, certain examples will be analysed. For instance, the English expression “He is a
chicken”, means “He is a coward” whereas in Arabic فرغ (Lit. chicken) is associated with a pretty, innocent child. So to translate “He is a chicken” word-for-word into Arabic would undoubtedly lead to a different discoursal value. However، دجاجة (Lit. hen) in the metaphorical sense is often used in day to day conversation as a (predicative) adjective in Arabic to connote the image of someone who is a coward. Hence it would be a better alternative than فرغ as a translation of “chicken” in the English expression where “chicken” means “coward”. In choosing دجاجة، the translator would both compensate for the loss in meaning incurred by a literal translation and retain the stylistic force of the SL.

Both novel and familiar metaphors present problems when we try to sum them up or provide a concise literal intralingual paraphrase. For instance “the ship ploughed the sea” resists paraphrase in English because it stimulates a range of vivid images. Searle (in Ortony 1993:98) maintains that “sometimes we feel that we know exactly what the metaphor means and yet would not be able to formulate a literal paraphrase sentence because there are no literal expressions that convey what it means”.

If a literal meaning of a metaphor is offered it fails to encapsulate the range of ideas indicated by the metaphor it is supposed to replace. When the literal attempts to displace the metaphorical we often feel that something has been lost. The best way to handle this problem is usually to translate a metaphor by another experiential metaphor. This method relies upon the translator being able to recognise and understand ST metaphors and having a comprehensive knowledge of TL metaphors so that he can substitute the ST metaphor with a TL metaphor that suggests a similar range of meanings.

Newmark (in Dirven and Paprotte 1985) suggests that translation problems are only associated with live metaphors. He argues that dead metaphors are easy to translate. Consider the following examples of “dead” metaphors.
The foot of the mountain can easily be rendered into Arabic, as a ready made equivalent is available in the TL: أنف الجبل (Lit. the nose) of the mountain. A mountain or hill in English is perceived through the image taken from the human body such as “foot” and “brow”. By the same token, Arabic perceives “the mountain” as a body, but uses different body parts to indicate the bottom part. أَنف الجِبَل (lit the head of the mountain), رأس الجبل (lit the foot of the mountain).

Arabic perceives the foot of a mountain as a “nose” that sticks out below the bulk of the mountain. In fact, Arabic perceives any part which sticks out of any object as a “nose”.

The second example, however, poses a serious problem because the sense of the dead metaphor is transferred to a new object, a plum. The plum is conceived of in Arabic as being similar in size and colour to a cow’s eye.

A literal translation “Buy us a box of cow’s eyes” sounds awkward and obscure in English. A paraphrase, (i.e. "Buy us a box of plums") would solve the ambiguity surrounding this dead metaphor, but may sacrifice any poetic resonance it retains. (Alternatively, it could actually gain resonance in English translation). Newmark (1985) calls this type of translation a communicative, not a literal translation. Actually it is literal, (but not interlinear), once we admit that the Arabic expression “cow’s eyes” is a word with an ordinary literal meaning “plums”. In the example, although the words have changed, the message, or what is communicated, remains the same: “Buy some plums”. Problems may arise with this approach if there is no communicative equivalent. I will put some of these translation theories into practice when I
present my own analysis and translation of some Arabic metaphors later in this thesis (Part 2).

4.7 Conclusion

In this chapter I have argued that a metaphor of the type “He is a wolf” is live because it retains some powerful tension. With regard to dead metaphor, I set up a continuum whereby dead metaphor is placed at one end and novel metaphor at the other. This continuum is based on tension: it is zero tension in the case of dead metaphors and full tension in the case of novel metaphors. Tension can be internal or external: an internal tension operates between the two poles of the metaphoric statement. Loss of tension reduces the vividness of any metaphor. Loss of external tension is a way in which metaphors become defunct. This occurs due to the rise of a new ideology or technological power which replaces an old ideology. For example, the discourse of war in the Arab-Israeli conflict is now being replaced by the discourse of peace. In this case, people forget metaphors of war and the conflicting parties construct new structures through new dialogue to create a new reality.

I have also indicated that the processing of novel metaphors is more dependent on imagination and takes longer than the spontaneous processing of established or clichéd metaphors. The reader requires conventional knowledge to process such metaphors, although particular interpretations of course vary from one reader to another.
Chapter 5

Metaphor in the Media

5.1 Introduction

Mass communications attempt to convey information to a broad audience in a manner that will be easily and quickly comprehended, e.g. through political speeches, public announcements and advertising. Considerable evidence has accumulated to the effect that editors and broadcasters play an important part in shaping our social reality as they go about their day-to-day task of choosing and displaying news. The media “have the ability to set the public agenda and to influence the relative importance of any issue in the public mind. Political responses are made to political reality as the individual understands it.” (Berkman and Kitch 1986:6). Consequently, the media have the power to define important issues around which an individual can formulate an opinion. The amount of emphasis given to a political event or issue will function to construct the individual's concept of what is important. It has to be noted, however, that audiences are not wholly passive; they interpret for themselves, creating and reconstructing their own personal worlds.

In this section I propose to investigate conventional metaphor in Arabic political discourse and will demonstrate how politicians use metaphors in their attempts to shape or reshape the thinking of the general public. For example, policy makers in the Arab world, in particular the Palestinians, Jordanians and Egyptians, are currently using metaphors of “peace” in order to persuade their electorates as to the value of other policies not directly linked with peace. Here the government-controlled press takes the initiative in creating an image of a “new” peaceful Middle East. The suggestion is that “peace” will cure all social ills, bring prosperity and herald a new age of development. According to Arafat peace is an investment for the future, a
golden chance that he is offering the people of the Middle East, a chance to leap forward into a new wealthy world.

Although newspaper articles are written in a persuasive style it is the subtle use of metaphoric imagery which captures the imagination and ultimately persuades the reader of the arguments in the text. Newspapers like Al-Ahram (Cairo), Al-Hayat (London, Beirut) etc., print articles about peace and a new Middle East that appear clear and precise, but woven into the factual weft are powerful, emotive non-literal elements.

The Arabic media have recourse to figurative language in written texts. There may be reasons for this. Firstly, all Arab countries, at least from the time of the Ottoman Empire, have been engaged in fighting foreign domination: figurative language is seen as an effective linguistic device to mobilise the audience. Pan-Arabism, Nasserism and Hashemite ideology, for example, have each produced their own rhetoric, as apologists and commentators attempt to recreate the glories of the Arab past.

The collective way of life which still dominates Arab society made it easier for a speaker like Nasser, for example, to recruit support for the cause of Arab nationalism. During the Suez crisis, Nasser addressed the Arab nation:

"This, O Citizens, is the battle in which we are now involved. It is a battle against imperialism and the methods and tactics of imperialism, and a battle against Israel, the vanguard of imperialism ... Arab nationalism progresses, Arab nationalism triumphs. Arab nationalism marches forward: it knows its road and it knows its strength" (Kissinger 1994).

In connection with the rise of the aural mode in the written text, Sa'adeddin (1985:43) argues convincingly that "the native Arabic producer [of the written text] intends by exploring the informal and casual mode of text development, to establish relations of solidarity such as friendliness, intimacy, warmth, self-confidence, linguistic competence, etc. That is to say, solidarity and informality can be maintained most effectively through an aural mode which
is rich in its variety of styles, rather than in plain, apparently objective statements”.

Lastly, in waging verbal war against each other, Arab governments use their media to enlist support. For instance, during the Second Gulf War, Hussein of Jordan repeatedly used the cliché الأردن بيت العرب (Lit. Jordan is the home of the Arabs). In using this cliché the King intended to deliver a message to his opponents in the Arab world. He was reinforcing his religious and historical legitimacy as the descendant of the Prophet Muhammad, and emphasising how even in pre-Islamic times, his ancestors, the Banu Hashim, were entitled to look after the holy places in Makka.

In contrast with metaphors used in poetry, those used in the media are generally intended to have merely a superficial emotional impact, or, more seriously, to mislead. Politicians, in general terms, have an agenda which usually remains hidden from the public. In certain situations, both local and international, Arab politicians present solutions or proposals in shallow or vague terms to give themselves more space in which to manoeuvre. On the other hand, poets use metaphor in an attempt to present meaning more precisely by activating the reader’s intellect and imagination simultaneously.

5.2 Metaphor in Political Discourse

From the cognitive point of view, metaphors are used in communication to represent situations in terms of other situations. Metaphor and metaphorical language have a central role to play in communication. In the culturally established metaphor “argument is war” for example, argument and war are different kinds of processes, namely verbal discourse and armed conflict, involving different kinds of actions. However, “argument” can be understood and talked about in terms of “war”.

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17Metaphors furnish rich, image-evoking conceptualisation. Metaphoric vehicles should facilitate memory to the extent that they evoke vivid mental images (see Paivio 1993)
Metaphor in the international context is not, as Chilton and Ilyin (1993) suggest, merely an empty device in political rhetoric. It may be an important diplomatic device. In this connection, Lakoff and Johnson (1980) argue that political debate is typically concerned with issues of freedom and economics. Lakoff and Johnson go on to say that political and economic ideologies are framed in metaphoric terms and, like all other metaphors, political and economic metaphors can hide aspects of reality. Wilson (1990) takes this point a step further by adding that metaphors can be used to elicit absurd images which can be employed for the purposes of ridiculing an opponent.

Metaphor, moreover, is employed to ease interpersonal control as it leaves room for manoeuvring and for the negotiation of specific meanings. All over the world politicians use metaphors, in the hope of altering public opinion and bringing about social change. Middle Eastern politicians like Arafat, Mubarak and Hussein of Jordan have developed a discourse metaphor based around peace in the hope that their people will be persuaded to support their policies. These metaphors exemplify the relation between metaphor and policy. A new metaphor or a new use of an old metaphor can help to break up an existing political order, introduce new options and stimulate political thought and action. Once a significant metaphor like “peace is a structure” has captured public opinion, politicians attempt to realise its potential for cross-cultural communication. Politicians, in this regard, spare no effort to manipulate metaphor which, as viewed by Chilton and Ilyin (1993), Mulholland (1991) and Thornborrow (1993), “can lead to manipulation of an emerging political discourse, providing new conceptual premises for the development and justification of policies. Policies, as it were, result from interests which are expressed in verbal formulation and declarations”.

By using the metaphor, “peace is a structure”, for example, Arab policymakers laid down the cornerstone of a new political situation in the region. To justify this, Arab policy makers claim that this new structure has as its aim the establishment of a Palestinian state on Palestinian soil occupied in the 1967 war. The metaphor “peace is a structure” is also used to allude to the
many obstacles facing the establishment of this structure, i.e., the status of Jerusalem, the settlements, water sources and security. This would imply that metaphor plays both a heuristic and interactional role. By heuristic, like Chilton and Ilyin (1993), I mean that the cognitive function of metaphor enables the audience to conceive of new or ever-changing situations, as in the case of the Arab-Israeli conflict.

Discourse is one mode of action in which power is wielded and challenged. There are many ways in which speakers can use power. Speakers aim to induce in their audience certain attitudes; for example, the peace process offers an opportunity for the economic and social development of the Arab world. Political discourse, including discourse between states, involves conflict and contest. In such discourse power stems from the macro-linguistic and the micro-structural approach. Cohesion and coherence at the transnational and trans-linguistic level may be in large part maintained by the repetition of the metaphor (Chilton and Ilyin (1993), Wilson (1990)). This point is a reflection of the concept of "formulation" as proposed by Fairclough (1989). Formulations are used to reword, to reformulate what another has said, or what one has said oneself, or to reword an inference from what has been said. Thus the term metaphor specification can be used to imply a discourse process that is cognitive and interactive.

Politicians are frequently involved in the process of conveying information through speeches, a situation where there is little chance of interactive clarification of their aims or justifications. In this case, politicians need to convey their messages immediately, and since some messages are more important than others, they may need to be re-emphasised or repeated in various ways. When language, and in particular metaphor, is understood and

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18Macrolinguistic social structures of power: the standard (official or natural) language repeated, required and imposed on any individual who wishes to participate in economically or politically privileged positions. Micro-linguistic manages interaction in which participants manipulate and challenge power in the process of talking or writing to someone. For example, the interlocutor in a particular social relationship of some solidarity,
used in this way the effect is potentially very powerful. According to Wilson (1990) metaphors do not need to be repeated word for word; what is required is a restatement of a core of ideas or cognitive forms, as exemplified through various metaphorical forms. Schon (1993) adopts the term generative metaphor to indicate the way in which metaphors are used to allow us to look at things in different ways. In addition, Lakoff and Johnson (1980) argue that a core of conceptual metaphors like "argument is war" can serve the purpose of understanding argument environments:

"He attacked my position but I delineated each point in my argument carefully, before he tried to shoot down the underlying premise on which my argument was based".

(Lakoff and Johnson 1980:105)

To sum up, Wilson (1990) claims that this idea of repetition operates at two structural levels: the first is the local and internal sequential level of the text itself. This refers to the selective and repeated use of metaphors from a core resource within the frame of a single discourse. The second level operates across individual examples of texts and acts to indicate a rhetorical development of a specific position: in the case of policies, a specific ideological position. Both levels serve to reinforce and develop a landmark position for the interpretation of messages in general and metaphorically encoded messages in particular. Many Arab politicians display a very sophisticated understanding of the manipulation of metaphors. In particular the core metaphor of "peace" is repeated in many speeches, in different ways, in attempts to draw a new picture of the Middle East.

In his speech addressing the audience at the signing of the Cairo accord on May 5th 1994, Mubarak used repetition in an attempt to emphasise the significance of this step to the Palestinians and their cause. For instance, the metaphor طريق السلام (Lit. the way to/peace) was repeated four times. By
using repetition, Mubarak intended to convey messages in ways that a single metaphor or differentiated metaphors could not. In looking at how politicians employ metaphors it is quite clear, according to Wilson (1990), that repeated metaphorical themes abound.19

5.3 Analysis of the Metaphors of Peace

The drama and emotion of the historic handshake between Arafat and Rabin, on 13 September 1993, on a sunny Washington day, is commonly compared to the fall of the Berlin Wall. The accord, which apparently broke the ice after decades of enmity and wars, has had an impact on, among other things, issues of security, sovereignty, water and economy.

The accord in fact tries to establish a new order in the Middle East based on co-operation, mutual interests, pride and dignity among other things. The Arab public's willingness to accept the declaration of peace, and the new order that goes with it, is symptomatic of the high levels of stress placed upon individuals during years of warfare and tension.

The data collected in this analysis covers headlines, news reports, editorials, and speeches. These data are grouped according to shared conceptual bases; metaphor-clusters structured around the concepts of peace, security and war. By classifying them into clusters, I intend to facilitate the analysis of the data in order to allow the reader to construct a Gestalt of the peace process in the region from 1993, 1994, and 1996. I will give a list of examples followed by a brief analysis.

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19 Metaphor is important, since in its frequency of use it establishes a whole set of perceptions about a concept, which then dictate how we use it, how we understand its meaning, and how we behave with respect to it. Its frequency of use also makes the metaphor seem 'natural' or 'inevitable' as the meaning of the concept: though it may be only a partial truth about it, and not even the most useful one on a particular occasion. (Mulholland, J. 1991)
5.3.1 Peace is a Structure.

Structure is the main conceptual base for representing “peace”. The following examples, I hope, will enable the reader to understand political metaphors associated with peace in the Middle East.

1. ST
السلام فوق ارض السلام حجر الزاوية
لاستقرار العالم

(al-Ahram, 5 May 1994)

TT
Peace in the land of peace is the cornerstone of world stability

2. ST
ان قطار السلام لن يتوقف

(al-Ahram, 8 February 1994)

TT
The peace train will never stop

3. ST
ان المعاهدة جسر تعبر منه اسرائيل الى العالم العربي شرقيه و غربيه

(al-Ahram, 23 September 1993)

TT
The accord is a bridge for Israel to cross over to the Arab world, both East and West

4. ST
دعونا بنى جسر الزمن

(al-Ahram, 1993, date unknown)

TT
Let us build the bridge of time.

5. ST:
مبارك وبرس ناقشا التطورات الأخيرة في رحلة السلام

(al-Ahram, 29 December 1993)

TT
Mubarak and Peres discuss the latest developments in the journey to peace

Now I will analyse these metaphors:

1. السلام فوق ارض السلام حجر الزاوية للاستقرار العالم
Peace in the land of peace is the cornerstone of world stability

The Egyptian President Husni Mubarak goes further than Arafat, for example, by emphasising the significance of peace in creating stability, not
only in the Middle East but in the world in general. In any building, a “cornerstone” functions to cement together the foundations and the walls of the building. Peace is a construction built to maintain stability not only in the region but the world over. Today, world stability depends on there being peace in the Middle East. Mubarak intentionally embarks upon pinpointing the strategic location of the region and the role it has in bringing peace to the world. Furthermore, he reminds his audience of the sincere efforts being carried out by the United States as a partner in maintaining peace in the region.

2. ان قطار السلام لن يتوقف

The train of peace will never stop

The lexical item “train” in the metaphor of peace shows that the train travels from one destination to another until reaching its final destination. On its journey, the train stops in each station it passes through. “Peace”, as pictured in the metaphor, is expressed in terms of a means of communication running from station to station. The reader can infer that the “train of peace” is irreversible. If the train could go backwards, this would shatter the PLO’s dream of establishing a state on Palestinian soil. It might stop at one station either to review what has been achieved so far or if one of the passengers intends to reintroduce his own ideology. For example, at present the peace process is stagnant because the Netanyahu government has decided to renegotiate the terms of the Oslo accord.

3. ان المعاهدة جسر تعبر منه اسرائيل الى العالم العربي شرقيه وغربيه

The accord is a bridge for Israel to cross over to the Arab World, both East and West.

The vehicle جسر (Lit. bridge) is located in the domain of communication. To build a bridge an appropriate design must be laid down, incorporating the
expected gains for both sides. As with any investment, a country has to consider the rewards of building a bridge. The writer signals the fear that the Israeli government will receive profits from the accord. The accord, it is feared, is an Israeli bridge serving Israeli interests in the region by establishing commercial and diplomatic relations. Access to Arab markets could be of great benefit to the Israeli economy. It is estimated that the annual imports of the Arab world are about one hundred billion dollars. A well-designed bridge would give the Israelis hope, draw Arab investment to their nation.

4. دعونا نبني جسر الزمن

Let us build the bridge of time

Again we encounter a metaphoric bridge. The bridge of time must be built across time, its foundations the daily communication between the two foes. The writer's main concern lies in the creation of human contacts if peace is to succeed in the region. It is also apparent that the establishment of peace is dictated by socio-economic factors.

5. مبارك وبيرس ناقشا التطورات الأخيرة في رحلة السلام

TT: Mubarak and Peres discuss the latest developments in the "journey towards peace"

"Peace" in this text is expressed in terms of a journey. As in any journey, there are challenges hindering the smooth running of the operation. Each stage of the journey provides problems different in nature to former ones; each requires different experts capable of easing what seems inevitable tension. Mubarak and Peres adhere to the terms of the journey and offer themselves as reliable tour guides.
The examples cited demonstrate how the metaphor “peace is a structure” is extended to “peace is a building” and other expressions referring to specific parts of a building such as cornerstones and keystones, and also to architects and builders. The conceptual frame of a building calls for several related assumptions:

- A building must have a foundation;
- The foundation must be strong, otherwise the building will collapse;
- Cornerstones and keystones are important components of a building.

The construction of this building as illustrated by the metaphor “peace is a building” must start from the foundation and work upwards. “Gaza-Jericho first” is the foundation of the building that has to be fortified by determination and good intentions. I conceptualise the foundation as a spatial process with a solid framework. Cornerstones and keystones must be built appropriately to support the other parts of the building. The “architect” sketches the “design” so the “builder” may use his skills in order to construct a coherent and elegant Palestinian “house” on the Gaza-Jericho “site”.

Lakoff and Johnson (1980) claim that concepts are metaphorically structured in a systematic way. That is, in technical terms, the metaphor can be understood as a mapping from a source domain onto a target domain. So our knowledge of the source domain is made to correspond to our knowledge about the target domain. In “Peace is a structure/building” for example we can schematise the correspondences between the main domain “structure”/“building” and the target domain “peace”. This mapping, according to Lakoff (1993) is not just a matter of language but also one of thought and power. The mapping is primary in that it sanctions the use of source domain language and inference patterns for target domain concepts. In “peace is a building” for example, parts of the building (foundation, outer shell, and cornerstones) are used to structure the way we conceptualise an abstract metaphorical concept, namely “peace”. This process entails mapping the properties of a class of physical objects, buildings, onto an abstract concept, “peace”.
My main concern is to centre our analysis on political discourse and see how the Palestinian rhetoric of a “building” could establish “peace” with Israel. This discourse manifests its aims by envisaging relations with the Israelis as extending “beyond” Arab boundaries via the two crossing points with Egypt and Jordan. In “Peace is a building” I initially think of the discourse of “unity”; the building consists of two “apartments”, Gaza and Jericho “under one roof” linked together by a “corridor”. The building serves the function of uniting and “cementing” the socio-geopolitical “fabric” of the two “apartments” as a further step towards reclaiming Palestinian soil. The metaphor propounds the PLO attempts to reshape their policy of domination and sovereignty over the Gaza Strip and Jericho. Consequently, the metaphor “Peace is a building” laid the cornerstones for Palestinian unity, as Gaza was under Egyptian sovereignty before the 1967 war and Jericho was under Jordanian rule. The Palestinian position was designed in order to defend Palestinian front lines. The building/architecture discourse enhances the manoeuvring power of the Palestinian negotiators. This “building” metaphor is constructed on a bounded region to satisfy the ambitions of Palestinians for an independent state. The construction of this metaphoric discourse involves tough negotiations, consensus on certain matters and conflict over others. The discourse is designed to construct relationships firstly between the Palestinians and Israelis, and secondly between the Israelis and the Arabs in general via, in this case, the Palestinian bridge. This “building of peace” has to be built in concrete terms which are seen to proceed according to some predetermined plan or design drawn up by the architects or builders.

The “building” discourse is constructed around a bounded region in order to establish the first phase of the building: an interim self-rule authority in the occupied territories. During this phase, it is presupposed that the جسر الزمن “bridge of time” will manage to reshape the mode of co-existence between the two peoples.

This bridge requires a strong “foundation” as well as an “architectural design” and the “arches” contain “cornerstones”. I use the concrete terms of
the main domain “bridge” to understand the abstract concept “peace”. This bridge of peace, which relies heavily on Israeli-Palestinian co-existence, is seen by many as an Israeli policy to pursue its expansionist policies, backed up by economic and technological power. As a result, this “building” discourse has the power to unite the Palestinian people as in Gaza-Jericho. However, it also promotes policies of co-existence between Israelis and Palestinians on the one hand and between Israeli and other Arab governments on the other. In other words, co-operation is expected to generate a new order in a region where Israel enjoys the upper hand because of its technological, economic and military power.

Any building must contain basic security devices, so that its residents can feel safe. According to international law, each state shall maintain security and sovereignty over its soil. Although the PLO fought for the symbols of sovereignty to prove Palestinian statehood, their attempts were unsuccessful. The symbols of Palestinian sovereignty were demolished, as the design of the new “building” (“New Palestine”) called for co-operation between the Israelis and the PLO, with the Israelis laying down their own crucial terms.

The crossing points between Gaza and Egypt and Jericho and Jordan are supposed to be international frontiers. The PLO wanted the right to check goods and travellers at these borders but Israel took away this symbol and right of sovereignty, allegedly on security grounds but surely also because the surrender of the international frontiers would have implied the acknowledgement of Palestinian sovereignty.

In the metaphorical reading of sovereignty, the security measures of the “building” are under the control of Israel. This implies that in Palestinian opinion the new “Palestinian house” has for the time being been deprived of its own legitimate rights to self-defence.
5.3.2 Peace is Business

The following metaphoric cluster depicts an image of the economic situation in Israel and how the peace process could bring prosperity to the people of the region.

1. ST: 

(al-Ahram, 18 November 1993)

TT The hell of the economic issue

2. ST: 

(Israel, a military fortress in the heart of the Arab world, became a very costly project after the collapse of the Soviet Union.

The above examples are quoted from an article by the well-known Egyptian political commentator, Lutfi al-Khuli, who was once an opponent of Sadat, but who is now an active advocate of the peace movement in the Middle East. His article, entitled “The hell of the economic situation”, portrays the status of the Israeli economy in such a way as to make the average reader believe that Israel, under the current pressure of economic sanctions, is bound to accept the terms and recognise the legitimate rights of the Palestinians. The title of the article “The hell of the economic situation” is in itself vague. In part, the vagueness stems from the concept “hell”. Accordingly, the reader needs some clarification. The text repeats the message of the headline in another frame. In example (2) above, the phrase “costly project” has resonances which help to explain the “hell” of the title, the nightmare of a severe economic crisis, and provides the reader with the background to comprehend the metaphor “The hell of the economic situation”.

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20 According to Sabine de Knob (1985) headlines are used in order to seduce the reader into reading what follows. The headline is a linguistic construction which has characteristics of
Here hell is associated with economic disaster. The writer suggests that, in order to escape this disaster, the Israeli government should propose an economic marriage with the PLO via the peace accord, by divorcing Gaza from Jericho. Peace, which is seen as a panacea by Arab governments in the discourse of Middle East politics, is unequivocally good. Lakoff and Johnson (1980) argue that "good" and "bad", as abstract concepts, or to follow the above example, "heaven" and "hell", can be conceptualised in terms of our spatial concepts "up" and "down". These concepts are relevant to our everyday bodily functioning and this gives them priority over other possible structurings of space.

As will have been noticed, this metaphoric discourse equips the Arab reader with a grim picture of the Israeli economy via the concept "hell" but it also conceals more than it reveals. In other words, it does not provide the reader with factual knowledge about Israel's economic power. The annual income per capita in Israel is almost thirteen times the per capita income in the occupied territories. Al-Khuli resorts to metaphoric discourse in order to create a myth about the Israeli economy. Al-Khuli wishes his audience to develop a particular perspective on the Israeli economy which will help to manufacture their support for the peace process.

The writer intends to stimulate his reader to negotiate the present situation in the Middle East, from a particular ideological perspective: the "state as an investment". That is to say, Israel, during the cold war, served as an advanced western front line against the Soviet Union. Therefore the west had to invest a lot in Israel and build up its military and economic power. After the collapse of the Soviet Union, "the state as business" lost its vital role in the region, and was no longer such a strong power. Therefore, Israel has now come to terms with accommodating itself naturally in the region through making peace. The message the writer intends to put across to his reader is that the Arabs should not fear making peace with Israel because it is no

dependence and of independence, i.e. it always appears isolated before the text, but very often can not be understood without the text.
longer a western fortress in the region. In the end, the writer's main concern is
to manufacture consent in the hope that the reader will be mobilised to
support the peace process.

I emphasise that this cluster is principally intended to encourage the reader to
shore up his imagination about the Israeli economy. The reader is engaged in
negotiating the data in the light of which he can determine his stand as far as
the peace process is concerned

5.3.3 Peace is War.

War has for so long been the bread and butter of politicians and newspapers
in the Middle East that we find peace itself described almost as some kind of
armed conflict. Tension is evident in many parts of the discourse of peace as
the following examples show.

In a letter, Arafat attempts to persuade Hamas by saying:

1.ST:
   ان المفاوض الفلسطيني وهو يخوض معركة الدبلوماسية لم يكن
   في حاجة الى جهود جماهير الإنتفاضة الباسلة مثلما هو الآن
   فتوحيد الصفوف أمر يفرضه الجهاد السياسي والدبلوماسي
   (al-Hayat, 3 March 1994)

   TT The Palestinian negotiators fighting the war of
diplomacy have never been more in need of the
fearless masses of the "intifada" as they are now, for a
closing of (the) ranks is required to fight the political
and diplomatic jihad.

2.ST:
   وهكذا قاد مبارك هجوم السلام
   (al-Ahram, 7 September 1993)

   TT Mubarak spearheads the peace offensive
Arafat said: We must arm ourselves with flexibility and good faith.

Now I will consider these examples of "peace as war" in detail:

معركة السلام

The battle for peace

The first thing the reader should note is the oxymoronic metaphor combining a positive domain "peace" with a negative one "battle". The tension between the two domains is high due to the oppositional differences between the two domains. In the case of battle, there are military commanders, enemies, scenarios, objectives, war propagandists, casualties and victorious or defeated armies. These related images about war are mapped onto the domain of "peace", suggesting perhaps that peace can be like war. In this war, politicians from both camps, the PLO and Israel, continually paint their respective scenarios. Each camp tries to penetrate his opponents' lines, forcing them to offer concessions. Rhetoric, knowledge and experience in orchestrating a dialogue is the ammunition used in this war.

The writer uses metaphor to try and persuade his audience to follow his policies. This war of peace is the best option the Arab governments have had in the history of the conflict to realise their long term goals. In a press conference, the Jordanian Prime Minister, Abd al-Salam al-Majali proclaimed that Jordanians had managed to restore in the battle for peace what the army had failed to gain. 21

Mubarak spearheads the peace offensive.

21 Personal memory. Summer 1994
The writer intends to relay to his audience the role Egypt is playing on the stage of the Middle East peace talks. In the “war of peace”, Mubarak launches an attack, but as General-in-Command his offensive does not take the shape of traditional warfare where sophisticated war machinery is used. It is a war of diplomacy in which the Egyptian President attempts to use the weight of Egypt in the international arena. By doing so, Mubarak hopes to gain the support of the international community in an attempt to pressurise the Israeli government. Consequently, Israel, it is hoped, will bow to the will and moral pressure of the international community. In this scenario, a compromise with the PLO becomes feasible. As a result of this attack, Mubarak emerges as a hero and the only Arab leader who dares to contain Israel’s power, to the extent of inflicting casualties on Israel.

3. وقال عرفات علينا أن نسلح بالمرونة وحسن النية

We must arm ourselves with flexibility and good faith

A weapon is used to kill an enemy, to destroy his fortress and take him captive. In this offensive led by Mubarak, Arafat encourages the use of good intentions instead of machine guns. Good intentions is an abstract entity; it conveys to the reader many positive things about bringing peace to the region. As viewed by Arafat, “good intentions” is an efficient weapon in the battle against the forces of evil which involves putting an end to the war.

 кан المفاوض الفلسطيني وهو يخوض معركة الدبلوماسية لم يكن في حاجة إلى جهود جماهر

الانتفاضة الباسلة مثلما هو الآن فتوحيد الصفوف أمر يفرضه الجهاد السياسي والدبلوماسي

The Palestinian negotiators fighting the war of diplomacy have never been more in need of the fearless masses of the “intifada” as they are now for a closing of the ranks is required to fight the political and diplomatic jihad.

The reader, in the context of “the battle for peace”, is introduced to the idea that “diplomacy is war” and “politics is jihad”. In the first example, the metaphor of diplomacy fuses together two concepts, “diplomacy” and “war”;
the first term is positive, the second negative. In any war, there is leadership, specified targets to be achieved, and troops to fight. In diplomacy, diplomats as commanders are supposed to be highly skilled people whose main concern is to maintain stability between countries and solve disputes peacefully.

In the metaphor "politics is jihad", this allusion, in terms of ideology, serves as a player in the current rhetoric used by the PLO in the peace process. The writer chooses to address the Palestinian people, in particular the supporters of Hamas and Islamic Jihad who are the main opposing forces to the policies of the PLO. At best, recourse to concepts like jihad is designed to persuade the people to rally behind the PLO in "the war for peace". The speaker uses the term jihad to make the need for unity appear to his audience as a religious duty; the Quran stresses that political jihad is legitimate, and urges its followers to live peacefully with whoever is willing to make peace.

Through the use of metaphor, the peace process becomes a war, a war that involves casualties and survivors, victories and defeats. To engage in this "fighting" as indicated in example (1), it is important to ensure unity as a decisive "weapon".

In short, metaphors that describe peace as war highlight the fact that, in the view of the writer, the PLO is not fighting a losing battle in spite of the losses on the ground because their intention is to construct a just and comprehensive peace. Their objectives are, as it were, to eradicate the cancer of hatred and anger and replace it with the seeds of love, co-existence and mutual respect over a period of time.

5.3.4 Personification of Peace

The current Middle East peace process suffers from stagnation; a new Israeli government has decided to reinterpret the old agreement in the light of

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22In war, compromise with the enemy is perceived as treachery, so compromise in an argument (or war) could be seen as a poor result. In war people take sides, and only one side can win; in negotiation all parties, not sides, must achieve as good an outcome as they can.
its own ideology. Writers in the daily newspaper *al-Hayat* have recourse to personification to show the threats facing the peace process.

1. ST: نتنياهو يدمر السلام  
   *(al-Hayat, 7 May 1996)*  
   TT: Netanyahu destroys peace

In this metaphor, “peace” is portrayed as a target well within reach. The Israeli Prime Minister has the power to abort the peace process, and at the same time, kill the PLO’s dream. The domain of “peace”, the symbol of innocence, stability and an end to the misery of wars, in this context opposes the domain of power. Power, as manifested in the political state, is capable of destroying the peace process. The writer holds Netanyahu responsible for the current stagnation in the peace process.

2. ST: السلام أسير الانقسامات الإسرائيلية  
   *(al-Hayat, 3 September 1996)*  
   TT: Peace is hostage to divisions within Israel

Again peace is vividly personified in terms of captivity. The imaginative fusion operating between “peace” and “captive” depicts peace as a victim at the mercy of powers. Peace in this instance is the issue being struggled over by the two main political parties in Israel, Labour and Likud. According to the Arabic media and Arab politicians, the Israeli Labour Party has come to terms with the need of “land for peace”. The Likud, on the other hand, has a different agenda; it is “peace for peace”. There is little support for their second agenda of peace. The writer places the blame on the Israelis, holding them responsible for the present stagnation in negotiations.

3. ST: نتنياهو يريد الأسد ان ينضم الى قطار السلام دون معرفة وجهته  
   *(al-Hayat, 3 September 1996)*  
   TT: Netanyahu wants Assad to join the train of peace without knowing its destination
The metaphor “train of peace” again emerges in the Arabic media, but this time through a different vehicle. Netanyahu is the driver, steering this particular train of peace very much in his own style. He asks passengers to make the journey without telling them where they are going. The metaphor, in this context, is used to demonstrate to the reader the arrogance of the Israeli Prime Minister. Since he came to power in June 1996, he has followed a different agenda from the previous government. As the metaphor implies, since Netanyahu took office the peace process has been frozen.

4.ST: السلام يعود إلى نقطة الصفر
(al-Hayat, 3 June 1996)
TT Peace returns to point zero

The text comprises two metaphors of personification, “Peace returns to point zero”. In the metaphor, peace is perceived in terms of an object moving backwards. This image of “peace - the zero point” is charged with negativity; the reader infers that the negotiations for peace if they have not collapsed are at least frozen. Orientationally, moving backward to the zero point implies negativity, whereas moving forward is positive.

5.4 Translation

Now we may consider the process of translating these cognitive metaphors found in Arabic newspaper headlines and political discourse. Arabic media texts are often translated poorly into English because of the difficulties of rendering the figurative language of this aural mode into language appropriate to media English.

Conceptual metaphors, as defined by Lakoff and Johnson, are basic tools in defining our reality and structuring our knowledge as they highlight certain features of reality through a coherent network of relations. For example, metaphors like “peace is war” or “peace is a building” are so universal, and are almost indispensable keys to thought processes central to all human
activity. How can such metaphors be translated from Arabic into English and vice versa?

The translation of conceptual metaphors has been dealt with thoroughly in the works of Newmark (1985) and Alexieva (1991 and 1993). Newmark in Paprotte et al (1985) claims that the more general or abstract the metaphor, the less aware we are of it, and the more dead it is, the more liable it is to literal translation. This view might gain support on the ground that certain conceptual metaphors are universal.

ST: وهذه الخطوة هي حجر الزاوية في بناء السلام

TT: And this step is a cornerstone in the building of peace

The translator would probably not find it problematic to render this type of metaphoric discourse into the TL. The Arabic example involves “peace as a structure” which facilitates drawing the comparison between the source domain and the target domain. Furthermore, analysis of the domain “structure” shows that it can be adequately rendered in the TT because these concepts “peace” and “structure” are universal and thus amenable to translation.

However, other examples might provide a challenge to the translator. The challenge, I think, stems from the difficulty of understanding the ST. An analysis of the two domains of the metaphoric discourse would be of great help in making a comparison between “peace and war” in “peace is war”. This process, according to Alexieva (1991), implies a problem in the structuring, for if the comparison of X in the first domain to Y in the second is the current metaphor in the SL, the choice of the second domain may be totally different in the target language.
This argument can be exemplified by the following:

“She cut his argument to ribbons”.

This example can be translated into Arabic as

قلت ذوابته (Lit. she twisted his plaits)

The domain of comparison in the SL is cutting the argument to ribbons. To translate the lexical item “cut” literally into Arabic، would be awkward for an Arab reader, because in Arabic we do not say the argument is cut to pieces. In such a case a bilingual dictionary is of no use to the translator, because it does not give enough context or enough examples. Even the better dictionaries, those that try to illustrate each meaning with a short phrase in context, cannot anticipate the possible variations. Thus the literal translation option would lead to an inevitable loss of meaning. To avoid this loss of meaning, the translator has to think of an equivalent in Arabic which has the power to produce the stylistic effects of the original.

1. Consider the following example:

ST: حكومة نتنياهو تسعى إلى فتح بطن الاتفاقات السابقة
(al-Hayat, 3 September 1996)

TT: Netanyahu's government attempts to cut open the belly of previous agreements

The underlined segment in (1) is a metaphor of personification; agreements are conceived as a person. The lexical item فتح البطن (Lit. open the belly) is an example of part-for-whole, or container-contained metonymy. The container-contained metonymy serves as the vehicle of the metaphorical statement, whereas الاتفاقات (Lit. agreements) is the tenor. The personification depicts a moving image whereby agreements are perceived as a human being undergoing a medical operation. The surgeon who is to diagnose and alleviate any problems, Netanyahu, has made a decision, by the same token, to probe into the belly of the agreements in accordance with his own ideological beliefs about the future. These agreements were signed by the
PLO and the old Labour government during its term in office from May 1993-1996.

In translating this metaphor, the vehicle فتح البطن (Lit. open the belly) cannot be literally rendered in the TT; it sounds awkward to say this in news reporting, for example. In the ST, the writer, by using the metaphor, intends to present the reader with information as to the status of the peace negotiations. Negotiations were speeded up while the Labour Party was in office; therefore when a new power (the Netanyahu government) took control it had to negotiate its own understandings of peace. The writer holds the new Israeli government responsible for stagnation in negotiations and hopes to win the support of his Arabic-speaking readership.

With regard to news reporting, the translator must be sensitive to the TT audience, and in this case the image (cut open the belly of the agreements) does not serve the function of persuading the audience.

What effect does this literary personification have on the TT readership? I would suggest that the majority of a TT audience would not be accustomed to such an intense image in everyday language. It is thus required in news reporting that the translator represent the ST image to fit the TT context. Consider the following alternative translation:

Netanyahu's government set out to unpick the old agreements.

This alternative downgrades\textsuperscript{23} the ST's stylistic impact by presenting the news in a less dramatic metaphor (with the addition of the information about the PLO and the Labour government)

\textsuperscript{23}In downgrading the target text, the translator attempts to smooth the flow of discourse by redistributing the information of the textual unit such that many implicit meanings become explicit. This is because the original author writes for an in-community which requires implicit meanings, i.e. he may not have taken another audience into account, whereas the translator seeks to bring the author into an out-audience, which may require explicit meanings. (See al-Saadi 1990)
Translating this kind of media metaphor is problematic; Arabic writers and speakers have recourse to poetic images which seem melodramatic and sometimes nonsensical in the context of serious news reporting in English. So the translator of such texts usually has to downgrade the ST stylistic impact.

5.5 Conclusion:

To conclude, politicians often use metaphor for its persuasive power in stimulating the reader to negotiate particular problems. In the case of the Arab-Israeli conflict, leaders in Egypt, the PLO and Jordan have set out to construct a new reality in the region by making peace with Israel. To establish peace with an enemy, "plain" statements are insufficient to persuade and move people in the desired direction. Metaphor is therefore used as Fairclough (1992) puts it "Metaphor structures the way we think and the way we act, and our systems of knowledge and belief, in a persuasive and fundamental way".

In this chapter, I have discussed metaphor as used in the media, classifying such metaphors into three separate ideals or clusters. The first, "peace", is a building, or a journey on a train.

In the cluster "The economic situation is hell", the writer's main intention is to give his readers a negative picture of the Israeli economy to persuade them that Israel is weaker than it really is and needs peace more desperately than it really does.

With regard to notions of war, the high tension created in the oxymoronic relationships that associate "war" with peace are convincing. The writer manipulates religious ideology in search of support from particular factions of the Palestinian people, "Politics is jihad".

In recent times the media has used personification as a device for describing the dangers facing the peace process.
The difficulty of translating metaphors in the Arabic media stems from the fact that poetic metaphor is acceptable in the Arabic media, but often seems inappropriate in English media. On the visit paid by the France's President Chirac to Muslim holy places in Jerusalem, the Israeli security forces put a ring around him to avoid any contact between the President and the Palestinians in the city. This event is described by a leading Arabic daily newspaper in terms of an army besieging a city.

ST: قوات الأمن الإسرائيلية تحاصر شيراك
(al-Hayat, 23 October 1996)

TT: The Israeli security forces besiege Chirac

The London Times of 23 October 1996 describes the event differently:

Chirac rounds on Israeli guard in tour of Jerusalem.
Part 2

Analysis
Chapter 6

Introduction to Analysis

This introduction will consist firstly of a discussion of the significance of the theory of metaphor in translation and text-editing, and secondly, of a description of the data from the point of view of language and style.

6.1 Theory of Metaphor

The theory of metaphor is as useful to the translator as it is to the interpreter of the metaphor. It invites the translator to understand metaphoric statements. In order to translate a given text from first principles, the translator needs to identify the poles (i.e. the target domain and the main domain) containing the metaphorical statement.

Ideally, the tension sought between the target domain and the main domain creates a particular portrait from which the translator can work. In the light of this portrait, the translator will be able to comprehend the dimensions of the metaphor and its aesthetic value. By way of achieving this, the theory of metaphor discussed in part 1 emphasises that cultural knowledge alongside imagination plays an integral part in the process of comprehending metaphor. In contrast, imagination passes unnoticed with regard to established metaphors; interpretation is channelled through cultural knowledge. Lack of this cultural knowledge creates an interpretative paradox making the metaphor unintelligible.

In interaction theory, the compactness of the metaphor is made clear to ensure that it is neither interpreted literally nor paraphrased. This argument is applicable to translation in general. A paraphrase or literal rendition will not retrieve the stylistic force of the ST. What is worse, a paraphrase exhausts the metaphorical sense, irredeemable in the context of open-ended metaphors.
Proponents of the cognitive theory, Black (1962), Gibbs (1994), Ricoeur (1981) among others, argue that by interpreting a metaphor with a simile, a parallel stylistic force will not be treated. That is to say, loss in meaning is inevitable. The same theory may be applied to the task of translation. In saying this, I do not believe that metaphor may never be rendered meaningfully by way of simile; on occasions simile is a far better choice than a dull metaphor. Roughly speaking, the translator needs to appreciate the ST metaphor, in order to create a similar experience in the TT. The structuring of a similar experience in the TT depends on the translator's command of cultural knowledge and also on the nature of the metaphor, as certain experiences can be very difficult to translate across cultures which are distant from one another.

6.2 Text-editing

Text-editing is not as easy a task as might be imagined because it requires a thorough knowledge of two languages and two cultures. In editing a text, there are three steps to follow. Firstly, the ST must be processed with reference to the wider socio-political cultural contexts which surround the texts. This might include other pieces of work by the same poet, the poet's background, the politics of the time, etc. The second step concerns the processing of the TT. At this stage, we attempt to get a clear view as to the translator's strategies in assessing metaphorical texts. The ST will be compared with the TT and the value of the translation assessed. This process uncovers the discrepancies between the texts, and attention may be paid to further analysis of what constitutes mistranslation. Stage three suggests possible alternatives to the translation provided.

6.3 Data Description

It is not the aim of this study to produce a critical account of language and style in the various poems included for discussion. I will merely draw attention to three relevant stylistic features: the use of free verse, diction, and conventional metaphors.
6.3.1 Free Verse

The poems under consideration in this work are all composed in free verse, with the exception of “Ruqayya” and “The Call of the Land”, a style which emerged in the 1940s in Arabic poetry. Advocates of this style promote it for several reasons. According to al-Jayyusi (1979) free verse gives poets the freedom to make various interpretations. Accordingly, the poet is neither required to concern himself with redundant words, nor limited to the standard six or eight feet of traditional verse. The length of verses in the poems chosen for analysis varies according to the poet’s discretion. Maintaining the original rhythm is not necessary. Semantically, the verse needs not be independent; maintaining the organic unity of the poem is more important than keeping a strict grammatical form.

6.3.2 Diction

The Saudi poet Ghäzi al-Qusaybi, in his poems entitled “The Fingers of my Fifties” and “Making Me a Grandfather” makes use of the textual “I”. This predominant use of the textual “I” suggests that al-Qusaybi is using images taken from his own life. This can be justified on the grounds that the poet is describing his experiences as a poet, a writer, a politician, a warrior, and a man in his fifties. Many of his images lack novelty; they are stereotyped associations: for example, an antelope is associated with attractive feminine beauty; the sea is associated with kingship and generosity; grey hair is a thief and time is a thief; a horse suggests nobility, etc. This range of stereotyped associations is easy to process; there is little or no imaginative puzzle to be solved. Out of numerous examples, the only exceptions are “my poems were rosy cheeks” and “my letters were kohl black”. In interpreting these metaphors the reader feels a greater tension between the domains of the metaphor, in that processing it consumes more time and leads to more subtle inferences. This technique of introducing a new target domain is one way of increasing metaphoric tension.
In the case of the Palestinian poet Fadwa Tugan (b. 1917), the reader encounters descriptions of occupation and refugee camps. Fadwa Tugan attempts to maintain a distance from her writing through the use of the third person. However, in “Hamza”, for example, she alludes to conversations reflecting strong intimate relations with the other voices in the poem. A sample of the lexical items used in Fadwa Tugan’s poems may give the reader an idea of the nature of her images. For instance, ممزق (Lit. to tear), نسف (Lit. blow up), قهر (Lit. defeat), غصب (Lit. was raped), استوطن (Lit. he settles) and كيد (Lit. liver) speak of mixed moods of sadness, anger and violence. These terms describe the nature of the oppression suffered by the occupied people. The poet uses such items in an innovative style, stimulating the reader to contemplate the nature of the problems addressed in the poem. Consider the following: يوم انذاكر الموت (the day the waves crashed on the shore). This image is novel, as the waves crashing is an allusion to the defenders of the city abandoning it and leaving it to fall into enemy hands. The poet implies a criticism of the defenders and holds them responsible for the fall of the city.

Unlike al-Qusaybi and Fadwa Tugan, the poet Salah CAbd al-Säbür (b. 1931) uses everyday language to make poetry more accessible to the common man. In his poem entitled “Sadness” the reader feels the rhythm of common speech, each word characterised by simplicity, the tone often intimate and the structure conversational. CAbd al-Säbür uses expressions such as جوف (Lit. the belly), تمدد (Lit. stretch out) and عشرة أو عشرتين (Lit. one card game or two games). In using everyday language, CAbd al-Sabür endows fresh and luminous images with tenderness and vitality (e.g., الحزن تمدد في المدينة Lit. sadness stretches out in the city). This metaphor portrays how a state of sadness is prevalent in the society, and also alludes to the poor from different parts of the country sleeping on the streets. CAbd al-Sabür’s use of everyday language is convincing and demonstrates that eloquence of
expression does not reside in isolated terms but is woven into the fabric of the verse.

In the following chapters the reader will encounter a variety of poetic styles which concern issues topical in various areas of Arab society, on the basis of which evaluations may be made as regards translation.

6.3.4 Conventional Metaphor

In chapter 2 it is argued that the comprehension of poetic metaphors depends on everyday metaphor. Poets, as part of their work, remove these metaphors from their natural context, the domain of everyday life, to the domain of poetic texts. In poetic texts, everyday metaphors are clothed according to the poet's fashion. The data support the claims of Lakoff and Turner (1989).

To illustrate this argument, the relationship of a number of poetic examples to everyday language is examined. For instance, al-Quṣaybī says:

"Years send grey hair over my head
A thief, lying in wait
Robbing the jet black from the left
And walking on to erase all black from the right side
(My translation)

This image of "time as a thief" or "grey hair as a thief" is based on the everyday metaphor الوقت حرامي (Lit. time is a thief). In addition to this, consider the commonly used tautological statement الوقت ما يخفي وقته (Lit. time cannot hide time), which is to say, time cannot hide reality. Conventional knowledge is carefully introduced into the poem, producing a coherent imaginative metaphor with greater tension.

Fadwä Tūqān, in "The Call of the Land", asks the question أعتصب أرضي (Lit. is my land being raped?) This poetic image is an echo of the conventional metaphor غصب البنّت (Lit. he raped the girl) and غصب الأرض (Lit. he raped
the land). There is no great difference between the vehicle Anatçeb (Lit. it is being raped) and the conventional reading Gâschb (Lit. he raped). The difference lies in the grammatical form and conveys to the reader the refugee's rejection of the occupation of his homeland. The beauty of the poetic image emerges from its position in the stanza, the way it is linked to other images in the stanza, and the development of the poem as a whole.

Finally, in Ābd al-Šâbûr's poem "Sadness", the expression خبز أيامي الكفاف (Lit. enough bread to live on) is a metaphor of poverty based on the everyday image عيشة الكفاف (Lit. [barely] enough to live on), often shortened to الكفاف.

Time and space will not allow for the provision of more examples to illustrate the relationship between conventional metaphors and poetic ones. This relationship will become apparent in the analysis.

On balance, these examples articulate the function of everyday metaphors in weaving poetic mosaics. Nowottny (1962) claims that the success of metaphors relies on convention. He goes on to say that "poetry can accommodate explicit analogy, but the drawback of naming both members of the relationship is that there is a tendency towards stereotyped linkage or towards diffuse explanation". Conventional knowledge may well facilitate the task of the translator in negotiating the ST meaning and accordingly structuring a similar experience in the TT.
Chapter 7

Biographical Poetry

This chapter refers to two poems: “In the Fingers of my Fifties” and “Making me a Grandfather”. I will analyse a published translation of several metaphors from each poem.

7.1 “In the Fingers of my Fifties” by Ghāzī al-Quṣaybī (1995)

7.1.0 Introduction

In this poem the poet addresses himself at a certain stage of his life. It is a critical stage in the sense that youth and vitality are fading. Forlornly he watches the dull night sky and wonders if the sun will return in the morning or if it is the end of life. The poet also implicitly draws a picture of his political career which is overshadowed by pessimism, as his peers in the Saudi establishment envy him the special relationship he has with his monarch. (See appendix 1-1).
7.1.1 Analysis

Example A

ST: أوما أتيتوك قيل لقانا
أنني في أصابع الخمسينا
تأخذ الروح من عروقي حينا
وتترد العروق والروح حينا

Published TT

Did they not tell you before we met
That I am in the grip
Of my fifties?
years which drain me of spirit
and lifeblood sometimes
And at other times capriciously
Renew both body and soul.
(Ruffai 1995:54)

In the ST in the above stanza, "in the grip of my fifties" is a metaphor of personification. That is, "years", as an abstract entity, is given human features to dramatise the strong hold of time. In this metaphor "the fingers" are deployed as the vehicle of the metaphor, and "the fifties" as the tenor. The domain of the vehicle, the body parts, is in a state of tension with the domain of time; time is understood in terms appropriate to a being whose fingers exhibit the power to clutch things. This metaphor may also be understood in terms of a container-contained image, that is to say "fingers" are perceived as the container and the pronoun "I" is the contained.

The translator has carefully managed to create in the TL a similar effect to the ST in resorting to the phrase "in the grip" which can also serve as container-

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24It should be noted that al-Qusaybi has recourse on numerous occasions to rhetorical questions which serve to introduce new themes into his poem. Quirk et al (1985:Ch11) claim that rhetorical questions serve the purpose of imparting or attracting the reader's attention, not eliciting it. Semantically they are equivalent to statements, using the term in a broad sense to include commands. Neither does this type of question, generally speaking, require a non-verbal response, because it is uttered in a soliloquy or because the speaker himself gives the answer.
contained image. The container exerts pressure on the contained while the contained offers resistance in an attempt to withstand that pressure. On the other hand, "grip" differs considerably from fingers in that the power to grip things is just one aspect of the active potential of fingers. In other words, "fingers" can be perceived as a flexible part of the body used for many different purposes, whereas "grip" may be seen as tough, rigid and charged with a power used for specific purposes, "squeezing" for example. "Claws" would be, I think, an even better choice as "claws" serves a similar function to fingers in terms of shape and grip. "Claws" like "fingers" enjoy the dynamic of flexibility which empowers them to grasp things. Claws also includes a threatening element which suggests the violence inflicted on the body by the passage of time.

In the same stanza, the poet moves on explicitly to describe the effects of the passing of years on our daily lives. The poet simultaneously brings to the fore two dynamics taking place over time: firstly old age which may bring sadness, ill-health and regret, and secondly the passage of time which may bring new hopes of joy and happiness. The pessimistic dynamic is expressed in verse (5) and the optimistic one in verse (8) of the TT above. "Years" is vividly personified in terms of a particular power which can give and take away. "Years" serves as the tenor, and the phrase تأخذ الروح (Lit. take the soul) is the vehicle of the metaphor. This vehicle stimulates the mind to negotiate the focus-domain which could be constructed as "death". The domain of "death" is in tension with the domain of "time", suggesting an image "time as death". This image illustrates the state of fear and anguish dominating the textual "I" in the poem. "Veins" in the ST is used as part for whole metonymy, in that "veins" refers to the whole body. Meanwhile, it refers to a container-contained metonymy, for it is the container of the "breath of life" or "lifeblood". Thus "veins" as a metonym not only gives rise to the metaphor but also depicts the nature of the struggle between "life" and "death" or "man" and the "mysterious power" initiated in the previous metaphor.
I would like to demonstrate a misunderstanding of the TT; the translator is trapped by the apparent ambiguity of the lexical item الروح (Lit. spirit). It poses a further challenge to the translator, who in response resorts to segmenting the item into two categories: “spirit” and “lifeblood”. “Spirit” is used in its abstract sense which inevitably leads to loss in cognitive meaning in the ST. “Lifeblood”, on the other hand, is used in its metaphorical sense to connote the power of life. Used in its abstract sense, “spirit” distorts the image in the ST and it is for this reason that I would reject it. The translator does not appear to have made any attempt to consult either a monolingual dictionary or even a bilingual dictionary Arabic/English, Hans Wehr. In Lisan al-Arab, for instance, “spirit” is defined as the “breath of life” which circulates round the body. Three options might sustain a minimal loss in meaning; (a) the breath of life (b) the lifeblood (c) the breath of life and lifeblood. The last option (c) sounds like a segmentation of the ST item and is awkward simply because the TT is prolonged. Both categories (a) and (b) denote more or less the same meaning, i.e. that which gives life to animate beings, so category (c) not only seems cumbersome, but also appears to contain a tautology.

Also the lexical item “capriciously” is a word of more than four syllables in a stanza which basically consists of either monosyllabic or two syllabic words. The use of the word, I believe, interrupts the smooth flow of sounds in the stanza. “Capriciously”, is added by the translator to connote the unpredictability of the power of time. To preserve sound as well as meaning I would suggest the following adaptation:

Did they not tell you
before we met
That I am in the claws of my fifties
By night they drain me of the water of life
And before the murmuring dawn they breathe life into my veins
(My translation)
Example B

ST:

ترسل الشيب عبر شعري لصا
يتوقى شأن اللحوص كمينا
قطف الأسود التضير شمالا
وتمشي يمحو السود يمينا

Published TT

Those same ambushing years
Who steal the jet black hair
From the left side of my head
Whilst destroying all blackness
From the right side.

(Ruffai 1995)

In the ST stanza, the poet introduces a new idea, which is omitted from the TT, that is “greyness of the hair”. “Grey hair” is also a metaphor which is conventionally expressed by the concept “thief”; “grey hair has stolen youth”; “grey hair is a thief”. In the metaphor “years send in grey hair” “years” is the tenor and “send in grey hair” is the vehicle. At this stage, the metaphor tells the reader about the power of time. The domain of “power” is in tension with the domain of “time”. The image arouses negative feelings as time strips the textual “I” of his vitality. The textual “I” becomes vulnerable to the threats posed by time. In other words “grey hair” is created by a hidden force to steal away the most precious treasures a person ever possesses: youth and beauty. In line 3 in the ST, the thief “grey hair” is perceived in terms of a “harvester”, (cf. “the grim reaper”). Here again “time” is personified as a harvester reaping the seasonal crops. The lexical item السنين (Lit. years) is the implicit tenor and the target domain is “time”. In parallel to this, قطف (Lit. he gathers/harvests) is the vehicle and the domain is “the harvest”. In general, harvest is associated with positive feelings: it connotes wealth, prosperity and potential stability. In this context, the domains of harvest and time are juxtaposed to provide an image “time as the harvest”.

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The textual “I” has lost youth which is impossible to repossess. “Time” is displayed as a harvester of “youth”.

At this stage, we can interpret the ST stanza in terms of the following conventional metaphors: “Time as power”; “grey hair as age”; “ageing as a thief”; “ageing as a harvester”; “life as a precious possession” and “time as a moving object”. The poet creates impressive scenery in which the power of time is hidden and detached from what is presented on the “stage”. Instead the agent “grey hair”, a phenomenon caused by the action of time, takes its place.

The translator preserves the image of the SL as it is already common in the TL: that is “time as a thief”.

The idea of time as a thief is used traditionally in the TL, for example by Milton in Sonnet (7):

How soon hath time, the subtle thief of youth,
Stolen on his wing my three and twentieth year!
(In Lakoff and Turner 1989:35)

The translator opts for this ready-made TL metaphor at the expense of inflicting great damage to the ST’s cognitive meaning. In the ST it is the “grey hair” that has acted as an agent to steal youth and remove all blackness. Grammatically, the ST implies that the action is predicated to a masculine gender rather than to a feminine one, whereas the movement of time is, for example, predicated to “years”, a feminine noun.

In line (4), the ST metaphor “years are personified” is left out despite the fact that it not only gives rise to the following metaphor “grey hair” which imperceptibly removes blackness, but it communicates to the audience that time is cognitively identified in terms of objects. This omission might be ascribed to the translator’s intention to construct a parallel clause in which the current flow of thought runs smoothly without any interruption. Nevertheless, the translator’s attempt is doomed to failure because he is
unable to construct a coherent and harmonious image in the TT. This is because the first clause describes an involuntary act of stealing while the second clause has recourse to an act of violence. The lexical item “destroying” denotes acts of violence and cruelty; signs of life are destroyed.

The word “destroying” in the TT does not adequately translate this lexical item يمحو (erases), because in the first clause the precious possession is harvested without reference to any act of violence. The translator has misused the conceptual metaphor, “Time as a destroyer”, as exemplified in the following stanza;

Does it really exist, time, the destroyer?  
When will it crush the fortress on the 
peaceful height?  

(Rainer Maria Rilke, Sonnets to Orpheus 2  
in Turner and Lakoff 1987).

Consequently, the translator damages the ST, for he fails to identify and assemble correctly the elements of the ST metaphor: this inevitably leads to a loss in the overall TT meaning. As it stands, the TT conveys to the audience a different conceptualisation: “grey hair” in the ST is, as it were, victimised, in the sense that it is deployed by the power of “time”. Therefore, “Time” is detached from any responsibility. In general, translators opt for ready made culture-specific metaphors to replace the ST metaphors. However, while this procedure facilitates the translator's tasks it sometimes involves the misuse of metaphors, as shown above.

Consider the following alternative:

Years send grey hair over my head  
A thief lying in wait  
Has robbed the jet black from the left  
And walks on to erase all black from the right side  

(My translation)
Example C

ST:  أوما أنباوك أتني حصان
 عاد من لجة الحروب

Published TT  Did they forget to tell you
 That I resemble a horse
 returning... from the battle field
 (Ruffai 1995:54)

In the ST stanza we find a good example of a major cross-cultural difference in metaphorical significance. Basically the stanza describes some of the poet's experiences. The cross-cultural differences come to light with respect to the translation of “I am a horse”. In Arabic this is a standardised metaphor which communicates a range of relatively strong and stable implications: for instance, a horse in Arab culture symbolises nobility, power and loyalty. These strong implications are conferred on the tenor “I” via the process of tension between the literal meaning and the alien conventional meaning. Therefore, the Arab reader understands that the textual “I” is loyal, strong, and courageous.

This image is rendered in the TT by replacing it with a simile “I resemble a horse”. As we have observed above, a simile can of course be used where it becomes impossible to construct a similar metaphor in the TT, in order to preserve the cognitive meaning of the ST metaphor. But here the translator has had recourse to a simile when a metaphor could have preserved and captured the effect displayed by the ST metaphor. “I am a noble steed” would be a possible alternative in the construction of a metaphoric force to compare with that of the ST.
Consider the following alternative:

Did they forget to tell you
That I am a noble steed
Who has returned
From the battlefield
(My translation).

Example D

ST: يا لروض يحسو نجيعا هثنا
أوما أنباوُك أنتي غريق
أحرقوا البحر خلفه والسفينة

Published TT
O garden, sipping blood
Pouring like rain
Did not they tell
That I am a drowning man
Behind whom there burnt
Both the boats and the sea
(Ruffai 1995)

In line 1 of the ST, metaphor describes the poet as a meadow; where “meadow” is the vehicle and the “poet” is the tenor. The meadow is associated with plants and water which evokes in the mind feelings of fertility and prosperity. In other words the poet claims that he is a fertile meadow, but this meadow is painfully watered with blood pouring like showers. The metaphor gives rise to the simile which suggests the nature of the troubles the poet has encountered in his life. “Blood” in the ST symbolises acts of violence identified as hatred and resentment directed at the poet.

The translator once again appears to distort the image portrayed in the ST, for he opts to replace روض (Lit. a meadow) by a “garden”. Cognitively speaking, this meaning is not explicitly or implicitly voiced in the ST. In the ST روض “a meadow” denotes a masculine entity from which plants and trees grow.
naturally. In other words, the poet intends to convey that he is similar to the meadow in being self-reliant. He has established his name through his independent efforts, rather than depending on his contact with the royal court.

The complex metaphor أحرقوا البحر خلفه والسفينة (lit. they have burnt the sea behind him and the boats), causes difficulties of comprehension even for competent Arab readers. By themselves, البحر (Lit. the sea) and السفينة (Lit. the ships) appear obscure as metaphoric vehicles. In order to begin to process them, the reader of the ST requires extra-textual knowledge going beyond the immediate context. In this regard, it is essential to know that the poet who is writing about himself, had been a senior Saudi minister from the late seventies to 1984. During this period he had been a major figure in the Saudi political system and an independent-minded friend of the King; he enjoyed a high reputation, and was a household name among the Saudi people. Therefore, his political opponents - or so the poet claims - fabricated false stories, conspiring to marginalise and discredit him, with a view to removing him from the political scene. Their calumnies succeeded in rousing the King’s anger against the poet: he was sacked as a result of their efforts. In suffering this fate, the poet sees a parallel between himself and his Saudi king and the historical context of the great mediaeval Arab poet, al-Mutanabbi and King Sayf al-Dawla al-Hamadâni: both poets enjoyed a special relationship with their kings, but fell out of favour as a result of calumny.

Once this historical context is known, the first of the metaphorical vehicles البحر (Lit. the sea) becomes more accessible: in Arabic, kings are often flatteringly compared to the sea, with an allusion to their boundless generosity. For example, people say in Arabic زرت البحر (Lit. I visited the sea, meaning “I visited the King”), في مصر بحر (Lit. In Egypt there is a sea, meaning Egyptians are generous) and انه بحر في كرمه (Lit. he is a sea in generosity/he is extremely generous). This piece of cultural knowledge sheds light on the metaphorical sense of “they have burnt the sea”: it is an indirect
way of saying that the calumniators destroyed the poet's relationship with the king.

However السفينة (Lit. the ships) still remains difficult to process in the ST: it might refer to the poet's political career, to the political system in Saudi Arabia, or to the poet's relationship with the Saudi people. Which of these should be seen as the tenor of the metaphor remains undecided.

The ST poses a problem of translating metaphor, the specific nature of البحر (Lit. the sea) and the vagueness of السفينة (Lit. the ships). Since, in English, "the sea" is not a cultural symbol of kingship, or indeed of any clearly defined referent, both metaphors "burnt the sea" and "burnt the boats" are equally vacuous in the TT. The meaning of "burnt the boats", however, is unfortunately interfered with by an echo of the idiom "to burn one's boats" which is wholly inappropriate in this context. In this situation, it is hard, if not impossible, to compensate for the loss in meaning resulting from discrepancies between the ST culture and the TL culture. Inaccuracy in moving between the TT and ST is inevitable. All the reader is left with are better and worse translations.

Consider the following alternative:

They have burnt both the ships and the royal sea

(My translation)
"My heart" in the first line is the tenor of a metaphor of which "oyster" is the vehicle. The oyster is perceived as the container in which pearls dwell; but the competition amongst the pearls within the boundaries of the oyster-shell is fierce. Pearls are, of course, a highly conventional metaphor for anything precious and rare. They evoke in the mind an image of beauty, of something hard to find, valuable, and perhaps mysterious. Likewise, the "heart" is conceived of as the interior world of love, which provides the appropriate atmosphere and the rich soil in which pearls can grow. The expression "Woman is a pearl", is a further conventional component in the meaning of the ST.

Cross-culturally the translator does not find it problematic to render the ST metaphor directly: "Women as pearls". However, in the second line the translator offers a poor literal translation, "crushed", which is equivalent to "beautiful woman crushed".

To render ٓنبزاحم (Lit. jostling one another; crowding together) as "crushed" shows a misunderstanding, because in the ST it implies a competition amongst the beautiful girls hoping to occupy a place in his heart, and it is an active verb. "Crushed" implies an act of violence in a context where the poet actually portrays love, passion and tenderness.

25 The poet perceives women as objects of love only. The poet does not seem to consider women in his country as being as competent intellectually as Saudi men. Women in Saudi Arabia can be employed in various fields (eg medicine, nursing, teaching, poetry, etc)
Example F

ST: 
قبل أن ترحل الثلاثون عنى
وتسوق الصبي للأربعين

Published TT
That was in my thirties,
Before youth dragged me
Forward into my forties

(Ruffai 1995)

The ST metaphor “years depart from me”, is better processed in terms of the conventional metaphor “life is a journey”. In the ST, the lexical item ترحل (Lit. to leave) is used metaphorically, and its domain is “departing”. In parallel, the item الثلاثون (Lit. the thirties) is the tenor and “time” is its domain. The domain of departure is fused with negative emotions; sometimes the departure is temporary, in other instances for good. In this context, the reader perceives an imaginative fusion on the surface suggesting an image of “The thirties as a point of departure”. The thirties symbolises youth, freshness and vitality. The metaphor of departure draws an effective pessimistic picture, implying sorrow and fear of the future.

In the TT, the image portrayed by the lexical item ترحل (Lit. to leave) is demetaphorised. A resort to literal translation definitely creates a loss in meaning as the portrait of sadness expounded in the ST is flattened to mere literalness. To reactivate the force of the years passing, it would be possible to opt for example to “before my thirties departed”.

Apparently, the translator understands that both vehicles “the departure” and “the dragging” evoke the same image of pessimism. Therefore omitting “the departure” would not inflict any harm on the text. At the same time, this strategy of omitting the metaphor of “departure” will give the reader the chance to catch his breath after contemplating the preceding image. Needless to say, both metaphors “the departure of the years” and “the way they drag the youth (that he was) with them” convey different associations. For
example, “the departure of the thirties” communicates to the reader that time is a moving force stopping at various stations. Time moves from one station to another at the right time and of its own free will. In other words, time has the power to make changes. However, in the metaphor “before the thirties drive the youth” the reader perceives the sense of force, the youth is forced to depart, is driven by the power of time. This “driving” action implies reluctance and resistance, as opposed to feelings of sadness and regret. In contrast to the ST, “youth” in the TT functions as a subject rather than an object being pushed forward.

7.1.2 Conclusion

To sum up, “In the Fingers of my Fifties” tells the story of the textual “I” in his fifties, and the reader is put face to face with images of his pessimism and fear. Age is seen as a real threat; the textual “I” is being deprived of the precious gifts of life, “black hair”, i.e. youth and beauty. In his fifties, he watches the evening fall, paving the way for the darkness of the night. The reader also discovers obliquely through metaphor a significant aspect of his life as a politician and the troubles he has had to suffer due to the hatred orchestrated by his peers at the Saudi royal court.

In the TT, the reader will note that many metaphorical images either lose their imaginative dimension or are distorted. For example, the title of the poem “In the Fingers of my Fifties”, reads in the TT “In the Grip of My Fifties”. The image of the grip implies a call for help. The textual “I” is exposed to a serious threat. I think “grip” also evokes in the mind the “iron grip” or “the iron fist”, and generally conveys less flexibility and openness than the poet intended.

In the ST, the image of إني حصان (Lit. I am a steed) is replaced by “I resemble a horse”. “Horse” in English cannot convey to the reader the same sense of nobility, power and courage as it does in the ST. This literal translation of the ST has to be reworked to gain the proper sense of nobility; “noble steed” is perhaps the best option.
Lastly, the translator has demetaphorised the ST by having recourse to a literal translation. “that was in my thirties” is his chosen rendering of “Before the thirties departed from me”: it implies a loss in meaning, for the imaginative shock is lost. In the ST “time” an abstract entity, is personified in terms of an object moving inexorably from one point to another.

7.2 “Making me a Grandfather” by Ghāzī al-Quṣaybī (1995)

7.2.0 Introduction

In “Making me a Grandfather”, the poet again returns to the question of age: he is now a grandfather. The textual “I” is praising himself as a lover, writer, and a poet. His creativity in writing prose and verse is incomparable; even the beauty of young girls cannot compete with his poetic skill. The birth of his grandson makes him happy, leading him to recollect the time his wife gave birth to his daughter, Yara. Nevertheless, the poet is again haunted by the hatred which overshadows his world. This is made clear by way of a contrast of the baby, a symbol of innocence, with a world full of hatred and corruption. (See appendix 1-2).

7.2.1 Analysis

Example A

ST: وكانت قصاصى ورود خدود يشتهي لونها الورد

Published TT I whose poems were roses of such depth of hue, roses were jealous.  
(Ruffai 1995:24)

The reader of the ST can identify three metaphors: “poems equal rosy cheeks” “cheeks of roses” and “roses are jealous”. As an extended metaphor, the second metaphor reinforces the other two for the poet apparently intends to say that his poetry surpasses even the beauty of the rosy cheeks of a young girl. The vehicle “rosy cheeks” in the ST stimulates the reader to process it in terms of the focus domain. The body parts is the domain that has to be looked
at to get a comprehensive interpretation of the vehicle. Tenor here is left implicit, and “poems” serves as the target domain. The body parts of a young girl are conventionally associated with beauty and freshness. In this context the domain of “a young girl” becomes associated with the domain of the “poems”. Interaction between the two domains triggers a state of tension, resulting in an imaginative leap that brings together the domain of poems and that of body parts. By leaving the tenor implicit, the poet intends to stimulate the curiosity of the reader as regards the beauty of his poems. Is it, for example, the style, the images, or the music that creates the beauty of his poetry? The interaction generates a tension against which “poems as rosy cheeks” is processed in terms of artistic techniques: images, form and content. The second metaphor, “cheeks of roses”, is a case of personification, in which roses are assigned human attributes. “Roses” are processed in terms of body parts, namely “cheeks”. The metaphor creates an association between the domain of “a young girl” and the domain of “roses”. These two domains communicate to the reader youthful feminine beauty. The third metaphor, “roses were jealous”, continues the second whereby “roses” are personified as having human attributes.

In the TT, the basic problem stems from the use of the lexical item “roses” in the phrase “whose poems were roses of such depth of hue”. In the ST the poet does not suggest a comparison between “roses” and “his poetry”; rather the comparison is between “my poems” and “rosy cheeks”. Therefore it is the “cheeks of roses” metaphor of personification that seems to be lacking in the TT. Now consider other options:

1- my poems were of such depth of hue that made roses jealous.
2- my poems were rosy cheeks that made the very roses jealous.
3. The complexion of my poems made the very rose blush in jealousy

(My translation)
The first alternative is similar to the one given by the original translator with, however, two significant differences. "Roses" and "whose" are deleted and the relative pronoun "that" is added. In the metaphor, the vehicle "of such depth of hue" displays an evaluative dynamic; the nature or intensity of the colour becomes the focal point that emerges on the surface. In this way, the stylistic force of the ST metaphor is compensated for by constructing an evaluative metaphor in the TL. However this alternative still sacrifices the part for whole metonymy involving "cheeks".

On the other hand, the reader can recognise in alternative (2), two metaphors, "poems as cheeks", and "cheeks of roses". The two metaphors form one in which the vehicle is "rosy cheeks" and the domain is the parts of the human body. "Poems" is the domain of the tenor. The two domains connote the attributes of beauty and (possibly feminine) delicacy. This alternative captures the spirit of the ST in two ways; firstly, "rosy cheeks" in English is also associated with the beauty of a healthy young girl, and, secondly, a sweet rhythm follows through the verse. The published TT sacrifices not only the sense of the ST, but also to some extent its rhythm. The rhythm of the Published TT is clumsy and difficult to read.

To capture the sense of feminine beauty implied in "cheeks", alternative (3) alludes to "blushing". Roses do not blush; the human face blushes with rosy colours. The reader in this context may feel and appreciate the close tense metaphoric association between roses and cheeks.

To conclude this example, the translator's competence has to go beyond a knowledge of the two language systems to a communicative knowledge, namely how to use language in specific intentional situations. The translator of the published TT was perhaps misled by the surface structure of the ST ورود خدود (Lit. cheeks of roses) and never saw beyond its surface meaning.
Example B

**ST:** 你会发现

سواد عيون بعض عشاقها السعد

**Published TT:** I, whose letters were as sloe-black as their admirers' sleepless eyes.

(Ruffai 1995:24)

In the ST, the lexical item رسائلي (Lit. my letters) stands for the target domain; the tenor is implicit, and it is not easy to place a dominant one. The phrase، سواد عيون (Lit. blackness of eyes) serves as the vehicle. The vehicle consists of two domains, the domain of colour and the domain of the body parts. Together the phrase highlights the domain of the body parts. In Arabic, "blackness of eyes" connotes female beauty. The two domains interact in a state of tension which evokes in the mind various shades of meaning relating to attraction or passion. A coherent imaginative image is thus structured which negotiates the similarities and differences between the two domains. The imaginative leap resulting from fusing the two domains together creates an interpretative impact of delight and joy.

In the TT, the translator renders the ST metaphor into a simile. Recourse to simile is often a satisfactory procedure because it partly compensates for the loss in metaphorical force. Translators opt for this procedure when a metaphor is either not available in the TL or it is beyond the translator's competence to construct a similar image in the TL. However, simile is often a less effective option than metaphor involving translation loss and lessening of stylistic impact. In the example above, interpreting the metaphors by a simile creates a loss in the meaning.

As mentioned earlier, resorting in TT to simile is a significant procedure opted for by translators, presumably because it is an easier way to construct the apparent similarity between the tenor and the vehicle than with metaphor. In this case, metaphor would have been possible had the translator
been confident enough to use it. Below I would suggest comparing these options.

I propose:

1- My letters were sloe-black
   and made sleepless their admirers' eyes

2- My letters were black eyes
   and made sleepless their admirers' eyes

3- My letters were “kohl-black”
   and made sleepless their admirers' eyes

(My Translations)

Alternative (1) is close to the version given by the translator himself, with one basic difference namely, the deletion of the particle of similarity “as”. Deleting “as” indicates that it is fairly easy to replace the ST metaphor by another one in the TL. The vehicle “sloe-black” is an evaluative adjective providing a description of the beauty of the colour in the sense that the focal point of the portrait lies in the intensity of the colour. By opting for “sloe-black” the translator revives the dead metaphor “black”, in that the ST image brings to the fore the meaning of the shape and colour of a particular type of female beauty. Unlike in Arabic, “black eyes” in English may suggest black circles under the eyes or injury. Although alternative (2) has imaginative impact, the reader is presented with an interpretative puzzle. That is to say, “black eyes” conventionally exhibits a negative mood compared with the ST. The puzzle therefore cannot be solved this way. Hence this alternative creates a negative attitude in the TT.

In alternative (3) “Kohl-black” can be another way to construct the ST metaphor. “Kohl-black”, in Arabic connotes an attractive natural cosmetic which women traditionally wear. “Kohl-black”, in the context of poetry, may still suggest the “exotic east”, although it is accessible because of variants known universally nowadays. On balance, therefore, alternative (3) seems to be the most adequate version of those considered here, and is clearly
preferable to the Published TT. The vehicle “Kohl-black”\(^{26}\) may be more contemporary and easily available to the English-speaking, especially the young, while the black sloe berry is a wild plant grown in the forest. Students of literature are perhaps familiar with “sloe black” because it is associated with older English poetry, e.g. Elizabethan.

Example C

**ST:** لا سعاد ولا هند
سلام على الارام يرتعن في الصبا

**Published TT**
Surely neither Su'ad nor Hind - healthy white antelopes
Frolicking in their youth
(Ruffai 1995:54)

In the ST, الارام (Lit. antelopes) is a clichéd metaphor used to connote beautiful white-skinned young girls. In the metaphor, for example, “Su'ad is an antelope”, “antelope” is the vehicle and “Su'ad” is the tenor. “Antelopes” highlight certain features; feminine beauty; slenderness, and graceful movement. These features are mapped onto the tenor via the state of tension that occurs between the literal meaning and the figurative one. Therefore, “Su'ad” in the above example is understood in terms of these highlighted features.

In the TT, the translator constructs the same metaphor by using the antelopes as they are used in the SL culture. This procedure sometimes cannot communicate the cognitive meaning mirrored in the ST because a similar experience in the TL does not exist\(^{27}\). The TL reader may not enjoy any direct experience of this animal and the cultural stereotyping of “antelope” is as

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\(^{26}\) Informally, I asked 12 students whether ‘sloe-black’ or ‘kohl-black’ meant more to them. To my surprise the respondents said that ‘kohl-black’ was easy to recognize and process, whereas ‘sloe-black’ sounded strange to them all.

\(^{27}\) Informally, I asked seven native speakers of English whether antelope does appear to invoke an image of feminine beauty. Some informants, three ladies in their late forties, associated the animal with Africa and drab colours. Others suggested that the doe is perhaps associated with feminine beauty, in particular its eyes.
exotic. It is most often the stereotypical cultural knowledge that matters. “Antelopes” communicates to the TT audience the image of heaviness rather than gracefulness, for example. I would suggest that the translator should allude to an animal of which the TL reader has an immediate daily life experience. A “white doe” is a possible replacement which may facilitate the flow of poetic ideas by communicating to the TT reader a similar cognitive experience to that expressed in the ST. The translator would thus possibly compensate for the loss in meaning resulting from the use of a less familiar animal. This is because the construction of an unfamiliar animal would rob the ST of its communicative knowledge and stylistic force. The TT would read:

(a) Surely neither Su’ad nor Hind,
    young (white) does frolicking in their youth.
Similarly, the translator might opt for another immediate and plausible alternative, that is “fillies”. But “fillies” is also an old-fashioned way of referring to young girls, sometimes associated with bawdy older men.

(b) Surely neither Su’ad nor Hind,
    fillies frolicking in their youth
Alternative (b) is perhaps better because the TT audience is familiar with the animal “fillies”. “Fillies” also connotes gracefulness, youthfulness and elegance. In addition, the reader will enjoy the alliteration of the letter “F” in fillies and frolicking.

Example D

: ST:  ففاضت جهن بالرؤى ..وترقصت
       أمامي طيوح الأمس
Published TT I wept then, lost in a vision of the past
(Ruffai 1995:28)
In the ST, the reader recognises a double metaphor, one superimposed upon the other: that is “a person brims over with a vision like a valley or well
flooded with water" and "eyes brim over with the vision". The two metaphors collapse into one: "my eyes were flooded with the vision".

In the ST, the part for whole جفون (Lit. eye lids) serves as the tenor of the metaphor, and the expression فاضت بالرؤى (Lit. flooded with the visions) is the vehicle. The metaphorical expression, "flooded with the vision" gives the reader an idea about the nature of the vision that makes the textual “I” weep with joy. The textual “I” is expressing his joy at the moment he saw his daughter's baby in the cradle. The vehicle engages the reader in figuring out the nature of the implicit image. It is an image which suggests intense emotional attachment, with the author allowing his thoughts to stray to romantic reminiscence, a valley flooded with water. The domain of a valley flooded with water would seem to be in a state of tension with the domain of body parts, “the eyes” for example. For an Arab farmer, the image of a valley flooded with water connotes a state of joy and gladness, suggesting a good season. The metaphor of "the eyes filled with water" described in terms of joy, could be comprehended as an abundance of water, culturally significant in a predominantly arid environment. By analogy, giving birth implies wealth, prosperity and power.

In the TT, this vivid and moving image is reduced to an attempt at literal demetaphorised rendering, “I wept then”. Unfortunately, this alternative implies that the emotion displayed is one of sadness and regret, i.e. a negative attitude, while the notion of “weeping for joy”, i.e. a positive emotion, is wholly lost from the TT. This failure to replicate the communicative value of the ST is a direct result of demetaphorisation in the TT.

Now consider the following alternatives:

(a) “I wept with joy then”
(b) "my eyes were flooded with joy"

In (a), the reader would compute a rephrasing of the gist of the ST. Meanwhile, this rephrasing constructs a positive mood; the birth of a baby
boy or girl becomes a source of joy and gladness. However, this attempt cannot reinstate the imaginative tension evoked in the ST.

In (b), since it lies closer to the original text, the ST metaphor is replaced by a similar experience in the TT. This alternative reinstates the ST stylistic force through the image of “flooded eyes”.

With regard to the second metaphor “visions/spectres from the past danced together”, the item “danced” is used metaphorically to trigger the idea of happy dreams of the past, more precisely when the poet’s wife gave birth to their daughter, Yara, as well as joy at the present. “Dancing” moreover elucidates two dynamics; social and psychological. It implies the actual celebrations which took place at the birth of the poet’s daughter, and also the inner happiness he felt and still feels at this major life event.

In turn, the translator attempts a rephrasing of the gist of the ST. “Lost in a vision of the past” is a literal translation in which the metaphor is robbed of its stylistic force and the reader is thereby denied access to the ST experience. The TT expresses that the poet is lamenting the past without conveying that his memories of the past are happy ones, dancing in his eyes like tears of joy. It is thus a demetaphorisation, almost a mistranslation of the ST which serves no apparent semantic, interpretative or stylistic purpose. Surely the main point in all this, which could be quickly made, is that the translator has missed out the image of the visions of the past dancing before the poet, for no apparent reason, and to the detriment of the text.

Now the TT can read:

And my eyes were filled with tears of joy;
and there danced before me visions of the past
(My translation)
Example E

ST: أ أملك هذي؟ تلك يارا صغيرتي
على كتفي تحبو.. وفي أضعمي تعدو
أكد أراها بين قلبي .. وأمها
يَهُش لها ثغر .. ويحرسها زند

Published TT Was that your mother, my little Yara?

Clambering over my shoulder, running across my chest

Nestling between my heart and her mother's,

Guarding with a forceful arm her chortling tiny mouth

(Ruffai 1995:28)

Before any account of the problems of metaphor can be made, a serious syntactic problem has to be carefully addressed with regard to the position of the question mark. This problem creates a significant distortion of the contextual information found in the ST.

In my interpretation of the ST, the reader should recognise two generations of females, the poet's daughter/new baby's mother (Yara), and the poet's wife/new baby's grandmother, and a new-born baby boy. The poet begins by addressing a question to his new-born grandson in his cradle. Then he recalls his daughter (Yara) at an age when she could just crawl. Lastly, the poet makes a reference to his wife (Yara's mother) by recalling the pleasant time they spent together watching their daughter (Yara) at the stage of crawling. The poet remembers his wife "wearing a pleasant smile" and he himself protecting her with a strong arm.

The translator seems to have misunderstood the ST. The mistake is revealed by the fact that he has put the question mark after "Yara". This makes it more difficult for the reader to realise that two generations of females and one male are mentioned in the ST.
To rectify this problem we must rethink first his misuse of the question mark in line 1. The question mark should be placed after mother: Is that your mother? because the poet is addressing the new-born baby who reminds him of his daughter, Yara, at the same stage in her development. After the question, the poet moves on to tell the reader and the baby about the relationship between himself and his daughter, Yara. Furthermore, as the TT stands, the action of “guarding with a forceful arm” is misattributed to a female child, whereas in the ST this refers to the protective action of a husband. The ST intends to shift the focus onto the “mother”, the poet’s wife and not to his daughter. This misunderstanding damages the images in the line below “Guarding with a forceful arm” and “her chortling mouth”.

In the ST, line 4 designates the presence of two clichéd metaphors: لحا تغر (Lit. her mother wears a smile) and وبحرسها زند (Lit. and a powerful arm protects her). In this line, the poet intends to make a reference to his wife by recalling the past. In the first metaphor نغر (Lit. mouth) is a part for whole metonymy which gives rise to a metaphor of delight and happiness. In the second, زند (Lit. the forearm) signifies in the ST a metaphor of power and strength, as the “arm” implies the nature of the relationship between a husband and a wife.

In contrast with the ST, the TT reader does not recognise the two generations of female referred to in the ST. This is because the translator has already altered the portrait of a family described by the poet.

To illustrate the distortion of the ST, I will consider one trope at a time.

Consider the first cliché بحرسها زند (Lit. protected with a powerful arm); the reader is unable to infer who is guarding whom? The participle “guarding” refers neither to “Yara” nor her “baby” but to her mother. To avoid this confusion, the translator can use a first person verb or a passive participle indicating that the poet was doing the protecting and its object was his wife.
As regards the second metaphor, "her chortling tiny mouth", does the anaphora "her" for instance refer in the TT to "Yara", the baby's mother and the poet's daughter, or to the baby's grandmother. "Chortling" also signifies the meaningless sounds babies produce when they are not yet able to generate words. Moreover, "tiny mouth" is clearly meant to be a reference to a baby. Now, the reader should be able to figure out the discrepancy in meaning and stylistic force between the two dynamics. The mistaken translation may be rectified by using one of the following translations, "with a pretty smile on her mother's lips" or "her mother wears a smile on her lips".

I suggest that the following alternative would do the ST more justice:

Is this your mother? my little Yara
Crawling over my shoulder and running over my chest.
Nestling in my heart and her mother
wore a pretty smile on her lips
and was guarded with my forceful arm.
(My translation)

7.2.2 Conclusion

In "Making me a Grandfather", the textual "I" is concerned with the question of age; he is now a grandfather. In his youth the textual "I" had many lovers competing for his affections. In the construction of the TT, the translator has made numerous mistranslations; in several cases he has failed to display a proper understanding of the text. For example, يحرسها زند (Lit a forceful arm protects her) and يهشب لها نغر (Lit. [her mother] wears a smile). In the ST, the poet describes his life as a happy husband and his daughter, Yara, at the crawling stage. Inevitably, this damage inflicted upon the ST distorts the imagery in the ST.

Elsewhere, the TT oversimplifies a different dynamic; the ST expresses a positive dynamic, the corresponding TT translation a negative one. "I wept then, lost in a vision of the past", for instance, is a negative reading of the ST.
The textual "I" in the ST sheds tears of joy on the occasion of his becoming a grandfather. In Arab countries, when a girl is married, people congratulate her or her father, and pray that the parents might get the chance to see their grandsons. Cultural knowledge such as this helps the translator to avoid making mistakes. The textual "I" is full of joy because he is now a grandfather. The omission of any reference to "dancing" is also unjustified and creates the wrong mood.

All in all, these examples demonstrate the translator's failure to acquire a good grasp of the ST. A multilayered comprehension of the ST is the first step towards inventing similar experiences in the TT.
Chapter 8

National Poetry

8.1 “Hamza” by Fadwā Tūqān

8.1.0 Introduction

In “Hamza”, the poet has recourse on numerous occasions to describing a conversation with her cousin Hamza, a Palestinian citizen. Hamza describes the birth of the Palestinian resistance (the intifada) as an encouraging, hopeful sign. The poem also informs the reader about the atrocities of the power of occupation, and the sacrifices Hamza has made. Hamza’s house is demolished; he becomes homeless but despite this he is ready to sacrifice his life and his children for the cause of his homeland. (See appendix 2-1).

8.1.1 Analysis

Example A

ST: هذه الأرض التي تحصدها نار الجريمة
Published TT our land was taken by fire
(Dawood 1994:58)

The underlined section in the ST is a metaphor of personification. That is, the inanimate lexical item النار (lit. fire) is personified as a harvester. “Fire” has both positive and negative senses. In this particular context, it is used to signify the destruction and death caused by military occupation.

In the ST, the lexical item تحصدها (lit. it/she harvests) is the vehicle of the metaphor. In general, تحصدا “it/she harvests” triggers in the mind positive connotations of wealth and prosperity; however, in this particular context, it evokes in the mind an entirely negative image. This negative impact stems from the fact that “fire” and “harvest” are in an oxymoronic relationship in the ST. The oxymoron produces in the imagination a state of tension whereby
a portrait of “fire the harvester” is painted with colours of pessimism, as the “harvest” does not yield crops. It is a “harvest” carried out by the fire of an occupier. The impact of the combination of “fire” and “harvest” conveys to the reader an evaluation of the fate of Palestinians in the occupied territories and does so by rhetorically drawing attention to the fact that instead of enjoying prosperity (harvest), they are faced with destruction (fire).

Furthermore, being put in the present tense, the lexical item تحصد (Lit. it/she harvests) indicates that the “fire” is not yet over. The metaphor evokes the behaviour of the "criminal" occupiers.

Cross-culturally, the ST metaphors do not, I think, pose a serious translation problem simply because the SL culture and the TL culture share common experiences of “fire” and of “harvest”. Accordingly, the TT reader might expect a reasonable and fairly literal rendering of the ST metaphor. However, the TT is completely flattened: the image of “fire as the harvester” is omitted, and this crucial omission produces a TT which fails to convey the implication of “harvest” found in the ST. At the same time, somewhat surprisingly, the translator does not appear to have grasped the ST metaphor in a way which would have enabled him to replace it with a similar one in the TT.

This failure is not merely restricted to the demetaphorisation of the metaphor, but it is further extended to include the issue of verb tense. The ST is in the present tense whereas the TT is in the past. This discrepancy in the tense highlights a significant ideological shift in viewpoint: the reader of the TT would believe that the poet was describing events that had occurred in the past rather than describing the situation as he currently finds it. In other words, the TT reader receives different information from the ST reader.

All that the translator has to do in this case and in order to rectify the damage inflicted on the ST is to reinstate the imaginative leap produced by the juxtaposition of “fire” and “harvest”.

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The re-edited TT will read:

"this land is being harvested by the criminal fire"

(My translation)

The psychological impact of the ST is therefore easily retained and the reader, in the light of the new context, will now be able to make his own judgement and is led towards constructing a negative image similar to the one intended in the ST.

Example B.

ST: ان بطن الأرض تعلو وتميد

بمخض وميلاد جديد

Published TT That our land was rising and quaking in labour of a new birth.

(Dawood:60)

The underlined section in the ST simultaneously implies two readings: a metaphoric and a metonymic one. Metaphorically, one can recognise the co-presence of two metaphors بطن الأرض تعلو (Lit. the belly of the land swells) and بطن الأرض تميد (Lit. the belly of the land heaves). These two metaphors are examples of a container metaphor بطن الأرض (Lit. the belly of the land). To make the analysis run smoothly, I will take up one metaphor at a time.

In the ST, "the belly of the land swells", the reader can actually identify two metaphors: a metaphor of personification, "the belly of the land", and the orientational metaphor "the belly of the land swells". It grows upwards; growing upwards in this case is positive. In the metaphor of personification "the belly of the land" the lexical item بطن "belly" is metaphorically used. Literally بطن "belly" refers to the body part of a creature. In the metaphoric context, بطن (Lit. belly) communicates to the reader a positive image, an image of fertility and wealth. The poet, by borrowing the domain of "a woman" and then mapping it onto the domain of "land", highlights the positive dimension of "belly", "fertility" in particular. Furthermore she explicitly presents the similarities and differences between the two domains:
"woman" and "land". In the light of these similarities, several associated assumptions can be made:

- "a woman is fertile"
- "land is fertile"
- "a woman gives birth to children"
- "crops grow in fertile land"
- "a woman's belly during pregnancy swells"

As shown above, the metaphor "the belly of the land" manifests certain cognitive dimensions, on the one hand, through the image of the "land as the woman", and, on the other, by the orientational metaphor (Lit. the belly of the land swells). Orientationally, the underlined lexical item (Lit. to swell) implies an upward and outward movement. This movement is caused by seeds germinating, pushing up the surface of the land. Consequently, the land grows. A swelling land invokes happiness and well-being. Therefore, moving up in this context is good. Moving up has positive connotations with fertility whereas moving down is charged with a mood of pessimism, e.g. when soil is barren. The poet, by opting for the orientational metaphor "up as good", creates an atmosphere of optimism figuratively displayed and conveying the sense of new birth, a new generation, energetic and determined.

Cross-culturally, this example should not constitute a translation problem because the SL and the TL cultures share similar views about the "swelling belly of the land". However the TT has been significantly altered; it reads: "that our land was rising and quaking in labour of a new birth".

I restrict my argument only to the underlined section of the TT simply because it is supposed to correspond to the ST "the belly of the land swells". The TT version is a non-metaphorical rendering which loses the ST's implications of maternalism and female fecundity. The metaphor "the belly of the land" is demetaphorised. In consequence, this demetaphorisation
prevents the reader appreciating the links between a “fertile land” and the “mother”, for example.

The injury done to the ST here can be avoided if we bear in mind that the two cultures share a common experience. One would imagine that the common experience of “a swelling land” and “land as a belly” would stimulate the translator to choose a metaphorical rendering over a literal one. This alternative would benefit the TT in that the old and new information construct a new contextual effect.

This effect may strengthen previously held assumptions: Sperber and Wilson (1986) argue that the relevance of new information to a reader is to be assessed in terms of the improvements it brings to his representation of the world. “The belly of the land swells” for example, introduces a notion of fertility by mapping “a woman’s belly” onto “land”. The reader will then conceptualise the new knowledge channelled to him via the alternative “the belly of the land swells”. The discourse of fertility is thus highlighted, allowing the reader to make a range of relevant inferences.

As regards the extended metaphor بطن الأرض تميد (Lit. the belly of the land heaves), it is possible to identify two metaphors; the container-contained metaphor “the belly of the land” and the orientational metaphor “the belly heaves”. In the metaphor “the belly of the land”, the “belly”, as part of the human body, is mapped onto the domain of “land”, and “land” is understood in terms of a woman in labour; “the belly leaps with joy” for example implies the idea of optimism. The belly of the land is about to give birth to a new life. The domain of the “land” is thus understood in terms of a woman in labour.

This container metaphor, in turn, gives rise to the orientational metaphor “the belly of the land heaves”. In this metaphor the lexical item تميد (Lit. it heaves) is used metaphorically so that a positive image can be constructed. So this strong physical movement, outward and upward, signals a mood of rejoicing and happiness as people expect good news.
In addition, the translator does further damage to the ST by replacing تبهيد (Lit. to heave) with “quake”. The discourse of fertility and delight manifested in the ST is superseded by another discourse, a discourse of violence. Quaking evokes a series of coherent and relevant assumptions such as:

- Earthquakes shake up the earth
- Earthquakes are frightening
- Earthquakes are destructive

Such assumptions, when explicated, undoubtedly construct in the TT a purely negative image rather than a positive one. That is to say the dynamic of hope generated via the birth of new life is replaced by a dynamic of destruction.

To account for the error under consideration, the translator might assess the manner in which the TT has to be processed. In connection with this, I would like to consider the alternative “quivering”. This may serve our purpose by constructing in the TT a positive and appropriate image. However, “quivering” is a comparatively weak alternative: it would not appear to meet the tones of challenge expressed in the ST. Finally, I would suggest the word “heave”. In keeping with the ST, “heave” conveys to the reader a strong movement, a sigh of relief and rejoicing.

Consider:

The belly of the land swells and heaves in labour
(My translation)

Example C

ST: كانت الخمسة والستون عاما صخرة صماء تستوطن ظهره

Published TT: The five and sixty years were a hard load on Hamzah’s shoulder
(Dawood 1994:62)
The ST consists of two metaphors of personification, السنين صخرة صماء (Lit. years are a solid rock) and صخرة صماء تستوطن ظهره (Lit. the deaf rock settles on his back), where the second metaphor is structurally subsumed in the first. My concern with respect to translation, is confined to the second metaphor, صخرة صماء تستوطن ظهره (Lit. deaf rock settles on his back). This metaphor poses a serious challenge to the translator. In order to identify the translation problem as fully as possible, I will flesh out the ST metaphor so as to give the reader the opportunity to appreciate its different dimensions. In the ST, the collocation صخرة صماء (Lit. a deaf rock), is personified in terms of a human being settling down. Literally, in the collocation, the lexical item صخرة means a huge, firm rock. In general terms, in Arabic, “rock” conveys a positive image and if someone is described as a rock, it is understood that he is firm, courageous and a man of principle. However, in the example illustrated above, the term rock connotes a negative experience. It may be taken to refer to an enemy or opponent who is ruthless, stubborn and merciless. The metaphor is a figurative way of designating an implacable enemy.

As for the lexical item، تستوطن (Lit. to settle), the first thing to note is that it is in the present tense; this seems to imply a reference to “settlements” in the West Bank and Gaza which are not yet over. Literally، تستوطن (Lit. to settle) refers to a group of people who move to settle down in a certain place. Generally speaking, “to settle down” connotes a positive experience: it implies peace and tranquillity. In this particular context however, “to settle down” communicates an entirely different mood, and is charged with negative feelings and emotions. This impact is achieved through the use of the oxymoron تستوطن (Lit. to settle down) and صخرة صماء (Lit. deaf rock), in which “to settle down” postulates a positive experience whereas “deaf rock” generates a negative feeling.

The symbol ظهره (Lit. his back) can be read as a metaphor for a landscape, namely the occupied territories in the West Bank and Gaza. Literally، ظهره
(Lit. his back) means the largest and flattest part of the human body. In everyday language Arabic speakers say ظهر الأرض (Lit. the back of the earth), which in English might be rendered as “the face of the earth”.

Cross-culturally, the ST metaphor is problematic. The oxymoron صخرة صماء تستوطن (Lit. the deaf rock settles) presents a challenge to the translator. It is hard to imagine a similar oxymoron in English. In the first place, “deaf rock” or “deaf as a rock” are not only blatantly unidiomatic utterances, but they are also entirely misleading: at best they might be interpreted as meaning “stone deaf” which refers, of course, to a profound hearing-disorder, but not to the state of being oppressed by an implacable enemy.

To figure out the losses or gains, I will flesh out the TT. The TT reads:

The five and sixty years
were a hard load on Hamzah’s shoulder”.

In contrast with the ST, the TT does not retain the metaphor of “the enemy as a rock” or the metaphor of settlement. The TT is, in other words, partly demetaphorised and partly mistranslated into the metaphor of “time as a hard load”. The impact of “deaf rock”, on the other hand, is totally lost since “hard load” does not retain the relevant implications embodied in the ST. In short “hard load”, fails altogether to manifest the sense of the power of a deaf, unfeeling enemy, and is unidiomatic in English. As for the metaphor of “settling”, this has been completely excised from the TT: the reader is unable to feel the full impact of the imaginative leap.

All in all, great damage has been inflicted on the ST. The translator has failed to compensate for the loss in meaning by finding a solution to the problem under consideration. The TT does not accord with the spirit of the ST as the reader is actually denied the right to assess the information channelled through the ST. The reader, moreover, is denied access to the delight and joy of the ST image.
To rectify the situation, and as a way out of the deadlock, I would suggest the following alternative:

"the five and sixty years
were a crushing rock settling on his back".
(My translation)

8.2 “My Sad City” by Fadwā Tūqān (1967)

8.2.0 Introduction

“My Sad City” tells the story of a Palestinian city which fell into the hands of the Israeli army during the 1967 war. In the first part of the poem, the poet describes the defenders of the abandoned city. The defeat of the army brings reality to the fore; “the ugliness of the depths” is now exposed to the people. The poet then moves on to describe silence in her city: silence is as strong as a mountain whose bulk dominates the city. (See appendix 2-2)

8.2.1 Analysis

Example A

ST: يوم اندحار الموج

TT: The day the waves crashed onto the shore
(My translation/ Line omitted from the pub. TT)

This metaphor, which is omitted by the translator from the published TT, requires that the reader be familiar with the political environment prior to the 1967 war. The propagandists from the establishment (Jordanians and Egyptians) have claimed that they are in control and cannot be defeated. The poet vividly describes the day her city fell to the enemy. As an example of metaphorical personification, “waves” stands for the defenders of the city. By alluding to waves, the poet creates a novel metaphor for the collapse of her city’s defences. In this example, processing the metaphor requires more time and yields more inferences as far as the socio-political dimensions are
concerned. The poet portrays the army defending the city as waves crashing on the shore, possibly endangering the lives of those on land. The waves collapse and disintegrate on the solid ground of the shore.

The defeat of the defenders exposes the reality of the propagandist machinery, and the lies and corruption which prevail throughout the city. This impressive image, fusing together “power” and “waves” is overlooked by the translator for no apparent reason. Deleting such a significant image in a very short poem definitely detracts from the original meaning. To rectify the situation a replacement image must be reinstated.

Example B

ST: يوم أسلمت بشاعة الفيعلن للضياء وجهها

Published TT: When arrogance turned its face to light
(Dawood 1994:28)

Once again, a metaphor of surrender is expressed. The ST consists of an extended metaphor; the ugly depths of the sea can be perceived in terms of an animate being, (someone who has a face). Secondly, “the ugly depths” are understood in terms of a power “surrendering (i.e. exposing) its face to the light”. The ugly depths is the tenor of the metaphor; surrendering its face to the light is the vehicle. The interacting domains evoke an image of ugly depths as the “face” of a surrendering power. It is an image filled with misery; the city is now vulnerable to its occupier.

In the TT, the image of surrendering is replaced with “arrogance”. Although occupiers can generally be considered arrogant, the ST does not suggest any image of “arrogance” either explicitly or implicitly. On the basis of the ST, I would assert that the image of “arrogance” gains no currency whatsoever. This image is at odds with the flow of thoughts describing a city under occupation. To resolve this situation, the translator has to appreciate the ST image and rethink the image of arrogance. I would suggest an image of
“surrender” has to be deployed in order that the spirit of the ST be reinstated.

Consider the following:

The day the ugly depths surrendered their face to the light
(My translation)

Example C

ST: الحزن في مدينتي يدب عاريا مخضب الخطي

Published TT Sorrow naked in my city with bloody feet
(Dawood 1994)

In the ST an extended metaphor can be identified. The abstract entity حزن (Lit. sorrow) is personified as a naked person in the city. The image is extended to bring sorrow alive; that is to say, sorrow’s feet are portrayed as being bloodstained. This extended image of sorrow is used to connote the sufferings of the people of the city.

To make the ST analysis comprehensible, I will take one part of the metaphor at a time. In الحزن في مدينتي يدب عاريا (Lit. sorrow in my city advanced naked), the lexical item يدب (Lit. to advance) most commonly refers to the movement of troops. Their slow movement is associated with fear. This state of fear is modified by the use of the adjective عاريا (Lit. naked) to emphasise that the people are vulnerable and unprotected. This aspect of the metaphor of “sorrow” invokes a consideration of the nature of sorrow: it is the sorrow of defeat.

“Sorrow” also figures in a second metaphor، الحزن مخضب الخطي (Lit. sorrow with stained steps). The lexical item مخضب (lit. dyed) usually refers to red and yellow dyes. In general terms, it conveys a state of happiness, and is often associated with weddings. On the day of the wedding, the hands and feet of the bride are dyed with henna. However, in the context of the ST,
conveys a completely different mood, since the “dye” is understood to be blood. The reader is invited to imagine the streets of the city flowing with blood which stains the feet of those who walk in it. This in turn triggers a range of images: of violence, savagery and, in particular, of the brutal fighting taking place in the streets.

In my view, the ST should not pose a serious cross-cultural challenge to the translator because sorrow, as a natural emotion, can be viewed in the same way in both the SL and the TL. The TT reads:

“Sorrow naked in my city with bloody feet”

In comparison with the ST, the TT is damaged in two ways: the idea of defeat, which conveys to the reader a physical mood filled with terror, has been lost from the ST metaphor. To capture this sense would not involve the translator going through a mental search looking for a corresponding lexical item, because a ready made item, namely “walking” would in this sense do the ST justice.

The second metaphor (the feet of sorrow are stained), is replaced with a different metaphor. In the TT, the idea of streets flowing with blood is lost. The English text suggests that the blood is from an injury to the naked feet of sorrow. Furthermore, the image of “bloody feet” does not necessarily transmit to the reader any thoughts about a city stormed by enemy forces. In other words, the chain of causality is no longer present in the TT. The translator has failed to recapture the spirit of the ST.

As a way of rectifying loss of meaning in translation I would suggest the following alternative:

“Sorrow creeps naked into my city
With bloodstained feet”.

(My translation)
Example D

ST: 
والصمت في مدينتي

الصمت كالجبال رابض

Published TT  Silence in my city
Silence dominates like mountains
(Dawood 1994)

In the ST, the underlined section is a metaphor. In the ST metaphor, the lexical item رابض (Lit. lying down, crouching - often said of a large animal) is used metaphorically. Literally رابض refers to the beast "lion" when it lies down, or watches, or lies in wait. In Arabic, رابض conveys to the reader the sense of a large animal, often a lion, watching what is going on inside his kingdom. In Arab culture, as manifested in a number of clichéd metaphorical collocations, the word رابض connotes the primary symbolic attributes of lions: ferocity, massive strength and kingly nobility. It is the attribute of "massive strength" that is contextually reinforced in the ST by the simile كالجبال (Lit. like mountains). This implies that, though the city is now under occupation, the people express their defiance through silence. This silence is as firm as mountains, and it is like a lion waiting for the right time to take its prey. It is therefore a positive image, demonstrating how silence can be a way to express and demonstrate resistance to occupation. Therefore, the notion of patient, passive resistance is emphasised as well as the notion of "threat", "readiness to spring".

The metaphorical domain of the "lion" appears culturally problematic and presents a challenge to the translator. This is because in English "lion" constitutes a different metaphorical domain from Arabic. The TT reads:

"Silence dominates in my city like mountains"

The reader will notice two things about this translation: firstly, the allusion to an animal is totally absent. Demetaphorising the ST metaphor in this case implies an inevitable loss in meaning which cannot be recovered. The image
of silence as a beast lying in wait is sacrificed at the expense of a literal rendering. Secondly, the alternative “dominates” implies a degree of negativity suggesting that silence behaves like someone who is obsessed with exercising power and ruling others. However, this aspect of power is never suggested in either place in the ST poem. The ST does not state that mountains overlook the city. All in all, the poet is saying that the silence is indomitable and when the right instant comes, it will explode into action.

To deal with this problem, the translator has to bear in mind the ramifications of the ST image, and in the light of these can go on to construct a relevant image in the TL. I would suggest:

“Silence crouches in my city like a mountain”

(My translation)

This alternative aims to offer an image whereby “silence” is perceived in a positive manner. The reader presented with this alternative can make a range of inferences:

“Silence is patient like an animal awaiting its prey”
“Silence is passive resistance”
“Silence is as firm as mountains”
“Silence is an expression of defiance”

Silence then, as shown in the above alternative, communicates to its audience a positive image as it ignites fires of resistance and defiance against foreign occupation. Silence implies a continuous resistance to domination.

8.3 Conclusion

This chapter has dealt with two poems, “My Sad City” and “Hamza”. “My Sad City” portrays a city occupied by a foreign power, and “Hamza” describes the lives of Palestinians under occupation.

Whilst editing the TT, I encountered many serious translation problems. The oxymoronic metaphor (Lit. this land that is harvested by the fire of the crime) is imaginatively flattened by recourse to
“Our land was taken by fire”. This change incurs a significant loss in meaning: the tension exhibited in the oxymoron is defused. To reinstate the imaginative shock, a similar experience can easily be found in the TT. If we translate it as “the land is being harvested by the fires of terror”, the reader can better appreciate the nature of the oxymoron juxtaposing the negative dimension “the fire of the crime” with the positive dimension “harvest”.

The translator of “My Sad City” leaves out an important image, that is \(\text{يوم اندحار الموج} \) “the day the waves crashed on to the shore”. This image alludes to the defenders of the city who abandoned their defences and left their city to its fate. This strategy of overlooking a poetic image from a short poem, wherein every trope is important, causes inevitable damage to the ST. This damage is unforgivable once it is known that the successive metaphor is severely damaged by association. The successive line reads: \(\text{يوم أسلمت بشاعة القبعان للضياء وجهها} \) (Lit. the day the ugliness of the depths surrendered its face to the light). This image in the TT reads: “When arrogance turned its face to the light”. I cannot justify the translator’s decision to translate \(\text{بشاعة القبعان} \) as “arrogance”. The ST does not provide any explicit or implicit clues which encourage such a decision. This notion of “arrogance” is irrelevant to the context. The phrase \(\text{القبعان} \) (Lit. the ugliness of the depths) is associated with corruption, not arrogance. Editing the text is not only designed to pin down translation problems, but also to improve the quality of the translation.
Chapter 9

Exile Poetry

In this chapter, I will analyse some metaphors taken from two poems, “Ruqayya” and “The Call of the Land”.

9.1 “Ruqayya” by Fadwa Tūqān (nd c. late 60s)

9.1.0 Introduction

In this poem, the poet is discussing the relationship between a mother and her son, both of whom are in a Palestinian refugee camp. The mother worries for the safety of her son and fears for his future. Her feelings are heightened by the vulnerability of their situation as uprooted, homeless refugees living without peace and security. Her son has been denied the usual pleasures of childhood and his mother is full of compassion for him. The mother’s sense of fear and her desire to nurture her son lie at the heart of this verse. In order to convey the mother’s emotions to the reader the poet uses two body-part metaphors: “in the curves of her ribs” and “the liver”. (See appendix 3-1)

9.1.1 Analysis

Example A

ST:  ولو قدرت أودعته حنايا
      الضلع وضمت عليه الكبد

Published TT She would have laid him in
         her bosom
     had she been able to.
      (Sulaiman 1984:116)

The ST metaphor “in the curves of her ribs” communicates to the audience the depth of the mother’s feelings for her son. She would gladly sacrifice her own life and build a shelter for her son from her own rib-cage if she could. As the mother’s ribs protect her own vital organs, so they could protect her
precious son. The ribs in this context are seen as providing ultimate protection, and inside the curve of the mother’s ribs the son would be safe and secure from the horrors of war and the miseries of his refugee mother’s life.

“Ribs” in Arabic is associated with emotions. For instance, في أعالي نار (Lit. There is fire in my ribs) conveys to the reader, depending on context, the sense of longing for loved ones (eg sons or lovers). In the context of illness, the expression is used to express a state of pain.

While “in the curves of her ribs” talks of physical security the use of الكبد (Lit. liver) reinforces the depth of the mother’s emotion. In Arabic, “the liver” is often used to imply the close nature of the relationship between parents and children: an Arab woman may describe her son as “her liver”. In Arab culture the warm affection and love between parents and children is associated with the “liver”. The liver is seen as the seat of emotions (rather as the heart is in British culture), and its inclusion in the poem draws attention to such emotion. The mother might say ابني قلادة كبد (Lit. my son is my liver) implying that she feels him in her liver and that the child is viewed as her blood. This part-for-whole symbol الكبد “liver”, in other contexts, is also assumed to be the seat of anger caused by, typically, a husband or a wife to the other partner. For example, if X says to her husband بطلت كبد (Lit. you sliced my liver), it conveys that her anger has reached its climax. Finally, “liver” is also assumed to be the seat of sadness, when parents express their sadness at the loss of a child, for example.

The emphasis on, and the details concerning, the sanctuary that the mother would make from her own flesh and bones for her son are difficult to translate. “The curves of her ribs”, and “liver” do not have the same connotations in English. They are not used as culturally-established metaphors for “protectiveness” and “affection”, respectively; in fact, they are not used as culturally established metaphors at all.
In the TT, the translator, in order to get around the ST problem posed by "in the curves of her ribs" and "liver", has recourse to the word "bosom". "Bosom" is appropriate here as it conjures up images of nurturing and maternal care. For example, "bosom" evokes in the mind the mother's emotion towards her child in that she pampers her child with passion and tenderness. However "bosom", as it appears in the TT context, does not do justice to the meaning of either "liver" or "in the curves of her ribs". The translator has sacrificed much of the original poem's metaphoric imagery for the sake of succinctness. "Bosom" is also somewhat archaic in this context; it may be poetic and not as precise as heart, but it is also more literary and detached, less emotional and immediate than liver and ribs. The English translation of the Arabic loses life and emotion, and becomes more stilted, formal, and old-fashioned.

In English, "in the curves of her ribs" is not as problematic as "liver" but it still presents a translation problem, because people do not usually speak in English of the ribs as offering protection and security and it is difficult to think of a concise English translation that implies the same meaning as a physical structure made from the mother's bones that would shelter and protect her child. "Liver" on the other hand poses a serious challenge to the translator, particularly because in English "liver" is associated with bile and bitterness. Also, if a person is described as liverish in English it means they are peevish and glum, or, more commonly in modern English, nauseous, especially as a result of alcohol or rich food. For this reason "liver" cannot be used in the context of love and passion as it would totally destroy the intended meaning of the text. The metaphor of the "liver" in the ST can be replaced appropriately with the "heart". It is the heart rather than the liver which is the seat of emotions in the TL describing the mother-child relationship.
As an alternative to the metaphors in the ST the following alternative metaphor is worth consideration:

"she would have taken him to her heart
in the sanctuary of her bosom".
(My translation)

This might be a better alternative. It is of course much less succinct than the published translation but it does give greater emphasis to the ST’s use of metaphor.

Example B

**ST:**

وفدت رأسه ساعد
وشدت بأخرى حول الجسم

**Published TT:** She held his head with one arm
and embraced the body with the other
(Sulaiman 1984:116)

The ST describes a refugee in a camp leading a life of misery after the occupation of her home and Palestine. The point the poet intends to make is that she has nothing to cradle her child with except her arms. The vehicle in the ST is implicit; it can be figured out from the verb وسدت (Lit. pillowed), whereas “arm” serves as the tenor. “The arm as a pillow” metaphor tells the story of the refuge. Functionally, the vehicle “pillow” is associated with comfort, rest and softness. These attributes, in turn, are conferred on to the tenor “arm” via tension. Furthermore, there is an oxymoronic effect in the clash between the implied softness of “pillow” and the implied hardness of “arm”, an effect which reinforces the contrast between normal life and the life of a refugee. Therefore, the reader may conceive that, as the mother is described as pillowing her child in her arm, she perhaps does not even own a cradle for her child.

The ST image is flattened: this loss lessens the impact of the original image. The imaginative leap is sacrificed at the expense of a mere literal translation. The state of tension that juxtaposes two unrelated identities is lost. This loss
causes severe damage to the beauty of the image exhibited in the oxymoron of the softness of the pillow and the hardness of the arm. In addition, the lexical item "held" is associated with a state of tightening the grip on something; it fails, in other words, to connote the meaning of comfort and relaxation provided by "a pillow".

Presumably, it would be quite possible to avoid this loss in meaning by resorting to other relevant options; "pillowing", "cradling" and "cushioning". The translation of the image as "the mother is pillowing her child in one arm" might express more to the TT audience about the problems facing a refugee deprived of her right to lead a normal life and care properly for her child.

Likewise, "cradling her child" is another ready-made option available to make up for the loss in meaning in the published translation. "Cradling" is an appropriate metaphor; a refugee is providing comfort for her child with her body. In other words, she makes her body a cradle to nurse her baby.

However, "to cushion" carries slightly different connotations from those of "to cradle" or "to pillow". "To cushion" does imply softness but it also suggests to lessen the impact of a blow, not appropriate in this context as there is nothing in the text which leads us to believe that the child is in immediate physical danger. While "to pillow" does suggest gentle support it also carries a hint of opulence, giving the impression that the child is perfectly comfortable. This would help provide the hint of oxymoronic contrast that was identified in the ST. On balance, "pillow" would seem to be the best choice. It brings to mind protection and support and is also well suited to the context of a relationship between a mother and her child.

9.2 "The Call of the Land" by Fadwā Tūqān

9.2.0 Introduction

In this poem, the poet develops a dichotomic relationship between man and his native land and expresses his longing to return. The textual "I" is separated from his land because of foreign occupation. The textual "I"
reaches the conclusion that he must be reunited with his motherland. This inclination is obligatory, even if it costs him his life to be rid of the sense of dishonour at present filling him. (See appendix 3-2).

9.2.1 Analysis

Example A

ST: تمثل وهو يلوب انتفاض
الثرى إذا ما الربع أهلا

Published TT He nostalgically recalled the sight of trembling soil in spring.
(Sulaiman 1984:124)

In processing the ST, the reader would, I assume, be able to identify two metaphors of personification, انتفاض النثري (Lit. the rising of the soil) and الربع أهلا (Lit. the spring appeared). As far as the first metaphor is concerned, the lexical item “soil” is personified in terms that are easily understood. The vehicle of the metaphor انتفاض (Lit. trembling) conveys to the reader the sense of a fertile land. In the domain of agriculture it connotes the sense of fertility. In this case, the reader should note the verb نفض when associated with “woman” describes a fertile woman, one who gives birth to many children. The domain of the “woman” is mapped onto the target domain the “land”. Tension between the target domain, “land”, and the main domain, “woman”, generates an image of “land as woman”. This knowledge helps the reader draw his own inferences about the nature of the image. Like a pregnant woman, land, once it has been cultivated and the rains have fallen, swells, stirs, blossoms and rises. In Arabic people say “the belly of the land swells”; a swelling land is wealth and fertility. Hence, “a swelling land” is cognitively perceived in terms of a coherent cluster of metaphors through which the poet intends to communicate to her audience the fertility of the refugee’s paradise lost.

However, in the TT this portrait of “paradise lost” is completely flattened and demolished; any potential for an imaginative leap is lost. For example, “a
“trembling soil” conveys a mainly negative image, because “trembling” is often linked with fear, unrest, panic or, less often, with anger and passion. Cross-culturally, the metaphor does not pose a translation problem as such. It appears that the translator misunderstands the ST. This is clear in his choice of the word “trembling”. The lexical item انطفاض could mean “trembling” in another context, but here it is directly related to the fertility of the land. Farmers say in Arabic, at least in Jordan, انتفخ بطن الأرض (Lit. the belly of the land is swelling). This conventional knowledge conveys to the audience that “swelling” is associated with delight, happiness and good omens. Cultural knowledge can thus be decisive in the case of novel and poetic metaphors, in that, as Lakoff and Turner(1989) put it, many “novel metaphors can be analysed as new extensions or new combinations of conventional metaphors”. Therefore, on the basis of such conventional knowledge, the action of the soil should be imagined as “swelling” rather than “trembling”. Seeking further insight, the translator could also consult other poems by the same poet.

As an alternative to the example given above, consider the following translation:

“He yearningly recalled the swelling soil of spring
At the coming of each spring”

(My translation)

This alternative, although in no way perfect, minimises the loss of meaning by bringing to the fore the image of the fertile soil. An added advantage of this TT is that the reconstructed metaphor is reinforced by the “S” alliteration of its constituent words. Based on the actual context of the generative metaphor the reader can plausibly infer as many underlying structural metaphors.

The second metaphor of personification is الربيع (Lit. spring). “Spring appeared” is a metaphor of personification: the lexical item الربيع (Lit. spring) serves as the target domain and the item أهلا (Lit. appeared) is the vehicle.

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Depending on the processing of the vehicle, the metaphorical statement means roughly that spring was hidden and has now come to life. This vehicle encourages the reader to consider the construction of the domain of the cycle of life. The tension between the domains of “time” and “the cycle of life” evokes the image of “spring - the cycle of life”. This aspect of the cycle implies a burst of life as the soil becomes a green carpet and trees blossom.

In the TT, the metaphor of personification is lost; the reason might be related to the nature of the language. Compared to English, Arabic tolerates more easily the presence of several images close together. The translator resorts to merging the two ST metaphors “the soil swelling” and “the spring appearing” in one metaphor.

I should like to draw attention to the lexical item يلوب (Lit. is thirsty). In the ST verse it is an effect-for-cause metonymy. Literally speaking يلوب describes the state of someone who is extremely thirsty and makes the effort to reach water but cannot make it. In the metaphor, “thirsty” brings to mind the notion that the refugee has strong desires that he can not fulfil: he tries to swallow his saliva but he cannot.

This cognitive knowledge is lost from the TT: يلوب is translated by “nostalgically”, which is a pleasant, if mildly sad, recalling of past experience. It fails to capture the meanings evoked in the ST يلوب; a painful longing for the pleasant times the subject spent in his fertile land. The ST also evokes the state of desperation which the refugee suffers from losing his land. Furthermore, it carries a political message in the implication that the refugee will never accept his stateless predicament and will always strive towards an independent state: this is his thirst. These inferences, based on the context of the ST, are not retained by the use of “nostalgically”. To solve the problem posed by the metonymy the translator might for example opt for “yearningly” or “thirstily”. Unlike “nostalgically”, “thirstily” gives the reader the opportunity to make similar relevant assumptions to those in the ST, in particular to the implications of “loss”, “longing” and helplessness.
“Yearningly” is convincing but “thirsty for” is more straightforward and conveys exactly the sense communicated by the ST.

Example B

ST: 

Published TT Then a stormy idea flared up in his mind.  

(Sulaiman 1984:124)

In reading the ST, the reader can identify a metaphor reinforced by a simile. The metaphor is (Lit. a thought raged) and (Lit. like storms) is the simile reinforcing the metaphor. In the metaphor, the abstract entity “thought” is personified in terms of someone overwhelmed with emotion. “Thought” in the metaphor “a thought raged”, serves as the target domain, and (Lit. it raged) as the vehicle. In this context, it is better to process the vehicle “raged” in terms of the domain of “emotions”. The domains of “thought” and “emotions” are engaged in a state of tension whereby the image “a thought like a storm” adequately expresses the state of anger from which the refugee is suffering. Sitting in his tent, thoughts fly into his mind making him say, “What am I doing in this camp while the enemy is illegally planting its roots in my land?”

Although it might be presumed that if the ST uses a simile then the TT should do the same, replacing the ST simile with a metaphor does have some advantages. Using a TT metaphor where the ST metaphor is reinforced by a simile gives the appearance that a translation “gain” is achieved, but such “gains” can actually be losses. The ST simile for example brings to the fore the point of the comparison, that is “thoughts” and “storm” share the attributes of “rage”.

The ST (Lit. an idea raged/awakened) describing the state of agitated thinking is replaced with an act of violence, say, “a stormy idea”. “Stormy” in this context seems to imply a sudden rage against the enemy, an
interpretation not communicated in the ST. At the same time, “storm” suggests a reference to his state of mind, whereas the ST describes a mixed state of sadness and anger. In short, the ST does not imply an outburst of a physical action as the translation suggests.

Consider the following:

“An idea raged like a tempest in his mind”
(My translation)

Example C

ST: وماح يعينيه كنز السنابل
يحضنه الحقل خيرا مطلا

Published TT and saw the field of wheat undulating in the breeze, treasuring wealth for him.
(Sulaiman 1984:124)

In processing the ST verse, it is possible to identify three metaphors:

“The golden ears of wheat wave”;
“the field cradles the ears of wheat”;
“the ears of wheat are burgeoning wealth.

“The ears of golden wheat wave”, for instance gives a quick graphic description of wheat ready to harvest.

This metaphor can best be appreciated in terms of the conventional metaphor السنابل ذهب (Lit. ears of wheat are gold), where “gold” in this case, serves as a vehicle of the metaphor and “the ears of wheat” is the tenor. A range of thoughts can be communicated through the vehicle “gold”:

gold is bright yellow
wheat is bright yellow
gold is found in soil
wheat is grown in soil
gold is a currency
wheat is a commodity
gold is used in exchange for other commodities
wheat is used in exchange for other commodities.

This list can be split up into clusters: colour, source, and value. The metaphor highlights the importance of wheat through the process of interaction in which certain features of gold are mapped onto the domain of wheat. This brief analysis explores the range of meaning associated with gold which in turn supports the assertion that land is a treasure.

With regard to the second ST metaphor, “the field cradles the ears of wheat”, the metaphor can be perceived in terms of human behaviour. It is a metaphor of personification whereby the field is seen as a mother cradling her baby. The “field” in the ST is the target domain, and “cradles” is the vehicle. The vehicle processing stimulates the reader to find out the implicit image of the main domain. “Woman” is the main domain: it is in a state of tension with the target domain “field”. Consequently, an image of “the field - the mother” is imaginatively structured. Cultural knowledge further helps the reader interpret the similar affinities between the two concepts, “field” and “mother”. The mother looks after her baby, cradling him. This physical process also symbolises fertility because a barren woman cannot enjoy the experience of cradling her own offspring. These characteristics of the fertile mother are in turn confirmed on “the field” which is to say that “the belly of the soil” is generous in providing the crop, “wheat”.

In this context, farmers say in Arabic, تحضن الذرة (Lit. it cradles the corn) in reference to the “fertile soil”.

This last metaphor gives rise to the ST metaphor, “ears of wheat are a burgeoning wealth”. The lexical item “wheat” is the target domain, and “burgeoning wealth” is the vehicle. “Treasure” is the main domain and is engaged in a state of tension with the domain of wheat. The result of this imaginative leap is the construction of the image: “wheat as a treasure”. This
image is charged with positive emotion as wealth provides happiness and prosperity. By relying on background knowledge the reader infers that ears of wheat are associated with bounty, blessings and fertility. Such conventional inferences are by no means the essence of understanding poetic metaphors.

A close look at the TT shows that in it the ST metaphors are either demetaphorised or distorted. Take for instance the first metaphor “the ears of wheat wave in gold” which lays the foundation of “wheat as a treasure” via the use of the vehicle gold. The “wheat is wealth” metaphor does not figure in the TT, where it is replaced by a simple literal description; “the field treasuring wealth”. To minimise the loss in meaning the alternative “golden ears of wheat waved” would suffice. Unlike the TT attempt, this alternative gives the reader the opportunity to appreciate more directly the ST metaphor. The reader would then, I believe, be able to construct a whole range of relevant assumptions similar to those inferred in the ST interpretation, whereas the TT attempt cognitively fails to account for the reading “wheat is gold”. A possible alternative could be: “the golden sea of wheat waved”, in which the field of wheat is perceived as a sea undulating with waves of wheat. Explicitly, the metaphor portrays “gold” which symbolises wealth and fertility.

Returning once more to the text, the image of “embracing” in the ST is also altogether lost in the TT and is not compensated for in any way. The problem resulting from flattening the ST metaphor does not pose a serious challenge to the reader or the translator. The translator has to infer similarities and differences between the domain of “mother” and “soil”. I can say that a mother cradles her baby and therefore the field can, by inference, cradle crops like wheat and corn. This inference allows us to construct in the TL a portrait of “cradling” by which there is no loss in cognitive meaning. In addition, the TT audience would appreciate the stylistic force of the metaphor “cradling”. It seems perfectly feasible to deploy this in an English TT. The proposed TT could thus read as follows: “the field cradles the ears of wheat”.

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As for the third ST metaphor, “the ears are a burgeoning wealth”, it is also flattened via a literal translation. This metaphor also does not pose a translation problem, because a similar experience can easily be found in the TL. The problem I think can be ascribed to the translator misunderstanding the ST. Conventional Arabic metaphors such as نفض السنابل (Lit. the burgeoning of ears) and سنابل الخير (Lit. the ears of blessing) can help the reader/translator understand the ST metaphor. They help the translator render the ST experience by a similar one in the TL without a loss in meaning. Alternatively, the translator can create in the TT a similar stylistic impact. “The ears are a burgeoning wealth” for instance would recapture the effects of the ST and compensate for the loss in cognitive meaning resulting from the literal translation.

Consider, the following attempt.

He saw the golden waves of the ears of wheat  
As the field cradled their burgeoning wealth  
(My translation)

I think this retains the stylistic force of the ST. It is, however, left to the reader’s taste and knowledge to decide whether this attempt encapsulates the shades of meaning mirrored in the ST.

Example D

| ST: | ومرغ كالطفل في صدرها الرحب خدا وفما  
| Published TT | وألقى على حضنها كل ثقل سنين الألم  
like an infant, he pressed cheek and mouth to the soil, shedding there the pain he had borne, for years.  
(Sulaiman 1984:125)

The ST metaphor “pressed into her vast breast, his mouth and cheek” may be best understood in terms of conventional Arabic metaphors: عائشة النور (Lit. he embraced the soil), and ابن الوطن (Lit. the son of the land). These
conventional metaphors help provide the appropriate background knowledge to process the poetic metaphor (Lit. he threw himself into her embrace). The ST metaphor is reinforced by the simile “like an infant”. The body parts “mouth” and “breast” in the ST give rise to the metaphor of “mother”. “Land” in the ST is personified in terms of a “caring mother”. The reader perceives a fusion which takes place between the domains of “mother” and “land”. As a result, imagination fabricates the image “land - the mother” Cognitive knowledge in this respect is fruitful in processing the image. The image of “the land - the mother” is spontaneously processed using cultural knowledge. The cultural knowledge as manifested in the above cluster of conventional metaphors not only elucidates the emotional dimension of the ST poetic metaphor, it also brings to the fore a socio-political dimension: that is, the issue of national identity.

This discourse of “motherland” is totally lacking from the TT. It seems the translator favours a literal version and fails to construct in the TL a coherent image whereby “land” can conceivably be understood in terms of “mother”. Because of this literal rendition the reader cannot have access to a coherent imaginative portrait of someone who is deeply rooted in his land. Inevitably a literal attempt at translating this passage implies a loss in cognitive meaning. Consequently, it falls short of the ST in maintaining a coherent fabric: the image of the mother-child relationship and that of political identity are not conveyed by this literal attempt.

Once again we are dealing with a straightforward metaphor, the translation of which is non-problematic. In English, as in Arabic, the concept of “mother” as a metaphor for one’s homeland is well understood. The translator could resort to an alternative metaphor, e.g., “the breast of the land”. This option, among other things, revives the discourse of motherhood: that is to say “motherland” is straightforwardly processed in terms of a mother. Furthermore, a metaphor in such a case creates a new reality by highlighting both similarities and differences: (Lit. land is a beloved) and (Lit. the son of the land). This perception of the land as a lover
provokes more than one idea or image. A person may be ready to sacrifice life for the sake of his land. The beloved is deep in the lover’s heart.

The discourse of “motherland” or, even better, “identity” exposed in the previous metaphor is extended further by the use of “embrace”. In the ST حصْن (Lit. her embrace) operates as a part-for-whole metonymy which signifies the importance of this part of the body; it functions as a safe resting place. The part-for-whole metonymy actually gives rise to the spatial metaphor “in her embrace”. In this way, the spatial metaphor inherently mirrors the power of the embrace: the reader perceives a space physically strong enough to cope with the problems of children.

The portrait of the mother cradling a child in her arms whereby the physical and emotional dimensions are compounded together is lost in translation. This literal rendition results in a loss in meaning. This loss in meaning is often incurred when the ST does not appear difficult to translate. To reinstate the poetic effects in the TT, the translator must, inasmuch as he can, replace the ST metaphor with a figure of speech based on a similar experience in the TT.

The spatial metaphor على حصْن (Lit. in her embrace) also gives rise to the metaphor “shedding all the burden of the years of pain in her arms”. The “burden of the years of pain” may best be understood in terms of the conventional metaphor; “the burden of life”.

This image has lost its metaphoric force in the TT. The translator has opted to give a paraphrase instead of constructing a metaphor invoking a similar experience. The paraphrase is in effect not the only and intended meaning the reader can infer. There are still other relevant considerations: the intensity of the pain, its nature and the type of damage inflicted upon the refugee physically or psychologically, amongst other things. In short, to preserve the ST insights, the translator has to construct a metaphor in the TT: “shedding the heavy years of misery”, for instance favours a coherent metaphor over a mere literal meaning.
Consider the following alternative:

like a suckling infant, he pressed cheek and mouth
to the breast of the land, shedding in her arms the heavy
years of misery.
(My translation)

Example E

ST:

Published TT Then two shots ripped the silence of the night
(Sulaiman 1984:125)

The ST reveals two metaphors: “sound (of the shot) is a knife”; “the silence is a beast whose guts have been slit with a knife”. The two metaphors overlap and form the metaphor: “the guts of the silence” and “the echo slits the silence”, where the first metaphor is subsumed in the second.

“The echo of the two shots slit the guts of the silence”: in the metaphor “the sound (of the shot) is a knife”, the lexical item “knife” serves as a vehicle. This vehicle is sharp enough to pose a threat to the first person in the poem. The reader might extend this interpretation of the vehicle beyond the main domain, which is perhaps “weapon”. The sound on the other hand, is the tenor, which might appear sharp and creates an “echo”. The “echo” serves, in this context as a target domain. The interaction of the two poles of the metaphor creates a state of tension, which triggers in the mind the image of sound as a sharp knife. The metaphor, in other words, highlights the dimension of danger.

With regard to the metaphor “silence is a beast”, the lexical item “beast” can serve the purpose of the main domain and the “guts” is the vehicle. Actually the guts in the ST has to be processed in the light of its domain. The domain of the “beast” for example permits the reader to perceive the target domain of the “silence” in terms of a “beast”. The silence has guts which have been slit
by the power of a strong and sharp sound. The guts as inner parts of the body are associated with the darkness and quietness of night time.

Into this state of peace a discourse of violence is introduced, clearly identified in the use of the lexical item مزرق (Lit. tear). The “echo”, in the ST is personified as the “enemy” who with his rifle not only shot dead the refugee but spread panic and violence all around the area. The echo is personified; in other words, it symbolises an enemy who with his knife stabs the heart of peace; with his knife, he slits the refugee’s throat.

The ST metaphor does not pose a serious translation problem. In the TT, however, the lexical item “ripped” is insufficiently personalised compared with, for example “slit the guts of”. This is the only metaphorical element in the TT. In short, an overlapping pair of metaphors has been rendered with a single clichéd metaphor; and that metaphor falls short of the violent personification of “slit the guts”. “Slit the guts” allows the reader to make as many inferences as his background knowledge permits. For example, “slit” is associated with a cruel enemy, but the nature of this cruelty and its intensity can be envisaged to varying degrees by the reader, depending on his background knowledge. To this background knowledge, it is also possible to add the factors of emotion and feeling: the closer the reader is to the problem, the more intensely would he feel the atrocity evoked in the poem. To construct a similar discourse of violence and a similar experience, I would like to suggest the following alternative:

“Then the echo of two shots slit the guts of the night”.

(My translation)
Example F

ST: أنتصب أرضي؟ أيسلب حقي؟ وأبقى هنا حليف التشرد أصحب ذلة عاري

Published TT: How can I see my land, my right usurped and remain here, a wanderer filled with shame
(Sulaiman 1984:124)

The ST reveals three successive metaphors: أنتصب أرضي? (Lit. (was) my land raped?), حليف التشرد (Lit. an ally of exile) and أصحب ذلة عاري (Lit. accompanying the disgrace of my shame). At this stage, two points should be remarked upon before we embark on any assessment of the metaphors. Firstly, the metaphor أنتصب أرضي? (Lit. was my land raped?) is a core metaphor and the other two are entailments. Secondly, the discourse of "rape" addressed in this context constitutes a turning point in the attitude of the refugee, in that the refugee expresses a refusal to accept the occupation of his "motherland".

This brief introduction will lead us to assess this cluster of metaphors addressing the discourse of "rape". Any assessment of the TT requires that in the first place the ST is processed by considering which similarities (and differences if found) are substantiated. Such a process of comprehension is of great value in any successful attempt at translating ST metaphors. To elaborate on this let us take for example أنتصب أرضي? (Lit. was my land raped?). The lexical item أنتصب (Lit. was raped) is used in the ST metaphorically in the sense that the vehicle is perceived as an act of forcible intercourse perpetrated on a woman. In the ST, "land" serves as the target domain and أنتصب is the vehicle. Processing the vehicle engages the reader in figuring out the nature of the embedded image, which is a "woman". The domain of the woman now interacts with the domain of "land" to establish a new relationship. This portrayal of "land like a woman raped" highlights and conveys a mixture of anguish, complaint and refusal of
the status quo. In this event, there are two parties; the victim, i.e. “the woman” and a villain who by force raped the woman.

This central metaphor addressing the discourse of “rape” is demetaphorised and flattened in the TT. The translator has apparently attempted to compensate the ST metaphor by either omitting the first metaphor or by creating a compound image combining both “land” and rights. Such an amalgam presumably does not work out simply because يُنصب (Lit. rapes) and يسلب (Lit. usurps) are not synonymous in the sense that one can fully replace the other. This is because يسلب (Lit. usurps) in this particular context conveys the meaning that power over the refugee has been wrongfully seized by an enemy. This denial of rights is an ultimate consequence of the case of raping, occupying the land, and not vice versa. Therefore, the failure to construct a difference between the items “rape” and “usurp” inflicts great damage on the ST. This damage has to be compensated for, by reviving the discourse of “rape” in order that the reader can comprehend the implications of the scenario; on the one hand a victim and on the other a villain.

In the image وأبقى حليف التشريد (Lit. and I remain an ally of exile), the reader notices the oxymoronic metaphor that juxtaposes the domain of “enforced exile” and حليف (Lit. ally). The image is compact and dense thanks to the positive dimension of “alliance” and the negative dimension of “exile”. The main domain حليف (Lit. an ally of) conveys a state of voluntary alliance whereby more than one party or country join together in search of common goals. However, “alliance”, in this context, is imposed on the textual “I” by an aggressive power. Therefore the image resulting from the tension between the two domains conveys to the reader an ironical situation whereby the nature of this alliance inflicts great damage on the textual “I” rather than giving him aid. The textual “I” becomes stateless, suffering the bitterness and most importantly shame of life in exile.

The ST image is not only flattened by a literal translation. The image is rendered in the TT by replacing it with a totally different image “wanderer”.

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"Wanderer", to start with, means someone who moves from one place to another, and possibly suggests that the Palestinians are a nomadic people, who move around the country, from one region to another, from country to country of their own free will. In the actual context, the lexical item X 11 (Lit. state of being a fugitive) is understood as someone who is forced to flee e.g. in war time. Hence, "wanderer" cannot in this context be the appropriate lexical item to convey the meaning of the paradox in the ST. “Wanderer” is the equivalent of the Arabic جوال (Lit. an itinerant) who moves from one place to another usually of his own free will. To minimise for the loss in cognitive meaning, the alternative “forced into exile” may be of better help. This alternative conveys to the reader that the refugee, against his will, was forced to move away from his native land. It further evokes the sense of bitterness about all aspects of the refugee’s experience. In addition, “forced into” is consistent and in harmony with a discourse whose main elements are “rape”, “usurp” and “shame”.

Example G

<table>
<thead>
<tr>
<th>ST</th>
<th>أصحاب ذلة عاري</th>
</tr>
</thead>
<tbody>
<tr>
<td>Published TT</td>
<td>Filled with shame</td>
</tr>
<tr>
<td>(Sulaiman 1984:124)</td>
<td></td>
</tr>
</tbody>
</table>

Once again the oxymoronic metaphor comes into play as follows: “I am a companion of the disgrace of my shame”. The target domain “disgrace of my shame” is an abstract entity charged with negative connotations, namely that being a refugee is a stigma which brings shame upon the textual “I”. Parallel to this, the main domain, “companion”, manifests a positive connotation of close and intimate relations. The juxtaposition of the two domains injects an image of “disgrace of my shame as my chosen companion”. This metaphoric image brings to the fore an ironic relation proclaiming that such a companionship is not actually favoured by the textual “I”. It reinforces his humiliation and increases his lack of direction. This companionship implies that the textual “I” holds himself in part responsible for being a refugee, and
is not happy with his station. Therefore, to lead a normal life, and have true companionship, the textual "I" has to think of a way to liberate himself from the stigma of a refugee's life.

In the TT, the translator opts for a different metaphor: "filled with shame". In doing this, the translator constructs a container-contained metaphor whereby "shame", an abstract entity, is conceived of in terms of a liquid poured into a container (the textual "I"). This container-contained image is incapable of triggering the stylistic impact of the ST metaphor. That is to say, the expression "filled with shame" fails to convey the metaphor of companionship. The TT version, in addition, does not hold the textual "I" in any way responsible for his present state as a refugee in a camp run by the UN. That is because "filled with shame" deploys the textual "I" in such a way that the textual "I" can be understood as having been driven out by a particular power. Finally, the TT indicates that the action of "filling with shame" has taken place at some point in the past. In contrast, the ST emphasises that the action is in the present, implying that the stigma of disgrace accompanies the textual "I".

To do justice to the ST metaphor, the translator might work at providing an alternative translation. In the hope of remaining closer to the original ST, consider the following alternative:

And I accompany the disgrace of my shame.

(My translation)

9.3 Conclusion

In "The Call of the Land" by Fadwā Tūqān, the reader recognises the intimate relationship established between the textual "I" and his motherland. This relationship is manifested through three main ideas. Firstly, the textual "I" recalls his past spent in his fertile "motherland" as fields cradle golden wheat. Secondly, the textual "I" expresses his refusal to accept the rape of his motherland, and his determination to liberate himself from the ever-
present shame of living in a refugee camp. Thirdly, the refugee is determined to be reunited with his motherland. He finally crosses the border, and there on the soil of the motherland he sheds all his pain, sacrificing his life for the sake of his land.

In the TT, however, the reader will notice the considerable amount of damage incurred upon the ST. This damage arises from rendering the ST either literally or by an inappropriate metaphorical experience. For instance, the metaphor of “rape”, although it is a significant metaphorical experience in the ST, has been overlooked. Its significance lies in its power to portray the nature of the political and military events and the feelings of a mixture of denial and complaint breathed in the image. To do justice to the ST, I suggest replacing the ST with the literal translation, “was my land raped?”.

In the following line, the ST highlights an irony resulting from the combination of the terms “alliance” and “exile”. This image of “forced alliance with exile” is replaced by “wanderer”. Metaphorically speaking, “wanderer” cannot capture the sense of “alliance with exile”, simply because “wanderer” brings to mind the nomadic life, or people moving voluntarily from one place to another. Unlike “alliance with exile”, “wanderer” fails to reinstate the irony and depth of the ST.

Lastly, the effect-for-cause metonymy نیاز (Lit. is thirsty) is badly rendered. In the TT; it is replaced by “nostalgically” which, in my view, fails to capture the psychological impact suffered by the textual “I”. The ST نیاز gives rise to the causal metaphor “exile causes thirst” which the TT does not retain. On the contrary, the TT expresses an almost pleasant experience. Therefore, these TT alternatives have to be rejected.

All in all, the translator, as shown elsewhere in the analysis, has damaged the ST; in my opinion, this stems from his misprocessing of the ST. To minimise any loss in meaning, I have suggested alternatives whereby the reader is perhaps given greater access to the experiences portrayed in the ST.
Chapter 10

Social Poetry

10.1 “Sadness” by Ṣalāḥ ḍAbd al-Ṣābūr

10.1.0 Introduction

This poem addresses life in modern Cairo, and depicts the sadness which haunts poor city dwellers. At the beginning of the poem the poet depicts the experience of the textual “I”. The textual “I” expresses his feelings of pessimism, and how the dawning of a new day makes him feel sad. It is hard for him to find work and when he does the wage is low; it is sufficient only to buy him tea and mend his sandals. The poet then goes on to describe the collapse of the fortresses, symbols of power. The fortresses stand for the socio-political institutions running the country. Man in the city is dispirited, demoralised, and thwarted, and partly as a consequence, it is suggested that tyrannical regimes emerge. Abruptly, (in stanza 3), a dialogue between the textual “I” and his companion erupts in which feelings of pessimism dominate the atmosphere. The companion, however, insists that things will change for the better, and that the sad man will get the opportunity to enjoy happiness. In the end, the poet concludes that sadness is a resident of the town, there to stay for a long time. (See appendix 4).
10.1.1 Analysis

Example A

ST: طلع الصباح فما ابتسمت

Unpublished The morning came and I did not smile

TT (R Thorley28 1996)

The underlined segment in the ST is a clichéd metaphor where "morning" is personified. The lexical item طلع (Lit. rose) is, in this context, used in a metaphorical sense. Generally speaking, "morning" in Arabic conveys associations of youth, strength, energy, happiness and enthusiasm. However, the metaphor, "morning rose", in this context communicates a negative dynamic, a mood of pessimism associated with the dawning of a new day despite the "up" orientation of the verb. The poet here seeks to dramatise the daily experiences of the poor in their constant struggle just to earn subsistence wages. What is worse is that the dawn follows the gloomy shadows of the fears and worries built up during the night and does nothing to dissipate them.

The fear of the unknown expressed in the symbol "morning" is possibly an ironic echo of a similar thought evoked by the pre-Islamic poet ³Imru’⁵ al-Qays. In his poem ³Imru’⁵ al-Qays urges the night to end and day to break. The night represents a heavy burden to the poet who is looking forward to the coming of dawn although he knows it will be no better than the night. He writes:

Oh long night, give way to dawn
Although the dawn is no better than you

(The Mu‘allaqa of ³Imru’⁵ al-Qays
Translated by HA Fuad (1977:312))

28 R Thorley was a postgraduate student of Arabic whose mother tongue is English. He has taken a course on the theory of translation with Sandor Hervey.
These lines are written in the context of the poet’s discourse of revenge: his father, who was a king in pre-Islamic Arabia, was assassinated. Life became a heavy burden on the shoulders of Imru’ al-Qays who, until then, had spent his life in the pursuit of pleasure. After the assassination of his father he found himself face to face with a real challenge, to consolidate the power of the monarchy on the one hand, and to think of a plausible way of taking revenge if he did not want to bring shame on his people on the other.

To process the ST metaphor in Abd al-Šabr’s poem, the reader has to pick up the allusion to the pre-Islamic text. A literal translation hence yields a loss in stylistic force; to minimise the loss in meaning embodied in the ST metaphor, a better alternative must be considered; i.e., by compensating for the ST metaphor with another in the TT.

To say “morning breaks”, for instance, implies that something is being revealed. My interpretation is that morning starkly exposes the economic and social destitution experienced by poor people in city slums.

Example B

ST: وغشت في ماء القناعة خبز أيامي الكفاك

Unpublished I ate my daily bread in the water of content

TT (R Thorley)

In the ST, the collocation خبز أيامي الكفاك (Lit. sufficient bread to keep one alive) serves as the vehicle of the metaphor with poverty as the tenor. The vehicle conveys that the textual “I” in the ST has no food apart from hard bread which he usually soaks in water. In other words, the textual “I” is very poor.

In the TT, the translator has recourse to a Biblical allusion “give us our daily bread”. This alternative cannot convey an experience of poverty similar to that depicted by the ST. This allusion is to a prayer which believers recite to thank God the sustainer who provides mankind with food. This discrepancy
between the ST and the TT has to be bridged by an attempt to identify a plausible alternative which conveys an appropriate sense of poverty.

Consider, for example:

1 I soaked the hard bread of my life
   in the water of content
   (My translation)

Example C

ST: في غرفتي دلف المصاص

Unpublished and in my room evening passes unhurriedly
TT (R. Thorley)

In the ST, the segment of time “evening” is personified in terms of someone who is walking as if hobbled in chains. The item “evening” serves as the target domain of the metaphor, and لف(Lit. walking slowly) is the vehicle.

Briefly, the translation above provides the reader with a rough understanding of the metaphor. At the same time, upon processing the vehicle, the reader will discover the nature of the image intended in the ST. Conventional knowledge is used in the construction of the image. “An old man with his legs in chains” is the intended metaphorical image interacting with the domain of “evening”. The interaction is preceded by the vivid portrayal of “evening like an old man”. The vividness of the image lies in the mingling of the attributes of “old man” with those of “evening”. The fall of evening is as heavy as the movement of an old man crawling through the door of the textual “I”. The projected image is one of pessimism: evening marks the end of the day and the old man the end of life. The fall of evening brings the textual “I” face to face with the dark unknown.

Thus, night is portrayed as a time when the poor are held captive by the darkness, unable to see anything of promise around them. By analogy, the poor, as portrayed in the ST, have much in common with an old man
“crawling” or inching through the door. It is a heavy and slow movement. This vivid picture of the night makes the audience assume that:

- evening is pregnant with fears
- evening engulfs people with sorrow
- evening is inching through the door.

Such negative assumptions are lost in the positive image used in the TT. The image portrayed of evening is a positive one. For example:

- night is walking steadily
- night brings pleasure to the poor
- night is friendly

The image of night as leisurely and relaxed could indicate to the reader that in the evening the problems of the poor Egyptians are temporarily resolved. The smooth, "unhurried" movement of the night brings with it no serious consequences for the people's lives in the TT. This positive representation of the night in the TT is in direct contrast to the pessimistic connotations of the ST.

This positive gestalt built up in the TT portrays a friendly image of nightfall. The "unhurried" movement of the night goes by smoothly, leaving no serious consequences for people's lives.

To rectify this loss in cognitive meaning, a corresponding metaphor in the TL must be found. The translator has to process the ST cognitive knowledge as well as creating a similar experience in the TL. This requires the translator to have a comprehensive understanding of the culture and context of the ST. Otherwise, he runs the risk of creating an entirely different alternative resulting in a loss in meaning. Let us consider the following options:

- Night crawls heavily-laden into my room.
  
  (My translation)
"Crawling" in this context connotes an image of something, perhaps of a loathsome nature, forced to make its burdensome way slowly and heavily across the room.

It could be argued that "crawling" does not by itself imply the sense of laboriousness embodied in the ST metaphor. A crawling child, for example, does not necessarily expend effort. A crawling child connotes happiness, and hope for the future.

Consider the following alternative:

"Night inching wearily through my door".

(My translation)

Night, in this context, can be appreciated in terms of a person weighed down by cares. The heavy and restricted movement of a burdened person is mapped onto the domain of "night".

Example D

ST: خرجت من جوف المدينة ابحث عن الرزق المتاح

Unpublished I came out from the centre of the town

TT searching for a livelihood

(R Thorley)

Life in modern Cairo is a nightmare for many millions of Egyptians living below the poverty-line. In this poem, 'Abd al-Šābūr sets out to depict this way of life by use of the metaphor جوف المدينة (Lit. from the belly of the town). This is a metaphor of personification, where the city is processed in terms of a beast, its belly being perhaps the largest part of it. The phrase "from the belly" serves as the vehicle, and the city is the target domain. The metaphorical expression "from the belly" engages the reader in figuring out the nature of the vehicle's domain. In this context, "beast" as the main domain clashes with the concept "city". As a consequence, the image "the city as the belly of a beast" establishes a coherent relationship between life in
inner cities and the belly of the beast. The belly of the beast is associated with
dirt and swallowing and devouring food. By the same token, the inner parts
of the city are known to be the dirtiest parts of the city. The metaphor may
also be processed in terms of a container-contained metaphor, i.e., the belly is
the container and the poor people are the contained. The preposition من (Lit
from) is essential in comprehending the metaphor as it signifies a distinction
between “x” and “y”: that is to say “x” stands for the belly of the city and “y”
signifies the richest parts; namely the suburbs. The poor make a daily journey
from the belly of the city to the richer areas in search of a living. The ST
metaphor has, I believe, many negative shades of meaning, and evokes many
relevant assumptions:

- the belly of the city swallows and devours the poor
- the belly of the city is massively overcrowded
- the belly of the city is afflicted by starvation

Skilfully implemented, the metaphor “from the belly of the city” implies a
dark and gloomy image of life in the inner parts of Cairo, the poor swallowed
up by their miserable environment. It is hard for them to ensure even their
basic needs: a cup of tea and a piece of bread to satisfy their hunger. People
living in this part of the city are bound to the rich for whom they perform the
most menial tasks. Thus the ST metaphor elucidates the deep divisions
between the classes with extremes of wealth and desperate poverty. The
division is unlikely to be bridged as the gulf widens day by day. In support
of this, a report in the Guardian (1995) states that Egypt is two countries: a
small one composed of the bureaucratic business and military elite, and the
other, eighty per cent of the country, or sixty million people with an average
family income of less than £32 per month. Unemployment, or
underemployment totals 40%, numerous young Egyptians in their twenties
earn £1.90 for an eleven hour day hewing rocks out of quarries and loading
them onto trucks.
This negative image in the ST addressing the dismay and misery of the poor is de-metaphorised in the TT to its detriment. The translator has chosen to replace the metaphor of the “belly” with a literal rendition which radically changes the original metaphorical significance. The negative image in the ST is replaced with a largely positive description, “the centre of the town”. For the audience of the TT, the town centre signifies commercial and social activity.

To compensate for the loss in meaning as regards the ST metaphor, consider replacing “centre” with “ghetto”. This alternative is charged with negative meaning. However, there is a problem with the term ghetto in that the inhabitants of the “ghettos” of London, for example, come from diverse cultural backgrounds, whereas, in Cairo, the inhabitants are more culturally homogeneous. “Ghetto” is also a more politically loaded term which in turn suggests a different atmosphere, and is inaccurate in the context of this poem. Therefore, the metaphor of the ST should be retained as closely as possible. The “belly” as a container-contained metaphor implies having “inside-outside” orientation. What is in the belly is digested, contained and bound, and compressed. That is, whoever is inside the belly is, as it were, enslaved and whoever is outside it has the chance of a freer, more decent life.

This “in-out” metaphor constructs a clear delineation between those who have, and those who have not. The poor are swallowed up in the troubles of life, prices soar, jobs are difficult to find and workers are exploited. They leave their homes for the richest areas and earn pitiful wages. The belly of the city is home to millions in Cairo in what literally is described in the poem as “the hell of life” or “hell on earth”. Such a coherent assumption is not possible if the translator has recourse to mere literal translation.
The poet, in this metaphor of the “fortress”, is apparently implying a reason for the collapse of the fortress. The fortress is used here in its metaphorical sense rather than as a metonym (the place for the institution). Metaphorically, the fortress is associated with the institutions of the establishment; it is a symbol of power and decision-making. The abstract entity of “sadness” is perceived as an opposing military power defeating the fortress. That is to say, the ultimate cause of the tyranny and corruption in government is the demoralisation of the people over a long period of time and their anxiety about their everyday life which makes them apathetic or fatalistic about larger issues.

The power of the ST image “sadness conquers the fortresses” fades away when the translator has recourse to an alternative which greatly minimises the initial effect of sadness. The translator’s strategy apparently stems from his intention to construct a different parameter in the TT. The translator, by opting for the lexical item “pervade”, focuses on the psychological feelings. The word implies that something has spread throughout the place without any obvious show of force. The ST communicates to its audience an action carried out by the forces of sadness; hence the translator has to replace the verb of emotion, i.e., “pervaded”, with a more active verb, i.e., “conquered”, for example. The idea of an act of occupation would largely retain the thinking embodied in the ST, the word “conquered”, connoting firstly a physical action and only secondly perhaps an emotional one. At the same time, “conquered” helps the readers assume a gestalt as coherent and relevant as that of the ST metaphor. Contextually “conquered” suggests the presence
of a fortress defeated on both the physical and emotional levels. Such total
destruction of the institutions of society cannot be conveyed solely via the
lexical item "pervaded" because "pervaded" somehow describes only the
shattered emotions of the people. "Conquered" reinforces the use of the item
"captive" in "the sadness captured the treasury"; a vivid, coherent gestalt
depicting a full-scale military force that is occupying the land and taking the
people captive.

Example F

ST: الحزن سبي الكنوز

Unpublished Sadness has stolen away the treasure

TT (R Thorley)

Again sadness is perceived in terms of a power capturing the wealth of the
nation. The "treasure", in my view, refers to the resources of a nation. The
resources are the dynamo which powers development. The best use of the
treasure, by a well-organised planning system, will eventually bear fruit.
Sadness is perceived in terms of an invasive power capturing a nation's
wealth. A sad man, demoralised, dispirited and thwarted is not able to
manage and use treasure wisely. In this case, the wealth is either
mismanaged, or not invested in the right projects by the "tyrannical rulers".
Poor government in the running of the treasury and other socio-political
institutions gives rise to the possibility of more extreme political
manipulation, for example, dictatorship. The emergence of tyrannical systems
is an ultimate result of the failure of the country's inhabitants to manage their
own fortress.
Example G

ST:  و쳤ت فابتمع الصديق

Unpublished and I was frightened but my friend just smiled.

TT (R Thorley)

Taken metaphorically, the lexical item جفل (Lit. jumped in fright) serves as the vehicle of the metaphor. Literally جفل denotes a movement either to the side or backwards, like a horse shying. In this context, the vehicle implies a negative dimension; it conveys a sudden nervous movement. To understand the metaphor, the reader must also process the focus domain, a nervous animal or person. The tenor is the textual “I” and the target domain is the emotional response. The interaction between the tenor and the vehicle Creates a state of tension, the result of which is the image of “man as a shying horse”.

The ST can be processed in terms of a cause-effect metonymy. The lexical item جفل implies an effect caused by a particular stimulus. The textual “I” is reacting nervously and with some dismay and shock to his companion’s pronouncements (e.g. that we - i.e. the poor - are a “bad omen” or “mad desert storms”, etc.), which suggest to him that his dreams are doomed to failure.

This particular ST metaphor should not pose a serious challenge to the translator. However, the translator has had recourse to rephrasing the gist of the ST. A literal rendition cannot be nullified or rejected as a strategy, but often it implies a loss in meaning. To say “was frightened” implies only the effect of the cause, which is to say a particular sense of fear is not portrayed. The ST lexical item جفلت “encapsulates” the idea of a particular emotional stimulus and a movement in response to the stimulus. This link of interaction between the stimulus-response act is not retained in the TT. These deletions are not without significance; they refer to haunting fears hanging over the population.
To reinstate a more appropriate figure in the TT, the translator might opt for either of the following: compensation by way of a metaphor or a simile.

Consider the following alternative:

"I balked and my friend smiled"

This alternative would perhaps do the ST more justice as it retains its poetic force.

In addition, this alternative "I balked" implies another reading; the effect-for-cause metonymy. The effect of the miserable life of the textual "I" is interpreted in terms of his frustration and retreat.

It is however also possible to replace the ST with a simile:

"I shied away like a startled horse".

In this instance, recourse to a simile minimises loss in meaning; a goal for which translators strive. The simile compares the movement of the textual "I" with a horse. Similes, however, although communicating clearly, lack the rhetorical impact of metaphor and cannot rival the richer interactive meaning therein.

Example H

<table>
<thead>
<tr>
<th>ST:</th>
<th>الحزن تمدد على الطريق</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unpublished</td>
<td>Sadness lay over the road</td>
</tr>
<tr>
<td>TT</td>
<td>(R Thorley)</td>
</tr>
</tbody>
</table>

In this verse, the poet conveys the notion that "sadness" is taking up residence throughout his city. The increasing proportion of depressed characters in the population disturbs him. The lexical item تمدد (Lit. spread/sprawl out over) in the ST metaphor serves as the vehicle. It is put in the present to imply that "sadness" is a social evil which is growing
uncontrollably. The verb تَمْدَدُ is derived from the root تمدُدُ often used in connection with weeds or wild plants which choke the cultivated crops.

The image of evil displayed in the ST is not hinted at in the TT. The translator has possibly been misled by the literal meaning of تَمْدَدُ (Lit. to cover, spread). The TT triggers two different interpretations: sadness, like mist, lies over the road, preventing people from seeing far ahead, or some obstacle or animate being lies across the road waiting for a vehicle to pass over it. Both interpretations involve negative attitudes without coming close to the ST metaphor. Thus in the TT, the reader is unable to make the assumptions demanded by the ST.

If this alternative is inadequate, the translator must consider others. I would suggest the following:

1. “Sadness is spreading over the road”
   (My translation)

Example I

وشربت شايًا (Lit. I drank tea)

Although there are obviously no significant variations possible here, it is perhaps worth noting that the “cultural” significance of the phrase in this context runs deeper than literal translation can convey. The lexical item شاي “tea” can be considered cross-cultural, as both Arabs and British drink tea. Once again, however, in different contexts, tea suggests and refers to different experiences. “Tea” for many poor people in the “belly” of Cairo is a whole meal: they have it for breakfast, lunch and dinner. The lexical item “tea” in Arabic collocates with for instance “bread” thus the collocation خبز وشاي “tea and bread” conveys to the reader the sense of an entire meal. On hot days, to
quench their thirst workers drink cups of tea to which three to four teaspoonsful of sugar have been added to provide extra energy.29

Tea, which can be seen here as an allusion to the poverty afflicting many Arab countries, does not stand for poverty in British culture. The connotations of “tea” in English include notions of “afternoon tea” (with cucumber sandwiches and cakes) or “a nice cup of tea”: hardly an image of poverty30. The problem, in other words, is to find a vehicle from the domain of edible or drinkable commodities that, in English, can act as a metaphor with “poverty” as its tenor. This is difficult, for even the collocation “bread and water” is less likely to connote poverty than the notion of an ill-treated prisoner.

Example J

ST: وفي جيبي قروش

Unpublished “and a few pennies in my pocket”

TT (R Thorley)

The lexical item قروش (Lit. piastres) is the plural form of قرش (Lit. a piastre); it is the smallest unit of the Egyptian pound. It conveys the idea of very little money. In everyday language, people say عمال سخرة (Lit. slave labourers). This utterance sheds light on the way poor people see themselves as enslaved in work from sunrise to sunset for the lowest minimum wage. The speaker in the ST appears to be happy because, with the few pennies in his pocket, he can actually get tea and his “sandals” repaired, another basic need.

In contrast, to say “a few pennies in my pocket” is too neutral a connotation in western culture and does not evoke poverty, at least not to the same

29 The importance of sweetened tea is indicated by the government’s sugar subsidy. In my view, such a subsidy can have, and has had, a political impact as witnessed by the Cairo riots in 1977 as the government raised the prices of sugar and bread.
degree. The TT could be read as meaning that, at the time of the utterance, the speaker only had a little change in his pocket but more elsewhere.

A possible alternative translation would be: "coppers" which, partly because it is an old-fashioned usage, may connote low wages or coins of little value.

These considerations are relevant to the discourse of cheap labour predominant in Egyptian society.

Example K

ST: 

ساعة أو ساعتين
 عشرة أو عشرتين

Unpublished for one hour or two hours

TT for ten or twenty years

(R Thorley)

As far as the ST is concerned, I am principally interested in the expression 

 عشرة أو عشرتين (Lit. "ten" or "twenty"). This symbol has been newly coined to refer to a card game. In this particular context it is an allusion to poverty. It is a colloquial expression used by working class Egyptians and is not used beyond the Egyptian borders.31

The translator has misunderstood in processing the ST "frame" as a long span of time "ten years or twenty years". This confusion apparently stems from the failure of the translator to process adequately the whole stanza.

To rectify this problem by a literal attempt, "ten or twenty" is not of any help as the meaning is still lost. If it is understood that the symbol عشرة أو عشرتين (Lit. ten) stands for a card game then it is quite plausible to say "one or two games". This alternative portrays a coherent context in which two friends are

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30 In northern Britain, the evening meal is often referred to as 'tea' although it is often the main meal of the day.

31 This culture-specific symbol is difficult even for me, a Jordanian, to comprehend.
spending a couple of hours playing cards. In the poetic context, the translator does not need to know the actual rules of the game as long as he knows it is a game.

To sum up, the lexical item "a card game", together with others such as "coppers", "sandals", "tea" and "room" form a coherent cluster of terms which explicate the dimensions of poverty in Egyptian society. The poem as a whole is an effect-for-cause metonymy, in that it elegantly reconstructs the new socio-economic and political reality of life in Cairo. Metonymic discourse is no less important than metaphor in creating and reshaping an image of society. Like metaphor, metonymy is of great importance to anthropologists and political scientists in helping them examine and understand the discourse of poverty in a society like Egypt.

To conclude, a population enveloped in sadness is not going to progress. Poverty, of which sadness is an effect, is the real evil, the cancer that calls for immediate social reckoning.

10.1.2 Conclusion

The poem "Sadness" articulates the living conditions of poor Egyptians in the slums of Cairo. The atmosphere of pessimism overwhelms the poor, filling their lives with fears and worries. Misery grows day by day, adopting various shapes and guises. In misery, the textual "I" shies away like a horse because of the many obstacles facing him in his day-to-day life. The obstacles make it beyond his capacity to act positively. The poor Egyptian living in the belly of Cairo dreams of happier days.

Some mistakes have been committed by the translator. Take, for example, the expression "and in my room evening passed unhurriedly". In contrast to the ST, the TT constructs a positive imaginative juxtaposition: it forges a friendly relationship between man and his environment. To reinstate the ST's negative image, the translator must recast a similar experience in the TL.
The image of “sadness spreading over the road” is another case in point. The TT reads “sadness lay over the road”. The use of the lexical vehicle “lay” in the TT implies a loss in meaning simply because “lay” connotes that sadness, like mist, lies over the road, or an animate being lies across the road waiting for a vehicle to pass over it. In this context it is not powerful enough to convey to the reader the power of the image of sadness lying in the streets. In addition, the use of “lay over” does not convey to the reader the image of sadness growing and spreading all over the place.

Finally, consider the metaphor خبز الكفاف (Lit. the hard bread). In the TT, “my daily bread”, may constitute a religious allusion for the reader, which interferes with the image of poverty intended by the poet.
Conclusion

In chapter 1, 'General Theories of Metaphor', I argue that cultural knowledge is important to any understanding of metaphor. Imagination works towards the construction of a coherent imaginative Gestalt. In Lakoffian terms, metaphor is a matter of thought, whereby the reader understands the target domain experience in terms of the main domain.

In chapter 2, I note that the aesthetic value is reduced in cases of established metaphors, as the imaginative puzzle passes by unnoticed. Novel or imaginative metaphors are not based on conventional language or culture; the scope of such metaphors means that they can potentially achieve successful communication with audiences of widely different backgrounds, and have the power to link complex similarities and differences.

In 'Metonymy and Metaphor', chapter 3, I find that the metonym proper does not exist at text level; rather it acts as a generous donor, in the sense that it gives rise to metaphorical readings. In other words, metonym motivates a metaphor, and our knowledge about the world of the poem.

In chapter 4, I attempt to shed light on the problematic area of dead metaphor. It is hard to say when a metaphor is dead; what might be dead to X is live to Y. On occasions, dead metaphors can be revived by restructuring a new context. Tension might be a plausible criterion against which the death of the metaphor can be measured. Pragmatically, an external power (i.e. political change, technological change, new life style, etc.) might replace an old power. The old power, in this case, is displaced and replaced by a new one. For example, "war" by "peace" in the Middle East; the camel by the land cruiser in Saudi Arabia.

In chapter 5, I demonstrate how metaphor as a powerful rhetorical tool is employed by politicians. Metaphors are used for their persuasive and cumulative effect on the audience. Metaphors are more persuasive statements, and voice opinion more convincingly than plain language.
In Part 2, it is not my intention to search out errors committed by the translator. Rather, the main idea of editing the text is to find plausible ways to translate Arabic/English poetic metaphor, by improving the quality of the TT. To do so, I analyse the ST metaphor, investigating both the cultural and imaginative dimensions. In the TT, I assess the way the ST metaphor is rendered, its cultural and semantic associations, the gains or losses in meaning incurred, and then I attempt to assess whether the TT metaphor affords a similar or the same experience as that contained in the ST. I present alternatives in the hope that the overall loss in meaning, regaining the stylistic impact. In addition, editing the TT in a way which aims to improve the quality of the text will widen the reader's access to the individual experiences of the poets. I feel that on numerous occasions the translator denies the TT reader access to the stylistic features of the ST. For example, "The sixty-five years were a crushing rock settling upon his back". This experience of a "rock settling on someone's back" is altogether demolished in the published TT. The TT reads "The sixty-five years were a hard load on his back" and fails to communicate to the reader the nature of the metaphor and the poet's intention.

In some places, I find that the translator has failed to consider his audience, in that often it is debatable whether his TT is comprehensible or not. For instance the TT reads, "I whose letters are as sloe-black as their admirers' sleepless eyes".

For a young English reader, perhaps not a student of English literature, the vehicle "sloe-black" is incomprehensible; the reader is not familiar with the appearance of wild sloe berries.

The analysis of the data has clearly shown that the translator must acquire cultural competence to be able to construct similar cultural experiences in the TT. A command of a foreign language, although essential, is by no means sufficient for the task of translation. The translator should have a command of such cultural competence as to ensure communication between members of
the two cultures. In other words, knowledge about particularities of both the SL and TL cultures is essential. At times I labour this point, as on numerous occasions I have felt that the translator has not appreciated the cultural background of his potential readers.

In the light of the TT assessment, I conclude that translating poetry is hard, painful and potentially damaging to the translator. The poem as an individual experience may contain culture-specific metaphors which exist only in the SL. Despite this fact, I find many of the mistranslated or demetaphorised metaphors can eventually be rescued. Any literal translating, paraphrase or simile will inevitably lead to a loss in meaning. That is because the interpretative puzzle, the open-endedness of the metaphor is flattened.

By way of assessing the TT, I suggest the following translation strategies:

Firstly, it is possible that the ST metaphor be easily replaced with the same metaphor in the TT, yielding the same textual impact. For example, metaphors of “pillow” “time as a thief”, “motherland”, “rape”, “an ally of exile” etc. are clear cases in point: these metaphors are found to have similar connotative associations in both Arabic and English metaphors.

Secondly, an ST metaphorical experience can sometimes be replaced by a different metaphor suggesting a similar cultural meaning. For instance, the “liver” in Arabic is metaphorically associated with love and emotion; it is, in other words, the seat of love. The “liver” in English, however, is associated with bile and bitterness. To restructure a similar experience in the TT, the metaphor of “heart” in English is a better option in that it is recognised as the seat of love.

Thirdly, a culture-bound metaphor can be rendered literally; the problem here lies with the ST metaphor being formed from a stereotyped association existing in Arabic. For instance, the metaphor of the “sea” (Lit. they have burnt the sea) in Arabic is associated with royalty or prominent or noble figures. In English such associations do not exist; the reader therefore
faces an interpretative puzzle. In cases like this, it is probably not possible to structure a similar experience with similar associations in the TT.

The analysis has shown within the cognitive framework of linguistics that translating metaphor is not easy or straightforward, neither is it impossible. Analysing existing translations of metaphor and suggesting alternatives is something which is useful and has to be done for two reasons:

Firstly, metaphor is a powerful vehicle by which diverse aspects of different culture may be transmitted to one another. Secondly, aesthetically, metaphor can create an imaginative shock due to the juxtaposition of unrelated domains which may express a subjective experience peculiar to a particular culture. The image then bridges what we might describe as the “silent distance” between the domains of the metaphor and its relation to the text. The peculiarity of the image structured along this distance, when reduced into the TL culture, will stimulate the reader to appreciate the SL metaphorical image. A literal translation may fail to enable the reader to perceive the vividness of the text and its smooth flow. In other words, the beauty and sense of the ST that emerge in the TT is almost solely dependent on the translator’s ability. Only if the translator succeeds in this way, do the similarities and differences across cultures and the ways in which people categorise and conceptualise things in their specific environments become apparent.

This research, to conclude, does not claim to be comprehensive or final, and it is, after all, the first attempt to investigate the translation of poetic metaphors from Arabic to English. Therefore, I would suggest that further studies would be useful, for example in the area of the pragmatic transfer of metaphor with more extensive data analysis. This could include other figures of speech: simile and irony and their relation to metaphor. From a literary perspective, a comparative study of poetic metaphor would help to illustrate the areas of similarities and differences in Arabic and English. Such research could focus on the richness and abundance of tropes in poetic texts, and the way poetic metaphor actually shapes people’s thinking. Lastly, since Libdeh’s work is
not concerned itself with the question of translating metaphor in novels as such, I suggest it would also be worth researching the translation of metaphor in prose and drama.
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Newspapers


Appendix

Appendix 1.1

In the Grip of My Fifties

Did they not tell you,
Before we met,
That I am in the grip
Of my fifties?
Years which drain me of spirit
and life-blood sometimes;
And at other times conrousingly
Renew both body and soul.

Those same ambushing years
Who steal the jet-black hairs
From the left side of my head:
Whilst destroying all blackness
From the right side.

Did they forget to tell you
That I resemble a horse
Returning, broken and bleeding,
From the battlefield where javelins
Rained upon my back?

O garden, sipping blood,
Pouring like rain,
Didn’t they tell . . .
That I am a drowning man
Behind whom they’ve burnt
Both the boats and the sea?
Have they not told you
That I am middle-aged,
Surveying the sad evening,
Staring at the setting sun
In sorrow – knowing not
If it would stay for a moment
Or for years before sinking?

أَوْ مَا أُنْبَأْلُكَ قَبْلَ لِفًَا
أَنِّي فِي أَصَابِعَ الْخَمْسَينِ؟
تَاَحَدَ الْرُّجْحُ مِنْ عَرْوَقِيْ... حَينَاً
وَتِرَةَ الْعَرْوَقَ وَالرُّجْحٍ... حَينَاً
تُرِسِلُ الشَّهْبَ عَنْيَ شَعَرِيْ... لَصَا
يَتَوَقَّفُ، شَانُ الْلِصْرَصُ، كَمَنَا
قُطْفُ الأَسْهَدَ الْبَصَرِ... شَمَالَاً

أَوْ مَا أُنْبَأْلُكَ أَنِّي حَصَانُ
عَادٍ مِنْ لُحْيَةَ الْحَرْرِ بَيْنَ طَعَابِيْ؟
مُضْرِبٌ ظُهْرِهِ الرَّماَحَ دَمَاً
يَا لَرَضٌ يَجْسُرُ بِجَعْعَا هَنُوْا
أَوْ مَا أُنْبَأْلُكَ أَنِّي غَرْيِقُ
أَحْرَقُوا الْحَبِيرَ... خَلْفُهُ، وَالسَّفِينَا؟
أَوْ مَا أُنْبَأْلُكَ أَنِّي كَهْلُ
يُرَبَّقُ المَعْرِ بِالْحَزَينِ... حَزَينَاً
يَرُوِيُ الْشَّمْسِ ليسْ يَدْرِي... أَنْقِي
لَحَقْةٌ لَمْ تِرَميِ أَمْ سَنَينَا
My delicious child,

Once upon a time,

My heart was an oyster

For poetry to entwine it like jasmine.

By a woman's plaited hair

My heart was only to be touched

Of lovers and the beloved.

I was the Lord.

That was in my thirties,

Before the passing of years,

Before youth dragged me

Devouring my hair, youth and madness.

Lustful close against the other.

Like hidden pearls,

Where beautiful women,

My heart was an oyster.

Once upon a time.
Are You Making Me a Grandfather?

(On the occasion of the birth of a son, Fahd, to the poet's daughter, Yara, and to her husband, Fawwaz Algosaibi.)

I said to Fahd
When he first looked at me

Are you making me a grandfather?
I, who was doted on by Leila and loved by Daad.

Are you making me a grandfather?
I, whose poems were roses of such depth of hue, roses were jealous.

Are you making me a grandfather?
I, whose letters were as sloe-black as their admirers' sleepless eyes.
You dare to make me a grandfather?
Tell me, what beauty would fall in love with a grandfather?

Surely neither Suad nor Hind – healthy white antelopes
Frolicking in their youth.

Welcome to Fahd, the new-born who surveys the world
Coming like a shining promise.

You have brought with you a celebration of innocence,
A gentle breeze of love, in a world polluted by hatred.

I saw you in your sweet cradle... you were like a doll
Being rocked by the cradle; in a display of tenderness.

I wept then, lost in a vision of the past,
Its spectres appearing only to disappear again.

Was that your mother – my little Yara?
Clambering over my shoulder, running across my chest...
Nestling between my heart and her mother's,
Guarding with a forceful arm her shortling, tiny mouth.

When I saw Yara's baby first I knelt before God.
Praise be to Him who gives and cares.

To Him
Be Praise.
Hamzah was like all the others
a simple, good citizen from my town:
he simply ate his daily bread
by the sweat of his brow.

When perplexed in the face of our defeat,
Hamzah came and said to me:
"Stay firm and be constant:
O my cousin, do not be weak!
Our land is taken by fire;
it shrinks in sorrow and silence.
The cheated heart of our land
will surely survive this death.

Our land is like a woman:
in the land and in the womb.
fertility's secret is the same.
The secret that yields the palm trees,
and brings forth the ears of wheat
will bring forth a fighting people."

Days went by and I no more met
my cousin, though I already knew
that our land was rising and quaking
in the labor of a new birth.
Five and sixty years were a hard load on Hamzah's shoulders when the ruler gave his orders; "Blow up his home and tie up his son in the house of torture.”

As the ruler gave his orders he sang of love and safety, and of a settled peace in the Land.

Soldiers circled Hamzah's house.

a serpent skilfully twisted itself in a full circle around his house.

Some loud knocks pronounced their order—"Leave the house." When generously the space of an hour or so, was given.

Hamzah opened all the windows in the sight of all the soldiers.

He praised God with "Allahu akbar," then he cried out saying:

"Be at ease O Palestine!
The house, my children, and my soul I sacrifice for your salvation; for you we live and we shall die."

There was a quake through all the town; and a sound which echoed Hamzah's cry.

In silence the house did stand.
Then the rooms rose up and then fell in.
The martyred house was
embracing the dreams and warmth
that once existed; and so ending
the harvest of age and the years' memories
full of tears and drudgery
and of constancy and happy laughter.

ساعة، وارتفعت ثم هرت
غرن الدار الشهده
واحتى فيها ركام الحجرات
بعض الأحلام والذف، الذي كان
وبطري
في ثناها حصاد العمر، ذكرى
سنوات
عمرت بالكدح، بالإصرار، بالدموع
بضحكات سعيدة.
My Sad City

On the day of Israeli occupation, June 1967.

On the day of death and treachery
the tide ebbed; the doors of heaven closed.
The city held its breath
when arrogance turned its face to light
and hope was turned into ashes.
By catastrophe our city was strangled.

Children and songs disappeared.
No shadowy place, no echo, but only sorrow
naked in the city, with bloody feet.
Silence dominates like the mountains,
dark as night and awful,
loaded with death and defeat.
Oh my sad and silent city! As at harvest time
all crops and fruits are burned.
Oh, what a tragic end!

On the day of June 1967.

The tide ebbed; the doors of heaven closed.
The city held its breath
when arrogance turned its face to light
and hope was turned into ashes.
By catastrophe our city was strangled.

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dark as night and awful,
loaded with death and defeat.
Oh my sad and silent city! As at harvest time
all crops and fruits are burned.
Oh, what a tragic end!
On her weak, shivering chest
hung a little thing as powerless as a young bird.
She held his head with one arm
and embraced the body with the other.

She would have laid him in her bosom
had she been able to.
Perhaps by the warmth of her love
she would protect him against that freezing night.

He, while listening to her even breathing,
clasped his hands around her neck.

Then he muttered, "Mother",
his hands began fumbling at her neck and cheek.

Smelling in the baby the fragrance of her
usurped paradise,
she heaped on him fervent kisses.
He recalled a land which had raised him and fed him generously from her breast since his infancy.

He, nostalgically, recalled the sight of the trembling soil in spring, and saw the field of wheat undulating in the breeze, treasuring wealth for him.

He saw the orange trees flickering and spreading fragrance and shade.

Then a stormy idea flared up in his mind: how can I see my land, my rights usurped, and remain here, a wanderer filled with shame?

Should I live here and die as a stranger in a foreign land?

He fell passionately on his land, smelling the soil, kissing the trees and grasping the precious pebbles.

Like an infant, he pressed cheek and mouth to the soil, shedding there the pain he had borne for years.

He listened to her heart whispering tender reproof:

— You have come back?
— I have, here is my hand.

Here I will remain, here I will die, so prepare my grave.

Two paces away, sentries of the ignoble enemy were lurking; their eyes were darting arrows of hate.

Then two shots ripped the silence of the night.
Sadness
My friend, I am sad
The morning came but I did not smile
Nor did the morning sun light up my face

I went out from the centre of town,
Seeking the livelihood of the water gatherer
And in the waters of contentment
I dipped my daily bread
I returned in the afternoon, a few pennies in my pocket
drinking tea on the way
and repairing my sandal.
I played cards with a friend
for an hour or two
for ten or twenty (years)
I laughed at a feeble tale which my friend related, and the tears of a beggar are heavy

Evening came, and in my room night passed unhurriedly
Sadness is born in the night because it is a blind sadness
A sadness as drawn out as the journey from one hell to another
A silent sadness,
Silence is not contentment
that a wish is fading away
and days are slipping by
Silence is not contentment
that the elbows have become weak
and a wind of decay has blown,
and made all of life loathsome
Sadness has crept through the town,
like a thief in the night
like a silent snake,
Sadness has pervaded the fortress and stolen away its treasures
and appointed tyrannical governors
It has gouged out eyes
and knotted brows
on its way to putting tyrants in power
An unfortunate word said one day
by a friend fascinated with embellishing his words
Hand in hand we were going along
As sadness covered the road
The friend said
My friend
All we are is a puff of desert wind or meaningless fate
And the devil creates us to hurt the power of Almighty God
I was frightened by his words
and my companion smiled
and walked on in a comfortable haze
I saw his eyes shining like an old lamp
and he went on to say:
We will live on despite the sadness
and overcome it, and in the morning
we shall make our festivities
Festivities of those who have the morning
He looked at me...
and his optimism was not what
the sad man could believe

Oh friend
Embellish your words all you like,
Everything has lost its savour
Me, I know the end of the deep slope
Sadness lies over the road

Translated by Robert Thorley.