

THE TRANSLATION OF METAPHOR FROM ARABIC TO ENGLISH
IN SELECTED POEMS OF MAHMOUD DARWISH WITH A FOCUS
ON LINGUISTIC ISSUES

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Dedication

To my mother, wife, and children as the metaphors
for every beautiful aspect in my life

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ABSTRACT

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THE TRANSLATION OF METAPHOR FROM ARABIC TO ENGLISH
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The translation of Arabic literature into English is a wide field of study. The present study focuses only on one aspect - the translation of metaphor in selected poems of Mahmoud Darwish. Arabic is widely known as a strongly metaphorical language, and Darwish's poems as part of Arabic literature hold many embedded meanings and metaphors that play a major role in building up their artistic flavour. In many translations of Arabic poems, metaphors and other figures of speech are mistranslated and, consequently, misunderstood by target text (TT) readers. This affects the meaning, form, imagery and moral/theme and leads to a distorted and inferior copy of the original poem.

The present study aims to analyse the Arabic-to-English translation approaches adopted in rendering metaphors in poetic discourse, with specific reference to ten of Mahmoud Darwish's poems. Six of the poems chosen have been translated more than once. This approach to selection will provide a platform for a comparative/contrastive analysis between different translations. The other four poems are translated only once. In fact, Darwish is a poet of universal significance whose message transcends the personal to the public, and he is well known for using many types of metaphors in his poems to relay certain messages and images to express his themes in an indirect way. The researcher will analyse each metaphor in the source text (ST) and its translation(s) to investigate whether or not the translators have succeeded in conveying the metaphor and message accurately, the type of resemblance embedded in the original poems, as well as the effect of the new metaphor on the reader of English. The study makes use of the fields of text linguistics, lexical semantics, and contrastive linguistics.

Table of Contents

Acknowledgement	iv
Abstract	v
Table of Contents	vi
Appendices	xiv
Figures	xv
Tables	xvi
Abbreviations	xix
Arabic transliteration system	xx
Chapter One: Introduction	
1.1 Statement of the problem	1
1.2 Motivation	2
1.3 The place of the study in the field of translation studies	2
1.4 Research questions	3
1.5 Significance of the study	4
1.6 Thesis structure	5
1.7 Research methodology	7
Chapter Two: Darwish and His Poetry	
2.1 An overview	9
2.2 Darwish's biography	11
2.3 Darwish's poetry: an overview	14
2.3.1 Separation and exile in Darwish's life	15
2.3.1.1 Writings on separation and exile	15
2.3.2 Identity in Darwish's view	18
2.3.2.1 Identity in Darwish's poetry	19
2.3.3 Homeland in Darwish's poetry	23

2.3.4 Love in Darwish's poetry	26
2.3.5 People in Darwish's poetry	29
2.4 General features of Darwish's poetry	34
2.4.1 Simplicity	34
2.4.2 Modernity	35
2.4.3 Symbolism	36
2.4.4 The use of myth	38
2.5 Metaphor in Darwish's poetry	39
2.5.1 Metaphors of perseverance and resistance	41
2.5.2 Metaphors of separation, exile, journey, and homeland	41
2.5.3 Metaphors of freedom	43
2.5.4 Metaphors of love	44
2.5.5 Metaphors of nature	45
2.6 Theory and practice of poetry translation	46
2.7 Theory and practice of poetry translation: relevance to the current study	51
2.8 Problems of Arabic-English poetry translation	52
2.9 Translators who feature in the study	57
2.9.1 Denys Johnson-Davies	58
2.9.2 Jeffrey Sacks	59
2.9.3 Fady Joudah	59
2.9.4 Mohammad Shaheen	60
2.9.5 Catherine Cobham	61
2.9.6 Munir Akash	62
2.9.7 Carolyn Forché	62
2.9.8 Ben Bennani	63
2.9.9 Sinan Antoon	64
2.9.10 Amira El-Zein	64

2.9.11 Husain Haddawi	65
2.9.12 Noel Abdulahad	65
2.10 Difference between English native speaker translators and Arabic native speaker translators	65
2.11 Chapter Summary	67
Chapter Three: Metaphor	
3.1 The definition of metaphor	68
3.2 The elements of metaphor	70
3.3 Theories of metaphor	71
3.3.1 The substitution theory	71
3.3.2 The interaction theory	72
3.3.3 The comparison theory	73
3.4 The place of metaphor within figures of speech	75
3.5. Types of metaphor	77
3.5.1 Picken's typology of metaphor	77
3.5.2 Kovecses's typology of metaphor	78
3.5.2.1 The conventionality of metaphor	78
3.5.2.2 The cognitive function of metaphor	78
3.5.2.3 The nature of metaphor	79
3.5.2.4 Level of generality	79
3.5.3 Newmark's typology of metaphors	79
3.5.4 Dickins' typology of metaphors	81
3.5.5 Semino's and Knowles and Moon's typology of metaphors	83
3.5.6 Lakoff's typology of "dead" metaphors	84
3.5.7 Goatly's typology of metaphors	85
3.6 Metaphor in Arabic rhetoric	87
3.6.1 The place of isti'ārah within majāz	90

3.7 Difference between western and Arabic traditions	91
3.8 A comparison of typologies of metaphor	93
3.8.1 Lexicalisation-related aspects	95
3.8.2 Schema-related aspects	97
3.8.3 Size-related aspects	98
3.9 The interrelations between strands of the model used in the analysis	99
3.10 The purposes of metaphor	101
3.10.1 Embellishment and hyperbole	101
3.10.2 Persuasion	102
3.10.3 Description of behavioural characteristics	103
3.10.4 Filling lexical gaps	104
3.10.5 Creating emotional effect	104
3.10.6 Showing power or importance	105
3.10.7 Establishing a scientific theory	106
3.10.8 Metaphors whose vehicle literally expresses movement and change	107
3.10.9 Metaphors whose vehicle literally denotes a body part of a living entity	107
3.10.10 Advertising	108
3.11 The translation of metaphor	108
3.11.1 Al-Hasnawi's approach	108
3.11.2 Newmark's approach	109
3.11.3 Dickins' approach	110
3.11.5 Knowles and Moon's approach	113
3.11.5 Other writers on Arabic/English metaphor translation	114
3.12 Evaluation of translation approaches	116
3.13 Chapter summary	120
Chapter Four: The Corpus of Poems	
4. Foreword	122

4.1 National poetry	122
4.1.1 A Soldier Dreams of White Tulips	123
4.1.2 Psalm 2	126
4.2 Exile poetry	128
4.2.1 The Eternity of Cactus	129
4.2.2 Hooriyya's Teachings	132
4.3 Love poetry	133
4.3.1 Low Sky	133
4.3.2 She Does Not Love You	135
4.4 Mythic poetry	136
4.4.1 The Phases of Anat	136
4.5 Autobiographical poetry	138
4.5.1 Rubaiyat	139
4.6 Identity poetry	142
4.6.1 From Now on You Are Somebody Else	143
4.7 Nature poetry	147
4.7.1 To Describe an Almond Blossom	147
4.8 The importance of metre in Darwish's poetry	149
4.9 How free verse operates in Arabic	151
4.10 How free verse influences the translation process	153
4.11 Chapter Summary	154
Chapter Five: Analysis	
5. Introduction	156
5.1 Metaphors in A Soldier Dreams of White Lilies/Tulips	157
5.2 Metaphors in Psalm 2	163
5.3 Metaphors in Eternity of Cactus	169
5.4 Metaphors in Hooriyya's Teachings	176

5.5 Metaphors in Low Sky	182
5.6 Metaphors in She Does Not Love You	188
5.7 Metaphors in The Phases of Anat	194
5.8 Metaphors in Rubaiyat	199
5.9 Metaphors in From Now on You Are Somebody Else	205
5.10 Metaphors in To Describe an Almond Blossom	210
5.11 How metaphors operate and are translated across individual poems	213
5.12 Translation trend: Formal equivalence versus dynamic equivalence	223
5.13 General discussion and illustrations	224
5.14 Chapter Summary	237
Chapter Six: Discussion of Questionnaire Results	
6. Introduction	236
6.1 Section One	255
6.2 Section Two	260
6.3 Section Three	264
6.4 Section Four	268
6.5 Section Five	271
6.6 Section Six	275
6.7 Section Seven	278
6.8 Section Eight	279
6.9 Section Nine	281
6.10 Section Ten	282
6.11 Discussion	284
6.12 Chapter Summary	285
Chapter Seven: Comparison of Results	
7.1 Johnson-Davies' "He dreams of her breast at bloom in evening"	287
7.1.1 Akash and Forche's "He dreams of her breasts in evening blossom"	288

7.2 Johnson-Davies' "I must be interned with memories"	288
7.2.1 Bennani's "I must be a prisoner of memories"	288
7.3 Jeffrey Sacks' "Remember crusader citadels gnawed by April weeds"	289
7.3.1 Amira El-Zein's "Remember the fortresses of the crusades eaten by April's grasses"	289
7.4 Jeffrey Sacks' "My days hovered over her and before her"	290
7.4.1 Sinan Antoon's "that my days hover around her, that my days hover in front of her"	290
7.5 Haddawi's "And our prayers turned to bone"	291
7.5.1 Sacks' "Our prayers calcified"	291
7.6 Abdulahad's "Profusion of vegetation rent by weeds"	291
7.6.1 Joudah's "The vegetation of the fields crumble the shackles, O joy!"	292
7.7 Joudah's "Whenever a poet dives into himself"	292
7.8 Shaheen's "She is thrilled by the river, plunging in rhythm"	292
7.9 Cobham's "But did not succeed in suppressing the happiness flowing from his eyes"	293
7.10 Shaheen's "Words carry me off to snares of rhetoric that wound the sense, and praise the wound they've made"	293
7.11 How the translators' backgrounds might be traceable in the results	293
7.12 Theory and practice of poetry translation: Analysis and discussion	297
7.13 General discussion	301
7.14 Chapter summary	304
Chapter Eight: Conclusion and Recommendations	
8.1 General review of the study	305
8.2 Research questions revisited	308
8.3 Findings	309
8.4 Limitations of the study	312
8.5 Insights of the study	312

8.6 Recommendations

313

Bibliography

314

List of appendices:

The following appendices are provided on the CD enclosed:

Appendix One: The poems in Arabic and their translation(s) in English

Appendix Two: Metaphor analysis excel sheet

List of figures

Figure 3.1: Lexicalisation-related aspects of metaphor	96
Figure 3.2: Schema-related aspects of metaphor	98
Figure 4.1: Cover of <i>Unfortunately, It Was Paradise</i>	125
Figure 4.2: Cover of <i>If I Were Another</i>	140
Figure 4.3: First cover of: <i>A River Dies of Thirst</i>	144
Figure 4.4: Second cover of: <i>A River Dies of Thirst</i>	145
Figure 4.5: Cover of <i>Almond Blossoms and Beyond</i>	148

List of tables

Table 3.1 Categories and sub-forms of linguistic allegory	89
Table 5.11.1: How metaphors operate across <i>She Does Not Love You</i>	215
Table 5.11.2: How metaphors are translated across <i>She Does Not Love You</i>	216
Table 5.11.3: How metaphors operate across <i>To Describe an Almond Blossom</i>	219
Table 5.11.4: How metaphors are translated across <i>To Describe an Almond Blossom</i>	221
Table 5.13.1: Metaphor size ST	224
Table 5.13.2: Metaphor format ST	225
Table 5.13.3: Topic ST	225
Table 5.13.4: Vehicle ST	226
Table 5.13.5: Metaphor type ST	226
Table 5.13.6: Schematic vs. non-schematic metaphor	227
Table 5.13.7: Metaphor types in TT1 and TT2 (taken together)	227
Table 5.13.8: Translators and number of metaphors	228
Table 5.13.9.1: Sacks' vehicles TT	229
Table 5.13.9.2: Sacks' metaphor types TT	229
Table 5.13.10.1: Fady Joudah's vehicles TT	230
Table 5.13.10.2: Fady Joudah's metaphor types TT	230
Table 5.13.11.1: Denys Johnson-Davies' vehicles TT	230
Table 5.13.11.2: Denys Johnson-Davies' metaphor types TT	231
Table 5.13.12.1: Mohammad Shaheen's vehicles TT	231
Table 5.13.12.2: Mohammad Shaheen's metaphor types TT	232
Table 5.13.13.1: Sinan Antoon's vehicles TT	232
Table 5.13.13.2: Sinan Antoon's metaphor types TT	233
Table 5.13.14.1: Amira El-Zein's vehicles TT	233
Table 5.13.14.2: Amira El-Zein's metaphor types TT	233

Table 5.13.15.1: Noel Abdulahad's vehicles TT	234
Table 5.13.15.2: Noel Abdulahad's metaphor types TT	234
Table 5.13.16.1: Catherine Cobham's vehicles TT	234
Table 5.13.16.2: Catherine Cobham's metaphor types TT	235
Table 5.13.17.1: Ben Bennani's vehicles TT	235
Table 5.13.17.2: Ben Bennani's metaphor types TT	236
Table 5.13.18.1: Husain Haddawi's vehicles TT	236
Table 5.13.18.2: Husain Haddawi's metaphor types TT	236
Table 5.13.19.1: Munir Akash and Caroline Forcé's vehicles TT	237
Table 5.13.19.2: Munir Akash and Caroline Forcé's metaphor types TT	237
Table 6.1.1: TT1 Degree of acceptability of 'at bloom'	255
Table 6.1.2: TT1 Degree of accuracy of 'at bloom'	256
Table 6.1.3: TT2 Degree of acceptability of 'blossom'	257
Table 6.1.4: TT2 Degree of accuracy of 'blossom'	258
Table 6.1.5: Evaluation of TT1 and TT2 ('at bloom' and 'blossom')	259
Table 6.2.1: TT1 Degree of acceptability of 'interned'	260
Table 6.2.2: TT1 Degree of accuracy of 'interned'	261
Table 6.2.3: TT2 Degree of acceptability of 'prisoner'	262
Table 6.2.4: TT2 Degree of accuracy of 'prisoner'	263
Table 6.2.5: Evaluation of TT1 and TT2 ('interned with' and 'prisoner')	264
Table 6.3.1: TT1 Degree of acceptability of 'gnawed'	264
Table 6.3.2: TT1 Degree of accuracy of 'gnawed'	265
Table 6.3.3: TT2 Degree of acceptability of 'eaten'	266
Table 6.3.4: TT2 Degree of accuracy of 'eaten'	267
Table 6.3.5: Evaluation of TT1 and TT2 ('gnawed' and 'eaten')	267
Table 6.4.1: TT1 Degree of acceptability of 'hovered'	268
Table 6.4.2: TT1 Degree of accuracy of 'hovered'	269

Table 6.4.3: TT2 Degree of acceptability of ‘hover’ and ‘hover’	269
Table 6.4.4: TT2 Degree of accuracy of ‘hover’ and ‘hover’	270
Table 6.4.5: Evaluation of TT1 and TT2 ‘hovered’, and ‘hover’ and ‘hover’)	271
Table 6.5.1: TT1 Degree of acceptability of ‘turned to bone’	272
Table 6.5.2: TT1 Degree of accuracy of ‘turned to bone’	272
Table 6.5.3: TT2 Degree of acceptability of ‘calcified’	273
Table 6.5.4: TT2 Degree of accuracy of ‘calcified’	274
Table 6.5.5: Evaluation of TT1 and TT2 (‘turned to bone’ and ‘calcified’)	274
Table 6.6.1: TT1 Degree of acceptability of ‘rent’	275
Table 6.6.2: TT1 Degree of accuracy of ‘rent’	276
Table 6.6.3: TT2 Degree of acceptability of ‘crumbles the shackles’	276
Table 6.6.4: TT2 Degree of accuracy of ‘crumbles the shackles’	277
Table 6.6.5: Evaluation of TT1 and TT2 (‘rent’ and ‘crumble the shackles’)	278
Table 6.7.1: TT Degree of acceptability of ‘dives’	278
Table 6.7.2: TT Degree of accuracy of ‘dives’	279
Table 6.8.1: TT Degree of acceptability of ‘the river, plunging’	280
Table 6.8.2: TT Degree of accuracy of ‘the river, plunging’	280
Table 6.9.1: TT Degree of acceptability of ‘suppressing’ and ‘flowing’	281
Table 6.9.2: TT Degree of accuracy of ‘suppressing’ and ‘flowing’	282
Table 6.10.1: TT Degree of acceptability of ‘wounds’ and ‘praises’	283
Table 6.10.2: TT Degree of accuracy of ‘wounds’ and ‘praises’	283

Abbreviations

SL Source Language

ST Source Text

TL Target Language

TT Target Text

Arabic transliteration system

The following system of transliteration, used by the Library of Congress, is adopted in this thesis.

خ	ح	ج	ث	ت	ب	أ	ء
kh	ḥ	j	th	t	b	a	'
ض	ص	ش	س	ز	ر	ذ	د
ḍ	ṣ	sh	s	z	r	dh	d
ل	ك	ق	ف	غ	ع	ظ	ط
l	k	q	f	gh	ʿ	ẓ	ṭ
			ي	و	هـ	ن	م
			y	w	h	n	m

Vowels

Arabic (short vowels)	transliteration	Arabic (long vowels)	transliteration
َ (fatḥah)	a	ا	ā
ُ (ḍammah)	u	و	ū
ِ (kasrah)	i	ي	ī

Notes

1. A shaddah results in a geminate (consonant written twice).
2. A tā' marbūṭah ة is transliterated as (ah) as word-final -ah or -at.
3. An alif maqṣūrah ا appears as (â), rendering it distinguishable from alif (ā).
4. The nisba suffix appears as -iyy-.

5. Nunation (the addition of a final *nūn*, the letter 'n', to a noun), is ignored in transliteration.
6. A hyphen - is used to separate morphological elements, notably the article and prepositions.
7. The article is in all cases written as al.
8. The names of Arab authors and translators are used as found in books, and without applying the transliteration system.

Chapter One: Introduction

1.1 Statement of the problem

Literature in general is read for both entertainment and learning. Many people around the world enjoy reading and listening to poems from different languages and cultures translated into their native language. There are others who are interested in learning about the culture and language of the other. In either case, the reader of a translated poem typically expects that what he/she reads is a close reflection of the original. Metaphor can partly play the role of the agent who passes cultural traditions from one generation to another. In the same manner, the reader will typically expect that the metaphors and images of the ST are translated and conveyed in the TT as metaphor is a “powerful vehicle by which diverse aspects of culture may be transmitted to one another”. In addition, metaphor can create “an imaginative shock due to the juxtaposition of unrelated domains which may express a subjective experience peculiar to a particular culture” (Obeidat 1997, p. 209). The translation of metaphor can be viewed as problematic in translation studies, especially because the misunderstanding and use of metaphor in one language or culture, e.g. Arabic, may be different from that in another, e.g. English.

Darwish’s translated poetry has been extensively published in English. Translating poetry is not an easy task because poetry in general and Darwish’s poetry in particular holds a great number of various metaphorical expressions that can cause problems for translators. Metaphor in Arabic is an intensified comparison in which one term, either the topic (المشَبَّه) or vehicle (المشَبَّه به) is elided. The problems of translating metaphor in Arabic poetry into English basically derive from finding TL equivalents that reflect the meaning, effect, and image of the original. These problems are two-fold:

1. 1-It is a problematic task for the translator to understand, interpret and render the metaphor of the ST.
2. 2-There are different types of metaphors and different ways of rendering them. Metaphor, in fact, holds a number of connotative meanings, and conveying these meanings is not an easy task for the translator. The translator should ideally try to bring his translation close to the ST connotative meaning. Another problem that may

face the translator is finding an appropriate equivalent to the metaphor while observing poetic devices such as rhyme and rhythm. Besides, some culture-specific metaphors pose special challenges for the translator.

1.2 Motivation for the study

Translating poetry between two different cultures is a significant challenge as poetry typically reflects the cultural and social life of a certain nation. In this thesis, I seek to discuss and analyse problems and strategies of translating metaphor in modern Arabic verse into English and assess the extent to which these strategies are acceptable in stylistic terms and semantically reasonable. Translators need to be careful in rendering metaphor from Arabic into English as a mistranslation of any small detail may distort the image and convey a wrong meaning.

My interest in this topic stems from personal interest in Arabic free verse, and particularly in Darwish's work. I also believe that translating this genre into English is no less artistic than writing poetry itself. Translators, thus, need to be poets or men of arts as they are mediators and expected to narrow gaps between different cultures. Translators also need to know the reason behind translating free verse as this genre is read by people who have different backgrounds. They may read free verse to entertain themselves or learn about other cultures, for example. They may expect that the translated version is an identical copy of the original.

Reading a translated text is sometimes used to criticize and evaluate the translation itself. This may involve a consideration of the rendering of the ST lexis and working out how it operates and what it means in a different culture. There are specific procedures for Arabic-English poetic metaphor translation, and this study attempts to evaluate these procedures and see if translators succeed in using them.

1.3 The place of the study in the field of translation studies

Translation studies as an academic discipline began in the second half of the twentieth century (Munday 2012: 10). Munday notes that Holmes (1972) describes the discipline as being concerned with "the complex of problems clustered round the phenomenon of translating and translations" (ibid: 10).

Figure 1.3 below represents Holmes's 'map' of translation studies and describes what translation studies covers.

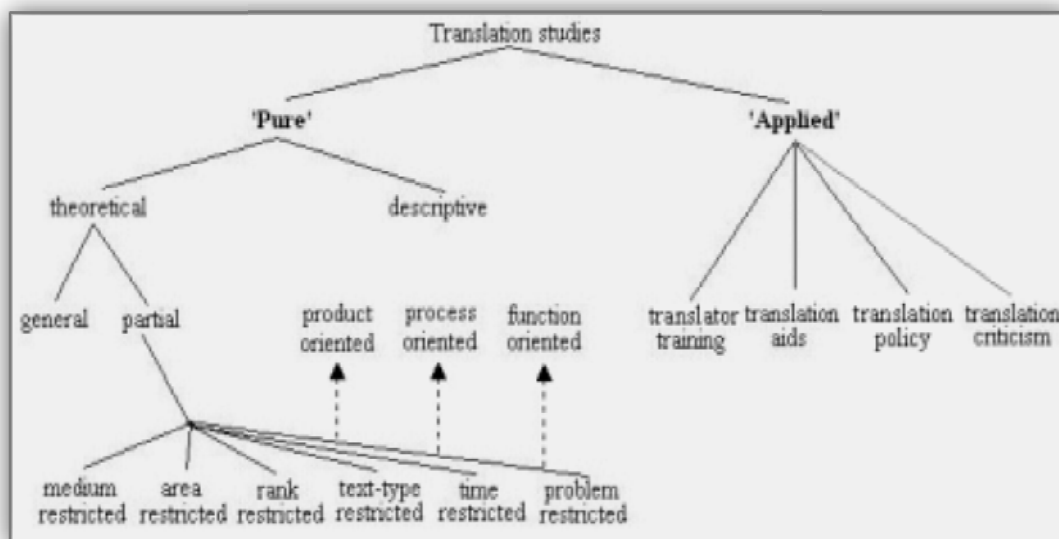


Figure 1.3 Holmes's 'map' of translation studies, taken from Toury (1995/2012: 4)

According to the map, this research can be located in the framework of translation studies as an interdisciplinary study as it fits under different branches. The study is descriptive. It is product-oriented because it examines already existing translation(s). It analyses single ST-TT pairs and sometimes two TTs of the same ST.

The descriptive branch may also examine the function and the process of translation. Toury (1995: 36-39) proposes the following methodology for systematic descriptive translation studies (DTS): i. situate the text within the target culture system; ii. undertake a textual analysis of the ST and TT in order to identify relationships between corresponding segments in the two texts; iii. attempt generalizations about the patterns identified in the two texts. The word 'generalizations' above shows that the aim of DTS is to produce general laws of translation from the accumulation of different case studies. These laws, it should be stressed, do not state what translators should in principle do, but merely what they do in practice. They thus do not concern themselves with prescriptive issues of translation quality, but only with descriptive issues of typical translation activity. Munday (2012: 17) also notes that the results of DTS "can be fed into the theoretical branch to evolve either a general theory of translation, or more likely, partial theories of translation 'restricted'".

The study can generally be deemed 'pure' as it describes the phenomenon of translation and establishes general principles to explain the phenomenon. To be more precise, the study falls within the theoretical branch and specifically under the partial node as it is restricted to one parameter (the problem of the translation of metaphor).

In addition, in terms of Holmes's map again, this study can also be viewed as partially 'applied', as it is also concerned with translation criticism. It attempts to revise and evaluate existing translations and review published translations.

1.4 Research questions

The purpose of the study is to investigate and analyse metaphors in Arabic poetry and English translations of Darwish's selected poems and to show the types of metaphors used by the poet. Besides, the researcher will try to examine the nature of the translation as well as the translation strategies followed by the translator in translating each metaphor. Specifically, the study will attempt to answer the following questions:

1. What are the most common types of metaphor used by Darwish in the selected poems?
2. What are the translation strategies used in translating the selected data?
3. What are the difficulties and challenges the translator(s) face(s) in translating metaphors from Arabic into English in the selected poems?
4. To what extent do(es) the translator(s) succeed in conveying the ST metaphors?

1.5 Significance of the Study

A considerable number of researchers have tackled Darwish as a poet. On the other hand, only a few researchers have paid attention to the translation of metaphor as a separate field of study, and accordingly, there is an obvious need to examine this topic in some detail. The translations of Darwish in general have never been studied. The present study is original as it is, to the best of my knowledge, the first to focus on the translation of Darwish's poetry, and specifically on the translation of metaphor in his poetry.

The importance of the present study emerges from the fact that metaphor translation has been neglected by translation studies and that studies touching upon poetry

translation in academic research in general are still very few. This study discusses one of the most important problems that face translators in translating Arabic poems into English, which is translating metaphor. A weak translation of metaphor may produce a distorted image of the original text or even mislead the readers of the target text into misunderstanding the message intended by the poet.

This study shows the types of metaphor used in Darwish's poems and the way translators render them into English. Furthermore, the study will shed some light on Newmark's and Dickins' models for translating metaphor. Besides, it will make an evaluation of the two models in rendering Arabic metaphor into English and provide a new composite model for analysing metaphor translation.

After reviewing the previous studies on the translation of Arabic metaphor into English, the researcher arrived at the conclusion that studies that tackle translation as a process are still rare and more studies are necessary to enrich the field. In addition, no analysis of the English translations of Darwish's poems has yet been produced. The researcher believes that this study has direct relevance to translators of Arabic poetry into English. It could also contribute to dealing with the complexities of poetic texts and consequently reinforce translation studies on the topic of translating metaphor from Arabic into English since it discusses the ST and the TT as well as the translation strategies followed by the translator(s) in rendering Arabic metaphors into English. Furthermore, previous studies simply present metaphor translation models without evaluating them. This study will try to analyse and evaluate two models for translating Arabic metaphors into English in order to arrive at a better approach to translation.

For the purposes of this study, the researcher will collect data from selected metaphors in Darwish's poetry as translated by different translators. The present study will analyse the Arabic metaphors used by Darwish and identify the types of metaphor in Arabic. After that, it will analyse the English translations and identify the types of metaphor in the TT. The study will show the way in which translators render Arabic metaphors into English and will discuss the translation strategies followed in translating the selected data. A profound discussion of these sections will show why some metaphors are easy to translate and some others are problematic. The researcher will adopt Newmark's (1988b) framework. Finally, the study will try to

arrive at a means to evaluate the translation mechanisms used in and at the same time build up a new model for metaphor translation.

1.6 Thesis structure

The thesis is divided into eight chapters. Chapters 1-4 are theoretical while chapters 5-8 are analytical. The first, introductory, chapter establishes the focus of the study. It includes an abstract of the thesis and illustrates the importance of the study. It also identifies the motivation for the study and locates it within Holmes/Toury map of translation studies. This chapter states the problem and explains the purposes and significance of the study. Research questions are presented, and the thesis structure is detailed.

Chapter Two is about Mahmoud Darwish. An overview of his life as well as his poetry is presented. Themes involved in and notable features of his work are discussed in some detail. Metaphors in Darwish's poetry are also tackled in this chapter. Major topics such as the theory and practice of poetry translation as well as its relevance to the current study are discussed. Some consideration is given to relevant problems of Arabic-English poetry translation. Translators who feature in the study are given special attention to help the reader better understand their approach to the task of translation. Differences between English native speaker translators and Arabic native speaker translators are identified in this chapter.

Metaphors with their relevant sub-aspects are discussed in Chapter Three. Topics dealt with here are the definition of metaphor, and its elements, theories and types. The place of metaphor within figures of speech, metaphor in Arabic rhetoric, and the place of *isti'ārah* within *majāz* are also discussed. The interrelations between the strands of the model used in the analysis and the purposes of metaphor in general are explained. Differences between western and Arabic traditions are highlighted, too. The translation of metaphor is given special emphasis. Translation approaches are evaluated and linked to other work on quality and on equivalence.

Chapter Four deals with the corpus of poems to be analysed in the thesis and their translations. A number of poems will be presented and the basis on which these poems are selected will be justified. The implications of the corpus for generalisability

will be assessed. A detailed description of each selected poem will be given in the introduction to the data analysis. In addition, light will be shed on the translation(s) as well as the translators and their roles as co-authors in translating metaphors in these poems from Arabic into English. Topics relating to the importance of metre in Darwish's poetry, how free verse operates in Arabic, and how free verse influences the translation process are discussed.

Chapter Five encompasses the qualitative analyses of metaphors in the selected poems in Arabic (ST) and their translations into English (TT). This chapter provides a practical analysis, connecting the theoretical with the practical part of the thesis. Thus, data analysis will be conducted on the original source and its translations. The study will identify the types of metaphors used, discuss and examine their translation(s), address metaphor translation problems, and ultimately evaluate these translations. The strategies and approaches used in the translation of metaphors in the selected poems will be checked against specifically chosen models. Consideration is given to how metaphors operate and are translated across individual poems. Formal equivalence and dynamic equivalence are checked in translation. General discussions and illustrations are provided.

Chapter Six provides a detailed discussion of the results. It will check whether or not the translators succeeded in rendering the metaphors selected from Arabic into appropriate English and to answer the research questions posed in the introduction. Judgments will be based on the data analysis in Chapter Five and questionnaire results.

Chapter Seven provides a comparison between the metaphor analysis in Chapter Five and the questionnaire results in Chapter Six. Consideration is given to how the translators' backgrounds might be traceable in the results. General discussion is provided, and findings from the analysis of translation strategies and the reader response survey are brought together.

Finally, the last chapter on conclusions and recommendations serves as the culmination of the thesis. The scope and location of the study in the field of descriptive translation studies are highlighted. A general review of the study is provided. Research questions are revisited and answered briefly. The findings are pertinent to the

approaches used in translating metaphors and the models suggested for their translation. The conclusion will show the importance of the current study in connecting theories and research findings together. The findings are evaluated with respect to Toury's probabilistic laws of translation. Limitations of the study are presented. The insights of the study suggest that translation can play an important role in bridging cultural gaps between Arabic and English. Recommendations will revolve around the need for further research in related topics.

1.7 Research methodology

The study adopts both a theoretical and analytical approach. Chapters 1-4 include the introduction, Mahmoud Darwish, free verse, metaphor: its elements, theories and types, and among others the translation of metaphor. They also tackle the poems analysed, the translation(s) and translators.

Chapter 5-7 provide a qualitative and quantitative analysis. They include metaphor type and translation problems, the procedures used in the translation, and the results of a questionnaire conducted on native English speakers. The questionnaire includes Likert-scale-type questions which provide quantitative results, as well as open questions which provide qualitative results. The questions in the survey try to assess the degree of acceptability and accuracy of the translation(s). Chapter Seven represents a comparison between the metaphor analysis and the questionnaire results, and Chapter Eight provides conclusions and recommendations.

Chapter Two: Darwish and His Poetry

2.1 An overview

Maḥmūd Darwīsh (from now on Darwish), 1941-2008, is a prominent figure in the world of literature and particularly in the genre of modern Arabic poetry. He is also known as a prose writer and a journalist. Although he neither carried a sword on the battlefield nor led a war, nor even threw a single stone against Israeli troops, he is deemed to be a national hero by the Palestinians and others in the Middle East and possibly elsewhere. His real weapon was his pen and his field was writing, especially free verse.

Abrams (1999: 105) refers to free verse as "open form" verse. He says that it is printed in short lines instead of with the continuity of prose, but "its rhythmic pattern is not organized into a regular metrical form—that is, into feet, or recurrent units of weak- and strong-stressed syllables". Abrams maintains that "most free verse also has irregular line lengths, and either lacks rhyme or else uses it only sporadically". Terras (1995: 157) defines this genre as a new trend of poetry that is liberated from certain restraints – poetry that "abandons the main organizing elements that are operative within a given tradition". For Arabic, the set of constraints are imposed by metre, rhyme, and form (see Section 4.9). In the following paragraphs I will consider Darwish's life and achievements in more detail. For some aspects, there are written references, and I have given these wherever possible. Where I have not supplied references, the information is well known (via old television broadcasts, newspaper articles, and comments by individuals), although no written references for it may currently be available.

He wrote among other well-known poems about his country and people عاشق من فلسطين *A Lover from Palestine*, بطاقة هوية *Identity Card*, and جواز سفر *Passport*. He was called by his people 'the poet of the occupied land', 'the poet of exile' and the 'poet of struggle and resistance', but he did not like such names for himself and insisted on his identity as just 'a poet'. He was imprisoned many times during the 1960s and put under extended house arrest several times. His crimes were always the same: not having a travel permit and that his poetry was deemed to be seditious and detrimental to the Israeli authorities.

Darwish was described by many critics as a rarity in his field, and his works usually appeared in several editions. They have been translated into thirty languages including Hebrew (the official language in Israel), and some collections have been translated three or four times into the same target language, especially English and French (Darwish 2009c: v). Some of these translations were made by close friends of Darwish, both native speakers of Arabic and speakers of other languages. A controversial series of thirty episodes entitled *في حضرة الغياب* *Absent Presence*, named after Darwish's collection of the same name, appeared on prominent Arabic TV channels in the holy month of Ramadan, 2011.

Some of his poems were set to music, too. *ريتا والبندقية* *Rita and the Rifle*, a love poem sung by the renowned Lebanese singer Marcel Khalife, became a symbol of distant romantic love. Rita was Darwish's first love, a Jewish Israeli woman. To depict the difficult circumstances surrounding their love, Darwish starts his poem with *بين ريتا و* *عيوني بندقية* (between Rita and my eyes there is a rifle).

His poem *إلى أمي* *To My Mother* expresses a deep longing for his mother's bread, coffee, and touch, especially because he lived far from her throughout the 1950s. Sung by Marcel Khalife, it became a distinctive feature of Mother's Day in the Arab world and a companion to every Arab traveler or refugee who feels sad because of being far from his mother or homeland. Many critics argue that he takes his mother as a symbol for his country. He says:

Childhood memories grow up in me	وتكبر في الطفولة
Day after day.	يوماً على صدر يومٍ
I must be worthy my life.	وأعشق عمري لأني
So if I die, I will be ashamed of my mother's tears.	إذا متَّ أخجل من دمع أمي

(Adab, 2005)

Contrary to his and to his mother's wish, he died in 2008 and left her in flood of tears but left us with a huge heritage of high-quality works.

His ambition was to go back home and lead a simple, normal life with his family. This childlike, innocent dream turned to be very far from reality. Unfortunately and

unjustly, he spent around 26 years in exile, which meant to him eternal suffering that transcended the borders of death.

2.2 Darwish's biography

An account of Darwish's life is in fact dramatized in a number of his works, both poetry and prose, among which are *ذاكرة للنسيان* *Memory for Forgetfulness* in 1982 and *في حضرة الغياب* *Absent Presence* published for the first time in 2006. No one is better to tell his story than himself. Darwish was born on 13 March 1941 (Darwish 1995, p. xii and Darwish 2009b, p. vii) in al-Birwa, a village east of Acre in Palestine to a farming family. He grew up there in a large family of eight children (five sons, and three daughters) and his grandfather taught him to read and write as his father, a peasant, was killed by Israeli troops in 1948 and his mother was illiterate.

With the declaration of the newly formed state of Israel in the same year, al-Birwa was subsequently "along with 416 other Palestinian villages" (Akash 2003, p. xvi) razed to the ground, wiped off the map, and cleansed of its indigenous Arab population. Darwish's family like many other Palestinian families had to flee to Lebanon and the boy had to leave home and childhood behind. Two years later, he sneaked into his 'country' 'illegally' to live in another Palestinian town called Deir al-Asad in Galilee (Darwish 2010, p. vii).

Darwish subsequently lost the innate sense of childhood and had to coexist with a hostile world. He forgot how to play with rug balls in the neighbourhood, look for birds in nests, or chase homeless cats. He later expressed his wish to be a child again after he grew old in his poem *إلى أمي* *To My Mother*:

I became old,	هرمت
So return the stars of childhood	فردي نجوم الطفولة
That I along with swallows	حتى أشارك
Can chart the path	صغار العصافير
Back to your waiting nest.	درب الرجوع لعش انتظارك

(Adab, 2005)

Unwillingly, he became familiar with the concepts of silence, rage, and contemplation, which heightened his poetic outlook and political awareness and probably led him to express his personal feelings and experiences against exile and oppression through poetry and to a lesser extent through prose. He denied the language “that set children apart from grown-ups. Both his mind and soul were introduced to adult words: ‘boundaries’, ‘refugees’, ‘occupation’, ‘Red Cross’, relief agency’, ‘return’, and so on” (Bennani 1994, p. 7).

It was too late for his family to be included in the new state’s census of the Palestinian Arabs who lived in Israel. He was then unable to travel inside his country without permission from the new settlers. He became particularly haunted by and possessed by the words ‘refugees’, ‘exile’, and ‘return’, especially because his family had a change of identity that could not be reversed from Arab Palestinian to ‘internal refugees’, illegal ‘infiltrators’, or ‘aliens’. That is why we see it is an essential element of his poetry to confirm his Arab and more precisely Palestinian identity.

During the 1950s, Darwish lived and studied in difficult circumstances in Deir al-Asad and graduated from high school in 1960. Immediately he moved to Haifa to make a living and worked as an editor for *al-Ittiḥād* “The Union” daily newspaper and *al-Jadīd* “The New” weekly magazine, published by the Rakah communist party. He became politically active and a year later joined the party (Akash and Moore 2000, p. 12).

He started writing poetry at an early stage, and his first collection *عصافير بلا أجنحة* *Wingless Birds* was published in 1960 when he was less than 19 years old. During the sixties, as mentioned above, he was imprisoned several times. Nevertheless, he was able to publish his second collection *أوراق الزيتون* *Olive Leaves* in 1964, which distinguished him as a national Palestinian poet (Shaheen 2010, p. vii) and put him centre stage of the Palestinian resistance movement against Israeli occupation.

In 1970, Darwish left Israel for Moscow to pursue his education in political economy. A year later, he decided to go back to the Middle East. However, he did not choose to return to the occupied land but in search of liberty and intellectual freedom he chose Cairo, Egypt, where he worked for the widely-known *Al-Ahram* daily newspaper. In fact, his decision to reside in Cairo was regarded by some Palestinians as a betrayal of

his responsibility as a freedom fighter, “comparable to that of a soldier deserting his post and caused a cry of outrage in the Arab press” (Mansson 2003, p. 15).

He left Cairo for Beirut, Lebanon, in 1973 (Akash and Moore 2000, p. 12). In the period 1977-1981, he worked as the editor-in-chief of the Palestinian magazine شؤون فلسطينية (Palestinian Affairs) published by the Centre for Palestinian Studies (Shaheen 2010, p. viii). In 1977, his books of poetry in Arabic sold over a million copies (Akash and Moore 2000, p. 12).

In 1981, he founded the pioneering literary journal *al-Karmel*, named after a village in Galilee. He was its editor in chief and it was published quarterly in Beirut. It was “the most influential literary journal in the modern Arab World” (Darwish 2003: 39). In 1982, the Israeli army invaded Lebanon and consequently Darwish and all other Palestinian Liberation Organization (PLO) members were expelled from Lebanon.

He lived for a short period in Tunis and again in Cairo and finally moved to Paris, “which gave him the opportunity to explore the various cultures from around the world that co-exist there”. He continued to edit the journal *al-Karmel*. In 1984, he was elected president of the Union of Palestinian Writers and Journalists, and re-elected in 1987 (Shaheen 2009b, p. ix). He became a member of the PLO executive committee in 1987, and in 1988 he wrote the Algiers Declaration known also as ‘the Palestinian Declaration of independence’ (Mansson 2003, p. 16).

In 1993, he resigned following the signing of the Oslo Declaration of Principles between the PLO and Israel because “he did not want to be held responsible for this risky accord” (Muhawi 1995, p. xiv). Return to the West Bank, however, did not lead to Darwish’s ‘Paradise Lost’, and he was still defined by Israel as a ‘refugee’. He rather discovered that the West Bank was the largest waiting room worldwide and Gaza Strip the largest prison.

During the late 1990s, he lived in the Jordanian capital, Amman, and partly in Ramallah in the West Bank to run The Carmel Cultural Organization. But there, he was once more “caught in a war-zone”. His office was raided and his manuscripts destroyed by Israel (Mansson 2003, p. 16).

In the year 2000, he published his twentieth book of poetry, جدارية *Mural* in Arabic and French. He was “the best-selling poet in France and in the Arab World” (Darwish 2000: 13). Over one million copies were sold in the Arab world. This represents a precedent in a part of the world not typically known for widespread reading.

On March 7, 2000, the *New York Times* wrote: “The poetry of Mahmoud Darwish becomes a weapon in the hands of the right-wing Israeli politicians who would like to bring down the [Israeli] Government”. The storm began when the education minister then Yossi Sarid announced that Darwish’s poetry would be taught to Israeli high school students. However, the opposition there gained the upper hand, and consequently his poetry was not taught in schools.

His poetry is widely admired and his achievements “won him recognition throughout the world”. In total, he published about thirty volumes of poetry and nine books of prose (Ibid: 14-16). He was awarded a number of international literary awards, prizes and highest medals across the globe. Those include, among others, The Lotus Prize, the Lenin Peace Prize, and Prince Claus Awards (Shaheen 2010, p. viii).

His close friends included Edward Said, Bialek (Israel’s national poet), Samih Al-Qasem, Adonis, Abd el-Bary Atwan (editor-in-chief of the London-based *Al-Quds Al-Arabi* daily newspaper), Mohammad Shaheen (a distinguished Jordanian translator), and many Arab and Palestinian poets. He left all of them and died in 2008 in the United States after complications following open-heart surgery and was buried in Ramallah. He was honoured with three days of national mourning and a state funeral in Palestine. His tomb lies on a hill and is surrounded by transparent glass so that it can be seen by all visitors at any time.

2.3 Darwish’s poetry: an overview

Darwish gained a reputation for his nationalist poetry, specifically after the publication of his first three collections عصفير بلا أجنحة *Wingless Birds* in 1960, which contained his popular poem بطاقة هوية *Identity Card*, أوراق الزيتون *Olive Leaves* in 1964 and عاشق من فلسطين *A Lover from Palestine* in 1966. In this respect, a number of critics compared Darwish to Lorca (a national Spanish poet, 1898-1936). It is worth mentioning here that he wrote a poem entitled ‘*Lorca*’ in which he expresses his appreciation of the

role of Lorca's poetry. The nationalist tendency is quite clear in his poetry, especially if we look at it before 1993.

In fact, during the first phase (1960-1993), most of his poems look personal, and the themes he expresses embody separation, exile, identity, and homeland among other related subjects. He believed in the political role of poetry and strove to create nationalist poems about the loss of his identity, country and people. The significant factors behind these themes are obviously the spirit of resistance against the Israeli occupation and the struggle for a doomed homeland, or probably for Darwish 'a promised land'.

His second phase, extending from 1993 to 2008, the year in which he died, embodied completely different themes such as love and people. The influence of the ever-changing events and development in its full range are the major factors behind these themes. In his late poetry, he meditated on the different subjects of life and wrote about the heritage of mankind as a whole with the overall goal of revealing the substance of man.

2.3.1 Separation and exile in Darwish's life

Darwish underwent the painful experience of separation from childhood and lost ordinary life at the age of six after fleeing with his family to Lebanon, following the Israeli attack on their village. He spent a period of separation as an internal exile in Israel until 1970, where he was an active poet. Darwish's external exile lasted for 26 years, specifically from 1970 to 1996.

His exile gave him "wider intellectual horizons and a geographical distance from his beloved". In addition, "he is no longer subject to the restrictions" imposed on him by Israel (Darwish 1980: xiv). He used his exilic writings to reclaim what was lost: memories, identity and homeland. It is inevitable to find the effect of both separation and exile as primary themes of his poetry.

2.3.1.1 Writings on separation and exile

Separation, though a tragic experience, seemed to be an inspiring resource and it played an important role in evoking Darwish's emotions and stimulating his writings. Darwish's writing on separation began in his second collection أوراق الزيتون *Olive Leaves*

in 1964. In a poem called *عن إنسان On Man* in this collection, he draws attention to Israel's aggression against the Palestinian people and their punishing of them without them having committed a crime: their wealth and assets were confiscated and they were driven out of their homeland.

They put chains in his mouth	وضعوا على فمه السلاسل
They fettered his hands to the rock of the dead	ربطوا يديه بصخرة الموت
And said: You are a killer	وقالوا: أنت قاتل!
They drew him away from every harbor	طردوه من كل المرافئ

(Translated by Mansson, 2003: 65)

The title chosen for another poem *من أنا, دون منفي؟ Who Am I, Without Exile?* in the same collection implies that the sense of exile became a necessary component for his poetic survival and artistic creation. He starts the poem with:

A stranger on the riverbank, like the river...	غريبٌ على ضفة النهر، كالنهر
Water binds me to your name.	يربطني باسمك الماء
Nothing brings me back from my faraway	لا شيء يرجعني من بعيد
To my palm tree: not peace and not war.	إلى نخلي: لا السلام ولا الحرب.

(Translated by Fady Joudah, 2007: 89-90)

Here he depicts himself in exile as a stranger or desperate refugee who has no hope whatsoever of going back home. In the same poem, exile writing takes the form of talking to an absent beloved. He says "and we are now loosened from the gravity of identity's land". He can write or do whatever he wants without any restrictions imposed on him by Israel. He says:

What will I do without exile, and a long night	ماذا سأفعل من دون منفي، وليلاً طويلاً
There is nothing left of me but you,	لم يبقَ مني سواك،
And nothing left of you but me.	ولم يبقَ منك سواي

Here he presents his readers with the role of pain and suffering in exile, but sympathizes with himself over the feeling that he carries his homeland inside himself and mutually his homeland carries him inside itself.

The suffering of exile manifests itself in Darwish's *وعداد في كفن* *And He Returned in A Shroud*. The title of this poem implies that the hope of return again has diminished. Here, he appears a homeless man, a bankrupt and hungry traveler moving against his will.

Haven't you seen a vagabond	أما رأيتم شارداً
A traveller not good at travelling!	مسافراً لا يحسن السفر!
He left without provisions. Who will feed the youth	راح بلا زوادة، من يطعم الفتى
If he becomes hungry on his way?	إن جاع في طريقه؟
Who will show the stranger mercy?	من يرحم الغريب؟

(Translated by Mansson, 2003: 56)

In the poem *رسالة من المنفى* *A Letter from Exile*, Darwish starts by talking to his absent mother, or absent country as many critics argue. He says:

Greetings ...	تحية
And a kiss!	وقبلة

Later, he depicts parts of his hostile life. He misses his mother and homeland, and expresses his pain through writing. He says:

And all I have in my exile is a dry loaf of bread,	وكل ما في غربتي زوادة، فيها رغيف يابس،
Longing and a notebook.	ووجد ودفتر

(Translated by Mansson, 2003: 56-57)

He depicts himself as a prey, chased by wolves or natural dangers.

Night-mother-is a hungry tearing wolf,	الليل- يا أمه- ذئبٌ جائع سفاح
Chasing the stranger wherever he goes.	يطارد الغريب أينما مضى

In some lines in *A Letter from Exile*, he looks afraid of being away forever and of death in exile. Then his destination may be forgetfulness.

Will evening remember	هل يذكر المساء
A migrant who came here...	مهاجراً أتى هنا
But did not return to the nation?	ولم يعد إلى الوطن؟
Will night remember	هل يذكر المساء
A migrant who died without a shroud?	مهاجراً مات بلا كفن؟

(Translated by Mansson, 2003: 63)

Although he is not happy in his exile, he sends a message to his mother: 'do not worry about me'. I have become an adult and I can depend on myself to earn my living. His verses here look rather ironic:

I've become a man of twenty	وصرت شاباً جاوز العشرين
Imagine me, mother, becoming twenty	تصوريني . . صرت في العشرين
Like other men	وصرت كالشباب يا أمّاه
I face life.	أواجه الحياة
I carry the burden like men do.	وأحمل العبء كما الرجال يحملون
I work	وأشتغل
In a restaurant...and wash dishes.	في مطعمٍ . . وأغسل الصحون.
I make coffee for the customer	وأصنع القهوة للزبون
I paste smiles on my sad face	وألصق البسمات فوق وجهي الحزين
To please the customers	ليفرح الزبون

(Translated by Mansson, 2003: 49)

2.3.2 Identity in Darwish's view

Darwish's village, al-Birwa, was wiped off the map when the boy was six years old. His family had to leave then. Simultaneously, he lost homeland and childhood. Darwish was imprisoned several times during the 1960s for travelling without an Israeli identity

card (Darwish 2009b: 4). As mentioned earlier, it was too late for his family to be included in the census of the Palestinian Arabs who lived in Israel, and consequently he was denied both nationality and identity. His family had a change in identity from Arab Palestinians to 'internal refugees' or 'aliens', and the loss of homeland meant to him the loss of self.

Feeling lost haunted Darwish and meant to him the loss of childhood, home, and language. He also missed the stable sense of identity in its full range, both physical and symbolic. The image of the split self is therefore frequently reflected, especially in exile poetry. In a number of poems, he tried to reconstruct his fragmented identity through talking to himself in the first place and to the 'other' in the second. This 'other' can be himself, an absent friend, a beloved, or even an Israeli officer. To Darwish, the overall goal behind identity poetry is to show that he, like others, deserves to be identified as a human being and like himself as a poet to exist.

2.3.2.1 Identity in Darwish's poetry

Darwish's pain is his poetry and his wounds are his words. His poem *بطاقة هوية Identity Card* is a crowning apogee of identity poetry and a very popular poem in the Arab world. This is probably because it is a reflection on the real identity of the Palestinian peasants who represent a majority in their communities. He identifies himself before an Israeli officer as a typical Arab villager: he has an identity card in which his name appears without a title, he works hard to feed his children, and he lives with dignity. Then he asks the officer: what is wrong with that? Why are you angry?

I am an Arab	أنا عربي
Working with comrades of toil in a quarry.	وأعمل مع رفاق الكدح في محجر
I have eight children	وأطفالي ثمانية
For them I wrest the loaf of bread,	أسلّ لهم رغيف الخبز
The clothes and exercise books	والأثواب والدفتر
From the rocks	من الصخر .

(Adab, 2005)

He depicts himself and his people as deeply rooted in the land of Palestine. Their roots extend to ages before time and history, and it is thus their right to stay there.

My roots	جنوري .
Took hold before the birth of time	قبل ميلاد الزمان رست
Before the burgeoning of the ages,	وقبل تفتّح الحقب
Before cypress and olive trees,	وقبل السرو والزيتون
Before the proliferation of weeds.	وقبل ترعرع العشب

In search of identity, Darwish's poems sometimes take the form of a dialogue with the 'other' or talk about the 'other' who mostly represents Darwish himself or the case of Darwish as identity-seeker. According to Darwish himself "the quest for your own identity and history must therefore be the quest for the identity and history of 'the other'" (Ibid: 192).

In *A River Dies of Thirst*, he talks about an absent 'other' and depicts him or himself as 'melting away' out of tiredness and 'swallowed' by darkness out of long travel. The motif of collapsing identity can be felt in the lines below:

Therefore he walks and walks and walks	لذلك يمشي ويمشي ويمشي
Until he melts away	إلى أن يذوب تماماً
And the shadows swallow him up at the end of his journey	ويشربه الظلّ عند نهاية هذا السفر
I am only him	وما أنا إلا هو
And he is only me	وما هو إلا أنا
In different images.	في اختلاف الصور.

(Translated by Catherine Cobham in Darwish, 2009c: 45)

In *I was Not With Me* in the same collection above, he appears indifferent to emotion, time, and place due to the loss of 'identity'. He sees himself as 'nothing',

'absent', and 'non-existent', and probably as a 'ghost' or 'shadow' who does not feel pain. He does not know the reality of his feelings: he is 'neither sad nor happy', and he has nothing to do with 'emotion or time'.

I was absorbed in nothing,	كنت مستغرقاً في اللاشيء
In total, complete emptiness,	في الفراغ الكلي الكامل
Separated from my being,	منفصلاً عن وجودي
And free from pain.	وخالياً من الألم.
I was neither sad nor happy,	لم أحزن ولم أفرح،
For nothingness has no connection	فلا شأن للاشيء بالعاطفة،
To emotion or to time.	ولا شأن له بالزمن.

(Translated by Catherine Cobham in Darwish, 2009c: 81)

In *Tuesday, a Bright Day*, he again expresses the pain of loss of identity in exile.

And your visions are your exile	ورؤياك منفاك
In a world where a shadow	في عالمٍ لا هوية
Has no identity, no gravity.	للظل فيه، ولا جاذبية.

(Translated by Fady Joudah in Darwish, 2009a: 149-159)

Darwish again manifests this conflict in his dialogue with Edward Said in *طباق Counterpoint*:

I am from here, not there and not here.	أنا من هنا، ولست هناك، ولست هنا
I have two names, which meet and part,	لي اسمان يلتقيان ويفترقان
And I have two languages.	ولي لغتان،
I forgot which of them I dream in.	نسيت بأيهما كنت أحلم.

(Translated by Mohammad Shaheen in Darwish, 2009b: 87)

In *From Now On You Are Somebody Else* أنت منذ الآن غيرك, Darwish defines 'identity' as one's achievements and expectations rather than his name and nationality. It is what you are looking to do rather than what was done. To be satisfied with your 'image' before the mirror, you have to feel you have not achieved yourself yet. To a poet, this means 'what is your next collection'?

He concludes:

Identity is what we bequeath, not what we inherit.	الهوية هي: ما نورث، لا ما نرث.
What we invent, not what we remember.	ما نخترع لا ما نتذكر.
Identity is the distorted image in the mirror	الهوية هي فساد المرآة
That we must break	التي يجب أن نكسرها
The minute we grow fond of it.	كلما أعجبنا الصورة
I am not embarrassed about my identity	لا أخجل من هويتي،
Because it is still in the process of being invented,	فهي ما زالت قيد التأليف.

(Translated by Catherine Cobham in Darwish, 2009c: 155)

The same motif is also clear in *Counterpoint* طباق in the form of a dialogue between Darwish and Edward Said:

I said: And identity?	قلت: والهوية؟
He said: Defense of the person.	فقال: دفاع عن الذات . . .
Identity is the daughter of birth,	إنّ الهوية بنت الولادة
But in the end, the invention of its owner,	لكنها في النهاية ابداع صاحبها،
Not an heirloom from the past.	لا وراثية ماضٍ.

In *From Now On You Are You* أنت منذ الآن أنت, Darwish believes that a poet's personality or national identity could only be achieved in his poetry.

Did somebody once say that	هل قال أحدهم
----------------------------	--------------

The master of words is the master of place? إنَّ سيِّدَ الكلمات هو سيِّد المكان؟
 This is neither vanity nor a game. ليس هذا زهواً ولا لهواً،
 It is the poet's way of defending the value of words, إنَّه أسلوب الشاعر في الدفاع عن
 جدوى الكلمات
 And the stability of place in a language which is وعند ثبات المكان
 Vocalised and therefore mobile. في لغة متحركة.

(Translated by Catherine Cobham in Darwish, 2009c: 160)

2.3.3 Homeland in Darwish's poetry

Palestine was partially occupied for the first time in 1948 with the establishment of the state of Israel, and the rest of it was occupied in 1967 after the defeat of the Arabs in the June war. Darwish created his country from words. His poetry aimed not only at remembering and describing his country, but also "to create, dream, and imagine a country made of words". The imagined nation then "becomes a quest for a replacement to the lost homeland" (Mansson 2003, pp. 205-206). In *رحلة المتنبي إلى مصر* *al-Mutanabbi's Journey to Egypt*, he says:

My nation is my new *qasida* وطني قصيدتي الجديدة
 I walk to my soul and it drives me from *Fustat* أمشي إلى نفسي فتطردني من الفسطاط

(Translated by Mansson, 2003: 206)

Darwish expresses his love and loyalty to his homeland in several poems. He clings to his homeland as it was originally his property although it has been usurped, and thus his love remains true despite the fact that he lived 26 years in exile. It is in his soul and heart, as he claims in *وطن* *Homeland* and other poems.

This land is mine and long ago, هذه الأرض لي . . . وكنت قديماً
 In good mood and in bad, I'd milk the camels. أحلب النوق راضياً و موّله

(Adab, 2005)

In his poem *To Our Land* لبلادنا, Darwish reminds his readers that Palestine is deeply rooted in history and is the homeland of the prophets. It has a map, wounds, and a hidden chasm. It is occupied, torn, and exploited by the settlers.

To our land, and it is the one poor as	لبلادنا، وهي الفقيرة مثل أجنحة
a grouse's wings,	القطا
Holy books and an identity wound	كتبٌ مقدسة وجرحٌ في الهوية
To our land,	لبلادنا
And it is the one surrounded with torn hills,	وهي المطوّقة الممزّقة التلال
The ambush of a new past	كمائن الماضي الجديد

(Translated by Fady Joudah in Darwish, 2007: 203)

The features of Darwish's land - "its flowers and birds, towns and waters – were an integral part of poems witnessing a string of political and humanitarian tragedies afflicting his people" (Darwish 2007, back cover). In *And We Have a Land* ولنا بلاد And We Have a Land that embodies the same motif of homeland, Darwish reminds his readers that Palestine was originally a peasant country and had a fertile soil..

The willows and adjectives grow. And its grass grows	يكبر الصفصاف والأوصاف. يكبر عشبتها
And its blue mountains. This lake widens	وجبالها الزرقاء. تتسع البحيرة
In the soul's north. Wheat rises in the soul's south.	في شمال الروح. ترتفع السنابل في جنوب الروح.
The lemon fruit gleams like a lantern	تلمع حبة الليمون قنديلاً
In the emigrant's night.	على ليل المهاجر.

(Translated by Fady Joudah in Darwish, 2007: 205)

It is also the homeland of the prophets, their holy books, and miracles. Jesus was born and lived in Palestine. The Ascension of the Prophet Mohammad took place there.

Geography glistens

تستطع الجغرافيا

Like holy books. And the chain of hills

كتيباً مقدسةً. وسلسلة التلال

Becomes an ascension place to higher...to higher.

تصير معراجاً، إلى الأعلى . . . إلى الأعلى.

And for Darwish and the Palestinians, it is 'the paradise lost' as is obvious below.

Did Adam get married twice?

هل تزوج آدم امرأتين؟

Or will we be born a second time

أم أنا سنولد مرة أخرى

To forget sin?

لكي ننسى الخطيئة؟

When Darwish returned from exile to the West Bank as his 'promised land' in 1996, he was highly disappointed. The land was instead a wasteland, torn into narrow cantons, and full of scattered settlements and settlers. In *A Shameful Land*, a poem that appeared in the collection of *A River Dies of Thirst* in 2008, he says:

This is a confined land that we inhabit

أرضٌ ضيقةٌ هي تلك الأرض التي نسكنها

And that inhabits us.

وتسكننا.

If two cocks fight over a hen and their pride,

وإذا تعارك ديكان على دجاجةٍ وعلى خيلاء،

Their feathers fly off the wall.

تطاير ريشها على الأسوار.

(Translated by Catherine Cobham in Darwish, 2009c: 75)

Still, he cannot conceal his real feelings towards his homeland in the same poem:

A confined land, and we love it and believe

أرضٌ ضيقةٌ ... ونحبها.

It loves us, living or dead.

ونظن أنها تحبنا أحياءً وموتى.

In *That Is Her Image And This is The Lover's Suicide*, Darwish depicts the distorted image of his country under occupation:

From where does his earth begin?

- من أين تبدأ أرضه؟

From his body occupied by the

من جسمه المحتل

Colonies

- بالمستعمرات

The aircraft. The coups. The myths.

الطائرات. الانقلابات. الخرافات.

(Translated by Mansson, 2003: 202-203)

In the same poem, he says that he wants to go back to Palestine as it is his native country. He wants to die and be buried there, not in exile:

I return...

أعود . .

Because she is my shroud. I return

لأنها كفني. أعود

Because she is my body.

لأنها بدني

I return because she is my nation.

أعود لأنها وطني

2.3.4 Love in Darwish's poetry

Darwish's first love was Rita, a girl from Israel, who appeared in a number of poems (Darwish, 2000: 45). She was unattainable as he was Palestinian, and consequently he appeared romantic in this hopeless love affair. He carried her in his heart and feelings, and she appeared in his poetry. He loved her when both of them were young, and it seems that his love grew up with him as he keeps mentioning her in his later poetry. In *Rita and the Rifle* he says:

And I kissed Rita

وأنا قَبَلت ريتا

When she was young.

عندما كانت صغيرة

And I remember how she approached,

وأنا أذكر كيف التصقت بي،

And how my arm covered the loveliest of braids.

وغطت ساعدي أحلى صغيرة

And I remember Rita

وأنا أذكر ريتا

The way a sparrow remembers its stream.

مثلما يذكر عصفورٌ غديره

(Adab, 2005)

It seems as if the lover was quite happy with his love. For him, Rita was a source of happiness – a feast, a wedding, and imagination. He was lost in her when they were close and more lost when they were apart.

Rita's name was a feast in my mouth.	اسم ريتا كان عيداً في فمي
Rita's body was a wedding in my blood.	جسم ريتا كان عرساً في دمي
And I was lost in Rita for two years.	وأنا ضعت بريتا . . سنتين.
And for two years she slept on my arm.	وهي نامت فوق زندي سنتين

In *The First Date* الموعود الأول, he remembers her words about longing for their first meeting, and she appears truthful in her love.

Squeezing my hand,	شدت على يدي
She whispered three words to me:	ووشوشتني كلمتين
The most precious things I had all day:	أعز ما ملكته طوال يوم:
'Tomorrow we'll meet.'	"سنلتقي غداً"
And the road enveloped her.	ولفها الطريق

Later, he appears optimistic about her coming. He is looking forward to seeing her:

Perhaps she's on her way,	لعلها قادمة على الطريق .
Perhaps it slipped her mind.	لعلها سهت.
Perhaps...perhaps...	لعلها . . لعلها
Two minutes more to go.	ولم تزل دقيقتان!

At the end, he appears pessimistic and hopeless.

Half-past four.	النصف بعد الرابعة
Half an hour has passed,	النصف مرّ
An hour, two hours.	وساعة . . وساعتان

The shadows stretch themselves

وامتدَّت الظلالُ

And she who promised did not come

ولم تجئ من وعدت

At half-past four.

في النصف بعد الرابعة

(Adab, 2005)

Darwish saw love poetry “as a form of resistance”, and consequently he produced a unique type of love poem – a type in which he broke down borders of traditional love poems. In *In Exodus I love You More*, he carries love for his country in his heart and soul:

My heart is my only country,

ليس لي وطنٌ غيره

And in exodus I love you more.

في الرحيل أحبك أكثر.

I empty the soul of the last words:

أفرغ الروح من آخر الكلمات:

I love you more.

أحبك أكثر.

(Translated by Fady Joudah in Darwish, 2009a: 65)

In *State of Siege*, he sees love poetry as a powerful means to liberate the Palestinians from the siege imposed on them by the Israeli authorities:

After I wrote twenty lines about love

كتبت عن الحُبِّ عشرين سطراً

It seems to me

فخيّل إلي

The siege had been beaten back

أنّ هذا الحصار

By twenty meters.

تراجع عشرين متراً.

(Translated by Munir Akash and Daniel Abdal-hayy Moore in Darwish, 2010a: 104)

Most of the poems in his 1998 collection *A Bed for the Stranger* سرير الغريبة are about love. He was severely criticized by close Palestinian friends for writing about what seemed then as love between a man and a woman. To those friends, Darwish deviated from his general orientation as a ‘national poet’ and ignored the Palestinian cause. Defending his point of view, he said “If I write love poems, I resist the conditions that don’t allow me to write love poems” (Darwish 2009, p. 18 in Cobham’s preface).

In *We Were Missing a Present* كان ينقصنا حاضر *We Were Missing a Present*, he wishes to see his beloved country a free state and for himself to be named 'the poet of the free state' rather than 'the poet of the occupied land' as he was usually called. He also aspires to romantic love similar to that in world literature.

Let's go as we are:	لنذهب كما نحن:
A free woman	سيده حرة
And a loyal friend.	وصديقاً وفياً
We will soon return to our tomorrow, behind us,	عمّا قليلاً نعود إلى غدنا خلفنا
Where we were young in love's beginning,	حيث كنا هناك صغيرين في أول الحب
Playing Romeo and Juliet.	نلعب قصة روميو وجولييت.

(Translated by Fady Joudah in Darwish, 2007: 5-7)

In *Low Sky* سماء منخفضة *Low Sky*, Darwish believes that love is existent: one-sided, two-sided, or even unfelt.

There's a poor love, one-sided	هنالك حب فقير، ومن طرف واحد
And quite serene it doesn't break	هادئ هادئ لا يكسر
Your select day's crystal.	بلور أيامك المنتقاة
There's a poor love, and two-sided	هنالك حب فقير، ومن طرفين
It diminishes the number of those in despair.	يقلل من عدد اليائسين

2.3.5 People in Darwish's poetry

In the mid-eighties and afterwards, Darwish appeared as a human poetic enterprise. His three collections *Fewer Roses* ورد أقل *Fewer Roses* in 1986, *I See What I Want to See* أرى ما أريد *I See What I Want to See* in 1993, and *Almond Blossoms and Beyond* كزهر اللوز أو أبعد *Almond Blossoms and Beyond* in 2006 present man as "visible in the Palestinian, where the Palestinian, as a human subject, shares the experience of love and grief, of future expectations, and of the inevitable fear of the impending moment of annihilation, with the rest of mankind" (Darwish 2009, in

Shaheen's introduction). In جدارية *Mural* which appeared for the first time in the year 2000, he seeks to explore the heritage of mankind as a whole.

In this comprehensive way of viewing people, Darwish enables the reader, whatever his cultural background is, to find a place for himself in his poetry especially because he "creates his language from a broad contemplation of life" (Ibid: x). His universal looking to the substance of man made him an icon among his readers. His works included a vast group of diverse people like father, mother, peasants, poets, friends, lovers, travellers, soldiers, and martyrs. Darwish's stories revolve around real people – their hopes, fears, achievements and defeats.

The Father

The image of the father in Darwish's early works represents the Palestinian peasants and farmers, remaining on their land and deeply rooted to it. Those people work and defend the land, and consequently have a strong connection with it (Mansson 2003, pp. 92-93). This image symbolises resistance to the Israeli occupation.

In *My Father*, a poem in the collection *A Lover from Palestine* in 1966, he says:

My father once said:	وأبي قال مرّة:
The one who doesn't have a country	الذي ماله وطن
Doesn't have a grave in the soil	ماله في الثرى ضريح
And he forbade me from travelling!	ونهانى عى السفر

(Adab, 2005)

In the lines above, his father does not want Darwish to travel, but rather urges him to cling to his land and traditions. This motif appears repeatedly in the same poem:

My father once said	وأبي قال مرّة
When he was praying on a rock:	حين صلّى على حجر:
Lower the eyes from the moon	غض طرفاً عن القمر
And be aware of the sea...and the journey!	واحذر البحر . . والسفر!

The Mother

As noted earlier, several critics argue that the mother image in Darwish's works is the homeland. Mansson indicates that Stefan Sperl sees separating a child from his mother as equivalent to "exclusion from your homeland, your language, your past, your identity, your very self – exclusion, ultimately, from the *communitas* of humanity altogether" (Ibid: 93).

In longing for his mother in *To My Mother*, Darwish is longing for his mother earth or more accurately for his native country. He yearns for food, drink, and warmth in his country.

I long for my mother's bread,

أحنّ إلى خبز أمّي

My mother's coffee,

وقهوة أمّي

Her touch.

ولمسة أمّي . .

(Adab, 2005)

He hopes to come back to his mother's house and consequently to his homeland to be a generous self-sacrificing man for the sake of it and to gain strength from its blessings.

If I come back

ضعيني، إذا ما رجعت

Use me as wood for your fire

وقوداً بتنور نارك . .

As the clothesline on the roof of your house

وحبل غسيلٍ على سطح دارك

Without your blessing

لأنّي فقدت الوقوف

I am too weak to stand.

بدون صلاة نهارك

Darwish never supported racism or oppression. Instead, he believed that people are equal or should be equal in their living, in having food and shelter, in expressing themselves, and in enjoying peace. In *Think of Others*, he says:

As you wage your wars, think of others

وأنت تخوض حروبك، فكر بغيرك

(Do not forget those who seek peace).

(لا تنسَ من يطلبون السلام)

As you return home, to your home, think of

وأنت تعود إلى البيت، بيتك، فكر بغيرك

others

(Do not forget the people of the camps).

(لا تنسَ شعب الخيام)

As you sleep and count the stars, think of
others

وأنت تنام وتحصي الكواكب، فكر بغيرك

(Those who have nowhere to sleep).

(ثمة من لم يجد حيزا للمنام)

As you express yourself in metaphor, think of
others

وأنت تحرر نفسك بالإستعارات فكر بغيرك

(Those who have lost the right to speak).

(من فقدوا حقهم في الكلام)

(Translated by Mohammad Shaheen in Darwish, 2009b: 3)

The lines above seem to be directed to the Israeli people – soldiers, settlers, or even poets. Darwish once described Israelis and Palestinians as “trapped together and waiting for someone to throw them a line”. In this poem, he invites people, whether Palestinians or Israelis, to share the same worries and needs and to cooperate for their public benefits rather than fight over them.

Darwish was spiritually open to the entire Semitic tradition including that of Judaism and was an avid reader of Hebrew. Despite all of the suffering he experienced in his separation, imprisonment, and exile, he always remained “one of the strongest supporters of Arab-Jewish coexistence in the land of his birth” (Darwish 2000, in Akash’s introduction, p. 45). This is quite clear in *State of Siege* حالة حصار:

You, standing at our thresholds, come in,

أيها الواقفون على العتبات ادخلوا،

Sip some Arab coffee with us!

واشربوا معنا القهوة العربية

You may feel you’re as human as we are.

قد تشعرون بأنكم بشرٌ مثلنا.

(Translated by Munir Akash and Daniel Abdal-hayy Moore in Darwish, 2010a: 20)

He wants people to enjoy a simple life without modern complexities – enjoy talking to people on the street, enjoy having a home and being safe, enjoy seeing roses and butterflies, and on the other hand to be thankful for these graces. In *If You Walk on a Street* إن مشيت على شارع، he says:

If you walk on a street that does not lead to an
Abyss,

إن مشيت على شارع لا يؤدي إلى
هاوية،

Say to the garbage collector, *Thank you!*

قل لمن يجمعون القمامة: شكراً!

If you expected something, and your guess
has Deceived you,

إن توقعت شيئاً وخانك حدسك،

Go tomorrow to see where you were,

فاذهب غداً لترى أين كنت،

And say to the butterfly, *Thank you!*

وقل للفراشة شكراً!

If you have looked at a rose without it causing
You pain,

إن نظرت إلى وردة دون أن توجعك

And you have rejoiced in it, say to your heart,
Thank you!

وفرحت بها، فقل لقلبك: شكراً!

(Translated by Mohammad Shaheen in Darwish, 2009b: 6)

Optimism, for Darwish, is a relative issue that differs from one person to another. It is in the eye of the beholder, and the beholder himself needs to decide his state of mind. He finds sitting in a café, reading a newspaper, and having a drink a great joy. You study your memories, you are soaring in your imagination, and you enjoy a peaceful state of mind. In *A Café, and You with the Newspaper*, he urges people to look at the full half of the cup, enjoy freedom of thought symbolised here by the sun, and be optimistic in approaching life:

A café, and you with the newspaper, sitting.

مقهى وأنت مع الجريدة جالس

No, you are not alone. Your cup half full,

لا، لست وحدك. نصف كأسك فارغ

And the sun filling the other half,

والشمس تملأ نصفها الثاني . . .

How forgotten you are,

كم أنت منسي

How free in your imagination!

وحرّ في خيالك!

(Translated by Mohammad Shaheen in Darwish, 2009b: 7)

In *الهدهد* *The Hoopoe*, a 20-page poem in his collection *I See What I Want to See*, Darwish talks about the lifecycle of people. In the phases of this journey they experience life from birth to death; they travel, become sick, kill, unite, and pursue their journey to the end.

How many seas should we cross in the desert?	كم بحراً سنقطع داخل الصحراء؟
How many tablets should we forget?	كم لوحاً سننسى؟
How many prophets should we kill at high noon?	كم نبياً سنقتل في ظهیرتنا؟
How many nations should we resemble before We become a tribe?	وكم شعباً سنشبهه كي نكون قبيلة؟
This path – our path is a tapestry of words.	هذا الطريق- طريقنا قصب على الكلمات.

(Translated by Munir Akash and Carolyn Forché in Darwish, 2003: 31)

2.4 General features of Darwish's poetry

Darwish's poetry is exclusively free verse (see Section 2.1). Bennani argues that his poetry refuses categorisation and describes it as "at once classical and modern, formal and colloquial, universal and personal, experiential as well as experimental" (Darwish 1994: 23). However, there are a number of general features that distinguish his poetic style.

2.4.1 Simplicity

Darwish's early poetry is characterised by the use of simple and everyday words (bread, grass, birds, oven, and clothesline) and language that makes it, especially the short poems, lyrical ballads that can be understood by simple people, and consequently sung by school children, peasants, travelers, and lovers. This is clear in his poem *إلى أمي* *To My Mother*:

Bind us together	..و شدّي وثاقي
With a lock of hair	بخصلة شعرٍ..
With a thread that trails from the back of your dress	..بخيط يلوح في ذيل ثوبك

Use me as wood to feed your fire

ضعيني إذا ما رجعت وقوداً بتنور نارك

As the clothesline on the roof of your house

وحبل غسيل، على سطح دارك

(Adab, 2005)

Rhyme is not necessary for free verse, but he pays attention to rhythm as a verse necessity and value. However, a number of his poems rhyme spontaneously and without affectation within the one stanza and musicality is heard through rhyme and assonance throughout the poem, making him a real song-maker whose vocabulary is accessible and whose writing can turn into oral performance. Unfortunately, only a few poems have been set to music and songs although a considerable number of them can be deemed to be anthems or hymns.

This direct style derives in the main from Darwish's focusing on the subject matter rather than the poetic style itself. He always adopts an aesthetic, attractive and magnetic, but simple, language "that evolves out of a sometimes startling lexicon" (Darwish 2010 in Shaheen's introduction). In addition, the structure of the short sentences he chooses makes his poems clear and easy to follow, especially in the early phases of his writing, where most of his subject matter is limited or, more accurately, confined to exile, identity, and the loss of the Palestinian homeland.

2.4.2 Modernity

Darwish was in search of modernity and used modern subjects in his poetry. Common themes of modernity in poetry include fragmentation, alienation, and pessimism. The effect of modernism which appeared in the second half of the twentieth century including that of Arabic modernist poetry manifests itself in a number of Darwish's works. An example of modernity in his poetry is the city. It represents modern life with its complexities. Among the cities he mentions are Paris, New York, and Madrid from the Occident and Jerusalem, Beirut, Damascus and Baghdad from the Orient. The late Iraqi poet al-Sayyab is widely known as the pioneer of Arab modernists and that Darwish voraciously read his poetry and wrote two poems about him.

At this stage of growth and maturity, Darwish became "knowledgeable of and sensitive to not only Arabic poetry but also the poetry of other nations" whose modernist influence he fell under, with a penchant for symbol and myth. In spite of that, he

preserved the clarity of expression that he needed for “the universality of vision in his poetry, thereby insuring effective communication with his fellow countrymen” (Darwish 1994, p. 18).

2.4.3 Symbolism

The use of symbol enabled Darwish to write poetry beyond the control of the Israeli government. He had “to beat around the bush hiding the greatest part of his story, depending on the intelligence and comprehension of the reader” (Ibid: 19). He derives strength from natural symbols such as the rock, mountain, tree, and sea.

Recurring reference to religious symbols in particular is a remarkable feature of Darwish’s work. He actually makes use of Islam, Christianity, and Judaism to achieve two goals: the motif of perseverance and the experience of migration. He was bilingual in Arabic and Hebrew and simultaneously an avid reader of both English and French.

The migration of the Prophet Mohammad (PBUH) from Mecca to Medina is taken as a model for the Palestinian experience. The Prophet Mohammad suffered imprisonment in his native country and his people’s expulsion. “He had the experience of having his voice taken away and of being threatened by silence. Leaving was the only option” (Mansson 2003, p. 131). Darwish and his fellows also suffered imprisonment and internal exile. He was stripped of his voice and similarly threatened by silence and ultimately forced into exile. In *أغنية للرجال A Song for Men*, Darwish addresses the Prophet Mohammad in an imaginary phone call:

- | | |
|--|-----------------------------|
| - I want Mohammad the Arab | - أريد محمد العرب |
| - Yes! Who are you? | - نعم! من أنت؟ |
| - A prisoner in my country | سجين في بلادي |
| Without earth | بلا أرض |
| They have thrown my people in exile | رموا أهلي الى المنفى |
| They have come to buy the fire from my voice | وجاؤوا يشترون النار من صوتي |
| So that I may depart from the shadows of prison... | لأخرج من ظلام السجن . . |

(Translated by Mansson, 2003: 131)

In fact, Darwish acquires endurance and patience from spiritual symbols such as Christ and the event of the crucifixion. Actually, Christ as a model for endurance is a popular motif in Palestinian resistance literature in particular, especially because Palestinian men of literature share a geographical connection with Christ who lived in Palestine. In *A Song for Men*, Darwish imagines a phone call with Christ:

- | | |
|---|---------------------------------|
| - I want Jesus | - أريد يسوع |
| - Yes! Who are you?[sg] | - نعم! من أنت؟ |
| - I am speaking from 'Israel' | - أنا أحكي من "اسرائيل" |
| I have nails in my feet and | وفي قدمي مساميرٌ . وإكليل |
| I carry a crown of thorns | من الأشواك فأحمله |
| Which way shall I choose, Son of God... | فأيّ سبيلٍ أختار يا بن الله . . |
| Which way? | أيّ سبيل؟ |

(Translated by Mansson, 2003: 115-116)

In *The Singer Said* in the same collection above, Darwish sees the tradition of Christ crucified as a symbol for encouragement and strength that people need to stand in the face of threats and oppression:

- | | |
|---|-----------------------|
| The singer on the cross of pain | المغني على صليب الألم |
| His wounds shining like a star | جرحه ساطع كالنجم |
| Told the people around him | قال للناس حوله |
| Everything...except remorse: | كل شيء . . سوى الندم: |
| Thus I died standing | هكذا متّ واقفاً |
| Standing as the tree I died! | واقفاً مت كالشجر! |
| Thus the cross becomes a | هكذا يصبح الصليب |
| <i>Minbar</i> ...or the staff of a melody | منبراً . . أو عصا نغم |

And its nails...a string! ومساميره . . وتر
 Thus falls the rain هكذا ينزل المطر
 Thus grows the tree... هكذا يكبر الشجر . .

(Translated by Mansson, 2003: 118)

Darwish was a non-Christian and crucifixion for the Muslim Darwish is an unjust, painful, and immoral act. In أغنية ساذجة عن الصليب الأحمر *A Naive Song on the Red Cross*, “the speaker is a motherless child who beseeches his negligent father to reclaim him from the Red Cross”:

I ask a million questions إني أسأل مليون سؤال
 But see in your eyes only the silence of stones وبعينيك أرى صمت الحجر
 Answer me, father! Aren't you my father? فأجني، يا أبي، أنت أبي
 Or have I become son of the Red Cross? أم تراني صرت ابناً للصليب الأحمر!؟

2.4.4 The use of myth

The hegemony of myth is widely noticeable in Darwish's works. A prominent example is his poem *The Phases of Anat*. However, the employment of mythical material as a poetic technique in the texture of the poem is not exclusively for decorative effect, but also to invite the reader to explore more about hidden worlds. In fact, Darwish views myth as an imaginative space for our deepest emotional experiences and consequently uses the dimension of myth as a field to indicate life's unlimited possibilities (Darwish 2000 in Akash's introduction, pp. 33-34). In *The End of Night* آخر الليل, he says:

I have no choice but to refuse death لا بد لي أن أرفض الموت،
 And if the myths should die وإن كانت أساطيري تموت
 I will search among the rubble for light, إني أبحث في الأنقاض عن ضوء
 And a new poem. وعن شعرٍ جديد.

(Translated by Munir Akash and Caroline Forche in Darwish, 2000: 34)

2.5 Metaphor in Darwish's poetry

Muhawi believes that existence itself in the Arab and Islamic view is “understood through the metaphor of writing”. He indicates that “what Darwish attempts is a pure gesture in which writing itself becomes the dominant metaphor. He offers us a multivocal text that resembles a broken mirror, reassembled to present the viewer with vying possibilities of clarity and fracture” (Darwish 1995: 16).

Darwish's work is related to his own subject matter and his own life experience with all its perplexities - separation, perseverance in the land, resistance, imprisonment, pain of exile, loss of identity, travel, and the dream of return. This actually applies to his works between 1960 and mid-nineties, when his themes revolved around these similar and interrelated subjects. Metaphor in that phase was used as “a means of recollecting an actual occasion” (Mansson 2003, p. 105). Consequently, these metaphors derived from and were relevant to the features of that period as reflected in his poetry, and they characterized the relationship between the poet or his countrymen and these core subjects. Consider the two examples below:

In the poem *وعدا في كفن* *And He Returned In A Shroud*, Darwish says:

Night! Stars! God! Cloud!	يا ليل! يا نجوم! يا إله! يا سحاب!:
Have not you seen a vagabond . . . whose eyes are two stars?	أما رأيتم شاردأ . . . عيناه نجمتان؟
His hands are two baskets of basil	يداه سلّتان من ريحان
His breast a pillow for the stars and the moon and his hair is	و صدره وسادة النجوم والقمره وشعره
A swing for the wind and the flowers!	أرجوحة للريح والزهر

(Translated by Mansson, 2003: 72)

In the poem *لا تنامي حبيبتني* *Do not Sleep, My Love*, he says:

A branch of an olive tree crying	غصن زيتونة بكى
In the exiles on the rock	في المنافي على حجر

Searching for its root

باحثاً عن أصوله

And for the sun and the rain

وعن الشمس والمطر

(Translated by Mansson, 2003: 102)

In contrast, metaphors found in his late work, specifically from the mid-nineties until before his death in 2008 were pertinent to modernity, freedom, love, nature, hope, joy, and the substance of man, following the natural and ever-changing development of his poetry and his subject matter, where his themes appeared universal rather than local. Darwish's whole life can be described as "a never-ending quest for this lost realm, whether as homeland or poetic form, or simply as a metaphor for everything human beings most deeply aspire to" (Darwish 2000 in Akash's introduction, p. 29). Thus, Darwish's works in general combine the private voice with the public and, consequently, appear as a fabric of diverse metaphors that range between the personal and the universal. Consider the two examples below:

In the poem *Dream, What Is It?*, ما هو؟ الحلم، Darwish says:

Dream, what is it?

الحلم، ما هو؟

What is it this nothing this

ما هو اللا شيء هذا

Time's passerby,

عابر الزمن،

This splendid as a star in the beginning of love,

البهية كنجمة في أول الحب،

Delicious as a woman's image

الشهي كصورة امرأة

Massaging her breast in the sun?

تدلك نهدها بالشمس

(Translated by Fady Joudah in Darwish, 2007: 240-241)

In the poem *If I Were Another*, لو كنت غيري، Darwish says:

If I were another on the road, I would have

لو كنت غيري في الطريق، لكنت

Hidden my emotions in the suitcase, so my poem

أخفيت العواطف في الحقيبة، كي

Would be a water, diaphanous, white,

تكون قصيدتي مائية، شفافة، بيضاء،

Abstract, and lightweight . . . stronger than memory, تجريدية، و خفيفة .. أقوى من الذكرى،
 And weaker than dewdrops, and I would have said: وأضعف من حبيبات الندى، ولقلت:
 My identity is this expanse! إنَّ هويّتي هذا المدى!

(Translated by Fady Joudah in Darwish, 2007: 270-271)

2.5.1 Metaphors of perseverance and resistance

In Arab culture and Arabic literature, natural features such as mountains, pyramids, and rocks are frequently used as metaphors for perseverance and power on the basis of their strength and solidity. It is common to hear an expression like يا جبل ما يهزك ريح "Oh mount! Winds will not rock you", "That player is a rock in the defense field" or "That warrior was a rock on which all waves of invaders broke". In *Awaiting Those Returning*, a poem that appeared in 1966, Darwish himself and the rock "represent the stable and enduring ideal of perseverance" in the land. He "stubbornly resists the dangerous temptation to give up the hope of the loved ones' return and remains patiently waiting on the rock" (Mansson 2003, p. 113):

The steps of my loved ones are the sighs	خطوات أحبابي أنين الصخر
Of the rock beneath a hand of iron	تحت يد الحديد
I wait with the rains	وأنا مع الأمطار ساهد
In vain looking in the distance	عبثاً أهدق في البعيد
I will remain on the rock...under the	سأظل فوق الصخر . .
Rock...enduring	تحت الصخر . . صامد

2.5.2 Metaphors of separation, exile, journey, and homeland

Darwish uses The Prophet Mohammad's and Christ's journeys as a metaphor for his migration on the grounds that both of them had to leave their homeland and live in exile. Their suffering also becomes another metaphor of exile. In *Psalm 4*, بسالميم 4, Darwish leaves identity and memories behind and departs:

I left my face on my mother's handkerchief تركت وجهي على منديل أمي

Hauled mountains in my memory

وحملت الجبال في ذاكرتي

And went away.

ورحلت

(Translated by Ben Bennani in Darwish, 1994: 39)

For Darwish, this circuitous journey is a metaphor for a very long suffering in exile. It is also a metaphor for a heavy burden that he has to shoulder wherever he goes. In *نساء* *We Travel Like All People*, he says:

We said to our wives: Give birth to hundreds of years,

قلنا لزوجاتنا: لدنّ مئاً مئآت السنين

So that we may end this journey

لنكمل هذا الرحيل

Within an hour of a country,

إلى ساعةٍ من بلادٍ

Within a meter of the impossible.

ومتراً من المستحيل

Your road is long, so dream of seven women

طويلاً طريقك فاحلم بسبع نساء

To bear this long journey on your shoulders.

لتحمل هذا الطريق الطويل على
كتفك.

(Translated by Munir Akash and Carolyn Forché in Darwish, 2003: 11)

Noah or his ark is taken as a metaphor for Darwish's undesired journey or exile, while olive trees and doves are metaphors for peace, Eden or the earthly 'paradise lost' for Palestine, and ultimately Adam for Palestinian refugees. Similarly, roots of trees extracted from their earth are a metaphor for the Palestinians expelled from their homeland and exiled elsewhere. In the poem *مطر* *Rain*, he says:

Noah!

يا نوح!

Give me the branch of an olive tree

هيني غصن زيتون

And my mother...a dove

ووالدتي . . حمامة!

We made a paradise

إنّا صنعنا جنّة

Whose ends are litter boxes

كانت نهايتها صناديق القمامة!

Oh, Noah!

يا نوح

Don't travel with us

لا ترحل بنا

Death here is victory

إنّ الممات هنا سلامة

We are roots, can't live without earth.

إنّا جذورٌ لا تعيش بغير أرض . .

(Translated by Mansson, 2003: 127)

For Darwish, paradise was lost twice: the first time as a human being when Adam was expelled from the heavenly Paradise and the second as a Palestinian when he was exiled from his earthly paradise, as he claims in *The Adam of Two Edens*:

I am the Adam of two Edens lost to me twice:

أنا آدم الجننتين فقدتهما مرتين

Expel me slowly. Kill me slowly

فاطردوني على مهلٍ واقتلوني على مهلٍ

Under my olive tree

تحت زيتونتي

With [Garcia] Lorca.

مع لوركا.

(Translated by Munir Akash and Daniel Moore in Darwish, 2000: 87)

Darwish consequently found himself in a living Hell, where everything around him in the new environment turned bad. The world declined, voices lost their impact, and the feelings of people lost reality and warmth. In *Hooriyya's Teachings*, he says:

Since the day you were expelled from

عندما طردت ثانية من الفردوس،

Paradise A second time

Our whole world changed,

عالمنا تغير كلّهُ،

Our voices changed,

فتغيرت أصواتنا.

Even the greeting between us fell

حتى التحية بيننا وقعت كزر الثوب فوق الرمل

Echoless, like a button falling on sand.

لم تسمع صدًى.

2.5.3 Metaphors of freedom

Freedom in Darwish's poetry is often expressed via the metaphor of birds that possess the freedom he is denied to visit the beloved homeland. The poet, being unable to travel and express himself freely, is a bird detained in a cage. In *The Hoopoe* الهدد، he

urges birds to enjoy flying wherever they want to, sing, and express their joy in freedom:

You birds of plain and valley, fly! يا طيور السهل والوديان، طيري
 Fly swiftly toward my wings, toward my voice! طيري سريعاً نحو أجنحتي وطيري نحو صوتي
 People are birds unable to fly, O hoopoe of Words. والناس طيرٌ لا تطير يا هدهد الكلمات.

(Translated by Munir Akash and Carolyn Forché in Darwish, 2003: 31)

In the poem *A Metaphor* استعارة, Darwish addresses the absent 'other', where birds again are taken as a metaphor for freedom:

You think you are higher than yourself, فتظن أنك أعلى من نفسك
 Like a bird existing only in a metaphor. شبه طائرٍ لم يوجد إلا في استعارة.
 The metaphor entices you to break away وتغريك الإستعارة بأن تنفصل عنها
 From it and look at the empty sky, وتنظر الى سماءٍ مهجورة

(Translated by Catherine Cobham in Darwish, 2009c: 71)

In one of his last poems *The Canary* الكناري printed in his volume *A River Dies of Thirst* نهر يموت من العطش Darwish again depicts himself and his compatriots under siege in Ramallah in the West Bank as birds in a cage. The cage is a metaphor for the siege imposed by Israel and the canary a metaphor for a people under siege.

We listened to the canary's words to me and you: استمعنا إلى ما يقول الكناري لي ولك:
 'Singing in a cage is possible and so is happiness'. الشدو في قفصٍ ممكنٌ والسعادة ممكنة.

(Translated by Catherine Cobham in Darwish, 2009c: 139)

2.5.4 Metaphors of love

As discussed in earlier sections, for Darwish Palestine is the lost beloved, and this is explicitly stated in his 1973 prose book *Diary of A Palestinian Wound* يوميات جرح فلسطيني *Diary of A Palestinian Wound*: "I am the lover and the land a beloved". It is also obvious in his poetry that he

takes his lost 'individual beloved' as a metaphor for his lost homeland. Johnson-Davies indicates that Darwish was "deprived of his beloved and so he must make do with an intricate fabric of dreams and hopes and regrets" and that his poetry consisted largely of "an extended and desperate love affair with his lost homeland" (Darwish 1980: i). The image of the unattained beloved, who is not named after his exile, informs Darwish's lexicon and provokes his poetic creativity. In *هي لا تحبك أنت* *She Does Not Love You*, he admits that most of his poetry is dedicated to his beloved land and thus their affair has become reciprocal:

She does not love you.	هي لا تحبك أنت
Your metaphors thrill her.	يعجبها مجازك
You are her poet.	أنت شاعرها
She has come to love you	ربّما صارت تحبك أنت
Since you raised her to the sky,	مذ أدخلتها في اللازورد
And you became another person	وصرت أنت سواك
Occupying the highest throne in her sky.	في أعلى أعاليها هناك.

(Translated by Mohammad Shaheen in Darwish, 2009b: 39)

2.5.5 Metaphors of nature

Nature and its elements – flowers, butterflies, doves, springs and so on became highly used metaphorically in Darwish's late works. In *الآن بعدك* *Now after You*, for example, the sun and trees are used metaphorically:

Now, after you, with an appropriate rhyme	الآن بعدك ... عند قافية مناسبة
And exile, the trees improve their posture and laugh.	ومنفىً، تصلح الأشجار وقتتها وتضحك.
The sun laughs in the street.	الشمس تضحك في الشوارع

(Translated by Mohammad Shaheen in Darwish, 2009b: 44)

In the poem *Tuesday, a Bright Day*, birds and rivers are metaphors:

The birds snatch seeds from the shoulders of والطيور تختطف الحَبَّ من كتف النهر
the river.

And I mutter, mutter in secret: Live tomorrow أهجس، أهمس في السِّر: عش غدك الآن.
now!

(Translated by Mohammad Shaheen in Darwish, 2009b: 49)

Metaphor itself is used metaphorically in *طباق Counterpoint (For Edward W. Said)*:

Metaphor was sleeping on the bank of the river كان المجاز ينام على الضفة النهر،
Had it not been for the pollution, لولا التلوث
It would have embraced the other bank. لاحتضن الضفة الثانية.

(Translated by Mohammad Shaheen in Darwish, 2009b: 87)

2.6 Theory and practice of poetry translation

Translation scholars and critics view a translated literary text not only as a linguistic exercise, but as also in terms of the translator's artistic and aesthetic interpretation of the text and his/her success or failure in translating that text. In fact, some theorists view literary translation as a creative art. Enani, as quoted in Younis (1999: 10), believes that "no work of literary translation should be worthy of any interest at all unless it possesses a literary quality of its own, comparable or not to the original".

Before a translator of poetry produces the final version of the TL poem, he should revise it, compare other possible choices, and finally make a decision. This implies that a poetry translator is the first critic of his own work. In this respect, it is the translator's responsibility to present (or destroy) the aesthetic qualities of the original. Obviously, the translator of literature, whether prose or poetry, needs to be partially a critic, man of literature, or possess a certain poetic feeling. Most scholars (e.g. Reynolds, Hewson, Robinson, Jones, and Lefevere) discuss poetry translation under the topics of (un)translatability of poetry, interpretation, loss, priorities, quality, creativity, and translation strategies.

Reynolds (2011: 63) believes that poem's being a poem "seems to conflict with its being a translation". This means that a poem is only a poem when it is read or written in its ST, and when it is 'translated' into another language, it is no longer a poem, but some other work of art – whether a new poem or something else. Reflecting this, Peter Robinson, a well-known writer and translator, entitled his book *Poetry and Translation: the Art of the Impossible* (2010). The title itself is sufficient to reflect the author's view of the art of poetry translation. While other terms like 'the betrayer of the text' or 'the lying author' apply to translators in general, they apply most particularly to poetry translators.

Considering the ways in which a translated poem is a new – i.e. reinterpreted - poem, Hewson (2011: 86) argues that interpretational effects can involve either contraction or expansion. Contraction happens when the interpretations are limited and ambiguities are resolved in translation. In contrast, expansion happens when interpretations are enriched in translation. Hewson maintains that the removing of material may cause the reader of the TL poem to increase potential interpretations. This, in turn, involves change or loss in meaning.

Reynolds (2011: 62) quotes Robert Frost as saying "poetry is lost in translation" and that poetry is also "lost in interpretation". Reynolds also views 'interpretation' as a metaphor for translation, which is then unavoidable and treacherous. This implies that readers of translated poetry are betrayed twice. He maintains that "interpretation has a part in any translation". In other words, the adoption of 'interpretation' of poetry is done firstly in the service of poetry and secondly in the service of poetry translation.

Some scholars have proposed paraphrase as a plausible strategy for poetry translation. Paraphrase can be considered a 'loose' reinterpretation of the whole poem – i.e. a reinterpretation where the meaning features of the original poem are only reinterpreted in their general aspects, not their specific ones, and other non-meaning features are lost. But again, paraphrasing poetry is not an easy task. If translators find poetry paraphrasing easily achievable, then they will be able to paraphrase it in the receiving language. This, however, highlights the idea of 'lost in paraphrase' to refer to poetry (Robinson 2010: 25). This is particularly evident at the levels of rhythm, rhyme, and other formal features. After these 'losses' in poetry translation, a poem in the TL is no longer a poem or even a 'translation'. This makes poetry translation rather ironic

and opens new frontiers for poetry criticism. It also gives rise to other terms like 'resemblance', 'adaptation', 'version', 'imitation', and 'interpretation' to describe the new product and the relationship between the SL and TL (Ibid: 26). The point is not to 'translate' a poem, but that the new product is a poem that can stand alone.

Regarding the specifics of poetry translation, Jones (2011b: 175) argues that "translators spend most time tackling problem of lexis: words and fixed expressions". Secondly, they are concerned with exploring imagery in the source poem, and attempting to depict this in translation. Imagery involves the poet's use of metaphor and other figures of speech. Thirdly, somewhat less time is spent on rendering sound-based features (rhyme, rhythm, assonance, etc.) unless translators give priority to creating formal rhyme and rhythm. In fact, most translators view translating sound-based features as the least important and probably most difficult aspect of their work.

Jones (2011b: 172) also argues that "poetry translation is typically overt". By this he means that target readers are aware they are reading a translated poem. Hence, translators are less free than poets as they have to consider their audience's reaction and criticism and expect that readers will be highly critical. Jones expects the poetry translator to interpret the meaning of the ST poem, relay his interpretation reliably, and reproduce/create a new readable and enjoyable text (poem). This approach demands the translator to be a poetry reader, a poetry writer, and loyal to the ST and quality mediator of the TT; this approach probably needs a poet-translator to do the task. Reynolds supports Robinson's viewpoint: "I prefer translations that stick as close to their originals as possible, but which nevertheless aim to read as poems in their own language" (Reynolds 2011: 67).

The views of Jones and Reynolds imply that poetry translation should be re-creative. However, re-creative poetry translators face a number of challenges. Poetry may involve a highly complex set of meanings and poetic features, and rendering these meanings and features is not straightforward especially when they are intentionally obscure, i.e. not easily interpreted by SL native speakers. The translator's loyalty to the form of the poem is not an easy task, either. In certain cases, a translator may resort to addition, deletion, or alteration to produce a novel (but appropriate) TL poem.

Jones says that creativity can be related to John Dryden's three translation approaches: i. Semantically faithful 'metaphrase', which Jones sees as non-novel, and hence non-creative; ii. Paraphrase, where the source poet's "words are not so strictly followed as his sense, and that too is admitted to be amplified, but not altered"; and iii. Imitation, where the translator can forsake both words and sense (Jones 2011a: 38-39). Jones indicates that Holmes suggests three main approaches: i. The mimetic, which implies replicating the original form and consequently the number of syllables in the one line; ii. The analogical, which implies using a target form with a similar cultural function to the source form (e.g. the English iambic pentameter for the Chinese five-syllable line); and iii. The organic, which implies choosing a form that best suits the translator's response to the source form (ibid: 173).

Poetry translation may need technical skills not required in other forms of translation, for instance where a translator seeks to employ rhyme in the target text. Preserving rhyme or recreating a new rhyme in translation is challenging and needs special technical abilities. Some sounds which exist in one language may not exist in the other, making rhyme translation even harder. For example, the English sounds 'v' and 'p' do not exist in Arabic and the Arabic sounds ح, خ, غ, غ do not exist in English. Finding rhyme-words is difficult on the one hand, while giving priority to rhyme at the expense of other features may destroy the poem's integrity, weakening the meanings implied and failing to deliver the messages embedded. Finally, poems with culture-specific associations and references may be hard to recreate or analogize. The translator, hence, may need to supply notes in his introduction (Ibid: 174).

A prominent view is that there is no fixed framework or strategy for poetry translation. It is, rather, a personal and creative poetic action. Jones points out that "no single theory, however, can describe all aspects of poetry translation. To explain specific issues, various approaches are used" (Jones 2011a: 13). The difficulties in poetry translation mainly stem from poetry's textual features, which are semantic, syntactic, sound-based, pragmatic, and ambiguity-related. Rendering images and metaphors is also a big challenge for the translator, especially because they are key components in poetry. Other figures of speech, which are frequently used in poetry, also pose another challenge on the part of the translator.

Notwithstanding Jones' views on the impossibility of a single theory for poetry translation, a number of writers have identified fairly specific approaches to poetry translation. Lefevere reviews seven strategies:

- Phonemic translation: this strategy focuses purely on reproducing the SL in the TL and simultaneously producing an acceptable paraphrase of the sense. This method works well in translating: i. SL words by TL words that are etymologically related to them; ii. proper names; and iii. onomatopoeia. Lefevere, however, rejects this method as it weakens the sense significantly (Lefevere 1975: 22).
- Literal translation: here fidelity is given to the meaning and sense of the ST. This practice narrows down the meaning of the word in the TT. It can also be misleading and detrimental to the structure of the ST as a whole (Ibid; 29).
- Metrical translation: this implies maintaining the metre of the ST and presenting its outward form. Again, Lefevere criticises this method as it distorts the sense, communicative value, and syntax of the ST. It also fails to make the ST a literary work of art in the TL (Ibid: 42).
- Poetry into prose: a prose translator is unable to "direct the reader's attention towards certain words the way poetry can". It can neither make a word stand out through its position in the line, nor can it repeat a word too often. Like its literal and metrical counterparts, it distorts the meaning and fails to make the ST a literary work of art in the TL (Ibid: 43).
- Rhyme translation: here the translator needs to look out for the right rhyme-word, and this is a major restriction on the translator. He may betray the sense of both single words and lines.
- Blank verse: the translator needs to adhere to the metrical scheme. If he fails to comply with the same metrical system, he may disintegrate the poem. Also, the demands of the metrical scheme may compress or expand the ST.
- Interpretation: this strategy has two sub-categories: i. a version in which the translator keeps the substance of the ST, but changes its form; and ii. Imitation, in which the translator produces a poem of his own.

Bassnett notes that Lefevere's study puts emphasis on one or more elements of the poem at the expense of the whole and fails to consider the poem as an organic structure. She also notes that the use of the term 'version' is misleading as it implies a distinction between this and 'translation', especially in regard to the distinction between form and substance. She believes that the translator has the right to differ organically and be independent enough to reproduce the original as a living work (Bassnett 2014: 94).

Lefevere tries to shed light on the pros and cons of his strategies, but he actually highlights the restrictions in the translator's choices. His procedures are rather problematic. In his view, to be successful, a poetry translator needs to consider the meaning closely, retaining the syntax, rhyme, and integrity of the poem. This, I believe, is not necessarily true as readers of translated poetry usually read it independently of the original (even though they are aware that the translation is a translation). Lefevere assumes that readers or critics of translated poetry make a comparison between the SL and TL poem. Pertinent points stressed in this section are linked to Section 7.12.

2.7 Theory and practice of poetry translation: relevance to the current study

The theoretical discussion above is relevant to the current study in different ways. The study evaluates the translators' artistic interpretation of metaphorical features in Darwish's poetry and their success/failure in rendering them from Arabic into English. In this particular aspect, the study evaluates the translators' creativity in producing a poetic work of his own. It also sheds light on different choices and decisions in specific metaphor translations as it mostly handles metaphors that are translated twice. Furthermore, it provides criticism of the translators' role in presenting or distorting the flavour of the original metaphors.

The study, too, partially attempts to answer a number of questions: Does metaphor translation in particular reflect certain strategies? Or is it a personal, subjective activity? Is it true that rendering the image through metaphor is very hard or even impossible as some say? Does metaphor translation include conveying the meaning, if clear in the original, as well? And is there a significant resemblance between the ST and TT metaphors?

The way translators interpret Arabic metaphor is highlighted through comparing TT forms (whether metaphors or not) with their corresponding ST metaphors. This implies the question of loss in the meaning or alteration in the structure of the ST metaphor. At the same time, it gives rise to interpretational effects (contraction and expansion) in metaphor translation. The study in fact reveals that none of paraphrase, adaptation, addition, or deletion is used as a strategy for metaphor translation in the corpus under investigation.

As shown above, some theorists, like Jones, claim that there is no single framework or strategy for poetry translation, but there are certain approaches to explain specific issues. Other theorists, like Bassnett, affirm the necessity of a close relationship between the theory and practice of poetry translation. The current study discusses one issue in poetry translation, which is metaphor translation. In its conclusions, it will either affirm the need for certain strategies, or corroborate the view that metaphor translation is, rather, a personal activity, i.e. there is no need for a specific model to be followed. In terms of analysing metaphors and their translations (rather than proposing a model for producing poetic metaphor translation), the study utilises the models of Newmark and Dickins (the latter based on Newmark's model). Lefevere's strategies and Liddy's 'tips' are general guidelines for translating poetry. They are not therefore specifically relevant to the present study, which tackles only one particular issue in poetry translation.

2.8 Problems of Arabic-English poetry translation

An Arabic saying الشعر مرآة الشعوب (poetry is the mirror of nations) complies with the view that translators are cross-cultural mediators. Translating poetry involves a risk: weak translation of Arabic poetry into English may distort some aspects of the ST culture amongst other things. From this perspective (though this is not the only possible perspective), the translation of poetry could be defined as rendering the meaning from one language to another in the same way as the ST poet wanted it to be.

Poetry translation seems to be a question of relativity. Not all aesthetic aspects and poetic features can be transformed in the TL version, and this varies from one poet and one translator to another. "What the translator is attempting to do is not so much

to translate a text, but to translate/transform the way a text lives, has its being, in the consciousness of a reader” (Scott 2011: 75). Arabic-English poetry translation involves problems, particularly in relation to meaning (semantics), form, sound (phonetics), linguistic features and cultural expressions, and grammatical structure (syntax).

Achieving total equivalence between the meaning of an Arabic ST poem and that of an English ST poem is in practice impossible. Understanding and interpreting poems is usually difficult, even for native speakers. Meaning in poetry is often implicit rather than explicit and is meant to be ambiguous, i.e. there could be more than one meaning intended, and transforming these meanings together is never an easy task for the translator. A poem may need to be ‘translated’ in the same language as a first step, or translated by a bilingual translator to ensure a very close meaning to that of the original. Fady Joudah, a poet and translator of Darwish’s poetry, is an example of a successful bilingual Arabic-English poetry translator.

Context, in the full range of meanings of this term, is essential for the translator. He needs to investigate the social, political and personal context in which the poem was written and the rationale for writing it before he commences the process of translation. If a word has many ambiguities in the ST poem, it can be argued that it should ideally entail the same ambiguities in the TT version.

Out of loyalty to the ST poem or to the poet, some translators prefer to choose fairly literal translations of poetry. Fairly literal translation, though common in poetry translation, does not, of course, always convey the meaning intended and the message embedded. In some cases, imitation and adaptation work better than literal translation. Jackson indicates that:

In recent years translators have taken to collaborative efforts, often translating languages they do not know or know very little. Such collaborations, usually between a good linguist or native speaker and a good poet have resulted in some stunning translations. Usually the poet is provided with a literal translation, then works with the translator over phrases and words with

colloquial, historical or metaphoric resonance, and then the poet comes up with a poem that is a version, imitation (fairly close) or adaptation (loose) (Jackson 2011: 66).

This approach largely applies to Darwish's poetry translation(s). The poet used to choose his translators (most of them were among his fraternity and close friends), thoroughly discuss certain issues with them, and finally take a decision together regarding the best way to translate the collection under discussion. Joudah says in Darwish (2007: xvi) that "the poet encouraged me to redistribute the lines and stanzas as I saw fit for the English poem, but I furthered my focus on syntax, while giving the English reader the same "view" an Arabic reader has of the page".

In translating poetry, form is important, too. The translator has to decide what form to use in translation, e.g. free verse or a prose poem. Form is sometimes a distinctive feature of the poem/poet. Shakespeare's sonnets take the form of three quatrains and one couplet, and most, if not all, translators use the same forms in translation. In Arabic, there are different forms of poetry. The oldest is what is known as the *qaṣīdah*. This genre is distinguished by each line being divided into two halves: *ṣadr* and *ʿajz* and there is a fixed rhyme scheme – typically A, A, A etc. Other modern forms include free verse and prose poetry. These are based on unified feet and do not necessarily abide by rhyme or line and stanza length. The rendering of Arabic poetic forms into English reflects on the translator's loyalty to the ST poem.

Some may argue that retaining both form and content in translation is very hard to achieve, and a translator, therefore, needs to choose one of them and discard the other. In the ancient Arabic *qaṣīdah*, form is quite important, and rendering it into an appropriate English form is equally important as it is the defining feature of that poetry. In free verse or prose poetry, however, form is not of such high value in comparison to content as the poem has no fixed line and stanza length, and sometimes has no stanza limits at all.

Sound-based features are sometimes viewed as support mechanisms in translation and therefore of limited interest. This, however, is not necessarily the case. Metre, for example, is a defining feature of traditional poetry and retaining it or not in translation may determine the type of TT version, i.e. free verse, prose poem, or merely prose.

Metres in Arabic free verse are also different from metres in English; the structure of each foot in Arabic is not the same as its English counterpart (the number and stress of syllables are different). The commonest metre in Arabic free verse is الخبيب *alkhabab*, a metre which does not have any near-equivalent in English. This makes rendering the same metre into English impossible. Alternatively, the translator may decide to use a traditional English metre that fits the new version (like a pentameter or tetrameter).

One may also consider the importance of rhythm in translation. Attridge (2004: 1) believes that rhythm is a meaningful sound activity and that “To understand and enjoy poetry means responding to, and participating in, its rhythm” as the heart of the poetic experience. Rhythm highlights the language of a certain poem and can simultaneously serve in the working of the entire poem or in certain points in it. Since a whole poem is far more than its component parts, and is usually viewed as a single entity, rhythmic consistency throughout the poem is a crucial component of poetry; retaining this consistency in translation may also be very important. In translating rhythm, the translator may see it as his/her responsibility to acculturate the poetic rhythm of the ST to the TT, and this means creating a new rhythm in the TT.

Rhyme is “a familiar phenomenon, involving the repetition of the stressed vowels of a word and any sounds that follow it, combined with a difference in the consonant immediately preceding it” (Ibid: 10). Examples are “bee”/ “free” and “take”/ “lake”. As mentioned earlier, rhyme is a poetic necessity in Arabic ancient poetry, the *qaṣīdah* form, but it is not a necessity in free verse and prose poetry and it is not used regularly. This makes rendering rhyme, if it exists, in the latter two genres easier than the former one. The existence of rhyme in Arabic poetry reinforces the beauty and musicality of the poem, and hence, rendering it as it is, or creating a similar rhyme may also enhance the aesthetic aspect of the TT poem.

Some sounds in Arabic are the same, or nearly the same, as in English; but in translation, the lexis is different as new words with different sounds are produced. To translate alliteration (the repetition of consonant sounds) by alliteration and assonance (the repetition of vowel sounds) by assonance is also an important strategy in transforming sound. These two terms, however, have more than one definition. Dickins et al. (2002: 81) define the former as the repetition of the same sound at the

beginning of words, as in 'two tired toads', and the latter as repetition of the same sound within words, as in 'a great day's painting'.

There are many prominent linguistic features of Arabic poetry, including repetition, metaphor in its broad sense, and the use of proper names. Repetition is common in Arabic poetry as a means of assertion and creating rhythm. Poets make use of repetition in different ways. It is almost a starting point for poetic composition. Metre itself is a regular repetition of beats; the number of syllables in a line and the number of feet is sometimes repeated. Rhyming is also a kind of repetition. In a few cases a phrase is repeated and a single word is repeated twice or more.

Certain forms of repetition, however, are not common in English. Translating repetition by repetition may sound odd in English, but discarding it may be seen as a betrayal of the text and poet. In Darwish's poetry, for instance, all repetitions are transformed as repetitions in the translations examined, by both Arabic and English native speakers. Repetition of connectives, and particularly the coordinators (*ḥurūf al-ʿatf*) is a very common stylistic device in Arabic. Rendering these into English as they are used in Arabic poetry will result in a distorted copy of the ST poem. In English, a comma is frequently better used instead.

Translating metaphor in Arabic poetry is a complicated issue, and aspects of it are dealt with in this thesis. Other figures of speech are also problematic in translation. Proper names are common in Arabic poetry. A number of Darwish's poems have proper names in the title. Examples are *تعاليم حورية Hooriyya's Teachings*, *أحمد الزعتر Ahmad al-Za'tar*, and *ريتا والبندقية Rita and the Rifle*. These names are expected to be translated as proper nouns in English.

Culture-bound expressions are also problematic as cultural differences can cause problems in translation. In his poetry, Darwish uses a lot of these expressions such as *ضرة ḍurrah* (co-wife), the second wife of the same husband (polygamy being legal in Islamic culture) and *زغاريد zagārīd* (ululations), which is a type of trilling sound made by women with the front of their tongue against their lips to express joy at wedding parties and joyful occasions. The translator needs to be very careful in transforming such expressions into English.

Culture-bound expressions include kinship relations. In Arabic, these relations are somewhat different than in English. For example, the brother of one's mother (maternal uncle) is *خال* in Arabic and his son is *ابن خال*, while the brother of one's father (paternal uncle) is *عم* and his son is *ابن عم*. In English, however, the word 'uncle' is typically used for the former expressions and 'cousin' for both the latter ones. Similarly, the sister of one's mother (maternal aunt) is *خالدة* and of one's father (paternal aunt) it is *عمّة* in Arabic and their daughters are *بنت خال* and *بنت عم* respectively. In English, the word 'aunt' is type used for the former expressions and 'cousin' for the latter ones. Many kinship terms are found in Darwish's poetry. Idioms are also frequently culture-bound but rarely used in Arabic poetry. However, rendering them into English is not an easy task, either.

The bifurcations of morphology and syntax may lead or mislead the reader. The use of inflection in Arabic, for example, can have a musical effect. Consequently, morphology and syntax should be given special consideration in translating poetry into English. Joudah says in Darwish (2007: xvi) that "*structure* here is *syntax* as primary tool for translating cadence and tone". As the importance of morphology/syntax in poetry may not be clear in the mind of a translator, he needs to see what critics say and as appropriate may need to adhere as far as he can to the morphology and syntax of the poem in translation. The use of punctuation in writing can also enhance the shape of the poem. Because punctuation marks have nearly the same function in Arabic and English, they are transformed as they are in the translated poems examined.

2.9 Translators who feature in the study

Darwish's poetry has been translated into several languages. Many translators translated the same collection(s) from Arabic into the same receiving language and particularly English. Below I shed some light on the translators who feature in this study to understand their approaches to the task of translation. Only Johnson-Davies has published an autobiography. Some information on other translators is found on the front cover and back cover of the books they have translated. Other information is taken from their university profiles as found on the internet. Only a little information was found about the last two translators. Mansson, whose name appears frequently in

this Chapter, did not translate full collections or poems but rather excerpts. She will not be featured in this Section.

2.9.1 Denys Johnson-Davies

Johnson-Davies spent his childhood in Egypt, Sudan, Uganda, and Kenya. He went back to England at the age of twelve but was not happy there, preferring to go back to the Middle East (Johnson-Davies 2006, pp. 1-2). He got a scholarship to the School of Oriental Studies at Cambridge. He joined the BBC for five years as he was familiar with Arabic. There, he practiced Arabic, through interaction with Arabs, in both its written and spoken forms. The Arabs then were mostly Egyptian and were employed as broadcasters, translators, and typists (Ibid: 18). He later taught at Fouad al-Awwal University (now Cairo University) for two years (Ibid: 27). He started translating with a self-published translation of a collection of stories by Mahmoud Taymour in 1947 (ibid: 31). He knew several of the most important authors personally and was very well read in all 20th century Arabic literature. He spent most of his life in Egypt and lived in Beirut from 1970-1974. He also paid several visits to Baghdad, where he met and became a friend with Jabra Ibrahim Jabra and paid other visits to Abu Dhabi and Qatar (ibid: 67). Finally, he moved to Morocco.

Johnson-Davies, as shown in Darwish (1980, front cover), is a prolific translator of Arabic literature – poetry, prose, and plays. His translations include Darwish's *The Music of Human Flesh*, Tawfiq al Ḥakīm's *Fate of a Cockroach and Other Plays of Freedom*, Modern Arabic Short Stories, the Sudanese author Ṭayyib Ṣāliḥ's *Season of Migration to the North* and *The Wedding of Zein*, Egyptian One-Act Plays, and several books by the Nobel Prize winning Egyptian author Naguib Mahfouz. Johnson-Davies and Mahfouz knew each other for sixty years (Johnson-Davies 2006: 1). Edward Said once called Johnson-Davies "the leading Arabic-English translator of our times". In 2006, he published his memoirs. In 2007, he was awarded the Sheikh Zayed Book Award "Culture Personality of the Year".

Johnson-Davies views translation as an art and believes that "the meaning of a word or phrase can change according to the context" (Johnson-Davies 2006: 36). He also believes that "a translator should confine his activities to translating into his own language" (Ibid: 74). He never translated from English into Arabic. In translating poetry

in particular, Johnson-Davies tends to be loyal to the text and poet. In *The Music of Human Flesh*, he says that he is content “to make as exact and literal a translation as the two languages allow. If, therefore, any poetry breaks through the lines of the English translation, it is that of Darwish” (Ibid: xvii). The translator was also in direct contact with the poet. He expresses his thanks to the late Ǧassān Kanafāni, a Palestinian journalist, short story writer and novelist, for bringing Darwish and Johnson-Davies together for the first time.

2.9.2 Jeffrey Sacks

Sacks is a writer, translator, and scholar living in New York City. He teaches Arabic at Columbia University in the USA. He wrote a book on Arabic and Arabic Jewish Literature, *Opening Figures: Acts of Mourning in Modern Arabic Letters*. He views Darwish’s poetry as “ever-evolving in form yet always guided by compassion, love and humanity” and says that it “gave a soaring voice to the uprooted Palestinian people” (Darwish 2006, back cover). On his faculty profile, as found on the internet, Sacks says that he learned Arabic in Cairo and Beirut and that he now works and writes on Arabic studies, Arabic poetry and poetics, comparative literature, literary theory, philology, colonialism, and loss.

Sacks’ approach to translation largely depends on cooperation with others. In Darwish (2006, front cover), he expresses his gratitude to a number of scholars and translators for their listening to early drafts of the volume *Why Did You Leave the Horse Alone?*, reading and commenting on the manuscript, and helping to unite the knots. He also thanks others for offering suggestions and guidance and answering questions. He says “if the translation of poetry may seem to be an act carried out by a solitary individual, this so only by insofar [sic] as one will never have lingered with a poem alone” (Ibid: front cover).

2.9.3 Fady Joudah

Fady Joudah is a Palestinian-American, physician and member of Doctors Without Borders. He is also a poet. His first collection of poetry, *The Earth in the Attic*, won the 2007 Yale Series of Younger Poets competition judged by Louise Gluck, and was published by Yale University Press in 2008 (Darwish 2007, front cover). Joudah is a

distinguished poetry translator and a close friend of Darwish and his fine art. He was awarded the Saif Ghobash-Banipal Prize for Arabic Literary Translation in 2008 from the Society of Authors in the UK for the edition of *The Butterfly's Burden* (Ibid, back cover). His translation of the Palestinian poet Ghassan Zaqtan's *Like A Straw Bird It Follows Me* (2012) won the Griffin International Poetry Prize in 2013.

Joudah was within the fraternity of Darwish. He says about Darwish's intention in his poetry that it "gives way to language, in lyric form, without ever losing significance, despite the hazardous paradox of public appropriation of the work, which Darwish always guarded against by engaging several other selves; a spherical form" (Darwish 2009a: xxvii). He also translated *If I Were Another* from the Arabic. He views the book as a tribute to Darwish's lyric epic and as "the culmination of an entire life in dialogue that merges the self with its stranger, its other, in continuous renewal within the widening periphery of human grace" (Ibid: viii).

Joudah believes that translation, as Darwish suggests, is not a new poem in a new language. "It should expend into that language new vastness" (Darwish 2007: xv). He also believes that emphasizing the orality of Darwish's written poetry is necessary for translating his work. He prefers to abide by the structure of Darwish's poems individually "in order to experience what might emerge when "physical" mimesis occurs". He translates Darwish's free verse into English free verse and reads the poetry aloud to transfer the feet to the English metres (Ibid: xvi). In an interview with the *Houston Chronicle* by Maggie Galehouse on July 9, 2013, Joudah explains his approach to translation, saying that "for me, translation doesn't take a long time. What takes a long time is living with the text. And it's not a very highly conscious process. It's almost like living in a domain of song. Part of the work of translation is just loving to be lost in language".

2.9.4 Mohammad Shaheen

Shaheen is a close Jordanian friend of Darwish. He translated his *Almond Blossoms and Beyond* from the Arabic in 2009. Shaheen holds a PhD in English literature from Cambridge University and is a Professor of English at the University of Jordan and the author of many books in English, including *E.M. Forster and the Politics of Imperialism* (Darwish 2009b, back cover). He also translated Darwish's volume *في حضرة الغياب* as

Absent Presence in 2010, an autobiographical prose book about Darwish himself, which was made into a TV series in summer 2012.

Shaheen lives in Amman. He used to meet with Darwish from time to time, especially when translating his work. He says about Darwish's contribution to poetry that it "reveals his ingenuity in preserving the essence and characteristics of traditional Arabic poetry, but at the same time rejuvenating it and attracting wide-spread audience" (Darwish 2006: ix). He also describes Darwish's language as easy to relate and adjust. It is open to new subjects and could attract others through its magneticism. He believes that Darwish's late style of poetry was influenced by the flourishing Arabic modernist verse style. He says that Darwish in *Absent Presence* crosses the barriers between prose and poetry, "transforming both poetry and prose into a fertile site where it is possible to contemplate the world and sense" (Ibid: ix).

Shaheen, too, does not take translation as a solitary activity. In Darwish (2009b: vi), he thanks other scholars for reading and criticizing drafts of his translations. He also expresses his gratitude to certain critics for some of the layout suggestions they provided.

2.9.5 Catherine Cobham

Catherine Cobham is a lecturer in Arabic Language and Literature at Saint Andrews University, Scotland. She translated Darwish's *A River Dies of Thirst*. Her research area is modern Arabic fiction. She has also translated from Arabic the work of Naguib Mahfouz, Hanan al-Shaykh, Adonis, Fuad al-Takarli and Nawal El Saadawi, among others (Darwish 2009, back cover). Fady Joudah says of Cobham's translations that they "sway delicately between mystery and clarity, giving a rendition of the master's voice that should impress both those reading Darwish's work for the first time and those who are already familiar with it" (*The Guardian*, Saturday 12 September 2009).

As shown on her university profile, Cobham's work is distinguished by an emphasis on detailed textual analysis, by its understanding of the literary and cultural context of the works analysed (including the way they were received by contemporary critics in the Arab world), and by its ability to draw on modern literary critical themes and approaches. She currently teaches both Arabic language (at honours level) and modern Arabic literature, including the following modules: Advanced Arabic Language, Literary

Arabic, Exile and Identity, the Arabic Novella. In the past she taught modules on the Postcolonial Arabic Novel in English translation and contributed to subhonours language and literature teaching.

Cobham's approach to translation depends on cooperation with ST native speakers and TT native speakers. In Darwish (2009c: 165), she expresses her gratitude to Şabry Ḥāfiḍ for his help with meanings and cultural contexts of a number of words and phrases. She also thanks other English speakers for their comments on specific linguistic, literary or other cultural issues.

2.9.6 Munir Akash

Akash was the closest friend of Darwish and translated a number of his works such as *State of Siege*, *The Adam of two Edens*, and *Unfortunately, It Was Paradise*. He is the editor of *Jusoor: The Arab American Journal of Cultural Exchange*.

Akash views Darwish's poetry as the linguistic fruit of an internalized collective memory and an impassioned poetic response to his regional and international poetic movements (Darwish 2003, xvii). He says that Darwish was able to reconcile the Arabic "modern poem" both with modernity and with poetry (Darwish 2000: 27). Akash believes that Darwish's creativity stems from "language-as-being"; it employs this "being" to continue and be real in a real world. He also believes that Darwish's identification with language makes clear and vivid what poetry can be and how it can grant the poet his being (Darwish 2010a: xxiv-xxv).

Akash's approach to translating Darwish is to work closely with him. He indicates that "each poem in the collection of *Unfortunately, It Was Paradise* has been carefully selected from Darwish's entire work in collaboration with the poet himself" (Ibid, front page). In his acknowledgements, he thanks the poet for his patience in answering many questions and for his guidance and comments along the way (Ibid, xiii).

2.9.7 Carolyn Forché

Forché is a professor of English at Georgetown University, and as stated in Akash's introduction, is a "leading American poet who could give the translations a single consistent tone". Akash maintains that she "recreated the poems translated with a

different sensibility and made them harmonious in a single voice” (Darwish 2003, in Akash’s acknowledgements).

As shown on her university profile, Forché was born in Detroit in 1950. She is the author of four books of poetry: *Gathering The Tribes*, which received the Yale Younger Poets Award, *The Country Between Us*, chosen as the Lamont Selection of the Academy of American Poets, *The Angel of History*, which won the Los Angeles Times Book Award, and *Blue Hour*, a finalist for the National Book Critics Circle Award.

She has translated *Flowers from the Volcano* and *Sorrow* by Claribel Alegria, *The Selected Poems of Robert Desnos* (with William Kulik), and Darwish’s *Unfortunately, It Was Paradise* (with Munir Akash). She compiled and edited *Against Forgetting: Twentieth Century Poetry of Witness*. She has received three fellowships from the National Endowment for the Arts, a John Simon Guggenheim Fellowship, a Lannan Foundation Fellowship and other literary and teaching awards, including the Robert Creeley Award in 2005.

2.9.8 Ben Bennani

Bennani was raised in Lebanon and educated in Islamic Arabic. He was in touch with Darwish and translated many of his works. Among these is *Psalms*, a book of 17 short poems, which are named *Psalms 1-Psalms 17*. In these translations, Bennani argues the poems are not political; they are about love, pain, death – central beliefs and feelings of the poet (Darwish 1994: 3). Bennani holds an MFA in poetry writing and a PhD in comparative literature, as well as a graduate certificate in literary translation. He taught writing, translation, and literature at different universities in the USA. He also edited *Paintbrush*, an international journal of contemporary multicultural literature (Darwish 1994: 69).

His poems, translations, and essays have appeared in literary magazines in English-speaking countries. His translations also include *Splinters of Bone* by Darwish. Collections of his own poetry include *A Bowl of Sorrow*, *Camel’s Bite*, and *Primal Sympathy* (Ibid: 70).

2.9.9 Sinan Antoon

Antoon is an Iraqi poet, filmmaker, and novelist, who writes in both Arabic and English. He knew Darwish for a long time and translated a number of his poems which appeared in different volumes. He also translated *في حضرة الغياب*, a prose book by Darwish under the title *In the Presence of Absence*, published in 2011.

According to his faculty profile, as an assistant professor at New York University, Antoon's teaching and research interests lie in pre-modern and modern Arabic literature and contemporary Arab culture and politics. His scholarly works include numerous essays on the poetry of Darwish and Sargon Boulus and on contemporary Iraqi culture. His essays and creative writings in Arabic have appeared in major journals and publications in the Arab world and abroad. He has published two collections of poetry in Arabic and one collection in English: *The Baghdad Blues*. His translations from the Arabic include, besides Darwish's work, a selection of Iraqi poet Sa'di Yūsif's late work, *Nostalgia; My Enemy*. His translation of Toni Morrison's *Home* is forthcoming in Arabic in 2014.

Antoon returned to his native Baghdad in 2003 as a member of *In Counter Productions* to co-direct a documentary, *About Baghdad*, about the lives of Iraqis in a post-Saddam-occupied Iraq. In 2009, he was a postdoctoral fellow at the EUME Program at the Wissenschaftskolleg zu Berlin. He is a member of the Editorial Review Board of the *Arab Studies Journal* and co-founder and co-editor of *Jadaliyya*. In spring 2013 he was a fellow of the American Academy in Berlin.

2.9.10 Amira El-Zein

El-Zein, as shown in her university profile on the internet, is Visiting Associate Professor with Georgetown University's School of Foreign Service in Qatar. She is the author of *Islam, Arabs, and the Intelligent World of the Jinn* and the co-editor of *Culture, Creativity and Exile*. She also published poems in Arabic, French, and English. Among her published collections of poetry are *The Bedouins of Hell* (2002) and *The Jinn and Other Poems*. She read her poetry at the UN in New York, Paris, London, and Boston.

El-Zein is a translator in Arabic, French, and English. Among her numerous translations are: *Les Tarahumaras of Antonin Artaud* (from French into Arabic), and *Malraux par lui-même* by Gaeton Picon (from French into Arabic). She did a co-translation of the poetry of Mahmud Darwish in *Unfortunately It Was Paradise*. She also translated 17 long Darwish poems that appeared in the volume *Why Have You Left the Horse Alone?*.

She has taught a wide range of courses in Arabic, French, and English at Tufts University and at Georgetown University. At the School of Foreign Service in Qatar she teaches various courses in Arabic language and literature such as “Modern Arabic Poetry”, “the Contemporary Arabic Novel”, Globalization and Identity”, “the Arabian Nights”, Arabic Writing Workshop”, “Translation Workshop”, and “Contemporary Gulf Literature”.

2.9.11 Husain Haddawi

Haddawi was familiar with Darwish and his poetry (Darwish 2003: xiii). He translated Darwish’s poems *The Phases of Anat* and *O Hellen, What A Rain*, both of which appeared in *Why Have You Left the Horse Alone?*, and *The Tragedy of Narcissus / The Comedy of Silver*, a thirty-page poem which appeared in the collection *I See What I Want to See*.

2.9.12 Noel Abdulahad

Abdulahad was a poet, critic and translator from Arabic. He translated Gibran’s *The Prophet* into Arabic and Darwish’s *Rubā’iyyāt* into English, which appeared in *I See What I Want to See*. As mentioned in Section 4.11 above, I have not been able to find any further reliable information about the last two translators.

2.10 Differences between English native speaker translators and Arabic native speaker translators

Translators of Darwish are largely experienced translators, reflecting the fact that translating poetry from Arabic into English is not an easy task. To shed some light on the differences between these translators, they will be divided into Arabic speakers (Group A) and English speakers (Group E). Group A includes Munir Akash, Mohammad Shaheen, Fady Joudah, Sinan Antoon, Amira El-Zein, Ben Bennani, Husain Haddawi,

and Noel Abdulahad. Group E includes Jeffrey Sacks, Denys Johnson-Davies, Catherine Cobham, and Caroline Forcé.

The number of translators in Group A is the double that in Group E, indicating that Darwish was more commonly translated by native speakers of Arabic than by native speakers of English. Most translators in Group A are friends of Darwish; Munir Akash and Mohammad Shaheen are within Darwish's close fraternity and they used to meet a lot. Translators in group E largely did not know or meet Darwish; only Johnson-Davies mentions that he knows the poet.

In Group A, Joudah, Antoon, El-Zein, Bennani, and Abdulahad are poets. They published a number of books and collections of poetry in both Arabic and English. Antoon, El-Zein, and Shaheen are also prose writers. Shaheen and Abdulahad are critics, too. Akash and Antoon are editors of well known journals in Arabic and English. In Group E, only Forcé is a poet and only Sacks is a prose writer and both of them use only English for writing.

Four translators in group A, namely Shaheen, El-Zein, Haddawi, and Antoon live in the Arab World; Antoon in particular lived for a long time in the USA. The others in this Group live in the West and specifically in the USA. Most of them have American nationality. In Group E, Sacks and Forcé are Americans and they live in the USA. Johnson-Davies and Cobham are British; the former lived in the Arab World for a long time and the latter lives in Britain.

In Group A, Shaheen, Antoon, El-Zein, and Bennani are academics; they have higher degrees and teach in higher education institutions in the Arab World and USA. All translators in Group E except one are also academics; they teach in the USA and Britain. Johnson-Davies, however, is an exception. He is not employed as an academic, but gives lectures in different forums. He is the most experienced and prolific translator in the two groups.

Regarding their approaches to the task of translation, Group A translators used to work with the poet and ask him questions throughout the translation process. Group E translators sought the assistance of Arabic speakers. Munir Akash and Caroline Forcé worked together on a number of translations. Akash also worked with other English native speaker translators. For more details, see Section 4.11.

2.11 Chapter Summary

In this chapter, I have introduced the poet under consideration and his poetry throughout his life (1941-2008). The chapter handles the different stages of Darwish's march – his life before exile, during exile, and after exile as well as his writing within these periods. It also discusses changes occurring in his poetry with regard to his themes and style before and after the mid-nineties and the reasons behind this alteration. His poetry afterwards made him a world-status poet. General features of Darwish's poetry are highlighted.

Darwish uses a lot of metaphors to relay certain images and ideas and deliver messages. His metaphors stem from features of the period, subject matter and experience during his life. These metaphors, in the early stages of his writing, revolve around nationalism and its sub-divisions. In his late work, metaphors revolve around different themes: modernity, love, nature, joy, etc. His themes are more universal than domestic. The concept of metaphor, with most of its perplexities, will be discussed in the next chapter. A considerable number of Darwish's diverse metaphors and their translation(s) into English will be analysed in Chapter Five.

The theory and practice of poetry translation is also discussed in this chapter. The views of different scholars and critics are presented and critically analysed. Other major concepts pertaining to poetry translation such as 'meaning', 'interpretation', and 'loss' are discussed. Some approaches, strategies and frameworks as well as some limitations of poetry translation are highlighted. Creativity in poetry translation is given special attention to bring into focus the artistic work of the translator. The Chapter shows the relevance of the theory and practice of translation to the current study.

Major problems of Arabic-English poetry translation are also handled. These include difficulties in relation to meaning, form, sound, linguistic features and cultural expressions, and grammatical structure. Some emphasis is laid on the translators who feature in the study, and discussion on the difference between English native speaker translators and Arabic native speaker translators is given.

Chapter Three: Metaphor

3.1 The definition of metaphor

The word 'metaphor' has deep linguistic roots. It comes originally from the Greek word 'metaphora' which means "to carry over" or "to transfer" (Al-Zoubi, Al-Ali, and Hasnawi, 2006). The following are various definitions of metaphor from contemporary sources.

Metaphor, as the *Encyclopedia Britannica* puts it, is a "figure of speech that implies comparison between two unlike entities, as distinguished from simile, an explicit comparison signaled by the words 'like' or 'as'".

The Cambridge Electronic Dictionary V.3 defines metaphor as "an expression which describes a person or an object in a literary way by referring to something that is considered to have similar characteristics to the person or subject you are trying to describe" (2008). In this definition, and unlike the one before, metaphor is not referred to as a figure of speech, but in terms of a 'literary way'. In addition, in this definition there is no clear-cut distinction between metaphor and simile; there is an overlap between the two notions.

Lanham defines metaphor as "changing a word from its literal meaning to one not properly applicable but analogous to it; assertion to identity than, as with simile, likeness" (Lanham 1991, p. 100). In this definition, Lanham refers to metaphor as a process or an action.

Wilkinson refers to metaphor as "a means of expressing one thing in terms of something else, as if someone were to say 'it's no use crying over spilt milk' to a friend uselessly laminating something lost beyond recall" (Wilkinson 2008, p. ix). Similarly, Semino defines metaphor as "the phenomenon whereby we talk and, potentially, think about something in terms of something else" (Semino 2008: 5). Wilkinson's and Semino's definitions do not confirm the existence of the basic element of likeness on which the structure of metaphor rests. The definitions sound too general; pursuant to this definition, all other figures of speech may fall under the concept of metaphor. Idioms and proverbs may also be viewed as metaphors.

Dickins (2005: 228) defines metaphor as “a figure of speech in which a word or phrase is used in a non-basic sense suggesting a likeness or analogy with another more basic sense of the same word or phrase”. Again, in this definition, metaphor is not necessarily distinguished from simile. Kövecses refers to metaphor as “a figure of speech in which one thing is compared to another by saying that one is the other, as in ‘He is a lion’” (Kövecses 2002, p. vii). This latter definition is not quite clear; it might suggest that metaphor is exclusive to sentences that have a subject, a verb ‘to be’, and a predicate. Accordingly, a sentence like ‘the lion delivered a firey speech’, where ‘lion’ refers to ‘a specific orator’, would not be a metaphor.

If we look closely at the various definitions above, we find that they have a lot in common and that taken together they affirm the following facts about metaphor, its features, and components:

- It is a figure of speech;
- It is based on a likeness between two entities;
- The entities can be people or objects;
- The type of comparison is implicit, i.e. no comparative particle is used;
- The literal meaning of words is changed;
- Metaphor may involve one word or a phrase;
- Metaphor is a cognitive phenomenon used in thinking.

The basic aspects of an entity are what fundamentally distinguishes that entity from other entities. Thus, the basic aspects of an oak tree are that it is “Either of two major British and European deciduous forest trees of the genus *Quercus* (family Fagaceae), *Q. robur* (also called *common oak*, *English oak*, or *pedunculate oak*) and *Q. petraea* (also called *durmast oak* or *sessile oak*)” (Oxford English Dictionary Online). The secondary aspects of an entity are those which are associated with that entity, but do not fundamentally define it. Thus, the secondary aspects of an oak tree are that its wood is typically strong, that it lives for a long time, that it grows to a large size, etc.

These features assist us to create a new more comprehensive definition of metaphor as follows: Metaphor is a cognitive figure of speech based on an implicit likeness (without any comparative particle) between two unlike entities, in which the literal meaning is changed.

Summarising the above definitions of metaphor, we can say that metaphor, in its narrow sense, involves at least the following things:

1. A comparison
2. This comparison being implied (there is no preposition/particle of comparison)
3. The comparison being between entities which are originally unlike
4. The use of a word or phrase in a non-literal meaning

In the wide sense, metaphor covers all figures of speech. In this thesis 'metaphor' will be used subsequently in the narrow sense only.

3.2 The elements of metaphor

Most metaphorical expressions involve nouns. Other word classes such as verbs, adjectives, adverbs, and even prepositions may, however, be also used metaphorically. According to Abdul-Raof (2006: 221) a metaphor has three elements: the topic, vehicle, and ground. To understand the role of each component separately, consider the example: "a book is a universe". The topic is what we are actually comparing to a universe, i.e. 'a book'. The vehicle is the object with which the topic is being compared, i.e. 'a universe'. Third, there is the ground, the aspect of similarity that helps us understand the relationship between the topic and the vehicle. In this case, both 'a book' and 'a universe' have wide knowledge and a lot of information so that we can learn from them. Names of those components differ from one linguist to another. Wilkinson for instance uses the terms 'vehicle' and 'tenor' where 'tenor' is a synonym for 'topic' (Ibid: 2008).

Barcelona uses the terms of 'target or recipient domain' and 'source or donor domain' in defining metaphor (Barcelona 2003, p. 3). In 'Love is a journey', 'journey' is the 'target or recipient domain' and 'love' is the 'source or donor domain'. In other words, 'journey' is mapped onto 'love' or 'love' is understood in terms of 'journey'.

In all metaphors, there must be a similarity (likeness), matching or analogy. In some metaphors, the ground is explicitly stated as in: "The future is a box of secrets: you cannot know what you are going to get tomorrow". However, in most metaphors the ground is not given. In the example: "Man is an island", the act of reference can be

understood differently, depending on the reader's understanding of the semantic and referential relationship of resemblance between 'man' and 'island'.

Looking closely into the above definitions and components of the metaphor, we notice that metaphor does not have a comparative preposition/particle such as "like" or "as" although it is basically based on similarity between two subjects. This is the main feature that distinguishes metaphor from simile.

3.3 Theories of metaphor

There are three major theories of metaphor: the substitution theory, the interaction theory, and the comparison theory.

3.3.1 The substitution theory

Cruse indicates that for Aristotle "a metaphorical meaning was always the literal meaning of another expression" (Cruse 2004, p. 198). This is the so-called 'substitution theory of metaphor'. We can use the model of metaphor involving topic (also called 'tenor'), vehicle and ground discussed in Section 3.2 above to analyse the substitution theory (in fact the model of metaphor involving topic, vehicle and ground is the comparison theory of metaphor – to be discussed in more detail in Section 3.3.3). From this perspective the substitution theory basically uses the ground and tenor only; i.e. the ground is substituted for the vehicle and is used to refer to the tenor. For example, in 'the mouth of the volcano' there must be a connection between tenor (hole) and vehicle (mouth); and the nature of the connection (the spatial parallel between the shape of the real mouth when open and the hole of the volcano relative to the overall shape of the volcano) must be understood on the basis of the aspects of the tenor and ground, and the ground is substituted for the vehicle.

Dickins rejects this theory. He argues that in 'the past is another country', for example, we cannot identify 'another country' as a metaphor that is used in place of another literal expression on the basis that "It is hard to see what this literal expression should be - depending on the context, we could put any number of interpretations on the phrase 'another country'. It is also quite unclear what mechanism or mechanisms are involved in analysing the correct meaning of a metaphor of this kind in a particular context" (Dickins 2005, p. 5).

Obeidat notes that Max Black (1993: 22) also rejects this theory and consequently argues that substituting metaphorical expressions with literal ones would “result in a loss of meaning in the metaphorical statement”. He maintains that metaphor according to substitution theory is a stylistic device and just “a means to communicate knowledge which can be reduced to a set of cognitively equivalent literal utterances”. Thus, a metaphor like ‘he is a fox’ would signify something like ‘he is cunning’, and consequently ‘fox’ and ‘cunning’ are synonyms (Obeidat 1997, p. 7).

3.3.2 The interaction theory

Dickins explains that interaction theory is based on the idea that metaphors involve a principal subject and a secondary subject, and that metaphorical meaning is achieved through the interaction between them. In his example ‘Man is a wolf’, ‘man’ is the principal subject and ‘wolf’ is the secondary subject. “The hearer will be led to the wolf system of implications to construct a corresponding system of implications about the principal subject and will pick out wolf-features ‘preys upon animals, is fierce, hungry, engaged in constant struggle, a scavenger, and so on’” (Dickins 2005, pp. 5-6).

Cruse points out that the substitution theory is rejected by Richards in favour of the interaction theory. Richards (1965: 88) claims that “there [is] a species of interaction between meanings (the interanimation of words) that cannot be reproduced in literal language”. Cruse maintains that for Haas, “the meaning of a word constituted a ‘semantic field’”. In other words, when two words were brought into interaction, a new semantic field was created”, and a new meaning (the metaphorical one) was accordingly defined (Cruse 2004, pp. 199-200).

According to the interaction theory, in ‘the hands of the watch’, the word ‘hand’ is transferred from its context (of a man/woman/monkey, etc.) to the new context of the ‘watch’. Here, we select from the normal contexts of ‘hands’ just those elements of meaning that fit. Although those ‘hands’ do not hurt, do not have fingers or muscles, and do not get tired, they are still found to be long or short, moving, and pointing at something.

The interaction theory is probably best thought of as a variant of the comparison theory. It will, therefore, be abandoned in this thesis, in favour of the comparison theory.

3.3.3 The comparison theory

The comparison theory as discussed in Section 3.2 involves three elements: topic (also known as tenor), vehicle, and ground. The topic is the entity to which the metaphor refers, the vehicle is the word or phrase being used metaphorically, and the ground is the way or respect in which the topic and the vehicle are similar.

Thus, in ‘the past is another country: they do things differently there’, the topic is ‘the past’ (this is what the metaphor in ‘another country’ refers to); the vehicle is ‘another country’, and the ground is the respect in which the vehicle is similar to the topic – i.e. here the respect in which ‘another country’ is similar to ‘the past’. In this example, the following clause supplies the ground: ‘they do things differently there’.

Cruse notes that Black (1993: 22-23) rejected both the substitution view of metaphor and what he regarded as a special version of it, the comparison view, according to which “the ‘literal’ equivalent of a metaphor is the corresponding simile”. For instance, the literal equivalent of ‘the leg of the chair’ would be the part of the chair which is like a leg (Cruse 2004, pp. 198-200). In this sense, Black does not make a distinction in principle between metaphor and simile. For him, comparison in metaphor is not implied, but as clear as it is in simile. Obviously, this is not always the case as in metaphor the two subjects compared are basically unlike. He also assumes that metaphor in general implies a part-to-whole relation, where the corresponding simile is clear. Such an assumption would again make no clear-cut distinction between metaphor and other figures of speech, specifically synecdoche. Synecdoche, as defined in Lanham (1991: 148) is “understanding one thing with another” or more precisely “substitution of part for whole, genus for species, or vice versa” as in the expression “hired hands” for workmen or, less commonly, the whole representing a part, as in the use of the word ‘army’ for a soldier.

It might be argued that the comparison theory assumes an already existing likeness between the target domain and the vehicle domain, and that this theory confirms the role of similarity as the core of metaphor and as a major factor in our comprehension of metaphor. However, the comparison theory is also compatible with a view that there is no necessary prominent pre-existing likeness between the two elements compared.

Dickins notes that a number of objections have been raised to the comparison theory of metaphor. A common criticism is that it is no theory at all “since any two things may be similar in one way or another” as Searle (1993: 96) puts it. Dickins argues that such a criticism “would really only apply to a version of the comparison theory which lacked a notion of grounds” – since it is the ground(s) which specifies the respect in which the topic and the vehicle are similar.

A second objection by Searle is that there is not necessarily any real likeness between the meaning of an expression used literally and the meaning of that expression used metaphorically. In Searle’s example (1993: 98) ‘Sally is a block of ice’ meaning she is unemotional, there is no obvious literal likeness between Sally and a block of ice. Dickins argues, however, that they are alike on the ground that both of them are ‘cold’, a block of ice in the basic literal sense of ‘cold’ and Sally in the metaphorical sense, i.e. unemotional.

A third objection revolves around what may be called the ‘elliptical-simile’ (Fogelin 2011) version of the comparison theory. In this view, metaphors are similes with ‘like’ or ‘as’ omitted. Dickins (2005: 265) notes that the claim “metaphors do not involve comparisons, since it is not always possible to replace a metaphor with a corresponding simile” is not a valid argument against the comparison theory. Thus although in ‘We have left that foreign country for ever’, where a ‘foreign country’ is a metaphor for the ‘past’, we cannot form a corresponding simile, this does not demonstrate that there is no comparison, merely that such a comparison cannot be expressed in this context.

A fourth objection to this theory is related to the metaphor-as-literal comparison theory. According to this theory, ‘The past is a foreign country’ would mean the same thing as ‘The past is like a foreign country’ in a literal – i.e. obvious or prominent sense. Dickins, however, argues that the comparison in the case of metaphor and simile is figurative – i.e. involves a non-obvious or non-prominent similarity element - rather than literal.

In the practical analysis in this thesis (Chapter 5), I will make use of the comparison theory of metaphor. I will adopt the following terminology:

1. Topic

2. Vehicle

3. Grounds

I will adopt the comparison theory because, as argued above (Section 3.2), this is more adequate to the standard alternatives, the substitution theory and the interaction theory.

3.4 The place of metaphor within figures of speech

Although the tropes metaphor, metonymy, simile, synecdoche, hyperbole, and polysemy are frequent in everyday speech, most people cannot distinguish between them clearly. Indeed, there is no unanimity among rhetoricians on the place of each trope within the overall configuration of figures of speech. But “because rhetoricians and philosophers were interested in the poetic use of language they regarded metaphor as primary to the figurative domain” (Al-Sharafi 2004, p. 11). This assumption probably applies to both Western and Arabic rhetoric. Speakers of English sometimes use expressions like ‘metaphorically’, ‘metaphorically speaking’ or ‘metaphorical language’ to refer to any figure of speech. They do not mean ‘metaphor’ per se (i.e. ‘metaphor’ in the narrow sense, Section 3.1) but maybe another figure of speech (i.e. ‘metaphor’ in the broad sense, Section 3.1). In Arabic, the words مجازا and مجازيا are frequently used in the same broad sense. Al-Sharafi indicates that Aristotle regards metonymy, synecdoche, and what we know today as ‘metaphor’ as different types of metaphor – i.e. he frequently uses ‘metaphor’ in the broad sense (Al-Sharafi 2004, p. 13).

Al-Sharafi thus argues that the term ‘metaphor’ for many rhetoricians has served to indicate every rhetorical figure in general or as “Venerable Bede put it, is ‘a genus of which all the other tropes are species’” (Ibid: p. 14). He notes, however, that “Jacobson proposed that metaphor and metonymy are in fact two distinct figures based on two opposite principles” (Ibid: 13).

Knowles and Moon distinguish between metaphor and metonymy on the basis of similarity and closeness. They indicate that “Traditional linguists would say that at the heart of each metaphor is a similarity drawn between one entity and another”. By this, they refer to what other linguists call ‘correspondences between the topic and vehicle’

– i.e. the ground. They maintain that “At the heart of each metonymy is a closeness rather than similarity”. Some scholars call this closeness contiguity (Knowles and Moon 2006, p. 52). They argue that we can see the difference “by comparing the use of *head* in *sixty head of cattle* and *the head of the organization*”. The first is a metonymy where a part-whole relation is drawn, and the second is a metaphor relating to a conceptual mapping between an organization and a body.

The above scholars also refer to Kövecses (2002) and his description of Gibbs’s ‘is like’ as a test to distinguish metaphor from metonymy. “If one thing can be said to ‘be like’ another, then it is a metaphor. If it would be nonsensical to say this, then it is a metonym” (Ibid: 53). Consider the examples ‘The fox did it on purpose’ and ‘We need a new brain in our project’. Saying ‘the player is like a fox’ looks acceptable, but saying ‘an employee is like a brain’ does not work.

Metaphor and simile are usually distinguished by the presence or absence of a term of comparison, specifically the use of the particle ‘like’ or ‘as’ with the latter. This feature is not sufficient for some scholars. Ricoeur (1984: 25) notes that “it is the special kinship between simile and the proportional metaphor that guarantees its place within the field of metaphor: ‘Successful similes are in a sense metaphors, since they always involve two relations [literally: they are said or made on the basis of two] like the proportional metaphor”. He indicates that in Aristotle’s eyes, the absence of that particle in metaphor “does not imply that metaphor is an abbreviated simile. Rather, simile is a metaphor developed further” .Such dissenting views notwithstanding, the general consensus is that metaphor, simile, hyperbole, metonymy, and synecdoche (see Section 3.3.3) are separate figures of speech. Lanham (1991: 140) defines simile as a figure of speech in which “one thing is likened to another, dissimilar thing by the use of *like, as, etc.*; distinguished from metaphor in that the comparison is made explicit” as in ‘her teeth are like hail’. Hyperbole is “exaggerated or extravagant terms used for emphasis and not intended to be understood literally” (Ibid: 86) as in ‘I have told you a million times’

3.5. Types of metaphor

3.5.1 Picken's typology of metaphor

Picken divides metaphor into linguistic and conceptual. He defines linguistic metaphor as one of the tropes "that involve deviation in form or meaning" and "it has the property of being words or combination of words that seem incoherent in context as a result of unusual collocation or unusual reference" (Picken 2008, p. 40). He maintains that linguistic metaphors are "of the kind that we actually encounter in discourse, when, for example, we call someone a 'vegetable' or a 'wallflower'" (Ibid: 40).

Conceptual metaphors, on the other hand, "draw attention to the fact that the above linguistic metaphors (and many others) can be related to the conceptual metaphor People Are Plants" (Ibid: 39-40). In saying this he supports the idea that "metaphor needs to be viewed as a conceptual phenomenon and not as a linguistic one" adopted by Lakoff and his fellow researchers.

Picken indicates that Lakoff and his colleagues claim that "conceptual metaphors link a concrete domain with an abstract domain in such a way that the former normally gives metaphorical structure to the latter" as in AN ARGUMENT IS A BUILDING (Ibid: 42). Capital letters are used throughout by Lakoff and Johnson to indicate schemata - a practice which I will also adopt in this thesis.

He also refers to so-called basic metaphors to show that conceptual metaphors may be universal as in HAPPY IS UP. "These basic metaphors are the building blocks for complex metaphors. For example, the basic metaphor Purposes Are Destinations is a building block for the complex conceptual metaphor 'A Purposeful Life Is A Journey'" (Ibid: 43).

3.5.2 Kövecses's typology of metaphor

Kovecses says that metaphors can be classified in a variety of ways according to the "conventionality, function, nature, and level of generality of metaphor" (Kövecses 2002, p. 29).

3.5.2.1 The conventionality of metaphor

By this, Kövecses means how firmly established a metaphor is in everyday use by people for different purposes. In other words, metaphors are conventionalized when speakers of a language use them frequently and normally for everyday purposes. Take the example 'At the end you have to defend your thesis'. Most speakers of English would not notice that the verb 'defend' is used metaphorically in connection with arguments.

3.5.2.2 The cognitive function of metaphor

By this, Kövecses means how ordinary people think about and see the world. Here, he distinguishes three kinds of conceptual metaphor: structural metaphor, ontological metaphor, and orientational metaphor.

- A structural metaphor enables us to understand topic A by means of the structure of vehicle B. An example of this is that the concept of time is structured according to motion as in 'The time for action has arrived'.
- Ontological metaphor means "that we conceive of our experience in terms of objects, substance, and containers, in general, without specifying exactly what kind of object, substance, or container is meant" (Ibid: 34). This kind of metaphor "enables us to see delineated structure where there is very little or none". Take the example 'My mind is rusty this morning' where 'mind' is conceptualized as an object, namely a machine. In addition, Kövecses conceives of personification as a form of ontological metaphor. Consider 'Life has cheated me', where 'life' is personified as a human being.
- Orientational metaphors "have to do with basic human spatial orientations, such as up-down". An example is "please, keep your voice down."

3.5.2.3 The nature of metaphor

Kövecses also refers to another kind of conceptual metaphor that is called the image-schema metaphor. “These metaphors map relatively little from source to target” and “have source domains that have skeletal image-schema, such as the one associated with ‘out’ in ‘pass out’, ‘space out’, and ‘out of order’.

3.5.2.4 Level of generality

In this regard, specific-level metaphors and generic-level metaphors are designed to perform certain jobs. In *Ideas Are Food*, ‘ideas’ and ‘food’ are specific-level concepts. In contrast, in *Events Are Actions*, ‘events’ and ‘actions’ are generic-level concepts, where an entity (event) undergoes some change caused by some external force. Events such as dying, travelling, and walking are specific instances of the generic concept of event.

3.5.3 Newmark’s typology of metaphor

Newmark divides metaphor into the following types:

a- **Dead Metaphors:** Newmark indicates that a dead metaphor would be found “where one is hardly conscious of the image” (1988: 106). He adds that such metaphors rely on the universal terms used to describe space and time such as ‘field’, ‘line’, ‘top’, ‘bottom’, ‘foot’, ‘mouth’, ‘arm’, and so on.

b- **Cliché Metaphors:** Newmark defines these as metaphors “that have perhaps temporarily outlived their usefulness, that are used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter” (Ibid: 107).

c- **Stock or Standard Metaphors:** A stock metaphor is “an established metaphor which in an informal context is an efficient and a concise method of covering a physical and/or mental situation both referentially and pragmatically” (Ibid: 108).

d- **Recent Metaphors:** A recent metaphor is a metaphorical neologism, often ‘anonymously’ coined, which has spread rapidly in the SL. ... it may be a new metaphor designating one of a number of ‘prototypical’ qualities that continually ‘renew’ themselves in language (Ibid: 111).

e- Original Metaphors: This type of metaphor contains “the core of an important writer’s message, his personality, and his comment on life” (1988: 112). They are also metaphors which are created or quoted by the SL writer (Ibid: 112).

f- Adapted Metaphors: Newmark illustrates this type by the following example: ‘the ball is a little in their court’. Newmark does not propose a definition of this kind. Dickins proposes that these types of metaphors involve an adaptation of an existing (stock) metaphor (Dickins, 2005: 237).

Cooper (1986: 119) indicates that Newmark uses a ‘geriatric scale’ to divide metaphor, apparently relying on the age of the metaphor (i.e. how long has passed since this word/phrase was first used in this metaphorical sense) as the criterion of classification. Like a living being, a metaphor is mortal (dies over time). Relying on time may lead to problems, because it is the ‘force’ and the ‘effect’ achieved by particular usages of the metaphor which count rather than its actual age. “It is possible for a stock metaphor to have entered the language earlier than a cliché metaphor, but to have retained greater metaphorical force, and therefore to be perceived as newer” (Ibid: 119).

Original Metaphors have greater force than other types. According to the definition above, these metaphors may be newly created by writers (of prose, press, poetry, etc). These metaphors may be quoted, too. In this case, they should be used to comply with the writer’s personality and express his attitudes.

The word ‘adapted’ and the example given on adapted metaphors indicates that a metaphor along the same lines as the adapted metaphor already exists, but the writer/speaker adds or alters some words in them. This also implies that they can by no means be original.

Newmark’s classification is a bit general. It does not draw a clear-cut distinction between metaphors and other tropes. For instance, the words ‘foot’, ‘mouth’, ‘arm’ that are given as examples of dead metaphors are not necessarily metaphors. In some classifications, they are metonyms involving a part-to-whole relationship. This classification seems more prescriptive than descriptive. In other words, the rules are given before the analysis and this approach orientates the reader. Newmark does not say that he did any detailed metaphor analysis or on what basis he built his model.

3.5.4 Dickins' Typology of metaphor

Dickins (1998) classifies metaphor into “dead” and “alive” metaphor which he later renames “lexicalized” and “non-lexicalized” metaphor (Dickins 2005). He indicates that lexicalized metaphors “are the kind of things which are recognizably metaphorical, but whose meanings are sufficiently fixed and included in dictionaries. By contrast, [non-lexicalized] metaphors may be similarly crudely characterized as the kind of things which are recognizably metaphorical, but which are not included as senses of words in dictionaries” (1998: 261-62).

Dickins believes that “the importance of this distinction between lexicalized and non-lexicalized metaphors is not that it should be absolutely true, but that it provides a reasonable way in the great majority of cases of distinguishing two major classes of metaphor which ... typically require rather different treatment in translation” (Dickins et al 2002: 148). Dickins (2002) gives the following overall typology of metaphors.

1- Lexicalized Metaphors: These are “uses of language which are recognizably metaphorical, but whose meaning in a particular language is relatively clearly fixed... we may say that lexicalized metaphors are metaphors whose meanings are given in dictionaries” (2002: 147); such as ‘rat’ for a person who deserts his friends. This category includes three types of metaphor.

a- A dead Metaphor is one which cannot normally be recognized as a metaphor.

b- A stock Metaphor is one that is widely used as an idiom.

c- A recent Metaphor is a metaphorical neologism.

It is important here to clarify what is meant by both idiom and neologism. Idiom is “a term used in grammar and lexicology to refer to a sequence of words which is semantically and often syntactically restricted, so that they function as a single unit. From a semantic viewpoint, the meanings of the individual words cannot be summed to produce the meaning of the idiomatic expression as a whole. From a syntactic viewpoint, the words often do not permit the usual variability they display in other contexts” (Crystal 2008: 236).

The crucial point in the interpretation of an idiom is its full meaning. In ‘let the cat out of the bag’, for example, the meaning of the group of words forming this idiom together is different from the meaning they would have if we were to take the meaning of each word individually. The meaning of each word is quite clear to English native speakers and probably to English learners. The full meaning of this idiom, however, cannot be specified from its parts. The meaning of this idiom, i.e. ‘give away a secret’, may sound odd as the meaning of each word is irrelevant to the overall meaning.

Syntactically, idioms are restricted; this means that they are fixed expressions. No word or more can be added to idioms, although slight changes may be made. A pronoun may be changed, for example, from masculine to feminine.

Idioms sometimes rely on metaphorical use in their structure, and this metaphorical part is the source of ambiguity of meaning. Wood (1986: 7) argues that “a metaphor becomes an idiom when a sense which has been one of its uses becomes one of its meanings”. This is what Dickins means by a stock metaphor. This type has a fixed structure and a fixed meaning. Knowles and Moon (2006: 82) define idioms as “institutionalized metaphorical expressions with meanings which are sometimes transparent and sometimes obscure”. As with metaphorical senses, a number of shared idioms can be found in different languages. The idiom *في نفس المركب* in Arabic, for example, has a very close correspondent in English as ‘be in the same boat’.

A ‘neologism’, as Collins COBUILD Dictionary puts it, is “a new word or expression in a language, or a new meaning of an existing word or expression”. Crystal (2008: 315) defines neologisms as nonce formations that have come to be adopted by the community and later cease by definition to be ‘nonce’ (forms used ‘for the (n)once’), and become neologisms. This means that a new edition of a dictionary will have hundreds of neologisms as language is creative and generative in nature.

Rey (1995: 63-64) defines neologism as “the process of forming new lexical units”. A neologism is “a lexical unit perceived as recent by language users”. This definition complies with Dickins’ definition of a ‘recent metaphor’. A ‘unit’ in these definitions may be a word, sentence, or metaphorical expression. The use of the adjectives ‘new’

and 'recent' depends on the period the lexical units are used in, as what sounds new or recent today may sound old in ten years time.

'Neologism' can simply be understood if we divide it into *neo* (new or recent) and *logos* (language and rational thought). This implies that the word refers to newly existing usages, whether coined within the same language or borrowed from another language, or to new meanings of existing words. An example of a coined usage is the word شبيحة *shabbīḥah* in Arabic, which now means 'people supporting and fighting with the Syrian President Bashar Assad'. Examples of borrowed words are 'laptop', 'garage', and 'caravan'. These words are now used in Arabic as if they were originally Arabic. Similarly, acronyms like AIDS and OPEC can be viewed as examples of this type. An example of a new meaning given to an old word is the current use of صعاليك *ṣaʿālīk* to mean 'homeless and hopeless people'; whereas this word was used before Islam to refer honorably to 'brave young men who used to take some money by force from the rich and give it to the poor'.

2- Non-Lexicalized Metaphor: In this category of metaphor, "the metaphorical meaning is not clearly fixed, but will vary from context to context, and has to be worked out by the reader on particular occasions" (Dickins et al 2002: 147); thus, "a man is a tree" which may have different meanings according to different contexts. This category consists of:

a- Conventionalized metaphors: This category consists of metaphors "which are not lexicalized (and not therefore be given in dictionaries), but do draw on either cultural or linguistic conventions" (2002: 149). An examples is 'battle of wits'.

b- Original metaphors: This kind of metaphor is not simply relatable to existing linguistic or cultural conventions. An example is "Tom is a tree", because it is not simply relatable to existing linguistic or cultural conventions. Original metaphors are difficult to interpret. More specifically, it is necessary to establish the ground from the context (Dickins et al 2002: 150).

3.5.5 Semino's and Knowles and Moon's typology of metaphors

Elena Semino classifies metaphors under conventional and creative metaphors. Although metaphors in literature are more novel or creative than those we find

elsewhere, Semino argues that “metaphorical creativity can be found in texts belonging to many different non-literary genres” (Semino 2008, p. 43). She suggests that “a metaphorical expression can be regarded as novel when its metaphorical meaning in a particular context of use is not of the conventional sense of the expression (as determined not just intuitively, but by consulting dictionaries and large electronic corpora)” (Ibid: 53).

Similarly, Knowles and Rosamund Moon divide metaphor into creative and conventional metaphors. They define creative metaphors as “those which a writer/speaker constructs to express a particular idea or feeling in a particular context, and which a reader/hearer needs to deconstruct or ‘unpack’ in order to understand what is meant. They are typically new” (2006: 5). They accordingly use the term ‘novel’ for creative metaphors.

Conventional metaphors in contrast are “usages which are found again and again to refer to a particular thing” (Ibid: 6). The term ‘dead’ is sometimes used to refer to conventional metaphors.

Metaphors as we have seen can be divided into different types, depending on the scholar himself and the angle he/she views metaphor from. The most common types are conventional (dead) versus creative (novel), lexicalized versus non-lexicalized, verbal versus non-verbal (gestural), and linguistic versus conceptual (cognitive).

3.5.6 Lakoff’s typology of “dead” metaphors

Deignan (2005: 36) indicates that Lakoff disagrees with naming all non-innovative metaphors as ‘dead’. Lakoff distinguishes four types of metaphor that are usually described as ‘dead’. The first type is linguistically dead, because the original non-metaphorical sense of the word is no longer used. The Arabic word *مَتَسَوِّل*, for example, originally means “man with a big belly”, but is nowadays exclusively used to mean ‘beggar’.

The second type is conceptually dead, because the mental mapping has disappeared. An example of this type is ‘comprehend’, where the former linguistic use (literally “take hold”) has disappeared.

The third type is the “one-shot” metaphor. Lakoff exemplifies this with the (American English) sense of ‘dunk’ in basketball. This verb basically refers to the action of dipping a biscuit in a hot drink, but now it refers to dipping a ball into a basketball net. He calls it ‘one-shot’ because “the domain of food and drink is not mapped onto the domain of basketball at other points” (Ibid: 36). Still, Lakoff considers it ‘dead’ as it is exclusively used in both senses of the word.

The fourth type is a conventionalized metaphor. This type can be exemplified by the verb ‘grasp’ where both metaphorical and non-metaphorical senses of the word are still used today. “The connection is evident to contemporary speakers, and the mapping of this term is part of a wider mapping of one field onto another” (Deignan 2005: 36-37).

3.5.7 Goatly’s typology of metaphor

Goatley (1997) classifies metaphors based on naturally-occurring texts into dead, buried, sleeping, tired, and active metaphors.

- Dead metaphors occur when “either the former non-metaphorical sense is rarely used, or the connection between the two senses has become so distinct with time that it is no longer recognized by most speakers”. An example of this is ‘pupil’ which means a young student and the circular opening in the iris.
- Buried metaphors occur when “the two senses have become formally different”. An example is ‘clew’ to mean a ball of thread and ‘clue’ to mean a piece of evidence.
- Sleeping metaphors occur when “the metaphorical meaning is conventional. The literal meaning is still in use and may be evoked by the metaphorical sense on occasion. The two senses are regarded as polysemous”. An example of this is the word ‘crane’ to mean ‘a species of marsh bird’ and ‘a machine for moving heavy weights’.
- Tired metaphors occur when “the metaphorical sense is more likely to evoke the literal sense here than in the previous category. The two senses are regarded as polysemous”. The word ‘fox’ is a good example on this type. It refers to ‘a dog-like animal’ and to ‘a cunning person’.

- Active metaphors occur when “the metaphorical sense is evoked entirely through the literal sense. There is no established lexical relationship between the two senses”. An example is the use of ‘icicles’ (rod-like ice formations) to refer to ‘fingers’ in (“He had five icicles on each hand” Larkin) (Ibid: 38).

What can be noticed in looking into types of metaphor is that most classifications use the terms ‘conventional’ or ‘lexicalized’ metaphors to refer to the ones that have become part of the lexicon and ‘original’ or ‘creative’ metaphors to describe the ones that are novel and need the reader/hearer to do more mental work on the mappings or similarities between the target domain and the source domain. Other terms such as ‘dead’ and ‘live’ , though often used, are objected by conceptual metaphor theorists, “because they suggest that conventional metaphors are not exerting any powerful influence on cognition, quite the reverse of conceptual metaphor theory’s claims”(Goatly 2007, pp. 21-22).

Time and usage seem to be major factors in the process of classifying metaphor into types. What is now considered to be a creative metaphor may become a dead one with frequent usage after some hundreds of years. Likewise, what is now considered to be a dead metaphor must have been a creative one some time ago. Traditionally, metaphors that we use contemporarily in our everyday life are described as ‘conventional’; whereas, metaphors that are typically found in literary works are described as ‘creative’.

It seems that conventional metaphors are easily accepted by the audience as they interact with reality according to general patterns and are easy to understand and to find out mappings and similarities between the target domain and the source domain. On the other hand, novel metaphors may sometimes look odd. To illustrate this assumption, Goatly tries to ‘undermine’ the conventional metaphor of economic *growth* and substitute the more original metaphor, *cancer*. He claims that “economic expansion in already mature economies actually harms the environment and the life-support systems on which we depend, much as an expanding cancerous growth threatens the vital organs of the body”. He concludes that “I was not successful” (Ibid: 28).

3.6 Metaphor in Arabic rhetoric

Metaphor or '*Isti'ārah*', meaning 'borrowing' in Arabic, is an intensified comparison in which one term, either the topic (المشَبَّه) or vehicle (المشَبَّه به), is deleted, with the similarity serving as the basic principle and constituent of it. In this sense, it is a 'compressed allegory', and it is viewed as the zenith of figurative skills in Arabic. It is different from *tashbīh* (simile) in that it always occurs without a comparative particle كَ or مِثْل. In this sense, it is a shortened simile but it is often translated as 'metaphor' in English. This Arabic concept will be the starting point for analysis in this thesis.

The metaphor components in Arabic are: (i) المشَبَّه (topic) and this is equivalent to the likened element in simile, (ii) المشَبَّه به (vehicle) and this is equivalent to the likened-to in simile, and (iii) وجه الشَبَّه (ground of similarity) and this is the link between the vehicle and topic. Most rhetoricians, however, agree that there are three major types of metaphor: *isti'ārah taṣrīḥiyyah* (explicit metaphor), *isti'ārah makniyyah* (implicit metaphor), and *isti'ārah tamthīliyyah* (proverbial metaphor). In none of the three types is there an explicit comparative element such as the word 'like' or 'as', but there is a connection (resemblance or similarity) between the tenor and the vehicle. Explicit metaphor occurs when the vehicle is explicitly mentioned and the tenor is ellipted. An example from the Holy Quran is: اللهُ وَلِيُّ الَّذِينَ آمَنُوا يُخْرِجُهُم مِّنَ الظُّلُمَاتِ إِلَى النُّورِ (Allah is the Protector of those who have faith: from darkness He will lead them forth into light). Here, God compares *kufr* or disbelieving (in Him) to darkness on the one hand and *īmān* or faith (in Him) to light on the other hand. We notice that both tenors (*kufr* and *īmān*) as explained above are unmentioned but can be understood. The vehicles (*ẓulumāt* and *nūr*), i.e. light and darkness, however are explicitly stated.

It is worth mentioning that an Arabic comparison in simple sentences that consist of a subject and predicate does not fall under the category of *isti'ārah*, but is rather regarded as *tashbīh balīgh* (eloquent simile) in spite of the absence of terms of comparison such as 'like' or 'as'. Thus a sentence like عَلِيٌّ غُورِيْلَا (Ali is a gorilla) is a metaphor in English, but an eloquent simile in Arabic.

Implicit metaphor occurs when the tenor is given, but the vehicle is **not** mentioned. An example is:

The line above might be translated as:

Flourishing spring has come to you laughing out of kindness it has almost spoken

Here the poet compares spring to a man who laughs and smiles. The ground of similarity lies in beauty and kindness. Man is not mentioned at all, but his attributes (laughing and smiling) are stated.

Some theorists may argue that the example above falls under the heading of *tashkhīṣ* (personification). It is worth mentioning here that personification does not constitute a separate trope in Arabic, but rather falls under the heading of, or even is a synonym of, '*isti'ārah makniyyah*' (implicit metaphor). In English, personification is an ontological metaphor or an extension of an ontological metaphor, where physical objects are specified as being persons, nonhuman beings are seen as human beings, as Lakoff and Johnson put it "imputing human qualities to things that are not human" (Lakoff and Johnson 1980, P.35). Consider 'Drought threatens England this year'. Here, 'drought' is personified, but the metaphor is not merely 'drought is a man'.

In proverbial metaphor, the vehicle appears in the form of a compound, dynamic image. An example is: ضرب عصفورين بحجرٍ واحد 'He hit two birds with one stone'. This metaphor is used for someone who achieves two objectives with one action.

Other less frequent metaphors, as Abdul-Raof notes, are enhanced metaphor, naked metaphor, and absolute metaphor. Enhanced metaphor occurs when "the communicator mentions in his or her discourse some lexical items that are semantically relevant to the likened noun, i.e. the likened" or vehicle (Abdul-Raof 2006, p. 222). An example of this type occurs when a lover refers to his beloved as a flower, as shown below:

يا وردةً ملأ المكان عبيرها literally 'oh flower whose fragrance has filled the place'. Here, the lexical item ملأ المكان عبيرها is semantically related to the likened noun, i.e. the vehicle وردة (flower).

Naked metaphor occurs when "the speech act contains lexical items that are semantically appropriate to the borrowed-to, i.e. the likened-to", i.e. the topic. An example is:

عقد زيد قرانه على زهرة من زهرات المجتمع تتحدث الإنجليزية بطلاقة literally 'Zaid signed the marriage contract with a society flower who speaks English fluently'. Here, the lexical item تتحدث الإنجليزية بطلاقة (speaks English fluently) is semantically appropriate to the likened-to noun, i.e. the topic (a beautiful girl) (Ibid: 223).

In absolute metaphor, the text producer:

i. either does not introduce any lexical elements that are essentially relevant to the likened-to (topic) and the likened (vehicle), as in أحييت الحفل نجمةً literally 'a star gave a performance in the party'.

ii. or introduces lexical elements that are relevant to both the likened-to (topic) and the likened (vehicle) as in أحييت الحفل نجمةً أنارت المسرح و غننت أحلى الأغاني literally 'a star gave a performance in the party, illuminated the theatre, and sang the most beautiful songs'. In this example, the speaker employed the lexical items أنارت المسرح (illuminated the theatre) that are semantically relevant to the likened intimate non-human noun نجمة (a star) and lexical items غننت أحلى الأغاني (she sang the most beautiful songs) that are semantically relevant to the likened-to human noun مغنية (a singer) (Ibid: 224). See Table 3.1.

Table 3.1: Categories and sub-forms of linguistic allegory (Abdul-Raof 2006, p. 232)

Linguistic allegory	
Metaphor	Hypallage
Explicit	Causality relationship
Implicit	Result relationship
Proverbial	Whole-to-part relationship
Enhanced	Part-to-whole relationship
Naked	General relationship
Absolute	Specific relationship
	Necessary relationship
	Past relationship
	Future relationship
	Substituted relationship
	Instrument relationship
	Place relationship
	State relationship

3.6.1 The place of *isti'ārah* within *majāz*

The term *majāz* in Arabic is normally understood as equivalent to 'trope' or 'figure of speech' in English although its meaning in Arabic is slightly different from that of these terms in English. The pre-eminent scholar in the field Abd al-Qahir al-Jurjani notes that the root of *majāz* is *jāza* or *jāwaza* 'to go beyond something'. That is why it is connected with its counterpart notion *ḥaqīqah* (truth), although *majāz* is rooted in the discussion of features of the language, while *ḥaqīqah* denotes the real nature of things. In language, *majāz* is 'a word that goes beyond its original place', i.e. 'its literal meaning in the language system' (Jurjani 1983, p. 365).

Simon argues that *tashbīh* (simile), *majāz* (going beyond), and *kināyah* (metonymy) are the main topics of 'ilm al-bayān' (Arabic rhetoric), and metaphor (*isti'ārah*) is the most important part of *majāz*, thus, "the study of *majāz* is essentially the study of metaphor (*isti'ārah*)" (Simon 2007: 116). In fact, most rhetoricians agree that *isti'ārah* falls under the heading of *majāz*, although it is sometimes "treated subsequent to the section of simile, *tašbīh*" (Ibid: 441).

It can be argued that *majāz* is of two types: *majāz 'aqlī* (cognitive transference) and *majāz lughawī* (linguistic transference). The former occurs when we attribute the action to somebody other than the doer of the action. When we say for example 'Al-Waleed Ibn Abd Al-Malik built the Umayyad Mosque in Damascus', we attribute the action of building to the Caliph mentioned above. Of course, workers built the mosque at the time of the Caliph, and thus the action is attributed to him.

The latter, too, encompasses two types: *isti'ārah* (borrowing) when the relation is based on similarity and *majāz mursal* (loose transference) when the relation is otherwise. The latter is so called because the relation is not constrained but can be whole-part, causal, time, and place, etc. An example is 'He has 200 head of cattle', where 'heads' refer to 'cattle' in a part-whole relation. Abdul-Raof (2006: 225-232) uses the term 'hypallage' for *majāz mursal* and refers to the following relationships:

- causality (سببية) as in رعت الماشية المطر (the cattle has grazed the rain).
- result (مسيبية) as in سقى زيد صديقه الإثم (Zaid made his friend drink the sin)
- whole-to-part (الكل إلى الجزء) as in شربت ماء دجلة (I drank the water of the Tigris)
- part-to-whole (الجزء إلى الكل) as in ألقى الخطيب كلمة (the speaker gave a word)

- general (العامّة) as in اجتمعت قريش في مكة (Quraysh met in Mekkah)
- specific (محددة) as in نقض البريطانيون اتفاقية تبادل الأسرى (The British have abrogated the treaty of the repatriation of prisoners of war)
- necessary requirement (متطلبات خاصة) as in دخلت الشمس من الشباك (the sun entered from the window)
- past (اعتبار ما كان) as in نلبس الصوف في الشتاء والقطن في الصيف (We wear wool in winter and cotton in summer)
- future (اعتبار ما سيكون) as in ولدت زوجة إبراهيم غلاماً حليماً (Abraham's wife gave birth to a forbearing boy)
- substituted (التعويضية) as in أخذ سالم مهر زوجته (Salim took his wife's dowry)
- instrument (الألية) as in أتاني لسانٌ منك لا أستسيغه (A tongue from you came to me which I do not like)
- place (المكانية) as in وزعت المدرسة الجوائز على المتفوقين (the school gave prizes to distinguished students)
- state (الحالية) as in يعيش زيدٌ في نعيم (Zaid lives in prosperity)

For more details on metaphor type, see Section 3.6.

In the practical analysis in this thesis (Chapter 5), I will make use of the following categories in table 3.1 (all of which fall under the more general category of 'metaphor'):

1. Explicit
2. Implicit
3. Proverbial
4. Enhanced
5. Naked
6. Absolute

I will not make use of 'hypallage' or its sub-categories, because these are not relevant for this thesis.

3.7 Difference between western and Arabic traditions

The notion of metaphor in western rhetoric is linguistically and culturally somewhat different from that of *isti'ārah* in Arabic rhetoric, which is the closest notion to that of 'metaphor' in western rhetoric. In the western tradition, metaphor can be a general

rhetorical figure of which other figures of speech (hyperpole, polysymy, synochdoche, etc.) are sub-types. So when we say ‘metaphorically’ or ‘metaphorically speaking’, any rhetorical activity may be involved interchangeably. In a narrower sense, metaphor is as defined at the end of Section 3.1

A term like ‘metaphorically’, used broadly, is equivalent to the general Arabic term مجازياً *majāziyyan*, which includes various figures of speech such as metaphor (in the narrow sense), metonymy, and allegory. In this respect metaphor (used broadly) and figurative language can be viewed as roughly having the same denotation. In the Arabic tradition, however, استعارة (*isti‘ārah*) is basically equivalent to the western term ‘metaphor’ in its narrow sense (see Section 3.1) and is a distinct figure of speech per se. Metaphor has the precise meaning of ‘an intensified comparison in which one term, either the topic or vehicle is ellided, on the condition of the absence of a comparative particle.

In the western tradition, metaphor in the narrow sense may involve any kind of relation (cause, time, place, etc.) between entities. It is not easy to distinguish metaphor from other notions like allegory and analogy, and metaphor usually involves a likeness or analogy. In order to define metaphor more precisely, various writers have proposed greater specificity in the definition of metaphor in the western tradition, limiting it to a certain set of relations. Abdul-Raof (2006: 218) defines metaphor in Arabic as a compressed analogy and regards it as a form of linguistic allegory. In this tradition, metaphor is based on simile and must involve specifically a semantic relation (similarity) between the topic and vehicle. If the element of similarity is missing in this relation, the trope is not a metaphor but another figure of speech.

The constituents of metaphor in Arabic are also different from those in western tradition. In the former, two constituents – the comparative particle and one of the topic and vehicle – are absent. In the latter, it is just the absence of the comparative particle which characterises metaphor. In special cases, an implicit metaphor in English is characterized by the absence of both the linking particle and topic.

In the Arabic tradition, a short sentence consisting of a subject and predicate like الفناعة كمنز (satisfaction is a treasure) is not an *isti‘ārah*, but a type of comparison or *tashbīh balīgh* (eloquent simile) in spite of the absence of terms of comparison. Simon (2007:

442) justifies this classification by saying that “once the compared thing is mentioned, it can no longer be imagined as belonging to the genus of the object of comparison”. Mentioning the identity being compared brings it as something real. On the other hand, personification is a separate trope in English but an implicit metaphor in Arabic. The sentence *نامت الدواليب* ‘the tyres slept’, meaning ‘they flattened’, is a personification in English, in which ‘tyres’ are personified (given human qualities), and an explicit metaphor in Arabic.

In western writing, the term ‘metaphor’ is widely used nowadays in different aspects of life even beyond its traditional broad usage as a synonym of ‘figures of speech’. ‘Metaphor’ has come to mean a feature of thought and conceptual structure rather than merely a linguistic phenomenon. ‘Metaphor’, understood in this way, plays a major role in politics, advertising, business, sport, art, traffic signs, etc. In the Arabic tradition, however, metaphor (*isti‘ārah*) is typically restricted to a linguistic phenomenon that is used for embellishment and for creating resemblance particularly in poetry. Its uses tend to be most evident in the Holy Quran, the arts and the press, although it exists to a lesser extent in political discourse, and elsewhere.

Given the ever wider uses of the term ‘metaphor’ in the west, it is not surprising that there are numerous studies on metaphor and metaphor translation, especially after Lakoff’s and Johnson’s *Metaphors We Live By* (1980) but only a limited number of studies in Arabic. Such studies have reinforced the hegemony of English rhetoric, particularly metaphor, over rhetoric in Arabic and other languages.

3.8 A comparison of typologies of metaphor

In this section, I compare the various types and typologies of metaphor discussed in Sections 3.5.1 – 3.5.7 in order to identify both terms and notions which I will use in the practical analyses carried out in this thesis.

The typologies considered here are:

1. Picken
2. Kövecses
3. Newmark

4. Dickins
5. Semino and Knowels and Moon
6. Lakoff (interpreted by Deignan)
7. Goatly

Three basic aspects – plus an open category of ‘other’ aspects – of these typologies can be identified:

1. Lexicalisation-related aspects, plus sub-types
2. Schema-related aspects
3. Size-related aspects
4. Other aspects

It is important here to clarify what is meant by ‘schema’. Catherine Emmott (2014: 268) defines schema as “a cognitive structure which provides information about our understanding of generic entities, events and situations, and in so doing helps to scaffold our mental understanding of the world”. A schema under this definition can be understood as a general scenario that contains information. This information aids comprehension by allowing a reader to use it as a basis for understanding details which are not mentioned or not specified in a text. Authors stipulate general elements, and readers understand such texts “by uniting these elements with their appropriate generic knowledge from schemata” (ibid: 268).

It can be argued that a schema in simple terms is a general frame or script through which we can understand information about a whole class of similar expressions. Within the Arabic general schema *الحوار كالحرب* and its counterpart ARGUMENT IS WAR, we can understand in some detail the meaning of the similar schemata *حرب كلامية* (a speech war), *اشتعل الجدل* (the debate ignited), and *اندلع نقاش حاد* (a heated discussion broke out).

3.8.1 Lexicalisation-related aspects

This aspect deals with the issue of whether the metaphor involves a stable, established (metaphorical) sense or not. A metaphor which involves a stable established metaphorical sense is termed 'lexicalised' by Dickins, while one which does not is termed 'non-lexicalised'. In linguistic cultures with a sound lexicographic tradition (such as Arabic and English), lexicalised metaphors are found in dictionaries (i.e. in their metaphorical sense).

As a lexicalised metaphor involves a stable metaphorical sense, this sense may come to predominate psychologically over its metaphorical associations, making it more difficult to grasp the image. A metaphor in which the image no longer has significant prominence is termed 'dead' in Newmark's and Dickins' classification. A lexicalized metaphor may also become widely used in its metaphorical sense, even though the image retains a degree of prominence. In this case, it is a 'stock' metaphor and if it consists of more than one word is an idiom. Other metaphors that emerge in various fields of knowledge every day are lexicalized, i.e. they have a stable meaning (sense), but they will not appear in dictionaries, until the dictionary is updated.

Relying solely on the dictionary as a criterion for classification may constitute a deficiency as dictionaries develop over time and always lag behind new lexical developments (see Section 3.11.5). What if an up-to-date dictionary is compiled, for example, under the name *Specialist Dictionary of Arabic Metaphors*? This assumed dictionary will presumably include more metaphors than those found in general dictionaries. The classification of metaphor is also likely in practice to differ from one linguist to another.

Figure 3.1 compares the treatment of lexicalisation-related aspects.

Figure 3.1: lexicalisation-related aspects

Newmark	Dickins		Semino	Knowles & Moon	Lakoff	Goatly
dead		dead	Conventional	Conventional/ dead		dead
						buried
						sleeping
						tired
cliché	lexicalized	stock			live	active
stock						
recent		recent				
adapted	non-lexicalized		creative	creative/novel	See Figure 2: <i>Schema-related aspects</i>	
original						

In the practical analysis in this thesis (Chapter 5), I will make use of the following terms found in Figure 3.1, as defined there:

1. 'Lexicalised metaphors' (from Dickins)
2. 'Non-lexicalised metaphor' (from Dickins)
3. 'Dead metaphor' (as defined by Newmark and Dickins)
4. 'Original metaphor' (as defined by Newmark)

I have chosen these terms because they offer categories which are clearly defined in relation to one another and are central to metaphor analysis generally, and are particularly useful in looking at metaphor translation procedures.

3.8.2 Schema-related aspects

This aspect deals with the question of whether the metaphor fits into an overall schema ('pattern') of metaphors (e.g. ARGUMENT IS WAR). Figure 3.2 compares the treatment of schema-related aspects by different authors.

In this thesis, I define 'schemas' as "networks of related ideas or images derived from actual practices and experiences" (Hoyle and Ribeiro, 2003: 516), including linguistic practices and experiences. Some schemas are of great importance for making and interpreting meaning. Schemas are flexible, developing, and adjustable to new experiences. Schemas can work on different linguistic structures, e.g words, sentences, topics, text type. Schemas are "often expressed through the metaphors that permeate talk" (Ibid: 516). See Section 3.8.

The term 'schema' is sometimes used interchangeably with the terms 'frame' and 'script'. The three can, however, be distinguished. According to Hoyle and Ribeiro (2003: 516) all three notions involve patternings which affect the way in which we interpret, what we say, how we mean it, and how others hear it. While a schema is, as noted, a network of related ideas or images derived from actual practices and experiences, including linguistic practices and experiences (cf. Hoyle and Ribeiro 2003: 516), a frame is "a representation of stereotyped situation", and a script is a schema for "events: representations of recurrent, typical happenings (e.g. a dental visit, or a birthday party)" (Ibid: 516). In this thesis, I will make significant use of the notion of schemas as these apply to metaphors. I will not consider frames and scripts in detail.

Although 'schema' is a technical notion, schemas are in practice easily recognized by reflective language users – and therefore do not required specialists to be identified. Another crucial point is that the classification of schemas varies according to language. What forms a schema in Arabic may not form a schema in Chinese. Even within the same language, who decides whether a certain pattern is a schema or not? Lakoff, Espensen, and Schwartz compiled the *Master Metaphor List* in 1991. This List does not cover all the schemas identified at that time and it needs to be expanded and updated. To my knowledge, there is no similar list in Arabic. In my analyses of Arabic metaphors, therefore, I have had to rely on my own intuitions – and those of other native Arabic

speakers whom I have consulted informally – about what constitutes a schema and what does not.

Figure 3.2: schema-related aspects

Picken		Kövecses	Newmark	Dickins	Lakoff (Deignan)
conceptual	basic	conventional	conventional	schematic	schematic conceptual
	non-basic				
linguistic		non-conventional	creative	non-schematic	one-shot

In the practical analysis in this thesis (Chapter 5), I will make use of the following terms found in figure 3.2:

1. Schematic
2. Non-schematic

I have chosen these terms because they are clearly defined in relation to one another and provide an insightful basic distinction for metaphor analysis.

3.8.3 Size-related aspects

This aspect deals with the size of metaphor. The following basic categories are suggested:

1. Single-word (Dickins)
2. Phrasal (Dickins)
3. Extended (longer than a single-phrase) (Dickins)

In the practical analysis in this thesis (Chapter 5), I will make use of the terms *single-word metaphor*, *phrasal metaphor*, and *extended metaphor*.

This distinction depends on the size of metaphor, i.e. whether the metaphorical element occurs in one word, a phrase, or a bigger unit. Similar metaphors (belonging

to the same field or having related images) may concur along a text, but each metaphor needs to be investigated individually.

3.9 The interrelations between strands of the model used in the analysis

This thesis focuses on 6 basic metaphor strands:

1. Basic aspects: topic, vehicle, grounds (Section 3.3.3)
2. Lexicalisation-related aspects (Section 3.7.1)
3. Sub-classification of lexicalisation-related aspects (Sections 3.5.3, 3.5.4)
4. Schema-related aspects (Section 3.7.2)
5. Size-related aspects (Section 3.7.3)
6. Co-text-related aspects (Section 3.6)

The notions used to analyse metaphor in this thesis derive from (i) core-linguistics and (ii) text-linguistics. Core-linguistics is understood here as covering phonology (and phonetics), grammar, and semantics. Its largest element is the sentence. Text-linguistics is understood as covering other notions to do with textuality not covered by core-linguistics. Its largest element is the text.

Within core-linguistics, phonology (and phonetics) is not directly investigated in the current study – though phonological and phonetic features may, of course, interact with metaphorical features in poetry, particularly to enhance them in various ways. The grammar (lexis and syntax) of metaphors are investigated at a basic level, through the distinction between single-word metaphors, phrasal metaphors, and extended metaphors (strand 3: size-related aspects).

The semantics of metaphors are investigated in strands 1, 2 and 4 in particular (basic aspects, lexicalisation-related aspects, and schema-related aspects). Lexicalisation is a matter of whether the word/phrase in question is used in a metaphorical sense which is fixed, i.e. conventional. If the metaphor-sense is fixed, the metaphor is lexicalised, while if it is not, the metaphor is not lexicalised. In the case of non-lexicalised metaphor, Dickins (2005: 234) argues that the vehicle is denotative, providing a basic definition of the likeness relationship, while the grounds are ‘sub-denotative’, further defining the nature of the likeness relationship. Thus, in the case of a non-lexicalised

'tree' in 'Tom is a tree', the vehicle 'tree' provides the denotative sense 'like a tree', while the grounds provides a further definition (restriction) of this sense, e.g. that Tom is protective of those around him, like a tree (or at least a large tree).

In the case of lexicalised metaphors, by contrast, Dickins (2005: 234) argues that the metaphorical sense is denotative, while the grounds are purely connotative. Thus, in 'Tom is a rat', the meaning of 'rat', i.e. 'person who deserts his friends or associates', is a denotative sense of 'rat' – in addition to the basic sense of 'rat', 'any of numerous long-tailed murine rodents, esp. of the genus *Rattus* [...]'. With lexicalised metaphors, grounds are not operative denotatively, although there is a perception of a likeness relationship, which can be regarded as connotative.

In the case of both lexicalised and non-lexicalised metaphors, there is an additional connotative element to metaphor – involving what Leech (1981: 19; cf. Hervey and Higgins 1992: 105; Dickins, Hervey and Higgins 2002: 72-3, 240) refers to as 'reflected meaning'. Take the case of 'rat': (i) 'any of numerous long-tailed murine rodents, esp. of the genus *Rattus*, that are similar to but larger than mice and are now distributed all over the world', and (ii) 'a person who deserts his friends or associates, esp. in times of trouble'. Each of these two senses may call to mind the other. However, in line with the general principle that physical objects are perceived as more basic than non-physical attributes, sense (i) is psychologically basic and sense (ii) non-basic. Accordingly, sense (i) would, in most contexts, only weakly call to mind sense (ii). The combination of suggested likeness between 'rat' in sense (i) and 'rat' in sense (ii) together with the psychologically more basic denotation of sense (i) gives rise to the perception of 'rat' in sense (ii) as metaphorical.

The sub-classification of lexicalisation-related aspects (strand 3) also partially involves reflected meaning. Dickins identifies the following sub-types of metaphor (Section 3.5.4): dead, stock, recent, conventionalised and original. Of these, dead metaphors involve very little reflected meaning, while stock metaphors involve rather more reflected meaning, conventionalised metaphors more still (the fact that they are non-lexicalised increasing the force of the reflected meaning), and original metaphors (also non-lexicalised) the strongest reflected meaning of all.

Schema-related aspects of metaphor (strand 4) involve metaphorical orientations – the ‘fit’ of individual metaphors into relatively coherent semantic fields. They are thus semantic in nature. Schema-related aspects also figure in Dickins’ sub-classification of lexicalisation-related aspects (strand 3). In particular, the difference between conventionalised and original metaphors in Dickins’ account (Section 3.5.4) is that the former belong to a schema, while the latter do not.

There are 6 types of co-text-related aspects of metaphor (Section 3.6): explicit metaphor, implicit metaphor, proverbial metaphor, enhanced metaphor, naked metaphor, and absolute metaphor. These all have fundamentally to do with what additional textual material (words, phrases) accompanies the metaphor, and are therefore most coherently regarded as textual, rather than core-linguistic, in nature.

3.10 The purposes of metaphor

In this section, I will look at a number of purposes, as identified in the literature and sometimes by myself, but which have not been already discussed in this chapter.

3.10.1 Embellishment and hyperbole

The first of these purposes is embellishment of the artistic work. In “He walked through the bush for a long time to steal a glance at her” the word ‘steal’ is used metaphorically to mean ‘look quickly so that nobody sees him looking’.

Metaphorically saying that ‘reading is the food of the soul’ and ‘electronics represent the soul of the age’, we see ‘reading’ as important as ‘food’ and we view ‘soul’ in the former and ‘age’ in the latter as living creatures. ‘Prices’ in the press are dealt with metaphorically partly for reasons of stylistic embellishment. A headline like ‘The cattle market re-ignites with the coming of the Holy Month of Ramadan’ and single-word adjectives like ‘soaring’, ‘burning’, and ‘fluctuating’ are frequently adopted by journalists.

It is very common to find metaphors that are related to gray hair as in the Holy Quran: قال ربي إنني وهن العظم مني واشتعل الرأس شيبا literally ‘Oh my lord! Infirm indeed are my bones, and the hair of my head doth glisten with grey’ (Q 19: 4), and the line of verse:

'Do not wonder oh Salmu about a man / whose gray hair laughed on his head and he cried'. 'Grey hair invaded me', غزاني الشيب, 'He fell in love with her', وقع في غرامها, and هذا الحب سوف ينمو ويزدهر, literally 'This love will grow and flourish' are all metaphors that are used to express certain notions in an aesthetic manner. In addition, a person who has the ability to do a lot of things is sometimes referred to as يملك عصا موسى 'He has Moses' stick'. Romantic love is often experienced as 'suffering' or 'pain' because it causes 'sighs', 'pains', 'tears', 'woes', 'sorrows', complaints', and 'despairs'. Still, it is something that lovers enjoy.

In fact, love-related metaphors are quite common in poetry and song. We hardly find a song about love without metaphors. In Arabic songs, love is often compared to fire on the grounds that both of them are hot and fearful. They also ignite and get hot, but cannot be put out easily. To others, they give light but should not be played with. Scrutinising love metaphors above, we see that there is a thread running through all of them. That is what some linguists call 'the scope of metaphor', or to put it in a different way, the number and type of target domains that one source concept can apply to.

3.10.2 Persuasion

Officials use metaphoric language in political discourse to give power to the language and to persuade people of a certain idea. King Abdullah II of Jordan has repeatedly said that إنَّ الوحدة الوطنية خطُّ أحمر , رغم أنَّ البعض يحاول أن يعزف على نغمها (National unity is a red line although some try to play its tune). 'Red line' usually refers to a point where we have to stop and not try to cross. Such is the case of national unity in Jordan given that the country has become a multi-ethnic society.

The late Palestinian president Yasser Arafat used to repeat the metaphoric phrase: يا جبل ما يهزك ريح literally 'Oh mountain, winds will not shake you' to convince the Palestinian people that they are still 'steadfast' and they can remain 'resistant' despite arrangements imposed on them by Israel. With the launching of the so-called peace process in the Middle East, Arab and Israeli leaders managed to use metaphors like 'We will harvest the seeds of peace' and 'the peace process should go forward'. Such metaphors were used both in Arabic and Hebrew.

Josef Stalin encouraged the army to fight bravely against the Germans in World War II when he said: 'The German troops are invading the home of Dostoevsky', in reference to the then Soviet Union.

In 2007 an opposition newspaper in Jordan claimed that the parliamentary elections in Jordan were rigged. Consequently, they ran an editorial with the headline مسرحية الانتخابات 'the play of the elections' and used a number of metaphors such as 'play' for the election process, 'actors' for deputies, and 'theatre' for the parliament itself. They also thought that the new parliament members were 'selected' rather than 'elected' on the basis of the dominant tribal system and accordingly the newspaper talked about the 'mosaic of the new parliament' and 'the structure of the parliament'.

3.10.3 Description of behavioural characteristics

Human behaviour is frequently understood in terms of behaviour of animals, birds or other living creatures. For example, to refer to somebody as a fox means you are saying that he/she is crafty and cunning. Likewise, reptiles like snakes and scorpions are used to describe deceptive people in Arab culture. For example, أسد a 'lion' and حصان a 'horse' can be used as source domains when we want to state that someone is strong. A bold man is compared to ذئب a 'wolf', صقر a 'falcon' or ضبع a 'hyena'. A 'hyena' is also used notoriously for smelly and greedy people. A beautiful girl is compared to غزال a 'deer' or مها an 'oryx'. A fat baby girl is بطّة a 'duck'. A kind and peaceful man is حمامة a 'pigeon' or حمامة مسجد a 'mosque pigeon' as is literally said in Arabic. People who stay up at night are referred to as سمك 'fish'.

People who behave badly are not excluded. A stubborn man is referred to as بغل a 'mule', or as تيس a 'he-goat'. Cowardly people are compared to دجاجة a 'chicken', أرنب a 'rabbit' or قطة a 'kitten'. Stupid people are compared to حمار a 'donkey' or frequently to نعامة an 'ostrich' as she hides her head in the sand, thinking that she will not be seen this way. Dirty people are جرذان 'rats'. Greedy and unkind people are خنازير 'pigs'. The black غراب 'raven' is a bird of ill-omen, and it is nearly always used to describe a person who only brings bad news. The ببغاء a 'parrot' is mainly used to describe people who repeat what someone else has said without understanding it.

3.10.4 Filling lexical gaps

Filling lexical gaps is one function of metaphors. “These occur when there is no adequate-term [topic-term] in existence, so that extension or transfer of the reference of an existing word-form plugs the gap” (Goatly 1997, p. 129). In the sentence “The investigations snowballed and led to unexpected findings”, the verb ‘snowballed’ is used metaphorically to mean ‘rapidly increased’. It is not easy to find other words to describe this situation. Even in Arabic, the metaphor, ‘snowball’ is borrowed and thus literally translated from English as in the phrase (in fact a simile) أصبح ككرة الثلج.

In some cases, metaphors are introduced or coined for new concepts. The term “Arab spring” or الربيع العربي as it is in the original language refers to the current uprising and unrest in the Arab World. By adopting such metaphors, the speakers/writers “create images in the minds of people that suit the particular situations they describe in the real world” (Pedro and Sandro Nielsen, 2011: 158). Pedro and Sandro Nielsen take the word ‘bagels’ used to refer to shares in financial institutions that are now worthless. ‘Bagels’ are ring-shaped buns resembling the figure zero.

In other cases, metaphors are needed to depict a picture of a certain situation so that the reader/hearer can imagine and consequently understand it. In such a case, “metaphor can explain some relatively abstract concept in terms which are more familiar to the hearers” (Goatly 1997, pp. 149-50). In “The cheering fans were chock-a-block in the stands”, the metaphor “chock-a-block” is familiar to speakers of English and thus used to depict fans as squeezed together.

3.10.5 Creating emotional effect

Using metaphors to convey an emotional effect is quite common and, as widely understood, the language of poetry in particular is full of images that have emotional effects on the reader. The Holy Quran also has a number of metaphors that are meant to create different emotional effects. Consider the verse وإذا بشر أحدكم بالأنثى ظلّ وجهه وهو كظيم literally ‘When if one of them receives tidings of the birth of a female, his face remains darkened, and he is filled with inward anger’ (Q 16: 58), where ‘his face darkened’ is metaphorically used to express anger. In فأصبح فؤاد أم موسى فارغاً literally ‘And the heart of the mother of Moses became void’ (Q 28: 10), deep sadness is seen

in 'a void in the heart'. Similarly, in *وابيضَّت عيناه من الحزن فهو كظيم* literally 'And his eyes were whitened with the sorrow that he was suppressing (Q 12: 84), emotions of grief and sorrow are quite clear. The emotion of sorrow is clear in 'turning his hands' in: *وأصبح يقلب كفيه على ما أنفق فيها* literally 'Then began he to wring his hands for all that he had spent upon it' (Q 18: 42). A final example is: *فأحيا به الأرض بعد موتها* literally 'and therewith revives the earth after her death' (Q 16: 65), where the emotion of hope or pleasure can be seen.

In English, we often use collocations like 'warm welcome' and 'warm greetings' to express affection. In Arabic, we say of a kind and polite man *لسانه دافئ* 'his tongue is warm' to express admiration.

Arabic often conceptualizes happiness in terms of 'flying', 'jumping', and 'dancing'. People use metaphorical expressions like *يرقص من الفرح, يطير من الفرح, يقفز من شدة الفرح* 'dance with happiness', 'fly with happiness', and 'jump with happiness' (cf. 'jump for joy') to express their pleasure.

To make something more impressive, writers often use metaphors hyperbolically to express a certain sense. When you describe a lab as "a jungle of stuffed equipment", the word 'jungle' is used for a hyperbolic purpose.

3.10.6 Showing power or importance

To show the importance or power of a man, an object or an item, we sometimes use metaphoric expressions with it. The metaphoric use of 'hand' in 'The opponents gained the upper hand in the argument', reflects importance or power. The adjective 'big' usually means 'important' in collocations such as 'big day' and 'big name'. Similarly, 'high' means 'successful' in 'high position' and 'high rank'. Even high buildings can be viewed as metaphors for success, such as the former Trade Towers in New York or as metaphors for economic power, such as towers in Malaysia and Dubai. Ancient monuments have their metaphoric aspects as well. The pyramids of Egypt and the Great Wall of China are still vivid examples of the power and success of the Pharaohs and of Chinese culture at that time. 'Great Wall' is nowadays used as a brand name of a car in East Asia and the Middle East.

3.10.7 Establishing a scientific theory

Metaphors can be exploited in scientific texts to establish a theory and create “a first outline of a newly discovered reality” as metaphors allow “a focus on the relations between objects themselves” (Volanschi and Kubler 2011, p. 202). Consider the conceptual metaphor ‘DNA is a language’. Comparing DNA to language helps a non-specialist audience understand the (DNA) by associating it with a familiar entity (language) on the ground that both of them can be read, analysed, and comprehended.

In scientific texts, metaphors may leave a mark on the reader’s mind. “Scientists resort to metaphor with this aim of making an impression on readers, in an approach similar to that of advertising” (Ibid: 204). In other words, well-chosen metaphors in scientific discourse may play a role in ‘selling’ or promoting one’s theory. If a title of a book reads: ‘Cloning and Spare Parts’, we will obviously understand that the author, via this ‘ad’, is advertising his view on cloning as a solution to some disability problems.

In biology, the heart is frequently compared to a pump. Scientists mean that the function of the heart in distributing blood resembles that of a pump. Furthermore, biologists use terms such as ‘four chambers’ and ‘muscular walls’ of the heart, likening it to a ‘house’. In this case, metaphors are exploited to mirror a functional similarity as well as a similarity of form. Another example of similarity of form can be seen in applying metaphor to scientific terms as in ‘the map of DNA’, where DNA is compared to a geographical map. Similarly, the small computer device that we move with our hand is called ‘a mouse’ on the grounds of form.

In addition, science-based metaphors such as “mother cell” and “cell killing” are used frequently in biology. They are used metaphorically on grounds of family relationships and violent actions respectively.

Computer science metaphors are very common nowadays. Words like ‘web’, ‘virus invasion’, and ‘download and upload’ have become part of our daily language and thinking. ‘To feed information into a computer’ or ‘to retrieve programs from the memory’ are widely known examples of usages of metaphors in computer science and IT. Other IT metaphors like ‘bug’, and ‘install’ are also used.

3.10.8 Metaphors whose vehicle literally expresses movement and change

Consider the metaphors: 'He fell in love with her when they first met in the theatre', 'Prices are going up and down these days', 'Inflation is soaring in the Euro zone', 'The market is not stable during the Christmas period', 'He may go crazy after his big loss', 'The peace process in the Middle East should go forward', and 'Examine the plan step by step'. All these metaphors encompass the meaning of movement. Metaphors of time also mirror the meaning of movement and change. In 'The time of change has come', 'days in summer go by fast', 'I will be very busy in the following week', and 'It may snow next month', all expressions of time involve the meaning of movement.

Similarly, the verb 'rise' literally means 'moves upward' as in 'They rose to greet him', and 'Tides rise and fall'. It entails the concepts of movement, increase, and importance. Accordingly, it is frequently used metaphorically to give these meanings. In 'His profits rose to \$ 1 million last year' and 'they expect a pay rise of \$ 200', the verb 'rise' means to increase. In an example such as: 'They celebrated their rise to power in 2011' it is a metaphor for importance.

3.10.9 Metaphors whose vehicle literally denotes a body part of a living entity

Words whose basic meaning is a part of the body can be used to express a position, a rank, a shape, and a function as they do in their basic meaning. Let us examine the following examples respectively: 'The bank is in the heart of the city', 'I talked to the head of the school', and 'we have to keep away from the mouth of the volcano'. Here we notice that 'heart' means 'centre', just as the real heart is located in the centre of the body. 'Head' means 'the principal' (the most important position at school), just as the real head is the most important organ in our bodies. The 'mouth' of the volcano is the open top of it. It is like our real mouths. In Arabic, people say كتف الجبل 'the shoulder of the mountain' and بطن الوادي 'the abdomen of the valley' because sides of mountains look like shoulders and the bottoms of valleys look like abdomens. Finally, 'eye' expresses 'control' in 'keep an eye on them' as we use our eyes to see and control in the real world.

3.10.10 Advertising

In advertisements, metaphors play the role of selling. Well-chosen metaphors evoke strong emotions in people. On TV, cars are sometimes depicted as a man's best friend, and jewellery as a woman's best friend. Perfumes are viewed as related to temptation and seduction. Body parts (fingers, legs and feet), and clothing (heels and stockings) are related to sexuality. The female body is frequently looked at as the locus of male desire in certain cultures.

Similarly, certain TV channels such as sport channels present themselves as needs that people, especially the young, cannot live without. Other inventions such as laptops, iPads, and iPhones are treated in the same way. Such newly-created metaphors create new realities and images in the minds of the audience.

3.11 The translation of metaphor

Translating metaphor is a rich field of study that has attracted the attention of many researchers across the world, starting in the modern era with Dagut (1976). Some scholars have suggested a number of techniques or strategies to be followed by translators in rendering metaphor from one language to another. Other studies have tried to build up models for translating metaphor. Unfortunately, very few studies have analysed and evaluated those models with the goal of arriving at a better and more comprehensive approach to metaphor translation. Of course, having strong and clear strategies makes the task of translating Arabic metaphor into English easier.

3.11.1 Al-Hasnawi's approach

Al-Hasnawi (2007) discusses the translation of metaphor with reference to 'similar mapping conditions' and 'different mapping conditions'. He builds his study on the hypothesis that "the more two cultures conceptualize experience in a similar way, the more the first strategy, 'similar mapping conditions', applies and the easier the task of translation will be". Otherwise, the second strategy will apply and the task will be more difficult.

Some metaphors exist and have similar meanings in many cultures. This explains the ease of translation in this case. Consider 'give someone a hand' and 'keep an eye on

something' where body parts are used metaphorically in English. Arabic translations of these expressions might be: *يمد له يد العون* and *يبقي عينه على شيء ما* respectively, which have the same meanings as in English and probably in other languages.

Literal translation of metaphor may result in a bad or rather distorted version. It is, thus, the job of the translator, while also taking into account other factors such as text-type, to comprehend the meaning of the SL metaphor and "do the act of conceptual mapping on behalf of the target language (TL) reader. If he can touch upon a similar TL metaphor, then his task will be fulfilled quite successfully and easily. An example is 'he fell in love' (*وقع في الحب*). If not, he has to look for an equivalent metaphor that fits in the TL as the source language (SL) one does. An example is 'to add insult to injury', whose equivalent in Arabic is *يزيد الطين بلة* literally: 'to make mud wetter'. The result of the first action is an equivalent TL metaphor or under the worst conditions a TL simile. The result of the second action, however, is open to many possibilities, of which rendering the SL metaphor into a TL one is the least likely. Thus a metaphor might be rendered into a simile, a paraphrase, a footnote or-as a last resort-it can be omitted" (Al-Hasnawi 2007).

3.11.2 Newmark's approach

Newmark (1988b) proposes the following seven strategies for translating metaphors:

1. Reproducing the same image in the TL as in *غزو الكهرباء* 'the invasion of electricity' (Brown 1996: 38).
2. Replacing the image in the SL with a standard TL image which does not clash with the TL culture as in *مراحيض من السياسة* literally: 'toilets of politics', standard English image: 'sewers of politics' (Rolph 1995: 25).
3. Translation of metaphor by simile, retaining the image as in *شعر بأنه جورب عتيق مهمل* literally: 'He felt he was an old, neglected sock', simile: 'He felt like an old, discarded sock' (St John 1999: 5).
4. Translation of metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense as in *و لقد انتظر طويلاً أن تبرز فوق صحرائه أنثى* literally: 'He had waited long until

a female should dawn over his desert'; metaphor plus sense: 'He had been waiting for a long time for a woman to dawn over the desert of his life' (St John 1999: 10).

5. Conversion of metaphor to sense as in *و كان صوت أمه الملتاع يحفر تحت جلده أمنيةً جديدة* literally: 'His mother's anguished voice was carving out a new longing under his skin'; sense: 'Her anguished voice gave birth to a new hope in his flesh' (Darwish 2003: 165)

6. Deletion: If the metaphor is redundant or serves no practical purpose, there is a case for its deletion, together with its sense component

7. Translation of metaphor by the same metaphor combined with sense. The addition of a gloss or an explanation by the translator is to ensure that the metaphor will be understood as in *إنه حاتم هذا الزمان* literally: 'He is the Hātim of this time', addition: 'He is as generous as Hātim al-Ṭā'ī.

The word 'sense' is used frequently by Newmark and Dickins, in sections 3.11.2 and 3.11.3. It means the message contained in the 'grounds' element of the metaphor. 'Reducing to sense' therefore involves retaining the grounds but eliminating the vehicle (i.e. the basic metaphorical element). Crystal (2008: 414) says that 'sense' "refers to the system of linguistic relationships (sense relations or semantic relations) which a lexical item contracts with other lexical items – the paradigmatic relationships of synonymy, antonymy, etc."

3.11.3 Dickins' approach

In his analysis of a number of Arabic to English translation examples, Dickins (2002: 146-161) "suggests a general tendency in Arabic-English translation towards 'downtoning' of metaphors in translation". In other words, "original ST metaphors may be replaced by target text (TT) schematic metaphors, ST schematic metaphors by TT stock metaphors, and so on. Not infrequently, ST metaphors are also replaced by TT similes" (Dickins 2005, p. 263).

Dickins et al (2002: 146-161) gave consideration to the semantic level of language by examining the translation of metaphor. Based on his analysis and classification of metaphor typology (see also Section 3.5.4), Dickins proposes the following techniques:

1. Dead metaphors

- a. Retaining the dead SL metaphor as a dead metaphor having the same or nearly the same vehicle in the TL as in 'rise in prices' (ارتفاع الأسعار) (Dickins et al 2002: 150).
- b. Replacing the dead SL metaphor with a dead TL metaphor having a different vehicle as in 'hands of clock' (عقارب الساعة) (Ibid: 150).
- c. Reducing to sense/grounds as in قام من المرض; literally: 'He stood up from the illness', sense: 'He recovered from the illness' (Ibid: 150).

2. Stock metaphors

- a. Retaining the stock SL metaphor as a stock metaphor having the same or nearly the same vehicle in the TL as in لم يسبق لصابر أن استولت عليه مثل هذه الأفكار 'Never before had such thoughts possessed Saber' (Brown 1996: 34).
- b. Replacing the stock SL metaphor with a stock TL metaphor having a different vehicle as in أخذ فيما بعد يحوم حول بيتها 'He began to hang around outside her house' (St John 1999: 5).
- c. Replacing the stock SL metaphor with a dead TL metaphor
- d. Converting the stock SL metaphor to a TL simile as in انكسر قلبه و كسته الأحران 'His heart fractured as if clothed in sadness' (Ibid: 20).
- e. Reducing to sense/grounds as in استبدَّ به النعاس; literally: 'Sleepiness oppressed him', sense: 'He felt sleepy' (St John 1999: 4).
- f. Retaining a metaphorical element in the TT, but adding the sense/grounds or the topic as in بلغ قمة المجد; literally: 'He reached the top of glory', sense: 'He demonstrated utmost magnificence'.

3. Recent metaphors

- a. Retaining the SL recent metaphor as a TL recent metaphor

4. Schematic metaphors

- a. Replacing the SL schematic metaphor with an original metaphor having the same or nearly the same vehicle in the TL as in ثم شرع يستحضر الأحلام الكبيرة التي طالما شارك فقراء

المدينة في رسمها و تلوينها literally: 'Then he began to bring forth the great derams which he so often shared with the poor of the city in its drawing and colouring', English TT: 'Then he began conjuring up the great dreams which like the City's poor he often drew and coloured' (Dickins et al 2002: 94).

b. Retaining the SL schematic metaphor as a schematic metaphor having the same or nearly the same vehicle in the TL as in هذه الدموع المنسابة إنما هي نهرٌ مقدّس 'He knew completely that these tears were only a sacred river' (Ibid: 94).

c. Replacing the SL schematic metaphor with a TL schematic metaphor having a different vehicle as in بردت نار المباراة literally: 'The fire of the match grew cold', new vehicle: 'The flame of the match died out'.

d. Replacing the SL schematic metaphor with a TL stock metaphor as in البؤرة الملتهبة literally: 'the flaming pit', stock metaphor: 'flashpoint'.

e. Reducing to grounds

5. Original metaphors

a. Retaining the SL original metaphor as an original metaphor having the same or nearly the same vehicle in the TL (see point 1 under Newmark's strategies)

b. Replacing the SL original metaphor with a TL original metaphor having a different vehicle

c. Replacing the SL original metaphor with a TL schematic metaphor (see point 2 under Newmark's strategies)

d. Converting the SL original metaphor to a TL simile (see point 3 under Newmark's strategies)

e. Retaining a metaphorical element in the TT, but adding the grounds or the topic (see point 4 under Newmark's strategies)

It can be noted here that adapted metaphors do not occur in Dickins' data.

In principle, Dickins' approach gives rise to the following translation possibilities:

A. Topic

1. Retaining the same (or nearly the same) topic
2. Modifying the topic (significantly)
3. Transforming the topic (changing it radically)

B. Vehicle

1. Retaining the same or nearly the same vehicle
2. Modifying the vehicle (significantly)
3. Transforming the vehicle (changing it radically)
4. Removing the vehicle

C. Grounds

1. Non-mention (in both ST and TT)
2. Retaining the same (or nearly the same) grounds
3. Modifying the grounds (significantly)
4. Transforming the grounds (changing it radically)
5. Removing the grounds (if present in ST)
6. Adding the grounds (if not present in ST)
7. Reducing to grounds (i.e. removing metaphor and leaving only the sense)

D. Metaphor type

E.g.

1. ST stock metaphor > TT dead metaphor
2. ST original metaphor > TT conventionalised metaphor

Etc.

In the practical analysis in this thesis (Chapter 5), I will adopt these categories.

3.11.4 Knowles and Moon's approach

Knowles and Moon indicate that "the selection of a translation (of a metaphor) is not just lexical or semantic, but evaluative and ideological too", and they suggest some strategies for metaphor translation. First, if the same metaphor exists in both the SL and the TL, then the translator can confidently feel that the TL reader would understand it much in the same way as the SL reader would understand it. An example is the word 'field' in English and its correspondences in other languages. Second, "some metaphors do not translate exactly into other languages, although there may be very similar metaphors which exploit the same underlying concept". In this case, a translator should choose an idiom as a translation since he feels that the crucial part is

the informality of the idiom rather than the image. Third, if there is no institutionalized metaphorical equivalent at all, the best translation would be non-metaphorical. Fourth, regarding literary texts the translator should try to “reproduce the metaphorical choices of the original writer, in order to maintain the imagery of the text, rather than substituting near-equivalent or non-metaphorical expressions” (Knowles and Moon 2006, pp. 89-93).

3.11.5 Other writers on Arabic/English metaphor translation

Obeidat (1997) discusses the translatability of Arabic metaphors into English based on arguments made by Newmark (1981, 1985, 1988) and Mason (1992). Both Newmark and Mason claim that metaphor is not problematic in translation from a cross-cultural point of view. Obeidat tries to explore plausible ways to translate metaphor in modern Arabic poetry and investigates both the cultural and imaginative dimensions in the ST (Obeidat 1997, p. 107). Finally, he judges the translator’s ability to recreate the stylistic features in the TT, consider his audience, appreciate the cultural background of the TT reader, and convey the same impact as the ST metaphor.

Obeidat focuses more on theory than on the process of translating metaphor. His study is confined to six poems by three different poets from Palestine, Iraq, and Saudi Arabia (fadwa ṭūqān, ṣalāḥ ʿabd al-ṣabūr, and ghāzi al-quṣaybi) and these poems are translated only once. In addition, the examples chosen in the theoretical discussion are taken from prose works. He concludes that “translating metaphor is not easy and straightforward, neither is it impossible” (ibid: 209). He recommends more analysis of the existing translations of metaphor for two reasons:

“Firstly, metaphor is a powerful vehicle by which diverse aspects of 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” (ibid: 209).

Al-Harrasi (2001) studies the translation of Arabic metaphor in political discourse. His data consist of some quotations taken from translations done by the Foreign Broadcasting Information Service (FBIS), which is a translation service of the Central Intelligence Agency (CIA) in the United States of America, of a number of speeches by the former Iraqi president Saddam Hussein during the Gulf Crisis (1990-1991) and two

official (governmental) Omani translations of the National Day speeches of Sultan Qaboos Bin Said of Oman.

He also discusses the major traditional theories of metaphor (comparison, substitution and interaction) and shows how the ideas of these theories were adopted in specific translation studies of metaphor. After that, he presents a detailed account of the conceptual theory of metaphor and some hypothetical implications for the study of metaphor in translation from the perspective of cognitive different linguistics.

Al-Harrasi's study presents a general overview of the discipline of Translation Studies, describing the major models of translation. He does not express his opinion with regard to the different models of translating metaphor; he only describes these models without explaining the validity of them in translating Arabic metaphor into English.

Al-Harrasi's study makes use of the conceptual theory of metaphor, and consequently sees metaphor as a conceptual process of mapping between a source domain and a target domain. He does not view or deal with metaphor as a rhetorical device in which the image constitutes the core. His study tries to explore new procedures for metaphor translation other than those used in translating literary metaphor. It does not handle metaphor from a linguistic perspective, either.

Whatever the purpose of metaphor is, and it is frequently intended to convince in political discourse, metaphor as a figure of speech cannot simply be decontextualised and looked at from one angle. This is a major limitation of Al-Harrasi's study. In any field or discourse, metaphor remains part of language and the linguistic system as well as a rhetorical device that is used for a specific purpose.

Al-Harrasi's study specifically discusses the nature of procedures used in translating conceptual metaphors in political discourse. The study argues that "instantiating the same conceptual metaphor is the default procedure" in conceptual metaphor translation. This procedure, however, takes a number of forms; the most prominent form is 'keeping the same image schematic metaphor in translation' (Ibid: 277).

Making use of the approaches of Newmark (1980), Toury (1995), and Chesterman (1997), Al-Harrasi claims to propose new procedures by applying the conceptual theory of metaphor, with emphasis on the concept of image schema. He identifies some new procedures such as 'using a conceptualization facilitator' like 'so to speak',

but in fact he mostly renames existing procedures as discussed by the scholars above. In addition, his procedures have not been tested or applied outside political discourse. In his attempt to evaluate both Newmark's and Dickins' models, Zahid (2009) argues that there is an overlap between the techniques used, and thus, it is not an easy task to draw a clear-cut distinction between the different types of metaphor in the translation process. He explains that "the translation techniques of an original metaphor, for instance, may apply to a stock metaphor at the same time. In Newmark's approach, the technique of literal translation is shared by both dead and original metaphor". He maintains "stock metaphor as a technique is applicable to recent, conventional, and stock metaphor. Simile as a technique is also shared by original and stock metaphor". Subsequently, he reclassifies metaphor from a translation point of view into common and specific. Common metaphor is "shared between two or more languages and cultures", and specific metaphor is rather culture-bound or language-specific.

3.12 Evaluation of translation approaches

Here I will try to evaluate the translation approaches of Newmark and Dickins, in particular linking these to other work on quality and equivalence. These approaches will be used in the analysis in Chapter Five. The word 'approach' sometimes overlaps with terms like 'procedure', or 'strategy'. An 'approach' may be defined as a specific technique used at a certain point in translating a text, and this notion is thus similar to that of a 'procedure' (Munday 2012: 22). This definition of 'approach' will be adopted for the purpose of this study and specifically for metaphor translation. These approaches are based on Newmark's and Dickins' classifications of metaphors (Sections 3.5.3 and 3.5.4). In fact, Dickins' model is based on Newmark's model, but is more detailed.

Newmark's approaches are designed to fit all types of metaphor together as classified by him, i.e. dead, cliché, stock, recent, original, and adapted metaphors. Reproducing the same image in the TL is the dominant approach. This approach specifically works well in translating poetry, in which metaphor is a key component. Using this procedure, the translator remains loyal to the ST metaphor.

Dickins' approaches depend on the type of metaphor as classified by him, too, i.e. dead, stock, recent, conventionalized, and original, but each individual type is associated with certain approaches to translation. The dominant approach is retaining the same metaphor in the TL, having the same vehicle or nearly the same vehicle. This technique exists among the approaches for translating each type of metaphor as classified by Dickins.

Both Newmark and Dickins suggest alternatives for the approach of retaining the same metaphor/image having the same vehicle. These alternatives, however, may not be of great value especially in poetry translation. Replacing the image in the SL with a standard TL image or having a different vehicle implies change and disloyalty to the ST metaphor. Translating metaphor by a simile weakens the ST metaphor as metaphor is more strongly rhetorical than simile. Converting metaphor to sense is like deleting it in that the ST image is not depicted in the TT. Adding an explanatory gloss is rather a disloyalty to the ST. Understanding metaphor may differ from one translator to another, and this 'gloss' will consequently differ.

These alternatives may not be effective in compensating for the strength of the Arabic metaphor, but rather disrespect its specificity. Original metaphors reflect the writer's message and personality, and this type in particular needs special attention in translation. Using a stock metaphor, for example, for an original one destroys the sense of originality of the ST metaphor.

Furthermore, the two approaches show an overlap between the procedures themselves in some points. The approach of retaining the same metaphor/image having the same vehicle is shared by all types of metaphor in Dickins' classification. The translation technique for translating an original metaphor may apply to stock metaphor. The technique of reducing metaphor to sense is also shared by both approaches.

Dickins classifies metaphors generally into lexicalized and non-lexicalized. The former refers to metaphors whose meanings are sufficiently fixed that they can be reasonably given in dictionaries. Adopting dictionaries themselves as a decisive criterion in determining metaphor type may, however, not be reliable as the factors of dictionary quality and time may be of relevance. Dictionaries change and develop, and a

metaphorical meaning that is not given in dictionaries today may be given later and become familiar to the audience. In other words, non-lexicalized metaphors (conventionalized and original) may with time become lexicalized (stock or dead).

The first question that may come into one's mind is: Does the adoption of these approaches or at least some of them achieve a high quality translation or a TL text which is equivalent to the ST? The answer is not straightforward. Translation is not a process in which a translator follows certain rules to achieve a new optimum text in another language. The type and quality of the ST, the translator's competence and experience, and the abundance of assistant tools (e.g. computer software and dictionaries) play a major role.

The second question is: How can we assess the quality of a translated text? And, by extension: Is there an objective criterion for this? Lanscher (2000: 162) views translation assessment as a process in which "an evaluating person compares an actual target text to a more or less explicit, 'ideal' version of the target text in terms of which the actual target text is related and judged". The evaluating person could be a translation expert or teacher, but the assessment process remains relative (i.e. it differs from one expert to another). The process of evaluation involves a comparison/contrast between the ST and TT; this does not necessarily cover the strategy used in translation.

The third question is, therefore: Do we expect a 'perfect' translation? The answer is 'no', but we do expect a highly acceptable one. In this thesis, a reader response survey is adopted as a tool for quality assessment, in which terms such as 'acceptable' and 'unacceptable' on the one hand, and 'accurate' and 'inaccurate', on the other, are used in assessing translations, rather than 'correct' and 'incorrect'.

The two major approaches to translation quality assessment are the response-oriented approach and the text-based approach. The first approach views dynamic equivalence (Nida, 1964/2003: 159) as the yardstick for optimal translation. This equivalence type rests on the assumption that "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (Ibid: 159). For a translation to be optimum, the target audience reaction to the TT should be the same as that of the source audience reaction to the ST.

In the case of translating poetic metaphor, as a cultural phenomenon, from Arabic into English, this type is hard to attain. Arabic and English belong to two different cultures, and the audience of the one culture is different from that of the other. Achieving the same effect on two culturally different audiences is difficult. Sticking to one strategy in translating metaphor will not be of use. Some of the metaphors exist in the TL and do have the same effect in both languages/cultures, but most of them are new and others are culture-bound. Each single metaphor may need a specific translation approach, especially in view of the fact that metaphor is frequently a cultural phenomenon.

Nida contrasts dynamic equivalence with formal equivalence. Formal equivalence is concerned with the message itself, in form and content. It is based on the argument that “the message in the receptor language should match as closely as possible the different elements in the source language” (Munday 2012: 66-67). This type is oriented towards the ST structure, which exerts a strong influence in determining accuracy and correctness. Formally equivalent TTs use scholarly footnotes and are mostly focused in an academic environment (Ibid: 67). Formal equivalence is important in translating metaphor as the message embedded in the original needs to be rendered in translation. Both dynamic equivalence and formal equivalence will be utilized in the analysis in Chapter Five (Section 5.12).

Within the text-based approach, models focus on the syntactic, semantic, stylistic and pragmatic elements in the source and target text. Reiss (1971), as quoted in Lanscher (2000: 151), believes that text type is the most important element in the translation process and that a translation is “deemed good if it achieves optimum equivalence”. Reiss states that equivalence can be considered optimum when “considering the linguistic and situational context, the linguistic and stylistic level and the intention of the author, target text and target text units have the same values as the text unit in the source language”. She uses text type, linguistic instructions and extralinguistic determinants as categories to assess optimum equivalence.

Reiss’s approach is a useful model of text analysis for translation and translation evaluation, but her notion of optimum equivalence along with her quality approach has a certain vagueness as her definition of equivalence in terms of texts and text units involves the undefined notion of ‘equal value’. She does not provide an explanation of

how language functions or how source text type can be determined. It is also noted that Reiss's model is not applicable to all types of texts.

Koller (1979) as quoted in Munday (2012: 74-75) differentiates five equivalence types:

1. Denotative equivalence. This relates to the extra-linguistic circumstances conveyed by the text. It involves factors beyond the linguistic content such as context of culture.
2. Connotative equivalence. This involves the translator's choice of words.
3. Text-normative equivalence. This relates to parallel texts in the target language and involves various texts types.
4. Pragmatic equivalence. This relates to the TT effect on the target audience and takes the receiver into account.
5. Formal equivalence. This involves an 'aesthetic' analysis of the ST.

More than one type of equivalence can be achieved in the same translation. Poetic metaphor translation, for instance, is likely to fall simultaneously under connotative equivalence, pragmatic equivalence, and formal equivalence.

Pym (2010: 37) also adopts a multi-level approach to equivalence. He notes that 'perfect equivalence' does not exist between languages. What is found, rather, is 'assumed equivalence'. Pym defines equivalence as a relation of "equal value" between an ST segment and a TT segment, which can be established on any linguistic level from form to function (Ibid: 7). Pym's point of view sounds reasonable particularly given that language and culture overlap, and using a specific language as a tool to mirror a certain culture implies differences between languages and cultures. Achieving full equivalence between two different languages/cultures is very hard. The translation in practice needs to focus on certain levels (types) of equivalence, depending on the translator's objectives and intentions.

3.13 Chapter summary

This chapter has presented the concept of metaphor in general: its definitions in the Western and Arabic traditions and the differences between them. Elements, theories, and types of metaphor are discussed in some detail. The terminology to be used is also

given and explained. The chapter also highlights metaphor as the most important trope within figures of speech. Newmark's and Dickins' typologies of metaphor are discussed in detail as their classifications of metaphor will be the basis for the analysis in Chapter Five.

Metaphor in Arabic rhetoric and its place in Arabic allegory are also discussed, as the definition of metaphor in Arabic will be the starting point for classifying ST metaphor types. These types are explained through examples. Typologies of metaphor are compared in regard to lexicalisation-related aspects, schema-related aspects, and size-related aspects. Some purposes of using metaphor are mentioned with examples from both Arabic and English; here metaphor not only appears as a tool for embellishment and decoration of language, but also as a powerful tool of expression. The interrelation between the different strands of the model used in the analysis is highlighted. Some approaches to the translation of metaphor are discussed; Newmark's and Dickins' strategies are evaluated, as metaphor translations will be checked against these models in Chapter Five. Finally, consideration is given to work on quality and equivalence, and this will also link to the analysis in Chapter Five.

Chapter Four: the Corpus of Poems

4. Foreword

The poems to be considered in this chapter and afterwards are all composed by Darwish in free verse. In this genre, rhyme is not a poetic necessity. What is important is to maintain the organic unity and subject-matter of the poem. This style gives the poet the freedom to liberate himself from the rhyme adopted in traditional verse and from sticking to a certain length of poem.

The corpus of the poems is chosen to reflect the diversified themes of Darwish's poetry. Each theme is represented by one or two poems based on the importance of the theme, the time he spent expressing this theme, and the number of poems written within this specific topic. Each of the poems below is chosen for analysis on the basis of three reasons: i. its relevance to the theme; ii. the number of metaphors in this poem; and iii. the relevance of these metaphors to the theme tackled in this specific poem and to the title of the poem itself (see Section 5.11).

The results for the analyses of the metaphors considered in this thesis may be generaliseable to other metaphors in the corpus of the poems, although this cannot be assumed. The total number of metaphors chosen for analysis is 45, and these metaphors have 73 translations as some of them are translated twice. The metaphors analysed in each of the ten poems in Chapter 5 largely reflect other metaphors in the same poem as each poem deals with one theme and the metaphors used in it fall within the same specific field. Similarly, the 10 metaphors surveyed in the questionnaire were chosen from all the poems analysed in the study and cover all the themes in Darwish's poetry. This criterion of selection may also make the implications generaliseable to other metaphors outside the corpus. However, the generaliseability of these implications to others' poetry needs further research.

4.1 National poetry

Darwish's national poetry includes diverse themes such as separation, perseverance, occupation, homeland, emigration, and the unity of the Palestinian people. These themes together look close in content, and thus can be classified under the umbrella of national poetry. Other national Palestinian poets are ʿabd al-Karīm al-Karmī, ʿabd al-

Rahīm Maḥmūd, and Samīh al-Qāsim. The two poems below can be viewed as examples of Palestinian national poetry.

4.1.1 *A Soldier Dreams of White Tulips*

This poem appeared for the first time in the collection آخر الليل *The End of Night* in Darwish's *Diwan, Volume 1* in 1967 under the title جندي يحلم بالزنابق البيضاء in Arabic. This volume covers the period 1964-1977. In English, it appeared as *A Soldier Dreams of White Tulips* in *The Music of Human Flesh*, translated by Denys Johnson-Davies in 1980 and as *A Soldier Dreams of White Lilies* in *Unfortunately, It Was Paradise*, translated by a team of eight translators in 2003. Munir Akash and Carolyn Forché translated this particular poem. None of the collections or single poems has the same title as the book. The title was apparently chosen by the editor, and probably in collaboration with Darwish himself.

Any profound analysis of Darwish's poetry must take into account the significance of time as well as the context in which it was written. In the aftermath of the Arab defeat in the June war in 1967, Darwish was still living in Israel, and he shared the fate of his people. As a revolutionary poet, he raised his voice, expressing his concerns in the national poetry he embraced, in an attempt to ease the pain of the Palestinian masses in their daily life under the new conditions. His early resistance poetry reflected the woes of the occupation of his homeland and the rays of hope for liberating it. His poetry then was understood as pure national poetry in light of the Palestinian cause.

Darwish believed in coexistence between the Israelis and the Palestinians on the condition of equality and mutual recognition. Still, talking intimately to an Israeli soldier was by no means possible. Darwish, therefore, built this poem, on an imagined friendly dialogue between himself, as a native Palestinian, and an immigrant Israeli soldier who came from abroad to his 'promised land'.

The collection title *The End of Night* invites the reader to ask: 'what comes after the end of night?' and to anticipate that the answer is 'dawn' or 'sunlight'. In Arabic literature in general, dawn represents hope and a new beginning. In most poems in this collection, Darwish's hope was to end the occupation and liberate his country.

Each poem in the book *Unfortunately, It Was Paradise* was selected in collaboration with Darwish himself, as the editor says in the introduction. The question arising here is: why did Darwish agree to include this 1967 poem in this 2003 volume, and particularly with this title and jacket design of the book? There could be more than one possibility. The title is a contradiction as paradise always means good fortune. It is then ironic rather than real.

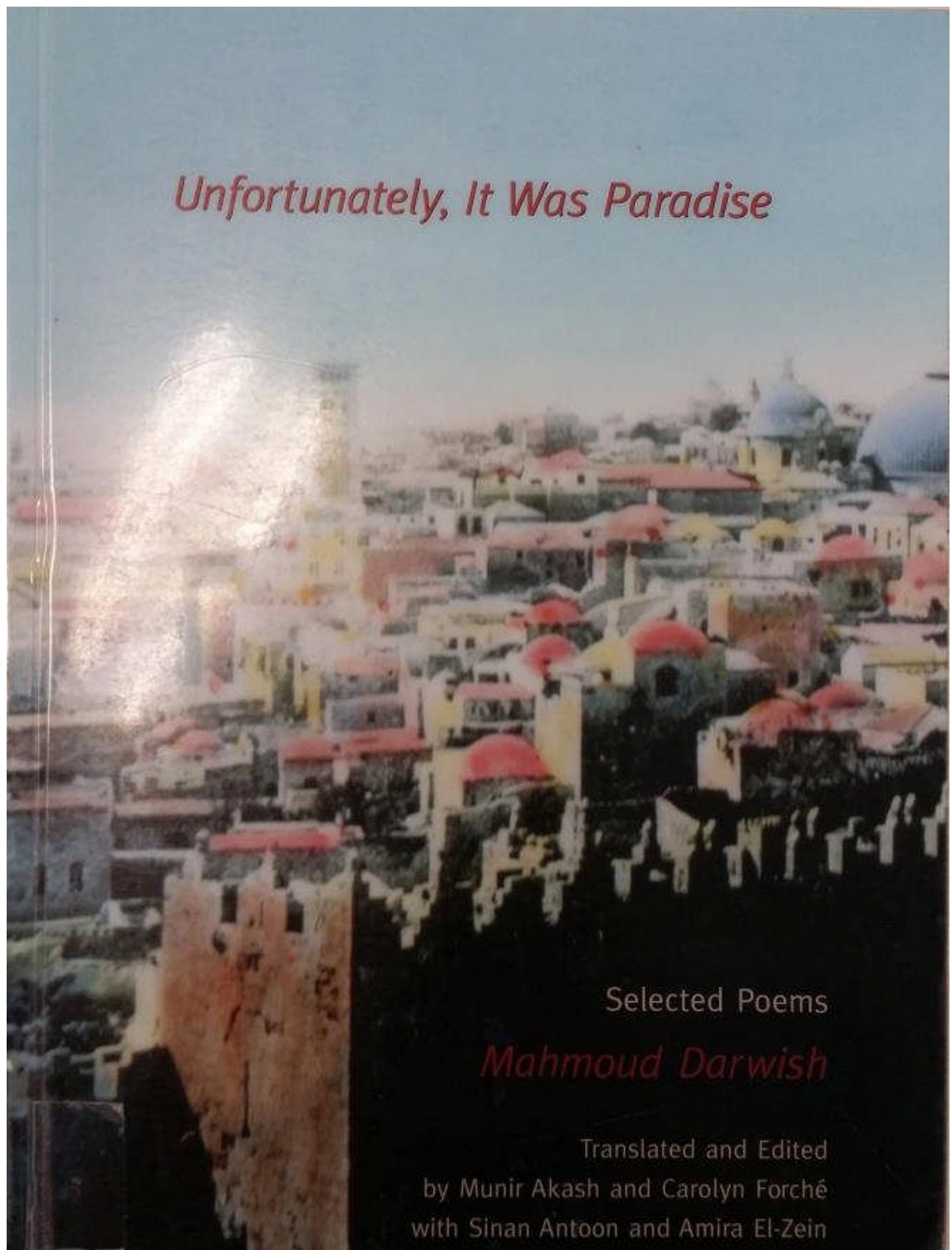
From the point of view of a Palestinian like Darwish who lived for a long time in exile and carried the dream of return with him then came back home, Palestine was not to be 'the paradise lost' he imagined in his poetry. He found it full of Jews and their settlements. Its geography was changed with walls, roads, and small cantons. Villages were entirely erased and replaced with colonies. The land was fragile and waste. He found out that his poetry was not enough to sustain or restore 'the paradise lost'. Adam did not change, but his earthly paradise was lost forever.

From the viewpoint of an Israeli soldier who came to Palestine as his earthly eden or 'promised land', Palestine was not found to be a paradise, either. Jews from around the world gathered in Palestine to establish the State of Israel and live in peace there. They left their native countries in Eastern Europe, the USA, and the Arab World to start a new life, but unfortunately, too, they were confronted with wars instead. The white tulips the soldier hoped to find in the new paradise were just a dream.

A third explanation is possible if we understand the title above as real than paradoxical. As is widely known, Darwish viewed Palestine as a metaphor for Eden, and this is clear in works such as the volume *The Adam of Two Edens*, published in late 2000. When he returned from exile in 1996, he found it hell instead of paradise.

The book jacket design is a view over the city of Jerusalem, representing Palestine. It is depicted as crowded with settlements. The old features that distinguish it have disappeared. It appears as lifeless concrete buildings, with no water or green trees in the former paradise (see Figure 4.1).

Figure 4.1: Cover of *Unfortunately, It Was Paradise*



In the poem Darwish relies on the technique of dialogue between himself and his friend, an Israeli soldier who came to Palestine from abroad. The newcomer dreams of white tulips and olive branches in his peaceful paradise. He also dreams of the freedom of birds and the beauty of lemon flowers, but the facts on the ground are different. He is not happy in the new homeland and does not feel a sense of belonging

there. Homeland for him is to return safe at nightfall. He does not feel the land in his blood and heart. In his response to Darwish's question: 'would you die for the land?' he replies: 'no'. His attachment to the land is no more than a story or a fiery speech, and his love for it hardly equals a glass of wine. He says they taught me to love this land, but he never felt it in his heart. He loves it with his gun and has no other emotional love for it.

Later he tells Darwish about his departure and his mother's weeping when they led him to the front. In the battlefield he killed so many people that he got a medal for his heroic actions. In describing one of the dead, he says that he was not a well-trained fighter, but a peasant or a worker, and that he found two photographs in his pocket: one of his wife, the other of his daughter. Nevertheless, he does not feel sad as it is a sin for a soldier to feel sad in the killing fields.

He told Darwish about his first love and wanted to meet him in a city far away. He also expressed his need for a kind heart, not a bullet. But he saw only what he did: a blood-red boxthorn. He came 'to live for rising suns, not to witness their setting'. His dream of white lilies remains only a dream. Palestine, for him, is found to be hellfire rather than the promised paradise.

4.1.2 *Psalm 2*

In the early stages of his poetic career, Darwish wrote a number of poems that have the word 'psalm' as the first part of the title. Among his poems are *Psalm 1 - Psalm 17* respectively and *Psalm 151*. Darwish calls these poems in Arabic بساليم as transliterated from English. The original psalms are a group of love poems to Jerusalem and Biblical songs that are related to David and are known as the Psalms of David in the Bible. In Arabic, they are known as زبور *zabūr* in the Holy Quran, and مزامير *mazāmīr* in the Prophet Mohammad's tradition. These psalms in general urge people to be good and refrain from vice.

Psalm 2 in the Bible depicts the nations as extremely angry and wasting their time, planning for something in vain. There is a meeting of all the kings of the earth to prepare for battle. The rulers also plot together against the Lord and against His anointed one. They announce their aim of war and cry out "let us break their chains and free ourselves from slavery to God." The Lord scoffs at them and angrily rebukes

them. He has already chosen a king on the holy mountain in Jerusalem. The Lord addresses the king and says, “If you ask I will give you the nations as your inheritance and the whole earth as your possession”. David asks the kings then to make him act wisely, serve the Lord with fear, and rejoice with trembling. Finally, he reminds them of the great joy they will get when they take refuge in the Lord.

In *Psalm 1 – Psalm 17*, Darwish’s motives revolve around the dangers of exile and losing both home and identity. “In some *Psalms*, the dying Christ becomes an exile, and suffering consists of the departure from home” (Mansson 2003, p. 122). In another *Psalm*, Christ unwillingly tries to depart and leave suffering behind. Thus, Darwish makes Christ a model for the exiled migrant who leaves his home in search of identity, but his return becomes quite unattainable. In this respect, he is similar to Darwish who leaves his imprints and memories at home, hoping that his return is at hand, as he says in two lines in *Psalm 4*:

I left my face on my mother’s kerchief

تركت وجهي على منديل أمي

Carried mountains in my memory

وحملت الجبال في ذاكرتي

And went away.

ورحلت.

In the poem *Psalm 2*, Darwish looks pessimistic, and he views himself as dry as a barren tree that has neither fruits nor even leaves. He addresses himself “to fight or not to fight? That is not the question” and similarly “to work or not to work? That is not the question”. These excerpts are obviously adapted from Shakespeare’s *Hamlet* “to be or not to be, that is the question”. However, unlike Hamlet, Darwish is not concerned with physical fighting although they may be similar in having conspiracies hatched against them and in reaching a moment of self-determination. What is important for Darwish is to prove himself to have a strong voice so that he can fight through poetry, the source of his power as he claims.

For Darwish, it seems that seeing the opposite is a helpful way to sense one’s self or, paradoxically, brings one closer to oneself. To remember his house he has to sit in the open and suffer from deprivation, and to remember his homeland he has to live in exile and suffer from homesickness. In order not to forget a fresh breeze in his country, he needs to breathe tubercular air. In order to enjoy freedom in its full range, he must

be seized with painful memories. In order not to forget that the mountains in Palestine are high, he needs to clean his forehead that reminds him of extended plains. Finally, to own limitless freedom, he must not retain anything, even his skin.

Darwish again talks to his homeland: oh my homeland repeated in massacres and songs! I carry you in my heart and memories wherever I go, but what is wrong in mentioning your name before people? Why have you become a forbidden subject and become an object of suspicion like opium, invisible ink, or a transmitter. I have to hide you and smuggle you from one airport to another. But I want to look at your image before all people. I want to draw your tangible form as I see it: scattered through files and surprises, flying on shrapnel and wings of birds, and beleaguered between wind and dagger. I want to draw your real form, a fixed bearing with which to look at and understand myself. I will then be accused of being abstract and of forging documents and photographs.

He once more addresses his homeland: you are no longer real in my view. This is probably because a lot of its villages were erased from the earth, its features were changed, and a new name was imposed there. You turned into a dream. You are unattainable. Through this change, I lost my surprise at your love and beauty, and my feelings froze like a stone. I can no more express you. However, you may be more beautiful in turning into a dream.

Finally, Darwish asks his homeland for the fourth time as repeated in songs and massacres: show me the source of death; is it the dagger or the lie?

The poems *Psalms* along with other poems were translated by Denys Johnson-Davies, and appeared in the volume *موسيقى اللحم البشري* *The Music of Human Flesh* published in 1980. Johnson-Davies argues that the key to an understanding of Darwish's poetry is that "it consists largely of an extended and desperate love affair with his lost homeland" (Darwish 1980, back cover). Ben Bennani, also translated, among many poems by Darwish, *Psalms 1-17*, and they appeared in the volume *Psalms* in 1994.

4.2 Exile poetry

Darwish spent 26 years in exile, specifically from 1970-1996. During this period, he experienced the pain of exile in its overall range. He suffered the woes of absence,

homesickness, and longing for his family and village. He felt unstable and retained childhood memories of Palestine under Israeli occupation, and at the same time was afraid for the future of the Palestinian state. The theme of exile manifests itself in a number of Darwish's poems. The two poems below depict his suffering in exile.

4.2.1 *The Eternity of Cactus*

This poem appeared in Darwish's volume لماذا تركت الحصان وحيداً؟ *Why Did You Leave the Horse Alone?* in 1995. This book opens with the single poem أرى شبحي قادماً من بعيد *I See my Ghost Coming from a Distance*, and it includes another 32 poems in 6 collections. Most of the poems are between two and two-and-a-half pages long. It is worth mentioning that neither any collection nor any poem in this volume has the name *Why Did You Leave the Horse Alone?* from which the whole volume takes its name. This phrase appears as a separate line in the fourth poem أبد الصبار *The Eternity of Cactus* in أيقونات من بلور المكان *Icons of the Place's Crystal* in this volume.

In this book, Darwish returns to concerns and motifs from earlier works. According to the translator's introduction, this book represents "a poetry of myth and history, of exile and suspended time, of an identity bound to his displaced people and to the rich Arabic language" (Darwish 2006 in Sacks, front cover). Many of the poems "deal with Darwish's childhood memories of his family's eviction in the 1948 *Nakba*, or with the Palestinian experience of dispossession and exile more generally" (Yee 2009). In this book, Darwish, as a Palestinian, appears as the spokesperson for his uprooted people, the one who expresses their pain and injustice, and the narrator of their collective and extended memory through intimate biography. As a result, "Palestine becomes the map of the human soul", and most poems in this book represent "the tragedy of the Palestinian *Nakba* with the vision that gives the voiceless their voice and creates through words a homeland of memory and imagination" (Elias Khoury in Darwish 2006, back cover). Anton Shamma argues that Darwish, in this definitive Palestinian history, "is turning his personal biography into a modern, low-key national epic". He maintains that there will always be two maps of Palestine: "the one kept in the memories of Palestinian refugees and that which is drawn in Darwish's poetry" (Darwish 2006, back cover).

In Arab culture, the horse stands for nobility and strength. Its behaviour and character are quite admirable for people. It is very common in Arabic to describe a healthy and strong person as *حصان* and in English as 'as strong as a horse'. The ancient Arabs used to be generous in all they owned except their weapons and horses. To leave a horse alone then seems odd, a wrongdoing, or a betrayal, as if you were forsaking that noble steed. Presenting the book title in the form of a question implies blame: the addressee should not have left the horse alone.

The word *صبار* in Arabic is derived from the root *صبر*, which means 'becomes patient'. Patience is an admirable attribute that people may have. A prominent example is Job's patience in dealing with woes and diseases. The *صبار* plant is so named as it resists thirst and can live for a long time without water. Its English equivalent is 'cactus', 'aloe', or 'Indian fig'.

A cactus is a plant that naturally grows in the desert. Its thorns help in self-defence. It can be fruit-bearing, and its fruits are sweet, but some of the species are fruitless. It cannot live elsewhere, and thus it is tied to its ever-lasting suffering in isolation and exile. It is threatened by sand storms, high temperatures, and camels. Nevertheless, it can retain water and keep ever fresh.

The poem opens with a boy asking his father 'where are you taking me father?' The father replies 'where the wind takes us, my son...'. This dialogue takes place when a Palestinian family tries to flee from their homeland because of war. The innocent child does not know why they are leaving and where they are going. The father himself does not know, either.

The father asks his son not to be afraid of bullets and reassures him that they will survive when they climb a mountain in the north. This reminds us of the story of Noah and his son with the flood in the Holy Quran when he said to his son 'oh my son! embark with us'. The son replied 'I will betake myself to some mountain, it will save me from the water'. However, the mountain did not save him and 'waves came in between them, so he (the son) was among the drowned'. The mountain in the north refers to Lebanon, falling to the north of Palestine, to which Darwish's family took refuge, following the 1948 *Nakba*. The father in the poem reassures his son that they will return after the soldiers return to their distant families.

The son asks 'who will live in our house after us, father?' and the father replies 'it will remain as it is, my son'. He took the key with him, hoping that they would come back soon. As al-Birwa, Darwish's village, was wiped off the face of the earth, their house must have been erased, too. This fact is similar to Lorca's "But now I am no longer I, nor is my house any longer my house" (Darwish 2003: vi).

When they were crossing a fence of thorns, the son asks 'why did you leave the horse alone?' and the father replies 'to keep the house company, my son'. The question above implies blame on the father for forsaking the steed, but the father denies that he is forsaking it. Rather he leaves him there to enable the house to survive. He says, 'houses die when their inhabitants are gone...'

In the next stanza, Darwish says 'eternity opens its gates from a distance to the travellers of night'. By this he means that exile will host those who have left their homeland, while 'eternity' denotes a very long life in exile. He adds, 'The wolves of the wilderness howl at a frightened moon'. Words like 'the travellers of night' and 'wolves' are associated with the Prophet Joseph, who originally lived with his family in Palestine. According to the Quranic tradition (Surat Yūsif), Joseph was picked up by travellers at night after his brothers threw him down the well when he was young. His brothers forsook him for nothing but to satisfy their jealousy, and they lied to their father that the wolf had devoured him. Joseph spent around seven years in jail on false accusations and later lived in Egypt, far from his homeland, and returned home after a long time. Darwish and his country's people lived outside their homeland, too, and when they returned home after a long time in exile, they felt that they had been forsaken by the so-called peace accord with Israel which did not fulfil their ambition to have an independent state on their own land.

The father urges his son to be steadfast so that they can return to their home in one or two days. Their absence lasted for a long time after their country was occupied. They suffered long, cold nights in their exile whereas the Jews built new settlements from the stones of their house and enjoyed living there. The poem closes with the father telling to his son to remember the Crusader castles after the soldiers' departure. This poem was translated by Jeffrey Sacks in 2006 as *Why Did You Leave the Horse Alone?*

The same poem was translated by Amira El-Zein and appeared in the volume *Unfortunately, It Was Paradise* as part of the collection *Why Have You Left the Horse Alone?* in 2003. This collection was edited by Munir Akash and Carolyn Forche.

4.2.2 Hooriyya's Teachings

This poem is called *لماذا تركت الحصان وحيداً؟* in Arabic, and it appeared in the volume *لماذا تركت الحصان وحيداً؟* *Why Have You Left the Horse Alone?* in 1995. In English, it appeared in the anthology *The Adam of Two Edens* in 2000, edited by Munir Akash and Daniel Moore and translated by a team of eight professional translators. As indicated in Akash's introduction, all the poems in this book appeared variously in several issues of *Jusoor*, The Arab American Journal of Cultural Exchange. This poem in particular was translated by Sinan Antoon.

The name 'Ḥūriyya' in Arabic is a female proper noun, and it can be translated as 'nymph' in English. The literal meaning of 'ḥūriyya' or 'ḥawrā' is 'a lady with very black pupils of eyes and very white solid part around the pupil'. In spoken Arabic if people refer to a woman as 'hooriyya', they emphasise that she is pretty. Darwish, however, uses this name in the title because it is his mother's first name.

This poem depicts the relationship between Darwish and his mother while living together and then apart from each other, as an example of every Palestinian who was exiled and consequently separated from his mother. He says that his mother used to feel what he feels and understand what he thinks. She viewed him as her baby or goldfinch who sleeps on her hand. When he sleeps, she also sees his dream and stays up to guard it. She does not want him to leave.

After exile, she is still in contact with him through correspondence. A letter from him will tell her that his address in exile or in prison has changed, that he misses her a lot, and that he is dreaming of return. Spiritually, she also lives with him in his exile. She touches his hands and counts his fingers from afar. She combs his hair, mends his socks, and looks for his relations with women. Contrary to their wishes, he did not grow up beside her. He has had to leave his land. As he states in this poem, exile has established two languages for him: Colloquial Arabic to be understood by everybody and to keep their memories and Standard Arabic to write poetry in.

Now in exile, when he is sick, he cannot hear her call for him to recover soon. He reminds her of their first journey to Lebanon. She hid him with the sack of bread, and he remained silent so as not to wake the guards. She thought that she would keep him for herself, but unfortunately, she lost her house and son as well.

Darwish says to his mother, 'You no longer have time for sentimental talk, although you used to be a source of beauty, mixing the whole afternoon with basil and making bread with sumac'. He knows that what breaks her heart is the earthly paradise that she has lost. Their world and voices have changed. The greetings between them have become voiceless as they are only written on paper rather than spoken. He longs to hear 'good morning' directly from his mother.

Whenever there is a Palestinian martyr, his mother cries. She feels lonely and isolated from other people, but she is patient. When she has the chance to meet Darwish at the crossroads, she dictates him her teachings: get married to a foreign woman, but never trust a woman other than me. Be realistic. Do not long for your grandparents; be strong as you always are; shoulder your burden; and come back if your country can cope with those exiled. He finally emphasises that he will keep writing poetry, taking power and beauty from his mother and her subjects.

4.3 Love poetry

Darwish's love poetry before the mid-nineties was dedicated to his homeland. However, he subsequently started to write pure love poetry in a number of his collections as shown in the two poems below.

4.3.1 *Low Sky*

The poem's title in Arabic is سماء منخفضة and it appeared for the first time in the collection سرير الغريبة *The Stranger's Bed*, a book of love poems, in 1998. This collection contains 29 poems, but none of them has the same title as that of the collection. In English, the collection appeared in 2007 in the volume *The Butterfly's Burden*, a bilingual Arabic-English edition. This volume contains two other collections. The first is *A State of Siege*, written in 2002 as Darwish's response to the second Intifada (the Palestinian uprising against Israeli occupation – a period of Israeli-Palestinian violence. It started in September 2000, when Ariel Sharon made a visit to the Temple Mount,

seen by Palestinians as highly provocative). The second is *Don't Apologize for What You've Done*, a book of short lyrics, in 2003. It is noticeable that all the three volumes in this book were written after Darwish's return to Ramallah in the West Bank, where he found himself again in 'internal' exile.

This book is apparently named after the poem أثر الفراشة *The Butterfly's Effect*, which appeared in the volume نهرٌ يموت من العطش *A River Dies of Thirst*. The front cover is the painting *Start of Love* by Tayseer Barakat (Darwish 2007, back cover). The name of the painting is compatible with the content of the poems in the book, particularly the ones in the collection *The Stranger's Bed*. The painting itself looks like Picasso's *Guernica* about the Spanish civil war in the 1930s. This form can also be related to the 2007 Palestinian war within, addressed in a few poems in the book. The back cover has a photo of the author along with a brief biography of him. The second cover of the same book is dark blue, and it has a white leaf, with parts of its two sides eaten by a butterfly. The effect of the butterfly is hardly visible, but it is there. Fady Joudah translated this book.

The poem itself is about love and its various types as the poet sees them: estranged, small, poor, surrendering, one-sided, serene, two-sided, passing, and contemplative. In this poem, Darwish insists that love always exists. The poem opens with a depiction of love as a human being who has two silken feet to walk on. It is estranged, but happy. When it gets wet through a passing rain shower, it gives gifts to passersby. It is a big love whose gifts are food and wine. This love is so soaring that its limit is the sky. The poet himself is also soaring in his imagination of love. He asks his beloved to wait for him to bring her jasmine and a green-tailed bird.

A poor love is staring at the river. It has surrendered and is probably hopeless, watching the seahorse that will be sucked down by the sea. The poet again addresses his beloved: were you, unlike the sea here, like two safe banks for me? Do you think that, unlike the seahorse, I found safety and happiness in your love? Did you love that place where we used to meet? Are you still thirsty for love? Do you long for our love? Or do you think of love as a time that has passed forever?

Darwish tells the beloved that one-sided love is not real, though it may exist. It is not enough to penetrate your feelings and warm your bed. It is just an apprehension that

you imagine; you may cry because of it, but you will not sense it. When you embrace yourself between your arms, you do not know your real feelings. You may dream, but you are not sure of the taste and colour of nights that you prefer.

Two-sided love gives hope and joy. It lifts up the lovers' feelings to the peak. Darwish asks the lady to share her love with the one she loves. Tell me about the time that you like so that I become the poet laureate of it. This is the nature of love poets: whenever a woman has secrets about love, there must be a poet to talk about her thoughts. Similarly, whenever a poet delves into himself, he finds women in love as topics for his poems. Even if you chose exile, we will go together.

Finally, Darwish insists that there may be a love, passing through us, without us noticing. With the effect of this love, a rose in an ancient wall makes us fugitives and makes a girl at the bus stop laugh and cry. This love contemplates the passersby to choose the youngest among them. He addresses love: if you remain alone, you will not be soaring, but will only need a low sky. Be my friend and the sky will expand for both of us to soar, along with our imagination. The poem closes with 'there is a love...' to reassert the existence of love and to keep the door open for more kinds of love.

4.3.2 *She Does Not Love You*

The poem's title in Arabic is *هي لا تحبك أنت* and it appeared in *كزهر اللوز أو أبعد*, which was translated into English by Mohammad Shaheen in 2009 as *Almond Blossom and Beyond*. The diversity of the poems in this book reveals both the beautiful aspects of life as viewed by Darwish and the substance of mankind as a whole through his relations with himself and with others.

Chapters one to four include short poems of nearly one page in length each. Chapter One is entitled 'You', and Darwish is obviously addressing an unknown person directly through using the pronoun 'you'. The addressee, in fact, can be any other man or denote the poet himself. Chapter Two is entitled 'He'. Here Darwish uses the pronoun 'he' and talks to an absent person who could be a real absentee or again the poet himself. Chapter Three is 'I' and most of the titles of the poems there start with the first person pronoun 'I'. The protagonist is undoubtedly the poet himself. The poems in this chapter could constitute an autobiography of the poet. Chapter Four is about love and women. Chapters five to eight on the other hand include relatively long poems,

and they have the titles 'exile 1', 'exile 2', 'exile 3', and 'exile 4' respectively. They mirror Darwish's long experience in exile and show his views about the nature of people and the essence of life.

In this poem, Darwish indicates that the beloved does not love him as a person, but as a poet. She is thrilled by strong and beautiful language and taken by the metaphors he uses. She is fond of and possessed by the poet, and consequently regards him as her poet or her hero rather than her lover. She likens the plunging of the rhythm in his poetry to a river, and thus he wants to become a river to gain her love. In addition, she is thrilled by the union of lightning and sound in his rhyme, and her lips moisten when she listens to his poetry. Consequently, he thinks of giving more readings to excite her.

The poet argues that this woman seems to prefer a romantic relationship. She is excited by the elevation of things from light to sound and finally to feelings. She is also happy with the struggle of night with her breasts. She addresses love saying: "Oh love, you have tortured me. I feel you flowing and pouring your sensuality outside my room. Bless me with lust. Otherwise, I will kill you." The poet says that he will be an angel, not to impress her, but so that she may kill him to avenge her femininity and escape the snare of his poetry.

4.4 Mythic poetry

Darwish used mythological material in his poetry to reflect motifs of the lost family and to reconnect the past with the present. Many mythic personalities are utilised as exilic models to depict endurance. The poem below is a vivid example.

4.4.1 *The Phases of Anat*

This poem is called in Arabic أطوار أنات and it appeared originally in Darwish's collection لماذا تركت الحصان وحيداً؟ *Chaos at Resurrection's Gate* in the volume فوضى على باب القيامة *Why Did You Leave the Horse Alone?* in 1995. This book was translated into English in 2006 and was introduced in tackling the poem أبد الصبار *The Eternity of Cactus* in Section 4.2 above.

The same poem had previously appeared in English for the first time in the year 2000 in the anthology آدم الجنيتين *The Adam of Two Edens*, in which most of the poems hint at real places and people. This book was edited by Munir Akash and translated by a team

of eight translators. In his introduction Akash says about the translators that “most of them are poets in both Arabic and English, and most of them have known Darwish and his work for a long time” (Darwish 2000, in Akash’s introduction, p. 9). This particular poem was translated by Husain Haddawi. The two translations of the poem under consideration tend to be literal, focusing mostly on the meanings of words. Although the poem rhymes in a number of its lines, this technique is ignored in translation.

The stories in these poems “tell us a lot about the hopes and fears of real people, their achievements and defeats, and above all, about the oppressive disaster of exile” (Ibid: 26). In this volume Darwish is the Adam whose earthly paradise was lost twice as shown in the lines below:

I am the Adam of two Edens lost to me twice

أنا آدم الجنتين فقدتهما مرتين

In most poems in this volume, Darwish is trying to retrieve the memory of an entire nation, where a new culture replaced another deeply rooted one. In order to prove the past human habitation, he makes use of the technique of employing artefacts, legends, folktales, and myths that dominate the past. Mansson argues that in Darwish’s poetry, myths are “a way to find lost family and friends and to reconnect to the past”. The poet, then, “has the capacity as well as the responsibility to connect the past and the present” (Mansson 2003, p.109). Darwish’s employment of myths helps the reader to retrieve history, understand the present, and anticipate the future. He is haunted by disasters and the threat “that the very survival of the indigenous people is uncertain simply because they are in danger of total extinction” (Darwish 2000, p. 42).

Darwish’s myths are not stereotypically enemies of people, but can rather be viewed as personal and public at the same time. Mansson indicates that according to Abu Hashhash “Darwish combines myth with presence and creates his own mythology by using motives and attributes instead of the narrative frame, allowing the reader to fill in the missing pieces” (Ibid: 111). Myths in Darwish’s poetry invite us to discover their origins, worlds, and significance, especially because in some cases the essence of a whole poem is built upon a myth like Ishtar, Inanna, and Anat. In mythical poetry, Darwish narrates history and retains myths to achieve his purposes.

In Darwish (2000: 34-36), it is explained that Anat is the Palestinian Moon goddess, ancient Canaan’s most beloved deity. She is also the Queen of Heaven and Earth, who

passes through seven gates and gives up all she has accomplished to be reborn. Anat is also responsible for the growth of plants, animals, and fertility in humans. In her journey to the underworld, Anat takes on the powers and mysteries of death and rebirth. She emerges as the goddess who rules over the earth and the underworld. She was primarily known “for her role in the myth of Baal’s death and resurrection, in which she mourned and searched for him and finally helped to retrieve him from the netherworld”.

Anat is a love story. All the Shepherd-kings in ancient Palestine, Mesopotamia and Syria were lovers of Anat to ensure the prosperity of their people. The myth of Anat is an outcry against a male-dominated pantheon and a culture that was anti-woman (Ibid 37-38).

The poem starts with:

Poetry is our ladder to a moon hung by Anat

الشعر سلّمنا إلى قمرٍ تعلّقه أنات

Over her garden, a mirror for hopeless lovers.

على حديقته، كمرآةٍ لعشاقٍ بلا أمل.

This elegy mourns the moon goddess and shows the role of poetry as history in narrating the past and as a mirror in reflecting the depth and inner or other reality of one’s self. Anat is the protagonist of the poem, and Darwish depicts her as a personality of contradictory roles. She is the goddess of fertility when she returns water to the source and the goddess of war when she brings fire to the forests. She is the goddess of life and death at the same time. After the death of Anat as a warrior, Darwish looks sad because of her absence in the present time when no promising future is foreseeable and no past can return “to say goodbye”.

4.5 Autobiographical poetry

Darwish’s poetry represents his own autobiography, especially if we consider it from the early sixties until the mid-nineties. From the mid-nineties onwards, the themes tackled in his poetry tended to be of universal significance. The poem below can be viewed as a culmination of Darwish’s entire poetic life.

4.5.1 Rubaiyat

The name of this poem in Arabic is رباعيات which is the plural of رباعية which literally means a stanza of four lines. These lines tackle one topic that is different from the topics in the other stanzas. The rhyme in this genre is a poetic necessity, and it occurs in lines one, two, and four, or in all the four lines together. In some cases, the first two lines have one rhyme and the second two lines have a different rhyme. In other cases, lines one and three have one rhyme, and lines two and four have a different rhyme. Most Rubaiyat in Arabic are written in Standard Arabic, but some others are written in colloquial Arabic to be sung in festivals and folk celebrations.

The poem under consideration in this section appeared for the first time in Darwish's collection أرى ما أريد *I See What I Want* in 1990, and this collection appeared in two volumes in English: *The Adam of Two Edens* in 2000 and *If I Were Another* in 2009. Noel Abdulahad translated this particular poem. The latter was named after a poem entitled لو كنت غيري *If I Were Another*, but appeared in 2003 in the collection لا تعتذر عما فعلت *Don't Apologise for What You Did*, translated by Fady Joudah .

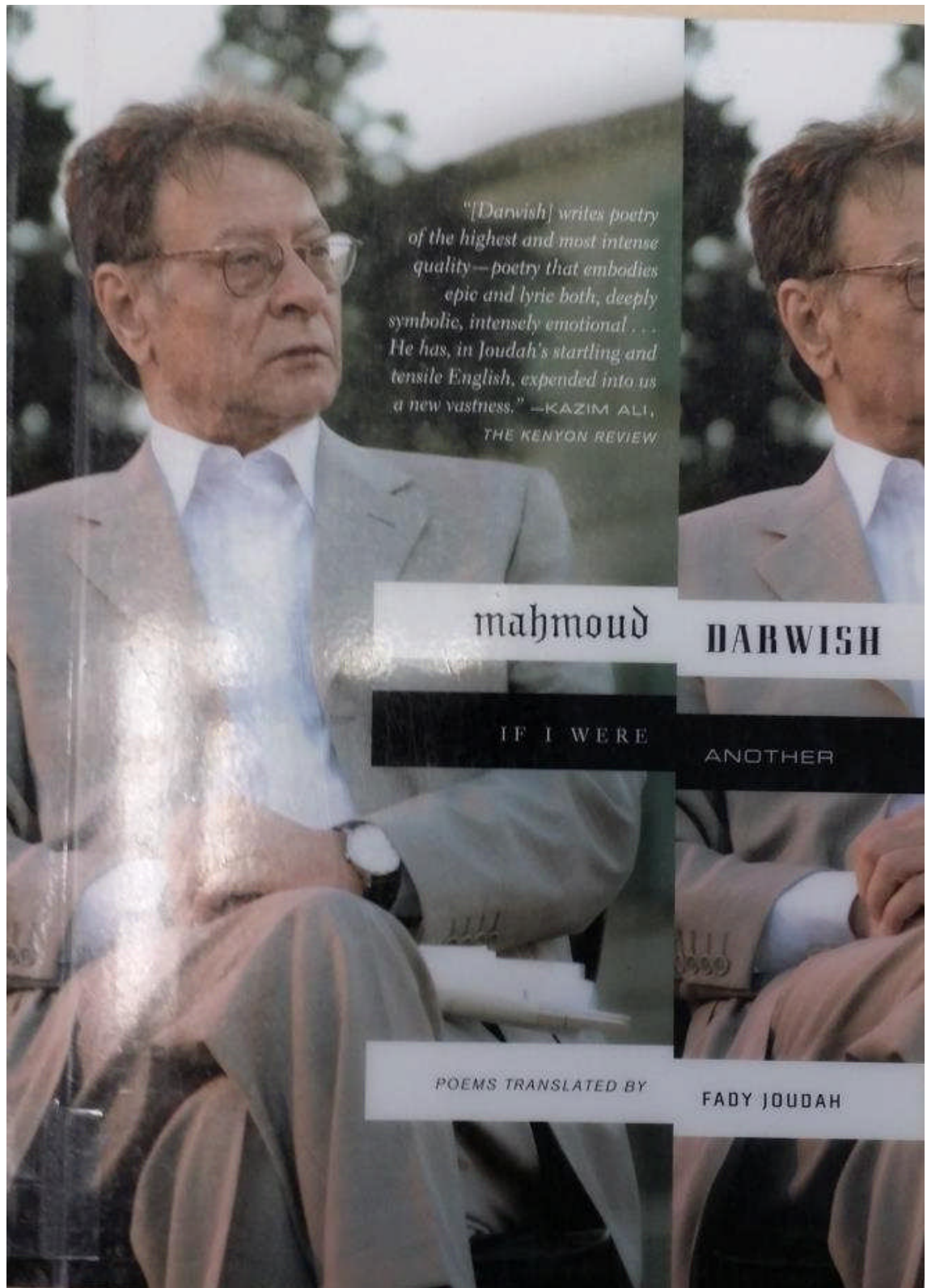
In this poem, Darwish tries to help the "I" to get in contact with its "other" and the "other" to reach its "I". Duality, therefore, manifests itself:

If I were another on the road,	لو كنت غيري على الطريق،
I would not have looked back.	لما التفتت إلى الوراء.
If I were another, I would belong to the road...	لو كنت غيري لانتميت إلى الطريق،
And I became two on this road: I and another.	وصرت اثنين في هذا الطريق: أنا .. وغيري!

The book, *If I Were Another*, covers the period 1990-2005 and includes four collections, the first being *I See What I Want*, in which the Rubaiyat appears first, too. Fady Joudah translated the whole book from the Arabic. Robyn Creswell sees this book as one of the greatest epic works of Darwish's and as Darwish's "best political poetry, because it is love poetry". He maintains that the poems in it, "constructed from the cadence and imagery of the Palestinian struggle, shift between the most intimate individual experience and the burdens of history and collective memory" (Darwish 2009a, back cover).

The book cover mirrors Darwish and his other. His real photograph is clear, but the reflected image is fractured, a motif that shows Darwish's uncertain identity. Even the names of the poet and translator and the title of the book are all fractured (see Figure 4.2 below).

Figure 4.2: Cover of *If I Were Another*



He optimistically views the field as braids of wheat combed by the wind. When he meditates on this natural poetic scene, he sees that the mirage of summer in the field leads to music and silence to flowers.

He views the sea as the rise of seagulls at sunset. Although the sea, sunset, and gulls together appear romantic in nature, Darwish sees the sea in its extension, colour, and phases of ebb and flow as a symbol of the loss of his homeland similar to that of Islamic Spain to the Christian Spaniards. He also views the sail and birds as prayers for his death.

He looks at night as a long path. It will come to an end, but the dawn is not the one that he wants. This night takes him from one exile to another and from one city to another, where he will no longer need a notebook to count days and wait for the end of the night.

The soul in his view is something fossilized, but the land of his soul is green. He remembers himself when he was a child, playing by the edge of the well. In this he probably remembers his 'paradise lost'.

Peace for him is similar to living in paradise: to see a gazelle, grass, and springs of water. It is coexistence between people themselves on the one hand and between people and herds of beautiful animals on the other hand. But this, in Darwish's view, is far-fetched because there are hunters who chase these gazelles.

He understands war as work rather than fighting. His ancestors' war was to plant, water, and harvest. They used to bequeath the water to their sons to keep farming their lands and build their country, one generation after another.

The concept of prison for him is bitter days that passed slowly and seized the flower of his youth. His freedom as a human being and as a poet was confiscated in the cramped prison, and he longed to be soaring in a garden. Still, he was optimistic about being released. He saw the earth as vast and beautiful, especially when he looked at it from inside his prison.

He is not afraid of lightning. He views light as freedom that breaks shackles and produces green fields. Light is a song of almond blossom, and the smoke of villages is like doves that share with our children their subsistence.

Love in his view is joy and freedom. It is to see horses dancing, guitars playing, and swarms of bees feeding on wild berries. But love is also unattainable in dispossessed places.

He views death as love. It will leap out over clouds and fly on endless vapour. It is a form of ascension. He does not want people to stop him from soaring in the sky between the stars or to bring him back to the earth.

Blood is presented as a dialogue between a murderer and a victim, where the murdered person, while dying, addresses his murderer: from now on, you will only remember me. The murderer replies: I, too, murdered you idly, and from now on you shall remember only me.

In the theatre of the absurd, the judges are seen by Darwish as tyrannical beasts and dictatorship, oppression, and hypocrisy dominate the scene. Girls dance in the palace and chaotic armies prevail as was the case in the pre-Islamic era. Darwish forgets all these people and remembers the victim behind the scenes.

Poetry in ancient times was something sacred. The death of a poet was a form of martyrdom. He was paraded in basil. Although he had died, his poetry remained alive after him. With modernity and the spread of mass media, poetry is viewed less significantly.

At dawn, Darwish sees people looking for bread. They get up early and leave their dreams in search of their daily bread. Wheat is the source of the new beginning of a search as it is the reason behind wars.

People in his view long for anything from the past. They are lazy in going to work and hurry on their return home. Their relationships are tense. They need to say to each other: "Good morning".

4.6 Identity poetry

The concept of identity haunted Darwish in his exile and later in the West Bank, especially because he lost a sense of real identity with the loss of his homeland to the Jews. He spent a long time in search of identity in exile and when he came back home, he found out that the Palestinian identity was fragile and undervalued. His ambition

was to have a respectable Palestinian identity based on mutual respect for others and coexistence with the Israelis. The poem below mirrors the vulnerable Palestinian identity after the internal fighting between the Fatah and Hamas factions.

4.6.1 *From Now on You Are Somebody Else*

This poem appeared in Arabic as *أنت منذ الآن غيرك* in the volume published as *أثر الفراشة* *The Trace of the Butterfly* in 2008. The English version of this book was entitled differently as *A River Dies of Thirst* in 2009 to avoid confusion with another translation of Darwish's earlier work, *ثقل الفراشة* translated by Fady Joudah in 2007 as *The Butterfly's Burden*. The title *A River Dies of Thirst* was chosen after one of the short poems *نهر يموت من العطش* in this volume, which has the same name. The use of the verb 'dies' for 'a river' is obviously metaphoric, and the reason of death, i.e., thirst, looks ironic, too. This was Darwish's last collection to be published in Arabic, a few months before his death in August 2008. Catherine Cobham translated this book.

During the summer of 2006 and the summer of 2007, as Israel attacked Lebanon and the Gaza Strip respectively, Darwish was living in Ramallah in the West Bank. He recorded his observations and expressed his feelings in writing included in *A River Dies of Thirst*. In this collection, Darwish writes of "love, loss, and the pain of exile in bittersweet poems and diary entries leavened with hope and joy" (Ibid: front cover). In addition, there are a few poems on myth, dream, life and death.

This book has two different jacket designs. The first cover design as well as illustration are remarkable. A bare desert occupies the bulk of the cover, an imprint of the river that 'died' and left arid land behind. On the edges of the desert, a few green plants bear neither fruits nor blossoms. Beside each, there is a bloodspot, showing that these plants were killed rather than 'died of thirst'.

The other design shows a number of black ravens, representing ill-omened people, a raven-haired minister, and a raven-haired sultan wearing a crown. The people and minister are hypocrites in their behaviour before the ruler, searching for wealth, power, and self-aggrandisement. The jacket design reminds us of Cain who killed his brother Abel in search of self-indulgence. According to the Quranic tradition, Cain did not know what to do with his brother's body until he saw one raven burying another raven's corpse. Cain then became full of regret for his wrongdoing.

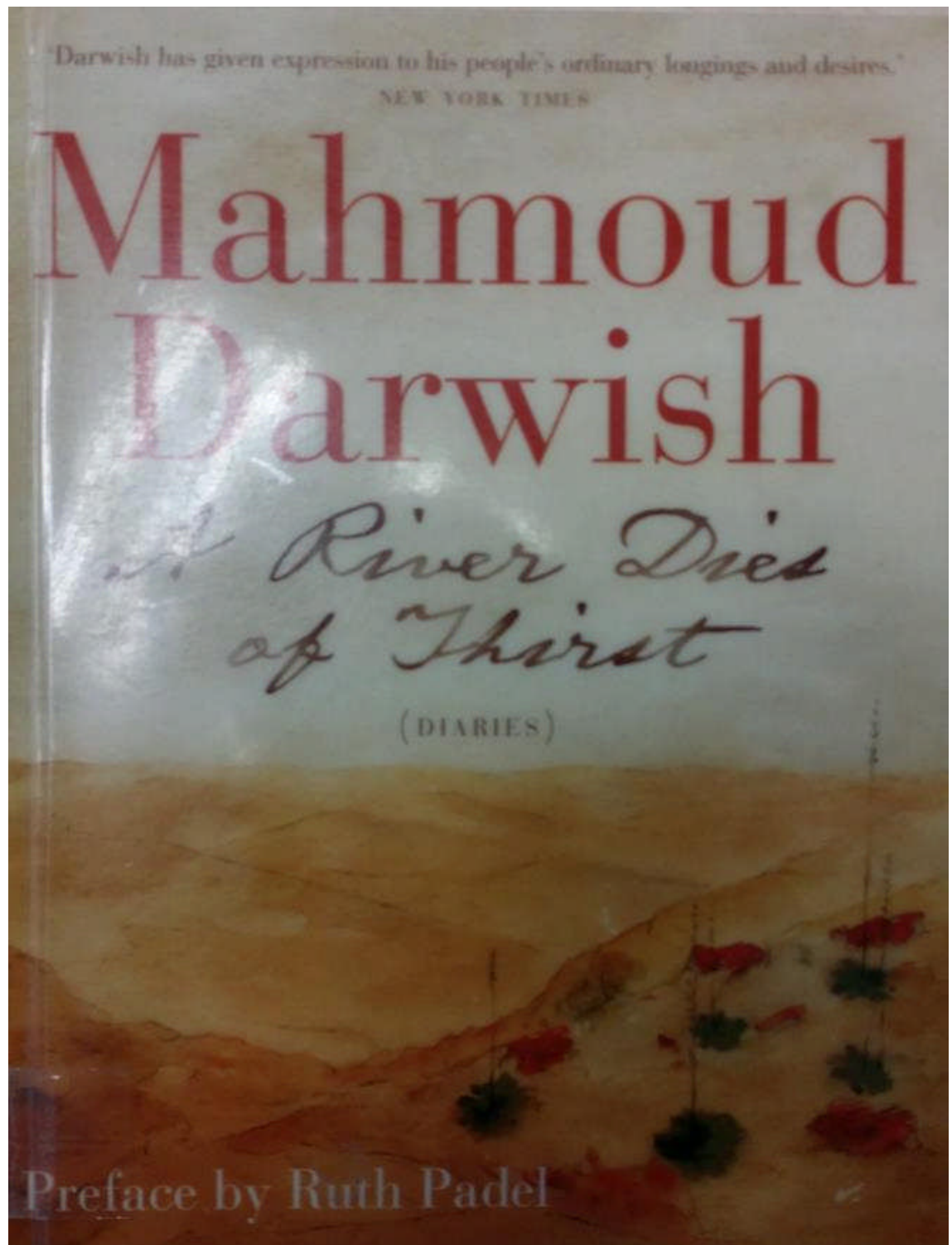
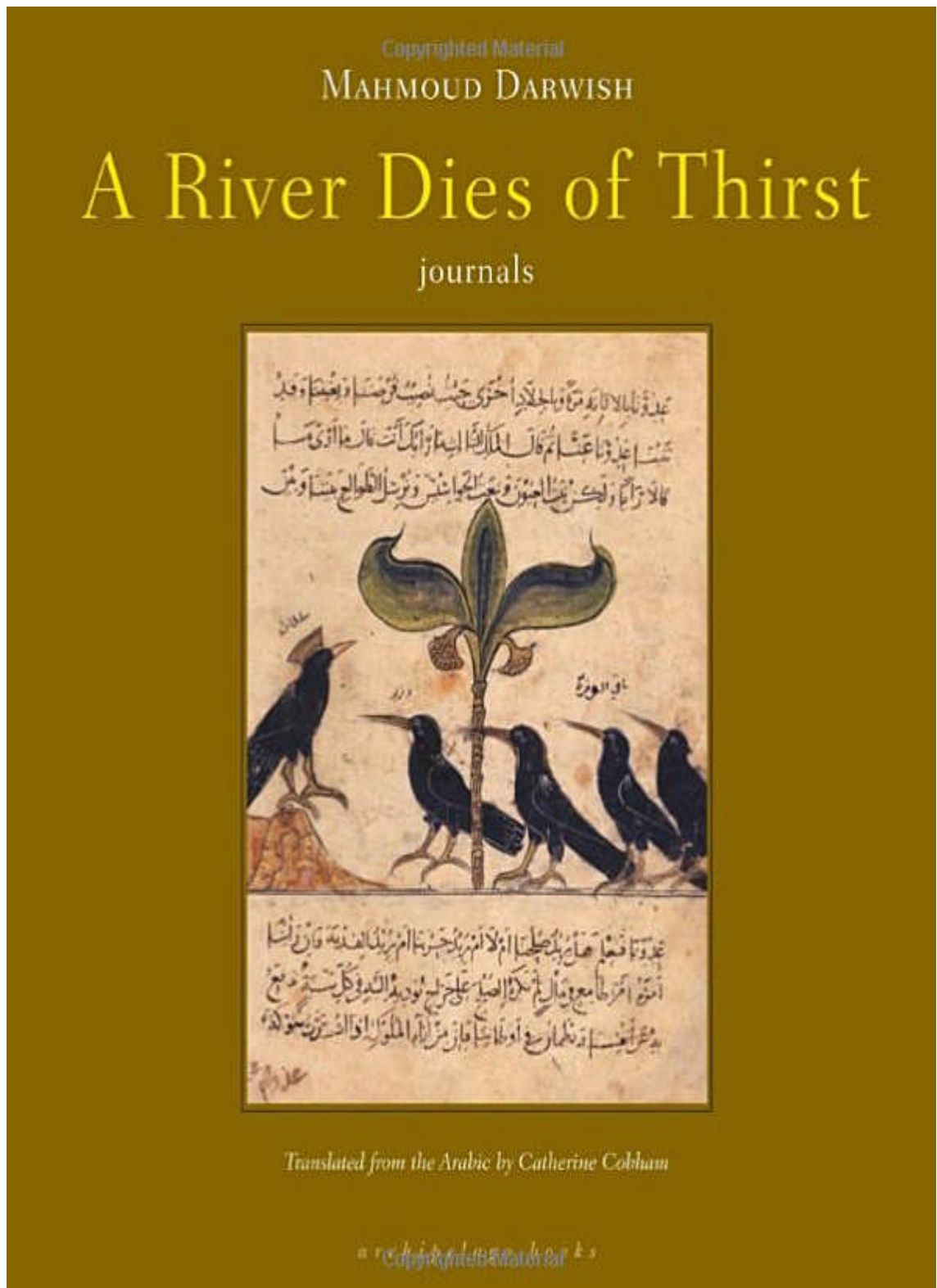
Figure 4.3: First cover of: *A River Dies of Thirst*

Figure 4.4: Second cover of: *A River Dies of Thirst*

It is quite clear that the two designs above are about the fighting between Palestinian factions, specifically Fatah and Hamas, which had started in early 2007. Darwish condemned this inter-Palestinian fighting and criticised it strongly in a number of poems in this book, including the one under consideration, *From Now on You Are*

Somebody Else. In both ideas behind the designs, things change to the worse. The river turns into a desert and love between the Palestinians turns into hatred and even fighting and killing. The title of the poem also suggests that change - a change in intention, goal, and behaviour. In fact, all the suffering in Gaza, the West Bank, and Lebanon is addressed in Darwish's poetry with satire and gravity.

In this poem, Darwish addresses the Palestinians, especially those who held a weapon and took part in the internal conflict. From the content of the poem and the second cover design above, we can understand that Darwish is blaming the Palestinians for changing their ambition and dream from liberating their country to taking power over each other in search of personal objectives. Consequently, Darwish sees the Palestinian involved as no longer himself, but rather 'somebody else'.

He starts the poem by disclosing the reality of the Palestinians as normal people rather than angels as they used to claim. They descended into fighting among themselves and got involved in bloodshed. He says: do not believe yourselves that you are an exception and that you do not make mistakes. He blames the Palestinians, particularly the statesmen, for being kind to those who hate them - probably the Israelis and the westerners - and being cruel to those who love them - their own native people from other factions.

In search of the Palestinian identity, he asks the past not to change them and their dream (of having an independent state) and the future not to ask them about their future identity as it is no longer clear or guaranteed. It is unknown to him whether the Palestinians will have their own sovereign state on their united national soil as they used to dream, or will keep Palestine, and consequently the Palestinian identity, divided between the so-called West Bank and Gaza Strip, or will even retain any of them. Identity for him is what people bequeath, not what they inherit. In other words, the future is more important than the past.

Killing one another in the one country is the work of armed gangs that take power over a weak prey. Darwish depicts the Palestinians as weak before the real enemy and strong before each other. They are divided into militias; they have gang leaders and they believe in their leaders as new prophets. This is a remark on the defection of the leaders of Hamas in Gaza and declaring the Gaza Strip as a separate part of Palestine.

Darwish satirises these fighters and says that in order for the Palestinians not to forget the last war against Gaza, they reignite war, but this time against themselves. He describes the Palestinian who kills his Palestinian brother as an unbeliever.

4.7 Nature poetry

Darwish used nature in his writings as symbols for Palestinian resistance and perseverance. This is clear in his adoption of symbols like trees, mountains, and rocks. The poem below depicts Darwish's impressions of an almond blossom.

4.7.1 *To Describe an Almond Blossom*

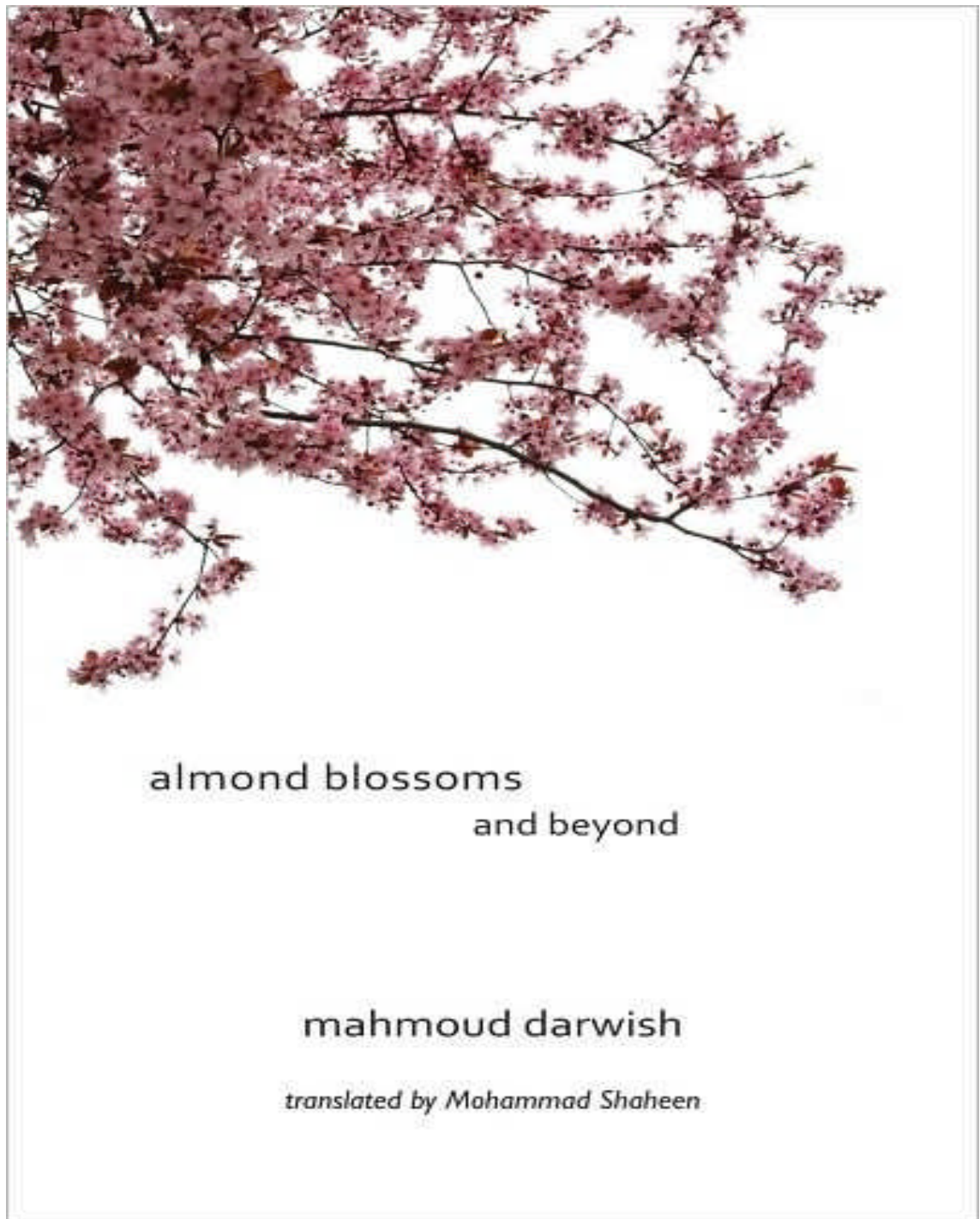
Almond Blossoms is a group of several paintings made in 1888 and 1890 by Vincent Van Gogh in southern France of blossoming almond trees. Flowering trees were special to Van Gogh as they represented awakening and hope. He enjoyed them aesthetically and found joy in painting flowering trees. Van Gogh began painting almond blossoms upon the request of his brother Theo as a means of celebration to announce the birth of his son Vincent, named after his uncle, the painter himself. The picture was painted to be hung in their bedroom, and it had big branches of white almond blossom against a blue sky.

Almond Blossoms and Beyond is a collection of brief lyric poems, titled after one of the poem *لوصف زهر اللوز* in it. This collection was written in Ramallah in 2005 in Arabic as *كزهر اللوز أو أبعد* on the changing of seasons, nature, weddings, love, beauty, and, to a larger extent, on exile. It is worth mentioning that Palestine and the Levant region in general are famous for almond trees. The volume consists of 30 short poems, each of one to two pages long and another four relatively long poems, each of nine to ten pages long. Delving into the themes tackled by Darwish in these poems, we find out that they, like Van Gogh's paintings, represent happiness and hope. Darwish, accordingly, must have enjoyed writing them. This can be felt in their liveliness, which represents the poet's new attitude towards life, and consequently towards poetry, as expressed in the collection's final line "Farewell/ farewell, to the poetry of pain".

The book as stated on its back cover is designed by Juliana Spear. The painting on the front cover of the English version has big dark brown branches and bright pink almond blossoms against a white background. Another jacket design for the book divides the

front cover into two halves. The upper half is black, with the title in the heart of that darkness, and the lower part is plain dark green. The book was translated by Mohammad Shaheen (see Figure 4.5).

Figure 4.5: Cover of *Almond Blossoms and Beyond*



In this poem, Darwish depicts the beauty of almond blossom and shows the means and importance of describing it. He says that neither encyclopaedias of flowers nor specialised dictionaries are of use in describing an almond blossom. He only needs the

words he already knows and the rhetoric he is good at to soar with almond blossom. Rhetoric and meaning will consequently have a love affair so that the poet can describe this blossom.

Darwish argues that the Palestinian people need the beauty of almond blossom and to enjoy watching it and change their quality of life. This reflects the importance of describing almond blossom. A successful piece of writing about almond blossom needs to be adopted by the Palestinians as the words of their national anthem.

4.8 The importance of metre in Darwish's poetry

Metre is one of the most difficult poetry terms to define, as it is felt in speech rather than understood in reading. It is related to listening to music and strings of syllables rather than reading them on paper. The definition of metre sometimes overlaps with the definition of rhythm. To make a clear distinction between the two terms, Hobsbaum (1996: 7) points out that "metre is a blueprint; rhythm is the inhabited building. Metre is a skeleton; rhythm is the functioning body. Metre is a map; rhythm is a land". It can be concluded that metre is a predetermined plan of a poem that can be realised through rhythm. In other words, metre is what creates rhythm.

Abrams (1999: 159) defines meter as "the recurrence, in regular units, of a prominent feature in the sequence of speech-sounds of a language". Metre is in fact sometimes simply defined more concretely as "the rhythmic pattern of beats". A beat is "a word or syllable/s bearing one stress or unstressed" (see also Section 4.9). This means that some syllables are strongly emphasised, but some are not. In addition, "the study and notation of metre" is known as 'prosody' (Lennard 2005, p. 31). This definition shows that the term is related to sound and music of poetry. In poetry, metre is the most defining element of a poem.

Darwish is an innovative poet as he seeks liberty in writing, without abiding by traditional poetry writing limitations. He moves from one metre to another within the same stanza or poem. There are sixteen traditional metres in Arabic poetry. Each of these main metres and their branches are used individually in one poem. Darwish, however, uses more than one metre in one poem. Darwish was highly influenced by European poetry as he was an avid reader of English and French. Seeking more freedom in writing, Darwish imitates the European style, especially in regard to form,

metrical variation, and poem length. He also revives very ancient metres in Arabic poetry to further enrich the field and exploit musicality and sound-based features in the service of the musical structure, form, and content of his poetry.

Darwish's poetry is highly related to singing in particular, and he is one of the pioneers of lyric epics in free verse. Song-writing can be achieved by a songwriter who can express himself through tune and singing and through regular and rhythmic arrangements of sounds/syllables (metre). A lot of Darwish's poems have the word 'sing' or related words in the title. Examples are أغنية *A Song* in 1964, قال المغني *The Singer Said* and شهيد الأغنية *The Martyr of the Song* in 1966, أغنية الى الريح الشمالية *A Song to the Northern Wind* and أغنية حب إلى افريقيا *A Love Song to Africa* in 1972, the collection of أغنية هي أغنية, هي أغنية *It Is A Song, It Is A Song* in 1986, and جملة موسيقية *A Musical Sentence* in 1990. A number of Darwish's poems have been set to song and sung by different singers. Examples of these are إلى أمي *To My Mother* and ريتا *Rita*. These poems are usually short and express the poet's personal feelings and experiences, and so the pronoun 'I' is used very often. They are also transparent as they are meant to be clear (images and vocabulary are simple and precise) when set to song, but they are at the same time condensed. Musicality is the most important element in them and it keeps the structure of the poem together. In *She Does Not Love You*, Darwish views his rhythmic poetry as an attractive source of love:

She does not love you	هي لا تحبك أنت
Your metaphors thrill her	يعجبها مجازك
She is thrilled by the river,	يعجبها اندفاع النهر
Plunging in rhyme.	في الإيقاع
She is thrilled by the union Of lightning and sound	ويعجبها جماع البرق والأصوات
In your rhyme.	قافية

(Translated by Mohammad Shaheen)

In the final stages of his life, Darwish was concerned with developing Arabic feet and conveying them from rigidity to elasticity within light musical pieces. This narrowed the gap between metre (poetry) and prose. This is a distinctive feature of his 2004 لا

تعتذر عما فعلت *Do not Apologise for What You Did* and 2005 كزهر اللوز أو أبعد *Almond Blossom and Beyond*. Darwish also calls his 2006 حضرة الغياب *Absent Presence* 'a text' rather than 'poetry' as both poetry and prose are mixed together in the book. His last work, أثر الفراشة *The Butterfly's Effect*, in 2008 is very close to a prose poem, in which metre and feet (poetry) are mixed with prose texts. This genre frequently uses rhyme, rhythm, and other poetic techniques.

4.9 How free verse operates in Arabic

Free verse poetry in Arabic was firstly proposed by Abu Shādi in the 1920s in Egypt under the influence of European poetry. In Iraq, it appeared in 1947 and was pioneered by Nāzik Al Malā'ikah and Badr Shākir and al-Sayyāb (Moreh, 1998: 236). From that time onward, it has come to predominate traditional classical poetry in which each line is divided into two halves, the first being the *ṣadr* (chest) and the second the *'ajz* (rump)'. The pioneers of free verse explored this type of writing via the influence of modernity and their desire for novelty. It was actually used because poets sought to free themselves from the conventions of the traditional poetic genre (the *qaṣīdah*) and to express their emotions and imagination in a new medium that has fewer limitations, especially because it has no fixed form, stanza or line length, or specific rhyme scheme. Darwish began writing poetry with the rise of modernism in the early 1960s.

An Arabic free verse poem is characterised by dependence on the organic unity of the poem; a single line is not viewed as a unity by itself, but a part of the integrated poem. The content, form, metre, rhyme, and rhythm all work in the service of the one subject of the poem. Arabic free verse poetry depends on metre and internal musicality between words, and this is what distinguishes it from prose; in the view of many critics, free verse without metre is no longer poetry. This genre is written in an open form which is not predetermined. Metres may overlap, too; more than one metre may be used in a single poem. The number of syllables in each line is not fixed, e.g. there may be four syllables in one line and eight syllables in the next one, depending on the number of the feet repeated in each line. As a result, the lengths of lines are not the same. The more feet are repeated, the longer is the line.

The number of syllables in each line is probably the main difference between free verse in Arabic and its counterpart(s) in the Western tradition, which stick(s) to a fixed number of syllables in a line. In addition, “Arabic metre is based entirely around syllable-type. The basic distinction is between short syllables (consonant + short vowel) and long syllables (consonant + long vowel or consonant + short vowel + consonant)” (Dickins et al 2002: 90). Fady Joudah a prominent translator of Darwish says (in Darwish 2007: xvi) that “reading the Arabic line aloud helped me achieve a transfer of the *tafīlah* (the basic unit of prosody in Arabic) to the English metre”. He maintains that the syllable permits the *tafīlah* to “make its free rhythm dance” (Ibid: xvi). Joudah also finds that Darwish’s lines do not have a fixed number of *tafīlahs*. The unity of prosody occurs in the whole stanza or poem. Unlike English, all Arabic syllables begin with a consonant, and so the borders between syllables are quite clear.

Stanzas, if they exist, vary in length in Arabic free verse poetry, too, and a poem of this genre can extend to form an epic poem or an autobiographical poem. A prominent example in Arabic is Darwish’s lyric poem *جدارية Mural* (approximately 1000 lines). In the Western tradition, stanzas are of the same length, i.e. each stanza has the same number of lines. In Arabic, there is only one term to describe this genre *الشعر الحر* (literally translated from English as ‘free verse’) regardless of the presence or absence of rhyme. By contrast in English there are two terms: ‘free verse’ when the verse rhymes and ‘blank verse’ when it does not. The latter is the more commonly used in writing Arabic and English poetry as it is easier.

In addition, rhyme is not a poetic necessity in Arabic free verse, and if it exists more than one rhyme is used in the same poem; the presence or absence of rhyme partially distinguishes traditional Arabic poetry from free verse. Because free verse does not need to rhyme, Arabic readers/listeners as well as conservative critics did not initially approve of it as, in their view, it corrupted the Arabic language, enslaved poets, and contradicted the goals of modernity in respect of freedom. As there is a clear-cut distinction between prose and poetry in Arabic, they rejected the modern genre altogether and viewed it more as prose than poetry. At present, people seem to enjoy listening to free verse when read aloud by poets more than reading it by themselves. Musicality can be better expressed in poets’ voice than on paper, especially in regard to distinguishing heavily stressed syllables from lightly stressed syllables. Free verse,

however, is not absolutely free as its name denotes; it abides by metrical structure as mentioned above and by certain sound-based features like alliteration, assonance, and repetition of words.

4.10 How free verse influences the translation process

The way Arabic verse operates influences the translation process in different respects. As its pioneering poets are influenced by European writers, their topics, images, and themes are Europeanised. In addition, the reader feels that the form and style of Arabic free verse is an imitation of European writing or that the poem they are reading is a translation of an English/French source poem. This makes the translation process in free verse, and particularly prose poetry, easier than in traditional poetry. This is true when translators focus on the subject matter and form of the poem.

However, rendering metre and rhythm in translation is quite difficult. In translating from Arabic into English, for example, word order is not the same (Arabic may have verb-initial sentences, and has noun-attributive adjective order), and Arabic words (with their root and pattern morphology) are constructed differently from English ones. The fact that the two sound systems are different is also important. Arabic has a number of sounds (e.g. ح, خ, ع, غ, ق) that do not exist at all in English. Furthermore, the articulation of apparently identical sounds is not always the same in the two languages. When a translator is highly concerned with rendering the music of the original, he finds free verse more difficult than traditional rhymed poetry. In Arabic, there are sixteen metres and another thirty-six distinct sub-types of these metres. In English, the metres are different from those of Arabic. Dickins (2002: 92), however, thinks that it is possible for the translator to compensate for the loss occurring in rendering metrical and rhyming features “by careful use of vocabulary which belongs to an obviously poetic register, or which has particularly appropriate connotations in the context in which it is used”.

Rhythm and intonation need to be changed or modified in translation to suit the ear of the native English listener. Ultimately, a translator needs to deliver the meaning of the poem as he understands it, whether he uses the commonest English metre, the iambic pentameter, or another metre. Rhythm, particularly in long poems, sometimes reinforces the meaning. Rendering rhythm in translation may either involve retaining

the strength of the meaning of the poem or weakening it. The translator, thus, needs to have a musical ear in dealing with such issues.

The problem looks easier in regard to conveying line and stanza length. The translator has more freedom as the ST poem has no fixed form, and consequently the translator need not abide by the line and stanza length in the target poem. Not every Arabic free verse poem has stanzas; the whole poem may look like one long stanza. This makes rendering the form easier, i.e. because of the absence of a predetermined form in the ST poem, a talented translator can create his own unique shape for the TL poem. Some of Darwish's poetry, for instance, is done in a bilingual edition in which one English translation line, or more, is set opposite an original Arabic line, creating a similar form to that of the original.

Some sense of structure is necessary in translating Arabic free verse. The repetition of certain words and phrases is very common in ST poems, and rendering this feature into English is an acceptable technique to maintain the structure of the original. The use of certain punctuation marks, especially commas, may also maintain the structure.

Arabic free verse is usually translated as prose poetry or to a lesser extent free verse in English. This is because these genres, particularly the former, provide a flexible medium to create a new TL literary piece in a different form, especially because rhyme is discarded in both of them. Prose poetry discards metre, too. They also give the translator a chance to express himself/herself in translation. This can be achieved through the freedom given to the translator to choose his metre(s), rhythm, rhyme and lexis.

4.11 Chapter Summary

This chapter encompasses the ten poems from which the metaphors and their translation(s) are chosen for discussion in Chapter Five. These poems represent Darwish's themes in his writing, and each of them contains a number of metaphors that are relevant to the topic. In these poems, the book in which the poem appeared, the time it was published, the context of the poem, and translator(s) of each poem are discussed. In a few cases, the form of the poem is discussed and the language used is presented in some detail.

Emphasis is put on the content and subjects of the poem to show the importance of the poem in the social context at the time it was written. The poet's view of the objects mentioned in the poem is reflected. The flow and features of poems are sometimes tackled. The significance of the title as well as proper names in Arabic is highlighted where necessary. The jacket design of the book is sometimes referred to, depending on its relevance to the subject matter of the book or theme of the poem under consideration. These poems use a number of metaphors to achieve certain goals. These metaphors are discussed in detail in the next chapter.

The importance of metre in poetry in general and in Darwish's poetry in particular is explained. This term and other poetic terms are presented and adequately defined, and the characteristics of free verse poetry are mentioned. The way Arabic free verse operates, the way it influences the Arabic-English translation process, and relevant difficulties are elaborated.

Chapter Five: Analysis

5. Introduction

Darwish's poetry is known to be highly metaphorical. Several metaphors can be found in every poem to express the poet's different themes. The analysis below will handle only the most prominent and important metaphors and their translations in the poems chosen, discussed in the same order as they appeared in Chapter 4. These metaphors will be selected depending on their relevance to the theme(s) tackled in each poem and this will be determined in cooperation with the supervisor of the thesis. The terms 'topic', 'vehicle', and 'ground' will be used in the discussion to refer exclusively to the three main elements of metaphor. In addition, the word 'image' will be used frequently. As *Abrams* (1999: 121) puts it, an 'image' refers to a mental picture which is experienced by the reader or listener. In other words, it is a picture made out of words, which refers to the relation between sense-impressions and mental images.

The analysis below will explain the meaning and context of each metaphor, discuss the metaphorical word(s), and give a description of the metaphor. The ST metaphor type will be determined, and metaphor elements, i.e. topic, vehicle, and ground of similarity will be discussed in detail. The type of metaphor in the TT will be categorised on the basis of Newmark's and Dickins' classification (see sections 3.5.3 and 3.5.4). Metaphors will also be judged as schematic or non-schematic (Section 3.8.2) based on the Master Metaphor List compiled by Lakoff, Espenson, and Schwartz (1991). In addition, each metaphor will be judged in size-related terms, i.e. whether it is a single word or a phrase (Section 3.8.3).

The translation(s) of the metaphor will be given, and the image/vehicle in each translation will be identified. The message embedded in the ST metaphor will be explained and its conveyance into English will be discussed. The technique adopted in translation will be determined. The accuracy of meaning in the TT and style of translation will be assessed through a questionnaire to be filled up by English speaking respondents.

5.1 Metaphors in *A Soldier Dreams of White Lilies/Tulips*

The first metaphor appears in the line:

يحلم بصدرها المورق في المساء

and specifically in the adjective المورق (flowering). In this metaphor, the breasts of the soldier's beloved are depicted as a garden or a nursery whose rosebuds blossom in the evening. It is common in Arabic culture to compare the beloved's breasts to pomegranates, apples, or lemons, probably on the grounds of size or shape. The following are examples: رمان الصدر (pomegranates of breast), الخدود وردقان والصدر تفاح (cheeks are roses and breasts apples), and الصدر بستان و مزرع ليمون (breast is a nursery and lemons are grown there). This is also explicitly expressed later in the same stanza 'He dreams of lemon blossom'. This metaphor can be viewed as culture-specific.

This kind of metaphor is known in Arabic as an implicit metaphor (Section 3.6), where the topic (breast) is given explicitly. The vehicle (garden) is implied and can be inferred from the use of the adjective المورق (flowering) to describe the breasts. The ground of similarity between the topic and vehicle (the ground) is not given, either. It is obviously that a garden and breasts produce fruits. The width, beauty, fragrance, and the colour of flowers can also be possible grounds.

This metaphor does not have a stable, metaphorical meaning in Arabic (its metaphorical meaning is not clearly fixed that it can be given in dictionaries). It can be termed non-lexicalised and particularly conventional according to Dickins' metaphor typology and cliché in Newmark's terminology. Pursuant to other scholars, this metaphor is schematic and can fit in the Arabic overall schema metaphor الصدر بستان A BREAST IS A GARDEN. In the English translation, however, this metaphor is non-schematic, as it does not fit into an overall schema of metaphors in English. In terms of size-related aspects, it is a single-word metaphor as the metaphor specifically occurs in the adjective المورق.

Denys Johnson-Davies translates this metaphor as:

He dreams of her breast at bloom in evening

And Munir Akash and Carolyn Forche together translate it as:

He dreams of her breasts in evening blossom.

The image of the breasts as flowering is quite clear in the SL. It is also clear in the TL in Johnson-Davies' fairly literal translation and in the second literal translation as well. Consequently, the resemblance between the topic and vehicle is maintained in both translations.

The flexible word order in the TL allows us to have two interpretations of the same line. The first is that the dream occurs in the evening and the second is that her breasts blossom in the evening. Word order is preserved in the first word-for-word translation and both the meaning and image are maintained, too. Word order in the second translation is not maintained, but the meaning and image are delivered. This difficulty is dealt with through the translators' attempt to be as literal and precise as the two languages allow. In either case, the metaphor itself and the message embedded in the TL are conveyed in the SL in both translations.

The translator's procedure in rendering the above metaphor is reproducing the same vehicle in the TL although the new versions do not involve common imagery in English. Comparing breasts to a rose or a flower could be more sensible to the reader of English. Translating this metaphor by a simile, retaining the image or converting this stock SL metaphor to TL simile could also be another acceptable alternative to meet this challenge. A possible translation might be, for example, 'He dreams of her breast blossoming like a rose in the evening' or equally 'He dreams in the evening of her breast blossoming like a rose'.

In the second metaphor:

و كان صوت أمه الملتاع يحفر تحت جلده أمنيةً جديدة

the soldier's mother's voice, while bidding farewell to her son who is going to the battlefield, is likened to a drill through using the verb *يحفر* which can be translated into English as 'drill'. This driller is carving out or creating a new wish in the soldier's heart, which is having peace instead of war. Using the verb *يحفر* for a wish implies the sustainability of the wish for ever as carving is usually collocated with ancient ruins.

This type of metaphor is known in Arabic as implicit. The topic (his mother's voice) is mentioned, while the vehicle (drill) is implicit but can be inferred from the verb *يحفر*. The ground is that both of his mother's voice and drilling are quite painful. This type of metaphor is original according to Newmark's terminology as it contains the writer's message and implies his comment on life. In Dickins' terminology, it is a non-lexicalised metaphor, specifically original, as the metaphorical meaning of the verb *يحفر* varies from one context to another, and has to be worked out by the reader.

In Arabic, this metaphor does not involve a stable, metaphorical sense. Consequently, it is also non-lexicalised. Expressing pain with this image is not standard in the SL, but rather recent. This metaphor, however, fits into an overall pattern of metaphors in Arabic, i.e. *WEeping IS A TORTURE*. This is a single-word metaphor, essentially based on the verb *يحفر*.

Johnson-Davies translates this metaphor as:

His mother's anguished voice was carving out a new longing under his skin

And Munir Akash and Carolyn Forche translate it as:

Her anguished voice gave birth to a new hope in his flesh.

The first translation is fairly literal: both the metaphor and image are conveyed in the TL. The resemblance, however, is not as clear as it is in the SL, and the message embedded in the original may not be delivered appropriately.

The translators in the second translation focus on conveying the meaning at the expense of the image and similarity. They completely ignore the verb used metaphorically, i.e. *يحفر* (carve), and replace it with the phrase 'gave birth', which, with 'a new hope', is again used metaphorically. To keep a glimpse of the overall image, they use the prepositional phrase 'in his flesh' for *تحت جلده* (under his skin) but the aspect of resemblance, or ground, is lost.

The procedure in the first translation is translating the metaphor, reproducing the same image in the TL. Here, the reader of English needs to understand the context to

interpret this metaphor. This results from the literal translation adopted by the translator. In the second translation, the SL metaphor is replaced with an original TL metaphor having a different vehicle (giving birth). In this way, the translators used a different metaphor, with which the reader of English is familiar. This is probably because the SL metaphor does not originally exist in the TL.

In the lines below:

رأيت ما صنعت

عوسجة حمراء

فجرتها في الرمل.. في الصدور.. في البطون

the metaphor occurs specifically in the word *عوسجة* a 'boxthorn' in. This kind of thorny shrub grows in the Levantine area, particularly in the Al Naqab (Negev) Desert in southern Palestine. The metaphorical use of this word manifests itself through using the verb phrase *فجرتها* (I exploded it), and similarly from Darwish's question to the soldier *وكم قتلت؟* (How many did you/it kill?). It is recognized that trees cannot explode and kill. This tree is actually a metaphor for 'bomb', and this can be inferred from the line *رأيت ما صنعت عوسجة حمراء* (I found what I made, a red bramble) in which the soldier looks disappointed as what he finds on the ground is unlike what he dreams of (a white tulip). Darwish likens the bomb to a boxthorn, obviously on the grounds that both can protect the Jews in the future, both are related to the Jews in their conflict with the Palestinians and both are red /bloody in the theme and context of the poem.

This metaphor is known in Arabic as an 'enhanced metaphor' (Section 3.6). The lexical items mentioned in the poet's discourse (I exploded it in the chests and bellies, and I/it killed many) are semantically relevant to the likened noun (bomb), although this likened noun (topic) is not mentioned in the text. Similarly, the ground is not given, either. The reader needs some kind of knowledge – cultural, historical, or religious - to conclude the similarity between a bomb and a bramble.

It is true that the boxthorn in Arabic is related to death and coffins, but there is not an overall schema of a certain type. This metaphor does not actually involve a stable, metaphorical sense, and, thus, can be termed non-lexicalised and particularly original

in Dickins' terminology as it is necessary to establish the ground from the context and 'original', too, in Newmark's as it is created by the SL writer. The reader needs to work out the relationship between the topic and vehicle. This metaphor is not given in dictionaries but draws on cultural conventions. The metaphor under consideration occurs in a single word, specifically عوسجة (boxthorn).

Johnson-Davies translates this metaphor as:

I saw what I had made:

A red boxthorn

I had exploded in the sands, in breasts, in bellies.

And how many did you kill?

Munir Akash and Carolyn Forche translate it as:

I saw what I did

A blood-red boxthorn.

I blasted them in the sand...in their chests...in their bellies.

How many did you kill?

All of the translators above choose the word 'boxthorn' for عوسجة. In the first translation the word 'red' and in the second translation 'blood-red' are used to refer to حمراء as an adjective for the boxthorn. The first translation is literal, but the second includes the word 'blood' to help the reader better understand the translated text. This addition can be referred to as a form of explicitation. As defined by Vinay and Darbelnet (1995: 342), explicitation is "a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation". The image of the bomb exploding in chests and bellies as well as the image of blood on sands and body parts are clear in the SL. This image is conveyed in both translations, and is made

clearer through the use of the word 'blood' in the second. The resemblance between a bomb and a bramble is not easy to grasp in the SL. Neither can it be seen in any of the translations. The metaphor itself and the message it entails are clear in the translations, especially after reading lexical items in the same stanza that are exclusively related to the topic.

The procedure in both translations is reproducing the same image in the TL, or retaining the SL original metaphor as an original metaphor having the same vehicle in the TL in the first and nearly the same vehicle in the second. The difficulty the translators face here is that the associations of a 'boxthorn' in Arabic are not the same as those in English. A more appropriate translation procedure might be to convert the SL metaphor to a TL simile retaining the image as in: 'a bomb like a red boxthorn'.

The last metaphor in this poem occurs in the lines:

إنني أحلم بالزنايق البيضاء

بشارعٍ مغردٍ و منزلٍ مضاء

The single word مغرد is used metaphorically to describe a street. This adjective is exclusively used to describe birds singing, and the literal meaning of the source تغريد is 'beautiful singing of birds'. Metaphorically, it is sometimes used of the 'singing' of babies before they start to speak. In both cases, this singing implies cheer and happiness. In this metaphor, the poet likens a street to a singing bird on the grounds that both are happy or should be happy. A happy street would probably mean that the people in it are chanting and cheering to express their happiness, or that the street is full of singing birds.

In Arabic, this metaphor is known as implicit since the topic (street) is given but the vehicle (bird) is implied. The vehicle can be concluded from the adjective مغرد, as a lexical item relevant to the species of birds. According to Newmark, this type of metaphor is stock or standard as it is established as a concise method of covering a mental situation. In Dickins' classification, it is a non-lexicalised metaphor when used with a 'street' for example. It is particularly conventionalised, but may draw on a

linguistic convention. In fact, there is no overall schema in this metaphor, and, thus, we cannot regard this metaphor as schematic.

Johnson-Davies translates this metaphor as:

I am dreaming of white lilies, of a street that is singing’.

Similarly, Munir Akash and Carolyn Forche translate it as:

I dreamt of white tulips, streets of song.

Both translations tend towards the literal. The image of happiness in a street teeming with songs is depicted in their translations, but the image of birds’ singing is not conveyed. The resemblance between a happy street and a happy bird is not conveyed, either, although the words ‘singing’ and ‘of songs’ are used metaphorically to refer to the street in both translations. The metaphor is clear in the SL, but not appropriately rendered in the TL. The message embedded in it is clearly delivered in both translations.

The procedure used in both translations is trying to retain the SL original metaphor with a TL original metaphor having a different vehicle. The new vehicle, however, is given at the expense of the image. To ensure that the metaphor will be understood and the original image depicted, the translators should have added a sense. This could be accessible through using the word ‘birds’ in the translation.

5.2 Metaphors in *Psalm 2*

The first metaphor in this poem appears in the lines:

ولكي لا أنسى نسيم بلادي النقي

ينبغي أن أتنفس السل

and specifically in the word السل (TB). This may be both i. metonymy, i.e. air which is associated with tuberculosis, or ii. metaphor – ‘tuberculosis’ as a metaphor for a killing disease, etc. Darwish depicts the air polluted with the TB epidemic as TB itself. Here, he mentions the vehicle explicitly السل (TB) and implies the topic (diseased air), which

can be concluded in the context from the use of the semantically relevant adjective النقي (fresh or pure) in the first line and the lexically related verb أتنفس (breathe) in the second. This type of metaphor in Arabic is called explicit (Section 3.6). The ground is obviously that both the polluted air and TB are diseases, and particularly viral diseases that infect people through breathing.

As this metaphor does not involve a clearly fixed meaning for TB, it can be termed non-lexicalised and particularly 'original' in Dickins' typology of metaphor, though it cannot be easily recognized as a metaphor. In Newmark's typology, this is an 'original metaphor', too. In schema-related terms, this metaphor is non-schematic as it does not fit in an overall pattern of metaphors. This is a single-word metaphor that particularly occurs in the noun السل (TB).

Denys Johnson-Davies translates this metaphor as:

I should breathe in consumption

And Ben Bennani translates it as:

I must inhale tubercular air.

In the SL, the image of breathing polluted air that causes TB is quite clear. In the first translation, this image is literally conveyed, as the word 'consumption', as defined in OED online, is "a serious infectious disease of the lungs" that is a synonym of 'TB'. Consequently, the resemblance between the topic and vehicle is retained, too. In the second translation, likewise, the image is rendered clearly by the use of the phrase 'tubercular air' for TB. Although 'air' is depicted as 'a cause of TB' here, the resemblance that this air, polluted with viruses, is like TB is not in itself conveyed precisely as it is in the SL.

The message is very clear in the original poem, and it is similarly clear in the first translation. The use of 'consumption' seems quite appropriate in the context and really helps in conveying the message as meant by the poet. In the second translation, the message can be grasped clearly, too. This is basically due to the use of the adjective 'tubercular' to describe the air polluted with TB viruses.

Johnson-Davies' procedure in the first translation is to reproduce the same image in the TL. This approach is compatible with Newmark's strategies, and it is found among Dickins' techniques, too. The translator here retains the original SL metaphor as an original metaphor having the same vehicle in the TL. Bennani also reproduces the same image in the TL. In terms of Dickins' techniques for translating original metaphors, he retains the original SL metaphor as a dead metaphor having nearly the same vehicle in the TL.

The first translation procedure results in retaining the vehicle. The resemblance embedded in the original poem is also conveyed in the TL. In the second translation, the metaphor is convincingly rendered, too, and the vehicle is retained. The resemblance intended in the original is also conveyed in the TL. This is obviously due to the strategy adopted by the translator, specifically through the use of 'tubercular air' for السَّل , the key word in this metaphor.

The second metaphor appears in the line:

يذبغي أن أكون معتقلاً بالذكريات

and specifically in معتقلاً بالذكريات (interned with memories). The poet depicts himself as a prisoner through depicting memories as a prison. Here, the topic (memories) is mentioned explicitly while the vehicle (prison) is not mentioned, but can be seen through the word معتقلاً (interned). This is an implicit metaphor in Arabic. The ground is that both memories and prison detain freedom and hinder creativity, especially for a poet. This ground becomes even clearer when we read the two lines above together, where 'the gazelle swimming in whiteness' symbolizes freedom.

The word معتقلاً (interned) does not have a clearly fixed meaning. Consequently, the metaphor is non-lexicalised and particularly original in both Newmark's and Dickins' typology of metaphor. This metaphor is schematic as it fits in the overall schema KNOWLEDGE OF PAST EVENTS IS AN EXTERNAL EVENT EXERTING FORCE ON PRESENT EVENTS (Lakoff, Espenson, and Schwartz 1991 p.46). In fact, it is common to describe memories as أليمة or مؤلمة (painful). This metaphor occurs only in the word معتقلاً (interned). As a result, it is a one-word metaphor.

Johnson-Davies translates this metaphor as:

I must be interned with memories.

And Bennani translates it as:

I must be a prisoner of memories.

In the SL, the image of the poet, interned with memories, is clear. Memories are a prison which prevents the poet from moving freely. This image is also clearly depicted in both translations above. It is clear through the use of 'interned' in the first and 'a prisoner' in the second. These terms are in fact related lexically and semantically to the concept of 'detention'.

The message embedded in the original poem is that imprisonment is necessary as a first step to help the poet remember and enjoy freedom. This message is apparently rendered properly in both versions. This is achieved through rendering the same image in the TL.

Johnson-Davies' procedure in translating this metaphor is to reproduce the same image in the TL, while Bennani's procedure is to retain the original SL metaphor as an original metaphor having the same vehicle in the TL. These similar strategies help in retaining the resemblance sought in the original text. Both translators in fact succeed in conveying the SL metaphor into an acceptable TL metaphor.

In the line:

لماذا أهرّبك من مطارٍ إلى مطارٍ؟

The word used metaphorically is أهرّبك (I smuggle you). The poet means hides his feelings in his heart and memories of the country in his mind and 'smuggles' them wherever he goes. In this metaphor, the poet's homeland is depicted as an illegal item that he hides from customs officers in a suitcase and smuggles from one place to another. The topic (homeland) is mentioned, but the vehicle (an illegal item) is implicit. It can be understood from the use of the verb أهرّبك (I smuggle you). Here, the speech act contains lexical items that are semantically appropriate to the vehicle. These items are الأفيون 'opium', الحبر السّري 'invisible ink', and جهاز الإرسال 'transmitter', and they are stated in the next line. This type of metaphor is known in Arabic as a naked metaphor

(Section 3.6). The ground is not given, either, but it seems that both homeland and smuggled items are illegal or unacceptable and that the process of smuggling and loving one's country are illegal actions from the viewpoint of the poet.

The metaphorical meaning of 'smuggling homeland' is not given in dictionaries. This metaphor can be considered non-lexicalised and particularly original in both Newmark's and Dickins' typologies of metaphor. This metaphor is non-schematic as it does not fit in an overall pattern of metaphors. As the metaphor occurs in the single verb أَهْرَبَ (smuggle) this is a single-word metaphor.

Both Johnson-Davies and Bennani translate this metaphor literally as:

Why do I smuggle you from airport to airport?

The image in the original poem is clear, especially when we know that when he wrote the poem the poet had been travelling for two years in exile. It is also clearly depicted in the TL through the verb أَهْرَبَ (smuggle), and particularly if we read the line that immediately follows the metaphor 'like opium, invisible ink, and transmitter'. The resemblance is clear to the reader of Arabic who knows the poet and the context in which the poem was written. In the TL, however, the resemblance is rather vague although the vehicle is retained through the literal translation of the verb أَهْرَبَ as 'smuggle'.

The message behind this metaphor is that 'Palestine is an occupied country and the poet has to conceal his love for it from the Israelis and take it on his travels'. This is clear in the SL, but the context again needs to be known to the TL reader.

Both translators adopted the procedure of reproducing the same image in the TL, retaining the same metaphor in the TL having the same vehicle. They succeeded in conveying the ST metaphor, along with the image and in general the resemblance and message embedded.

Consider the lines:

أَمَّا اسْمِي الْأَصْلِي

فَقَدْ انْتَزَعْتَهُ عَن لِحْمِي

سَيَاطِ الشَّرِطَةِ وَصَنُوبِرِ الْكَرْمَلِ

The metaphor occurs in using the words *اسمي* (my name) and *انتزعه عن لحمي* (torn from my flesh). In this poem, Darwish is trying to go back home, but he no longer has a real name to use at home. In this metaphor, the poet likens his name to a tattoo carved out on his flesh rather than his skin, but police whips and the pines of Carmel (wooden sticks) tore it. The topic (his name) is given, but the vehicle (tattoo) is implied. It can be understood from the terms *اسمي* (my name), *لحمي* (my flesh), *انتزع* (torn), *سياط* (whips), and *صنوبر الكرمل* (the pines of Carmel). This metaphor in Arabic is implicit. The ground is probably that both a tattoo and his name are fixed and permanent or that the poet's name and a tattoo are distinctive to their holders.

This metaphor involves a literal meaning of tearing (scratching or cutting violently), i.e. torturing, but the metaphorical sense related to this is not lexicalised. The word *ينتزع* (to tear) usually collocates with *الإعتراف* (confession) and *معلومات* (information) to mean 'to oblige somebody to confess or reveal information under torture'. The root *نزع* means 'to remove violently', and *منازعة* is 'the agony of death'. Consequently, this metaphor cannot be easily recognized as a metaphor. It is non-lexicalised in Dickins' typology. In Newmark's typology, this is an original metaphor as it is created by the poet and it contains the core of an important message embedded in the whole poem. This metaphor is non-schematic as it does not fit in an overall pattern of metaphors. In respect to size, this is a single-word metaphor that occurs in *انتزع* in the context of the phrase *اسمي الأصلي انتزع عن لحمي* (my original name has been torn from my flesh).

Johnson-Davies translates these lines as:

As for my original name,

It has been torn from my flesh

By police whips and the pines of Carmel.

And Bennani translates these lines as:

As for my original name

It's been stripped off my flesh

By the whips of the Police and the pine cones of Carmel.

The image in the SL is depicted clearly. It is also clear in the first translation, particularly with the use of the phrase 'torn by', which is literally equivalent to the original انتزع. In the second translation, the use of the phrase 'stripped off' for the same verb also leads to an equivalent of the original metaphor as this term involves the meaning of deprivation by force. The resemblance, as a result, is conveyed in both versions.

The message in the original metaphor is that the Palestinians are exposed to such harsh torture by whips and sticks that they may lose their original names, and ultimately, their homeland. This message is clearly expressed in this metaphor as well as in the first translation. The second translation tends to underplay the original metaphorical meaning. This is also clear in using the nominal phrase 'pine cones' instead of 'pines' for صنوبر. The meaning embedded in 'pines' is the 'pine sticks' rather than 'pine cones', and these 'pine sticks', together with the whips of the police, are used for torturing people.

Both translators tried to reproduce the same image in the TL and retain the same vehicle. The first translator succeeded in this procedure, but the second made a distortion in this image. This is due to the appropriate use of 'torn from' in the first and the use of 'stripped off' in the second for the same verb انتزع, a key word in the metaphor.

5.3 Metaphors in *Eternity of Cactus*

This poem depicts a dialogue between a father and his son while they were leaving Palestine to Lebanon to escape the 1948 *Nakba* (catastrophe). Both this poem and the poem after it handle the theme of exile. The first metaphor appears in the line:

فاليوت تموت إذا غاب سكانها

and specifically in the verb phrase فاليوت تموت (houses die). The metaphor in the ST is a metaphor of personification as the non-human البيوت (houses) are given human or, more generally, living features (die) to express the state of houses after they have been deserted. The 'houses' are deployed as the 'topic' of the metaphor and 'die' as the vehicle or 'death' as the domain of the vehicle. In other words, the topic is stated explicitly, but the vehicle (relating to human beings) is implicit; it can be worked out

from the use of the verb تموت (die). This type of metaphor in Arabic is 'implicit'. The ground of similarity is obviously that both deserted houses and people at a certain stage (when they are left alone for example) will have no spirit or life and will ultimately 'die'.

This metaphor involves a clearly fixed meaning of 'death', i.e., coming to an end, although it is not lexicalized in this sense. It is however common in Arabic culture to describe empty or deserted houses as 'dead' and even to refer to them as 'tombs'. Similarly, a deserted quarter normally turns into a graveyard. This is therefore a schematic metaphor. In schema-related terms, this metaphor fits into an overall pattern like CEASING TO EXIST IS DYING. This is a single-word metaphor in respect to size terms as only the word تموت (die) is used metaphorically.

Jeffrey Sacks translates this metaphor as:

Houses die when their inhabitants are gone...

And Amira El-Zein translates it as:

For houses perish if their inhabitants go away.

The image of 'dead houses', i.e. left alone and no longer inhabited, is clearly painted in the SL, and it can be easily distinguished by the reader of Arabic. In the first translation, 'houses' are depicted as if they literally 'die'. It is acceptable in English to use the verb 'die' metaphorically in the sense 'to come to an end'. This is clear when we refer to the 'death' of a certain culture or language. In the second translation, the use of the verb 'perish' for تموت is also acceptable as 'perishing' and 'death' can be viewed as synonyms when they are used to refer to 'houses'. The resemblance between 'houses' and human beings appears to be kept in both translations as the vehicle (death) is retained through the verbs 'die' and 'perish' respectively.

The message embedded in the original metaphor is that 'if we leave our houses for a long time (in exile), they will vanish and disappear (through the effect of the new occupiers) and we cannot reclaim them any longer'. This message is conveyed in the SL by using the verb تموت (die) to describe what happens to houses. This message is conveyed successfully in the TL in the two versions, but the reader of English probably needs to know the context of the poem as explained above.

The procedure adopted by Sacks is to retain the SL schematic metaphor with a TL schematic metaphor. El-Zein, however, keeps the image of death in the SL but uses another word 'perish'. In doing this, she retains the same sense, but the verb used, 'perish', is less common and more formal than 'die'.

The second metaphor appears in the line:

تفتح الأبدية أبوابها من بعيد

Here, 'eternity' means 'long exile' and 'opens its doors' means 'receive' those travelling at night. In this metaphor, Darwish likens 'eternity' to a building, probably a jail or a refugee camp. This is clear as this building has gates that can be opened for travelers. The topic is 'eternity' and the vehicle, 'long exile as in a refugee camp', is not mentioned in the poem. This is an implicit metaphor in Arabic. The ground of similarity is that eternity and a refugee camp both imply a very long stay, whose end is neither predictable nor foreseeable as people there do not have the right of self-determination. They cannot open the gate and go back home.

This metaphor does not involve a clearly lexically fixed meaning of 'opening the gate' such as 'giving freedom' for example. It thus can be termed non-lexicalised in Dickins' typology of metaphor as it is necessary to establish the meaning from the context. In Newmark's typology, it is also an original metaphor that is created by the SL writer. In schema-related terms, this metaphor is non-schematic, as it does not fit into a particular pattern of metaphors. This metaphor cannot be viewed through the verb تفتح (opens) alone or the object أبوابها (its gates), but through the full sentence تفتح الأبدية أبوابها (eternity opens its gates). As a result, it is a phrasal metaphor in respect to size.

Jeffrey Sacks translates this metaphor as:

Eternity opens its gates from a distance.

And Amira El-Zein translates it as:

Eternity opens its doors from afar.

The image of 'gates opening' is clear in the SL poem. It is also clearly depicted in the two versions above as the verb 'opens' is used for تفتح and the nouns 'gates' and 'doors' are used for ابواب in both translations. It is common in English to use a term like

'opens its doors' to mean 'to receive'. An example is 'Jordan and Turkey opened their doors to Syrian refugees'. The resemblance between eternity and refugee camps is conveyed in both translations through the use of the words 'open', 'gates' and 'doors'.

The message embedded in the original metaphor is that 'the Palestinian refugees will remain in refugee camps forever'. This message is clear throughout the stanzas of the poem and particularly the last ironical phrase *بعد رحيل الجنود* (after the soldiers' departure). Similarly, the message is conveyed in both translations above, but again the reader probably needs to read the full poem to understand the context.

Both Sacks and El-Zein adopt the procedure of retaining the SL original metaphor as an original metaphor having the same vehicle in the TL as Dickins puts it, or simply the procedure of "reproducing the same image in the TL" in Newmark's terms. This procedure seems to work with this particular metaphor as the same vehicle exists in both the SL and TL.

In the line:

وكان غد طائش يمضغ الرياح

the poet likens tomorrow's suffering of exile (*غد طائش*) to a person chewing on the wind (*يمضغ الرياح*). In metaphorical terms, this is an implicit metaphor in the SL in which the topic is given (*غد طائش*) and the vehicle (a person chewing on the wind) is implicit rather than explicit. It can be understood through the use of the verb *يمضغ* as an attribute of a non-human abstraction *غد طائش*. The ground of similarity is that living in exile and chewing at the wind are a time spent in vain. In addition, both living in exile and chewing at the wind are boring and harmful. This manifests itself in the line following the line above:

خلفهما في ليالي الشتاء الطويلة

In Arabic, there is no fixed meaning for 'chewing at the wind' although most Arabic speakers may understand the meaning of it as 'to do something in vain'. This sense, however, cannot be found in dictionaries. The metaphor, thus, can be termed non-lexicalised and specifically original in both Newmark's and Dickins' terms. In schema-related terms, this metaphor is non-schematic, as it does not fit in a certain overall schema. This metaphor is a phrasal one as it cannot be interpreted through a single

word in it, but only when read together as غَدٌ يَمْضَغُ الرِّيحَ (a tomorrow chewing at the wind).

Jeffrey Sacks translates this metaphor as:

A reckless tomorrow chewed at the wind.

And Amira El-Zein translates it as:

It was a heedless tomorrow that chewed on the wind.

The image in the original poem is depicted through a creature (probably a horse, after which the collection of poems is entitled), as the verb يَمْضَغُ (chew) usually collocates with 'grass'. This animal chews at the wind in vain. Later he gets ill and bored as he actually chews at nothing and thus finds nothing to swallow but the wind itself. This metaphor cannot be interpreted easily as the ground is indeterminate and it can be worked out by readers in different ways. The two translations above are almost word-for-word. The resemblance between 'reckless *or* heedless tomorrow' and a 'person chewing at the wind' is retained in the translations above through the literal translation of the metaphor.

The message conveyed in the original metaphor is that 'the Palestinians in their exile will spend their time suffering in vain and finally arrive at no result'. This message again can only be interpreted if we know the context in which the poem was written. This also identically applies to the two translations above.

Both translators reproduce the same image and retain the vehicle in the TL through a literal translation of this metaphor. This procedure may not be helpful in rendering this metaphor, as the image and vehicle are indeterminate in the TL. Adopting another procedure that would shed some light on the meaning and image of this metaphor could be of help.

The last metaphor in the poem appears in the lines:

وتذكّر قلاعاً صليبية

قضمتها حشائش نيسان

and specifically in the second line. Looking closely into this line, we can find a double metaphor. In the first, the poet likens the crusader fortresses to weeds that are cut off, and in the second, the weeds of April are likened to animals that gnaw. Although weeds are known to be chewed by animals, they are paradoxically depicted here as an animal (probably the horse after which the collection is named) that gnaws. This converse resemblance, in which the object (weeds) becomes a subject, gives evidence of the strength of the poet in this figure of speech.

In the first metaphor, the topic (fortresses of the Crusaders) is mentioned, but the vehicle (cut off weeds) is not given. It can be guessed from the verb قضم (cut off) which usually collocates with 'weeds' or 'grasses'. This type is called an implicit metaphor. The ground of similarity is that both the fortresses of the Crusaders and the cut off weeds are only remnants. Some people, animals, or another external factor ruined them, but they still point to something in the past.

In the second metaphor, the topic (weeds in April) is mentioned, but the vehicle (animals) is not given. Again, it can be worked out from the verb قضم (gnawed). This is also an implicit metaphor. The ground of similarity is that both weeds and animals can be destructive to the environment around them. When weeds surround a building or another plant, they harm it, and similarly when animals eat grass, they damage it. In this regard, it is worth mentioning that it is common in Arabic, especially in colloquial language, to use the verb أكل (ate) or ابتلع (usurped) as close in meaning to قضم (gnawed) in a negative secondary sense to mean 'damaged' or 'harmed'. It is acceptable for example to say الحشائش أكلت البناية (the weeds ate the building) to mean 'destroyed it', شعره الطويل أكل وجهه (his long hair ate his face) to mean 'affected its beauty', وزير المالية أكل البلد (the finance minister ate the country) to mean 'he stole the money), and المستوطنات ابتلعت الأرض الزراعية (the settlements usurped the arable land) to mean 'damaged it'.

This double metaphor can be termed non-lexicalised and specifically original in both Newmark's and Dickins' terms as there is no fixed meaning in Arabic for 'fortresses gnawed by weeds'. This meaning cannot be found in dictionaries. In schema-related terms, this metaphor is non-schematic as it does not fit into a certain overall schema. This metaphor cannot be interpreted through a single word, but only when the words are read together as قلاعاً صليبية قضمتها حشائش نيسان (Crusades' fortresses gnawed by April

weeds). The only metaphorical element in this phrase, however, is *قضمت* (gnawed), making this a lexical single-word metaphor.

Jeffrey Sacks translates this metaphor as:

Remember crusader citadels gnawed by April weeds

And Amira El-Zein translates it as:

Remember the fortresses of the crusades eaten by April's grasses.

The image in the original poem needs the reader/hearer to think deeply to grasp it. The image of the remains of castles is given in the domain of eating, and particularly 'gnawing weeds'. This mapping seems rather odd to the reader of Arabic. Both translators try to keep the image in the translated version, but El-Zein slightly changes the image from 'gnawing' to 'eating'. Although both terms belong to the same field (food), 'gnawing' suggests biting and leaving something behind, but 'eating' implies swallowing and leaving no remains. This translation choice, however, may have been guided by rhythm. In addition, El-Zein uses 'grasses' instead of 'weeds' for *حشائش*. The word 'grasses' looks inferior to 'weeds' as it means 'types of grass' and does not suggest 'harm' as implied in the latter.

The message embedded in the original metaphor is that 'the historical features of Palestine will be destroyed by the actions of the Jewish settlers and troops'. This message can be interpreted if the reader recognizes the semantic significance of *قلاعاً صليبية* (fortresses of the crusades). The Crusades, as Collins COBUILD Dictionary puts them, "were the holy wars that were fought by Christians in Palestine against the Muslims during the eleventh, twelfth, and thirteenth centuries". This meaning is conveyed in both translations through the words 'crusader' and 'crusades' respectively.

Both translators seek to reproduce the same image and retain the vehicle in the TL. Sacks is able to do so through using the terms 'gnawed' and 'weeds' for *قضم* and *حشائش*. These terms can be viewed as equivalent to the terms in the original poem. El-Zein deploys the terms 'eaten' and 'grasses'. These terms in fact do not fit well for *قضم* and *حشائش*, as 'eating' does not necessarily reflect 'leaving something behind' and 'grasses' means different types of grass and is also a neutral word that does not suggest 'harm'.

5.4 Metaphors in *Hooriyya's Teachings*

The first metaphor in this poem occurs in the line:

أيامي تحوم حولها... وحيالها

Here the pronouns suffixed to both *حول* and *حيال* refer to the poet's mother. Here, the poet likens days to flying birds through the verb *تحوم* which literally means 'move around' and usually collocates with birds and insects. This verb is used metaphorically in the line above, collocating with 'days'. The poet deploys this verb to express the relationship between his everyday life in prison and that of his mother, with the hope that he will be 'released' soon.

In Arabic, this metaphor is known as implicit since the topic (days) is given but the vehicle (birds) is implied. The vehicle can be concluded from the verb *تحوم*, as a lexical item mainly relevant to birds. The ground of similarity between 'days' and 'birds' is not given, but it is probably that both of them are fast, but move monotonously. At the same time, the verb *تحوم* implies a regular, repeated circular pattern of flying that does not change.

This metaphor does not involve a clearly fixed meaning of *تحوم* and consequently can be classified non-lexicalised and specifically original in both Newmark's and Dickins' terms. In schema-related terms, this metaphor is non-schematic, as it does not fit in an overall schema. This is a single-word metaphor that specifically occurs in the verb *تحوم* in size-related terms.

Jeffrey Sacks translates this metaphor as:

My days hovered over her and before her

And Sinan Antoon translates it as:

That my days hover around her, that my days hover in front of her.

In the original poem, the image of days is given in the domain of birds while hovering. This image is depicted through the words *تحوم* (hover), *حولها* (around her), and *حيالها* (before her). From these words, the reader can imagine the days as a group of birds or, to a lesser extent, a storm. Both translations are as literal as the two languages allow.

The sole difference in the two translations is the use of 'over her' in the first and 'around her' in the second for حولها. In the first translation, Sacks may believe that the verb تحوم (hover) implies circular movement, and thus, there is no need for a word like 'around'. He wants, rather, to emphasise that hovering occurs in the sky by using the preposition 'over'. Unlike Sacks, Antoon may believe that hovering occurs only in the sky, and consequently, there is no need for a word like 'over'. He, rather, focuses on the circular shape of the movement through the preposition 'around'.

The message in the original metaphor is that the poet while in prison feels a close reciprocal relationship with his mother and believes that something serious is going to happen soon. This can be felt by the reader of Arabic from describing days as 'hovering around' especially because birds usually hover over a weak or dead body. This message is conveyed through the words 'hover', 'over', and 'around' in both translations. However, this message may not be quite clear in the English versions as the connotations of 'hovering' in Arabic culture are different from those in English culture.

Both Sacks and Antoon reproduce the same image and retain the vehicle in the TL. They do so by using 'hover above' and 'hover around', which can be regarded as semantically equivalent to the key verb تحوم in the original metaphor.

The second metaphor appears in the part of the line:

ولوّحت سحباً لنا

Here clouds are depicted as waving with their hands to say 'good-bye'. The metaphor in the ST is a metaphor of personification as the non-human سحب (clouds) are given human features (wave) to express the state of separation between the poet and his mother. The topic سحب (clouds) is given, but the vehicle (people) is not mentioned. It can be worked out through the verb لوّحت (waved) as waving needs hands and is thus normally exclusive to people. The ground of similarity between clouds and people is not mentioned, either. It is obvious from the context of the poem, however, that both of them move, depart, and separate from their counterparts.

This metaphor derives from the meaning of لوّحت, i.e. 'waved with hands', which can be found in dictionaries. It is non-lexicalised and, in particular, original in both Newmark's and Dickins' terms. In schema-related terms, this metaphor is non-schematic as it does

not fit into an overall schema. In size-related terms, this is a single-word metaphor that occurs specifically in the verb لَوَّحَتْ (waved).

Sacks translates this metaphor as:

And clouds waved to us.

And Antoon translates it as:

Clouds waved good-bye to us.

The image of 'clouds while waving' is clear in the SL poem. It is depicted through the verb لَوَّحَتْ, which allows the reader/hearer to imagine clouds waving with their 'hands'. Both translators use the verb 'wave' to depict the image of clouds saying 'good-bye'. However, the second translation adds the phrase 'good-bye' to emphasise that waving in this context means separation rather than 'saying hello' while meeting. This theme is actually clear throughout the whole poem and the term 'good-bye' looks rather redundant in conveying the image.

The message embedded in the original metaphor is that the poet and his mother have separated from each other and the clouds witnessing their separation also moved and separated from them. This message can be also grasped through the previously mentioned verb phrase افترقنا (we separated). The same message can be read in both translations through the verb 'waved' with some more emphasis in the second through the term 'good-bye', which is definitely related to separation.

The procedure Sacks adopts in translating this metaphor is to reproduce the same image and retain the same vehicle in the TL. He achieves his goal through the literal translation of the verb لَوَّحَتْ as 'waved'. Antoon adopts the same strategy, adding further information, i.e. good-bye. His translation works in conveying the meaning of and the message embedded in the original metaphor.

In the line:

يا ظبيَّةً فقدت هناك كناسها وغزالها

the metaphor occurs specifically in the words ظبيَّة (a female gazelle) and غزال (a male gazelle). The poet is addressing his mother referring to her as a female gazelle, who

lost her son and house together when she had to leave Palestine. This is explicitly stated through the whole stanza, which revolves around the road of exile to Lebanon in 1948. These two words are used metaphorically to refer to the mother and the son respectively. The topics (the mother and son) are not given within the metaphor, but the vehicle (female gazelle and male gazelle) are stated. Similarly, lexical items that are relevant to both the topic and the vehicle are given, i.e. *فقدت كناسها وغزالها*. This is called an absolute metaphor in Arabic (Section 3.6). The ground of similarity between the topic and the vehicle in the first metaphor may be that both of them are beautiful and graceful, as it is quite common in Arabic culture to liken a beautiful or graceful woman to a female gazelle. Depending on this similarity, the son (the poet) is likened to a young gazelle.

The use of *ظبية* or *غزالة* to refer to a beautiful woman is recognizably metaphorical, and this meaning in Arabic is relatively clearly fixed. This is a lexicalised metaphor and particularly stock in both Newmark's and Dickins' terms, as it is widely used in everyday language. In schema-related terms, this metaphor is non-schematic as it does not fit in a certain overall schema. However, there is also a schematic aspect in that beautiful women are often likened to gazelles. In size-related terms, this is a single-word metaphor that particularly occurs in the word *ظبية* (female gazelle).

Sacks translates this metaphor as:

Oh gazelle who lost there its shelter and its mate

And Antoon translates it as:

O you, gazelle that lost both house and mate.

The message expressed in the original metaphor is that 'the beautiful mother lost both home and son on the road of exile'. This message is explicitly expressed throughout the whole stanza, by the use of the words *فقدت*, *كناس*, and *غزال* (lost, home, and gazelle) respectively. In the English versions, the message is conveyed through the attempt at literal translation, particularly for the words above, although both translators misunderstand the referent of the latter.

Both translators reproduce the same image and retain the same vehicle in the TL. They are literal, but the problem may be culture-specific. In other words, the significance,

use and connotations of ظبية in Arabic culture are much greater and different from those in English culture.

The last two metaphors in this poem appear together in the lines:

ولا ترى الصحراء خلف أصابعي لترى حديقتهـا على وجه السراب،

فيركض الزمن القديم بها إلى عبثٍ ضروري

and particularly in وجه السراب (the face of the mirage) and يركض الزمن (time runs). In these metaphors of personification, the poet likens the upper (prominent) part of a mirage to a face and similarly likens the passing of ancient time to running. In both metaphors, the topics (the upper part of mirage and passing of time) are not mentioned, but the vehicles (face in the former and runner in the latter) are mentioned explicitly. Consequently, this is an explicit metaphor in Arabic. The ground of similarity between the upper part of the mirage and a face is that these parts are the most prominent, and the ground in the second metaphor is that both ancient time and running move fast.

The use of وجه and يركض to refer to the prominent part and going fast respectively is recognizably metaphorical, and these meanings in Arabic are relatively clearly fixed. These are lexicalised and particularly stock metaphors in both Newmark's and Dickens' terms. In schema-related terms, these metaphors are schematic as they fit in overall schemas in English like 1. A FRONT/PROMINENT PART IS A FACE and 2. TIME RUNS/FLIES/MOVES QUICKLY or TIME IS MOTION. In Arabic, they can be deemed schematic too as THE MOST PROMINENT PART IS FACE and TIME IS MOVEMENT are overall schemas. In size-related terms, these are single-word metaphors that specifically occur in the noun وجه (face) and the verb يركض (run).

Sacks translates this metaphor as:

She doesn't see the desert behind my fingers so she'll see her garden

On the face of the mirage. Ancient time runs

With her to an ineluctable futility.

Antoon translates it as:

She doesn't see the desert behind my fingers

To view her garden on the face of a mirage,

So that times gone by urge her to requisite joy.

Depicting the surface of a mirage as a face is common in Arabic culture, and this image is clear to the reader of Arabic. Likewise, the image of time as running fast is also frequent and, consequently, clear to the reader of the original metaphor. In the first translation, Sacks tends towards word-for-word translation. He uses 'the face of the mirage' and 'ancient time runs' literally to depict the same image as that in the original. Antoon chooses 'the face of a mirage', too, but chooses 'urge her' for *يركض بها* to explain the meaning rather than to convey the original image in his version. It is also common in English to use the word 'face' to express the prominent/upper part. It is also acceptable to describe time as 'running'. So, 'urge her' appears inferior to the original, sacrificing the image.

The message embedded in the original metaphor is that his mother's dream of gardens and joy is only a mirage. Ancient times immediately remind her of the futility of reality and that she lives in a tent in the desert, where there are neither gardens nor joy, but exile. This message can be grasped in the original from the fact that a mirage is not real, but an illusion and the fact that she lives in a tent in the desert. In the English versions above, the message is also conveyed through these words, i.e. desert, garden, and mirage.

Sacks' procedure in translating this metaphor is to reproduce the same image and retain the same vehicle in the TL. He achieves his goal through the literal translation of the whole stanza, and particularly the words *صحراء, حديقة, وجه السراب, فيركض الزمن بها* (desert, garden, the face of the mirage and ancient time runs with her). This translation sounds acceptable as the meanings and connotations of these words are similar to those in Arabic. Antoon, too, reproduces the same image and retains the same vehicle in the TL in the first metaphor. However, he replaces the second stock SL metaphor (running) with another TL image (urging) which does not clash with TL norms. This translation succeeds in rendering the meaning, but fails in conveying the same image (fast movement).

5.5 Metaphors in *Low Sky*

The first metaphor in this poem appears in the first line of the poem:

هنالك حبٌ يسير على قدميه الحريريّتين

Here the poet likens love to a human being (most likely a baby) through the use of the verb phrase *يسير على قدميه* (walks on his two feet) to describe this love and through describing these feet as made of silk. Reading the whole stanza, we conclude that this love is still at the beginning; that is why its feet are silken, i.e. smooth and delicate. Another factor behind this conclusion is describing this love in the next lines using the adjectives *صغير* and *فقير* (small and poor). In fact, it is common in Arabic culture to describe a new love as small or poor and an old love as big or rich and to talk about love using human features as shown in expressions like *ولد الحب* (love was born), *كبر الحب* (love grew up), and *مات الحب* (love died).

In this metaphor of personification, the topic (love) is stated, but the vehicle (a baby) is not mentioned. It can be grasped from describing love as walking on two silken feet. The ground of similarity between this love and a baby is not given, either. However, it is obviously that both of them are still at the beginning of their lives. This type of metaphor is named a naked metaphor in Arabic (Section 3.6) as the speech act contains lexical items that are semantically appropriate to the likened-to, i.e. baby. These lexical items are *يسير على قدميه* (walks on his two feet), *صغير* (small), and *فقير* (poor).

The use of the items above to describe a certain kind of love is recognisably metaphorical, but these meanings in Arabic are not relatively clearly fixed and, consequently, cannot be found in dictionaries. These are non-lexicalised and particularly original metaphors in both Newmark's and Dickins' terms. In schema-related terms, these metaphors are non-schematic as they do not fit in specific overall schemas in Arabic, or even in English although, as noted, they might be included in a very general schema LOVE IS A PERSON. In size-related terms, this is altogether a phrasal metaphor that specifically occurs in the verb phrase *يسير على قدميه الحريريّتين* (walks on his two silken feet), and it also contains a single-word metaphor in *قدميه الحريريّتين* (his silken feet) as a component of the large metaphor.

Fady Joudah translates the above metaphor as:

There's a love walking on two silken feet.

The image of love in the original metaphor is depicted in the domain of babies. It is portrayed as a toddler who has just started walking, to give the reader the impression that this love is still new. This love walks on silken feet, another hint that this love is small, i.e. at its beginning. In the English version, the image again is conveyed as a newly walking baby who has silken feet. This is achieved through using literal English equivalents for all words in the original metaphor.

This metaphor tries to deliver the message that there is a new love between the poet himself and an unknown woman. This love is not just new-born, but at a certain stage at the beginning. It has started to grow up and make the two lovers happy and, as stated in the next two lines, it showers gifts onto passers-by. Depicting this love as 'walking' implies that it is relatively strong. The translator tries to convey this message in the target text by adopting a literal translation of the metaphor. He plays the role of the literal mediator between the SL text and the TT reader, leaving the mission of understanding the message to the TT reader/hearer.

Joudah's procedure in translating this metaphor is to reproduce the same image and retain the same vehicle in the TL. He achieves his goal through the literal translation of the key words *يسير* (walk), *قدمين* (feet), and *حريريتين* (silken), a rather poetic word. This strategy is successful as the meanings and connotations of these words are similar in Arabic and English. The translator succeeds in rendering the meaning, image, and general message of the metaphor.

The second metaphor in this poem appears in the line:

هل شممت دم الياسمين المشاع؟

and specifically in the phrase in which the poet likens fragrance of jasmine to blood. This manifests itself through the verb *شممت* (smell). He does not mention the topic (fragrance), but explicitly gives the vehicle (blood). This is, thus, an explicit metaphor in Arabic. On the other hand, some may view this metaphor as one of personification in which jasmine is likened to a person whose blood is communal.

The ground of similarity is not mentioned, either, but it can be worked out through the adjective المشاع (communal or public). It is probably that both the blood of people nowadays and the fragrance of jasmine plant are common to everybody. Both blood and jasmine fragrance are found to be pleasant smelling to some people, or it might be that the smells of blood and of jasmine are strong and can spread rapidly a fair distance. The second line وفكرت بي (Did you think of me?) suggests that the jasmine's communal blood may be related to the speaker/the poet himself. He may believe that his blood is communal to the Israelis, especially because his beloved comes from Israel.

The use of the phrase دم الياسمين (jasmine's blood) for the fragrance of jasmine is recognisably metaphorical, but this meaning is not relatively clearly fixed and, consequently, cannot be found in dictionaries. This can be deemed a non-lexicalised metaphor and specifically original in both Newmark's and Dickins' terms. In schema-related terms, this metaphor is non-schematic as it does not fit into an overall schema in either Arabic or English. In size-related terms, this is a one-word metaphor that specifically occurs in the noun دم (blood).

Joudah translates the above metaphor as:

Did you smell the jasmine's radiant blood?

The image of jasmine in the original metaphor is portrayed as if it were bleeding, and its blood or fragrance is public to everyone. This image, however, is not precisely conveyed in the TT as the translator, though Arabic speaker, misunderstands the word المشاع (communal). He rather understands it as equivalent to مشع and consequently translates it as 'radiant' instead.

Understanding the message of the ST metaphor is not an easy task and may vary from one reader to another, especially given that this is a love poem. In the English translation, the message is not clear, either. Joudah's misunderstanding of the original metaphor as explained above makes the message rather ambiguous in the English version. Grasping this message depends on the context of the poem and on the way the reader/hearer views this metaphor.

Joudah tries to reproduce the same image and retain the same vehicle in the TL. He does so by finding literal semantic equivalents for the key words in the metaphor, i.e.

but fails to translate the adjective المشاع properly, and this actually distorts the meaning and image and produces an inferior copy of the original metaphor.

In the lines:

هنالك حبٌ فقير، ومن طرفٍ واحد

هادئ هادئ لا يكسر

بلور أيامك المنتقاة

the metaphor to be considered particularly appears in the noun phrase بلور أيامك in which days are portrayed as glasses, jewellery, or ornaments that are made of crystal, a translucent and precious substance. In these lines, the poet is talking about a poor, quite serene, and one-sided love that cannot penetrate the beloved's privacy (expressed through the beloved's bed in the next line) although her everyday life appears as transparent and fragile as crystal.

The poet explicitly mentions أيامك (your days) of which the topic (i.e. what is referred to by بلور) is an aspect, but does not mention the vehicle (glasses, jewellery, or ornaments). In this implicit metaphor, the vehicle can be worked out through the verb phrase يكسر بلور أيامك (breaks the crystal of your days). The ground of similarity between her days and crystal is not explained either, but left to the reader/hearer to explore. It may be that both of them are precious, and/or translucent. It may also be that both are fragile or vulnerable especially when we relate them to the verb يكسر (breaks) in the previous line.

The use of the phrase بلور أيامك (the crystal of your days) for the beloved's privacy is recognisably metaphorical, but this meaning is not relatively clearly fixed and, consequently, it can be deemed a non-lexicalised and particularly original metaphor in both Newmark's and Dickins' terms. In schema-related terms, this metaphor is non-schematic as it does not fit into a particular overall schema. In size-related terms, this is a phrasal metaphor that occurs in the verb phrase يكسر بلور أيامك (breaks the crystal of your days).

Joudah translates the above metaphor as:

It does not break your selected day's crystal.

The image of the beloved's days in the original metaphor is depicted as glasses, jewellery, or ornaments. Although they are fragile, the one-sided love is too weak to break and penetrate them. This image is not accurately rendered into English as the translator chooses the singular form 'your day's crystal' instead of the plural form 'your days' crystal' for بلور أيامك which is originally plural. In addition, the word 'selected' is ambiguous as it can be understood as an adjective going with either the 'day' or 'crystal', although it is quite clear in Arabic that it refers to the 'days' in the plural form. A possible translation for this metaphor could be 'crystal of your selected days' instead.

This metaphor tries to deliver the message that there is a poor, quite serene, and one-sided love. This love, being one-sided, cannot go through the beloved's private life and feelings. This message is clear in the original metaphor as this love is described as 'does not break' the beloved's 'crystal days' which represent her crystal-clear and vulnerable daily life. This message in the English version is relatively clear through the choice of the verb phrase 'does not break', but the use of the singular form 'day' for أيام looks inferior to the original.

Joudah's procedure in translating this metaphor is to reproduce the same image and retain the same vehicle in the TL. He achieves this through the literal translation of the key words يكسر (breaks), and بلور (crystal), but fails to render the plural form or to be clear regarding the reference of the adjective المنتقاة (selected). This imprecision has produced an inferior copy in the English version.

The final metaphor in this poem appears in the lines:

كلما غاص في نفسه شاعرٌ
وجد امرأةً تتعرى أمام قصيدته

and particularly in the first line. In this metaphor, Darwish likens the poet to a sea by using the verb غاص (dived) which generally collocates with the sea or water. In Arabic culture, and particularly in poetry, 'sea' is used to refer to a generous or intellectual person. A poet laureate is sometimes described as a 'sea' on the ground of breadth of

knowledge. The verb غاص implies going deep under the surface of water with the goal of collecting shells or pearls for example, and likewise in this line, it is metaphorically deployed to mean 'delve into the poet's deep self/psyche in order to explore new ideas'. The poet, as stated in the second line above, discovers a naked woman before his poem.

In this metaphor, the topic نفسه is mentioned explicitly, but the vehicle (sea) is not given. It is implicit, and can be inferred via the verb غاص (dived). In this implicit metaphor, the ground of similarity between a poet and a sea is not stated, either. Fairly clearly, it is that both of them can produce a lot of good, they are extensive, and probably both have deep secrets.

This metaphor has a relatively fixed meaning of discovery and exploration, and thus can be deemed lexicalised. In schema-related terms, this metaphor is schematic as it fits into an overall schema like RESEARCH IS EXPLORATION and specifically MAKING DISCOVERIES IS SEEING NEW LAND OR OBJECTS (Lakoff, Espenson, and Schwartz 1991, p. 92). In size-related terms, this is a one-word metaphor that occurs in the verb غاص (dived).

Joudah translates the metaphor above as:

Whenever a poet dives into himself

The image of the poet diving into himself is quite clear in the mind of the Arabic reader as the verb غاص is quite commonly used to mean 'delve and explore'. In this translation, the same image is depicted through the literal translation of this verb 'dive', although 'diving' in English does not necessarily lead to exploration. The word نفس in Arabic has a number of meanings, among which are 'one's self' as translated above and 'psyche'. The latter is quite possible in this metaphor, as 'diving' is metaphorically related to the feelings and contemplations of a poet. Similarly, psychology as a discipline is known as علم النفس in Arabic.

The poet tries to convey the message that when a poet meditates on writing a poem, he must have women/love as a key topic in his poetry. This message is found in the exploration expressed in the second line of the metaphor: وجد امرأة تتعري أمام قصيدته (he

found a woman undressing before his poem). This message in the English version is also clear as the translator tends towards literality in conveying the whole metaphor.

The translator tries to reproduce the same image and retain the same vehicle in the TL. He does so by using literal equivalents for the full metaphor. This procedure looks acceptable in rendering this metaphor.

5.6 Metaphors in *She Does Not Love You*

This poem has a number of congruent metaphors that revolve around the kind of love which exists between the poet and his beloved. The first of these metaphors appears in the line:

يعجبها اندفاع النهر في الإيقاع

Here the poet likens the series of sounds and musicality of words in his poetry to the plunging of a river. He uses the phrase اندفاع النهر (plunging of a river) metaphorically to express the poetic musicality/resonance of words or probably the beauty of his whole canon of poetry as his beloved views it. This manifests itself through the whole stanza from which this line is taken, especially the line: يعجبها مجازك (your metaphors thrill her), and more specifically through the prepositional phrase في الإيقاع (in rhythm) at the end of the line under consideration.

In this metaphor, the topic (series/regularity of sounds) is not mentioned but can be worked out from the word الإيقاع (rhythm). The vehicle اندفاع النهر (plunging of a river) is explicitly stated, and consequently this is an explicit metaphor in Arabic. The ground of similarity between the series of sounds and plunging of a river is that both of them flow quickly, producing a beautiful kind of musicality.

Although the metaphorical meaning of this metaphor may be clear to the reader of Arabic, this meaning, however, is not clearly fixed, and thus the whole metaphor can be deemed non-lexicalised and particularly original in both Newmark's and Dickins' terms. In schema-related terms, this metaphor is not schematic, either, as it does not fit into a certain overall schema. As this metaphor occurs in the phrase اندفاع النهر (plunging of a river) together, it can be classified as a phrasal metaphor.

Mohammad Shaheen translates the metaphor above as:

She is thrilled by the river,

Plunging in rhythm.

In the original poem, the image of a river rushing quickly is depicted through the word اندفاع which implies a quick and violent movement. A prominent example of this meaning can be found in the noun تدافع 'stampede' which means running in a wild, uncontrolled way of a group. This river is portrayed as flowing in a certain aspect of poetry, i.e. الإيقاع (rhythm). In the translation above, the same image is conveyed through depicting this river as 'plunging', a well-selected equivalent which typically collocates with water and also implies the meaning of rushing quickly or violently. In the original as well as in the translated version, the rhythm is depicted as a river bed.

The message the poet tries to convey through this metaphor is that his beloved does not love him, but she likes his poetry. She mostly admires the careful arrangement and flow of words. This message actually recurs in a number of lines in this poem and in the title as well. The translator succeeds in conveying this message by using semantic equivalents for each word in the metaphor separately, i.e. اندفاع, نهر, إيقاع (plunging, river, and rhythm).

The translator tries to reproduce the same image and retain the same vehicle in the TL by using literal semantic equivalents for all of the words in the metaphor. This procedure looks acceptable in rendering the meaning, image, and message in this metaphor although the translator uses the passive voice form (she is thrilled) for the active voice form in Arabic (يعجبها). In addition, the passive verb 'thrilled by' implies some exaggeration as an equivalent of the Arabic verb يعجبها, which is a fairly neutral verb phrase.

In the lines:

يعجبها جماع البرق والأصوات

قافية

the communication of lightning and thunder, i.e. image and music in poetry, particularly in rhyme, is likened to جماع (sexual intercourse). This word in Arabic has

only one meaning, which is related to having sex. The poet describes the phenomena of lightning and thunder as a couple who are in love and who meet together in his poetry to make love. This metaphorical meaning becomes clearer when related to the word قافية (rhyme), forming the second line above.

In this metaphor, the topic (the union) of lightning and sounds is not mentioned explicitly. It is rather likened to intercourse (the vehicle), explicitly stated to express the relationship between the lightning and sounds. This is termed an explicit metaphor in Arabic. The ground of similarity between the communication of lightning and thunder in his poetry and intercourse is not given, but it may be that both are thrilling or that this relationship results in a desired product – a remarkable poem or a beautiful baby.

The meaning of جماع is clearly fixed in dictionaries, but the metaphorical meaning this term is used for in this line makes it necessary for the reader/hearer to work it out through relating to it to the words البرق (lightning), الأصوات (sounds), and قافية (rhyme). In this sense, this metaphor is non-lexicalised and specifically original in both Newmark's and Dickins' terms. In schema-related terms, this metaphor is not schematic, either, as it does not fit into a certain overall schema. This metaphor occurs in the word جماع, and is thus a one-word metaphor.

Shaheen translates the metaphor above as:

She is thrilled by the union

Of lightning and sound

In your rhyme...

The image of lightning and thunder (image and musicality) as making love manifests itself through the term جماع in the original poem. In the translation above, this image is not depicted. It is replaced by the word 'union' to give the meaning of communication between these two components in the one rhyme. In addition, translating the word الأصوات literally as 'sound', though it is plural in the original, produces an inferior copy of the original although the translator may have used the singular 'sound' because it produces a more acceptable collocation with 'lightning' in English than the plural 'sounds'. Using the word 'thunder' instead might be more appropriate in this context

as 'thunder' generally collocates with 'lightning'. But it seems that the translator prefers to focus more on the meaning, and thus chooses the word 'sound' as closer to musicality in poetry and as thunder is fearful rather than interesting.

The message embedded in this metaphor is that the images and sounds unite together in poetry to form beautiful rhymes. And again, the beloved likes this poetic creativity. This message recurs in the lines of the poem and it is clear through the use of the verb phrase *يعجبها* (she likes/admires) at the beginning of many lines, including this metaphor. This message is conveyed into English, particularly via the word 'thrilled', and via focusing on the meaning of communication between components of poetry more than the image in the metaphor.

The translator replaces the SL original metaphor with a TL original metaphor having a different vehicle (union) for *جماع* (sexual intercourse). This procedure exists among Dickins' techniques, but it is not found in Newmark's strategies. If we view the 'union' as real, i.e. sexual union, the metaphor is euphemistically converted to sense (the vehicle is eliminated) in translation. The translator succeeds in rendering the meaning of this metaphor, but fails to depict the image as it is in the original.

The next metaphor appears in the lines:

تسيل لعاب نهديها

على حرفٍ

Here, the breasts of his beloved are likened to a human being whose saliva drips for lusting after his poetry. The dripping of saliva in Arabic culture is related to lust or strong desire for a favorite item like food, sex, or money. The poet indicates that his beloved seems to be sexually attracted to his poetry, and so she is quite eager to listen to even a single letter of his readings. This metaphorical meaning (enthusiasm for his poetry) can be seen when we relate the metaphor in the first line with the words *على حرفٍ* (on a letter) in the second line.

In this metaphor, the topic (her breasts) is explicitly stated, but the vehicle, i.e. a human being (whose saliva drips) is not given. It can be inferred from the verb phrase *تسيل لعاب* (makes saliva drip). This is an implicit metaphor in Arabic. Similarly, the ground of similarity between her breasts and a human being is not given, either. It

could be that both of them have lust and strong wish for a desirable thing. This desirable item, as the poet claims, is his poetry.

The meaning of *تسيل لعاب* is clearly fixed in Arabic as someone's appetite for something, usually food. The metaphorical meaning in the first line above is also identical to the non-metaphorical meaning although the desired object here is poetry. In Arabic, this metaphor can be deemed lexicalised, but in English there is no clearly fixed meaning similar to that in the original. This metaphor is consequently non-lexicalised and specifically original in both Newmark's and Dickins' terms. In schema-related terms, this metaphor is not schematic, either, as it does not fit into a certain overall schema. This metaphor occurs in the full sentence *تسيل لعاب نهديها* (makes the saliva of her breasts drip), and thus it is a phrasal metaphor.

Shaheen translates the lines above as:

Her breasts drip

On a letter.

The poet depicts the image of the saliva of the beloved's breasts dripping out of lust for his poetry. This image appears sexual as the breasts rather than the woman herself drip. The woman appears to be looking forward to hearing a new poem, probably about love. The use of the verb 'drip' for *تسيل لعاب* produces an inferior copy of the original image as this verb does not necessarily imply sexual desire as it does in Arabic. In addition, the reader may imagine the liquid flowing from the breasts to be milk, as the word *لعاب* (saliva) is ignored in the English version. In this case, the image produced will be different.

In this metaphor, the poet again is trying to confirm the message that this woman is sexually attracted to the poetry he produces. She always desires his poetry and looks forward to reading or hearing a new poem. This message does not seem as clear as it is in the original, as the meaning of lust is not rendered appropriately.

The translator reproduces the same image and retains the same vehicle in the TL. The meaning of the original may be clear in the translation although the word 'letter' may not clearly refer to poetry. The image and the message embedded in the original metaphor appear either inferior or different in the translated text.

The fourth metaphor appears in the lines:

بل لتقتلك انتقاماً من أنوثتها

ومن شرك المجاز

and particularly in the phrase شرك المجاز (the snare of metaphor). In this metaphor, the poet's metaphors are likened to a hunter or fisherman who uses a snare for catching birds, small animals, or fishes. The word شرك (snare) in Arabic as well as in English implies a difficult situation that is not easy to escape. The poet, however, snares a woman, and this woman wants to avenge herself on him for being snared by his metaphors, as shown frequently in the poem.

In this metaphor, the topic (metaphors) is given explicitly, and is likened to a hunter (the vehicle), which is not mentioned in the text. It can be worked out from the word شرك (snare). This is an implicit metaphor in Arabic. The ground of similarity between a metaphor and a hunter is that both can snare, and when the victim is stuck, he/she cannot escape. In reality, the victim may be a bird or a small animal, but in this poem the victim snared by the metaphor is a woman.

The meaning of شرك is clearly fixed in Arabic as someone's trap to catch a victim. The metaphorical meaning of شرك is similar to the literal meaning of the word although the victim is different. In English, 'snare' as the equivalent to this word also has a clearly fixed meaning similar to that in Arabic. This can be deemed a lexicalised metaphor, as a result. In schema-related terms, this metaphor can be viewed as schematic as it fits in an overall schema like OBLIGATIONS ARE CONTAINERS (Ibid: 36) or perhaps LOVE IS A TRAP. This metaphor occurs in the single phrase شرك المجاز (the snare of metaphor).

Shaheen translates these lines as:

But so that she may kill you

To avenge her femininity

And escape the snare of metaphor.

In the original poem, the poet depicts metaphor as a hunter through annexing 'snare' to it. In the English translation, the image is appropriately conveyed via using the word

'snare' as part of the phrase 'snare of metaphor'. This word creates the same impression and gives the same image in both the SL and TL texts.

The message the poet is trying to deliver in this metaphor is that this woman has been snared in the poet's metaphor. Now she wants to avenge herself on him and on his metaphor as he snared her, i.e. attracted her to his poetry. This same message is conveyed in English through translating the elements of revenge *تقتل, تنتقم, شرك* literally as 'kill', 'avenge', and 'snare' respectively.

The translator reproduces the same image and retains the same vehicle in the TL. He also tries to add a sense by adding the verb 'escape' as a means of revenge. This addition actually slightly changes the meaning of revenge as the woman not only wants to escape but to avenge herself on the poet and on the snare of his metaphor at the same time.

5.7 Metaphors in *The Phases of Anat*

The first metaphor appears in the line:

وتمضي في براري نفسها امرأتين لا تتصالحان

Here the poet likens Anat to the earth or globe through the verb phrase *وتمضي* (and she goes) and the prepositional phrase *في براري نفسها* (in the prairie of herself). The word *براري* in Arabic has two opposite associations. First, it means an extensive, flat, and grassy area of land that is typically secure. Annexing the word *نفسها* (of herself) to 'prairie' shows that the goddess Anat was as fertile as land and had a peaceful mind. Second, it means extensive, grassy wild lands where fierce animals live, the area being typically insecure. Through this usage, the poet emphasises the fact that Anat was a fierce goddess of war, this meaning being more likely as the line above ends with: *امرأتين لا تتصالحان* (two women who never reconcile).

The topic (Anat) is mentioned in the two lines preceding the line under consideration, but the vehicle (the earth) is not given. It may be inferred from the noun phrase *براري نفسها* (prairie of herself). This type of metaphor is called implicit in Arabic. The ground of similarity between Anat and the earth is that both of them may be wide and peaceful or paradoxically dangerous.

The phrase *براري نفسها* does not seem to have a clearly fixed meaning, and so this metaphor can be termed non-lexicalised and particularly original in both Newmark's and Dickins' terms. In schema-related terms, this metaphor can be viewed as schematic as it may fit in the overall schema BODY IS CONTAINER FOR EMOTIONS (Ibid: 140). Although this metaphor occurs in the phrase *براري نفسها* (prairie of herself) together, it can be classified as a single-word metaphor because it is only *براري* which is used metaphorically.

Husain Haddawi translates this line as:

She wends her way into deserts of the soul

Two women never to be reconciled

And Jeffrey Sacks translates it as:

She walks through the wilds of her self

Two unreconciled women

The image depicted in the original poem is that Anat walks in extensive areas of land inside herself. This is portrayed in the part *وتمضي في براري نفسها*. The image of these lands is impressed on the mind's eye of the reader/hearer as the word *براري* has two different meanings as explained above. Haddawi depicts the image of these lands as deserts. This word reflects the extensiveness of these lands but does not really produce the same image as *براري* i.e. grassy, as deserts are dry. Sacks depicts these lands as 'wilds'. This word presents these lands as extensive and distant from human civilization, with also the connotation of being uncivilized and untamed. It is obvious that each of the translators beholds the same image from a different angle, and thus two different images are depicted in their translations.

The message embedded in this metaphor may not be clearly fixed, and it needs the reader to have some knowledge about Anat to grasp it. Describing Anat's walking as two women who never reconcile enhances the meaning of preparing for war, especially if we reconsider Anat's history as a goddess of war. This message is not conveyed precisely in either of the translations above, but Sack's version appears clearer as wilds are not as peaceful as deserts.

Sacks reproduces the same image and retains the same vehicle in the TL. He succeeds relatively well in rendering the meaning, image, and message of the metaphor. Haddawi, however, replaces the SL original metaphor with a TL original metaphor having a different vehicle (deserts of the soul). Still, the aspects above are not quite clear.

Consider the lines:

جفَّت الرغبات فينا.

والصلاة تكلّست.

The metaphors appear in جفَّت الرغبات (desires dried up) and الصلاة تكلّست (prayers turned into lime). Here, the poet likens desires, though intangible, to a spring of water through the verb جفت (dried up) and likens prayers to limestone through the verb تكلّست (became like lime, i.e. spiritless). The verb جفّ usually collocates with water, and it means 'stopped flowing' and تكلّس means became as spiritless as lime, and is derived from the noun كلس (lime). In the lines preceding these two, the poet says that waters and rivers dried up after Anat's death, and consequently, wishes became dry and similarly, prayers were no longer spiritual.

In these two metaphors, the topics الرغبات (desires) and الصلاة (prayers) are mentioned explicitly, but the vehicles (a spring of water and lime) are not given. In Arabic, these are implicit metaphors, in which the vehicles can be worked out by the reader through the verbs جفّت and تكلّست respectively. The ground of similarity between desires and a spring of water may be that both of them flow in a certain environment, desires inside one's self and water in a water bed. Likewise, both of them become dry (come to an end). The ground of similarity between prayers and lime may be that both became dry (spiritless).

The sentence جفّت الرغبات فينا does not seem to have a fixed metaphorical meaning. This suggests the metaphor is not lexicalized. The meaning of الصلاة تكلّست does not have a fixed meaning, either, and so these two metaphors can be termed non-lexicalised and particularly original in both Newmark's and Dickins' terms. In schema-related terms, these metaphors can be viewed as non-schematic as they do not fit into certain overall

schemas. These metaphors occur in two verbal sentences, and each of them is a single-word metaphor as they occur specifically in the verbs.

Haddawi translates these two lines as:

Our desires have dried up

And our prayers turned to bone

And Jeffrey Sacks translates them as:

Our desires dried up in us.

Our prayers calcified.

The image of desires depicted in the first metaphor is that they were flowing like a river/spring of water but this dried up and stopped flowing. This is portrayed by using the verb جَفَّت (dried up) with الرغبات (desires). This image is conveyed in both the translations above, again, through the semantically equivalent verb 'dried up'. The image of prayers is depicted in the original metaphor through the verb تَكَاسَّت (became like lime), which gives the impression of hardening and becoming unchangeable. Haddawi chooses 'turned to bone' for تَكَاسَّت probably because bone has lime among its components, but in fact the image of lime is different from that of bone and the impression embedded in 'lime' is not conveyed in the word 'bone'. Sacks selects 'calcified' for the same verb, which embeds the same image and impression of unchangeability.

The message in these metaphors is that we no longer have desires and that prayers have become monotonous and spiritless after the death of the goddess Anat. This message is embedded in the domains of drought and inflexibility in the original poem. In the translations above, the message regarding desires is conveyed through the verb 'dried up'. In respect of prayers, the message that they have become spiritless may be grasped through the verb 'calcified' in Sacks' translation as it implies the meaning of hardening and inflexibility, but it is not clear in Haddawi's verb phrase 'turned to bone'.

Sacks adopts the procedure of reproducing the same image and retaining the same vehicle in the TL. He succeeds in rendering the meaning, image, and message of both

metaphors. Haddawi also reproduces the same image and retains the same vehicle in the first metaphor, succeeding with this metaphor. In the second metaphor, he replaces the SL original metaphor with a TL original metaphor having a different vehicle (turned to bone), but this approach produces a rather distorted copy as his vehicle does not reflect the real meaning, image, and message of the original metaphor. The difficulty does not lie in the core of the procedure adopted but in the weak verb phrase chosen.

The fourth metaphor appears in the lines:

لا ذكريات

تطير من أنحاء بابل فوق نخلتنا

Here, the poet describes memories with features that are appropriate for birds, and specifically, perhaps, doves through the verb تطير (fly) and the prepositional phrase فوق نخلتنا (over our palm tree). The word ذكريات (memories) is commonly used in expressions like شاخت الذكريات (memories grew old) and ماتت الذكريات (memories died) to emphasise that there are no memories any longer; people have forgotten them for ever. Darwish uses the expression لا ذكريات تطير (no memories fly) to express the meaning that memories about Anat have disappeared.

In this metaphor, the topic ذكريات (memories) is given, but the vehicle (doves) is not mentioned. It can be viewed implicitly through the verb تطير (fly) and the prepositional phrase فوق نخلتنا (over our palm tree). This is an implicit metaphor in Arabic. The ground of similarity between memories and doves is probably that both of them can live/exist and clearly soar on the one hand, but may cease to be on the other.

The meaning of لا ذكريات تطير (no memories fly) is not clearly fixed and, consequently, this metaphor can be deemed non-lexicalised and particularly original in both Newmark's and Dickins' terms. In schema-related terms, this metaphor is schematic as it may fit into the overall schema THE PAST IS A PLACE OF CONFINEMENT (Ibid: 43). In size-related terms, this is a one-word metaphor that occurs in the phrase لا ذكريات تطير (no memories flying).

Haddawi translates this line as:

No Babylonian memories

Sail over our palm trees.

And Jeffrey Sacks translates it as:

No memories

Flying from Babylon over our palm tree.

The image of memories in the original poem is depicted as doves flying from all parts of Babylon over palm trees. This image in Haddawi's translation appears different as he uses 'sail' for تطير, which has only the meaning of moving through the air. The image depicted through the verb 'sail' relates to a boat or a ship as sailing occurs across water. The image in Sacks' version is more precise as he translates تطير as 'flying'.

The message embedded in the original is that people have forgotten Anat, and memories of her have become trapped in the past. In Haddawi's translations, this message is not as clear as it is in Arabic, as 'sail' does not imply the opposite meaning to that of 'confine'. In addition, describing memories as Babylonian seems rather general. In fact, these memories are specific to Anat in the original text. In Sacks' version, the message is delivered more appropriately through the verb 'flying' as a notion that contrasts with 'confining'.

Haddawi replaces the SL original metaphor with a TL original metaphor having a different vehicle (sail), but this procedure again produces a different image, and a vague message and meaning. Sacks adopts the strategy of reproducing the same image and retaining the same vehicle in the TL. He succeeds to a large extent in rendering the meaning, image, and message of this metaphor.

5.8 Metaphors in *Rubaiyat*

The first two metaphors in this poem appear together in the line:

جدائل قمحٍ تمسّطها الريح

Here, the ears of wheat are likened to braids through the noun phrase *جدائل قمح* (braids of wheat), and the wind is likened to a comb through the verb phrase *تمشطها الريح* (combed by the wind). The word *جدائل* in Arabic is usually used as evidence for the youth and beauty of a girl or her hair. When a girl braids her hair, she implicitly says that she is still young and her hair is thick and dense. Annexing *جدائل* to *قمح* shows that these ears are young (not fully grown), full of seeds (thick), and as yellow as golden hair. As the wind makes ears move in one direction, it is likened to a comb. It is also common in Arabic culture to say the wind plays with silken tresses to express the smoothness of hair.

In this metaphor, the topic (ears of wheat) is not mentioned but can be understood through the annexing of *جدائل* (braids) to *قمح* (wheat) instead of a girl. The vehicle (braids) is explicitly stated, and thus, the metaphor is explicit in Arabic. The ground of similarity between ears and braids is that both are golden and dense. In contrast, the topic in the second metaphor (the wind) is given, but the vehicle (a comb) is not mentioned. It is quite clear through saying the wind combs the braids. This metaphor is, therefore, implicit. The ground of similarity between the wind and a comb is that both can style in a certain way.

Although *جدائل قمح* and *تمشطها الريح* may be clear to the reader of Arabic, their meanings are still unclearly fixed and consequently can be deemed non-lexicalised and particularly original in both Newmark's and Dickins' terms. In schema-related terms, these metaphors are non-schematic as they do not fit into certain overall schemas. In size-related terms, these are one-word metaphors that particularly occur in the words *جدائل* (braids) and *تمشط* (combs).

Noel Abdulahad translates this line as:

Tresses of wheat combed by the wind

And Fady Joudah translates it as:

Braids of wheat combed by the wind

The ears of wheat in the original poem are depicted as braids of wheat through the noun phrase *جدائل قمح* (braids of wheat), the wind is depicted as a comb through the verb phrase *تمشطها الريح* (combed by the wind), and the overall image of the wind

playing with the ears of wheat is clear in the mind of the reader of Arabic. In Abdulahad's translation, this image is also clear through 'tresses of wheat' and the passive form 'combed'. But, 'tresses' usually means flowing hair, and thus the thickness of wheat may not be depicted in this image. In Joudah's translation, the image seems identical to that in the original as his version is as literal as the two languages allow.

Here, the poet expresses his point of view towards the field. He is happy and optimistic viewing the ears of wheat as beautiful as the golden braids of a young girl and the wind as a comb styling these ears. This message is conveyed in both translations, especially if this line is read together with the preceding line. The two lines following this line also have the same message about beauty and optimism as they contain words relating to music and colours.

Both translators reproduce the same image and retain the same vehicle in the TL. Both of them succeed in rendering the meaning, the image, and the message of these metaphors. However, as mentioned above, the image of braids is not precise in Abdalahad's version.

The next two metaphors appear in the lines:

أرى ما أريد من الروح: وجه الحجر

وقد حكَّه البرق

The first of these metaphors appears in *وجه الحجر* (the face of the stone) and particularly in *وجه* (face). The metaphorical use of this word was discussed in Section 5.4 above. The second metaphor appears in *حكه البرق* (lightning scratched it), in which the pronoun 'it' refers to the face of the stone in the first line. Here, lightning, through the verb *حك* (scratched), is likened to man who has a hand and fingernails. Lightning is typically related to rain, and as it scratches the stone, it must be heavy.

In this metaphor, the topic *البرق* (lightning) is mentioned, but the vehicle (man) is not given. It can be inferred from the verb *حك* (scratched). The ground of similarity between a man and lightning is that both of them may scratch and leave marks on the surface.

The meaning of this metaphor is not clearly fixed and consequently can be deemed non-lexicalised and particularly original in both Newmark's and Dickins' terms. It is also non-schematic as it does not fit into a certain overall schema. In size-related terms, it is a one-word metaphor that specifically occurs in the verb حَكَّ (scratched).

Abdulahad translates this line as:

I've seen all I want to see of the soul:

Face of stone etched by lightning.

And Joudah translates it as:

I see what I want of the soul: the face of stone

As lightning scratched it.

The image in the original poem is that the poet sees the surface of a stone as lightning scratched it, i.e. left marks on it. This image in Abdulahad's version is not precisely conveyed through the passive verb 'etched' as this verb gives the sense of cutting into the surface with the action of acid or a sharp tool. In Joudah's version, the image is quite clear through the active verb 'scratched', which gives the exact meaning of حَكَّ in Arabic.

The message the poet wants to deliver in this metaphor is that he sees the refreshed soul and land through lightning and heavy rain. This message seems to be conveyed in both the translations above as lightning in Western culture is also related to heavy rain by virtue of the general meteorological connection. The message, however, becomes clearer if we read the whole stanza, especially the line:

خضراء يا أرض ... خضراء يا أرض روجي Green is the land ... green, the land of my soul

Both translators try to reproduce the same image and retain the same vehicle in the TL. They succeed in rendering the meaning of and the message embedded in this metaphor. The image in the first translation is not, however, as precise as it is in the original poem.

The next metaphor appears in the line:

حقولاً تفتت أغلالها بالنباتات، مرحى!

Here the poet likens fields, when they turn green, to prisoners who crumble their shackles. In other words, the process of producing trees, plants, and flowers after heavy rain is likened to the process of breaking the shackles which prevent them from growing. It is common in Arabic culture to describe the beginning of spring as انطلاقة الربيع (the release of spring) as if it were in prison in winter. It is also common to describe winter as a prison and spring as freedom.

In this metaphor, the topic حقولاً (fields) is given, but the vehicle (prisoners) is not mentioned. It can be worked out from the verb phrase تفتت أغلالها (crumble their shackles). This is an implicit metaphor in Arabic as the vehicle is implied. The ground of similarity between fields and prisoners is that both of them are prevented from doing something (the prisoner from leaving prison and the fields from producing vegetation before spring time) and that both can have a new start (the prisoner when released and the fields when they turn green).

Although the meaning of تفتت أغلالها may be clear to the reader as 'a new start' or 'freedom', this meaning remains not clearly fixed and consequently the metaphor can be deemed non-lexicalised and particularly original in both Newmark's and Dickins' terms. It can be deemed schematic as it may fit into the overall schema HARM IS PREVENTING FORWARD MOTION (Ibid: 16). In size-related terms, it is a phrasal metaphor that occurs in the verb phrase تفتت أغلالها (crumble their shackles).

Abdulahad translates this line as:

Profusion of vegetation rent by weeds

And Joudah translates it as:

The vegetation of the fields crumble the shackles, O joy!

The fields are depicted as shackled prisoners. They crumble their shackles and start to produce vegetation. This image manifests itself by saying of the fields that they (crumble their handcuffs with vegetation). In the first translation above, this image is completely ignored as the shackles are not depicted. It seems that the translator misunderstands the meaning of the metaphor as the word أغلال has two meanings in Arabic (shackles and crops). In the second translation, the image is clear through depicting the vegetation of the fields as 'crumble the shackles'.

The message embedded in this metaphor is again the poet's view of the fields. He is happy seeing them get rid of their sterility and start producing new crops after rain. This message becomes clearer if we read the line immediately preceding this metaphor:

I see what I want of lightning ... I see أرى ما أريدُ من البرقِ.. إني أرى

and the line following this one about the white almond song. This message is not totally clear in the first version as the meaning of happiness is not reflected. In the second version, the meaning of happiness with the new beginning is presented as the vegetation 'crumbles' the shackles of the fields.

Abdulahad replaces the SL original metaphor with a TL original metaphor having a different vehicle (rent by weeds). By adopting this procedure, he actually produces an inferior copy of the original as the image is ignored and the message not delivered appropriately. In addition, the use of 'weeds' for نباتات does not help in understanding the overall meaning of the metaphor, as 'weeds' are unwanted plants and usually connote harm. Joudah reproduces the same image and retains the same vehicle in the TL.

The last metaphor in the present poem occurs in the line:

خيولاً ترقص سهلاً وخمسين غيتارةً تنتهد

Here, the part خمسين غيتارةً تنتهد (fifty guitars sigh) is used as a metaphor of personification, in which the guitars are likened to a person through the verb تنتهد (sigh). In both Arab and Western cultures, this verb is used to express feelings such as disappointment, tiredness, or pleasure. If people sigh, they may feel very glad. Here, the guitars sigh to express the joy of love as the poet in this stanza expresses his feeling towards love.

The topic (guitars) is mentioned, but the vehicle (a person) is not given. In Arabic, this is an implicit metaphor in which the vehicle may be worked out from the single verb تنتهد which tends to be exclusive to people. The ground of similarity is not given, either. Perhaps it is that both guitars and people express pleasure by producing a certain sound, guitars by producing music and people by letting out a deep breath.

The meaning of this metaphor is clearly fixed, and it can be found in dictionaries, too. It is a lexicalised metaphor and, specifically, stock in both Newmark's and Dickins' terms. In schema related terms, it can be deemed non-schematic as it does not fit into a certain overall schema. In size-related terms, it is a single-word metaphor that occurs in the single verb *تنتهد* (sigh).

Both translators translate the part above as:

Fifty guitars sighing

The image in the original poem is that guitars let out a deep breath, as a way of expressing pleasure. In the versions above, the same image is depicted through the verb 'sigh'.

The message the poet is trying to deliver is his feeling towards love. It is the joy of love, and this is expressed clearly in the first part of this line *خيولاً ترقص سهلاً* (horses dancing on plains) as well as in the preceding line:

I see what I want of love ... I see

أرى ما أريد من الحب ... إنني أرى

This message is also well-rendered in the translations above as the verb 'sigh' may have the same denotation and connotation as does *تنتهد* in the SL.

Both translators reproduce the same image and retain the same vehicle in the TL. They succeed in depicting the same image and rendering the exact meaning as well as the message embedded in this metaphor.

5.9 Metaphors in *From Now on You Are Somebody Else*

The first metaphor appears in the lines:

وهل كان علينا أيضاً أن نكشف عن عوراتنا أمام الملأ

كي لا تبقى حقيقتنا عذراء؟

Here, the metaphor occurs particularly in describing 'reality' as a 'virgin' in the second line. The non-metaphorical meaning of *عذراء* (virgin) is a woman or girl who has never had sex. Metaphorically, the word is sometimes used to describe a land that has never been used or spoiled. Similarly, the term 'virgin territory' is used in English by further metaphorical extension for a situation that is completely new. Virgo as one of the

twelve signs of the zodiac takes the symbol of a young woman (probably a virgin). Catholics and other Christians in particular sometimes call Mary 'the virgin Mary' as she gave birth to Jesus without having sex.

The topic *حقيقتنا* (our reality) is given in this metaphor, but the vehicle (a woman who has never had sex) is not mentioned. It can be inferred from the word *عذراء* (virgin). This is an implicit metaphor in Arabic. The ground of similarity is that both of them are new to something, i.e. the reality is newly disclosed and the virgin woman is new to sex.

Although the meaning of this metaphor as discovering a new reality may be clear to the reader of Arabic, it is still not clearly fixed, and thus can be termed non-lexicalised. In schema related terms, it can be deemed schematic as it may fit into the overall schema NOT BEING AWARE OF REALITY IS NOT SEEING REALITY (Ibid: 86). In size-related terms, it is a single-word metaphor that occurs in the single word *عذراء* (virgin).

Catherine Cobham translates these lines as:

Did we have to expose ourselves in public

So our reality could lose its virginity?

Reality in the original poem is depicted as a woman who exposed her genitals before people to lose her virginity. In Cobham's version, reality is also depicted as a woman who seeks to lose her virginity. Apparently, out of politeness, the translator uses the euphemism 'expose ourselves' instead of the more direct 'expose our genitals' for *نكش عن عوراتنا* in the first line.

To deliver his message clearly, the poet is asking: was it necessary for us (the Palestinians) to have an internal conflict to disclose the reality of ourselves in public? This message is clear in a part of the first line of the poem *ونرى دمنا على أيدينا* (and we see our own blood on our hands) and in the line immediately following these lines *كم كذبنا حين قلنا: نحن استثناء!* (How we lied when we said: 'we are an exception').

Cobham reproduces the same image and retains the same vehicle in the TL. Through this procedure, she succeeds in depicting the same image as in the original poem and rendering the meaning of and the message embedded in this metaphor. This is

basically due to the fact that the words عذراء in Arabic and its semantic equivalent 'virgin' in English both have the metaphorical meaning of newness.

Consider the line:

مهما نظرت في عيني .. فلن تجد نظرتي هناك. خطفتها فضيحة

Here, the metaphor specifically occurs in the verb خطفت (kidnapped). The subject is فضيحة (scandal), which the poet uses to refer to the inter-Palestinian conflict between the Hamas and Fatah factions in 2003. The anaphoric pronoun ها which is suffixed to the verb خطف goes back to the object نظرتي (my look). In this metaphor, the 'scandal', through the verb خطفت (kidnapped), is likened to a criminal who took the poet's look away illegally and by force. He means that his normal look has disappeared and he has become shamefaced.

The topic فضيحة (scandal) is given in this metaphor, but the vehicle (a kidnapper) is not mentioned. It can be inferred from the verb خطفت (kidnapped). This is an implicit metaphor in Arabic. The ground of similarity is that both a scandal and a kidnapper are related to illegality and they make one look shamefaced.

The meaning of this metaphor is not clearly fixed and consequently can be deemed non-lexicalised and, specifically, original in both Newmark's and Dickins' terms. It is non-schematic as it does not fit into any particular overall schema. In size-related terms, it is a one-word metaphor that particularly occurs in the verb خطفت (kidnapped).

Cobham translates these lines as:

However much you look into my eyes you won't find my expression there.

I snatched it away in shame.

In the original metaphor, the scandal above is depicted as a criminal who 'kidnapped' the poet's look out of his eyes by force, and the poet is left embarrassed. This image in the English version is depicted through the verb 'snatched', and embarrassment is portrayed through the prepositional phrase 'in shame'. However, the kidnapper (the scandal) is mistakenly depicted as 'I'. It appears that the translator misunderstands the meaning of the phrase خطفتها, in which the subject is the scandal. She understands it as 'I snatched' it, in which the pronoun 'I' is a subject.

The message the poet is trying to relay is that he feels embarrassed and shamefaced due to the scandal resulting from the inter-Palestinian conflict. This message becomes even clearer when we read the part of the line immediately preceding this one:

If we don't find somebody to defeat us again إن لم نجد من يهزمننا ثانيةً هزمننا أنفسنا بأيدينا
we'll defeat ourselves with our own hands.

Again, changing the subject from the 'scandal' into 'I' makes this message slightly vague in Cobham's version. The poet himself did not take part in the conflict.

Cobham adopts the procedure of reproducing the same image and retaining the same vehicle in the TL. She does so, on the basis of her misunderstanding of the metaphor as explained above. As a result, the meaning looks different, the image unclear, and the message vague.

The next double metaphor appears together in the line:

لكنه لم يفلح في كبح السعادة السائلة من عينيه.

Here, the words used metaphorically are كبح (restraining) and السائلة (streaming). The word كبح means preventing or stopping from moving, and it is usually used in a collocation like كبح الخيول الجامحة (restraining headstrong horses). The noun كوابح (brakes) is derived from كبح as they do the same basic job. Using this word with 'happiness' implies that the happiness is overwhelming and needs to be controlled. The adjective السائلة is used to describe flowing liquids. The noun سيولة 'liquidity' is also used metaphorically of money. Describing happiness as 'flowing from the eyes' suggests tears of joy.

In the first metaphor, the topic السعادة (happiness) is given explicitly, but the vehicle (a headstrong horse) is implied. It can be inferred through the noun كبح (restraining). The ground of similarity is that both of them are in a hurry. The second metaphor involves the same topic above, but again the vehicle (liquid) is not given but can be worked out from the word السائلة (streaming). The ground of similarity is also those both are rushing and cannot be hidden. Both metaphors are implicit in Arabic.

The meaning of the first metaphor is clearly fixed and can be found in dictionaries. It is a lexicalised metaphor and, specifically, stock in both Newmark's and Dickins' terms. In

schema related terms, it can be deemed non-schematic as it does not fit into an overall schema. In size-related terms, it is a single-word metaphor that occurs in the word كبح. The second metaphor, however, is not clearly fixed and can be termed non-lexicalised. It is also non-schematic. It is also a single-word metaphor that occurs in the word السائلة (streaming).

Cobham translates this line as:

But did not succeed in suppressing the happiness flowing from his eyes

The depiction of happiness as flowing from the eyes and the prisoner trying to prevent it is clear in the original metaphor. In the English version, this image is also clearly portrayed specifically through the words 'suppressing' and 'flowing', which together convey the image of preventing happiness from rushing.

The poet's message via this metaphor is that the Palestinian Fatah or Hamas member is extremely happy at killing his countryman in the other faction. This message is also relayed in the translation through the literal description of happiness as 'flowing', and particularly because the terms دموع الفرح and 'tears of joy' are used in both Arabic and English in the same meaning.

Cobham reproduces the same image and retains the same vehicle in the TL. This strategy helps her in conveying the meaning, depicting the image precisely, and relaying the same message to the reader of English.

The last metaphor appears in the line:

لا أخجل من هويتي، فهي ما زالت قيد التأليف

In this metaphor, the poet likens identity to a book that is still being written through describing his identity as قيد التأليف (in preparation). If we say that something is قيد التأليف we immediately think of a book, story, novel, or dictionary that is still being written.

The topic هويتي (my identity) is mentioned, but the vehicle (a book) is not given. It can be inferred from قيد التأليف. The ground of similarity between Darwish's identity and a book in preparation is that both are still unclear, unfinished, and unfixed.

Although the meaning of this metaphor is clearly fixed in this context, it cannot be found in dictionaries. It is a non-lexicalised metaphor and, specifically, original in both Newmark's and Dickins' terms. In schema related terms, it can be deemed non-schematic as it does not fit into an overall schema. In size-related terms, it is a phrasal metaphor that occurs in the phrase قيد التأليف.

Cobham translates these lines as:

I am not embarrassed about my identity

because it is still in the process of being invented.

The poet's identity is portrayed as a book that is still under development. Using 'still in the process of being invented' seems less concise and less powerful than the Arabic but still conveys the same impression and image in the mind of the reader of English as it means that it is not finished yet.

The message embedded in this metaphor is that the future Palestinian identity is not clearly fixed due to the inter-Palestinian conflict. The same message is relayed again through the phrase 'still in the process of being invented', which implies the same meaning of ambiguity.

The translator again adopts the procedure of reproducing the same image and retaining the same vehicle in the TL. She succeeds in conveying the meaning, image, and message.

5.10 Metaphors in *To Describe an Almond Blossom*

The first two metaphors in this poem appear together in the lines:

لوصف زهر اللوز، لا موسوعة الأزهار

تسعفني، ولا القاموس يسعفني ...

Here, the word used metaphorically is يسعفني/تسعفني (provides me with medical treatment). This word in its non-metaphorical sense in Arabic falls exclusively within medical terminology although related forms are widely used to mean 'relief' or 'aid', i.e. money, equipment, services, and treatment. Similarly, الاسعافات الأولية (first aid) is

used as a medical term. An ambulance is known in Arabic as سيارَة الإسعاف which literally means 'the medical aid car'.

The word يسعفني/تسعفني is used here with موسوعة الأزهار (encyclopedia of flowers) and القاموس (the dictionary) respectively in the two lines above. These topics are explicitly mentioned, but the vehicle (the ambulance man) is not given. It can be inferred from the verb يسعف (provide with medical treatment). This is an implicit metaphor in Arabic. The ground of similarity between an encyclopedia and a dictionary on the one hand and the ambulance man on the other hand is that both can be of help.

The meaning of these metaphors is clearly fixed and can be found in dictionaries. They are lexicalised and, specifically, stock in both Newmark's and Dickins' terms. In schema related terms, they can be termed schematic as they may fit into the overall schema HELPING IS RAISING (Ibid: 50). In size-related terms, each of them is a single-phrasal metaphor that occurs in the verb phrase يسعفني/تسعفني (provides me with medical treatment).

Mohammad Shaheen translates these lines as:

To describe an almond blossom no encyclopaedia of flowers

Is any help to me, no dictionary.

The poet means that neither an encyclopaedia of flowers nor a dictionary can be helpful as an almond blossom is too beautiful to be described. The poet, through the phrase يسعفني/تسعفني, depicts both the encyclopaedia and dictionary as an ambulance man who is unable to provide him with aid to describe an almond blossom. This image is not precisely portrayed in the English version as the translator uses 'help' as a semantic equivalent, which seems rather general.

The message the poet is trying to deliver is that the almond blossom is very beautiful in his view and is too difficult for him to describe. Even a specialised encyclopaedia or dictionary cannot be of help. This message is conveyed in the English version above by saying that neither the encyclopaedia nor the dictionary is 'any help to me'.

The procedure Shaheen adopts is to replace the stock ST metaphor with a non-metaphor (help). He succeeds in rendering the meaning as well as the message

embedded in these metaphors but fails to depict the same image as shown above. This is probably due to the fact that *الاسعاف* in Arabic is widely used to mean 'help', but in English it is not normally used beyond its non-metaphorical meaning as a medical term.

The next metaphors appear in the lines:

سيخطفني الكلام إلى أحابيل البلاغة

والبلاغة تجرح المعنى وتمدح جرحه

The first two metaphors *يخطفني* (kidnap me) and *أحابيل* (snares) in the first line were discussed earlier in this chapter. In the second line, the metaphors specifically occur in the verbs *تجرح* (wound) and *تمدح* (praise). The former is often used to mean 'damage a part of the body' using a knife, gun, or similar. However, it is sometimes used metaphorically to mean 'cause harm to someone's feelings', and this is the meaning intended here as the object is *المعنى* (the meaning), which is an abstract noun that cannot be physically wounded. The latter is typically used to express admiration for someone or something.

The topic is *البلاغة* (rhetoric) in both metaphors, and it is given explicitly. The vehicle is implicitly a man and can be inferred through the verbs *تجرح* (wound) and *تمدح* (praise) respectively. These are implicit metaphors in Arabic. The ground of similarity is that both rhetoric and a man can hurt and leave a bad effect in the first metaphor and can praise (express admiration) in the second.

The meaning of the first metaphor is clearly fixed and can be found in dictionaries. It is lexicalised and, in particular, stock in both Newmark's and Dickins' terms. In contrast, the second metaphor is non-lexicalised. Both metaphors can be termed schematic as they fit into the schemas PSYCHOLOGICAL HARM IS PHYSICAL INJURY (ibid: 131) and COMMUNICATING OPINION IS FEEDING (ibid: 96). In size-related terms, each of them is a single-word metaphor that occurs separately in the verbs *تجرح* (wound) and *تمدح* (praise).

Shaheen translates these lines as:

Words carry me off to snares of rhetoric

That wound the sense, and praise the wound they've made.

Rhetoric in the original poem is depicted as a man as shown above. In the English version, the same image is retained through the verbs 'wound' and 'praise'.

The message contained in these metaphors relates to the description of almond blossom. The poet again confirms that rhetoric is insufficient. It will harm (wound) the meaning intended and praise the wound rather than the almond blossom. This message is also relayed into English through the phrasal verbs 'wound the sense' and 'praise the wound'.

The translator adopts the procedure of reproducing the same image and retaining the same vehicle in the TL. He succeeds in conveying the meaning, image, and message. This is mostly due to the fact that the secondary meaning (non-basic sense) of 'wound', i.e. 'cause harm to someone's feelings' is the same in the SL and TL.

5.11 How metaphors operate and are translated across individual poems

The next two examples show how metaphors in the broad sense (i.e. figures of speech generally) operate and are translated across individual poems.

A. *She Does Not Love You*

She does not love you

Your metaphors thrill her.

You are her poet.

But that's all there is to it.

She is thrilled by the river,

Plunging in rhythm.

So become a river to thrill her!

She is thrilled by the union

Of lightning and sound

In your rhyme ...

Her breasts drip

On a letter.

هي لا تحبك أنت

هي لا تحبك أنت

يعجبها مجازك

أنت شاعرها

وهذا كل ما في الأمر

يعجبها اندفاع النهر في الايقاع

كن نهراً لتعجبها!

ويعجبها جماع البرق والأصوات

قافية ...

تسيل لعاب نهديها

على حرف

So become the first letter of the alphabet
 To excite her!
 She is excited by the elevation of things,
 From anything to light,
 From a light to ringing,
 From ringing to feeling.
 So become one of her emotions to excite
 her.
 She is excited by the struggle
 Of her night with her breasts.
 (Love, you have tormented me.
 O river pouring its ferocious sensuality
 Outside my room.
 O Love! If you do not bless me with lust,
 I will kill you.)
 Be an angel,
 Not to impress her with your metaphor,
 But so that she may kill you
 To avenge her femininity
 And escape the snare of metaphor.
 Perhaps she has come to love you
 Since you raised her to the sky,
 And you became another person,
 Occupying the highest throne in her sky.
 And there, matters became confused
 Among the stars, between Pisces and Virgo.

فكن الفأ ... لتعجبها!
 ويعجبها ارتفاع الشيء
 من شيء إلى ضوء
 و من ضوء إلى جرس
 ومن جرس إلى حس
 فكن احدى عواطفها ... لتعجبها
 ويعجبها صراع مسائها مع صدرها:
 [عذبتني يا حب
 يا نهراً يصب مجونه الوحشي
 خارج غرفتي ...
 يا حب! إن لم تدمني شيقاً
 قتلتك]
 كن ملاكاً، لا ليعجبها مجازك
 بل لتقتلك انتقاماً من أنوثتها
 ومن شرك المجاز ... لعلها
 صارت تحبك أنت مذ أدخلتها
 في اللازورد، وصرت أنت سواك
 في أعلى أعاليها هناك ...
 هناك صار الأمر ملتبساً
 على الأبراج
 بين الحوت والعذراء ...

Most of the metaphors in this poem assert the main theme that the lady does not love the poet, but rather his poetry. The first two metaphors show that she loves the resonance of his words. The third, fourth, and fifth metaphors are about her love of the interrelation between the image and music of rhyme and her attraction to his words. The next five metaphors are about passion to and love of poetry. The last three metaphors discuss the effect of poetry on the beloved. Most of these metaphors fall in the field of poetry and poetic features and operate in the service of the title, too. The poem can be viewed as a poem where the metaphors all relate to poetry. The image groups, however, largely rest on liquid and violence (see Table 5.11.1).

Table 5.11.1: How metaphors operate across *She Does Not Love You*

Source Text	Metaphor size	Metaphor format	Topic	Vehicle	Metaphor type	Schematic?	Image group
اندفاع النهر	Phrasal	Explicit	Implicit	Explicit	Original	No	Liquid
كن نهراً لتعجبها!	Single-word	Explicit	Implicit	Explicit	Original	No	Liquid
جماع البرق والأصوات	Phrasal	Implicit	Explicit	Implicit	Original	No	No
تسيل لعاب نهديها	Single-word	Implicit	Explicit	Implicit	Lexicalised	Yes	Liquid
فكن الفأ	Single-word	Implicit	Explicit	Explicit	Original	No	No
فكن احدى عواطفها	Single-word	Implicit	Explicit	Explicit	Original	No	No
صراع مسائها مع صدرها	Single-word	Implicit	Explicit	Explicit	Original	No	Violence
يا نهراً يصب	Single-word	Explicit	Implicit	Explicit	Original	No	Liquid
مجونه الوحشي	Single-word	Explicit	Implicit	Explicit	Original	No	Violence
قتلتك	Single-word	Implicit	Explicit	Implicit	Original	No	Violence
كن ملاكاً	Single-word	Implicit	Explicit	Explicit	Original	No	No
شرك المجاز	Single-word	Implicit	Explicit	Implicit	Lexicalised	Yes	No
في مذ أدخلتها اللازورد	Single-word	Implicit	Explicit	Explicit	Original	No	No

The metaphors in this poem are largely translated using typical English poetic features (see Table 5.11.2). In the second metaphor, however, the translator euphemistically chooses the word ‘union’ for *جماع* (sexual intercourse). In the last metaphor, the translator uses ‘sky’ for *اللازورد*, a blue precious gem equivalent to ‘azure’ in English. This is probably because sky is blue, too, and because the lines following this line talk about stars. Only two of the overall metaphors are transformed to sense, and the remaining metaphors are retained in translation. The image groups are transformed in the domains of liquid and violence, as they are originally in the ST.

Table 5.11.2: How metaphors are translated across *She Does Not Love You*

Target Text	Metaphor size	Metaphor format	Topic	Vehicle	Metaphor type	Schematic?	Image group
the <u>river</u> , Plunging	Phrasal	Explicit	Implicit	Retained	Original	No	Liquid
Become a <u>river</u> to thrill her!	Single-word	Explicit	Implicit	Transformed	Sense	No	Liquid
The <u>union</u> of lightning and sound	Phrasal	Implicit	Explicit	Transformed	Sense	No	No
Her breasts <u>drip</u>	Single-word	Implicit	Explicit	Retained	lexicalised	Yes	Liquid
become the <u>first letter</u> of the alphabet	Single-word	Implicit	Explicit	Retained	Original	No	No
become one of her <u>emotions</u>	Single-word	Implicit	Explicit	Retained	Original	No	No
the <u>struggle</u> of her night with her breasts	Single-word	Explicit	Implicit	Retained	Original	No	Violence
O <u>river</u> pouring	Single-word	Explicit	Implicit	Retained	Original	No	Liquid

its <u>ferocious</u> sensuality	Single- word	Implicit	Explicit	Retained	Original	No	Violence
I will <u>kill</u> you	Single- word	Implicit	Explicit	Retained	Original	Yes	Violence
Be an <u>angel</u>	Single- word	Implicit	Explicit	Retained	Original	No	No
the <u>snare</u> of metaphor	Single- word	Implicit	Explicit	Retained	Lexicalised	Yes	No

B. To Describe an Almond Blossom

To describe an almond blossom no encyclopaedia
of flowers

لوصف زهر الوز، لا موسوعة الازهار

Is any help to me, no dictionary.

تسعفني, ولا القاموس يسعفني ...

Words carry me off to snares of rhetoric that
wound the sense, and praise the wound they've
made.

سيخطفني الكلام الى أحابيل البلاغة
والبلاغة تجرح المعنى وتمدح جرحه

Like a man telling a woman her own feeling. How
can the almond blossom shine in my own
language,

كمذكرٍ يملئ على الأنثى مشاعرها
فكيف يشعّ زهر الوز في لغتي أنا

When I am but an echo?

وأنا الصدى؟

It is translucent, like liquid laughter that has
sprouted

وهو الشفيف كضحكة مائية نبتت

On boughs out of the shy dew . . .

على الأغصان من خفر الندى ...

Light as a white musical phrase . . .

وهو الخفيف كجملة بيضاء موسيقية ...

Weak as the glance of a thought that peeks out
from the fingers

وهو الضعيف كلمح خاطرة

تطلّ على أصابعنا

As in vain we write it . . .

ونكتبها سدىً

Dense as a line of verse not arranged
alphabetically.

وهو الكثيف كبيت شعر لا يدون
بالحروف

To describe an almond blossom, I need to make
visits to the unconscious,

لوصف زهر اللوز تلزمني زياراتٌ إلى

Which guides me to affectionate names

اللاوعي ترشدني إلى أسماء عاطفةٍ

Hanging on trees.

معلقةً على الأشجار. ما اسمه؟

What is its name?

What is the name of this thing in the poetics of
nothing?

ما اسم هذا الشيء في شعرية اللا شيء؟

I must break out of gravity and words,

يلزمني اختراق الجاذبية والكلام،

In order to feel their lightness when they turn

لكي أحسّ بخفة الكلمات حين تصير

Into whispering ghosts, and I make them as they
make me,

طيفاً هامساً فأكونها وتكونني

A white translucence.

شفافةً بيضاء

Neither *homeland* nor *exile* are words,

لا وطنٌ ولا منفى هي الكلمات،

But passions of whiteness in a

بل ولع البياض بوصف زهر اللوز

Description of the almond blossom.

Neither snow nor cotton.

لا ثلجٌ ولا قطن، فما هو في

One wonders how it rises above things and
names.

تعالیه على الأشياء والأسماء.

If a writer were to compose a successful piece

لو نجح المؤلف في كتابة مقطعٍ

describing an almond blossom, the fog would rise

في وصف زهر اللوز، لانحسر الضباب

from the hills, and people, all the people, would

عن التلال، وقال شعبٌ كاملٌ:

say:

This is it.

هذا هو

These are the words of our national anthem.

هذا كلام نشيدنا الوطني!

The poet in this poem uses two groups of metaphors to show how difficult it is to describe an almond blossom and that all these aids are not enough to do the job. The first group of metaphors are about encyclopedia, dictionary, rhetoric, language, words, lines, and meaning. All these metaphors are related to language and language usage.

The second group of metaphors are about almond blossom itself. They describe it as translucent, light, weak, dense, and white. The poet uses four similes كجملة, كضحكة مائية, and كلمح خاطرة, بيضاء موسيقية and كبيت شعر and compares an almond blossom to the items in these similes. He uses the comparative particle ك in all of them. The poem can be viewed as a poem where the metaphors predominantly relate to language, and to almond blossom. The image groups, however, mostly rest on medical image, capturing, and artistic form (see Table 5.11.3).

Table 5.11.3: How metaphors operate across *To Describe an Almond Blossom*

Source Text	Metaphor size	Metaphor format	Topic	Vehicle	Metaphor type	Schematic?	Image group
لا موسوعة الأزهار تسعفني	Single-word	Implicit	Explicit	Implicit	Stock	Yes	Medical
ولا القاموس يسعفني	Single-word	Implicit	Explicit	Implicit	Stock	Yes	Medical
سيخطفني الكلام	Single-word	Implicit	Explicit	Implicit	Original	Yes	Capturing
إلى أحابيل البلاغة	Single-word	Implicit	Explicit	Implicit	lexicalised	Yes	Capturing
والبلاغة تجرح المعنى	Single-word	Implicit	Explicit	Implicit	Stock	Yes	Medical
وتمدح جرحه	Single-word	Implicit	Explicit	Implicit	Stock	Yes	Medical

يشعّ زهر الوز في لغتي	Single-word	Implicit	Explicit	Implicit	lexicalised	Yes	No
وأنا <u>الصدى</u> ؟	Single-word	Implicit	Explicit	Explicit	Original	No	No
كضحكة مائية	Single-word	Implicit	Explicit	Explicit	Original	No	No
نبتت على الأغصان	Single-word	Implicit	Explicit	Implicit	Original	No	No
<u>خفر</u> الندى	Single-word	Implicit	Explicit	Implicit	Original	No	Medical
وهو الخفيف <u>كجملة</u> بيضاء موسيقية	Single-word	Implicit	Explicit	Explicit	Original	No	Artistic form
وهو الضعيف <u>كلمح</u> خاطرة	Single-word	Implicit	Explicit	Explicit	Original	No	Artistic form
<u>تطلّ</u> على أصابعنا	Single-word	Explicit	Implicit	Implicit	Original	No	No
وهو الكثيف <u>كبيت</u> شعر	Single-word	Implicit	Explicit	Explicit	Original	No	Artistic form
<u>زيارات</u> إلى اللاوعي	Single-word	Implicit	Explicit	Implicit	Original	No	No
<u>معلقة</u> على الأشجار	Single-word	Explicit	Implicit	Implicit	Original	No	No
<u>اختراق</u> الجاذبية والكلام	Single-word	Implicit	Implicit	Implicit	Original	No	No
<u>خفة</u> الكلمات	Single-word	Implicit	Implicit	Explicit	Original	No	No
<u>طيفاً</u> هامساً	Single-word	Implicit	Explicit	Explicit	Original	No	Ghostliness
<u>شفافة</u> بيضاء	Single-word	Implicit	Explicit	Explicit	Original	No	Ghostliness

The translator transforms the vehicle in the first three metaphors to sense and retains the vehicle in the remaining metaphors. The TT metaphors fall in the fields of language and almond blossom (see Table 5.11.4). The similes are translated as similes, using the comparative particle 'like' in the first two and 'as' in the last two. The vehicle is retained in all of these similes. The translated image groups in the fields of medical images, capturing, and artistic form, as they are originally in the ST.

Table 5.11.4: How metaphors are translated across *To Describe an Almond Blossom*

Target Text	Metaphor size	Metaphor format	Topic	Vehicle	Metaphor type	Schematic?	Image group
No encyclopaedia of flowers is any <u>help</u> to me	Single-word	Implicit	Explicit	Transformed	Sense	Yes	Medical
No dictionary (is any <u>help</u> to me)	Single-word	Implicit	Explicit	Transformed	Sense	Yes	Medical
Words <u>carry me off</u>	Single-word	Implicit	Explicit	Transformed	Sense	Yes	Capturing
to <u>snares</u> of rhetoric	Single-word	Implicit	Explicit	Retained	lexicalised	Yes	Capturing
Rhetoric <u>wounds</u> the sense	Single-word	Implicit	Explicit	Retained	Stock	Yes	Medical
(Rhetoric) praises the <u>wound</u>	Single-word	Implicit	Explicit	Retained	Original	Yes	Medical
almond blossom <u>shine</u> in my own language	Single-word	Implicit	Explicit	Retained	Original	No	No
I am but an <u>echo</u>	Single-word	Implicit	Explicit	Retained	Original	No	No

<u>like liquid</u> laughter	Single- word	Implicit	Explicit	Re- tained	Original	No	No
<u>sprouted</u> on boughs	Single- word	Implicit	Implicit	Re- tained	Original	No	No
<u>shy</u> dew	Single- word	Explicit	Implicit	Re- tained	Original	No	Medical
Light <u>as a white</u> musical phrase	Single- word	Implicit	Explicit	Re- tained	Original	No	Artistic form
Weak <u>as glance</u> of a thought	Single- word	Implicit	Explicit	Re- tained	Original	No	Artistic form
<u>peeks out</u> from the fingers	Single- word	Implicit	Explicit	Re- tained	Original	No	No
Dense <u>as a line</u> of verse	Single- word	Implicit	Explicit	Re- tained	Original	No	Artistic form
<u>visits</u> to the unconscious	Single- word	Explicit	Implicit	Re- tained	Original	No	No
<u>Hanging</u> on trees	Single- word	Implicit	Explicit	Re- tained	Original	No	No
<u>break out</u> of gravity and words	Single- word	Explicit	Implicit	Re- tained	Original	No	No
<u>Lightness</u> (of words)	Single- word	Implicit	Explicit	Re- tained	Original	No	No
whispering <u>ghosts</u>	Single- word	Implicit	Explicit	Re- tained	Lexicalised	No	Ghostliness
A white <u>translucence</u>	Single- word	Implicit	Explicit	Re- tained	Original	No	Ghost-liness
compose a successful <u>piece</u>	Single- word	Explicit	Implicit	Re- tained	Lexicalised	No	Artistic form

5.12 Evaluating translation strategies through equivalence

The analysis in this chapter shows that Newmark's and Dickins' translation approaches serve as a comprehensive umbrella under which metaphor translation can be analysed. All the metaphors examined were found to fall within these models, together or individually. The question to be tackled here is: To what extent can the use of these approaches achieve TT equivalence to the ST? This question will be answered through the examples below, utilizing Nida's formal equivalence and dynamic equivalence. In the former, fidelity is given to the lexical details and grammatical structure of the ST and in the latter, fidelity is given to transporting the message.

In the metaphor *و كان صوت أمه الملتاع يحفر تحت جلده أمنيّة جديدة*, the metaphor specifically occurs in *يحفر*. This verb is translated as 'carving' by Johnson-Davies, i.e. the vehicle is retained and as 'gave birth' by Akash and Forche, i.e. the vehicle is transformed to sense. Johnson-Davies' rendition is more formally equivalent to the ST metaphor, as the semantic features of the verb *يحفر* (carving) are preserved. However, in Akash's and Forche's rendition, the verb is transformed into 'gave birth', which alters the semantic context of the original, losing the vehicle of the metaphor.

The metaphor *شارع مغرّد* is translated by Johnson-Davies as 'a street that is singing' and by Akash and Forche as 'streets of song'. Both translations retain the vehicle and are fairly formally equivalent to the ST metaphor as the semantic features of *مغرّد* (singing) are conveyed in translation.

In the metaphor *كلمما غاص في نفسه شاعر*, the metaphor occurs in the verb *غاص* (dived). This metaphor is translated by Joudah as 'Whenever a poet dives into himself'. The vehicle (sea) is implicit, but can be regarded as being retained along with the semantic features of the verb 'dived'. This translation is formally equivalent to the ST metaphor.

In the metaphor *قضمتها حشائش نيسان*, the metaphorical element occurs in the verb *قضم* (gnawed). The metaphor is translated by Sacks as 'gnawed by April weeds' and by El-Zein as 'eaten by April's grasses'. Both translators try to retain the vehicle. The former is more formally equivalent, since the vehicle is fully retained. In the latter, however, the vehicle is slightly altered.

Sacks translates الصلاة تكلست as 'prayers calcified' and Haddawi as 'our prayers turned to bone'. The former, in which the vehicle is retained, is more formally equivalent as the semantic features of the verb تكلست (calcified) are preserved. The latter translation is more dynamically equivalent as the translator focuses more on delivering the message of the original, although the vehicle is transformed to sense.

Shaheen translates لا موسوعة الأزهار تسعفني as 'no encyclopaedia of flowers is any help to me', in which the metaphorical image تسعف (provides medical treatment) is discarded and transformed to sense. The semantic features of this verb in Arabic are not transformed in the translation, and consequently, no formal equivalence is achieved.

The examples above show that the translations usually achieve equivalence, whether formal or dynamic. In the commonest approach of retaining/reproducing the same vehicle, lexical details and grammatical structures are preserved, making the TT metaphor formally equivalent to the ST metaphor. Not all procedures, however, achieve equivalence. For example, in the procedures of converting the metaphor to sense or deleting it, lexical details are not preserved. As a result, formal equivalence is not achieved. Similarly, in the procedures of retaining the same vehicle/image in the TL or deleting the metaphor, the message of the original may not be transformed and consequently less dynamic equivalence is achieved.

5.13 General discussion and illustrations

In the light of the spreadsheet analysis (Appendix Two), the following tables can be drawn up:

Table 5.13.1: metaphor size: ST

Metaphor size	Frequency	Per cent
Single-word	38	84.5
Phrasal	7	15.5
Conceptual	0	0
Total	45	100

Table 5.13.1, about metaphor size in the selected metaphors, shows that out of a total of 45 metaphors, Darwish used 38 single-word metaphors (84.5%) and only 7 phrasal metaphors (15.5%). The figures above reflect the power of the single word and the strength of the poet in using metaphor, depicting an image, and delivering a certain message. No conceptual metaphors were found in the selected poems.

Table 5.13.2: metaphor format: ST

Metaphor Format ST	Frequency	Per cent
Implicit	32	71.1
Explicit	9	20
Enhanced	1	2.2
Naked	1	2.2
Absolute	2	4.5
Total	45	100

Table 5.13.2, about metaphor format in the ST, indicates that the majority of Darwish's metaphors are implicit; these constitute 32 metaphors, 71.1%, of the overall total of 45 metaphors. In this type, the topic is clearly stated, but the vehicle is not given. Rather, it is left to the reader/hearer to feel or conclude it from the angle from which he views it. Explicit metaphors come second with 9 metaphors (20%). The other types are rarely used by Darwish, and the proverbial metaphor is not used at all.

Table 5.13.3: topic: ST

Topic ST	Frequency	Per cent
Explicit	36	80
Implicit	9	20
Total	45	100

Table 5.13.3 is related to Table 5.13.2 in that it reveals the number of explicit and implicit topics. In all of the implicit, enhanced, naked, and absolute metaphors ($32+1+1+2=36$), the topic is given explicitly. This forms 80% of metaphors overall. The topic is implicit only in explicit metaphors; these form 20% of the total.

Table 5.13.4: vehicle: ST

Vehicle ST	Frequency	Per cent
Explicit	9	20
Implicit	36	80
Total	45	100

Table 5.13.4 shows the number of explicit and implicit vehicles in the ST. The vehicle is explicit in 9 metaphors, 20% of the overall number of metaphors. In all other formats, the vehicle is implicit; these constitute 36 metaphors (80%). See Table 5.13.2 and Table 5.13.3.

Table 5.13.5: metaphor type: ST

Metaphor type ST	Frequency	Per cent
Conventionalised	1	2.2
Original	32	71.1
Stock	10	22.2
Lexicalised	2	4.5
Total	45	100

Table 5.13.5 is about metaphor types. It reveals that 32 of Darwish's metaphors are original; these constitute 71.1% of the metaphors analysed. This type contains "the core of an important writer's message, his personality, and his comment on life"

(Newmark, 1998: 112). These metaphors are not lexicalized (their meanings are not given in dictionaries) but are created by the poet.

Table 5.13.6: schematic vs. non-schematic metaphor

Schematic?	Frequency	Per cent
Yes	16	35.5
No	29	64.5
Total	45	100

Table 5.13.6 shows the number of schematic and non-schematic metaphors separately. As discussed in Section 3.7.2, schematic metaphors are cases where the metaphor fits into an overall schema (pattern) of metaphors, while non-schematic ones are where they do not. There were found to be 16 schematic metaphors, constituting 35.5% of all the metaphors analysed. Non-schematic metaphors totaled 29, constituting 64.5%. These figures also reflect the poet's creativity and ability to establish his own metaphors.

Table 5.13.7: metaphor types in TT1 and TT2 (taken together)

Metaphor Type	Frequency	Per cent
Original	50	68.4
Stock	13	17.8
Sense	6	8.2
Lexicalised	2	2.8
Cliché	1	1.4
Conventionalised	1	1.4
Total	73	100

Table 5.13.7 shows metaphor types in TT1 and TT2 taken together. It shows that the original TT metaphor comes first with a percentage of 68.4%. TT stock metaphors come second with 17.8%. Vehicles that are transformed to a sense come third with 8.2%. The other types are rarely used.

Comparing ST metaphor types in Table 5.5 to TT metaphor types in Table 5.13.8, we see that the ST original metaphors come first, too, with 71.1% of all types. This percentage is close to the percentage 68.4% in TT metaphors. In addition, ST stock metaphors come second, too, with 22.2%, a percentage that is also close to the percentage of 17.8% in TT metaphors. All other types are rarely used in the ST and TT. These figures together mirror the translators' adherence to the TT metaphor type.

Table 5.13.8 below shows the number of metaphors translated by each translator.

Table 5.13.8: Translators and number of metaphors

Translator's Name	Number of Metaphors
Jeffrey Sacks	15
Fady Joudah	9
Denys Johnson-Davies	8
Mohammad Shaheen	8
Sinan Antoon	6
Amira El-Zein	5
Noel Abdulahad	5
Catherine Cobham	5
Ben Bennani	4
Husain Haddawi	4
Munir Akash and Caroline Forcé	4
Total	73

The vehicle and metaphor type in the TT of each translator are given in the tables below.

Table 5.13.9.1: Sacks' vehicles: TT

Vehicle	Frequency	Percent
Retained	15	100
Transformed	0	0
Total	15	100

The table above shows that Sacks retains the all vehicles in his versions. He never transforms, modifies, or removes them. No other procedures and strategies, as discussed in Sections 3.10.2 and 3.10.3, are adopted.

Table 5.13.9.2: Sacks' metaphor types: TT

Metaphor type	Frequency	Per cent
Original	11	73
Stock	4	27
Total	15	100

As shown above, Sacks uses 11 original metaphors and 4 stock metaphors in his translations. Going back to these metaphors in the ST, we find that they are originally divided into 11 original and 4 stock metaphors. Again, Sacks sticks totally to the ST metaphor type in his versions.

Table 5.13.10.1: Fady Joudah's vehicles: TT

Vehicle	Frequency	Percent
Retained	9	100
Transformed	0	0
Total	9	100

Fady Joudah, too, retains all vehicles and ignores all other procedures in translation.

Table 5.13.10.2: Fady Joudah's metaphor types: TT

Metaphor type	Frequency	Per cent
Original	7	78
Stock	1	11
Lexicalised	1	11
Total	9	100

This table reveals that Joudah uses 7 original, 1 stock, and 1 lexicalised metaphor in translation. In the ST, these metaphors are found to be the same. Again the translator appears totally loyal to metaphor type in the TT.

Table 5.13.11.1: Denys Johnson-Davies' vehicles: TT

Vehicle	Frequency	Percent
Retained	8	100
Transformed	0	0
Total	8	100

Like the two preceding translators, Johnson-Davies retains the vehicle in all cases in the TT and ignores all other possibilities.

Table 5.13.11.2: Denys Johnson-Davies' metaphor types: TT

Metaphor type	Frequency	Per cent
Original	7	87.5
conventionalised	1	12.5
Total	8	100

This table shows that original metaphors are the most frequent in Johnson-Davies' version. In fact, 7 out of 8 appear as original. In the ST, 6 of these are original and the seventh is stock but changed to original in translation. The eighth is rendered as conventionalized as it is originally in the ST.

Table 5.13.12.1: Mohammad Shaheen's vehicles TT

Vehicle	Frequency	Percent
Retained	5	62.5
Transformed	3	37.5
Total	8	100

Unlike the three translators above, Shaheen transforms the vehicle radically in 3 out of 8 metaphors. Two of these metaphors are originally stock and the third is original, and all of them are transformed to sense. This constitutes 37.5% of his total TT metaphors. In the remaining 5 metaphors, Shaheen retains the vehicle.

Table 5.13.12.2: Mohammad Shaheen's metaphor types TT

Metaphor type	Frequency	Per cent
Original	3	37.5
Sense	3	37.5
Stock	1	12.5
Lexicalised	1	12.5
Total	8	100

In line with his strategy in handling the vehicle, Shaheen changes the metaphor type in some cases. Out of the 4 ST stock metaphors, he changes 2 of them to sense and keeps the other 2 as stock. One of the 3 original metaphors is also reduced to ground, and the remaining 2 are kept as original. The lexicalised metaphor is retained as lexicalized in translation.

Table 5.13.13.1: Sinan Antoon's vehicles: TT

Vehicle	Frequency	Percent
Retained	5	83
Transformed	1	17
Total	6	100

Table 5.13.13.1 shows that Antoon retains the vehicle in 5 metaphors and radically transforms the sixth.

Table 5.13.13.2: Sinan Antoon's metaphor types: TT

Metaphor type	Frequency	Per cent
Original	2	33
Stock	4	67
Total	6	100

Antoon uses 2 original and 4 stock metaphors in his translation. He sticks to the ST metaphor types, which are identically 2 original and 4 stock.

Table 5.13.14.1: Amira El-Zein's vehicles: TT

Vehicle	Frequency	Percent
Retained	5	100
Transformed	0	0
Total	5	100

From the table above, we see that El-Zein retains all the vehicles in her translation.

Table 5.13.14.2: Amira El-Zein's metaphor types: TT

Metaphor type	Frequency	Per cent
Original	5	100
Total	5	100

All the metaphors translated by El-Zein are original, and she keeps them all as original in the TT.

Table 5.13.15.1: Noel Abdulahad's vehicles: TT

Vehicle	Frequency	Percent
Retained	5	100
Transformed	0	0
Total	5	100

Abdulahad retains the vehicle in all his translations and never uses other procedures.

Table 5.13.15.2: Noel Abdulahad's metaphor types: TT

Metaphor type	Frequency	Per cent
Original	4	80
Stock	1	20
Total	5	100

Abdulahad uses 4 original and 1 stock metaphor in his translation. These types are rendered in the TT exactly as they appeared in the ST, i.e. 4 original and 1 stock.

Table 5.13.16.1: Catherine Cobham's vehicles: TT

Vehicle	Frequency	Percent
Retained	4	80
Transformed	1	20
Total	5	100

Out of 5 vehicles, Cobham transforms only 1 and retains the other 4 in the TT.

Table 5.13.16.2: Catherine Cobham's metaphor types: TT

Metaphor type	Frequency	Per cent
Original	3	60
Sense	1	20
Stock	1	20
Total	5	100

Of the 4 original ST metaphors, Cobham keeps 3 of them as original and transforms the fourth to sense. The stock metaphor is rendered as stock, too.

Table 5.13.17.1: Ben Bennani's vehicles: TT

Vehicle	Frequency	Percent
Retained	3	75
Transformed	1	25
Total	4	100

Bennani retains 3 vehicles in the TT and transforms the remaining one.

Table 5.13.17.2: Ben Bennani's metaphor types: TT

Metaphor type	Frequency	Per cent
Original	4	100
Total	4	100

In his translation, Bennani keeps all the four metaphors as original, as in the ST.

Table 5.13.18.1: Husain Haddawi's vehicles: TT

Vehicle	Frequency	Percent
Retained	2	50
Transformed	2	50
Total	4	100

Unlike most translators above, Haddawi makes some significant shifts, retaining 2 vehicles and transforming the other 2. Thus, half of the vehicles are changed in translation.

Table 5.13.18.2: Husain Haddawi's metaphor types: TT

Metaphor type	Frequency	Per cent
Original	2	50
Sense	2	50
Total	4	100

In line with his changing of the vehicle, Haddawi changes half of the metaphors in translation. All the ST metaphors are original, but in the TT half of them are kept as original and the other half are changed to sense.

Table 5.13.19.1: Munir Akash and Caroline Forcé's vehicles: TT

Vehicle	Frequency	Percent
Retained	2	50
Transformed	2	50
Total	4	100

Like Haddawi, Munir Akash and Caroline Forcé retain half of the vehicles and transform the other half in the TT.

Table 5.13.19.2: Munir Akash and Caroline Forcé's metaphor types: TT

Metaphor type	Frequency	Per cent
Original	2	50
Cliché	1	25
Stock	1	25
Total	4	100

The ST metaphors are divided into 3 original and 1 conventionalised metaphor. Two of the original metaphors are retained as original, and the third is changed to stock. The conventionalised metaphor is changed to cliché in translation.

5.14 Chapter Summary

In this chapter, a corpus of 45 metaphors and their 73 translations are analysed in detail. The analysis of each metaphor starts with determining the kind of metaphor in Arabic and explaining its elements, i.e. topic, vehicle, and ground of similarity. The image depicted and sometimes the messages embedded are also highlighted. The possible meaning(s) and context of each metaphor are also explained. Each metaphorical word is discussed and a description of the metaphor is given. The type of metaphor in the TT is categorised on the basis of Newmark's and Dickins' classifications. Metaphors are also judged as schematic or non-schematic. Each metaphor is judged in size-related terms, i.e. whether it is a single word or a phrase.

The translation(s) of each metaphor is/are given, and the image/vehicle in each translation is identified. The conveyance of metaphor into English is discussed. The technique adopted in translation is determined and checked against Newmark's and Dickins' procedures for metaphor translation. Two examples are given, showing how metaphors operate and are translated across individual poems. Formal equivalence and dynamic equivalence are checked on translations. Finally, a general discussion and

illustrations are provided. Each translator's vehicles and metaphor types are given in figures.

Chapter Six: Discussion of Questionnaire Results

6. Introduction

There is a need to gauge the accuracy and acceptability of the translated metaphors chosen for this study to assess the effect of the translated version on the reader of English. To this end, a questionnaire was prepared to collect data, analyse them statistically in the form of numbers, understand, and describe them. The questionnaire is hoped to lead the researcher to certain reliable generalisations.

The research examines the hypothesis that some metaphors in Mahmoud Darwish's poetry in the English translation may be inaccurate and/or unacceptable in stylistic terms, and may, consequently, be misleading or not have the same effect on the reader of English as the ST metaphors do. To investigate this assumption, native English speakers, mostly from the University of Leeds, both academics and non-academics, were chosen to respond to the questionnaire.

As poetry in general can be read by all kinds of people, the research populations were of different sexes, ages, experiences, majors and qualifications. Some 20 females and 14 males responded to the questionnaire. Their ages ranged between 20 and 71 years. Some of them were professional translators while others had some or even no experience in translation. Their majors were mostly English linguistics, translation, literature and modern languages. Others' majors ranged from history and education to zoology, philosophy, and medicine. A considerable number of them were PhD, MA, or BA holders. A few of them had no degree. Their qualifications and numbers are shown below:

PhD: 6

MA: 12

BA: 12

No degree: 4

Total: 34

The participants who showed an interest in the topic and a willingness to respond to the questionnaire were mostly teaching staff in different departments, staff of the Language Centre and Centre for Translation Studies, and postgraduate students. Some staff from the Lifelong Learning Centre, International Student Office, philosophy department, and the university libraries also participated.

To ensure a certain degree of validity and reliability, more than a hundred questionnaires were distributed in the hope of getting a considerable number of respondents. In fact, only 34 answered the questions and gave comments. Others found the questions difficult and too numerous, as a number of them told me. The majority of the questionnaires were either submitted to participants by hand or sent via email. Distributing and collecting the questionnaires took more than three months.

The questions themselves were designed with the goal of obtaining the specific data necessary for gauging the accuracy and acceptability of the translated metaphors in stylistic terms. In the first six cases, where two translations were given, the respondents were asked which translation they preferred. The questionnaire included Likert-scale-type questions to provide quantitative results, as well as open-questions to provide qualitative results.

The questionnaire comprised 10 sections dealing with ten metaphors from all the poems chosen for the study. Each section was printed on a separate page although the metaphors chosen were relatively short. This relatively short number of sections was chosen in order not to overburden the respondents. Each metaphor was followed by a number of questions that are related to it. The following is an example of the questions relating to each metaphor:

Q1. Read the following fairly literal English translation, considering in particular the metaphor which is underlined.

Fairly literal English TT: He dreams of her breasts blossoming in the evening

Explanation of Arabic ST metaphor: A soldier likens his beloved's breasts to a garden

Now read the following translations of this extract and answer the following questions:

Translation 1: Johnson-Davies:

He dreams of white lilies,
 Of an olive branch,
 Of her breast at bloom in evening

1A. How acceptable is the metaphorical phrase ‘at bloom’ in stylistic terms?

- a. Totally acceptable b. Fairly acceptable c. Neutral
 d. Fairly unacceptable e. Totally unacceptable

1B. Please add any comments you have regarding the acceptability of this translation:

1C. How accurately does this translation relay the intended meaning of the original?

- a. Totally accurately b. Fairly accurately c. Neutral
 d. Fairly inaccurately e. Totally inaccurately

1D. Please add any comments you have regarding the accuracy of this translation:

Translation 2: Munir Akash and Carolyn Force:

He dreams of white tulips,
 An olive branch,
 Her breasts in evening blossom

1E. How acceptable is the metaphorical word ‘blossom’ in stylistic terms?

- a. Totally acceptable b. Fairly acceptable c. Neutral
 d. Fairly unacceptable e. Totally unacceptable

1F. Please add any comments you have regarding the acceptability of this translation:

1G. How accurately does this translation relay the intended meaning of the original?

- a. Totally accurately b. Fairly accurately c. Neutral
 d. Fairly inaccurately e. Totally inaccurately

1H. Please add any comments you have regarding the accuracy of this translation:

Now consider the two translations together:

Translation 1: Johnson-Davies:

He dreams of white lilies,
Of an olive branch,
Of her breast at bloom in evening

Translation 2: Munir Akash and Carolyn Force:

He dreams of white tulips,
An olive branch,
Her breasts in evening blossom

1I. In which of the two translations is the underlined metaphor better translated and why?

Each of the questions in the questionnaire is designed for a special purpose. In the first place, the participant is asked to read the fairly literal English translation, considering in particular the metaphor which is underlined. The Arabic ST metaphor is explained in simple English so that it can be understood by any educated reader of English. The participant is then asked to read the first translation of the extract and answer the questions that follow. The first question asks about the acceptability of the metaphorical word/phrase in stylistic terms. The participant has to select one of five choices: totally acceptable, fairly acceptable, neutral, fairly unacceptable, and totally unacceptable. In the second question, he/she is asked to add any comments that he/she has regarding the acceptability of this translation.

In the third question, the participant is asked about how accurately this translation relays the intended meaning of the original. He/she has to select one of five choices: totally accurately, fairly accurately, neutral, fairly inaccurately, and totally inaccurately. In the next question, he is asked to add any comments that he/she has regarding the accuracy of this translation.

The fifth, sixth, seventh, and eighth questions revolve around the second translation of the extract. The participant is asked to read the fairly literal English translation, considering in particular the metaphor which is underlined (the Arabic ST metaphor is also explained). Again the participant is asked to choose an answer from the same choices as above regarding the acceptability of the metaphorical word/phrase in stylistic terms. A space is left for the participant to add any comments about the acceptability of the second translation. In the seventh question, the participant is asked about how accurately the second translation relays the intended meaning of the original. He/she has to select one of five choices regarding the accuracy of the second translation. Similarly, a space is left for the participant to add any comments about the accuracy of this translation.

In the last question the participant is asked to consider the two translations together to determine in which of the two translations the underlined metaphor is better translated. He/she is also asked to give the reason(s) for his/her choice.

These questions are repeated in sections 1-6, i.e. the sections in which the metaphor is translated twice. In sections 7-10, only the first four questions above are given, as the metaphor is translated only once in these sections. Sections 6.1 to 6.10 below represent the questionnaire results. The questionnaire itself is given below.

Questionnaire

Metaphor in English translations of the poetry of Mahmoud Darwish

This questionnaire will be used for PhD research on the translation of metaphor from Arabic to English in selected poems of the famous Palestinian poet, Mahmoud Darwish. The study attempts to assess the style and accuracy of the translation(s) presented. You are kindly requested to circle the item which you feel describes the translation given. Please also add any comments as appropriate in the space provided.

The questionnaire could take up to 30 minutes, so kindly fill it up when you have enough time as the results will contribute to my research study findings.

Preliminary Questions

Please tick this box to give your ethical consent to fill in this form:



Please give information about the following:

1. Your educational level (Please circle the highest qualification which you have):

No degree Bachelors Degree Masters Degree Doctorate

2. Your major:

3. Your age:

4. Your sex:

5. Any experience you have of writing, studying or criticising poetry:

6. Any experience you have of doing translation:

Please return this questionnaire to:

mlmnas@leeds.ac.uk

or to:

Prof. James Dickins,
Room 4.05,
Michael Sadler Building,
University of Leeds,
Woodhouse Lane,
Leeds LS2 9JT

Main Questions – please go to next page

Q1. Read the following fairly literal English translation, considering in particular the metaphor which is underlined.

Fairly literal English TT: He dreams of her breasts blossoming in the evening
Explanation of Arabic ST metaphor: A soldier likens his beloved's breasts to a garden

Now read the following translations of this extract and answer the following questions:

Translation 1: Johnson-Davies:

He dreams of white lilies,
 Of an olive branch,
 Of her breast at bloom in evening

1A. How acceptable is the metaphorical phrase 'at bloom' in stylistic terms?

a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

1B. Please add any comments you have regarding the acceptability of this translation:

1C. How accurately does this translation relay the intended meaning of the original?

a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

1D. Please add any comments you have regarding the accuracy of this translation:

Translation 2: Munir Akash and Carolyn Force:

He dreams of white tulips,
 An olive branch,
 Her breasts in evening blossom

1E. How acceptable is the metaphorical word 'blossom' in stylistic terms?

a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

1F. Please add any comments you have regarding the acceptability of this translation:

1G. How accurately does this translation relay the intended meaning of the original?

a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

1H. Please add any comments you have regarding the accuracy of this translation:

Now consider the two translations together:

Translation 1: Johnson-Davies:

He dreams of white lilies,
 Of an olive branch,
 Of her breast at bloom in evening

Translation 2: Munir Akash and Carolyn Force:

He dreams of white tulips,
 An olive branch,
 Her breasts in evening blossom

1I. In which of the two translations is the underlined metaphor better translated and why?

Q2. Read the following fairly literal English translation, considering in particular the metaphor which is underlined.

Fairly literal English TT: I must be trapped with memories

Explanation of Arabic ST metaphor: I must always remember and be haunted by my past

Now read the following translations of this extract and answer the following questions:

Translation 1: Johnson-Davies:

In order to remember the gazelle swimming in whiteness

I must be interned with memories

2A. How acceptable is the metaphorical word 'interned' in stylistic terms?

- a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

2B. Please add any comments you have regarding the acceptability of this translation:

2C. How accurately does this translation relay the intended meaning of the original?

- a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

2D. Please add any comments you have regarding the accuracy of this translation:

Translation 2: Ben Bennani:

To remember the gazelle swimming in whiteness

I must be a prisoner of memories

2E. How acceptable is the metaphorical word 'prisoner' in stylistic terms?

- a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

2F. Please add any comments you have regarding the acceptability of this translation:

2G. How accurately does this translation relay the intended meaning of the original?

- a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

2H. Please add any comments you have regarding the accuracy of this translation:

Now consider the two translations together:

Translation 1: Johnson-Davies:

In order to remember the gazelle swimming in whiteness

I must be interned with memories

Translation 2: Ben Bennani:

To remember the gazelle swimming in whiteness

I must be a prisoner of memories

2I. In which of them is the underlined metaphor better translated and why?

Q3. Read the following fairly literal English translation, considering in particular the metaphor which is underlined.

Fairly literal English TT: Remember fortresses of the crusades gnawed by April weeds.
Explanation of Arabic ST metaphor: these fortresses are destroyed by harmful weeds

Now read the following translations of this extract and answer the following questions:

Translation 1: Jeffrey Sacks:

Remember crusader citadels gnawed by April weeds
 After the soldiers' departure

3A. How acceptable is the metaphorical word 'gnawed' in stylistic terms?

a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

3B. Please add any comments you have regarding the acceptability of this translation:

3C. How accurately does this translation relay the intended meaning of the original?

a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

3D. Please add any comments you have regarding the accuracy of this translation:

Translation 2: Amira El-Zein:

Remember the fortresses of the crusades eaten by April's grasses
 After the soldiers left.

3E. How acceptable is the metaphorical word 'eaten' in stylistic terms?

a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

3F. Please add any comments you have regarding the acceptability of this translation:

3G. How accurately does this translation relay the intended meaning of the original?

a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

3H. Please add any comments you have regarding the accuracy of this translation:

Now consider the two translations together:

Translation 1: Jeffrey Sacks:

Remember crusader citadels gnawed by April weeds
 After the soldiers' departure

Translation 2: Amira El-Zein:

Remember the fortresses of the crusades eaten by April's grasses
 After the soldiers left.

3I. In which of them is the underlined metaphor better translated and why?

Q4. Read the following fairly literal English translation, considering in particular the metaphor which is underlined.

Fairly literal English TT: My days hover around her ... and before her.
Explanation of Arabic ST metaphor: I am emotionally close to her

Now read the following translations of this extract and answer the following questions:

Translation 1: Jeffrey Sacks:

It was enough for one of my letters to arrive to know that
 My address had changed, at the prison grounds, and that
 My days hovered over her and before her.

4A. How acceptable is the metaphorical word 'hovered' in stylistic terms?

- a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

4B. Please add any comments you have regarding the acceptability of this translation:

4C. How accurately does this translation relay the intended meaning of the original?

- a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

4D. Please add any comments you have regarding the accuracy of this translation:

Translation 2: Sinan Antoon:

One letter from me is enough for her to know
 My address in prison has changed, that my days
Hover around her, that my days hover in front of her.

4E. How acceptable is the metaphorical word 'hover' in stylistic terms?

- a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

4F. Please add any comments you have regarding the acceptability of this translation:

4G. How accurately does this translation relay the intended meaning of the original?

- a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

4H. Please add any comments you have regarding the accuracy of this translation:

Now consider the two translations together:

Translation 1: Jeffrey Sacks:

It was enough for one of my letters to arrive to know that
 My address had changed, at the prison grounds, and that
 My days hovered over her and before her.

Translation 2: Sinan Antoon:

One letter from me is enough for her to know
 My address in prison has changed, that my days
Hover around her, that my days hover in front of her.

4I. In which of them is the underlined metaphor better translated and why?

Q5. Read the following fairly literal English translation, considering in particular the metaphor which is underlined.

Fairly literal English TT: Prayers turned to lime

Explanation of Arabic ST metaphor: prayers became meaningless and spiritless

Now read the following translations of this extract and answer the following questions:

Translation 1: Husain Haddawi:

Our desires have dried up

And our prayers turned to bone

5A. How acceptable is the metaphorical phrase ‘turned to bone’ in stylistic terms?

- a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

5B. Please add any comments you have regarding the acceptability of this translation:

5C. How accurately does this translation relay the intended meaning of the original?

- a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

5D. Please add any comments you have regarding the accuracy of this translation:

Translation 2: Jeffrey Sacks:

Our desires dried up in us.

Our prayers calcified.

5E. How acceptable is the metaphorical word ‘calcified’ in stylistic terms?

- a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

5F. Please add any comments you have regarding the acceptability of this translation:

5G. How accurately does this translation relay the intended meaning of the original?

- a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

5H. Please add any comments you have regarding the accuracy of this translation:

Now consider the two translations together:

Translation 1: Husain Haddawi:

Our desires have dried up

And our prayers turned to bone

Translation 2: Jeffrey Sacks:

Our desires dried up in us.

Our prayers calcified.

5I. In which of them is the underlined metaphor better translated and why?

Q6. Read the following fairly literal English translation, considering in particular the metaphor which is underlined.

Fairly literal English TT: The fields crumble their shackles with vegetation
Explanation of Arabic ST metaphor: the fields turn green in spring

Now read the following translations of this extract and answer the following questions:

Translation 1: Noel Abdulahad:
 I've seen all I want to see of lightning:
 Profusion of vegetation rent by weeds

6A. How acceptable is the metaphorical word 'rent' in stylistic terms?

- a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

6B. Please add any comments you have regarding the acceptability of this translation:

6C. How accurately does this translation relay the intended meaning of the original?

- a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

6D. Please add any comments you have regarding the accuracy of this translation:

Translation 2: Fady Joudah:
 I see what I want of lightning ... I see
 The vegetation of the fields crumble the shackles, O joy.

6E. How acceptable is the metaphorical phrase 'crumble the shackles' in stylistic terms?

- a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

6F. Please add any comments you have regarding the acceptability of this translation:

6G. How accurately does this translation relay the intended meaning of the original?

- a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

6H. Please add any comments you have regarding the accuracy of this translation:

Now consider the two translations together:

Translation 1: Noel Abdulahad:
 I've seen all I want to see of lightning:
 Profusion of vegetation rent by weeds

Translation 2: Fady Joudah:
 I see what I want of lightning ... I see
 The vegetation of the fields crumble the shackles, O joy.

6I. In which of them is the underlined metaphor better translated and why?

Q7. Read the following fairly literal English translation, considering in particular the metaphor which is underlined.

Fairly literal English TT: Whenever a poet dives into himself

Explanation of Arabic ST metaphor: whenever a poet delves into his own psyche

Now read the following translation of this extract and answer the following questions:

Translation: Fady Joudah:

Whenever a poet dives into himself

He finds a woman undressing before his poem ...

7A. How acceptable is the metaphorical word ‘dives’ in stylistic terms?

- a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

7B. Please add any comments you have regarding the acceptability of this translation:

7C. How accurately does this translation relay the intended meaning of the original?

- a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

7D. Please add any comments you have regarding the accuracy of this translation:

Q8. Read the following fairly literal English translation, considering in particular the metaphor which is underlined.

Fairly literal English TT: She admires the plunging of the river in rhythm

Explanation of Arabic ST metaphor: she admires the musicality of words in his poetry

Now read the following translation of this extract and answer the following questions:

Translation: Mohammad Shaheen:

She does not love you. You are her poet.

She is thrilled by the river, plunging in rhythm.

8A. How acceptable is the metaphorical term ‘plunging of the river’ in stylistic terms?

- a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

8B. Please add any comments you have regarding the acceptability of this translation:

8C. How accurately does this translation relay the intended meaning of the original?

- a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

8D. Please add any comments you have regarding the accuracy of this translation:

Q9. Read the following fairly literal English translation, considering in particular the metaphor which is underlined.

Fairly literal English TT: He could not suppress the happiness flowing from his eyes
Explanation of Arabic ST metaphor: he could not hide his happiness

Now read the following translation of this extract and answer the following questions:

Translation: Catherine Cobham:
The prisoner, eager to partake of the legacy of prison,
Hid the smile of victory from the camera
But did not succeed in suppressing the happiness flowing from his eyes

9A. How acceptable are the metaphorical words ‘suppressing’ and ‘flowing’ in stylistic terms?

- a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

9B. Please add any comments you have regarding the acceptability of this translation:

9C. How accurately does this translation relay the intended meaning of the original?

- a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

9D. Please add any comments you have regarding the accuracy of this translation:

Q10. Read the following fairly literal English translation, considering in particular the metaphor which is underlined.

*Fairly literal English TT: Rhetoric wounds the meaning and praises its wound
Explanation of Arabic ST metaphor: rhetoric is insufficient to convey the meaning*

Now read the following translation of this extract and answer the following questions:

*Translation: Mohammad Shaheen:
To describe an almond blossom no encyclopaedia of flowers
Is any help to me, no dictionary.
Words carry me off to snares of rhetoric
That wounds the sense and praises the wound made.*

10A. How acceptable are the metaphorical words ‘wounds’ and ‘praises’ in stylistic terms?

- a. Totally acceptable b. Fairly acceptable c. Neutral d. Fairly unacceptable e. Totally unacceptable

10B. Please add any comments you have regarding the acceptability of this translation:

10C. How accurately does this translation relay the intended meaning of the original?

- a. Totally accurately b. Fairly accurately c. Neutral d. Fairly inaccurately e. Totally inaccurately

10D. Please add any comments you have regarding the accuracy of this translation:

6.1 Section One

This section has two translations of the same metaphor. Questions 1A-1D revolve around the first translation by Johnson-Davies. Question 1A tests the acceptability of the phrase 'at bloom' in stylistic terms. The results are shown in Table 6.1.1 below.

Table 6.1.1: TT1 degree of acceptability of 'at bloom'

TT1 degree of acceptability	Frequency	Per cent
Totally acceptable	2	6
Fairly acceptable	19	56
Neutral	6	17.5
Fairly unacceptable	6	17.5
Totally unacceptable	1	3
Total	34	100

Question 1B asks the respondent to add any comments he/she has regarding the acceptability of TT1. The most frequent comment given by those who view it as unacceptable is that 'at bloom' should be replaced with 'in bloom' (this latter being a more standard English usage). Others believe that 'blooming breast' is an odd and unacceptable collocation and that 'in full bloom' is better in English. Some participants think that 'bloom' loses some of the beauty the poet wanted, and others think that it loses some nuance of meaning. Other commenters state that the image is not clear or not logical in this translation. However, positive respondents agree that this translation is totally or fairly acceptable as it is related to fertility, makes the reader/hearer think of a garden, and this sounds quite close to the meaning and image intended in this extract.

Question 1C tests the accuracy of the phrase 'at bloom' in relaying the intended meaning of the original. The results are shown in Table 6.1.2 below.

Table 6.1.2: TT1 degree of accuracy of 'at bloom'

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	2	6
Fairly accurately	22	64.5
Neutral	5	14.5
Fairly inaccurately	4	12
Totally inaccurately	1	3
Total	34	100

Depending on the results in the two tables above, we see that TT1 is largely viewed by respondents as 'fairly acceptable' and 'fairly accurate'. This is clear through the percentages 56% and 64.5% respectively.

Question 1D asks the respondent to add any comments he/she has regarding the accuracy of TT1. A considerable number of respondents who doubt the accuracy of this translation say that they need to know more about the meaning of the original. Others see the meaning as different from that in the original. One says that the phrase 'at bloom', "in good measure fails to convey the dynamism, and the attractive power", conveyed by the fairly literal translation given by the questionnaire. However, a few respondents believe that 'bloom' is broad enough to fit metaphor acceptably. Others believe that the image of flowers opening is given in this translation.

Questions 1E-1H are about the second translation of the metaphor by Munir Akash and Carolyn Force. Question 1E tests the acceptability of the word 'blossom' in stylistic terms. The results are shown in Table 6.1.3 below.

Table 6.1.3: TT2 degree of acceptability of 'blossom'

TT2 degree of acceptability	Frequency	Per cent
Totally acceptable	5	15.2
Fairly acceptable	13	39.4
Neutral	8	24.2
Fairly unacceptable	7	21.2
Totally unacceptable	0	0
Total	33	100

Question 1F asks the reader to add any comments about the acceptability of TT2. A number of respondents think that 'blossom' can be interpreted either as a noun or as a verb in this translation. Thus, they understand that her breasts were blossoming or were covered in blossom. One believes that the word 'blossom' "does not sit smoothly within the context and gives an unfinished feel to the line".

Comparing Table 6.1.3 regarding TT2 degree of acceptability with Table 6.1.1 regarding TT1 degree of acceptability, we notice that 'fairly acceptable' comes first in both translations with percentages of 56% and 39.4% respectively. We also notice that 'neutral' comes second, 'fairly unacceptable' third, 'totally acceptable' fourth and 'totally unacceptable' fifth in both translations of the metaphor. In addition, the percentage of acceptability (totally acceptable and fairly acceptable) in TT1 is close to that in TT2, i.e. 62% and 54.6% respectively. Similarly, the percentage of unacceptability (totally unacceptable and fairly unacceptable) is also close in both versions, i.e. 20.5% and 21.2% respectively.

Question 1G tests the accuracy of the word 'blossom' in relaying the intended meaning of the original. The results are shown in Table 6.1.4.

Table 6.1.4: TT2 degree of accuracy of 'blossom'

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	5	15.7
Fairly accurately	10	31.3
Neutral	12	37.5
Fairly inaccurately	4	12.5
Totally inaccurately	1	3
Total	32	100

From the results in tables 6.1.3 and 6.1.4, we see that TT2 cannot be easily assigned to a single category regarding its acceptability or accuracy. This manifests itself through the relatively close percentages for different categories.

Question 1H asks the respondents to add comments about the accuracy of TT2. A number of respondents found this translation inaccurate. It sounds more "as if her breasts were surrounded by or covered or clothed in blossom, and not blossoming themselves" as one respondent put it, a view shared by three respondents in total. Some believe that regardless of whether 'blossom' is a verb or a noun neither shows us the graceful movement or the delicate allure of the breasts. Both interpretations, however, do give some sense of their fragrance. A few see the image of a garden accurately depicted in this translation.

Comparing Table 6.1.4 on TT2 degree of accuracy to Table 6.1.2 on TT1 degree of accuracy, we see that 64.5% of the respondents believe that the metaphor is fairly accurately rendered into English and only 14.5% of them believe that it is neutral. Unlike TT1 degree of accuracy results, TT2 results show that respondents are nearly equally divided between the choices 'neutral' and 'fairly accurately' with 37.5% and 31.5% respectively. Furthermore, the degree of accuracy in TT1 is relatively high (64.5%) - nearly double the relatively low degree in TT2 (31.5%). In other words, TT2

degree of accuracy can roughly be described as fairly accurate but TT1 degree of accuracy cannot be reasonably assigned to a specific category.

Question 1I asks the respondent to consider the two translations together to choose the better metaphor translation and give the reason. The results are shown in Table 6.1.5.

Table 6.1.5: Evaluation of TT1 and TT2 ('at bloom' and 'blossom')

Better translation	Frequency	Per cent
TT1	16	47
TT2	14	41
Unable to decide	3	9
Neither	1	3
Total	34	100

Depending on the respondents' view of TT1 as largely 'fairly acceptable' or 'fairly accurate', it is expected that the first translation will be chosen as better translated. However, neither of the two translations is clearly preferred over the other. On the contrary, both seem nearly equivalent as respondents are nearly equally divided between the two translations. Those in favour of the first translation see it as clearer and easier to understand and conceptualise. Some of them believe that it conveys the original meaning better and more accurately and is more idiomatic in English. Others say it places the reader in the moment and reflects a stronger image of the original.

The supporters of the second translation view it closer to the source and to the original sense of change in the breasts' appearance. Others see it retaining the beauty and delicacy meant in the poem. Some say it creates a more coherent picture and maintains the flow of the rhythm. A number of respondents think that it is poetically descriptive and includes a more accurate use of English.

6.2 Section Two

Questions 2A-2D revolve around the first translation of metaphor by Johnson-Davies. The results for the acceptability of the word ‘interned’ in stylistic terms are shown in Table 6.2.1.

Table 6.2.1: TT1 degree of acceptability of ‘interned’

TT1 degree of acceptability	Frequency	Per cent
Totally acceptable	1	3
Fairly acceptable	8	24.2
Neutral	4	12.2
Fairly unacceptable	16	48.4
Totally unacceptable	4	12.2
Total	33	100

These results show that TT1 is to a large degree unacceptable as it is viewed by nearly half of the participants (48.4%) as ‘fairly unacceptable’ and by 12.2% as ‘totally unacceptable’.

The comments given on the acceptability of the metaphoric phrase ‘interned with’ show that it has special connotations for the respondents. Some of them find the term legal or political in modern usage. Others feel that it is fairly technical and has connotations of prison camps; it is surprising and does not make sense in a poetic context. Some of the respondents understand that the poet and his memories are trapped together. Others feel that the memories would be forgotten. A few participants believe that it implies a restriction of physical movement. Some say that it fails to convey any sense of an everlasting state of affairs. It is quite clear that these opinions imply that TT1 is fairly or totally unacceptable.

Question 2C tests the accuracy of the word ‘interned’ in relaying the intended meaning of the original. The results are shown in Table 6.2.2.

Table 6.2.2: TT1 degree of accuracy of 'interned'

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	1	2.9
Fairly accurately	9	26.5
Neutral	5	14.7
Fairly inaccurately	17	50
Totally inaccurately	2	5.9
Total	34	100

Similarly, a distinctive feature of this translation is that it is 'fairly inaccurate'. This conclusion is clear through the relatively high percentage of respondents (50%) who describe TT1 as fairly inaccurate.

Regarding the respondents' comments about the accuracy of the TT1 metaphoric phrase 'interned with', they reveal that this term is inaccurate in this context. It distorts the ST idea being a term used in wartime.

Questions 2E-2H handle the second translation of the metaphor by Ben Bennani. The results of Question 2E on the acceptability of the word 'prisoner' in stylistic terms are shown in Table 6.2.3.

Table 6.2.3: TT2 degree of acceptability of 'prisoner'

TT2 degree of acceptability	Frequency	Per cent
Totally acceptable	8	23.5
Fairly acceptable	23	67.5
Neutral	2	6
Fairly unacceptable	0	0
Totally unacceptable	1	3
Total	34	100

Respondents' opinions reveal a positive view of the degree of acceptability of this translation. Some 67.5% of the participants think that this translation is 'fairly acceptable' and 23.5% of them regard it as 'totally acceptable'. These positive opinions together form 90% of the responses.

Respondents find the word 'prisoner' in TT2 more traditional and more acceptable as it implies the man will not be released. Some of them think that it immediately evokes the right image and tone. A few find this word common in poetry implying that the poet is a captive and prison walls are the memories.

Comparing Table 6.2.3 to Table 6.2.1, we can easily see TT2 as highly acceptable and TT1 as largely unacceptable.

Question 2G assesses the accuracy of the word 'prisoner' in relaying the intended meaning of the original. The results are shown in Table 6.2.4.

Table 6.2.4: TT2 degree of accuracy of 'prisoner'

TT2 degree of accuracy	Frequency	Per cent
Totally accurate	8	23.5
Fairly accurate	23	67.5
Neutral	2	6
Fairly inaccurate	0	0
Totally inaccurate	1	3
Total	34	100

The results in tables 6.2.4 and 6.2.3 are identical. This again reflects a positive view towards TT2 accuracy, with 90% of the respondents believing that this translation is either 'fairly accurate' or 'totally accurate'. Similarly, respondents find this term accurate as it seems to follow the ST concept closely and presents the image of being trapped. Again comparing Table 6.2.4 to Table 6.2.2, we clearly see TT2 as very accurate and TT1 as largely inaccurate.

Question 2I asks the respondent to choose the metaphor that is better translated and give the reason. The results are shown in Table 6.2.5.

Table 6.2.5: Evaluation of TT1 and TT2 ('interned with' and 'prisoner')

Better translation	Frequency	Per cent
TT1	6	17.5
TT2	27	79.5
Unable to decide	0	0
Neither	1	3
Total	34	100

It is quite clear that the TT2 metaphor is preferred to the TT1 metaphor with 79.5% acceptability versus 17.5%. This result is compatible with the previous results about the degrees of acceptability and accuracy which are in favour of the TT2 metaphor.

The participants' evaluation reveals that the phrase 'interned with' is alien and can hold several meanings. Other respondents think it sounds clumsy and abrupt and does not associate with 'memories'. A few believe that it is riskier and has a more poetic feel.

The word 'prisoner' is found by respondents to be lexically more meaningful, to read more naturally, and to imply, that the poet cannot escape his memories. Some participants add that it provides "a better grasp and better explanation of what the poet meant". These reasons together make most of the respondents prefer TT2 to TT1.

6.3 Section Three

The first translation of the present metaphor 'gnawed' is done by Jeffrey Sacks. The questionnaire results for the acceptability of this metaphor in stylistic terms are given in Table 6.3.1 below.

Table 6.3.1: TT1 degree of acceptability of 'gnawed'

TT1 degree of acceptability	Frequency	Per cent
Totally acceptable	12	35.3
Fairly acceptable	13	38.3
Neutral	5	14.7
Fairly unacceptable	4	11.7
Totally unacceptable	0	0
Total	34	100

Some 38.3% of the participants think that this translation is 'fairly acceptable' and 35.5% of them regard it as 'totally acceptable'. These positive opinions together cover 73.8% of the respondents. Five regard the translation as 'neutral'. None of them views this translation as 'totally unacceptable', and only four of them view it as 'fairly unacceptable'. Respondents' comments reveal that they find 'gnawed' a good choice as it suggests a gradual process.

The questionnaire results for the accuracy of 'gnawed' in relaying the intended meaning of the original are shown in Table 6.3.2.

Table 6.3.2: TT1 degree of accuracy of 'gnawed'

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	9	27.3
Fairly accurately	11	33.3
Neutral	7	21.2
Fairly inaccurately	6	18.2
Totally inaccurately	0	0
Total	33	100

Again, some 60.6% of the respondents together find this translation totally or fairly accurate as 'gnawing' "conveys the idea of progressive decay quite accurately". Others think that 'gnawing' implies a slow devouring or wearing out which is perfectly applicable to vegetation reclaiming a man-made structure". Those who oppose the use of 'gnawed' in this context argue that 'gnawing' is "a form of chewing which weeds cannot do".

The second translation of the metaphor, 'eaten,' is made by Amira El-Zein. The results for the acceptability of this metaphor in stylistic terms are given in Table 6.3.3.

Table 6.3.3: TT2 degree of acceptability of 'eaten'

TT1 degree of acceptability	Frequency	Per cent
Totally acceptable	0	0
Fairly acceptable	18	53
Neutral	9	26.5
Fairly unacceptable	7	20.5
Totally unacceptable	0	0
Total	34	100

The supporters of 'eaten' believe that it reflects "an image of foliage growing over a structure and possibly breaking it up with burrowing roots". Some think that "it conveys an image of something being consumed". A few opponents find 'eaten' a quicker and "more prosaic" word. One finds it a more general, 'core' word and it is a "weaker generalization to be used here".

Comparing the degree of acceptability of 'gnawed' with the degree of acceptability of 'eaten', we see that the former is more acceptable to the respondents.

The questionnaire results for the accuracy of 'eaten' are shown in Table 6.3.4. It is worth mentioning that 3 respondents left this question unanswered.

Table 6.3.4: TT2 degree of accuracy of 'eaten'

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	0	0
Fairly accurately	17	54.8
Neutral	10	32.2
Fairly inaccurately	4	13
Totally inaccurately	0	0
Total	31	100

None of the participants say why he/she finds 'eaten' accurate, but those who find it inaccurate argue that it "takes the mind away from the image of citadels being eroded".

The results for the metaphor that is better translated in the respondents' view are shown in Table 6.3.5. Comparing the degree of accuracy of 'gnawed' with the degree of accuracy of 'eaten', we notice that the former is regarded as slightly more accurate.

Table 6.3.5: Evaluation of TT1 and TT2 ('gnawed' and 'eaten')

Better translation	Frequency	Per cent
TT1	23	67.6
TT2	10	29.4
Unable to decide	1	3
Total	34	100

Those who prefer TT1 believe that ‘gnawed’ conveys a sense of purposeful and progressive destruction and “paints a more vivid picture in the minds’ eye”. One participant finds it “dramatic, more stylistic and expressive, reflecting a slow and steady motion and implying that citadels no longer possess their original shape”.

The word ‘eaten’ was found by some participants to be more closely approaching the original metaphor. Others found it “more common at evoking the right image and more akin to ‘destroyed’”. In contrast, a few think it is literal and implies digesting stones and completely ruining castles.

6.4 Section Four

The questionnaire results for the acceptability of Jeffrey Sacks’ TT1 metaphor ‘hovered’ are given in Table 6.4.1 below. Two questions were left unanswered.

Table 6.4.1: TT1 degree of acceptability of ‘hovered’

TT1 degree of acceptability	Frequency	Per cent
Totally acceptable	6	18.8
Fairly acceptable	11	34.5
Neutral	9	28
Fairly unacceptable	4	12.5
Totally unacceptable	2	6.2
Total	32	100

The results in the table above show that ‘hovered’ is relatively acceptable to more than half of the participants. It is unacceptable to only 6 out of 32 participants as they do not find it sounds natural in English. Rather, it is a strange image in their view.

The accuracy results for ‘hovered’ in relaying the intended meaning of the original are shown in Table 6.4.2. Again, two questions were unanswered.

Table 6.4.2: TT1 degree of accuracy of 'hovered'

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	3	9.4
Fairly accurately	12	37.5
Neutral	11	34.4
Fairly inaccurately	4	12.5
Totally inaccurately	2	6.2
Total	32	100

The TT1 metaphor, as shown above, looks accurate to some extent. No comments were given by those who accepted its accuracy. A few respondents, in fact, find it difficult to understand and consider that it suggests some kind of threat (like a helicopter gunship) rather than emotional closeness.

The second translation, made by Sinan Antoon as 'hover', is repeated twice in the same line. The results for the acceptability of this metaphor are given in Table 6.4.3.

Table 6.4.3: TT2 degree of acceptability of 'hover' and 'hover'

TT1 degree of acceptability	Frequency	Per cent
Totally acceptable	4	12.1
Fairly acceptable	14	42.4
Neutral	10	30.3
Fairly unacceptable	5	15.2
Totally unacceptable	0	0
Total	33	100

More than half of the respondents say that the TT2 metaphor is acceptable, and 30.3% of them are neutral. This indicates that this translation is acceptable in general. They say that repetition makes it clearer and more poetic.

Comparing TT1 degree of acceptability with TT2 degree of acceptability, we see that both metaphors are nearly equally acceptable (53.3% and 54.5%), neutral (28% and 30.3%), and unacceptable (18.7% and 15.2%). We also see that the degrees 'fairly acceptable' and 'neutral' come first and second respectively in both translations.

The results for the degree of accuracy of TT2 are given in Table 6.4.4. Only 31 questions out of 34 were answered.

Table 6.4.4: TT2 degree of accuracy of 'hover' and 'hover'

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	2	6.4
Fairly accurately	13	42
Neutral	11	35.4
Fairly inaccurately	4	13
Totally inaccurately	1	3.2
Total	31	100

Here, around half of the participants assess the TT2 metaphor as accurate, and more than one third are neutral. This metaphor then can be described as accurate, especially given that only 15% of respondents oppose it. They think that it "does not convey the meaning of being emotionally close".

Looking closely into TT1 degree of accuracy and TT2 degree of accuracy, we notice that both translations are nearly equally accurate (46.9% and 48.4%), neutral (34.4% and 35.4%), and inaccurate (18.7% and 16.2%). In addition, we see that the degrees 'fairly accurately' and 'neutral' come first and second respectively in both translations.

The respondents' opinions on the better translated metaphor are shown in Table 6.4.5.

Table 6.4.5: Evaluation of TT1 and TT2 'hovered', and 'hover' and 'hover')

Better translation	Frequency	Per cent
TT1	14	42.4
TT2	15	45.5
Unable to decide	1	3
Neither	3	9.1
Total	33	100

The results show that neither of the two translations are preferred to the other. Those who are in favour of TT1 say that the word order in it is clearer and more succinct and gives more emphasis. In others' views TT2 is easier to understand, close to the original, and better pictures the meaning. Repetition "creates poetic/rhetorical effect on the reader". It is noticeable that 3 respondents find 'hover' inadequate and unacceptable in both of the two translations as it is irrelevant to emotion. They prefer 'revolve' instead.

6.5 Section Five

The first translation of the present metaphor 'turned to bone' is done by Husain Haddawi. The results for the acceptability of this translation are given in Table 6.5.1.

Table 6.5.1: TT1 degree of acceptability of 'turned to bone'

TT1 degree of acceptability	Frequency	Per cent
Totally acceptable	6	17.7
Fairly acceptable	15	44
Neutral	9	26.5
Fairly unacceptable	4	11.8
Totally unacceptable	0	0
Total	34	100

This translation appears highly acceptable in general as 44% of the respondents find it 'fairly acceptable', 17.7% totally acceptable and 26.5% neutral. Only 8.8% of them view it as 'fairly unacceptable' and none totally rejects it. Supporter of this translation say that it conveys the idea of dryness and has some biblical connotations. Opponents prefer 'turned to a stone' or 'turned to ashes' instead.

The results for the accuracy of the same metaphor are shown in Table 6.5.2. Four of the respondents left this question unanswered.

Table 6.5.2: TT1 degree of accuracy of 'turned to bone'

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	5	16.7
Fairly accurately	14	46.6
Neutral	6	20
Fairly inaccurately	5	16.7
Totally inaccurately	0	0
Total	30	100

Again, the results above reveal that this translation is very accurate as it seems exact and poetic. However, one respondent says that it gives a strong sense of death. Another one argues that it does not portray a particular image and consequently prefers 'turned to dust'.

Table 6.5.3 below shows the respondents' views about the acceptability of Sacks' 'calcified' in stylistic terms.

Table 6.5.3: TT2 degree of acceptability of 'calcified'

TT1 degree of acceptability	Frequency	Per cent
Totally acceptable	4	12.5
Fairly acceptable	9	28.1
Neutral	3	9.4
Fairly unacceptable	16	50
Totally unacceptable	0	0
Total	32	100

What is striking about these results is that 50% of the participants find 'calcified' 'fairly unacceptable'. Several of them interpret it as a technical, abstract, and formal term. A few believe it is too rare and scientific to be applied to prayers. Comparing the degree of acceptability of 'turned to bone' with the degree of acceptability of 'calcified', we see that the former is quite acceptable and the latter is 'fairly unacceptable'.

Table 6.5.4 shows the results for the accuracy of the TT2 'calcified' in relaying the intended meaning of the original. Two questions were unanswered.

Table 6.5.4: TT2 degree of accuracy of 'calcified'

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	6	18.8
Fairly accurately	9	28.1
Neutral	5	15.6
Fairly inaccurately	11	34.4
Totally inaccurately	1	3.1
Total	32	100

The accuracy of 'calcified' cannot be easily classified under a certain category as the number who find it accurate are relatively close to those who find it inaccurate. It is worth mentioning that no comments were given here. Nevertheless, we can see that 'turned to bone' is more accurate' than 'calcified' according to the respondents' views.

The respondents' opinions on the metaphor better translated are shown in Table 6.5.5.

Table 6.5.5: Evaluation of TT1 and TT2 ('turned to bone' and 'calcified')

Better translation	Frequency	Per cent
TT1	23	67.6
TT2	6	17.6
Unable to decide	1	3
Neither	4	11.8
Total	34	100

67.6% of the respondents prefer TT1 to TT2 which is favoured by only 17.6% of them. They justify their choice by saying that TT1 is straightforward, has better use of English vocabulary and structure, and renders the meaning directly in the metaphor. Some think that it provides an explanation of a process, describes a solidified state, or conveys the idea of becoming lifeless. A few find it more poetic and having a suitable register.

TT2, however, is found to be literal and less than idiomatic. One participant says that it “brings slightly towards the physical and material which loses a bit of the whimsical nature of the meaning behind it”.

6.6 Section Six

The present metaphor translation is ‘rent’, the passive form of ‘rend’, and it is done by Noel Abdulahad. The results for the acceptability of this translation are shown in Table 6.6.1.

Table 6.6.1: TT1 degree of acceptability of ‘rent’

TT1 degree of acceptability	Frequency	Per cent
Totally acceptable	2	6
Fairly acceptable	7	20.5
Neutral	8	23.5
Fairly unacceptable	12	35.3
Totally unacceptable	5	14.7
Total	34	100

Some 50% of the overall respondents find this translation either ‘fairly unacceptable’ or ‘totally unacceptable’. Only a quarter of them find it acceptable and the remaining fourth are neutral. In some respondents’ views, ‘rent’ is strange in this context as it normally means to tear into two parts.

Table 6.6.2 below shows the results regarding the accuracy of the same metaphor.

Table 6.6.2: TT1 degree of accuracy of 'rent'

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	1	3
Fairly accurately	5	15.1
Neutral	7	21.2
Fairly inaccurately	11	33.4
Totally inaccurately	9	27.3
Total	33	100

These results reveal that this translation falls under the category 'inaccurate' as more than 60% of the respondents think this is the case. They say that it "does not convey any notion of springtime". Some say it "gives the impression of a field taken over by weeds rather than a healthy green field". A few see a significant change of meaning.

The results of Fady Joudah's TT2 'crumble the shackles' are shown in Table 6.6.3.

Table 6.6.3: TT2 degree of acceptability of 'crumbles the shackles'

TT1 degree of acceptability	Frequency	Per cent
Totally acceptable	6	17.7
Fairly acceptable	15	44
Neutral	7	20.6
Fairly unacceptable	4	11.8
Totally unacceptable	2	5.9
Total	34	100

The majority of the participants regard this translation as acceptable, and the minority regard it as unacceptable. A few, however, find this collocation too odd. Comparing the degree of acceptability of 'rent' with the degree of acceptability of 'crumble the shackles', we find the former unacceptable and the latter acceptable in general.

The results for the accuracy of the metaphor above are given in Table 6.6.4.

Table 6.6.4: TT2 degree of accuracy of 'crumbles the shackles'

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	7	21.2
Fairly accurately	12	36.4
Neutral	8	24.2
Fairly inaccurately	5	15.1
Totally inaccurately	1	3.1
Total	33	100

Around half of the respondents find 'crumble the shackles' accurate, a quarter of them see it as inaccurate, and the last quarter see it as neutral. Those who find it accurate feel the notion of freedom in it. The results for the accuracy of 'rent' and 'crumbles the shackles' show that the former is inaccurate and the latter is very accurate.

The respondents' opinions on the better translated metaphor are shown in Table 6.6.5.

Table 6.6.5: Evaluation of TT1 and TT2 ('rent' and 'crumble the shackles')

Better translation	Frequency	Per cent
TT1	7	20.6
TT2	21	61.8
Unable to decide	3	8.8
Neither	3	8.8
Total	34	100

The TT2 metaphor is triple the percentage of TT1 metaphor in regard to their favorability as expressed by respondents. They think that the TT2 metaphor gives the sense of a new growth of spring, and it is readily imaginable, though less common.

TT1 is viewed as missing and warping the meaning. Some say it does not give the meaning of freshness intended in the original. However, a few find it more natural, dramatic, and musical/rhythmic. Three respondents find neither of the two translations makes sense without reading the explanation given in the questionnaire.

6.7 Section Seven

The results for the acceptability of 'dives' in stylistic terms are given in Table 6.7.1.

Table 6.7.1: TT degree of acceptability of 'dives'

TT1 degree of acceptability	Frequency	Per cent
Totally acceptable	14	41.2
Fairly acceptable	14	41.2
Neutral	6	17.6
Fairly unacceptable	0	0
Totally unacceptable	0	0

The results show that this TT is greatly acceptable. None of the respondents finds this translation ‘fairly unacceptable’ or ‘totally unacceptable’.

The TT is found “expressive” by a number of respondents. Some say that the image is clearly depicted, but the addition of a word like ‘deep’ would probably improve it stylistically. However, a few of them think this metaphor is very physical to describe a psychological process and prefer ‘delve’ instead.

Table 6.7.2 below considers the accuracy of ‘dives’ in relaying the intended meaning.

Table 6.7.2: TT degree of accuracy of ‘dives’

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	12	36.4
Fairly accurately	14	42.4
Neutral	7	21.2
Fairly inaccurately	0	0
Totally inaccurately	0	0
Total	33	100

Again, the results show that this TT is regarded by respondents as either ‘fairly accurate’ or ‘totally accurate’. None of them thinks it is inaccurate. One respondent thinks that this translation suggests a powerful image. Another finds it “literal but works in both languages”. A third participant believes the meaning is given at the expense of the beauty of poetry. A fourth prefers ‘delves’ as it means exploring the depths.

6.8 Section Eight

The table below shows the results for the acceptability of ‘the river, plunging’.

Table 6.8.1: TT degree of acceptability of 'the river, plunging'

TT1 degree of acceptability	Frequency	Per cent
Totally acceptable	9	27.3
Fairly acceptable	14	42.4
Neutral	4	12.1
Fairly unacceptable	5	15.2
Totally unacceptable	1	3
Total	33	100

The TT is found to be acceptable to a large extent. Still, a few participants believe that it is either 'neutral' or unacceptable. The comments given reveal that the word 'river' is "full of rhythm" and conveys the idea well. Another respondent suggests that 'cascading' or 'boisterous in rhythm' would sound better. A third participant finds "a slight ambiguity about the subject of 'plunging'". The accuracy results of this TT are shown in Table 6.8.2.

Table 6.8.2: TT degree of accuracy of 'the river, plunging'

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	5	15.1
Fairly accurately	13	39.4
Neutral	10	30.4
Fairly inaccurately	3	9.1
Totally inaccurately	2	6
Total	33	100

More than half of the participants find the TT accurate, some 30.4% neutral, and around 15% inaccurate. Those who find this TT accurate do not provide any comments.

Some opponents of this translation do not find a link between the river and musicality. In their view, a river is too literal to refer to something else. Another respondent believes that the use of the comma changes the interpretation and elegance of the line. One finds “the plunging of the river of rhythm” more straightforward. The last respondent says that “the image is of a fast-moving and powerful force of water”.

6.9 Section Nine

Table 6.9.1 shows the results for the acceptability of ‘suppressing’ and ‘flowing’.

Table 6.9.1: TT degree of acceptability of ‘suppressing’ and ‘flowing’

TT1 degree of acceptability	Frequency	Per cent
Totally acceptable	22	68.8
Fairly acceptable	5	15.6
Neutral	3	9.4
Fairly unacceptable	2	6.2
Totally unacceptable	0	0
Total	32	100

It is noticeable that 68.8% of the respondents find this translation ‘totally acceptable’. The choice ‘fairly acceptable’ comes second with 15.6%. These percentages reflect a very positive view the acceptability of the TT. This translation is found to suggest tears of joy, but “unusually positive”. Some respondents believe these words describe emotion accurately. One respondent, however, finds this translation slightly odd.

The table below shows the degree of accuracy of ‘suppressing’ and ‘flowing’.

Table 6.9.2: TT degree of accuracy of 'suppressing' and 'flowing'

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	21	63.6
Fairly accurately	7	21.2
Neutral	5	15.2
Fairly inaccurately	0	0
Totally inaccurately	0	0
Total	33	100

The overwhelming majority of the participants find the TT either 'totally accurate' or 'fairly accurate'. None of them thinks it is inaccurate.

Some participants think that this translation conveys the meaning accurately, "without losing the poetic sense and term". One finds it "suited to a happy situation whereas the extract appears to be more sinister".

6.10 Section Ten

Table 6.10.1 shows the degree of acceptability of the two verbs 'wounds' and 'praises'.

Table 6.10.1: TT degree of acceptability of 'wounds' and 'praises'

TT1 degree of acceptability	Frequency	Per cent
Totally acceptable	7	21.2
Fairly acceptable	18	54.6
Neutral	7	21.2
Fairly unacceptable	1	3
Totally unacceptable	0	0
Total	33	100

About three fourths of the participants believe the TT is acceptable to a very high extent, while 21.1% of them find it 'neutral', and only 3% find it 'fairly unacceptable'. One respondent thinks that this TT is "provoking and needs re-reading to understand it". Another says that "the verb 'wounds' normally agrees with 'snares' not 'rhetoric'".

The results regarding the accuracy of 'wounds' and 'praises' are given in Table 6.10.2.

Table 6.10.2: TT degree of accuracy of 'wounds' and 'praises'

TT1 degree of accuracy	Frequency	Per cent
Totally accurately	4	12.1
Fairly accurately	20	60.6
Neutral	6	18.2
Fairly inaccurately	3	9.1
Totally inaccurately	0	0
Total	33	100

As shown in the table, 60.6% of the participants view the TT as 'fairly accurate' and 12.1% as 'totally accurate'. Some 18.2% see it as 'neutral' and only 9.1% find it inaccurate.

This translation is found by a few respondents to "follow the ST idea and image closely enough". One says that the poetic turn and rhythm of the poem are preserved. Another participant thinks that the reader has "to make a leap to understand the meaning".

6.11 Discussion

The questionnaire was used to assess the effect of translated metaphors on the reader of English. The questionnaire comprised 10 ST metaphors and their 16 TT translations; it was printed on 10 pages, plus a preliminary questions page. The metaphors were intended to be representative but it cannot, of course, be guaranteed that they were sufficient in number to evaluate the acceptability and accuracy of the translated metaphors taken as a whole. Using a longer questionnaire, however, would have overburdened the respondents, as was clear from expert reactions from Prof. Jeremy Munday and Prof. James Dickins to a draft version of the questionnaire, elicited before the questionnaire itself was administered. A number of respondents, in fact, did not answer all the questions, and consequently their copies were not used in the analysis. An attempt to ensure that the metaphors were representative was made by choosing metaphors from 10 different poems, these poems having different themes and topics.

Each question appeared on a single full page of the questionnaire and had many sub-sections (questions 1-6 had 9 sub-sections each, and questions 7-10 four sub-sections). The questions given took two forms. In the multiple-choice part, the respondents were asked to choose an answer from 5 choices. Regarding the acceptability of the translation, they were asked to choose from the options: *Totally acceptable*, *fairly acceptable*, *neutral*, *fairly unacceptable*, and *totally unacceptable*. Regarding the accuracy of the translation, they were asked to choose from the options: *Totally accurate*, *fairly accurate*, *neutral*, *fairly inaccurate*, and *totally inaccurate*. This type of question was fully answered by all the participants who agreed to respond to the questionnaire.

The use of closed questions is, of course, restrictive. To compensate for this, open-questions were also used, giving the respondents freedom to express their views as they wished. The respondents were accordingly asked to add any comments regarding the acceptability and accuracy of each translation. In questions 1-6, where two translations were given, the respondents were also asked to choose the better metaphor translation and justify their choice. Strikingly, many of these questions were left unanswered.

The research population who responded to the questionnaire in full was 34. They are all English-speakers, but they have different educational backgrounds and experiences of translation. This sample size meets basic criteria for reliability. However, reliability cannot, of course, be entirely guaranteed. In addition, the questionnaire as a whole appeared in English. The Arabic ST metaphor was not given, but was fairly literally translated and explained by the researcher. This explanation may not be precise, or it may, perhaps, be regarded as only one interpretation amongst a number of possible interpretations as interpreting poetry differs from one reader to another. In principle, it would have been very useful and revealing to do a questionnaire analysis using Arabic-English bilingual respondents, or even translators. However, in practice, it would have been impossible for me to find a sufficient number of bilingual respondents to carry out a questionnaire analysis.

The questionnaire results show that most of the translations are highly acceptable and accurate in stylistic terms. In the questions where two TTs are given, the respondents' preferences were nearly equally divided between the two translations. This supports the conclusion that only a few translations are unacceptable. Two translations 'rent' and 'interned' were found neither acceptable nor accurate; one translation 'calcified' was not found to be acceptable.

6.12 Chapter Summary

In order to assess the translations of ten of Darwish's metaphors into English, a questionnaire was produced to collect data, and describe and analyse them. The purpose of the questionnaire is to gauge the acceptability and accuracy of the corpus in stylistic terms. The questionnaire was carried out in Leeds, England, and all the respondents were native speakers of English.

The results of the questionnaire are presented and given in the form of numbers and illustrations. Looking closely at the questionnaire results, it can be noticed that target readers' responses show that the metaphor translations examined are largely acceptable and accurate in stylistic terms. The results will be further discussed and compared to the metaphor analysis in Chapter Five in the next chapter. The goal, structure, and format of the questionnaire are discussed. Research population and results are also discussed.

Chapter Seven: Comparison of Results

Introduction

This chapter represents a comparison between the metaphor analysis in Chapter Five and the questionnaire results in Chapter Six. The comparison involves the kind of metaphor and its associations like topic, vehicle, image, and meaning. The comparison includes the 10 ST metaphors and the 16 TT metaphor translations represented in the questionnaire. The comparison also draws upon the ST metaphor size and format, ST and TT metaphor type, and ST schematicity in comparison with the questionnaire results for the degree of acceptability and accuracy of the translation(s) in stylistic terms. The translators themselves are viewed from the angle of whether they are Arabic native speakers or English native speakers and their degree of success in rendering the ST metaphor. Finally, the procedure adopted in rendering each metaphor into English is checked.

7.1 Johnson-Davies' "He dreams of her breast at bloom in evening"

This translation is non-lexicalised and, specifically, conventional in Dickins' typology and cliché in Newmark's. In this translation, the topic (breast) is given, the vehicle (garden) implicit as it is in the original, the image depicted, and the meaning conveyed. This is a single-word metaphor. This metaphor is schematic and can fit into the overall Arabic metaphor schema الصدر بستان A BREAST IS A GARDEN. The translator's procedure in rendering this metaphor is to reproduce the same vehicle as in the TL.

The results for the degree of acceptability 'at bloom' show that the TT is 'fairly acceptable' or 'totally acceptable' for 62% of the respondents, 17.5% are 'neutral', and only 20% find it 'fairly unacceptable' or 'totally unacceptable'. Regarding the accuracy of this phrase, more than 70% of the respondents opt for 'fairly accurate' or 'totally accurate'. The remaining 30% are equally divided between 'neutral', and 'fairly inaccurate' and 'totally inaccurate'. In general, this TT is viewed as clear and easy to understand and as conveying the original meaning in an acceptable and accurate way.

7.1.1 Akash and Forche's "He dreams of her breasts in evening blossom"

This translation is also conventional in Dickins' terms and cliché in Newmark's. The metaphorical word 'blossom' implies that the vehicle is a garden or a rose, and thus the image is depicted and the meaning given. The translator similarly reproduces the same vehicle in the TL.

The results for the degree of acceptability of the word 'blossom' reveal that 54.6% of the respondents find this TT 'totally acceptable' or 'fairly acceptable', 24.2% neutral, and 21.2% 'fairly unacceptable'. The results regarding the accuracy of this word show that 47% find it 'fairly accurate' or 'totally accurate', 37.5% neutral, and 15.5% 'fairly inaccurate' or 'totally inaccurate'. These results show that the degree of acceptability and accuracy of 'blossom' is not very high but rather falls in the middle. This conclusion becomes clearer when we consider that the percentages of 'neutral' respondents are relatively high (24.2% and 37.5%). The respondents' evaluation of 'at bloom' and 'blossom' also leads to the same conclusion.

7.2 Johnson-Davies' "I must be interned with memories"

In this implicit metaphor, the topic (memories) is given, but the vehicle (prison) is not. It is seen through the word 'interned'. In English, this is an original metaphor. Both the image and meaning are clear to the English-speaking reader. This is a single-word metaphor and it is schematic as it fits in the overall schema KNOWLEDGE OF PAST EVENTS IS AN EXTERNAL EVENT EXERTING FORCE ON PRESENT EVENTS. The translator reproduces the same image in the TL.

The questionnaire results for the degree of acceptability show that 'interned' is either 'fairly unacceptable' or 'totally unacceptable' to 60% of the respondents. Only 27.2% find it acceptable and 12.2% neutral. Similarly, around 56% find it inaccurate. Only 29.4% find it accurate, and 14.7% think it is 'neutral'.

7.2.1 Bennani's "I must be a prisoner of memories"

In this original metaphor, the vehicle is retained in the TL through the metaphorical word 'prisoner', and consequently the image is depicted and meaning conveyed.

Bennani's procedure is to retain the original SL metaphor as an original metaphor having the same vehicle in the TL.

The questionnaire results indicate that 'prisoner' is 'fairly acceptable' or 'totally acceptable' to 91% of the respondents, and 'fairly accurate' or 'totally accurate' to the same percentage. In addition, 79.5% prefer 'prisoner' to 'interned' with only 17.5% finding the former more acceptable and more accurate.

7.3 Jeffrey Sacks' "Remember crusader citadels gnawed by April weeds"

In this original metaphor, the translator tries to retain the vehicle and image in the TT through the word 'gnawed'. Although the vehicle (animals gnawing) is not given explicitly as the topic is, the meaning is conveyed in this translation. In this single-word, non-schematic metaphor, Sacks reproduces the same image and retains the vehicle in the TL.

The word 'gnawed' is found to be acceptable to the questionnaire respondents: 73.6% of them think it is either 'fairly acceptable' or 'totally acceptable'. The remaining percentage is nearly equally divided between 'neutral' and 'unacceptable'. 60.6% find this word 'fairly accurate' or 'totally accurate', the remaining percentage being divided between 'neutral' and 'fairly inaccurate'.

7.3.1 Amira El-Zein's "Remember the fortresses of the crusades eaten by April's grasses"

In this original metaphor, the topic (fortresses of the crusades) is given explicitly, but the vehicle (animals eating) is not given. The translator depicts the image and renders the meaning in her attempt to retain the vehicle in the TL through the passive form 'eaten'. She reproduces the same image and retains the vehicle in the TL.

More than half of the respondents (53%) find this translation 'fairly acceptable', some 26.5% 'neutral', and 20.5% 'fairly unacceptable'. Similarly, 54.8% find it 'fairly accurate', 32.2% 'neutral', and 13% 'fairly inaccurate'. These figures show that 'eaten', unlike 'gnawed', falls towards the middle in terms of the scale of acceptability and accuracy. The latter was preferred to the former by 67.6% of the respondents.

7.4 Jeffrey Sacks' "My days hovered over her and before her"

This is an original metaphor. The topic (days) is given but the vehicle (birds) is implied, and the image is depicted through the word 'hovered'. The meaning that the poet while in prison feels a close reciprocal relationship with his mother is not clearly conveyed through the word 'hovered'. This is also a single-word, non-schematic metaphor in which Sacks reproduces the same image and retains the vehicle in the TL.

53.3% of the respondents in the questionnaire find this translation 'fairly acceptable' or 'totally acceptable', some 28% 'neutral', and 18.7% 'fairly unacceptable' or 'totally unacceptable'. The percentages in regard to the degree of accuracy of 'hovered' are nearly equal. 46.9% think this translation is 'fairly accurate' or 'totally accurate', 34.4% neutral, and 18.7% 'fairly inaccurate' and 'totally inaccurate'. These figures show that 'hovered' comes in the middle in regard to acceptability and accuracy. What is also striking is that the option 'neutral' is relatively high (28% and 34.4%).

7.4.1 Sinan Antoon "that my days hover around her, that my days hover in front of her"

This metaphor is also original. Again the topic is given but the vehicle is implied. The image is depicted through the repetition of the word 'hover', but the meaning is not clearly conveyed. Antoon's procedure is to reproduce the same image and retain the vehicle.

The questionnaire results show that 54.5% of the respondents believe that the repeated form 'hover' and 'hover' is 'fairly acceptable' or 'totally acceptable', 30.3% 'neutral', and 15.2% 'fairly unacceptable' or 'totally unacceptable'. Likewise, 48.4% find this translation 'fairly accurate' or 'totally accurate', 35.4% neutral, and 16.2% 'fairly inaccurate' or 'totally inaccurate'. These figures indicate that only half of the participants see the TT as acceptable and accurate. Strikingly, one-third of them find it 'neutral'. This explains why the respondents are nearly equally divided between Sacks' and Antoon's translations; 42.4% opt for Sacks' TT and 45.5% opt for Antoon's.

7.5 Haddawi's "And our prayers turned to bone"

In this original metaphor, the topic (prayers) is given, but the vehicle is transformed to sense (turned to bone) in translation. The image of lime is different from that of bone and the meaning is not easily grasped as the phrase 'turned to bone' is not very common in English. Haddawi replaces the SL original metaphor with a TL original metaphor having a different vehicle (turned to bone).

The results for 'turned to bone' reveal that 61.7% of the respondents see this phrase as 'fairly acceptable' or 'totally acceptable', 26.5% 'neutral', and 11.8% 'fairly unacceptable' or 'totally unacceptable'. Similarly, 63.3% find it 'fairly accurate' and 'totally accurate', 20% neutral, and 16.7% 'fairly inaccurate' or 'totally inaccurate'.

7.5.1 Sacks' "Our prayers calcified"

In this original metaphor, the topic is given but the vehicle (lime) is implicit. It can be inferred from the verb 'calcified', which also depicts the image of lime. The meaning of hardening and inflexibility of 'calcified' when it collocates with 'prayers' is not totally clear. This is also a single-word, non-schematic metaphor. The translator reproduces the same image and retains the same vehicle in the TL.

The questionnaire results reveal that only 40.6% find 'calcified' acceptable; whereas, 50 % find it 'fairly unacceptable'. Regarding the accuracy of 'calcified', 46.9% find it 'fairly accurate' or 'totally accurate', 15.6% neutral, and 37.5% 'fairly inaccurate' or 'totally inaccurate'. Accordingly, 67.6% of the respondents opt for 'turned to bone' over 'calcified' with 17.6%.

7.6 Abdulahad's "Profusion of vegetation rent by weeds"

This is an original metaphor, too. The topic (profusion of vegetation) is given, but the vehicle (prisoners) is not. The image is completely ignored as the shackles in the SL are not depicted in the TL, but the meaning that fields get rid of their sterility and start producing new crops may be clear. This metaphor is phrasal as it occurs in the verb phrase 'crumble their handcuffs'; it is schematic as it fits in the schema HARM IS PREVENTING FORWARD MOTION. Abdulahad replaces the SL original metaphor with a TL original metaphor having a different vehicle (rent by weeds).

The results for the acceptability of 'rent' reveal that only 26.5% find it 'fairly acceptable' or 'totally acceptable', 23.5% 'neutral', and curiously 50% 'fairly unacceptable' or 'totally unacceptable'. The results for accuracy are even worse. Only 18.1% see 'rent' as 'fairly accurate' or 'totally accurate', 21.2% neutral, and strikingly 60.7% 'fairly inaccurate' or 'totally inaccurate'.

7.6.1 Joudah's "The vegetation of the fields crumble the shackles, O joy!"

In this original metaphor, the topic (fields) is given but the vehicle (prisoners) is implicit. The image is depicted through the phrase 'crumble the shackles' and the meaning of freedom is conveyed. Joudah reproduces the same image and retains the same vehicle in the TL.

The questionnaire results indicate that 61.7% find 'crumble the shackles' 'fairly acceptable' or 'totally acceptable', 20.6% 'neutral', and 17.7% 'fairly unacceptable' or 'totally unacceptable'. Similarly, 57.6% find it 'fairly accurate' or 'totally accurate', 24.2% neutral, and 18.2% 'fairly inaccurate' or 'totally inaccurate'. This translation is accordingly preferred to Abdulahad's 'rent', 61.8% preferring this and only 20.6% preferring the former.

7.7 Joudah's "Whenever a poet dives into himself"

In this lexicalised metaphor, the topic (himself) is mentioned explicitly, but the vehicle (sea) is not given. The image is depicted through the verb 'dives', but the meaning needs to be worked out. This one-word metaphor is schematic as it fits into the schema MAKING DISCOVERIES IS SEEING NEW LAND OR OBJECTS. Here, Joudah again reproduces the same image and retains the same vehicle in the TL.

The verb 'dives' was found to be 'fairly acceptable' or 'totally acceptable' to 84.4% of the questionnaire respondents and 'fairly accurate' or 'totally accurate' to 78.6% of them. None of the respondents see this translation as unacceptable or inaccurate.

7.8 Shaheen's "She is thrilled by the river, plunging in rhythm"

In this original metaphor, the topic (series/regularity of sounds) is not mentioned but the vehicle (plunging of a river) is explicitly stated. The image is conveyed through the gerund 'plunging', but the meaning (flow and musicality of words) is not easily

grasped. This is a phrasal, non-schematic metaphor. The translator reproduces the same image and retains the same vehicle in the TL.

The results show that 'the river, plunging' is acceptable to 69.7% of the respondents. The remaining percentage is divided between 'neutral' and unacceptable. 54.5% see it as accurate, 30.4% 'neutral', and 15.1% inaccurate.

7.9 Cobham's "But did not succeed in suppressing the happiness flowing from his eyes"

In this original metaphor, the topic (happiness) is given, but the vehicle (liquid) is implicit. The image is portrayed through the words 'suppressing' and 'flowing', and the meaning is relayed. This is a one-word, non-schematic metaphor. Cobham reproduces the same image and retains the same vehicle in the TL. The questionnaire results indicate that 'suppressing' and 'flowing' are acceptable to 84.4% and accurate to 84.8% of the respondents.

7.10 Shaheen's "Words carry me off to snares of rhetoric that wound the sense, and praise the wound they've made"

In this original metaphor, the topic (rhetoric) is given explicitly, but the vehicle is implicit (a man) and can be inferred through the verbs (wound) and (praise). The image is retained and the meaning relayed again through the verbs 'wound' and 'praise'. Both metaphors are single-word; they can be termed schematic as they fit into the schemas PSYCHOLOGICAL HARM IS PHYSICAL INJURY and COMMUNICATING OPINION IS FEEDING respectively. Shaheen, too, reproduces the same image and retains the same vehicle in the TL.

75.8% of the respondents find this translation 'fairly acceptable' or 'totally acceptable', and 21.2% find it 'neutral'. In addition, 72.7% find it 'fairly accurate' or 'totally accurate'. 18.2% find it 'neutral' and only 9.1% 'fairly inaccurate'.

7.11 How the translators' backgrounds might be traceable in the results

The metaphor analysis in Chapter Five and survey results in Chapter Six show a high degree of acceptability and accuracy in rendering the metaphors examined into

English. However, a number of deficiencies can be traced depending on internal and external factors which may influence translation procedures and strategies. Internal factors are textual features (semantic, syntactic, morphological, figurative, and sound-based). External factors are related to the translator's first language, background, fluency, and attitude.

Noel Abdulahad translates the metaphor *حقوقاً تفتت أغلالها بالنبات* as 'profusion of vegetation rent by weeds'. The reader response survey results reveal that using the word 'rent' for *تفتت* was considered largely unacceptable and inaccurate. Abdulahad is originally Palestinian, but he lives in America and has spent most of his life there. It is obvious that he understands the meaning of *أغلال* as that of *غلال* 'crops'. He takes the first meaning as it is immediately related to vegetation; the context of the metaphor, particularly the word *تفتت* (break or crumble), implies that the meaning intended is the second one. The mistranslation is possibly due to the ST semantic features.

In *From Now on You Are Somebody Else*, Catherine Cobham misunderstands the metaphorical element in *مهما نظرت في عيني .. فلن تجد نظرتي هناك*. *خطفتها فضيحة* and consequently translates it as 'However much you look into my eyes you won't find my expression there. I snatched it away in shame'. Cobham's first language is English; she misunderstands the meaning of the ST phrase *خطفتها*, in which the subject is *فضيحة* (the scandal). She mistakenly understands this word as *خطفتها* 'I snatched' it, in with the pronoun 'I' as the subject. This misinterpretation is due to the morphological features of Arabic.

The questionnaire results show that using 'calcified' for prayers in *والصلاة تكلست* was considered fairly unacceptable and relatively inaccurate. Sacks' first language is English and his background is American. He tries to be loyal to the ST and specifically to the word *تكلست*, which sounds similar in both Arabic and English and which stems from *كلس* 'lime' or 'calcium'. Using *تكلست*, Darwish meant to show that prayers became spiritless, but 'calcified' was not found to do the task properly. The difficulty here lies in the figurative ambiguity of the original word.

In the poem *Hooriyya's Teachings*, the term *لغة دارجة* is translated as 'spoken language' by Sacks and 'slang' by Antoon. Darwish uses this term to express the means of communication between him and his mother as opposed to *لغة فصحي* (standard

language), which he uses along with لغة دارجة in the same stanza. It seems that Antoon (an Arabic speaker) misunderstands the word 'slang' as restricted to a particular context or group of people. Sacks (American), on the other hand, chooses an appropriate equivalent. Sacks' fluency makes him think more in the TL rather than SL.

In the same poem, the word كناس is used to refer to the place which the gazelle (his mother) lost. It is translated as 'shelter' by Sacks and 'house' by Antoon. It refers to 'hole in a tree stem where a gazelle lives'. The context is about a boy and his mother's expatriation, exile, and losing home. 'Shelter' sounds more of a synonym of كناس and more fitting to the context of the poem. Again, it seems that Antoon misunderstands the precise meaning and consequently mistranslates it.

The word انكشاري in *The Eternity of Cactus* is translated by El-Zein as 'inkishari' and by Sacks as 'janissary'. This former, as in Arabic, refers to the Ottoman military, whereas the latter refers specifically to infantry units of the Ottoman military. Sacks' imprecise translation is probably due to his lack of knowledge or weak cultural background about the topic.

In *Low Sky*, Fady Joudah, though an Arabic speaker, misunderstands the adjective المشاع (communal or public). He interprets it as المشع and consequently translates it as 'radiant'. This translator lives in the USA, and his residence in America perhaps formed his background but did not help him interpret the precise meaning of this adjective as the two adjectives come from similar roots: شاع and شَع. The adjective is used for blood in the ST. The TT image or vehicle is distorted in this translation.

In the same poem, Joudah misinterprets the word سرير (bed) in the lines below:

Whenever a woman goes to her secret in the evening
كَلَّمَا مَضَتْ امْرَأَةٌ فِي الْمَسَاءِ إِلَى
سَرِيرِهَا

She finds a poet walking in her thoughts.
وَجَدَتْ شَاعِرًا سَائِرًا فِي هَوَاجِسِهَا.

In the same poem, the word 'secret' is used for سرير; it is obvious that there is an overlap between the words سرير and سرّ (secret) probably because they stem from the same root in Arabic and consequently share some letters. This translation changed the

image and message of the original. In this example and in the one before, ST sound-based features affect the translator's interpretation.

In *To Describe an Almond Blossom*, Shaheen translates سيخطفني الكلام (literally: speech will kidnap me) as 'words carry me off'. In the mind of the critic Shaheen, الكلام is not 'speech', i.e. not oral, but written (words). This is clear across the poem through the words/phrases نكتبها سدىً (in vain we write it), بالحروف (with letters), الكلمات (words), and كتابة مقطع (writing a piece of verse). Similarly, خطف is not kidnapping in Shaheen's view; it is the poet's soliloquy and delving into language [to describe almond blossom]. The translator prefers 'carry off' as kidnapping is violent and sudden.

Shaheen, in *She Does Not Love You*, uses the word 'union' for جماع, but this word does not do the job precisely. This word in Arabic has only one meaning, 'sexual intercourse', and this meaning is clear to Shaheen as a native Arabic speaker. Although 'union' could be sexual, the image is not precisely depicted in the translation. Euphemistically, the translator avoids using the word 'sexual' and prefers to use only one word to achieve some kind of equivalence.

In the same poem, Shaheen uses 'sky' for اللازورد (azure) on the grounds that both are blue. It is true that the reference of اللازورد in this context is 'sky' and this is quite clear to the translator being a native speaker of Arabic. It becomes clearer if we look at the lines following this one; they are about stars. 'Sky' denotes the high place intended by the poet, but not the blue colour.

Cultural background may also play a role in the process of translation. The poem جندي يحلم بالزنايق البيضاء is about a soldier who goes to Israel to see and dream of flowers. The title of the poem is translated as 'A Soldier Dreams of White Lilies' by Johnson-Davies and as 'A Soldier Dreams of White Tulips' by Munir Akash and Carolyn Forche. The word 'tulips' is more appropriate to the context of the poem as Israel and the Middle East in general are rich with tulips rather than lilies.

The line below describes almond blossom in *To Describe an Almond Blossom*:

Dense as a line of verse not arranged
alphabetically

وهو الكثيف كبيت شعر لا يدون بالحروف

The poet means that the line of verse is so dense that letters are inadequate to write it. Shaheen uses the phrase 'not arranged alphabetically' for لا يدون بالحروف (literally: not written in letters, i.e. in something else). Shaheen is a critic and a close friend of Darwish, and they used to meet during translating his work. Nevertheless, the meaning and image became limited in the TT. The ST reader can have different images, but the TT reader finds only one image (unalphabetical letters forming a line of verse).

In *From Now On You Are Somebody Else*, the term ثقلاء الظل is translated as 'with heavy shadows' by Cobham in the lines:

Oh present! Be a little patient with us, for we	أيها الحاضر! تحملنا قليلاً، فلسنا
are only passers-by with heavy shadows.	سوى عابري سبيلٍ ثقلاء الظل

The term ثقلاء الظل (singular ثقيل الظل) is commonly used to refer to boring and not likeable people. That is why the poet asks the present time to be patient. The translator (British) misinterprets the ST expression and translates it literally as 'with heavy shadows'. Interpreting culture-bound expressions needs special attention.

In *The Eternity of Cactus*, El-Zein translates the word سيّدنا as 'our Lord' and Sacks translates it as 'Jesus'. The context of the poem shows that the word undoubtedly refers to Jesus. 'Our Lord', however, may have more than reference; this varies from one reader to another, depending on his/her religious background and attitude. The religion of the translators may play a role in determining the selection process.

7.12 Theory and practice of poetry translation: Analysis and discussion

Points stressed in the discussion of theory and practice of poetry translation (Section 2.6) are noted in this Section, putting the theoretical section and the practical analysis in dialogue. The points noted are about paraphrase, loss, priority, quality, creativity, and translation strategies.

In *A Soldier Dreams of White Lilies/Tulips*, Darwish talks about a soldier's love of the land:

He answered: 'My love is a short outing,	أجاب: حبّي نزهة قصيرة
a glass of wine, an affair/ a love affair.'	أو كأس خمر .. أو مغامرة

The word مغامرة is literally 'an adventure'. Johnson-Davies translates it as 'an affair' and Akash and Forche translate it as 'a love affair'. This word does not necessarily mean an affair or a love affair, especially because the poem is about the love of the land; it may refer to any other kind of adventure (e.g. camping, cruising, or climbing mountains). Johnson-Davies' strategy may be viewed as a paraphrase, preventing loss of meaning. Akash and Forche's strategy may be viewed as explicitation, adding the word 'love'. This expansion gives an interpretational effect. Of course, paraphrase or explicitation are guided by the translator's interpretation of the ST.

In the same poem, the phrase جبينه الواسع in the line below:

A crown of blood marked his high forehead. كان على جبينه الواسع تاجٌ من دم

is translated as 'his high forehead'. The adjective الواسع literally means 'wide'. All translators creatively choose 'high' as this adjective collocates with 'forehead', producing a good quality TT version.

In *Hooriyya's Teachings*, the poet reminds his mother of their emigration to Lebanon:

Where you forgot me in a sack of bread حيث نسيتني ونسيت كيس الخبز [كان الخبز قمحياً].
(it was wheat bread).

In the second line, the mother forgets both her son and the bag of bread. Antoon's translation is ambiguous as it might be taken to mean that the boy was hidden in the sack of bread.

Consider the line:

Don't become incandescent in order to لا تحترق لتضيء أمك، تلك مهنتها الجميلة
light up your mother. That's her task/
beautiful calling'.

Antoon contracts the phrase مهنتها الجميلة (her beautiful task) to 'her task', and Sacks translates it as 'her beautiful calling'. It seems that Antoon gives priority to the basic task of the mother; Sacks' strategy, on the other hand, is to be loyal to the ST rather than to give priority to one element over another.

In *The Phases of Anat*, the poet uses the words العالي and العاري, which rhyme and have alliteration and assonance. Haddawi translates the words as 'shrilled ascent' and 'deep-throated fadeout', giving priority to the meaning over prosodic features. Nevertheless, the meaning of العاري (naked) is not rendered. This translation may betray the text; at least, it leads to the loss of sound-based features. Sacks chooses the words 'high ascent' and 'bare descent', retaining assonance and the basic sense of the words.

In *Low Sky*, the poet adopts the style of repetition to deliver a certain message. He describes a place as خفيفاً خفيفاً (light light) on memories. Similarly, he describes love as هادئ هادئ (quiet quiet). The purpose of repetition here is confirmation; the poet meant to confirm that the place is 'very light' on memory and love is 'very quiet'. Repetition is common and acceptable in Arabic. In English, the translator needs to convey the message embedded in a style fitting to the TT. Joudah uses 'light-footed' for خفيفاً خفيفاً and 'quite serene' for هادئ هادئ, avoiding repetition in English.

In some cases, translators adopt the deletion strategy. In *Rubaiyat*, the phrase إني أرى (I verily see) is repeated seven times to confirm that the poet sees what he sees physically rather than imaginatively. This phrase is not translated at all by Abdulahad, but retained throughout by Joudah. The translator's decision-making process may be governed by his strategy or linguistic 'ideology'.

Explication is a strategy used in translation to clarify certain points (for the definition of explication, see Section 5.1); In *A Soldier Dreams of White Lilies*, the word عوسجة is translated as 'a red boxthorn' by Johnson-Davies and 'a blood-red boxthorn' by Munir Akash and Carolyn Forché. The latter translators add the word 'blood' to explain the meaning intended in the poem (bomb). In *Psalms 2*, Johnson-Davies translates صنوبر as 'pines' and Bennani translates it as 'pine cones', in which 'cones' is added to clarify the shape. In the poem *The Phases of Anat*, the sentence وامتثلنا للسراب is translated by Haddawi as 'and we unknowingly accepted the mirage'. Here the word 'unknowingly' is added to reflect deception. This strategy may be considered 'expansion'.

In *Psalms 2*, Darwish says:

The important thing is for my throat to be strong

المهم أن تكون حنجرتي قويّة

This line means that what is important for Darwish is to keep composing poetry and reciting it loudly. This meaning may not be clear and consequently lost in Johnson-Davies' translation. The strategy of paraphrasing, however, is not used in the corpus selected for analysis.

Imagery is a key component in poetry, and rendering imagery in translation is not an easy task, needing a kind of creativity. Consider the lines below:

Hail to the almond's song, flowing white	مرحى!
as village smoke, as flocks of doves.	لأغنية اللوز بيضاء تهبط فوق دخان القرى
	حماماً ... حماماً

Abdulahad uses similes to reflect the ST image. The particle of comparison 'as' is used twice.

In the lines below:

As we do don't know the difference between a	وما دمنا لا نعرف الفرق بين الجامع
mosque and a university, because they are both	والجامعة، لأنهما من جذر لغوي واحد.
from the same root in Arabic.	

The Arabic words جامع (mosque) and جامعة (university) stem from the root جمع (to collect), and they are called so because people gather there. It is quiet difficult to find English equivalents for these words which reflects their morphological connection; the translator (Cobham) had to add the gloss 'in Arabic'. She gives priority to meaning over sound; such a difficulty in the ST needs a kind of creativity to compensate for the loss of sound-based features.

In the line below in the same poem, we read:

Did we have to expose ourselves in public? وهل كان علينا أن نكشف عن عوراتنا أمام الملاء؟

The word عوراتنا (our genitals) is euphemistically translated within the phrase 'expose ourselves'. This may be because the translator, Catherine Cobham, is a female.

The translator's loyalty to the form of the poem is not an easy task, either. Translators of Darwish use the forms of free verse or prose poem. In the poem ربايعيات *Rubā'iyāt*, Darwish uses the form of quatrains (fifteen stanzas of four lines each), and both Noel Abdulahad and Fady Joudah stick to the same form. The length of the line and the line structure of the stanza are usually retained in translating Darwish.

Retaining the same metre in Arabic-English poetry translation is impossible in practice as metres are not the same in the two languages. The الخبيب metre for example is very common in Arabic free verse, but it does not have an equivalent in English. Translators alternatively prefer a traditional English metre or simply render the Arabic free verse into a prose poem.

Darwish's verse may rhyme, and rendering rhyme and other sound-based features in translation differs from one translator to another. In the poem *Hooriyya's Teachings*, the words حيالها *ḥiyālahā*, ظلالها *ẓilālahā*, غزالها *ghazālahā*, دلالتها *dalālahā*, أحوالها *aḥwālahā*, and شالها *shālahā* rhyme although they appear at distant points in the poem. Antoon translates these words as 'in front of her', 'shadows', 'mate', 'delight', and 'shawl'. Sacks translates them as 'before her', 'shadows', 'mate', 'tenderly', and 'shawl'. Both translators ignore rhyme in translation (unless we consider 'mate' and 'delight' to be a half-rhyme).

Only literal translation is used among Lefevere's poetry translation strategies in the corpus of poems analysed in this study. This strategy focuses on conveying the meaning and sense of the ST; the structure is changed to comply with the TT. Other strategies, i.e. phonemic, metrical, poetry into prose, rhyme, blank verse, and interpretation (see Section 2.6) are completely ignored.

7.13 General discussion

Among the 16 metaphor translations above, only three translations were viewed by respondents negatively: 'calcified' was unacceptable (but relatively accurate), and both 'rent' and 'interned' were neither acceptable nor accurate.

Among the 10 ST metaphors, 9 were found to be implicit and only one explicit اندفاع النهر (plunging of a river) (see Section 3.6). No conclusion can be drawn as only 2 out of 9 implicit metaphors were rated as fairly or very unacceptable by the questionnaire respondents.

8 ST metaphors were single-word and 2 were phrasal اندفاع النهر (plunging of a river) and تفقت أغلالها (crumble their handcuffs). The translations of the first phrasal metaphor are highly acceptable and accurate in the respondents' point of view. The latter metaphor, however, is translated very differently by the two translators: "The vegetation of the fields crumble the shackles, O joy!" by Fady Joudah and "Profusion of vegetation rent by weeds" by Noel Abdulahad. The former of these is acceptable and accurate to a large extent, but the latter is neither acceptable nor accurate.

The 10 ST metaphors can be divided according to type as follows: 6 original, 2 stock, 1 conventionalised, and 1 lexicalised. The 6 original metaphors were altogether translated 11 times: 10 remained original and 1 was transformed to sense. The 2 stock metaphors remained stock in translation, and the lexicalised remained lexicalised. The conventionalised, however, was kept conventionalised in the first translation and transformed to cliché in the second.

The questionnaire results show that retaining the original ST metaphor as original in translation was rated as fairly or very acceptable and fairly or very accurate in 9 out of 11 translations. Keeping the original ST metaphor as original in the TT was neither acceptable nor accurate in 'calcified' and 'rent'. Transforming the original metaphor to sense is sometimes more sensible. 'Turned to bone', for example, was found much more acceptable and accurate than 'calcified'. Similarly, the use of 'rent', as an original TT metaphor, was also rated as fairly or very unacceptable by the questionnaire respondents. The 2 stock and 1 lexicalised metaphors as well as the 1 conventionalised and 1 cliché TT metaphors were found quite acceptable and accurate.

6 schematic and 4 non-schematic metaphors were included in the questionnaire. The schematic metaphor تفقت أغلالها was translated twice: one of these translations (crumble the shackles) was quite acceptable and accurate; whereas the other (rent) was viewed negatively. The non-schematic metaphor والصلاة تكلست was also translated

twice, and similarly one (turned to bone) was quite acceptable and accurate, whereas the second (calcified) was not.

The 16 translations together were made by 6 native Arabic speakers and 6 native English speakers separately, and one of them was done jointly by a native Arabic speaker and a native English speaker. Two translations above were done twice by native English speakers and native Arabic speakers: 'calcified' was done by Jeffrey Sacks and was rated as fairly or very unacceptable by the respondents and 'turned to bone' was done by Husain Haddawi and was found to be highly acceptable and accurate. 'Rent' was done by Noel Abdulahad and was rated as fairly or very unacceptable, and 'crumble the shackles' was done Fady Joudah and was quite acceptable and accurate in the respondents' view. The translation done jointly was rated as fairly or very acceptable.

The vehicle was retained in 14 translations out of 16. In the remaining 2, 1 was transformed to sense and the other was replaced with another vehicle. In translations where the vehicle was retained, 13 out of 14 were done successfully. The fourteenth 'calcified' was viewed by respondents negatively. However, in the translation where the vehicle was transformed to sense, 'turned to bone' was found to be acceptable and accurate, but where the SL vehicle was replaced with a different vehicle, 'rent' was not highly rated. The figures regarding the translation procedure shows that retaining the vehicle in translation is the most common and successful technique. In a few cases, converting the SL original metaphor to a sense may be acceptable, especially when the TL metaphor is not common.

Bringing together the findings from the analysis of translation approaches and the reader response survey, we notice that all the 16 translations examined in the questionnaire fall collectively or individually within Newmark's and Dickins' models. In 13 metaphor translations, the same image is reproduced in the TL or the same metaphor is retained having the same vehicle in the TL. One metaphor was retained having nearly the same vehicle in the TL ('eaten' for 'gnawed') or, in Newmark's terms, the image was replaced with a standard TL image which does not clash with the TL culture. Two original metaphors ('turned to bone' and 'rent') were transformed to sense. This technique exists in Newmark's model, but does not exist in Dickins' account of procedures for translating original metaphors.

The questionnaire results show that 13 metaphors were translated under one approach. In these translations, the image/metaphor is reproduced and the vehicle is retained. This approach is the first procedure in Newmark's and Dickins' models, and it may be largely reliable in Arabic-English metaphor translation as 11 translations were fairly acceptable and fairly accurate. In the remaining two translations, though translated under the same approach, 'calcified' was unacceptable, but relatively accurate and 'interned' was neither acceptable nor accurate.

In one translation, the metaphor was retained, having a slightly different vehicle ('eaten' for 'gnawed'). The questionnaire results indicated that this approach is acceptable, too. In the last two metaphors 'turned to bone' and 'rent', the vehicle is transformed to sense. The results indicate that this approach works well with the former as it is fairly acceptable and accurate, but fails with the latter as fairly unacceptable and fairly inaccurate.

7.14 Chapter Summary

This chapter compares the metaphor analysis in Chapter Five to the questionnaire results in Chapter Six. The comparison involves each metaphor separately in terms of its type along with its associated features like topic, vehicle, image, and meaning. The comparison also draws upon the ST metaphor size and format, ST and TT metaphor type, and ST schematicity in comparison with the questionnaire results for the degree of acceptability and accuracy of the translation(s) in stylistic terms. The procedure adopted in rendering each metaphor into English is checked.

The translators themselves are viewed from the angle of their background and first language and their degree of success in rendering the ST metaphor. Consideration is given to how the translators' backgrounds might be traceable in the results. Points stressed in the discussion of theory and practice of poetry translation (Section 2.6) are noted in this Section. The general discussion given at the end is a summary of the process of the comparison of results; it also brings together the findings from the analysis of translation approaches and the reader response survey.

Chapter Eight: Conclusion and Recommendations

8.1 General review of the study

This study is hoped to be useful to a variety of readerships. It is especially important for translators and researchers in the field of translation studies, with particular emphasis on the translation of metaphor in Arabic free verse into English. The study is of significance to researchers interested in examining the factors involved in rendering the meaning, image, message, and effect of the translated metaphor on the TT reader. In addition, the current research assists researchers in the fields of lexical semantics and contrastive linguistics, through the analysis of ST metaphors and the discussion of their translation into English.

The study is located in the fields of descriptive translation studies as problem-restricted, in theoretical translation studies as product-oriented, and in applied translation studies as translation criticism. The ultimate goal of the thesis is to evaluate metaphor translation, and thereby also to test models for analysing metaphor translation of various types (explicit, implicit, proverbial, absolute, naked, and enhanced). The study makes use of different fields of knowledge: text linguistics, lexical semantics, and contrastive linguistics. Theories of schematicity, lexicalization, and metaphor size (domain) are utilized in the analysis. Differences between metaphor in the western tradition and its Arabic near-equivalent *isti'ārah* are explained from linguistic, structural, and cultural perspectives. A questionnaire was also used to assess the effect of some translations on the reader of English. The questionnaire is necessary to determine how acceptable and accurate the metaphor translations examined are in stylistic terms. Some discussion is needed to bring together the findings from the analysis and the reader response survey. General findings and recommendations are given in the last chapter.

The thesis has been divided into eight chapters. In Chapter One, I introduced the statement of the problem, showing why people read translated poetry, what they expect the translated text, particularly metaphors and other tropes, to be, and presenting the reader with the idea that translating metaphor is problematic. The discussion of the motivation of the study identified that metaphor translation problems and procedures would be discussed and analysed, specifically in Darwish's

free verse. Research questions were given precisely to show the purpose(s) of the study. The Introduction also highlighted the significance of the study in dealing with the topic of metaphor translation, as this topic has been largely neglected in the field of translation studies. Data collection, the framework to be followed in the study, and means of evaluation were discussed. I presented in some detail the thesis structure and research methodology, indicating that I would be using both theoretical and analytical approaches, and that a qualitative and quantitative analysis would be provided. This chapter paved the way for the subsequent development of the thesis.

In Chapter Two, I discussed Darwish and his poetry. Consideration was given to his life and poetic development. Themes and characteristics of his poetry were highlighted. Metaphor in Darwish's poetry was given special emphasis as it is the topic of the thesis. The theory and practice of poetry translation, problems of Arabic-English poetry translation and their relevance to the current study were also discussed. The most important translators in the study as well as the differences between them were given special attention. This chapter argued that Darwish is a poet of universal importance noting that he has been prolifically translated; it also showed that there are various problems on different levels in Arabic-English poetry translation.

Chapter Three discussed metaphor, its theories, types, purposes, etc. Special focus was given to Newmark's and Dickins' approach to metaphor translation as their model was a central part of the analysis in Chapter Five, linking these to other work on quality and equivalence. The difference between metaphor in the western and Arabic traditions was explained. The interrelations between the strands of the model and metaphor translation were also discussed. The translation of metaphor was given special consideration and the translation approaches of Newmark and Dickins were strongly emphasised. Other work on quality and equivalence was considered as this is linked to the analysis in Chapter Five. This chapter argued that metaphor is both a linguistic and a cultural phenomenon and its translation needs certain approaches.

Chapter Four revolved around the corpus of poems from which the metaphors were chosen for analysis and investigation and the basis on which these poems were chosen. For each poem, I discussed the context around it and showed where and when it appeared. The name of translator was given and the jacket design was considered where of interest. The topics of the importance of metre in Darwish's poetry, how free

verse operates in Arabic, and how free verse influences the translation process were given special emphasis. This chapter paved the way for the metaphor analysis in Chapter Five and metaphor translation assessment in Chapter Six.

In Chapter Five, 45 ST metaphors were chosen for analysis on the basis of their context, including the image, resemblance, and message. The size, meaning, and format of the metaphors were identified. The components of each metaphor, i.e. the topic, vehicle, and grounds of similarity were also unpacked. The type of each metaphor was determined, based on Newmark's and Dickins' analyses. Whether the metaphor was schematic or not was also determined on the basis of the Master Metaphor List compiled by Lakoff, Espensen, and Schwartz.

These 45 metaphors have been translated into 73 forms in English (28 of them translated twice and 17 once). The new context was analysed. The vehicle in each TT metaphor was examined to see whether it was retained or not; and if not, what it was transformed to. The TT metaphor type was also determined. Finally, the translation approach was determined, depending on Newmark's and Dickins' models for metaphor translation. Nida's formal equivalence and dynamic equivalence were also utilised in the analysis. General discussion and illustrations were provided.

Chapter Six used a questionnaire as a data collection tool to evaluate the acceptability and accuracy of some translations in stylistic terms. The results showed that the translated metaphors chosen for inspection are largely acceptable and accurate in the view of the respondents. Chapter Seven compared the analysis in Chapter Five with the questionnaire results in Chapter Six. The process of comparison drew upon the ST metaphor size and format, ST and TT metaphor type, and ST schematicity.

Chapter Eight presents a general review of the study. It reflects on the importance of the study, its location in the field of descriptive translation studies, and its goals. A summary of each chapter is given. Research questions are revisited and answered. Findings are summarized. The challenges and limitations of the study are presented. The insights of the study are highlighted and recommendations are given.

8.2 Research questions revisited

The first research question was: *What are the most common types of metaphor used by Darwish in the selected poems?* It can be noticed that Darwish uses different types and formats of metaphor in his poetry. The most common types are original and stock and the most common formats are implicit and then explicit respectively. Implicit metaphors are not easily understandable because the vehicle is not given and consequently the image is not necessarily clear; it is left to the reader to understand and imagine it. As a result, implicit metaphors are not easily translatable or their translations may differ from one translator to another.

The second research question was: *What are the translation strategies used in translating the selected data?* There are many metaphor translation techniques from Arabic to English, and using an unsuitable technique might result in a weak or distorted version in English. The questionnaire results show that the most common and appropriate technique is to reproduce the same image in the TL (retain the SL metaphor in translation having the same vehicle in the TL).

A better understanding of metaphor, its forms, and its association implies a better understanding of poetry. The findings show that the readers' perception of a certain translated metaphor is affected by the procedure adopted. This asserts the role of the translator in conveying knowledge between two different cultures and languages, i.e. Arabic and English. If the new TL image clashes with the TL culture, a different vehicle, that is common in the TL, may be produced. If there is no suitable TL metaphor found, transforming the metaphor into sense may be the best alternative.

It can also be argued that other metaphor translation techniques such as converting the SL metaphor to a TL simile, reducing metaphor to grounds, and/or radically changing or removing metaphor are not common as shown in the questionnaire results. This is probably because the thesis handles metaphor translation in Arabic poetry, where image is a key component in each poem. Adopting any of these procedures may affect the aesthetic value and poetic embellishment embedded in the ST metaphor, and may consequently produce a distorted or less effective TL version of the original.

The third research question was: *What are the difficulties and challenges the translator(s) face(s) in translating metaphors from Arabic into English in the selected poems?* Among the challenges the translator faces when translating metaphor in a poetic discourse is to understand the SL context, meaning, and image, especially given that Darwish mostly uses original metaphors. These metaphors are cultural phenomena, and a number of them are culture-specific. They need special attention as the majority of them are not lexicalized and not schematic either. Darwish's metaphors are largely implicit and the vehicle/image may be grasped differently by different readers.

The second challenge is to find an appropriate equivalent in the TL. Working in cooperation with others is a common approach among the translators of Darwish (see Section 2.9). All English native speaker translators sought the help of Arabic native speakers to ideally explain the meaning and image embedded in the SL metaphor. This helps the translator find an appropriate equivalent in the TL.

The last research question was: *To what extent do(es) the translator(s) succeed in conveying the ST metaphors?* Most of the translators tackled in the study succeeded in conveying the ST metaphors and retaining the aesthetic effect of the literary text, although they worked both jointly and separately, were native English speakers or native Arabic speakers, and adopted different procedures in rendering each metaphor into English. Their work actually proves that translating metaphor and probably other tropes in Arabic poetry is not always a failure. Only in very few cases did translators fail to render a comprehensible, precise TT metaphor.

8.3 Findings

The study finds that metaphor is both a linguistic and cultural phenomenon, and that it is basic in everyday language and life. The notion of 'metaphor' is not the same in Arabic and English, and there are various metaphor types and formats in the two languages. There are several purposes behind the use of metaphor; these range among other things from embellishment to persuasion, from description of behavior to filling a lexical gap, from creating emotional effect to showing power, from advertising to establishing a scientific theory.

Most of the metaphors examined in the study are original (32 out of 45). The study finds that the first procedure in Dickins' model for translating original metaphors, i.e. retaining the SL original metaphor as an original metaphor having the same or nearly the same vehicle in the TL, is the most frequent and successful approach for metaphor translation from Arabic into English as shown in the findings from the analysis and reader response survey. This approach is equivalent to the first procedure in Newmark's model, i.e. reproducing the same image/metaphor and retaining the same vehicle in English. Second, if the image is not common in English, producing another common or similar vehicle becomes necessary. Third, if there is no suitable metaphor found in English, transforming the metaphor into sense is needed. These approaches come first, second, and fifth respectively in Newmark's model. In Dickins' model for the translation of dead metaphors, they come first, second, and third respectively. Equally, the same approaches come first, second, and fourth respectively in Dickins' model for the translation of stock metaphors. They are also found in Dickins' model for translating recent metaphors.

Toury (2012: 108-10) approaches metaphors from the point of their TL replacements. He suggests that a metaphor be replaced with the 'same' metaphor, 'different' metaphor, non-metaphor, or 0 respectively. Comparing the translation procedures identified in this thesis with Toury's procedures, we see that they are very similar. The procedure of 'reproducing/ retaining the same image/ vehicle in the TL' is equivalent to Toury's first procedure, i.e. replacing metaphor with the 'same' metaphor. The procedures of 'replacing the image in the SL with a standard TL image' or 'replacing the SL metaphor with a TL metaphor having a different vehicle' are equivalent to Toury's second procedure, i.e. replacing metaphor with a 'different' metaphor. The procedures of 'the translation of metaphor by simile, retaining the image adding sense, or converting it to a TL simile' are equivalent to Toury's third procedure, i.e. replacing metaphor with the non-metaphor. The procedures of 'converting/ reducing metaphor to sense', or 'deleting the metaphor' is equivalent to Toury's fourth procedure, i.e. replacing metaphor with 0 metaphor.

The findings can be evaluated with respect to Toury's probabilistic laws of translation, i.e. the law of growing standardization (TL-oriented) and the law of interference (ST-oriented) (see Toury 2012: 303-15; Munday 2012: 175-6). According to the first law,

textual relations obtaining in the original are often modified in favour of linguistic options that are common in the TL (Toury 1995: 268). We notice that ST patterns are sometimes disrupted in translation and common TL linguistic options are selected. Examples are the translation of the ST metaphor شارع مغرد (a singing street) as 'streets of songs' (see Section 5.1) and the translation of البيوت تموت (houses die) as 'houses perish' (see Section 5.3).

The second law, interference, as discussed in Munday (2012: 176), refers to "ST linguistic features (mainly lexical and syntactic patterns) that are copied in the TT". This interference may be negative (creating non-normal TT patterns) as in the translation of الصلاة تكلست (prayers became like lime) as 'prayers calcified' or positive (using ST features that will not be abnormal in the TL) as in the subject-verb-object (SVO) word order in English to compensate for the flexible Arabic word order (SVO or VSO). An example is تفتح الأبدية أبوابها which, following the same VSO word order in the English TT as in the Arabic ST would be 'opens eternity gates its'). Positive interference will render this as 'eternity opens its gates' (see Section 5.3).

The study finds that some internal and external factors push the translator in a certain direction and influence the procedures and strategies adopted. Internal factors are textual features (semantic, syntactic, morphological, figurative, and sound-based). External factors are related to the translator's first language, background, fluency, and attitude. In a few cases, these different factors affect the translation process positively and produce high quality translations. In poetry translation, however, they may result in an imprecise meaning, a distorted image, an odd expression, and a certain degree of loss.

These factors can be linked to the laws of translation, too. According to the TL-oriented law, some textual relations are modified to suit common usages in the TL. This modification depends on some of the external factors discussed above. An example is the word نبضي (my pulse) in *A Soldier Dreams of White Lilies/Tulips*. It is modified as 'my heartbeat' by Johnson-Davies. This modification may be governed by the translator's first language and fluency.

According to the ST-oriented law, ST linguistic features are copied in the TL. Copying lexical and syntactic features may depend on some of the internal factors discussed

above. The lexical features of the word حُبّ 'love' for example are copied as common usages in the TL as presented in 'loves', 'loved', and 'loving' in the poem *Low Sky and She Does not Love You*.

Grammatical features of the ST cannot be always rendered in the TT as the rules of grammar are not the same in the two languages. For example, English morphemes cannot always be combined in the same order in Arabic. An example is the pronominal suffix ي 'my' in Arabic, which becomes a prefix in English, as in سمائي (my sky), كتفي (my shoulders), and أرضي (my earth) in the line:

My sky is on my shoulders and my earth is yours. فسمائي على كتفي وأرضي لكم.

8.4 Limitations of the study

The present study can be deemed limited as the corpus used to obtain the data was limited. It is exclusive to metaphors in poetry and it covers only ten of Darwish's poems. In fact, no single study can cover Darwish's oeuvre, as he is a prolific poet and prose writer. In addition, the study handles metaphor mainly from a semantic angle and focuses on translation procedures. It does not tackle the problem from a pragmatic point of view, for example. Likewise, the study is based on a limited number of theories and models. Finally, the questionnaire used in the study included only ten paragraphs (metaphors). It, thus, may not be generalizable to poetic metaphor translation as a whole or other types of metaphor.

8.5 Insights of the study

The study gives insights into the translation of metaphor, suggesting that translation can play an important role in bridging cultural gaps between Arabic and English. The metaphor translations investigated in this thesis are largely acceptable in stylistic terms in English. Such metaphors can be effectively used in English, and particularly in literary discourse to depict new images and express new comparisons. In addition, original metaphors can not only be regarded as embellishments and poetic tools, but also as useful devices in opening up new ways of thinking. Borrowing new metaphors from Arabic in English translations may enrich the English language, also enlivening dead metaphors in the English context.

As a new set of metaphors may emerge in English, metaphor translation can accordingly be viewed as “a solution rather than a problem” (Toury 1995: 83). This study deals with unpacking a considerable number of Arabic metaphors and packing them up again in English. Consequently, the reader of English can conceptualise the metaphors in more detail and make use of their components more profitably. The purpose of translating metaphor is not only to make comparisons between two items, but rather to create a new meaning. New metaphors may appear strange or striking to the reader, but through them we learn new concepts and extend our ideas and emotions.

8.6 Recommendations

This study could be extended, taking into account the translation of metaphor from syntactic, stylistic, or pragmatic aspects. Furthermore, another study that is based on more translations of the same STs might lead to more precise results. Other studies on the translation of metaphor in literary genres like the short story, fiction, and novel will also enrich the field of translation studies and result in more comprehensive findings. Comparing the findings of this study with those of other researchers may result in more precisely acceptable and accurate specific strategies for metaphor translation and consequently provides insights into identifying ways of improving communication between different cultures. Finally, the translatability of culture-bound metaphors and other figures of speech is an interesting topic for further more detailed study.

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