

# CHAPTER ONE

## INTRODUCTION

This introductory chapter will provide a description of the theoretical framework of the study with special focus on the statement of the problem, study questions, hypotheses, objectives and the methodology of the study.

### **1.1 Context of the study:**

Translation is a phenomenon that has a huge effect on everyday life. This can range from translation of a key international treaty to multilingual poster that welcomes customers to a small restaurant.

Translation is seen nowadays as an important human action and the translator as a mediator between cultures. That is why many scholars have asked how or if culture can be eventually translated into another language. Translation is always placed at the core of the intercultural aspects, so that the study of translation goes along with the cultural studies. Consequently, cultural aspects of translation have emerged into a series of theories about cultural translation, about its very existence in terms of cultural identity of a specific community. At the beginning, we may ask what culture is. This is not an easy question to answer. In Duranti's opinion, culture is "something learned, transmitted, passed down from one generation to the next, through human actions, often in the form of face-to-face interaction, and, of course, through linguistic communication" (Duranti 1997:24, cited in Thanasoulas 2001). From this definition, we can observe that language plays a very important role in a culture. Pierre Bourdieu has emphasized the importance of language as a system determined by socio-political processes. In his opinion, language exists as a linguistic habitus (1990:52), which implies not only a particular system of words and grammatical rules, but also a symbolic power of a particular way of communication, with specific patterns for every community (particular systems of classifications, specialized lexicons, metaphors, reference forms, etc.). To speak means to choose a particular way of viewing the world, a particular way of establishing contacts. According to Bourdieu, in a wider sense, we are members of a

community of ideas and practices through the language we speak. Therefore, language is linked to culture, as a link between thought and behavior. Duranti observes that

Words carry in them myriad possibilities for connecting us to other human beings, other situations, events, acts, beliefs, feelings... The indexicality of language is thus part of the constitution of any act of speaking as an act of participation in a community of language users. (Duranti 1997:46)

According to Goodenough (1981:62, cited in Thanasoulas 2001), culture is: The ways in which people have organized their experience of the real world so as to give it structure as a phenomenal world of forms, their precepts and concepts. The ways in which people have organized their experience of their phenomenal world so as to give it structure as a system of cause and effect relationships, that is, the propositions and beliefs by which they explain events and accomplish their purposes. The ways in which people have organized their experiences so as to structure their world in hierarchies of preferences, namely, their value or sentiment systems. The ways in which people have organized their experience of their past efforts to accomplish recurring purposes into operational procedures for accomplishing these purposes in the future, that is, a set of “grammatical” principles of action and a series of recipes for accomplishing particular ends.

Moreover, for Goodenough (1963:258-259, cited in Thanasoulas 2001) culture “consists of standards for deciding what is, standards for deciding what can be, standards for deciding how one feels about it, standards for deciding what to do about it, and standards for deciding how to go about it”. Another translation scholar, Peter Newmark, defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (1988:94). Consequently, each community has its own particular cultural patterns. The translator’s role becomes clearly a transcultural mediator between communities. Newmark sustains (1988:95) that language is not a component of culture, whereas Hans Vermeer remarks (2000:222) that language is part of a culture. In these terms, Newmark says that, in Vermeer’s opinion, it would be impossible to translate cultural elements.

Cultural knowledge and differences have represented a major focus of translation scholars. For a very long time, translation has been associated only with language. If we think of traditional definitions of translation, such as the one offered by Catford (1965:20), for whom translation

consists in the replacement of textual material in one language by the equivalent textual material in another language. There is Nida and Taber's definition (1969), according to which "Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, firstly in terms of meaning and secondly in terms of style". We can observe that meaning has started to be taken into account, representing the first aspect to be taken into consideration when translating. The problem of equivalence becomes a central focus for theorists. In 1976, Brislin defines translation as

the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf. (1976:1)

## **1.2 Literal and figurative language:**

Speaking about language, as a concept, rises a different definition in the mind that is confirming different facts about this unique human phenomenon. Each definition yields a certain image which is remarkably different from the other due to the angle from which it describes the language and the field in which the language is applied.

One such an image is defined by Razzak and Al-Hassan (1986:237) describes the language as a word or group of words (structure) can be used in one of two ways; literally or figuratively. This definition confirms the existence of the interrelation among the three aspects.

Hauser and Fitch (2003:6) state that the language is basically a mental faculty that allows humans to undertake linguistic behavior: to learn language and to produce and understand utterances. It can be said that this definition stresses the cognitive ability and the unique development of the human brain in acquiring, learning and using a complex system of communication, and to describe the set of the grammatical rules that make up this system, and the set of utterances that can be produced from those rules for the sake of communication.

Ferdinand de Saussure (cited in Trask 2007:116) sees language as a formal system of signs that are governed by grammatical rules to communicate meaning. Obviously, this definition implies that language is a system of structures to convey a message with full meaning. In other words, a language relies on signs (oral or written) that are associated with particular meaning.

Evans and Stephen (2009: 429-432), on their side, define language as a communicative system that enables mankind to cooperate. This definition stresses the social functions of language and the fact that humans use language to express themselves and to manipulate objects in their environment.

Accordingly, it can be said that the language is a structural system that is cognitively functioned on the social objects, traditions and conventions for communication. Viewing language as such a phenomenon, indicates that it is a main way of self-feelings and needs reflection. This view is associated with the study of language in the pragmatic, cognitive and interactive frameworks. This perspective is adopted in the present study to fulfill its requirements.

As for literal language, Razzak and Al-Hassan (1986:237) argue that it means words refer exactly to what is said. Relatively, Reddy (1979:64) states that literal means adhering to the basic facts, or to the ordinary usage and standard meanings of words. Ortony (1993:112) argues that a literal usage is the "normal" meanings of the words. It maintains a consistent meaning regardless the context. He says that the intended meaning is exactly corresponded to the utterance. It refers to what is actually or obviously true, with no exaggeration, embellishment or alterations of the subject. This means that literal language refers to words that do not deviate from their defined meaning. In other words, literal is fact-based. Figurative language (or non-literal) from other hand, refers to words exaggerate or alter the literal meaning to convey an intended meaning or to achieve a high impression by affecting the senses and feelings of the recipient. In other words, it is the use of words, phrases or sentences in a manner where the literal meaning of the words is not true or does not make a sense, but "implies a non-literal meaning which does make a sense of that could be true". It can be described as an intentional departure/deviation from ordinary language usage to purposefully emphasizing, clarifying, or decorating the utterance.

### **1.3 English metaphor:**

Metaphor is a figure of speech which makes an implicit, implied or hidden comparison between two things that are unrelated but share some common characteristics. In other words, a resemblance of two contradictory or different objects based on a single or some common characteristics is made.

In simple English, when you portray a person, place, thing, or an action as *being* something else, even though it is not *actually* that "something else," you are speaking metaphorically. "He is the black sheep of the

family” is a metaphor because he is not a sheep and is not even black. However, we can use this comparison to describe an association of a black sheep with that person. A black sheep is an unusual animal and typically stays away from the herd, and the person you are describing shares similar characteristics. Furthermore, a metaphor develops a comparison which is different from a simile i.e. we do not use “like” or “as” to develop a comparison in a metaphor. It actually makes an implicit or hidden comparison and not an explicit one.

#### **1.4 Statement of the problem:**

The very word culture poses the greatest challenge to both neophyte and veteran translators. Micaela Muñoz-Calvo, from the University of Zaragoza, Spain, affirms that translators need “cultural literacy, communicative language competences and cross-cultural competencies as well” (2010:2-3), because they must interpret “socio-cultural meaning in cross-cultural encounters, contributing to the transfer of knowledge across cultures and to cultural development as well” (ibid). Obviously, the so-called ‘Holy Grail’ (Santoyo 2010:14) of translation is the creation of an equivalent text. That is why the concept of equivalence in terms of translating culture, i.e. what differentiates and identifies us, becomes a crucial problem.

Metaphors are deeply and inseparably rooted in cultures. They come into existence due to certain social or political occurrences. Therefore, their translation is connected with good knowledge of the episodes that led to their emergence. So, to be able to understand these situations that led to their manifestations is the first step towards a thorough translation of them.

#### **1.5 Objectives:**

This study is set out to explore the rendering of the English metaphor into Arabic language and the extent to which it can help improve the communicative competence as well as the translation abilities of our students. It also helps in a way to bridge the cultural gap between the two languages in question. Another salient point which seeks to investigate is whether or not metaphorical expression of such two distant languages can ever be rendered in an intelligible way.

#### **1.6 Significance of the study:**

This study derives its significance from the fact the area in question is one of the most difficult areas to handle through translation processes.

Hence, success in doing so will be considered as a breakthrough in the arena. This will have considerable implications for educators, translators, syllabus designers and future studies in linguistic and translation theory and practice. In the literature, translating metaphor centers around three parameters: procedures of transfer, text-typologies and cultural specificity.

Proposals of rendering metaphor in terms of applying rules or procedures originate in Newmark (1980) and followers (Larson 1984; Crofts 1988) who agree on the following procedures: keeping the same metaphorical image; i.e. translating it literally as long as it sounds natural to target readers, changing into a simile, substituting it by an equivalent metaphor in the TL; keeping the same metaphorical image and adding an explanation making the ground of similarity explicit and then translating it by a phrase. This has been severely criticized.

In the present study the researcher tries to follow a shortcut and come up with new insights in the discipline.

### **1.7 Questions of the Study:**

This study seeks to answer the following questions:

1. To what extent can the rendering of figurative language in general be viewed as a mean of bridging the cultural gap involved in the languages in question taking into account that Arabic is Semitic, whereas English is Indo-European?
2. How useful is the translation of metaphorical expressions to developing learners' communicative competence?
3. Will it be possible to assume that an in-depth understanding of English metaphor can help sharpen the tools of Sudanese translators and help them develop professionally?

### **1.8 Hypotheses of the Study:**

1. Rendering of figurative language in general can be viewed as a mean of bridging the cultural gap involved in the languages in question taking into account that Arabic is Semitic, whereas English is Indo-European and hence two distant languages.
2. Translation of metaphorical expressions can help develop learners' communicative competence.
3. It is safely possible to assume that an in-depth understanding of English metaphor can help sharpen the tools of Sudanese translators and help them develop professionally.

### **1.9 Methodology of the Study:**

The present study is a descriptive analytical research where examples from the two languages are considered by way of comparison to find out to what an extent that they can confirm the hypothetical statements. Examples will be arranged in terms of tables to demonstrate contrastively similarities and differences. The researcher will also confirm the validity and the reliability of the research tools before their application.

### **1.10 Limits of the study:**

This study will be largely restricted to metaphorical expression as a part of figurative language. Some other modes of literary expressions may be considered, too.

### **1.11 Summary of the chapter:**

In this chapter a detailed description of the theoretical framework has been provided with some focus on the definition of the research problem and the research methodology. In the next chapter some relevant literature will be critically reviewed.

## Chapter Two

### Literature Review

This chapter reviews relevant literature on the issue of metaphorical and idiomatic expressions and other related topics with some emphasis on the nature of figurative language and how can be developed. Important findings and arguments from opponents and proponents of an English-only teaching method will be discussed. The chapter is divided into two parts, the first one is on the theoretical framework, and the other is on previous studies.

#### 2.1 Part one: Theoretical framework

##### 2.1.1 Aspects of; literal language, figurative language and linguistic structure.

Speaking about language as a concept raises a different definition in the mind that is confirming different facts about this unique human phenomenon. Each definition yields a certain image which is remarkably different from the other due to the angle from which it describes the language and the field in which the language is applied.

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Figurative language (or non-literal) from other hand, refers to words exaggerate or alter the literal meaning to convey an intended meaning or to achieve a high impression by affecting the senses and feelings of the recipient. In other words, it is the use of words, phrases or sentences in a manner where the literal meaning of the words is not true or does not make sense, but "implies a non-literal meaning which does make sense of that could be true". It can be described as an intentional departure/deviation from ordinary language usage to purposefully emphasizing, clarifying, or decorating the utterance.

In its general sense, figurative language may refer to expressions that exaggerate or alter the semantic content of the word. Figurative language is usually used for comparing, identifying or altering one thing with another that has a meaning or connotation familiar to the recipient. In other words, it deals with something by relating it to something else.

Eysenck and Keane (2005:396) argue that many experiments confirmed that figurative language is comprehended at the same time as literal language (i.e.) literal and non-literal (figurative) are associated together in their appearance within the recipient's response.

As for the comprehension of the figurative expression, Katz (1998:36) states that the interpretation is shifting from literal to non-literal due to what is called "standard pragmatic" model of comprehension which assumes that the recipient would first attempt to comprehend the meaning as if it was literal, but when a certain literal inferred meaning could not be made, the recipient would shift to look for a figurative interpretation that would allow comprehension. In other words, the recipient no longer thinks literally about the expression. In this sense, figurative words are abstract and are not meant to be taken literally but paint an image in the recipient's mind. For example when someone complains his manager in the work by saying '**My manager has a stony heart**', that would be a figurative speech because definitely the heart of the manager is not literally created from stone as one imagines, but he actually claims that his manager treats him badly with no mercy.

Again in this sense, it may be inferred that figurative language is not the incorrect use of the language that debases or deforms the language. To the contrary it is an integral part of language concerning a matter of linguistic exaggeration to polish a particular linguistic point by making the recipient looks at the word differently. It may be argued that it is the manner of language using to get better effect and may be more expressive of emotional content, relative values, or esthetic quality and psychological terms in addition to its rhetorical side. For example:

**-He is drowned in a sea of grief.**

This expression paints an image of a certain person who is drowned in the sea after long swimming. But the recipient soon infers that the meaning could not be made, so he shifts to look for a figurative interpretation that would allow the comprehension because actually, there is no one coming across a sea that is filled not with water, but with grief.

The literal expression in the above example is "sea" while "grief" is the figurative item. These two aspects (literal and figurative) are associated together in one linguistic structure which represents the ground of their occurrence. Their association definitely was according to specific grammatical rule and pattern which is (SVC) that governs the occurrence

of this expression in such a correct grammatical way to get its own correct figurative meaning.

Figurative language (including the metaphor) is used in different disciplines and is very common in literature (poetry and prose where the place in which the author deals with the sense) and in everyday speech generally to capture the attention or as an eye-catching device/tool, for example newspaper headlines, commenting on a certain image especially nowadays on Facebook posts, greeting-card, commercial advertising, the captions of cartoons, caricatures, maxims and proverbs, mottoes of companies, sports, business, politics, or any specialized groups.

In this, figurative language is a way by which the recipient finds the comparison interesting or even a bit surprising; this is the category of language which the current study sets out to investigate, and metaphor is the concept that converses its theme.

Alexander (1963:15-20), Sequirira et al (1982:10-15) and Razzak and Al-Hassan (1986:237-252) among others classify figurative language into three main categories: structural, sound and sense category. Each category comprises different types as follows:

### **First: Structural Category**

In which a clear indication to the way a poem/expression has been built. Some of the common types of this category are:

**a. Contrast:** occurs when two completely opposite pictures are found together side by side. Sometimes it is immediately obvious and sometimes it is implied, for example:

- Margret, the nice woman is a wild tiger. (Obvious)

- A violet by a mossy stone

Half hidden from the eye!(implied)

**b. Imagery or Illustration:** deals with the feelings to construct a vivid picture/image by which one can make his idea clear. The following lines are quoted from S. T. Coleridge's "The Ancient Mariner" as an example:

- "All in a hot and copper sky,

The bloody sun, at noon,

Right up above the mast did stand"

**C-Repetition:** occurs to emphasize a particular idea to show that it is the center of the subject. It is of musical effects. The following stanza is one example:

- "Water, water everywhere,

And all the boards did shrink;  
Water, water everywhere,  
Nor any drop to drink”.

## **Second: Sound Category**

By which a considerable effects can be added to the musical quality a poem/expression has. The most common types of this category are:

**a. Alliteration:** is a repetition of the first consonant sounds in several words, for example:

- **Betty**bought btter bt the btter was bitter, so **Betty**bought betterbtter to make the bitter btter better.

**b. Onomatopoeia:** is the occurrence of the natural sounds alternatively words to give the intended meaning or to suggest the object described i.e. One may name an action by imitating the sound associated with it, examples are:

-**She hissed the meat.**

- **The bees buzz.**

**c. Rhyme:** occurs at line endings in poetry and consists of words that have the same sound. Examples are:

-The furrow followed free \i:\

Into that silent sea \i:\

- There was a lady live in a hall \l\

Large in eyes, and slim and tall \l\

**d. Rhythm:** is the pattern of the sound used in the poem. Commonly, it has much to do with music. Rhythm gives some indication of the poet's mood. For example, notice when S. T. Coleridge describes the gentle motion of the ship in the sea, and how he matches the speed of the ship with utterance:

- **A:** The fair breeze blew  
The white foam flew

Notice when the ship stopped, how he describes the motionless and the routine in which the sailors be.

- **B:** Day after day, day after day  
We stuck, nor breath nor motion

### **Third: Sense Category**

In which a peculiar effect lies in the way that unrelated objects are brought together to attract attention. The most common types of this category are:

**a. Metaphor:** This concept is the undertaken issue of this study. It will be explained in details and analyzed syntactically and semantically in another part of this study. It is enough here to introduce metaphor in general.

Hornby's Oxford English Dictionary (2003:498) defines metaphor as "a figure of speech in which a name or a descriptive term is transferred to some object different from but analogous to that to which it is properly applicable".

Crystal (1992:249), on his side, states that metaphor is "a semantic mapping from one conceptual domain to another, often using anomalous or deviant language". Examples are:

- The curtain of night
- Broken heart.
- The world is a stage

It can be said that metaphor is an indirect comparison between two unlike things but have something in common. It sounds like stating a fact, but makes a sense of replacing one thing in place of another (source and target). Let us consider the following example:

**-Jack is the wind beneath my wings.**

It is not to say that Jack can actually be wind, nor the speaker has real wings. Instead, that it is a reference to the support the speaker can get from Jack.

It is clear that thinking is strongly demanded to deduct, guess or infer the meaning of the metaphorical expressions.

**b. Simile:** Is a figure of speech that makes a comparison between two different things by the assistance of certain words often used for comparison. In other words, simile is where two unlike things are compared by using 'as' or 'like.' Therefore, it is a direct comparison. An example of a simile would be:

-“I wandered lonely as a cloud  
That floats on high o'er vales and hills.”

This verse is taken from the Daffodil poem by William Wordsworth. He compares himself to a free cloud that floats alone in the blue sky above valleys and mountains. It is worthily to say that simile differs than metaphor in that simile needs no much of thinking to get the comparison. One thing to be mentioned here is that Shakespeare, in his Sonnet (18), succeeded to produce simile without using “as” or “like”:

**-“Shall I compare thee to a summer’s day?**

**Thou art more lovely and more temperate”**

It can be seen that a comparison being drawn between the poet’s darling and ‘a summer’s day’ without using ‘as’ or ‘like’. However, the use of the word ‘compare’ makes the comparison in the scope of simile. Other examples are:

**-They fought like cats and dogs.**

**- He is as funny as a monkey.**

**c. Analogy:** It is a comparison in which an idea or a thing is compared to another thing that is quite different from it but is familiar to the reader/listener to explain that idea or thing (New Dictionary of Cultural Literacy: 2005). In other words, analogy is to link an unfamiliar or a new idea with common one to facilitate the understanding of the expression or the comprehension of the described sight. The noticeable thing is that deduction or thinking is not needed. Consider this example:

**“They crowded very close about him, with their hands always on him in a careful, caressing grip, as though all the while feeling him to make sure he was there. It was like men handling a fish which is still alive and may jump back into the water.”**

The lines above are taken from George Orwell’s narrative essay “**A Hanging**” where it exhibits an analogy between a prisoner and a fish. The people take the prisoner to the gallows to be hanged. They are holding him firmly as if he was a fish which might slip and escape.

Analogy is also used to show a similarity between function of two things for example analogy between **the heart and a pump**. Or between features or things that have different origins, for example the wings of a fly, bee, butterfly, bird, etc. This can be considered as

analogous because wings perform a common function (flying). Other examples are:

**-Just as a sword is the weapon of a warrior; a pen is the weapon of a writer.**

**-Revealing his deed is like dropping a washbasin down the ground and waiting for the echo.**

Metaphors and similes sometimes can be used as tools to draw an analogy. For example:

**- “Structure of an atom is like a solar system. Nucleus is the sun and electrons are the planets revolving around their sun.”**

Here an atomic structure is compared to a solar system by using “like”. Therefore, it is a simile. Metaphor is used to relate the nucleus to the sun and the electrons to the planets without using words “like” or “as”. Hence, similes and metaphors are employed to develop an analogy; therefore, analogy is more extensive and elaborate than either a simile or a metaphor.

**d. Personification:** is a figure of speech in which a thing, an idea or an animal is given human attributes. In other words, it occurs when inanimate objects are given human characteristics, or when they are made to speak. The non-human objects are portrayed in a way to have the ability to act like human beings. For example, when we say, **“The sky weeps”** we are giving the sky the ability to cry, which is a human quality. Thus, we can say that the sky has been personified in the given sentence.

Personification is not merely a decorative device but it serves the purpose of giving deeper meanings to literary texts. It adds vividness to expressions. Writers and poets rely on personification to bring inanimate things to life, so that their nature and actions are understood in a better way.

Consider this example which is taken from Act I, Scene II of “Romeo and Juliet” by Shakespeare:

- **“When well-appareled April on the heel of limping winter treads.”**

There are two personification examples here. April cannot put on a dress, and winter does not limp and it does not have a heel on which a month can walk. Shakespeare personifies April month and the winter season by giving them two distinct human qualities. Other examples are:

- The wind whispered through dry grass.**
- The news took me by surprise.**
- The storm attacked the town with great rage.**

Confusion may take place when distinction between personification and metaphor, for example: **The flower danced in the gentle breeze.** It is a metaphor if by flower meant certain girl, otherwise it is personification.

**e. Hyperbole** is the exaggeration in speech, often in a humorous or to express strong feelings or to emphasize a certain idea, examples are:

- You snore louder than a rushed train.**
- I am thirsty enough to drink an entire lake.**

**f. Symbolism** is an object or an event which represents an abstract idea. Sometimes occurs in one's utterance and other times occurs in his behavior especially when a noun which has a meaning by itself is used to represent something entirely different. Symbols are associated with the cultural community (culture-specific). Symbols may be classified in two terms:

**First: public symbols;** the cross for example to the Christians, the white color is representing purity and innocence, a dove is representing Peace, etc. The image of a famous person (actor, athletic, hero, politician, etc.) represents admiration or love, the lifting up of a flag or the image of the flag of a certain country to represent love for one's country.

**Second: private symbol;** usually found in literature. That is not generally known and that can only be decoded from their usage in a specific text. In the following verse 'grass' functions as a private symbol for the world's forgetfulness of the horrors of war and destruction:

- "**Pile the bodies high at Austerlitz and Waterloo.  
Shovel them under and let me work –  
I am the grass; I cover all."**



### **2.1.2 Language and Culture**

Certainly, there is a lot more to learn about a country or a community before engaging seriously in studying of their language. There are certain underlying features which can help us better understand and assess the values of the community in question. Culture is such one important institution. Forming a clear image of the cultural aspects of a community further hardens our understanding of the legacy of the country. It goes without saying that a nation's culture prospers as it comes into contacts with other powerful nations.

Undoubtedly, we live in times of much accelerating change. As we educators prepare our students for the 21st century, we are aware of many changes occurring globally. Population mobility continues throughout the world at an all-time high in human history, bringing extensive cross-cultural contact among diverse language and cultural groups. Predictions focus on an increasingly interconnected world, with global travel and instant international communications available to more and more people. Businesses and professions seek employees fluent in more than one language, to participate in the international marketplace as well as to serve growing ethno-linguistic minorities living within each community. Employers increasingly want their employees to be intercultural competent. They want them to be skillful negotiators in increasingly intercultural work situations.

Change is not exclusive or selective in terms of the sectors of society which it affects. Industry, health, politics and business are affected, but also education. In different parts of the world, the presence of ethnic and linguistic minority children in schools is becoming an everyday phenomenon. Policy makers include intercultural objectives in curricula, and teachers find themselves faced with the challenge of promoting the acquisition of intercultural competence through their teaching. This is true for teachers of diversity of subjects. It is definitely true for teachers of foreign languages. Foreign language education is, by definition, intercultural. Bringing a foreign language to the classroom means connecting learners to a world that is culturally different from their own. Therefore, all foreign language educators are now expected to exploit this potential and promote the acquisition of intercultural competence of their learners. The objective of language learning is no longer defined in terms of the acquisition of communicative competence in a foreign language. Teachers are now required to teach intercultural communicative competence.

### 2.1.3 Types and Kinds of Translation

In his article 'On Linguistic Aspects of Translation', Roman Jakobson distinguishes three types of translation:

(1) Intralingual translation or *rewording* (an interpretation of verbal signs by means of other signs in the same language).

(2) Interlingual translation or *translation proper* (an interpretation of verbal signs by means of some other language)

(3) Intersemiotic translation or *transmutation* (an interpretation of verbal signs by means of signs of nonverbal sign systems).

Having established these three types, of which (2) *translation proper* describes the process of transfer from SL to TL, Jakobson goes on immediately to point to the central problem in all types: that while messages may serve as adequate interpretations of code units or messages, there is ordinarily no full equivalence through translation. Even apparent synonymy does not yield equivalence, and Jakobson shows how intralingual translation often has to resort to a combination of code units in order to fully interpret the meaning of a single unit. Hence a dictionary of so-called synonyms may give *perfect* as a synonym for *ideal* or *vehicle* as a synonym for *conveyance* but in neither case can there be said to be complete equivalence, since each unit contains within itself a set of non-transferable associations and connotations.

Because complete equivalence (in the sense of synonymy or sameness) cannot take place in any of his categories, Jakobson declares that all poetic art is therefore technically untranslatable:

Only creative transposition is possible: either intralingual transposition—from one poetic shape into another, or interlingual transposition—from one language into another, or finally intersemiotic transposition—from one system of signs into another, e.g. from verbal art into music, dance, cinema or painting.

What Jakobson is saying here is taken up again by Georges Mounin, the French theorist, who perceives translation as a series of operations of which the starting point and the end product are *significations* and function within a given culture. So, for example, the English word *pastry*, if translated into Italian without regard for its signification, will not be able to perform its function of meaning within a sentence, even though there may be a dictionary 'equivalent'; for *pasta* has a completely different associative field. In this case the translator has to resort to a combination of units in order to find an approximate equivalent. Jakobson gives the example of the Russian word *syr* (a food made of fermented pressed curds) which translates roughly

into English as *cottage cheese*. In this case, Jakobson claims, the translation is only an adequate *interpretation* of an alien code unit and equivalence is impossible.

#### 2.1.4 Problems of Equivalence

The translation of idioms takes us a stage further in considering the question of meaning and translation, for idioms, like puns, are culture bound. The Italian idiom *menare il cane per l'aia* provides a good example of the kind of shift that takes place in the translation process. Translated literally, the sentence:

*Giovanni stamena il cane per l'aia.* becomes  
*John is leading his dog around the threshing floor.*

The image conjured up by this sentence is somewhat startling and, unless the context referred quite specifically to such a location, the sentence would seem obscure and virtually meaningless. The English idiom that most closely corresponds to the Italian is *to beat about the bush*, also obscure unless used idiomatically, and hence, the sentence correctly translated becomes *John is beating about the bush*.

Both English and Italian have corresponding idiomatic expressions that render the idea of prevarication, and so in the process of interlingual translation one idiom is substituted for another. That substitution is made not on the basis of the linguistic elements in the phrase, nor on the basis of a corresponding or similar image contained in the phrase, but on the function of the idiom. The SL phrase is replaced by a TL phrase that serves the same purpose in the TL culture, and the process here involves the substitution of SL sign for TL sign. Dagut's remarks about the problems of translating metaphor are interesting when applied also to the problem of tackling idioms:

Since a metaphor in the SL is, by definition, a new piece of performance, a semantic novelty, it can clearly have no existing 'equivalence' in the TL: what is unique can have no counterpart. Here the translator's bilingual competence—'le sens', as Mallarmé put it 'de ce qui est dans la langue et de ce qui n'est pas'—is of help to him only in the negative sense of telling him that any 'equivalence' in this case cannot be 'found' but will have to be 'created'. The crucial question that arises is thus whether a metaphor can, strictly speaking, be translated as such, or whether it can only be 'reproduced' in some way.

But Dagut's distinction between 'translation' and 'reproduction', like Catford's distinction between 'literal' and 'free' translation does not take into account the view that sees translation as semiotic transformation. In his definition of translation equivalence, Popovi distinguishes four types: (1) *Linguistic equivalence*, where there is homogeneity on the linguistic level of both SL and TL texts, i.e. word for word translation.

(2) *Paradigmatic equivalence*, where there is equivalence of 'the elements of a paradigmatic expressive axis', i.e. elements of grammar, which Popovi sees as being a higher category than lexical equivalence.

(3) *Stylistic (translational) equivalence*, where there is ‘functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning’.

(4) *Textual (syntagmatic) equivalence*, where there is equivalence of the syntagmatic structuring of a text, i.e. equivalence of form and shape.

The case of the translation of the Italian idiom, therefore, involves the determining of stylistic equivalence which results in the substitution of the SL idiom by an idiom with an equivalent function in the TL.

Translation involves far more than replacement of lexical and grammatical items between languages and, as can be seen in the translation of idioms and metaphors, the process may involve discarding the basic linguistic elements of the SL text so as to achieve Popovi’s goal of ‘expressive identity’ between the SL and TL texts. But once the translator moves away from close linguistic equivalence, the problems of determining the exact nature of the level of equivalence aimed for begin to emerge.

Albrecht Neubert, whose work on translation is unfortunately not available to English readers, distinguishes between the study of translation as a *process* and as a *product*. He states bluntly that: ‘the “missing link” between both components of a complete theory of translations appears to be the theory of equivalence relations that can be conceived for both the dynamic and the static model.’ The problem of equivalence, a much-used and abused term in Translation Studies, is of central importance, and although Neubert is right when he stresses the need for a theory of equivalence relations, Raymond van den Broeck is also right when he challenges the excessive use of the term in Translation Studies and claims that the precise definition of equivalence in mathematics is a serious obstacle to its use in translation theory.

Eugene Nida distinguishes two types of equivalence, *formal* and *dynamic*, where formal equivalence ‘focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept.’ Nida calls this type of translation a ‘gloss translation’, which aims to allow the reader to understand as much of the SL context as possible. *Dynamic equivalence* is based on the principle of *equivalent effect*, i.e. that the relationship between receiver and message should aim at being the same as that between the original receivers and the SL message. As an example of this type of equivalence, he quotes J.B. Phillips’ rendering of *Romans* 16:16, where the idea of ‘greeting with a holy kiss’ is translated as ‘give one another a hearty handshake all round’. With this example of what seems to be a piece of inadequate translation in poor taste, the weakness of Nida’s loosely defined types can clearly be

seen. The principle of *equivalent effect* which has enjoyed great popularity in certain cultures at certain times involves us in areas of speculation and at times can lead to very dubious conclusions. So E.V.Rieu's deliberate decision to translate Homer into English prose because the significance of the epic form in Ancient Greece could be considered equivalent to the significance of prose in modern Europe, is a case of *dynamic equivalence* applied to the formal properties of a text which shows that Nida's categories can actually be in conflict with each other.

### **2.1.5 Loss and Gain**

Once the principle is accepted that sameness cannot exist between two languages, it becomes possible to approach the question of *loss and gain* in the translation process. It is again an indication of the low status of translation that so much time should have been spent on discussing what is lost in the transfer of a text from SL to TL whilst ignoring what can also be gained, for the translator can at times enrich or clarify the SL text as a direct result of the translation process. Moreover, what is often seen as 'lost' from the SL context may be replaced in the TL context.

Eugene Nida is a rich source of information about the problems of loss in translation, in particular about the difficulties encountered by the translator when faced with terms or concepts in the SL that do not exist in the TL. He cites the case of Guaica, a language of southern Venezuela, where there is little trouble in finding satisfactory terms for the English *murder, stealing, lying, etc.*, but where the terms for *good, bad, ugly* and *beautiful* cover a very different area of meaning. As an example, he points out that Guaica does not follow a dichotomous classification of *good* and *bad*, but a dichotomous one as follows:

(1) *Good* includes desirable food, killing enemies, chewing dope in moderation, putting fire to one's wife to teach her to obey, and stealing from anyone not belonging to the same band.

(2) *Bad* includes rotten fruit, any object with a blemish, murdering a person of the same band, stealing from a member of the extended family and lying to anyone.

(3) *Violating taboo* includes incest, being too close to one's mother-in-law, a married woman's eating tapir before the birth of the first child, and

### **2.1.6 Untranslatability**

When such difficulties are encountered by the translator, the whole issue of the translatability of the text is raised. Catford distinguishes two types of *untranslatability*, which he terms *linguistic* and *cultural*. On the linguistic level, untranslatability occurs when there is no lexical or syntactical substitute in the TL for an SL item. So, for example, the German *Um wieviel Uhr darf man Sie morgen wecken?* or the Danish

*Jegfondt brevet* are linguistically untranslatable, because both sentences involve structures that do not exist in English. Yet both can be adequately translated into English once the rules of English structure are applied. A translator would unhesitatingly render the two sentences as *What time would you like to be woken tomorrow?* and *I found the letter*, restructuring the German word order and adjusting the position of the postpositive definite article in Danish to conform to English norms.

Catford's category of linguistic untranslatability, which is also proposed by Popovi, is straightforward, but his second category is more problematic. Linguistic untranslatability, he argues, is due to differences in the SL and the TL, whereas cultural untranslatability is due to the absence in the TL culture of a relevant situational feature for the SL text. He quotes the example of the different concepts of the term *bathroom* in an English, Finnish or Japanese context, where both the object and the use made of that object are not at all alike. But Catford also claims that more abstract lexical items such as the English term *home* or *democracy* cannot be described as untranslatable, and argues that the English phrases *I'm going home*, or *He's at home* can 'readily be provided with translation equivalents in most languages' whilst the term *democracy* is international.

Now on one level, Catford is right. The English phrases can be translated into most European languages and *democracy* is an internationally used term. But he fails to take into account two significant factors, and this seems to typify the problem of an overly narrow approach to the question of untranslatability. If *I'm going home* is translated as *Jevais chez moi*, the content meaning of the SL sentence (i.e. self-assertive statement of intention to proceed to place of residence and/or origin) is only loosely reproduced. And if, for example, the phrase is spoken by an American resident temporarily in London, it could either imply a return to the immediate 'home' or a return across the Atlantic, depending on the context in which it is used, a distinction that would have to be spelled out in French. Moreover the English term *home*, like the French *foyer*, has a range of associative meanings that are not translated by the more restricted phrase *chez moi*. *Home*, therefore, would appear to present exactly the same range of problems as the Finnish or Japanese *bathroom*. With the translation of *democracy*, further complexities arise. Catford feels that the term is largely present in the lexis of many languages and, although it may be relatable to different political situations, the context will guide the reader to select the appropriate situational features. The problem here is that the reader will have a concept of the term based on his or her own cultural context, and will apply that particularized view accordingly. Hence the difference between the adjective *democratic* as it

appears in the following three phrases is fundamental to three totally different political concepts:

the American Democratic Party  
the German Democratic Republic  
the democratic wing of the British Conservative Party.

So although the term is international, its usage in different contexts shows that there is no longer (if indeed there ever was) any common ground from which to select relevant situational features. If culture is perceived as dynamic, then the terminology of social structuring must be dynamic also. Lotman points out that the semiotic study of culture not only considers culture functioning as a system of signs, but emphasizes that 'the *very relation of culture to the sign and to signification* comprises one of its basic typological features. Catford starts from different premises, and because he does not go far enough in considering the dynamic nature of language and culture, he invalidates his own category of *cultural untranslatability*. In so far as language is the primary modeling system within a culture, cultural untranslatability must be *de facto* implied in any process of translation.

Darbelenet and Vinay, in their useful book *Stylistique comparée du français et de l'anglais* (A Comparative French—English Stylistics), have analyzed in detail points of linguistic difference between the two languages, differences that constitute areas where translation is impossible. But once again it is Popovi who has attempted to define untranslatability without making a separation between the linguistic and the cultural. Popovi also distinguishes two types. The first is defined as

A situation in which the linguistic elements of the original cannot be replaced adequately in structural, linear, functional or semantic terms in consequence of a lack of denotation or connotation.

The second type goes beyond the purely linguistic:

A situation where the relation of expressing the meaning, i.e. the relation between the creative subject and its linguistic expression in the original does not find an adequate linguistic expression in the translation.

The first type may be seen as parallel to Catford's category of linguistic untranslatability, while into this second type come phrases such as *Bon appetite* or the interesting series of everyday phrases in Danish for expressing thanks. Bredsdorff's Danish grammar for English readers gives elaborate details of the contextual use of such expressions. The explanation of the phrase *Tak for mad*, for example states that 'there is no

English equivalent of this expression used to a host or hostess by the guests or members of the household after a meal.’

A slightly more difficult example is the case of the Italian *tomponamento* in the sentence *C’è stato un tamponamento*. Since English and Italian are sufficiently close to follow a loosely approximate pattern of sentence organization with regard to component parts and word order, the sentence appears fully translatable. The conceptual level is also translatable: an event occurring in time past is being reported in time present. The difficulty concerns the translation of the Italian noun, which emerges in English as a noun phrase. The TL version, allowing for the variance in English and Italian syntax, is *there has been/there was a slight accident (involving a vehicle)*

Because of the differences in tense-usage, the TL sentence may take one of two forms depending on the context of the sentence, and because of the length of the noun phrase, this can also be cut down, provided the nature of the accident can be determined outside the sentence by the receiver. But when the significance of *tomponamento* is considered vis-à-vis Italian society as a whole, the term cannot be fully understood without some knowledge of Italian driving habits, the frequency with which ‘slight accidents’ occur and the weighting and relevance of such incidents when they do occur. In short, *tomponamento* is a sign that has a culture-bound or context meaning, which cannot be translated even by an explanatory phrase. The relation between the creative subject and its linguistic expression cannot therefore be adequately replaced in the translation. Popovi’s second type, like Catford’s secondary category, illustrates the difficulties of describing and defining the limits of translatability, but whilst Catford starts from within linguistics, Popovi starts from a position that involves a theory of literary communication. Boguslav Lawendowski, in an article in which he attempts to sum up the state of translation studies and semiotics, feels that Catford is ‘divorced from reality’, while Georges Mounin feels that too much attention has been given to the problem of untranslatability at the expense of solving some of the actual problems that the translator has to deal with. Mounin acknowledges the great benefits that advances in linguistics have brought to Translation Studies; the development of structural linguistics, the work of Saussure, of Helmsley, of the Moscow and Prague Linguistic Circles has been of great value, and the work of Chomsky and the transformational linguists has also had its impact, particularly with regard to the study of semantics.

Mounin feels that it is thanks to developments in contemporary linguistics that we can (and must) accept that:

(1) Personal experience in its uniqueness is untranslatable.



(2) In theory the base units of any two languages (e.g. phonemes, monemes, etc.) are not always comparable.

(3) Communication is possible when account is taken of the respective situations of speaker and hearer, or author and translator.

In other words, Mounin believes that linguistics demonstrates that translation is a dialectic process that can be accomplished with relative success:

Translation may always start with the clearest situations, the most concrete messages, the most elementary universals. But as it involves the consideration of a language in its entirety, together with its most subjective messages, through an examination of common situations and a multiplication of contacts that need clarifying, then there is no doubt that communication through translation can never be completely finished, which also demonstrates that it is never wholly impossible either.

As has already been suggested, it is clearly the task of the translator to find a solution to even the most daunting of problems. Such solutions may vary enormously; the translator's decision as to what constitutes invariant information with respect to a given system of reference is in itself a creative act. Levý stresses the intuitive element in translating:

As in all semiotic processes, translation has its *Pragmatic dimension* as well. Translation theory tends to be normative, to instruct translators on the OPTIMAL solution; actual translation work, however, is pragmatic; the translator resolves for that one of the possible solutions which promises a maximum of effect with a minimum of effort. That is to say, he intuitively resolves for the so-called MINIMAXSTRATEGY.

### **2.1.7 Science or Secondary Activity**

The purpose of translation theory, then, is to reach an understanding of the processes undertaken in the act of translation and, not, as is so commonly misunderstood, to provide a set of norms for effecting the perfect translation. In the same way, literary criticism does not seek to provide a set of instructions for producing the ultimate poem or novel, but rather to understand the internal and external structures operating within and around a work of art. The pragmatic dimension of translation cannot be categorized, any more than the 'inspiration' of a text can be defined and prescribed. Once this point is accepted, two issues that continue to bedevil Translation Studies can be satisfactorily resolved; the problem of whether there can be 'a science of translation' and whether translating is a 'secondary activity'.

From the above discussion, it would seem quite clear that any debate about the existence of a science of translation is out of date: there already exists, with Translation Studies, a serious discipline investigating the

process of translation, attempting to clarify the question of *equivalence* and to examine what constitutes *meaning* within that process. But nowhere is there a theory that pretends to be normative, and although Levý's statement about the goal of the discipline suggests that a comprehensive theory might also be used as a *guideline* for producing translations, this is a long way from suggesting that the purpose of translation theory is to be proscriptive.

The myth of translation as a secondary activity with all the associations of lower status implied in that assessment can be dispelled once the extent of the pragmatic element of translation is accepted, and once the relationship between author/translator/reader is outlined. A diagram of the communicative relationship in the process of translation shows that the translator is receiver and emitter, the end and the beginning of two separate but linked chains of communication:

Author—Text—Receiver=Translator—Text—Receiver

Translation Studies, then, has moved beyond the old distinctions that sought to devalue the study and practice of translation by the use of such terminological distinctions as 'scientific v. creative'. Theory and practice are indissolubly linked, and are not in conflict. Understanding of the processes can only help in the production and, since the product is the result of a complex system of decoding and encoding on the semantic, syntactic and pragmatic levels, it should not be evaluated according to an outdated hierarchical interpretation of what constitutes 'creativity'.

The case for Translation Studies and for translation itself is summed up by Octavio Paz in his short work on translation. All texts, he claims, being part of a literary system descended from and related to other systems, are 'translations of translation of translations':

Every text is unique and, at the same time, it is the translation of another text. No text is entirely original because language itself, in its essence, is already a translation: firstly, of the nonverbal world and secondly, since every sign and every phrase is the translation of another sign and another phrase. However, this argument can be turned around without losing any of its validity: all texts are original because every translation is distinctive. Every translation, up to a certain point, is an invention and as such it constitutes a unique text.

### 2.1.8 Major Models of Translation

The contemporary scene of Translation Studies reflects different approaches to the phenomenon of translation. The major models of translation will be reviewed here in this part. The following models

should not be seen as mutually exclusive. In other words, it is better to regard them as attempts to see the same thing, translation, from different angles. Each of these models overvalues particular aspects of translation that are within its theoretical framework and at the same time undervalues aspects that are outside this framework. As Chesterman puts it

It may well be that if we are to build a comprehensive theory of translation, we shall have to incorporate all of these strands in one way or another, because each of them highlights one particular aspect of the phenomenon we call translation.  
(Chesterman 1997: 19)

It is not intended in the following sections to give a detailed description of all the models and definitions of translation provided throughout the history of Translation Studies. It is rather to provide brief introductions to the major models that are most related to the area of metaphor in translation. The models that will be discussed are the linguistic model, the literary model, the cultural model and the functional model.

### **2.1.8.1 The linguistic Model**

The linguistic model of translation views translation as a special form of language use. In other words, it is "an extension of linguistics applied to bilingually mediated communication" (Neubert and Shreve 1992: 21). In the preface to his *A Linguistic Theory of Translation*, Catford (1965) says

Since translation has to do with language, the analysis and description of translation processes must make considerable use of categories set up for the description of languages. It must, in other words, draw upon a theory of language — a general linguistic theory. (vii)

The linguistic model of translation was often linked to a pursuit of equivalence. Equivalence is a relationship between a source language text (ST) and a target language text (TT). Scholars, however, disagree on the nature of the level at which translation equivalence should take place. Relying on a referential theory of meaning, Catford, for example, assumes that translation equivalence can be achieved when ST and TT have the same referents. Equivalence, thus, "can nearly always be established at sentence-rank" (Catford 1965: 49). Nida (1964: 156-177, 225) distinguishes between two types of equivalence: formal and dynamic. Formal equivalence is defined as the quality of translation in which the features of the form of the source text have been mechanically reproduced in the target language (Nida and Taber 1969: 201). Dynamic equivalence is based on the principle of equivalent effect, which requires that translation should aim at creating an effect on the target language

(TL) audience similar to that created on the source language (SL) audience by the SL message (see also Bassnett 1980/1991: 26).

A characteristic of the linguistic model is its dependence on contrastive studies. Vinay and Darbelnet's contrastive model of translation is based to a large extent on the work of the Swiss linguist F. de Saussure. Saussure is famous for his distinction of the elements of language into signified (the conceptual part of the sign) and signifier (the linguistic part). Vinay and Darbelnet base their view of translation on this account of the linguistic sign. They say that

The work of translators is concerned with this interaction: from signifier to signified in the process of comprehension of the message; and from signified to signifier in the target language in the process of translation. (Vinay and Darbelnet 1959/1995: 13)

Emery (1987), attempts to present a comparison of English texts from different domains with their Arabic translations "in order to elicit linguistic features of the Arabic".

Those features ranged from phrasal level (including verbs/verb phrases, nouns/noun phrases, adjectives/adjective phrases, adverbs/adverb phrases, pronouns and propositions) and sentence level to supra-sentential level including stylistic differences between Arabic and English. Emery concludes that contrastive linguistics is of assistance to training translators, "particularly in translations from English into Arabic where a perennial problem is avoidance of poor style (الاسلوب الركيك) and production of translations stamped with good flavor of language (الاسلوب الجيد) (Emery (1987).

Holmes even puts the movement of translators "from a sentence-restricted linguistics to produce a full theory of texts" as a condition for an adequate general theory of translation

(ibid: 100). To overcome such limitations, and influenced by developments in text linguistics, some scholars began to highlight the text-level in translation. Neubert and

Shreve's joint book *Translation as Text* (1992), for instance, attempted to apply de BeauGrande and Dressler's standards of textuality in describing translation (for more details see de BeauGrande and Dressler 1981). Neubert and Shreve assume that the "first order facts of translation are centered on the text" (Neubert and Shreve 1992: 35) and "only the textual approach is completely tied to practice" (ibid: 147).

Several translation scholars have also rejected the concept of equivalence. Snell-Hornby described this notion as "vague" and "useless" (Snell-Hornby 1988/1995: 21). Nord(1997a) observed that:

The equivalence model focuses mainly on structural qualities of the source text, losing the intrinsic interrelationship between extra textual (i.e. situational) and intertextual (i.e. linguistic) factors of communicative interaction out of sight. (Nord 1997a: 44)

Another criticism focuses on the fact that translation is more than generation of utterances in a target language. For instance, Venuti attacks the linguistically based approaches because they "purify translation practices and situations of their social and historical variables, leaving literary and technical translators alike unequipped to reflect on the cultural meanings, effects, and values produced by those practices" (Venuti 1998: 25). The position of the linguist in translation studies was, caricaturing, likened to "an intrepid explorer who refuses to take any notice of the trees in the new region he has discovered until he has made sure he has painstakingly arrived at a description of all the plants that grow there" (Lefevere and Bassnett 1990: 4).

#### **2.1.8.2 The Descriptive Translation Studies Model**

In contrast to the linguistic approach which sought an ideal translation (how translation should be), descriptive translation scholars centered on actual translation (how translation is in reality). In other words, while the linguistic approaches to translation present equivalence as the major aim of all translations, literary translation scholars thought that "all translation implies a degree of manipulation of the source text for a certain purpose" (Hermans 1985: 9). Hermans also says

Linguistics has undoubtedly benefited our understanding of translation as far as the treatment of unmarked, non-literary texts is concerned. But as it proved too restricted in scope to be of much use to literary studies generally- witness the frantic attempts in recent years to construct a text linguistics — and unable to deal with the manifold complexities of literary works, it became obvious that it could not serve as a proper basis for the study of literary translation either. (Hermans 1985: 150)

Polysystem is a major concept in the descriptive paradigm. This concept was developed by the Israeli Itamar Even-Zohar in his 1970s publications. The idea of system itself is developed by the Russian Formalist JuníTynjanov, who used it to refer to "a multi-layered structure of elements which relate to and interact with each other" (Shuttleworth 1998: 176). Such structures can be individual works, literary genres and traditions, or even the entire social order. A major characteristic of polysystem is the ongoing tension between the centre and periphery and

between primary (innovative) and secondary (conservative) literary principles.

Translation has an essential role in polysystem. Translation, according to Zohar, has traditionally occupied a peripheral position in literary polysystem. Translation can, however, occupy a central role in three cases. The first has to do with literatures which are in the process of being established. Such literatures look at more established older literatures as models. This takes place through translating from the older literatures to the emerging ones. The second case is when the original literature of a system is peripheral or weak. The third case is when the original literature experiences a moment of crisis (see Even-Zohar 1990).

The role of translation in a particular polysystem makes it, by definition, a fact of the target culture. This target-oriented view of translation counters the view prevailing in the linguistic approaches which give more weight to the source text and the culture in which it is produced. By emphasizing its polysystemic role, translation becomes an active factor in the dynamic interaction of different literary forces of the target culture. Even-Zohar's target-oriented approach has influenced Translation Studies significantly. This is especially apparent in the works of a group of scholars who became known as the Manipulation School. The name Manipulation School, which was suggested "first as a joke" (Lambert 1991: 33) appeared after the publication of a collection of essays on translation entitled *The Manipulation of Literature* (edited by Theo Hermans in 1985).

While explicitly acknowledging the influence of Even-Zohar, the book has "an approach to literary translation that is descriptive, target-oriented, functional, and systematic; and an interest in the norms and constraints that govern the production and reception of translation" (Hermans 1985: 10-11, highlight and italics added).

In addition to the concept of polysystem, descriptive translation studies also highlight the notion of norms. Norms, according to Toury, are the key concept and focal point in any attempt to account for the social relevance of activities, "because their existence, and wide range of situations they apply to (with the conformity this implies), are the main factors ensuring the establishment and retention of social order" (Toury 1995: 55). By

Contextualizing translation as social behavior, translation becomes an activity constrained by norms. According to Toury (1980: 53ff), there are three kinds of norms. The first is the initial norms, which cause the translator to subject him/her either to the original text and the norms it represents or to the norms active in the target culture. The second is the

preliminary norms. These govern the overall translation policy and the choice of texts to be translated. The third type of norms is the operational norms. This type of norms control the actual decisions made during the process of translating.

Translation norms, as proposed by descriptive translation scholars, are obviously very different from normative formulations and statements about how translation *should* be. An example of normative formulations is the following which we translate from an Arabic book on translation published in 1982: "Translation is a beautiful art that is concerned with transferring words, meanings and styles from one language to another. The speaker in the target language can understand the texts clearly and feel them strongly just as they are understood and felt by the speaker in their original language. If this definition is correct, and we do believe that it is correct or close to correctness, then the principles that we infer from it and upon which the art of translation depends are:

The translation should give a correct picture of the ideas contained in the original text, The original style should be preserved where possible, and The smoothness of the style of the translation should not be less than the smoothness of any text written in the target language" (Khuloosi 1982: 14)

Such normative formulations pre-assume an ideal translation which should be the aim of all translators. Norms according to descriptive translation studies are, however, very different. The starting point in the descriptive paradigm is the actual translation. Norms here refer to the characteristics (recurrent patterns) that distinguish the translations produced by a specific translator, school of translators or entire culture.

The descriptive translation model, in short, has moved the discussion in Translation Studies from the notion of source-based equivalence that was stressed in the linguistic approaches to seeing translation as a fact of the target culture. In addition, because it is based on descriptive methodologies, this model has highlighted translations as they really are. This understanding has helped develop another inter-related translation model, namely the cultural studies model.

### **2.1.8.3 The Cultural Studies Model**

Very much related to the work of descriptive translation scholars, with their emphasis on the target text rather than the source text, the cultural studies model emphasizes the role of translation in the target culture. Scholars working along this line regard themselves as having a revolution

against the limitations of the linguistic approach. As Lefevere and Bassnett argue,

Translations are never produced in an airlock where they, and their originals, can be checked against *tertium comparationis* in the purest possible lexical chamber, untainted by power, time, or even the vagaries of culture. (Lefevere and Bassnett 1990: 7)

The cultural studies model thus highlights such topics as the position of translation in culture and the functions assigned to translations in different cultures (see Bassnett and Lefevere 1990 & Bassnett and Lefevere 1998). Sengupta (1990), for example, discusses the relationship between translation, colonialism and poetics through describing Tagore's translation of his own poetry into English. Sengupta argues that in his translations, Tagore systematically changes not only the style of the original, but also the imagery and tone of his lyrics in a way that matches the target language poetics of Edwardian English. In the West, Tagore's poems were appreciated not because of their artistic aspects, but because they conformed to the "accepted stereotypes of the East then prevalent in the West" (Sengupta 1990: 60). Because of this, Tagore's reputation in the West did not last and he "was forgotten as fast as he was made famous" (ibid: 62) because of the change in the Western poetics that took place after the Second World War.

Among the recent developments in the cultural studies model are the works of Venuti (e.g. 1995 and 1998). Venuti is especially interested in two interrelated areas of translation: the translator's manipulation of texts and the position of translation in the target cultures. Venuti (1995) distinguishes between two types of translation strategies: *domesticating* vs. *foreignising* strategies. In domesticating translation, the translator adopts specific translation strategies that eliminate the strangeness of the translated text and make it conform to the expectations of the target culture. In such a translation, the translator becomes *invisible*. Foreignising translation, on the other hand, preserves the strangeness of the translation even if it requires breaking the textual conventions in the target culture.

Venuti's major argument is that, predominantly, Anglo-American culture insists on the domesticating strategy in translating foreign literatures. Venuti regards this as one form of violence against other cultures.

To avoid such situations, Venuti suggests, first, that translators of literary texts can signal the linguistic and cultural variation of the foreign text by introducing "discursive variations, experimenting with archaism, slang, literary allusion and convention" (Venuti 1995: 310). In addition to this,



translators must work to revise the (cultural, economic, legal) codes which marginalize and exploit them. This could be conducted in the language of contracts with publishers which should acknowledge that translation is an original work of authorship instead of "work-for-hire". Finally, Venuti calls for a change in the practice of reading, reviewing, and teaching translations that prevail in the target culture. Such calls, Venuti concedes, assume "a utopian faith in the power of translation to make a difference, not only at home, in the emergence of new cultural forms, but also abroad, in the emergence of new cultural relations" (ibid: 313).

In *The Scandals of Translation*, Venuti provides a critique of the different social institutions which maintain the marginalized position of translation in society. The following quotation summarizes what Venuti means by the scandals of translation:

Translation is stigmatized as a form of writing, discouraged by copyright law, depreciated by the academy, exploited by publishers and corporations, governments and religious Organizations. (Venuti 1998: 1)

Part of this marginalized position has to do with Translation Studies itself. Venuti accuses Translation Studies of being "reduced to the formulation of general theories and the description of textual features and strategies" (ibid) which divorces it from heterogeneous contemporary cultural developments and debates. In addition to the role of Translation Studies itself in marginalizing the position of translation, social institutions have the lion's share in maintaining this situation. Copyright laws, for example, work against translators, giving source text authors' exclusive rights in any translation of their works, thus causing problematic economic and cultural consequences for translators. This is manifest in the prevalent contractual terms which give translators a very small portion of the income of their own translations. Culturally, this is manifested in the texts chosen for translation. According to Venuti, "publishers shape cultural developments at home and abroad. Seeking the maximum returns for their investments, they are more likely to publish domestic works that are also publishable in foreign countries, yet are not so culturally specific as to resist or complicate translation" (Venuti 1998: 48).

Venuti here again repeats his conviction that translators, especially American literary translators, "must not be cooperative, but challenging, not simply communicative, but provocative as well" in order "to redress the global hegemony of English, to interrogate American cultural and political values, to evoke the foreignness of the foreign text" (ibid:23)

In short, the cultural studies model shares with the descriptive model the emphasis on the target culture rather than the source text and culture

(which is the core of the linguistic Model. The cultural model however moves the discussion to higher levels by questioning the situation of the phenomenon of translation (both the process and the product) at the cultural level.

#### **2.1.8.4 The Functional Model**

The gist of the functional approach to translation is that translation is a purposeful activity, which is not necessarily related to the source text itself. The functional theory of translation is based on action theory. The German scholar Justa Holz-Manttari (1984), who developed the theory of *translatorial action*, conceives translation as a process of intercultural communication, whose end product is a text which is capable of functioning appropriately in specific situations and contexts of use (Schaffner 1998a: 3). This perception presents a radically different view from the one traditionally accepted, in which the source text enjoys a pivotal position in the translation process. That is, while the linguistic approaches thought that translation produces a target text that is equivalent to the source text in linguistic features, Holz-Manttari's model views the source text as subordinate to the purpose of the target text, and the ST "may undergo radical modification in the interest of the target reader" (ibid).

The proposals of Holz-Manttari's theory of *translatorial action* are also emphasised in the *skopos* theory, which was also developed in Germany. *Skopos* theory stresses the purpose for which the target text is produced in the target culture. According to Nord (1997b: 27), there are three possible kinds of purpose in the field of translation: the general purpose for which the translator gets engaged in translation work (such as earning a living), the communicative purpose aimed at by the target text in the target situation (such as instructing the reader) and the purpose aimed at by a particular translation strategy or procedure (e.g. adopting a literal translation strategy in order to show particularities of the source language).

The translator has to define the *skopos* of translation before s/he begins the actual process of translating. This *skopos* is determined according to the needs of the *initiator* (i.e. the client who commissions the translation). Vermeer says

Each text is produced for a given purpose and should serve this purpose. The *Skopos* rule Thus reads as follows: translate/interpret/speak/write in a way that enables your Text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want to function (Vermeer 1989:20, translation by C. Nord in Nord 1997b: 29)

Since translation is a means to achieve a purpose, the translator must have, before s/he begins translating, a clear idea about this purpose by asking the initiator or the client to give him/her an explicit translation brief. The translation brief includes specific details about the purpose for which the translation is needed, the nature of the addressees and the other aspects of translation reception such as the time, place, occasion in which the translation will be used. The translation brief is of crucial role in the actual process of translating. It decides *how* the translation is done. There are cases where the translator can translate without getting a clear translation brief from the client. Nord points at what she calls "conventional assignment" which is based on a general assumption that certain types of texts are normally translated following certain types of translation. However, if the client and the translator do not agree as to what kind of target text would serve the intended purpose best, "the translator may either refuse the assignment (or starve) or refuse any responsibility for the function of the target text and simply do what the client asks for" (Nord 1997b: 31).

The functional approach to translation was elaborated in the joint work of Reiss and Vermeer (1984/1991). Here a text is approached as an *offer of information* made by a producer to a recipient. From this point of view, translation is characterized as "offering information to members of one culture in their language (the target language and culture) about information originally offered in another culture (the source language and culture)" (Schaffner 1998b: 236).

This means, in turn, that the *skopos* of the target text may be different from that of the source text. However, this does not mean that there can be no relationship between the source text and the target text. Although functional scholars give more weight to the "coherence rule" which stresses that translation should be coherent with the situation of the target receivers, they, nevertheless, highlight the relationship between the source text and the target text. Vermeer calls this "intersexual coherence" (see Nord 1997b: 32). If the purpose of the translation justifies it, the intersexual coherence can be strong, i.e., the target text could be a very close imitation of the source text. However, if the function of the translation is different from that of the source text, intersexual coherence becomes subordinate to the "adequacy" of the translation for its purpose.

The ideas of the functional approach to translation are very useful in carrying out descriptions of case studies of translations. That is, unlike traditional linguistic approaches which gave the source text a central role, the functional approach enables students of translation to describe particular translation patterns of behavior that are found only in the target text. As far as this thesis is concerned, this theory offers a theoretical

framework to account for particular cases of shifts involving conceptual metaphors. This approach enables us to ask questions about such shifts, based on the *skopos* of the translation, rather than on the nature of the source text elements.

#### **2.1.8.5 The Integrated Model**

In response to the existence of multiple, seemingly contradictory models of translation, some scholars began calling for approaches to translation which combine, in a compatible manner, the major ideas of the different models. Bassnett (1980/1991) holds that despite the differing approaches to translation, still "[t]here is room in the discipline for many approaches" (xviii). Snell-Hornby, after surveying literary and linguistic orientations in the history of translation theory, observes that "all the theorists, whether linguists or literary scholars, formulate theories for their own area of translation; little attempt is made to bridge the gap between literary and 'other' translation" (Snell-Hornby 1988/1995: 25). The aim should be that "when two translation scholars from different countries and different backgrounds talk about translation, they may have some common ground" (Snell-Hornby 1990: 85). What is needed, thus, is "a basic reorientation in thinking, a revision of the traditional forms of categorization, and an integrated approach that considers translation in its entirety, and not only certain forms of it" (ibid).

Neubert and Shreve (1992) argue that many controversies in translation studies "might be quelled by a better understanding of how the different perspectives on translation relate to one another" (Neubert and Shreve 1992: 32). As a solution, Neubert and Shreve propose an integrated theory of translation that is based on an empirical approach. Indeed, they argue this approach already exists in Translation Studies as "part of a general movement toward more rigorous, observation-based and verifiable translation studies" (ibid).

Neubert and Shreve adopt the descriptive approach to translation theory. Instead of proposing laws and rules for how to translate, the integrated approach "should proceed from a focus on the description, explanation, and verification of statements about what is done, rather than what should be done, to produce target texts" (ibid: 34). The data of translation studies are, thus, the actual translation practice.

An optimistic view of the future of Translation Studies is found in Baker (1998b). Baker admits the danger of fragmentation "of approaches, schools, methodologies, and even subfields within the discipline" (Baker 1998b: 279), especially when one approach attempts to present itself as *the* standard approach to translation which can *replace* other approaches. Despite this, "more and more scholars are beginning to celebrate rather than resist the plurality of perspectives that characterizes the discipline"

(ibid: 280). In other words, different approaches become "essentially complementary rather than mutually exclusive"(op. cit.).

### **2.1.9 Metaphorical vs. Non-metaphorical Translation**

Metaphor is an area that is gaining increasing attention in contemporary Translation Studies. What began (in early studies like Dagut 1976, van den Broeck 1981 and Aphek and Tobin 1984) as reflections on why some individual metaphorical expressions, mainly in literary and religious texts, resist 'translatability' from one language into another language has become a distinctive area of inquiry within Translation Studies.

#### **2.1.9.1 Etymology of the Term**

Harper (2010:137) explains that the word "metaphor" is derived from the old French (*métaphore*) which came from the Latin culture (*metaphora*). It consists of two Latin roots: 'meta' which means over, and 'pherein' means 'to carry, to bear'. As so, it's literally meaning is (to carry over). Thus the essence of a metaphor lies in the carryover of meaning, and as we consider the true purport of this 'transfer of meaning' concept we realize that the significance of metaphor underlies much broader areas of life than mere literary effectiveness.

#### **2.1.9.2 Historical Review**

Bragg (2010:2) argues that metaphor is a technique apparently as old as language itself; it may be manifested in the earliest surviving work of literature "*The Epic of Gilgamesh*". Aristotle (484-322 BC) may be the first person who document about metaphor (see 2-7.1). The clear root of metaphor may relate to the late of thirteenth century where Chaucer's "*The Parson's Tale*" written in about 1390 and then "*Taking Occasion*" which is a text by Cato's Distichs in 1475. Metaphor in English became more visual in its expression over time when William Bonde wrote in "*Pylgrimage of Perfection*" in 1526. The expression "Seizing the occasion" brings up an image of grasping something before it goes. The object of this metaphor is "*Occasio*" which is related to the ancient Roman goddess of chance.

The Italian lawyer Andrea Alciato published "*Emblematum liber*" (1531) where "*Occasio*" became more an image of hope for anyone looking for success. The moral is to notice when the time is right to do something and act quickly (Craig, 1998:30). (After 1531, the metaphor becomes much more descriptive. Thomas Starkey (In the 1530s) wrote in "*A Dialogue*

Between Pole and Lupset", and then Christopher Marlowe wrote in "The Jew of Malta" in about 1593. In 1586, Geoffrey Whitney wrote in "A Choice of Emblemes" included an English translation of "Occasio". Then in 1635 George Wither wrote in "A Collection of Emblemes, Ancient and Moderne" (Ibid).

Sixteenth century was the time of metaphor flourishing by the favor of Shakespeare, Melton, and others. Shakespeare's "*As You Like It*" comprises many examples of metaphors, one of them: "*All the world's a stage, and all the men and women merely players*" and "*Juliet is the sun*" from Romeo and Juliet which contains the most common examples of metaphor. In fact it is a celebrated use of metaphor, which is a figure of speech in which one thing is used to describe another (ibid).

Seventeenth century was the wind of metaphor changing to become emotional when Hester Thrall (1773) wrote "*The Island of Skye*". This century was flourished with metaphor by the favor of poets like; Richard Lovelace, William Collins, Robert Herrick, Lord Byron, and others (Ibid). Whereas Eighteenth century (The Victorian Age or Romantic) came to complete the flourishing of metaphor by the favor of Emily Bronte, S. T. Coleridge, Alfred Lord Tennyson, Thomas Hardy, and others (Sequeira et al., 70-87).

During 20<sup>th</sup> century (since 1900 and on), sometimes called 'Modern Period', metaphorical studies took off across disciplines like: philosophers, linguists, psychologists, cognitive scientists, and others.

George Lakoff, Mark Johnson, and Samuel Guttenplan are some names that come to mind elbowing one another aside in making metaphor as the concept at the crux of all thought, and maybe all human understanding (Ibid).

The theories of metaphor, which are discussed in the present chapter, reveal that metaphor is a part of our thought processes. It is neither unique nor restricted to any 'special usages'. Lakoff and Turner (1989) claim that metaphors are center to any philosophical understanding of human experience.

### **2.1.9.3 Situation vs. Reality**

Expressions like 'He drowned in a sea of grief' or 'He is fishing in troubled waters' and the like, have a situation which is compared to a real

thing, although the situation is not actually that particular thing. Consider the following analysis:

No.	Item	Interpretation
1.	He drowned in a sea of grief	<i>Sea of grief</i> is a metaphor because there is no one coming across a sea that is not filled with water, but grief.
2	He is fishing in troubled waters	It is not used to mean that the person is actually fishing; it is an expression which is used to signify that the person is looking for something that is difficult to obtain.
3	Broken heart	Heart here is not literally broken into pieces; it is said to describe the feelings of hurt and sadness
4	Time is a thief	Time is not really stealing anything, this metaphor just indicates that time passes quickly and our lives pass us by.

All these metaphors juxtapose an actual (literal) thing and a figurative thing in order to give more meaning to the figurative concept. Other examples are: *Waiting on fire, He is the corner stone, The pullet of merciful, Feed the fire, Spiritual food, In the heart of the event, fall in love, burn in anger, apple of the eye, sunny smiles, black death, be cool, be my shadow, etc.* All the above are specific examples of metaphor in various means of communication. These examples reveal that metaphor is not forsaken means for the sake of effective communication. It is worthily to say that metaphor is unrealizable when speaking or acting but it is unconsciously inserted in the speech all the time because these expressions are frequently used to give effect to a statement.

#### **2.1.9.4 Purpose of Metaphor**

The general purpose of metaphor is to state relationships between things or categories of objects by using ideas about these items. The explanatory power of metaphor lies in that it allows to present ideas about a little known category in a language appropriate to some other, and presumably, better understood category, as the above examples show.

A metaphor is a name given to a certain style of using language in a way that relies more on imagination than literal reality. In other words, metaphor combines two semantic fields in order to enrich the meaning of utterance. It is not merely *the candy of language* or of language decoration; it is a way of thinking and also ways of shaping the thoughts. By the way "*The candy of language*" is a metaphorical expression used by the researcher to activate the static literal and to prompt imagination.

Metaphor used in every day speech is an effective way of persuading others to understand one's personal views, social beliefs, and displayed attitude. It makes light of any given situation, having the ability to bring a conversation. Metaphor is a highly sophisticated form of human behavior that allows finding associations and hypotheses quickly through the power of unconscious processing to create an impact in the minds of recipient.

Imagine how bland and uninteresting a statement *such as 'He was sad'* as compared to a statement describing a *'Sea of grief'*. The metaphor is sure to give the reader a better idea of the depths of sadness (grief) in this situation.

It may be said that the purpose of this device is to convey a thought more forcefully than a statement would. It works by combining seemingly unrelated words to form a new concept. Examples from our daily life are:

- ) *That man is a fox.*
- ) *My husband is a rock.*
- ) *My dog such a cat.*

All these expressions are metaphors because something is compared to unrelated thing to the purpose of comprehension. For example (in 38) a dog obviously cannot literally be a cat, so the word 'cat' is used to convey the thought that the dog has cat-like qualities, such as coward and not usually associated with dogs.

BeauGrande (1978:66) states that there is neither perfect presentation nor full understanding of new meaning without using linguistic devices (metaphor). It can be said that it is hard to imagine a speech of any language without metaphors because neither the sender nor the recipient will be able to explain, show, imagine, and discuss hundreds of ideas that are wandering in minds.



As so, the purpose of a metaphor is to convey a 'new truth' to the reader/listener, helping him to receive the information to be enlightened in a coherent, rhetoric and precise manner.

### **2.1.9.5 Significance and Function of Metaphor**

It may be said that the use of words in sense of metaphor is highly required in the life of all languages. Fowler (1973:111) claims that "language is deeply metaphorical". So the employment of the metaphor is largely helpful in expanding the range of contexts in which a certain word can be used.

Cameron and Maslen (2010:113) state that metaphor is considered as a correct way of thinking, constructing analogies and making connections between ideas. It is an important way of using language to explain abstract ideas or to find indirect but powerful ways of conveying feelings. Furthermore, the recipient gets better understanding to the poet's emotions, attitudes and conceptualizations. In this sense, it can be said that the significance of using metaphorical expressions in poetry is to persuade the recipient to accept the sender's ideasthrough vivid images mixed with aesthetic considerations. Moreover, metaphor is a means of better understanding by providing the recipient with a stimulus that prompt his insight into abstract reality to the extent "that metaphors shape the attitudes of the receptor" Thomas (1969:74).

Again in this sense, and to the purpose of the present study, it is correct to say that metaphor functions in poetry mainly for popularizing, concretizing, and dramatizing. This is to make the poem more interesting and understandable.

As for popularizing, metaphor in poetry is to address different public at the same time. The ability of the poet to address the public depends on reverberation. In other words, the poet has to resonate with something familiar to the public and of modernity issues or permanent phenomena like poverty, love, politics, etc. and to across different topics.

As for concretizing, metaphors mostly are used for abbreviation. Some concepts need for long and deep explanation to be clearly understood. This may cost long time and efforts. Instead of doing so, by metaphor the poet can explain one thing (abstract) in terms of another familiar thing (concrete) to draw analogies, or to make judgments clearer. Moreover, metaphors may beused to evoke powerful images and emotions that add

clear illustration to the poem for the sake of interesting, interpretation and understanding the poets' point.

As for dramatizing, metaphors decorate and elaborate the poem. Sometimes, the language may contain the intended linguistic item, yet the poet seeks for a more beautiful, convenient and effective item to express his intention. Moreover metaphors often convey connotations and evaluations, so the poet chooses a metaphor to make a value judgment. If someone described as 'a pig' then he is evaluated negatively in terms of greediness or dirtiness. If someone described as 'a lion' then he is evaluated positively in terms of his bravery or strength.

Again in this sense, it can be said that metaphor is a process that decorate the poem and facilitates understanding of the new concepts in terms of shared experiences because metaphor provides an imagistic meaning to the linguistic items that makes the poem popular. The ability to understand metaphoric language opens the key to poetry of tremendous beauty.

### **2.1.10 Theories of Metaphor**

The title of the present study indicates that the study is an attempt to analyze the metaphors commonly used in contemporary English poetry from linguistic point of view to identify their linguistic features and peculiarities. According to such an aim, the researcher sees that it is inevitable to survey and discuss some theoretical issues concerned metaphors.

The purpose behind presenting these theories is to indulging the specific details of the topic, namely metaphor, on one hand and to strengthen the current study scientifically, on other hand.

#### **2.1.10.1 The Aristotelian Theory of Metaphor**

Bywater (1984:16) states that in his theory, Aristotle (the Greek philosopher, 348-322 B.C.) is concerning with describing the contribution made by metaphor to the force and beauty of poetry. He argues that metaphor stimulates the consciousness of relations existed between the objects and concepts. He discusses metaphor primarily in two terms: *The Poetics* and *Rhetoric*.

Rhetoric is the term in which the composition of persuasive speeches represents the main feature. Marcos (1997:123-139)

relatively states that metaphor can be treated linguistically as a cognitive phenomenon, while a flourishing tradition exists in rhetorical term that is advocated the cognitive and communicative relevance of metaphor and other tropes in different discursive contexts. Aristotle gives a strong reflection to the nature of metaphor in human cognition. He states that:

*"Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy."* (Ibid: 138).

**First:** from genus to species is exemplified in "**Here stands my ship**"; for lying the anchor (species) is the "standing" (genus) of a particular thing.

**Second:** from species to genus is exemplified in "**Truly ten thousand good deeds has Ulysses wrought**," where "ten thousand" (species) stands for large number (genus).

**Third:** from species to species in "**Drawing the life with the bronze**," is instead of "severing with the bronze" which means 'taking something away'. The poet uses 'draw' in the sense of 'sever' and 'sever' in that is 'draw,' both words (drawing and severing) mean 'taking'.

**Fourth:** this is all on the grounds of analogy. Analogically, it is possible to alter concepts by other concepts that qualify in a way or another relative meaning. Analogy would seem to be another step in the development of metaphor, as '**An opportunity knocked my door**' is a metaphor, '**The old age is like the evening**' is a simile and '**A sold age is to life, so evening is to day**' is an analogy.

Levin (1982:31) offers a uniform treatment of Aristotle's four types of metaphor. The treatment shows that Aristotle's theory is based on its constitutive categories. As for the first two types, Levin says that it is observed that those constitutive categories are central to Aristotle's analysis of real existence classes (ontological).

The ontological, for Aristotle being classes of things, not of words, it may happen that the words may not have been used to point or refer to all the things that lie potentially within their ranges; in other words, a certain categorical relations may not at a given time have been linguistically

realized. When such a relation is for the first time so realized, the reader is prompted into seeing the relation. This is the dynamic that lies behind Aristotle's first two types.

Whereas type (3) is concerned the fact that specific words are used novelty in crossover fashion that seduces the reader to think about their common genus.

In Type 4, facts are brought into generic relations. In all four types, therefore, the interpretation operates within the categories of genus and species, either of an a priori or an accidental nature. Thus these categories reflect or present an aspect of reality, bear with them great of knowledge. About the nature of metaphor, Aristotle states that:

*"It is the one thing that cannot be learnt from others; and it is also a sign of genius, since good metaphor implies an intuitive perception of the similarity in dissimilar." (Ibid).*

This statement means that metaphor works at the level of individual words. The quality of perceived similarity between the two objects enables the transferring (metaphoric connections must draw from similarities). Aristotle stresses that a good metaphor corresponds the thing be signified. He also intends that the objects cannot be obviously related or it lessens the impact of the metaphor. In this sense, metaphor is both the realm of the genius (one who can perceive the similarity) and a linguistic deviance.

Aristotle stresses that in order to be cognitive, metaphor must fulfil certain requirements, that is, metaphor must be proper. In this case an image is proper as it is based upon an objective proportional analogy and expresses a real similarity allowing the information to transfer from one side to the other. Aristotle states that "we all naturally find it agreeable to hold of new ideas easily". Words normally express ideas, ordinary words convey only what one already knows, but strange words simply are puzzled; it is from metaphor that one can best get hold of something fresh. For example when the poet uses the word '**withered stalk**' to refer to the old age, he conveys a new idea or a new fact by means of the general notion of '**lost bloom**'.

Aristotle's view of metaphor focuses on single words that deviate from ordinary, literal language to evoke a change in meaning based on perceived similarities. Metaphor has the clarity, sweetness and strangeness, and its use cannot be learned from others. One should speak both epithets\propertyandmetaphorsthatareappropriate,andthiswillbefrom analogy, if not, the expression seems inappropriate\deficiency because speech shortage will take place.

### 2.1.10.2 **The Conceptual Theory of Metaphor**

It is also called Cognitive Theory of Metaphor. Deignan and Potter (2004:128) states that a conceptual metaphor, cognitively, refers to the understanding of one idea, or concept in terms of another. The conceptual metaphor, in this sense, uses one ideaand links it to another (familiar) to better understand something. For example, the understanding of the changing of the prices of goods in terms of high direction in the following example (**The prices are on fire**).

Lakoffand Johnson (1980:189) state that the basic principle of this theory says that metaphors are issues of thought and not merely of language, i.e. metaphor operates at the level of thinking. As a matter of confirming, "The Linguistic Society of America" (LSA about Linguistics 2012:3-4) claims that "metaphor is not a mode of language, but a mode of thought. Lakoff and Johnson add that metaphors are structured from source domains which is of schematized bodily or a cultured experience into target domains which is of abstract notion (Ibid).

The assumption of this theory is that few or even no abstract notions can be expressed without metaphor, i.e., there is no direct way of perceiving metaphors and we can only understand them through the filter of directly experienced (concrete notions). In other words, the abstract notions cannot be understood without concrete notions. For example "**Life is a journey**" can only be realized and understood through the development of an individual's life. At the same time it is not used to talk about literal journeys.

Another commonly used example of the conceptual metaphors is '**Argument is war**'. This metaphor shapes the language in a way to view argument as war or as a battle to be won. In this sense it is not uncommon to hear someone says '**He won that argument**'.

Kovecses (2010:69) explains this idea by analyzing 'Life is a journey' as example:

- ) **Source domain:** It is the conceptual domain from which we derive the metaphorical expressions (e.g., Life is a journey).
- ) **Target domain:** It is the conceptual domain from which we try to understand (e.g., Life is a journey).

The source domain consists of a set of literal entities, attributes, processes and relationships that are linked semantically and apparently stored together in the mind of any adult. These are expressed in language through related words and expressions, which can be seen as organized in groups resembling those sometimes described as 'lexical sets' or 'lexical fields' by linguists.

The target domain, on the other hand, tends to be abstract, and takes its structure from the source domain, through the metaphorical link, or 'conceptual metaphor'. Target domains are therefore believed to have relationships between entities, attributes and processes which reflect what found in the source domain. At the level of language, entities, attributes and processes in the target domain are lexicalized using words and expressions from the source domain. These words and expressions are sometimes called 'linguistic metaphors' or 'metaphorical expressions' to distinguish them from conceptual metaphors.

Conceptual metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source. In their 1980 work, Lakoff and Johnson closely examined a collection of basic conceptual metaphors, including:

- Life is a journey.
- Social organizations are plants.
- Love is war.

The last part of each of the above phrases shows certain assumptions about concrete experience and requires the recipient to apply them to the preceding abstract concepts (life, organizing or love) in order to understand the sentence in which the conceptual metaphor is used.

Accordingly, the conceptual metaphors are seen in language in our everyday lives. Lakoff and Johnson (1980:220) argues that the language of everyday is filled with metaphors which may not always notice. Metaphors in this sense design the property of communication and also

shape the way of thinking **and** acting. As so, it can be said that this theory suggests that the more specific social experiences lead to form the more specific cognitive background.

### 2.1.10.3 The Context-Limited Simulation Theory of Metaphor

Barsalou (1999:82) confirms that Context-Limited Simulation Theory (henceforth: CLS) is based on a perceptual simulation of language use and interpretation. In the perceptual neural system, perceptions (including perceptions of language and other communicative acts) are filtered, combined and aggregated at series levels, beginning with raw perceptions, reaching to the experienced objects. Only those, the most highly aggregated and unitary perceptions are ordinarily accessible to conscious attention.

This theory sees the metaphors as verbal expressions depends on simulation, either in replacement or as a supplement to other approaches, principally in terms of perception and feeling.

The assumption of CLS theory is that metaphors are often used, modified, and re-used precisely when a speaker or a poet is struggling to express either a particular thought or a particular powerful emotion.

Sperber and Wilson (1986:76) state that language (words and syntax) is so inter-connected with the conceptual neural system; perceptions and simulations can activate language as well as other simulators, and in turn language activates complex sets of simulators. These include simulators associated with the conventional meaning, as well as simulators of thought and emotion associated with a word or phrase. Simulators that are activated by a word or phrase but are not relevant in the current context (the nature of the conversation plus recent utterances) are settled down or suppressed; those that are relevant become even more highly activated, and are connected with the current contents of working memory, constituting the meaning of the utterance.

Sperber and Wilson illustrate this idea with this example; when someone sees a cat walk across a room, the raw perception of shape and pattern, color, movement, sound, and location are aggregated and combined into a single coherent object.

Conversely, from other hand, when hearing or reading the word '**cat**' in a certain context, a large quantity of perceptual simulators become momentarily activated and then settled down, but only those

relevant features that appropriate the context are likely to remain activated. These features are then connected with the topic of the metaphor to form its meaning.

Another example argued by Sperber and Wilson is “**The fog comes on little cat feet**” most of the simulators activated as part of the **cat** schema are irrelevant to fog, so the features of hunting, smelling, size, color, etc. are quickly settled down. The only features are left in a heightened state of activation are the little difference in perception that is associated with the calm silence with which a cat walks, perhaps the precise way a cat places its feet, and most importantly the emotions associated with watching a cat walking across a space. These little differences of perception and emotional responses are connected with the complex system of perceptual simulators already activated by fog to form a rich meaning (Ibid).

Another example cited by Ritchie (2006:96) is “**It was like I was crying in a desert.**” Certainly, this expression refers to an idea of (being alone) as the speaker said the idiom (a desert). But that interpretation may not capture or explain its full expressive force. Looking at the two words, **crying** and **desert**, one may infer that each of these words activates an a quantity of perceptual, visceral, and emotional simulators that are not at all easy to assign to simple conceptual categories.

This activation unfold an image even for those who have never been near an actual desert, because of our cultural associations the word activates powerful simulators, not only of silence and isolation, but also of helplessness, fear, hot, sand, thirst, timelessness, etc. The use of this phrase, on the other hand, also emphasizes the seriousness of **crying** in this context which is certainly intended to be used metaphorically rather than literally. According to the phrase, it is not entirely clear whether he is forced, obliged, harshly or smoothly carried. The purpose of this expression is to activate the reader’s or hearer’s mind a complex set of intense but subtle perceptual simulators that combine with what has gone before to create an effect that defies any simple paraphrase or categorization.

From the above discussion, two important points can be inferred about the core of this theory: the first is that a metaphor is created when the topic activates perceptual simulators, which in turn activate various



schemas (and language associated with each) from which the originator may choose in formulating an expressive utterance. The second point is that a metaphor is interpreted by settled down context-irrelevant perceptual simulators from one hand, and enhancing the activation of context-relevant perceptual simulators, and linking these to the topic, from other hand.

#### **2.1.10.4 The Lexical Concepts and Cognitive Theory of Metaphor**

The title of this theory implies that the lexical concept and the cognitive are the two central aspects of this theory. Evans (2007:16) states that this is a theory of lexical representation and meaning construction. This means that this theory is concerned with modeling the nature of conventional meaning (lexical representation) that is associated with words, and the mechanism (composition) whereby words combine in order to produce units of discourse (an utterance). In other words, meaning is usually associated with a complete utterance.

Linguistically, Evans confirms that lexical concept represent the encoded information which is conventionally associated with a particular form. For example, the English form **cat**,(uttered /kæt/) is conventionally associated with a lexical concept, a semantic unit that includes information related to the fact that it is a noun, and thus combines in certain ways with other lexical concepts in an utterance. In addition, a lexical concept provides an access to a large body of knowledge that is related to cats. This body of knowledge is termed a lexical concept's semantic potential.

This theory assumes that the lexical concept's semantic potential are modeled in terms of units of knowledge known as cognitive models. Thus the lexical concept associated with the form **cat** provides access to a large number of cognitive models, comprising widely-known (conventional) information (e.g. **cats purr when happy**) and also more individually known (non-conventional) information (e.g. **I am allergic to cats**).

Meaning-construction, according to this theory, occurs by the virtue of each lexical concept in an utterance being interpreted in a way which is identical with the other lexical concepts in that utterance. Interpretation involves activation of part of the cognitive model profile. This is achieved by the virtue of the access route/path of activation through the cognitive model profile. For example, in the following utterances, the semantic

contribution of the lexical concept **‘Woman’** is slightly different by the virtue of the access associated with each utterance:

- \A\ **Woman is a home of amazing compassion.**
- \B\ **Woman rejects to be slave to the discrimination policy.**

In (A) **‘Woman’** by the primary cognitive model: involves knowledge contained a building at a certain geographical location full of an abstract thing (feelings). The concept of **‘Woman’** here tends to be more figurative because the access route involved in the interpretation is associated with concrete thing (building) includes several secondary cognitive models, while in (B) the access route reaches in the cognitive model to the social system and even to the political system, electorates and election. **‘Woman’** in (B) tends to be more literal.

Accordingly, this theory sees metaphor as a meaningful expression consists of two lexical (principle words) one of them is interpreted by the virtue of the other. In other word, this theory implies that metaphor constitutes an **‘aboutness’** relation between the target and vehicle lexical concepts i.e. **Source tells something about a target**. To illustrate, consider this example:

-**The time whizzes by.** In this example the target lexical concept is **‘time’**, and relates to the phenomenological real experience in which time ‘feels’ as if it is passing by rapidly or more quickly than usual. The verbal complement **whiz** is figurative here because it makes a sense of rapid motion. In other words, **whiz** is normally physical artifacts that have the potential to undergo rapid motion. Clearly, the lexical concept ‘temporal compression’, associated with the form **time** is not such a physical artifact. Accordingly, there is a clash in the primary cognitive models associated with **‘time’** and with **‘whizzes’**.

Our primary sort of knowledge about (**whiz**) perceptually forms part of a secondary cognitive model accessed by the lexical concept associated with (**whiz**). Thus, by virtue of the primary cognitive models of (**whiz**) clashing with that of ‘temporal compression’, an access route to the secondary cognitive model of ‘perceptual access’ is activated giving rise to an interpretation of (**whiz**) which is compatible with **‘time’**.

Accordingly, this theory then is talking about the benefit of metaphor to facilitate activation of cognitive models that increases the range of information provided. The activation of an extended access route

involving secondary cognitive models provides a greater degree of information. This happens by providing the requisite propositional content (the target cognitive model).

#### **2.1.10.5 The Discourse Dynamics Theory of Metaphor**

Cameron (1999:27) states that two linguistic principles are the main reason behind the strength of the discourse dynamics framework: thought and culture. He adds that the association between these two linguistic principles gives the features of the natural dynamism to the discourse. This point of view reveals that metaphor needs to be considered in the context of linguistic, cognitive, affective physical and culture dimensions to be understandable.

Human linguistic systems are comprised of different types of interacted relations between agent's and/or elements. Items that people use and the meanings they construct, or neural synopses in the brain from social systems represent elements, while individual people or groups represent agents.

Agents and elements (people, words and meanings, synopses etc.) are continuously changed according to the occasion. This makes the system non-linear and complex. As so, the relations between agents or elements are also

continuously changed, and this makes the human systems opened to new energy rather than closed.

As with complex dynamic systems, the context or environment is considered as a part of the system, rather than a separated background against which the system operates. Metaphor, in all its manifestations, can then be seen as an expression of agent and element operate as a part of the continuously changed and interconnected systems of language.

Bakhtin (1981:122), Clark (1996:67) and Linell (1998:32) argue that the level of two individuals (or a small group), when they are thinking and using language (dialog) is taken here as central since the meanings are negotiable while the flexibility of language is exploited for different purposes such as to construct understanding, to persuade or to achieve some other discourse purpose through interaction in which a participant takes account of the other participant(s) through a kind of reaching across into the other's world (or his\their idea of what that might be) in order to

select what to say and how to say it, trying to match utterances to their understanding of the other and the other's possible interpretations.

Morson and Emerson (1990:129) comment that in such a dialogic process, words, phrases and metaphors are not 'owned' by the individuals who produce them, but are "interindividual", belonging to both speaker and listener that essentially connected to the specific context.

Linguistically, a metaphor can be said as stretch of language. The metaphorical expression is processed in production/comprehension, through mental activation of two distinct ideas; interaction or blend of meaning between them in order to make sense and contribute to the building of coherence in the discourse context. For example '**There is no way of purging that debt**' this phrase has the potential to be interpreted metaphorically, in that two distinct ideas (interaction or blend) can be found and these can be linked metaphorically to make sense and build coherence in the discourse context.

This theory assumes that metaphor is a self-organizing phenomenon, emergent on the discourse event level, that seem to signal intensive discoursework of some sort involving the use of language for long time such as a conversation, a school lesson or university lecture, an interview, a radio/TV programs, a meeting, conference, ceremony, a consultation, etc.

This theory also sees metaphor is of systematic and cluster appearance. For example '**The negative effect of using violence is a price to pay**'. This phrase contains asset of semantically-connected linguistic metaphors, collected together across one or more discourse events. The accumulated set of connected metaphors is an emergent phenomenon. A metaphor label is attached to the set. A systematic metaphor emerges upwards, in a process of analysis and interpretation, from the micro-genetic dynamics of talking between specific people and, as such, is a different phenomenon than a conceptual metaphor, which is held to act downwards from the phylogenetic scale and socio-cultural group level.

#### **2.1.10.6 The Instinctive Theory of Metaphor**

Hoffman (1990:187) argues that metaphors are not simply literary devices, but some activation in mind to be understood. Metaphor

commonly means saying one thing while intending another. It is a means of presenting implicit comparisons between things that are shared a common feature disregarding the literal meaning of the words, regarding metaphor as picturesque ornament.

Lucas (1955:193) and Becker (1975:86) refer to the obvious fact which says that language is built of dead metaphors. Metaphor means the carrying across of a term or expression from its normal usage to another. They declare that metaphor is every expression comprised of **objects** and **actions**, though the **original** meaning is dulled by **constant** use. This declaration refers that the any expression intends to gain an implicated intention that comes from the root and transfers to the stem. (Object) is something thrown in the way, while an (action) is something driven or conducted; (original) means rising up like a spring or heavenly body; (constant) is standing firm.

Black (1979:112) argues that a reader comes to metaphors armed with little understandings of the employed words and how to read the passage. For example '**When sorrows come, they come not in single spies, but in battalions**' both (spies and battalions) have different connotations that interact and shape one's understanding in ways that escape a literal paraphrase. In this sense, metaphors have the properties to organize one's experience and create realities.

This theory rejects the concepts of abstraction and homonymy. It assumes that abstraction does not apply throughout, in height, emotion, future, etc. One can say **A is B (Juliet is the sun)**, but the reverse, **B is A (The sun is Juliet)**, is not equivalent and ill-formed expression. Moreover this concept does not account for the structuring of different aspects of a concept, nor with the fact that when one says A is B, the B is always the more concrete and clearly defined. The systematic way in which metaphors apply is not explained, nor how metaphors are made to fit the occasion.

As for the homonymy concept (the same word may be used for different concepts), for example:

- \A\ **MY car is new.** (Car) here refers to a vehicle
- \B\ **Tom is very car.** (Car) indicates the wickedness degree of Tom

Car, as a concept, in its strong form cannot account for relationships in systems of metaphors, nor for extensions of such metaphors. In its weak

form it does not account for categories of metaphor. In addition to that **B** is always more concrete and clearly-defined than **A**. The rejection of the previous concepts gives a feeling of that there is an objective world, independent of ourselves, to which words apply with fixed meanings. Metaphors, in this sense, are primarily matters of thought and action and are culturally-based while language (as endless chain of words) represents merely the ground of metaphor.

Metaphor is simply a trope: a literary device deriving from the rhetoric schools intending to put an argument clearly and persuasively. Leech (1974:153) states that metaphor involves a transfer of sense because it describes the specific patterns of human behavior that surface in art and social life.

Lakoff and Johnson (1980) say that there is no central interpretation for metaphor because there are different turns of speech as it done naturally in everyday speech, and the "meaning" alters from one mind-set to another without

Thinking twice. Translation/interpretation is not an issue in the classical world: the literate, for example speaks several languages and could interpret (i.e. recast) from one to another.

Metaphors, into this theory, are active in understanding. They are used in different directions for example to group areas of experience (**Life is a journey**), to orientate ourselves (**My consciousness was raised**), to convey expression through the senses (**His eyes were glued to the screen**), to describe learning (**It had a germ of truth in it**), etc. Even ideas are commonly pictured as objects (**The idea had been around for a while**), as containers (**I didn't get anything out of that**) or as things to be transferred (**He got the idea across**).

#### **2.1.10.7 The Contemporary Theory of Metaphor**

It is also called Lakoff's theory. This theory dichotomizes between literal and metaphor (non-literal) concepts at the level of understanding. Lakoff (1993:205) defines literal as the concept that is not comprehended via conceptual metaphor. This means literal can be understood without mappings. In this, metaphor can be defined as the concept which is comprehended by mapping abstraction in terms of concrete.

This theory hypothesizes that literal can be identified by intuition. Lakoff confirms this point of view by saying that the phrase (**ahead of**) is used metaphorically in the sentence (**John is way ahead of Bill in intelligence**). Lakoff states that "**ahead of**" is not fundamental space and characterized with respect to head; it is to claim that "**ahead**" is very abstract, neutral between space and linear scales, and has nothing to do with real head. Lakoff states that the intuition guides the meaning of **ahead of** to be traceable to its space of meaning (Ibid: 214).

This theory hypothesizes that the function of metaphor is to conceptualize the abstract in terms of the concrete: as soon as one gets away from concrete physical experience and starts talking about abstractions or emotions; metaphorical understanding takes place. In other words, metaphor allows understanding a relatively abstract or inherently unstructured subject matter in terms of a more concrete or at least highly structured subject matter.

Metaphors are mappings across conceptual domains. Such mappings are not identical and merely partial similar. Mappings are not arbitrary, but grounded in the body and in everyday experience and knowledge. (ibid: 205- 245). The main requirement from the recipient is that he can picture the metaphorical relations as a partial order on the set of domains. In this order, concrete and physical experience would be the smallest elements, and all other domains could be placed somewhere higher up in the net that are corresponding to the order.

Accordingly, to understand a particular metaphor one has to work between two facts: the first one is that the whole linguistic expression is stored in memory, along with its meaning, so that only recollection is required but no thinking. The second fact is that the metaphor requires a search for a good relevant interpretation or perhaps in terms of similarity or both. In other words, mapping what is needed. For example the phrase "**I am boiling mad**" is easy to be understood because this metaphorical expression exploits an already existing mapping. This mapping works because activation in the concept "**Heated to the boiling point**" will lead the listener to the concept of very, very angry.

The mapping account for both motivation and idea. The expression of metaphor in its basic form explains a metaphor with reference to a structure-preserving function from the source domain to the target

domain. The power of the theory lies in the fact that this function can be employed by different linguistic terms, not just a fixed or finite set of phrases. Apparently, the theory is simple and true. It seems that it guarantees the conclusion that one uses the mapping, and that mapping is for reasoning and not just talk.

In this sense, Lakoff treats two problems: The first problem is that not all objects could be fitted into the function. He states that metaphors are only "partial" mappings. The functions can only be defined within a subgroup of the source domain (Ibid: 245).

The second problem is the fact that not all source domain structure is in fact preserved in the target domain. For example, notes, '**you can give someone a kick**' and '**you can give someone information**'. In this sense, 'giving' a kick and 'giving' information do not have the same structure as 'giving' a present\gift. Lakoff explains this by saying that the "inherent target domain structure automatically limits what can be mapped". He calls this "The Invariance Principle" (Ibid)

This principle takes the theory to a quite considerable extent, that the empirical justification for introducing the invisible conceptual mappings was the fact that mappings could explain the arrangement of facts without citing conventionality or learning of particular phrases. Lakoff adds that a part of its attraction lies in the fact that it guaranteed the hypothesis that these mappings governed thought as well as speech. Lakoff here seems to use his own hypotheses as evidence for his theory. He presents a vivid examples concern the mapping:

**-Their eyes met.**

**- Argument is war.**

Lakoff comments on example '**their eyes met**' that this metaphor is made real in the social practice of avoiding eye "contact" on the street, while in **Argument is war**, "it is important to see that we do not just talk about arguments in terms of war. We can actually win or lose arguments. We see the person we are arguing with as an opponent and "we attack his positions and we defend our own".

### **2.10.8 The Primary Theory of Metaphor**

Grady (1997:152) states that the emergence of conceptual patterns that are grounded on more experiential and express recurrent correlation that



are embodied in one's experiences, is called primary metaphors. This theory defines metaphor as a structure comprises two domains (source and target) some features of one domain (source) are transferred to another (target).

This theory hypothesizes that the generation of primary metaphor is according to three terms:

- 1- **The characteristics of source and target domains,**
- 2 -**The fundamental construct and**
- 3-**The licensing of metaphorical expressions.**

To Grady, **characteristics of source and target domains** are more localized domains of universal experience and are different in nature: one is defined by a sensory content (target) while the other is a response to this sensorial input (source). Grady characterizes them as follows:

**Primary source domains** are defined by sensation or sensorial input, so they have image content. They refer to simple experiences in a phenomenological sense; they should be related in predictable ways to one's goals or actions directed to attainment of the goal, for they must be tightly correlated with some other experiential domains. Moreover, primary source domains should refer to universal elements of human experience (relational). For examples **journey** and **autumn** represent primary source domains in 'Life is **a journey**' and '**The autumn** of the age'.

While about **primary target domains**, Grady claims that they are elements of the same experiences that give primary source concepts their meaning, i.e., **target domains are as familiar as the source domains** since they are common and recurrent experiences. Moreover, they involve responses, or evaluations, of the sensory input, i.e., involve the evaluation of the feasibility of doing something, involve the kind of information gained, or involve responses to the properties of something.

Finally, primary target domains refer to basic units or parameters of the cognitive function at the levels we have conscious direct access (or immediately below them). In this sense **life** and **age** represent primary target domains in: '**Life** is a journey' and 'The autumn of **the age**'.

The theory also hypothesizes that the nature of one's conceptual system manipulates images, thus, it is because of the tight correlation between

the two domains and the ability to deal with images, one uses the image content domain (the primary source domain) to talk about its assessment domain (the primary target domain) (ibid: 165).

**As for fundamental construct**, Grady argues that the primary scenes are more local structures that are motivated by particular moments in one's experiences. For example, all cases of containers can be included in the image schema of a container, but each case may involve many primary scenes that may generate distinct metaphors, such as:

- **Going into a room.**

- **Taking something out of a box.**

Even if we can have a schematic mental representation that is abstract enough to include all cases, the experiences that generate the metaphors do not seem to be the same in both of them. For example, in scene "**Going into a room**", the experience here is going into spaces with certain characteristics and certain limits; in "**taking something out of a box**", the experience here is interacting with a container (shape, size, etc.) and its contents.

Grady declares that in the primary metaphor view, the source and target concepts to be cognitively unified; they should share schematic structures at a certain level. He argues that source concepts correlate more specifically with sensory inputs of the physical world, while the target concepts are related to various kinds of responses to these inputs. Thus, only primary source concepts have image contents; target concepts are more subjective and more tied to internal states (ibid: 162). In short, both source and target domains are related because they have a tight correlation in their primary scenes.

**As for licensing of metaphorical expressions**, in Grady's hypothesis, it is the mapping of primary scenes that licenses the expressions, allowing great predictability of most of them. He argues that metaphors are generated as a result of the abstractness level of some domains of experiences. More abstract needed more concrete, physical, and well-delineated domains in order to be expressed. That is why an abstract concept (like **desire**) is often expressed in terms of a more concrete, and physical experience, such as '**hunger**' (e.g. **He is hungry for recognition**), or '**itch**' (e.g. **I am itching to get to the concert**).

Grady hypothesizes that metaphors arise because there is a tight correlation between the two distinct dimensions of experience involved.

Thus, the first above example (**desire in hunger**)metaphor is generated because of the correlation between the physical sensation of hunger and the simultaneous desire for food that accompanies it; and the second example (**desire in itch**)metaphor is generated, because of the correlation between the itching sensation and the desire to perform an action.

Lima (1999:82) and Lima et al, (2001:64) comment that the mapping of primary scenes of words such as **hunger, thirst, appetite, drool, mouth-watering** etc. and their inflections or variations could be keys to the identification of the use of this metaphor in language.

### **2.1.10.9 The Verbal Opposition Theory**

This theory brings together words or phrases which are collided in their central meanings. They enter into a logical conflict and this is an indication of a necessary shift starting from the central meaning to the marginal meaning. From the point of view of this theory, this is the definition of the metaphor.

In his "Tension Theory", Beardsley (1972:286) states that two sorts of meaning can be roughly distinguished in many common words and phrases: the central meaning (lexical or standard) and the marginal meaning (consisting of the properties that the word suggests or connotes). His assumption here is that the conflict (between central meaning and the marginal meaning) derives to the fact that the word or phrase has to be taken metaphorically. Beardsley calls this phenomenon "the metaphorical twist" (Ibid). Metaphor, for Beardsley, brings into play some properties of the words or phrases used in its structure that were not previously in the foreground of the meaning.

He explains that there are at least three steps make up this process: firstly, a word has a definite set of properties that make up the intention of the word, secondly, other properties are brought forth in as much as they could, potentially, become part of that word's intention, and thirdly, when that word is used metaphorically, the property actually becomes part of the word's intention and therefore a new meaning is created. To illustrate how this works, the following examples can be presented to exam the use of the word '**warm**':

**-He gave us a warm welcome.**

**-We have received by a warm welcoming.**

The first notion springs into the mind of the recipient some properties of the word 'warm' from warm of different things like warm weather, warm water, warm tea, warm milk, warm house, etc. to be shifted into part of a new meaning like pleasurable, generosity, deliciously, hospitality, etc.

Thus, in order to understand the metaphor '**She is a warm person**', one has to seek about the properties of the word '**warm**' in the sense of the field of inviting, approachable, kind, etc. which are not in the ordinary meaning of connotations of this word. But only through the metaphorical use of this word, it obtained these sensible meanings.

It is clearly seen that this theory (namely The Verbal Opposition) is allowing for new meaning to be occurred and is allowing for surprising ideas to be emerged through the juxtaposition of words or phrases.

#### **2.1.10.10 The Philosophical Theory of Metaphor**

As a definition, metaphor is the description of one thing in terms of something else. This concept has become of interest in recent decades to both analytical philosophy and continental philosophy, but for different reasons as shown below:

In the Anglo-American tradition of **analytic philosophy**, in particular, the philosophy of language, metaphor has attracted interest because it is not in agreement with the concept of truth-conditional semantics which is concerned with finding of whether or not a statement is true. For example, the statement "**Juliet is the sun**" (from Romeo and Juliet by Shakespeare) is literally false, or at least it is nonsensical sentence, but metaphorically, it is meaningful and may be true in one sense or another.

Black (1952:162) assumes that truth conditions cannot be specified for a metaphor. He maintains that metaphors are too open-ended to operate as referring expression, and so cannot be treated as expressions which have truth conditions. He adds that if metaphors were used in contexts where precise terminology is expected, for example in a scientific context, then their role is purely as a stimulus to encourage the recipient to learn or discover things by him. That is to say, metaphors in this sense are means to an end or ways of understanding, rather than being terms which can be tested for truth or falsity.

Davidson (1984:263) also thinks that it is a mistake to seek for the truth conditions of a metaphor, since, "much of what we are caused to notice

(in a metaphor) is not propositional in character", that is to say, metaphor is a prompt or stimulus to thought which cannot be reduced and treated by a series of truth conditions. In this sense, Davidson wants to make the recipient see one thing as something else by "making a literal statement that inspires or prompts the insight". Seeing one thing as something else is not the recognition of some tutorfact, and so "the attempt to give literal expression to the content of the metaphor is simply misguided" (Ibid).

Considering this theory, Black (1979:28) argues that the metaphor actually creates insight or new meaning. He asserts that at the heart of a metaphor is the interaction between two subject terms, where the interaction provides the condition for a meaning in which no one of the subject terms possesses independently of the metaphorical context. He claims that the main subject in a metaphor is colored by a set of 'associated implications' normally predicated of the secondary subject. From the number of possible meanings which could result, the primary subject takes the predicable qualities of the secondary subject, leaving those that unfit.

It can be clearly seen that analytic philosophy examines metaphor only within the philosophy of language, whereas Kant (1929:97) says that **continental philosophy** provides much wider significance to metaphor because the general sense of continental thought creates new branches of philosophical investigation. Continental philosophy has seriously addressed the need to rethink of how the world appears and how it manifests in the light of their metaphysics. Metaphor has proven to be extremely important for this rethinking because it is the process of conceptual borrowing or reassignment which revises our perception of the world.

Relatively, Cazeaux (2007:4) argues that the major shift which occurs in continental philosophy is the abandonment of dualism. That is to say, thinking is created by oppositions, such as bad VS good, subjective VS objective, rich VS poor, etc. As a result of this shift, the process of conceptual borrowing and cross-referral presented by metaphor becomes central as a means by which the core of the subject and complexities of experience can be expressed.

For Ricoeur (1975:77) metaphor is 'living'. This sense is the principle which revives one's perception of the world and through which we

become aware of our creative capacity for seeing the world anew. This process, he thinks, is both paradoxical and philosophical in nature: paradoxical in that the creative combination of terms in a metaphor produces meaning which has the character of a discovery and philosophical because the paradox works as a reflection of experience in which the subjective application of concepts yields perception of an objective world.

To Nietzsche (2000:55-58) thinking is substance but it emerges from tensional interactions between perspectives. He adds that our categories, and the judgments we form with them, can never correspond to things in themselves because they are formed through a series of transformations which ensures that there is no causality, no correctness, and no expression. Ricoeur (1977: 300) argues that the tension among the subjective, creative and the objective, discovery aspects of a metaphor comes from the structures of the mind, which it is the task of philosophy to articulate.

Another reason for the attention paid by continental philosophy to metaphor is the questioning of boundaries between subject areas and among the wider concepts of ethics, epistemology and aesthetics. Principal concerns in these debates are the status of knowledge and the way in which the concepts of truth and objectivity are understood.

### **2.1.11 Types of Metaphor**

Image and quality are so relative features of metaphors. These two aspects are the main foundation in their specification that leads to the classification of metaphors into different clear types. Below is a brief account of the main types of metaphors which are specified by specialists like Leech (1974:134) Lakoff and Johnson (1980:5-6), Crystal (1992:294) among others:

- (i) **Simple Metaphor** is a type of metaphor with a single subject and direct correlation with the metaphoric description. The simple metaphor is rarely confusing and is used to convey simple ideas. For example in 'She is **sleeping on her books**'. This metaphor is straight, frank and clear in describing someone works hard to pass the exam.
- (ii) **Compound Metaphor** is a type that often uses adverbs and adjectives to attract the recipient. It is the one that catches the

mind with several points of similarity by using descriptive words in sequence. An example is: '**She has the wild deer's foot**'. This phrase suggests that she is of grace and speed as well as daring just like the deer.

- (iii) **Complex Metaphor** often used to clarify the moment situation. It occurs in form of riddles or puzzles. The expression '**He felt the steam rising**' is used as a metaphor for growing angry, where "steam" symbolizes the feeling of anger and "rising" describes the status of that anger feeling.
- (iv) **Active Metaphor** is a type of metaphor often used in poetry and speeches to encourage thought. In this type there is some relation between the subject and descriptive words. For example '**The misery of cows greets me**' are descriptive words used to describe one's unluckiness.
- (v) **Dead Metaphor** is a type of metaphor in which the meaning and the force of imaginative effectiveness lost through overuse in time. In other words, it is that type of metaphor in which the sense of the recipient stopped to be aware that the words are no longer used literally i.e., the literal sense is dead and the non-literal sense takes place. An example is '**fabulous**' which used to describe something as unbelievable or mythical. Other examples are: '**The enemies of success**', '**The game of politicians**'.
- (vi) **Absolute Metaphor** comprises tenor and vehicle (source and target) with no clear relation between them. This metaphor is used to express the feeling of being in trouble. For example, when one falls in a problem, he may say: '**Oh, no! I am toast.**'
- (vii) **Dormant Metaphor** is that metaphor in which the connection with the initial idea it denotes has been lost. In other words, a dormant metaphor is one in which the subject and descriptive word or words are not clear in relations, such as the phrase '**She seemed rattled**'. This leads to the questions of by whom or by what she was carried away. Here, it is not known by what man can be carried away.
- (viii) **Ontological Metaphors** give incorporeal things a sense of boundary and substance, allowing us to speak of them as objects or bounded spaces. Doing so allows referring to a concept in

different terms. For example to quantify the concept as in (**A lot of patience**), to identify it as in (**Brutality of war**), to identify causes as in (**This heat is driving me mad**) or to identify goals as in (**He went to seek his fortune**).

- (ix) **Implicit Metaphor** is that one in which the intention (target) is not specified but implied. An example is: '**Shut your trap!**' Here, the intention or the tenor of the speaker is unspecified. An implicit metaphor does not identify the subject directly, but is used more in the sense that the subject will be understood by the description. The implicit metaphor lies within the range of common knowledge.
- (x) **Root Metaphor** is an image or fact that shapes an individual's perception of the world and interpretation of reality. It is the fundamental attachments that cause an individual's understanding of a certain situation. Religion is considered the most common root metaphor since birth, marriage, death and other life experiences can convey different meanings to different people based on their level or type of religious adherence. For example, '**Man from dust to dust**' is a root metaphor referring to death.
- (xi) **Submerged Metaphor** is a type of metaphor in which one of the terms (either the vehicle or tenor) is deep in meaning that requires a deeper understanding to the metaphoric meaning. For example '**My winged ideas are always welcomed**'. Here, the audience must supply the image of the bird.
- (xii) **Extended Metaphor** is the continuation of comparison between two unlike things throughout series of sentences. This type of metaphor takes a single subject and uses multiple metaphors to describe it. An example is '**This bed is my raft, and I am adrift in the sea of dreams**'. It presents much embellishment and decoration. Another example may be quoted from "Ozymandias" by P.B. Shelley "**The hand that mocked them and the heart that fed**". The first part from this line refers to the skillful sculptor of the king's statue, while the second refers to the king's heart.
- (xiii) **Mixed Metaphors** is a combination of unrelated or incompatible metaphors in a single sentence. Mixed metaphors



are not poetic, nor are provoking. It is that in which one concept crawls from a first identification to thesecondwhichboth are inconsistent.In other words, it takestwometaphors to describe a person, concept or a state. For example '**Tom stepped up to the plate and grabbed the bull by the horn**'. Here, the baseball proficiency and the activities of a cowboy are implied together within one sentence which describes the skill of Tom in dealing with a certain issue.

- (xiv) **Pataphor** is a type of metaphor that takes the metaphoric qualities to the edge of clarity. It is an extreme metaphor and is often used to express excitement. For example '**He galloped into the kitchen, snorted at the food on the table, turned his tail, and ran**'. The pataphor here describes a boy with the actions of a horse. He run like horse in a small place towards the food, neighing (making a horse-sound) during eating and after finishing he turned and run again.
- (xv) **Primary Metaphor** that is the most understandable metaphor. The base of this metaphor is that it is intuitively understood. For example '**knowing is seeing**'. Another example is '**Time is sword**'.
- (xvi) **Conceptual Metaphor** this type is concerning with ideas or conceptsto be understood as another. In other words, one idea (or conceptual domain) is understood in terms of another. An example is '**The upcoming days are pregnant with surprises**'. Other examples are: '**Shedding light upon the discussion**' and '**Suzan is the candle of the party**'. Shedding light and candle are metaphors for there is no actual light. "Light" and "Shedding" are used to represent the application of understanding of the situation at hand.
- (xvii) **Conventional Metaphor** is a familiar comparison that does not call attention to itself. In other words, it simply represents a part of our everyday understanding of experience, and is processed without effort. Mainly it occurs to disprove the presided idea.Examples are: '**His life is hanging by a thread**', and'**If all the world is a stage, as Shakespeare says, so where is the audience sitting?**'

- (xviii) **Creative Metaphor** contrasts conventional metaphor, creative metaphor implies an original comparison that calls and draws attention to it. The example is '**Her tall black-suited body seemed to carve its way through the crowded room**'.
- (xix) **Grammatical Metaphor** is the type in which one grammatical class is substituted by another. An example is '**Mary came upon a wonderful sight and a wonderful sight met Mary's eyes**. Mary saw something wonderful.
- (xx) **Structural Metaphor (X is Y) or (X does Y)** is that metaphor in which a complex concept (mostly abstract) is presented in a more concrete term. Example is '**Argument is war**' or '**The black death ambushes for them**'. It is understandable by thinking but not intuitively like primary metaphor.
- (xxi) **Poetic Metaphor** this type extends or combines everyday metaphor, especially in poetry. For example, in the following stanza Shakespeare compares life to a shadow, a player on the stage and to a tale that is told by an idiot/stupid person:  
**Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury**
- (xxii) **The Animistic Metaphor** in which an inanimate object is given animate characteristics, like: '**The Sea is laughing today**'.
- (xxiii) **Synesthetic Metaphor** in which the settled meaning of sensory perception of one object is transferred to another object. It is mainly a matter of description, like: '**Cool discussion**', '**Blood money**', '**Fruitless meeting**, etc.
- (xxiv) **Concrete Metaphor** in which an abstract object or idea acquires a physical existence or properties of concrete object to be compared, example is: '**The happiness of victory**'.
- (xxv) **Orientation Metaphor** which is related to one's experience in his environment. I.e. this type is concerned with one's awareness of bodies and the way they function in a physical environment. Example is: '**My spirit rises from his bad deeds**. Another example is: '**She created a cold man**'.

## **2.12 Recognition of Metaphors**

Though there are no clear criteria or universal standard to identify metaphors, yet some agreements have been suggested. Henle (1958:182) states that from the point of view of the listener, "the outstanding characteristic of metaphor is the sort of shock it produces".

Mooji (1976:18) states that one notion can be found in many approaches to metaphor that is "the strangeness or surprisingness of a metaphorical expression in its context". While Beardsley (1972:298), states that "we must look for the metaphoricalness of the metaphor, so to speak, in some sort of conflict that is absent from literal expressions". Here Beardsley suggests the examining of the metaphoricalness feature of the word or the phrase under the consideration of metaphorical property.

In fact, the researcher sees that what have been mentioned above cannot be considered standard criteria to be depended as reliable conditions to determine whether a word or group of words is metaphorical or not. However, these can be depended as perfect references to recognize the metaphorical expressions. For example, if elements such as impact, shock, strangeness and surprisingness are taken to determine the metaphor, it will be noticed that not all metaphors lead to whatsoever kind of shock, strangeness or surprisingness.

It can be argued that all metaphors are unnoticed most of the time unless they attentively contemplated. It is the experience and only the experience which is brought up by much of practicing on reviling metaphors is the concrete way and almost the standard criterion that lead to provide a given word\phrase its other meaning reaching to the poet's intended meaning. The researcher hops that his humble contribution works as assistant to facilitate the identifying and the recognition of all types of metaphor.

## **2.1.13 Comprehension and Analysis of Metaphor**

It can be said that metaphors usually come from a sensitive combination between mind and feelings. Metaphor in very simplified terms is a comparison; a word or phrase from one semantic field is substituted with a word or phrase from another. There should be at least one common characteristic between the two compared objects for the metaphor to work. Common characteristics called (common ground), for example the concept of '**The sun**' in '**Juliet is the sun**' includes the characteristic of

shinning, light, warmth, etc. '**Juliet**' is meant to have one or more from these characteristics.

Mooij (1976:28) points out that the connection among strange words or phrases used in an utterance can be understood as metaphor if the following conditions are met:

First: There is a shared knowledge between the speaker and the listener. i.e., the linguistic context and the situation make it clear that the utterance about a certain subject.

Second: The words have a field of literal descriptive meaning, and are determined by semantic conventions. i.e., traditionally the words have their own different interpretations.

Third- The words are used in the utterance in such a way that at least part of their function seems to be a direct description, characterization, indication, etc., of certain aspects. i.e., the words are related to the intended subject.

Fourth: The aspects of the subject have to be clear and should not show the features of literal description.

Accordingly, metaphor works perfectly in its environment. Consider the following stanza which is quoted from "**I Knew a Woman**" by Theodore Roethke;

- Let seed be grass and grass turn into hay:

I'm martyr to a motion not my own;  
What's freedom for? To know eternity

**I swear she casts a shadow white stone.**

Looking to the late line "**I swear she casts a shadow white stone**" in isolation (out of context), one is going to find that it is completely nonsense, but it makes so much sense and is meaningful within the context. The line shortens the distance between stone, shadow, the white color, and the act of swearing in a perfectly fascinated way. The poet is saying the woman holds control over him to such an extent that he fully believes things in the world like shadows and stones to be the opposite color from what they are, and to have a close connection despite being at opposite ends of the scale of substantiality. The presence of the lovely woman is a variable that correlates with significant changes in the poet's perceptions along all four ideas or axes.

As for analysis, there are generally two ways: The first is **The approaching data analysis of metaphor** in which the recipient finds himself encouraged or stimulated to think of metaphor as identical

to sketch a descriptive image. In this case, the listener's skill comes more easily to some than others and helps to avoid being self-critical.

The second way is the **classic method of metaphor analysis**. This way forces the recipient to create associations between things that have nothing to do with each other (**tenor-vehicle**), and this is the central idea of this method. Richards (1936) distinguishes between **tenor** (sometimes target or idea) which is the meaning understanding and **vehicle** (sometimes source or image) which is the image that conveys the meaning. Once the recipient had an interesting association, he/she will not stop.

To illustrate, consider the following example which usually happens; when your friend and you were sitting in a certain place and (**George**) who is a very huge, fat and stiff person is on his way coming towards. Your friend says:

**-Here comes the bulldozer.**

Even though only one element is explicitly mentioned (**the bulldozer**), but there are also two other elements in this metaphor:

**George large built + Bulldozer flattens everything around**

(**The bulldozer**) is not really important in itself, it only 'delivers' the message about George, (and that is why it is called 'vehicle, image or source'). Obviously, 'the bulldozer' has characteristics which are not likely to be relevant in this particular case, but the important thing is the immediate impact of the metaphor which is represented by the characteristics which **George and the bulldozer** are likely to have in common (i.e. the common ground; big size and strength).

**Semantically**, Levinson (1983:164) argues that language expresses meaning by relating a linguistic sign to a meaning. A Linguistic sign is something that may be perceived in terms of sounds, images, or gestures, and then related to a specific meaning that is corresponding social convention. Thus, languages must have a vocabulary of signs related to specific meaning.

All languages contain the semantic structure of predication: a structure that predicates a property, state, or action. Traditionally, meaning is understood to be the process by which a predicate can be said to be true or false about a state, e.g. (**x is y**) or (**x does y**).

A Metaphorical structure is also a linguistic sign does predicate something and does not merely **replace** one meaning-generating expression with another one of the same meaning, but is the combination of the two semantic fields that **generate** additional meaning which opens a range of possibilities for interpretation. It forces the individual to consider the world in new terms and it expands the meaning potential of language. It introduces ambiguity and thus a typically literary quality is added to a text.

In most cases one identifies the common ground without thinking about it. It is, however, useful to be aware of the exact steps of the decoding process, especially when one wishes to explore the effects of an image in some detail. Consider the following verse as an example:

**Now is the winter of our discontent**

**Made glorious summer by this sun of York**

The semantic feature of this metaphor is that the tenor (target or idea) i.e. "winter, Summer and sun") is operated by the virtue of the vehicle (source or image), thus the vehicle here may be understood as: The time of our unhappiness is past; it has been replaced by a time of well-being owing to the new king who is of the York family. Vehicles (i.e. as the actual images) operate the words "winter", "summer" and "sun". A common association with 'winter' is darkness, dreariness, even death and these aspects offer themselves as likely common ground for 'time of discontent'. 'Summer' is easily associated with warmth, bloom, or ease.

A comparison between 'sun' and 'king' is fairly common and very spread concept, in addition to the homonymic of (sun/son) which makes this point quite clear to the listener, since the present King Edward is of the York family, i.e. a son of York.

**Syntactically**, Aziz and Lataiwish (2000:40-43) argue that the meaning of the expression does not merely mean the meaning of the words which make up the expression; it is also governed by the grammatical relations comprised by the words inside the expression, such as the definite article, the noun, the verb, the adverb, etc. These are called 'elements of the sentence', whereas syntactic rules concerns with the grammatical arrangement of these elements.

Baker (2001:265-296), Trask (2007:112) among others argue that in a language, the arrangement of the signs (elements) connected to specific

meanings. They add that not all meanings in a language are represented by single words, but often, semantic concepts are embedded in the morphology or syntax of the language in the form of grammatical categories.

Syntax, in this sense, which concerns with the grammatical rules is used to produce new sentences from words, is another way in which languages convey meaning through the order of words within a sentence. The syntactical rules of a language determine why an expression like "**I would that my tongue could utter**" is meaningful, but (\*could utter my tongue I would that) or (\*Mywould that I tongue could utter) are not. Syntactical rules, then, determine how word order and sentence structure is constrained, and how those constraints contribute to meaning.

In other words, a sentence can be understood and analyzed in terms of grammatical functions, for example:

**-The cat sat on the mat.**

'The cat' is the subject of the phrase, 'on the mat' is a locative phrase, and 'sat' is the core of the predicate.

The two sentences '**The hunter chased the tiger**' and '**The tiger chased the hunter**' on other hand, mean different things though the same elements comprised them (tiger, hunter, the verb chased and the definite article), because the role of the grammatical subject is encoded by the noun being in front of the verb, and the role of object is encoded by the noun appearing after the verb.

Furthermore, the semantic field may occur in contrast to the syntactic field, but the expression can stand strongly as in the case of (54). This metaphor reveals that Shakespeare uses two metaphors (**winter and summer**) both are taken from the same semantic field: the seasons. Consider the following image:

**-A burning sense of injury flooded through her and was not to be rooted out.**

In this example three metaphors are mixed: fire ("burning"), water ("flooded") and gardening ("rooted out"). Mixed metaphors are rather confusing because they become difficult to be visualized.

Aziz and Lataiwish (2000:40-43) argue that the sentence is an abstract pattern consisting of a number of places (**S. V. O. A. C.**) to be filled with certain element. Thus the declarative illustration ;(**The dove is driving a car**) has a pattern of **SVO**, where "the dove" (the noun phrase) functions

as the subject, "is driving" is the verb and "a car" is the object. This is the grammatical view of the sentence and syntactically, it is a correct sentence, but there is nothing mentioned about the context or the occasion, thus semantically, it is incorrect because actually, there is no dove can drive any car. This expression describes a state, definitely not literally meant a dove but a certain girl. While in case of:

- **Juliet is the sun.**
- **Life is a journey.**

Though these expressions are from (SVC) but they have different meanings, this would be related to the reference expressed by the two different subjects and the state the two expressions may express.

The active and passive sentences also can be represented as metaphors as in the following examples:

- **The invisible worm will kill the rose. (Active)**
- **The rose will be killed by the invisible worm (Passive)**

These two expressions represent sentences from different abstract patterns. The pattern of (**the invisible worm.....**) is (SVO) while the pattern of (**the rose will be.....**) is (SVA), but both of them give the same meaning because they express the same proposition though they have different subjects (**the invisible worm and the rose**), but in case of:

- The violet is the woman of the party.**
- **My girl is the woman of the party.**

This pair is from SVCA pattern, and has the same meaning though they have different subjects; this is because the subjects metaphorically have the same reference (his daughter).

Other expressions may express the same proposition but also they are from different grammatical structures, for example;

- They will give the moon the Oscar award. (SVOO)**
- **They will give the Oscar award to the moon.(SVOA)**

These two expressions have the same meaning because they express the same proposition. In so, the grammatical construction SVOO and SVOA are synonymous to each other.



The rule of inverse word order is another example of how syntactic rules contribute to meaning, for example this rule explains why when the phrase '**John is talking to Lucy**' is turned into a question form, it becomes:

**-Who is John talking to?** But not (**\*John is talking to who?**).

Syntax also includes the rules for how complex sentences are structured by grouping words together in units, called phrases that can occupy different places in a larger syntactic structure. So in (48) '**the cat sat on the mat**' is analyzed as being constituted by a noun phrase, a verb, and a prepositional phrase; the prepositional phrase is further divided into a preposition and a noun phrase, and the noun phrases consist of an article and a noun. Trask (2007:218-219).

The reason behind phrasing is because each phrase would be moved around as a single element for one reason or another. For example, "the cat" is one phrase, and "on the mat" is another, if it is intended to be said as a statement. Otherwise, it is possible to say "On the mat, the cat sat" because the phrases would be treated as single units and the shifting is necessary to emphasize the location.

Chapter four from this study deals with the details of syntactic and semantic analysis of metaphor.

## **2.2 Part Two: Previous Studies**

In consideration of the different theories which are reviewed in the previous chapter, one may infer that metaphor is a figure of speech in which an implied comparison is made between two essential unlike things that actually have something in common. In other words, a general idea can be inferred when talking about metaphor that is metaphor depends on a common ground to be constructed.

This reviewing is of considerable importance in deciding the dimension of the present study, confirming the objectives of the study, identifying the means of syntactical analysis and identifying the means of semantic analysis. The other considerable importance behind presenting previous studies is to show the others' point of view about metaphor and to get an opportunity for the researcher to start from where the others ended. It can be hoped that this contribution develops the knowledge about metaphor. The following studies are some of the relevant previous studies and are presented synchronically:

### 2.2.1 Searle

In a study entitled *Expression and Meaning*, Searle (1992) attempts to prove that a metaphor is an emotive comparison between two things that replaces the word or name for one object with that of another, and ensure that metaphors are used to the purpose of communication by providing vivid images and feelings. The procedures involve analyzing a sample of metaphors selected from Shakespeare's *Romeo and Juliet* and other community conventional ones.

Searle (1979: 85) reduces the problem of understanding a metaphor to one step which is “the utterance of an expression with its literal meaning and the corresponding set of truth conditions can, in various ways that are specific to metaphor, call to mind another meaning and corresponding set of truth conditions.” This point of view illustrates that the core of understanding of the metaphor's meaning requires knowledge of literal meaning associated with cultural experience.

This principle pretends to solve the problem of metaphorical predication. He holds that this principle is efficient to enable the speaker\hearer to form\comprehend utterances of the form (A is B) '**Tom is a pig**', where the speaker means metaphorically that (A is C) '**Tom is dirty**'.

However, the step-by-step account makes understanding the transition from the (A is B) utterance to the (A is C) utterance more accessible, and for the most part, metaphors can remain interesting. It can be said that the listener regards the ways in which (C) is derived from (B). This metaphor nicely shows the derived understanding (Tom is a pig) comes from our knowledge that the pig is a dirty, ugly and harmful animal. In short, one word (concept) calls to mind another word (concept). Comparing a person to a pig is associated with the idea that this person is said to be mean nasty.

Searle argues that metaphors are replaceable, i.e. a metaphor is a comparison between two things that replaces the word or name for one object with that of another with maintaining their esthetic and interesting as the (C) value shows just how interest and intricate of metaphors.

From the above, one can easily infer the function of metaphors, whether in daily lives or in a piece of literature, appeals directly the senses of listeners\readers, sharpening their imaginations to comprehend what is being communicated to them. Moreover, it gives a life-like quality to our

conversations and to the characters of fiction or poetry. Metaphors are also ways of thinking, offering the listeners and the readers the fresh ways of examining ideas and viewing the world.

### **2.2.2 Lakoff and Johnson (1980)**

*Metaphors We Live By*, is the name of the of the publication coauthored by Lakoff and Johnson that metaphor is not merely a matter of language, but a matter of thought as well, and proving that metaphor is widespread in everyday language which is an indicator of the nature of our conceptual system.

Conceptual system is largely metaphorical since metaphor is so pervasive in language, though it is usually not recognized as such. For example in '**Argument is War**', when speaking normally and literally about arguments, the language of war is used. The sense of attacking a certain opponent taking place and sticking to strong positions will be accredited. Furthermore, different strategies will be adopted to win the attacking (war); one eventually wins or loses.

In this sense, metaphors are partial structuring of one concept in terms of another assuming that the two concepts are identical in a way or another. In other words, when one concept is comprehended in terms of another, the metaphor highlights some aspects, while downplaying or completely hiding others. For example, thinking of arguments as conflicts, this downplays the cooperative aspects necessary to have any kind of conversation, such as speaking in turn or working together towards a common resolution.

This means that metaphors are coherent and understandable, but metaphor for a single concept may not usually form a single image. For example, in '**Life is a journey**', life is thought of a journey, it can be a car trip, a train trip, or a sea voyage. These three images are understood that they are all journeys, but they are of different images.

For Lakoff and Johnson, the coherent structure of conceptual metaphor is grounded in human physical experiences which clarify the meaning. Interaction and perceiving physical objects are more crucial than aspects like emotions, abstractions, or social organizations, because these aspects are usually conceptualized in the context of concrete physical entities and processes. Interaction with the world is a way of understanding a concept. This understanding is through "natural kinds of experience".

Consciously, a new metaphor can give new meaning to an experience. Metaphors are partially culturally defined and partly based on personal experiences, which means it may not affect everyone in exactly the same way. In short, by shaping our conceptual system, metaphors shape our reality by affecting how to perceive the world and how to act on those perceptions.

### **2.2.3 Robichon and Poli (1996)**

They coauthored a book entitled time-course of metaphor comprehension: An event-related potential study. Poli examined participants by exposing them to the Electro- Encephalogram (EEG) which is an instrument that works according to a certain program to measure the brain activities towards any stimuli recording the strength of the brain's activity. The participants read a sample from the three texts that are of familiar metaphors, unfamiliar metaphors, and normal texts.

During the presentation of the texts, the researchers recorded electrical activity along the participant's scalp using an EEG system. Going into the experiment, the researchers knew that every time an individual reads a normal word there is a measurable brain response at 400 milliseconds. This response is thought to be a neural indication of comprehension of that word.

Robichon and Poli found that more than 400 milliseconds responses for words used in metaphoric contexts than in normal contexts. This was one of the first experiments to suggest that our brain is doing something quantifiably different when reads metaphoric sentences. This experiment proves that man interact differently when he exposed to metaphor trying unconsciously to interpret to what he is exposed.

### **2.2.4 Moser (2000)**

Metaphor Analysis in Psychology-Method, Theory, and Fields of Application was title chosen by Moser (2000). The study aimed at proving that it is possible to combine a cognitive understanding of metaphor in terms of individual, social and cultural differences, and further confirm that metaphors are expression of thought rather than of linguistic decoration, and stating that it is very useful to combine qualitative as well as quantitative approaches to metaphor analysis. This was carried out through analysis of different social and cultural metaphorical expressions.

Metaphor resembles something from one field to another thing from another field. Proceeding from this idea, Moser argues that metaphor allows mapping one's experience in the terminology of another experience and thus to acquire an understanding of complex topics or new situations. This point of view presents a different recognition of the metaphor from that of everyday recognition, which forces to think about metaphor as a linguistic decoration, like '**Hercules is a lion**'. Yet the social and cultural origins work as an integral part of the metaphorical language phenomenon. As a consequence, social and cultural origins are also useful to the potential of metaphor analysis to bridge the gap between qualitative and quantitative terms of psychology.

The context (situation\occasion) plays a crucial role in determining whether an expression is metaphorical or not. For example, the expression '**It was completely off limits**' is not metaphorical if used in the context of a tennis game, where '**it**' refers to the tennis ball being actually and physically off the limits of the tennis court. The same expression is metaphorical if it refers to an argument or behavior, which is described as '**off**', e.g. '**Her argument was completely off limits**' or '**His behavior was completely off limits**'.

Moser's main findings about metaphors can be summarized as follows: Metaphors facilitate the communication of complex topics and the anticipation of new situations by affecting the perception and interpretation of new experiences. Thus, metaphors have an important function as mind settings, which influence the cognition of the self and the world. Moreover, metaphors are not only linguistic manifestations or representations, but they also give access to tacit knowledge because metaphorical expressions cannot be avoided in everyday or professional language.

About conventional metaphors, it can be said that they are examples of automated action. They are acquired from social interaction as part of general language competence. Once learned, conventional metaphors become subconscious and are used automatically just like the most other linguistic features. In this sense, metaphors reflect social and cultural processes of understanding.

As for quantitative and qualitative approaches to metaphor use, it can be said that the quantitative analysis of metaphors reveals general tendencies

in metaphor use, while the full potential of metaphor analysis can only be reached when combining it with a qualitative approach. The qualitative approach enables the analysis of metaphor use in context and understanding the function of metaphorical expressions in the context of a narrative text or in the context. The combination of qualitative metaphor analysis with content analysis and narrative text analysis proved to be especially fruitful for the understanding of situational, biographical and social functions of metaphor.

For Moser, then, psychologically, people can only speak metaphorically about the complex and abstract matter. So, it is possible to combine a cognitive understanding of metaphor with individual, social and cultural differences. At the same time, it is very useful to combine qualitative and quantitative approaches to metaphor analysis. In doing so, metaphors not only give access to the tacit knowledge and mental models which shape the individual understanding of the self, but also to the cultural models provided by language to express individuality, self-concept and the inner world.

### **2.3 Summary**

In this chapter a detailed description of the theoretical framework of the different concepts of the thesis have been portrayed including translation and metaphor. The different types of metaphor and models of translation were explained thoroughly. Diverse modes of metaphor and figurative language were particularly elaborated on.

## **Chapter Three**

### **Research Methodology**

This chapter will provide a full description of the research methodology adopted as well as the research instruments employed. Moreover, the validity and reliability of these instruments will be confirmed.

#### **3.1 The study methodology**

The study adopted a mixed- methods approach: the descriptive analytical and experimental method. This allows the research instruments to complement each other. It describes the population, sample, and the instruments with their validity and reliability. In addition, it explains how the test is scored and how the data are analyzed. The methodology and procedures are conducted for the sake of achieving the objectives of this study, answering the questions and corresponding to the hypothetical statements.

#### **3.2 Population and Sample of the Study**

The population of the study consisted of undergraduate of Sudan University of Science and Technology majoring in English language. A sample of a hundred undergraduate students (male and female) was selected deliberately for the sake of this study, those who are taking translation as part of their courses.

#### **3.3 Instruments of the Study**

This study used a multiple interactional design in collecting and analyzing the required data. The study combined qualitative and quantitative approaches in presenting the outcomes of the research. The researcher used two instruments for the purpose of collecting data:

##### **3.3.1 Translation Test**

A carefully prepared and designed translation test was administered to the two groups of students who amounting to (40) from amongst one hundred. The objective is of course to explore the major hurdles the students encounter when rendering idiomatic and metaphorical expressions. The test consisted of forty idiomatic expressions which were chosen purposely to meet the requirements of the present study. The test was pretested before it was administrated. Each item in the test

represented a specific field such as social, religious, political, sport, and economic as suggested by O'Dell and McCarthy (2010) who classified them as proverbs, metaphors, binomials, and similes.

Baker's categorization of adopted strategies in translating idioms were taken into account when analyzing the test's items namely using an idiom of similar meaning and form, using an idiom of similar meaning but dissimilar form, translation by paraphrasing, and translation by omission.

A number of resources were consulted in determining the test items, namely, Oxford Dictionary of Idioms and Cambridge Book (English Idioms in Use). Similes and binomials were selected from the Oxford Book (English Idioms), whereas proverbs were selected from Oxford Dictionary of Proverbs, Oxford Concise Dictionary of Proverbs and English- Arabic Dictionary of Common English Proverbs.

Three criteria for marking were adopted in this test:

- **Correct answer** if the idiomatic or metaphorical expression has been rendered by choosing an idiom of similar **meaning** and **form** or by using an idiom of similar meaning but dissimilar form.
- **Acceptable answer** if the idiomatic or metaphorical expression is translated by paraphrasing or giving an explanation describing the idiomatic expression.
- **Wrong answer** if the idiomatic expression is translated by using literal translation that has no TL equivalent, by giving wrong translation or by committing some absolute linguistic errors that changed the meaning of statements.

Participants' answers were presented in tables, percentages and frequencies.

### 3.3.2 Questionnaire

#### 3.3.2.1 Interviews

The questionnaire is mainly used with the tutors. The researcher interviewed M.A students and five professors who were asked three questions: the first dealt with problems that M.A students encountered while translating the test; the second dealt with the reasons behind these difficulties; and the third dealt with solutions that might help solving these difficulties. Students and experts' answers were described and discussed in details.



### 3.3.2.2 Questionnaire sample

The samples of this study included English language teachers and students from SUST in Khartoum, (100) Teachers to fill out the questionnaire, whereas the students took only the pre and post-tests.

*Table (3-1) shows tutors' numbers and their distribution according to sex.*

PERCENTAGE	FREQUENCY	SEX
48.0%	48	Male
52.0%	52	Female
100%	100	Total

*Table (3-2) shows tutors' years of experience*

Percentage	Frequency	Teaching experience
15.0%	15	1-10 years
25.0%	25	5-15
60.0%	60	More than 20 years
100.0%	100	Total

Tables (3-1&3-2) indicate that female respondents were more than 50% compared to 48% male. More than 15% of the tutors had teaching experience more than 10 years , 25% had teaching experience ranged between 5-15 years whereas the bulk falls on the third category 60.% for those teaching more than twenty years. The Sudan university was a basically a technical institute and after the revolution in higher education it was turned into a university. Consequently, this accounts for such huge number of tutors in the third category.

### 3.3.2.3 Validity of the questionnaire

The questionnaires of this study, were validated by a jury consisting of five assistant professors specialized in English language. They based their comments on the following criteria:

(I)The clarity of the items and instruction.

(ii) The simplicity of items, and how far they related to the subject.

(iii) The language used.

The jury made some remarks concerning some items and suggested modification for these items. Two items from TsQ. were omitted, and the researcher responded to their suggestions, and made the required modifications.

### **3.4 Strategies for the research**

The methodology adopted in this study is based mainly on a blend of the following methods and techniques:

1. Grounded Theory
2. Case study
3. Triangulation
4. Saturation

#### **3.4.1 Grounded theory**

This theory stresses the importance of “developing theories on the basis of empirical research and gradually build up general theories that emerge from data.” (Denscombe, 2003: 110). This means that “researchers should engage themselves in fieldwork as the fundamental part of the work they should do.” Practically, this entails that “the researcher should undertake data collection from the field.” which has to be a continuing process. The basic concepts of the theory are:

- a. Theories should be generated by a systematic analysis of the data.
- b. The selection of instances to be included in the research reflects the developing nature of the theory and cannot be predicted at the start.
- c. Researchers should start out with an “open-mind”.

d. Theories should be useful at a practical level and meaningful to those on ‘the ground’

### **3.4.2 Grounded theory and the present study**

The present study employs these concepts of Grounded Theory.

a. Grounded Theory is suitable for the present study since the present study focuses on language learning in a specific setting – the classroom context.

b. The data, which is taken first hand from the field, will be approached on an “open-mind” basis.

c. The results of the study can be of great use and meaning to those “on the ground”. It will help enhance the learning outcomes of English language in the Sudanese context.

### **3.4.3 Triangulation**

Triangulation refers to the practice of using multiple methods, data sources, and instruments to enhance the validity of research findings. Mathison (1988:14) explains that the notion of triangulation as a research strategy is based on some basic assumptions. Firstly, the bias inherent in any particular data source, investigator, or method will be cancelled out when used in conjunction with other data sources, investigators, and methods. Secondly, when triangulation is used as a research strategy the result will be a convergence upon the truth about some social phenomenon. In other words, when data is collected from different sources and through different methods agree, the outcome is convergence.

Patton (2001: 247) advocates the use of triangulation by claiming that “triangulation strengthens a study by combining methods. This can mean using several kinds of methods or data, including using both quantitative and qualitative approaches”.

### **3.4.4 Saturation**

Saturation stems from Grounded Theory. It refers to the concept and practice of continuous sampling and collection and analysis of data until no new patterns emerge. Sandelowski (2008:875-876) points out that saturation occurs “when the researcher can assume that her/his emergent theory is adequately developed to fit any future data collected.” Although Grounded Theory and saturation relate primarily to qualitative data, Glaser (1978:6) observes that:

*Grounded Theory method although uniquely suited to fieldwork and qualitative data, can be easily used as a general method of analysis with any form of data collection: survey, experiment, case study. Further, it can combine and integrate them. It transcends specific data collection methods.*

The present study combines both quantitative and qualitative data analysis. As such it makes use of saturation as a technique for reaching more conclusive results.

### **3.4.5 Teachers ‘Questionnaire**

The teachers’ questionnaire (TsQ.), consist of 14 multiple statements . It was divided into three parts (see appendix 3):

- i) Significance of teaching metaphorical and idiomatic expressions
- ii) The syllabus at university, whether caters for teaching of idiomatic and metaphorical expressions
- iii) Tutors’ training and attitudes towards the issue in question.

Part one includes 5 statements surveying the significance of the discourse markers, with Likert 4 points scale (strongly agree, Agree, disagree and strongly disagree).

Part two included also five statements surveying the tutors' attitude towards the syllabus, also with Likert 4 points scale.

Part three surveyed different issues ranging from tutors' training to teaching at university level Likert 5 points scale.

The questionnaire papers were distributed to as many as a 100 tutors who spend a considerable time responding to the different items. The papers were, and then collected after two days for conducting the desired analysis and evaluation.

#### **3.4.5.1 Reliability of the questionnaire**

In statistics, reliability is the consistency of a set of measurements often used to describe a test. For the reliability of the questionnaires, the study used the split – half method: A measure of consistency where a questionnaire is divide in two and the score for each half of the questionnaire was compared with one another. The questionnaires were distributed to **100** teachers of English at Sudanese universities. The coefficient correlation formula was used to calculate the correlation:

The analysis shows that there was strong positive correlation between the answers given to the items asked: = 0.84%

#### **3.4.5.2 Procedures**

The questionnaire was administered to teachers by hand, and was given up to 15 days to respond to the questions, some were given to other teachers to distribute them. Two forms were returned unfilled, and some were lost.

### 3.5 Pilot Study

The pilot study (P.S) was conducted to check out the instruments used before their final administration. A group of randomly selected ten teachers, they were requested to fill in the questionnaire and feel free to write or comment orally on any observation they think necessary with a view to check the following:

- 1- The appropriate length of time needed to fill in the questionnaire.
- 2- Clarity of the questions.

The researcher received no comments regarding the above points from the teachers.

*Table (3-5) summary of teacher's questionnaire*

<b>Variable measured</b>	<b>Measured by</b>
Significance of discourse markers or cohesive devices	Item 1,2,,4,5 and 6
i) The syllabus at university, whether caters for teaching metaphorical and idiomatic expressions	Item 1,2,3, 4, 5 and 7
ii) Tutors training	Item 1,2,4,5 and 5

Table No. (1) Academic status:

Valid	Frequency	Percent
Teacher	35	70.0%
Doctor	5	10.0%
Professor	10	20.0%
Total	50	100.0%

Table No. (2) Sex

Valid	Frequency	Percent
Male	33	66.0%
Female	17	34.0%
Total	50	100.0%

Table No. (4) Years of experience

Valid	Frequency	Percent
1-5 years	27	54.0%
6-10 years	8	16.0%
11-15 years	15	30.0%
Total	50	100.0%

### 3. 6 Classroom observations

The researcher visited some universities in Sudan and had a quick look at English language syllabus that was followed by these colleges. The researcher was also interested in attending reading comprehension and writing sessions to get acquainted with the ways and the learning strategies students use to learn and apply discourse markers in their writing. The Classroom observations, which

involved 7 teachers, were conducted by using check-list to note down observations. The check list covered the following items: explaining exercises, grammar, vocabulary, checking understanding, praising, and telling jokes. As for vocabulary, students provide equivalent in Arabic, no more. In writing, students were asked to write free compositions and use as many linking devices as they can. Sentences were written on the board to help them use metaphorical and idiomatic expressions.

**Table No. (4)**

Validity coefficient is the square of the islands so reliability coefficient is (0.84), and this shows that there is a high sincerity of the scale and that the benefit of the study.

No		Mean	Std. Deviation	Chi-Square	df	Sig	Scale
1	Metaphorical and idiomatic expressions are naturally difficult to translate	4.56	0.611	25.720	2	0.00	Strongly agree ,
2	Translating metaphorical and idiomatic expression calls for good of both SL and TL culture.	4.24	0.847	26.000	3	0.00	agree
3	Good knowledge is much important than knowledge of culture in relation to the question of translation.	4.24	0.981	44.000	4	0.00	agree
4	Good knowledge of metaphorical and idiomatic expressions save the students making structural and semantic mistakes in writing	4.52	0.580	21.280	2	0.00	Strongly agree



5	Metaphorical and idiomatic expressions should be taught right from secondary school level	4.44	0.644	15.520	2	0.00	agree
6	Tutor attention should be drawn to the importance of this language component as idiomatic and metaphorical expression	4.36	0.722	32.720	3	0.00	agree

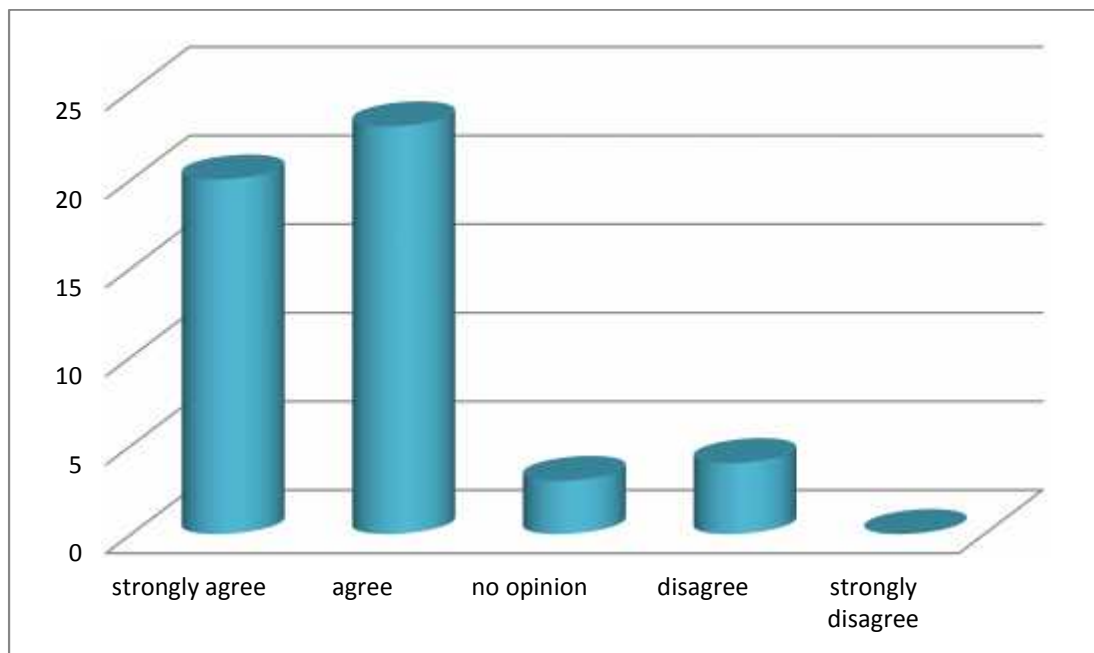
**Table (5)**

**Paired Samples Test**

Pair	No	Mean	Std. deviation	T test	Df	Sig.(2-tailed)
Before	50	10.9	4.38	-5.713	49	0.00
After	50	12.01	2.38			

Note from the table above is that the t-test (-5.713) significant value (0.00) which is less than the probability value (0.05) this means that there are statistically significant differences in the degrees of students before and after the test.

**Figure No (1) Paired Samples Test**



From the table and figure above that the distribution of the sample by the statement as follows strongly agree by (44%) agree by (28%) no opinion by (12%) disagree by (8%) Strongly Disagree by (8%)

**Table No. (6) Test**

No	Before	After
1	21	17.5
2	17	16.5
3	17	15
4	17	14.5
5	16.5	14.5
6	16	14.5
7	16	14
8	15.5	14
9	15	14
10	15	14
11	15	14
12	11	14

13	14	13.5
14	14	13.5
15	13	13.5
16	13	13
17	12	13
18	11	13
19	11	13
20	11	13
21	10.5	13
22	10.5	13
23	10	13
24	10	13
25	10	12
26	9	12
27	8	12
28	8	12
29	12	12
30	7	12
31	8	12
32	8	12
33	7.5	12
4	7	11
35	7	11
36	7	11
37	7	11
38	7	11
39	6	10.5
40	6	10
41	6	10
42	6	10

43	5.5	7.5
44	5.5	9
45	5	8
46	5	8
47	5	7.5
48	4	7.5
49	3	7
50	3	8.5

### 3.7Cronbach’s alpha method:

Where reliability was calculated using Cranach’s alpha equation shown below:

$$\text{Reliability coefficient} = n \frac{(1 - \text{Total variations questions})}{N-1 \text{ variation college grades}}$$

Cranach alpha coefficient = (0.70), a reliability coefficient is high and it indicates the stability of the scale and the validity of the study.

### 3.8 Summary of the chapter

This chapter described the methodology employed for gathering the data of the present study. Research instruments were described; instruments reliability and validity were confirmed. Having finished with the methodology of the study, the next chapter will present data analysis, results and discussion.

## CHAPTER FOUR

### DATA ANALYSIS, RESULTS and DISCUSSION

This chapter presents the analysis of data obtained from experiment, teachers' questionnaire and students' pre and post-test.

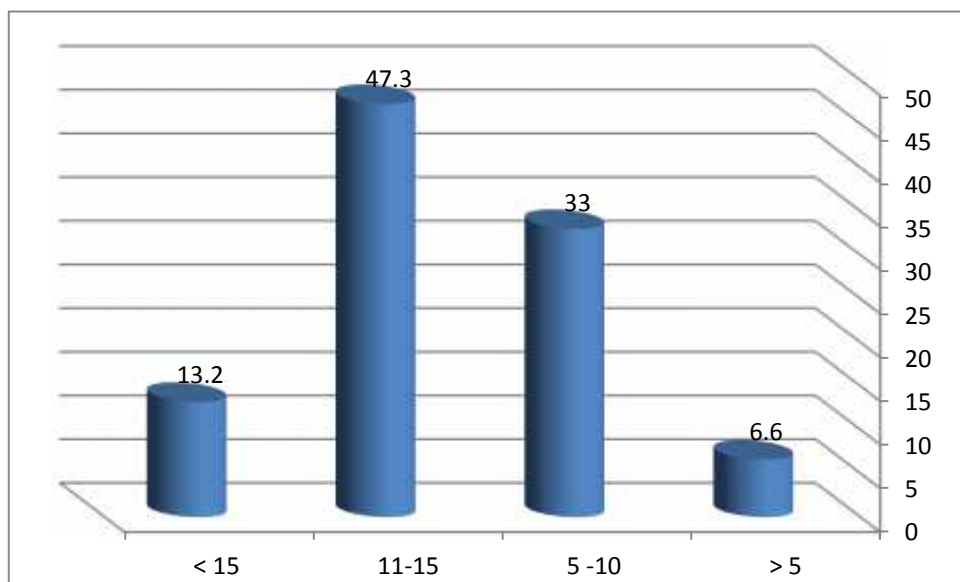
#### 4.1 Analysis of the Experiment.

The analysis of the experiment will take as its point of departure the answering of the more important question: To what extent can the translation of metaphorical expressions develop learners' communicative competence? To answer this question, we computed the mean, standard deviation, standard error and ranges for the pretest- and post-test scores of both experimental and control groups. T-test was computed to find out whether each group had made any progress as a direct result of instruction.

*Table (4-1) reflects the distribution of Pre-test and Post-test Scores within the Experimental and Control Groups.*

	N	MINIMUM	MAXIMU	MEAN	Std. Deviation
Question 1	91	.00	17.00	10.9341	4.13065
Question2	91	2.00	7.00	4.8242	1.16040
Question3	91	.00	5.00	1.6374	1.75446
Question4	91	1.00	6.00	3.6374	1.13055
Question5	91	.00	6.00	3.8901	1.58780
Question6	91	.00	6.00	3.8681	1.43920
Question7	91	.00	7.00	3.7363	2.93574
Question8	91	.00	6.00	3.7912	1.56003
Total Mark	91	11.00	59.00	36.2637	11.35178

Judging by the table above it can be admitted that through observations it can be said that the results within table (4-1) demonstrate quite clearly that while all the classes improved, the results of the experimental group improved more than the control group. The control group's improvement was not expected. Improvements on the side of the control group can be justified on the grounds that the students have actually benefited the two-month lecture and applied themselves diligently to their lessons, hence produced a significant unanticipated success. These results clearly demonstrate the strongest proof we have found in experiment, and confirms or verifies the third hypothesis: *It is safely possible to assume that an in-depth understanding of English metaphor can help sharpen the tools of Sudanese translators and help them develop professionally.*



## 4.2 Analysis of the Questionnaire.

It consists of three interrelated parts related to surveying teachers' attitudes towards teaching of figurative language in general and metaphorical expressions in particular. Another part deals with the students' abilities to render metaphorical expressions. A third part is linked with the tutors whether they are well placed to handle issues connected with figurative language such as idiomatic expressions.

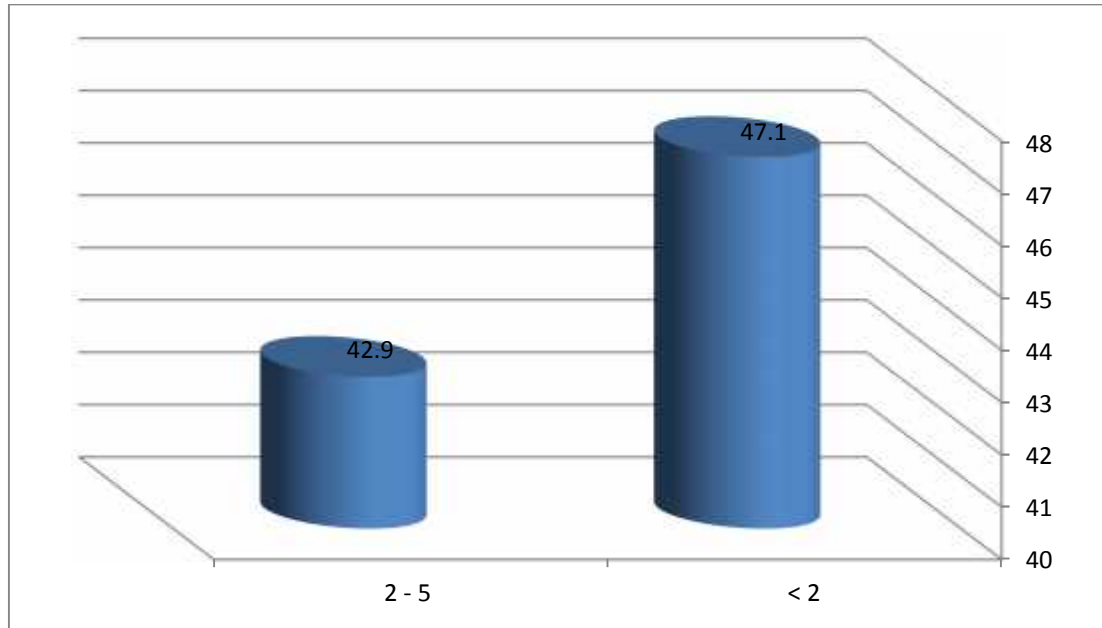
Variable: *Metaphorical and idiomatic expressions are naturally difficult to translate*

Table (4-1) *Rendering metaphorical and idiomatic expressions*

Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	Total
40(40%)	50 (50%)	2%	5%	3%	100%

Judging by the table as well as the figure below, almost all the respondents (90%) agree that metaphorical and idiomatic expressions are difficult to render in Arabic. In other words, such expressions can hardly lend themselves to literal translation. It would be awkward to subject the following expression to literal translation:

*A Chip off the old block.* If we break this expression into its basic



Component we shall have such rendering: شريحة من كتلة الخشب definitely, this is an improper translation for it means nothing. It would be sensible to look into our cultural legacy and try to find an equivalent somehow. However, a literary translation would provide us with a an acceptable and reasonable form of translation (من شابه أباه فما ظلم (ان الابن يشبه أبويه بشكل كبير)

In it would be moderately acceptable to view the whole expression along the following dialogue:

*A. Is that a picture of your son? He looks so much like you.*

*B. Yes. He is a chip off the old block.*

Ortony (1993:112) argues that a literal usage is the "normal" meanings of the words. It maintains a consistent meaning regardless to the context. He says that the **intended** meaning is exactly corresponded the utterance. It refers to what is actually or obviously true, with no exaggeration, embellishment or alterations of the subject. This means that literal language refers to words that



do not deviate from their defined meaning. In other words, literal is fact-based.

On the other hand, Figurative language (or non-literal) refers to words exaggerate or alter the literal meaning to convey an intended meaning or to achieve a high impression by affecting the senses and feelings of the recipient. In other words, it is the use of words, phrases or sentences in a manner where the literal meaning of the words is not true or does not make sense, but "implies a non-literal meaning which does make sense of that could be true". It can be described as an intentional departure/deviation from ordinary language usage to purposefully emphasizing, clarifying, or decorating the utterance.

So this variable confirms the first hypothesis of this study: **H1 Rendering of figurative language in general can be viewed as a difficult task to attain along literal translation.**

The following exemplification is intended to further shed light on this phenomenon: *A fine kettle of fish*( ) this literal translation is funny, as it failed to furnish us with a proper or acceptable meaning. The expression literary means a critical situation or get into a bad fix or meet with difficulties *حيص بيص*

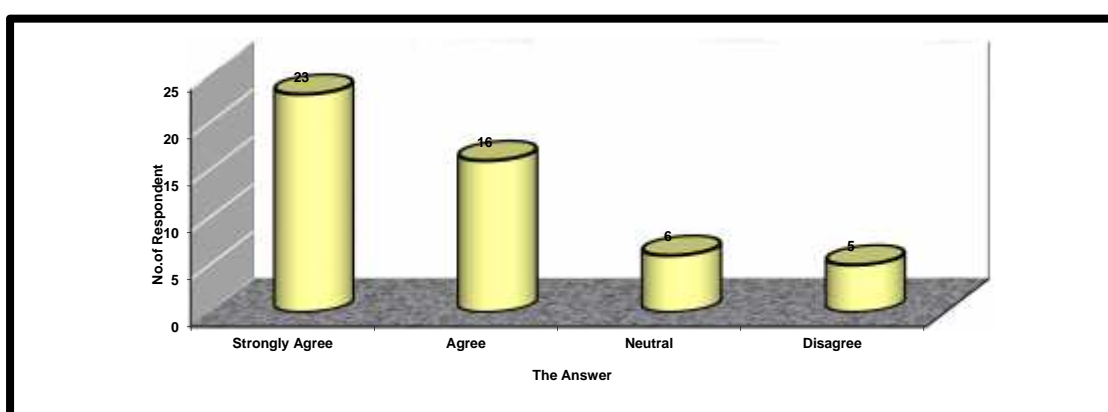
A: *Oh, No, I have burned the roast. We don't have anything to serve our guest as a main dish.* آواه لقد حرقت اللحم وليس لدينا ما نقدمه للضيوف كطبق رئيس.

B: *But they will be here any minute! This is a fine kettle of fish.*

ولكنهم سيصلون في أى وقت. يا له من موقف محرج

Table (4-3) *Translating metaphorical and idiomatic expression calls for good knowledge of both SL and TL culture.*

Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	Total
50(40%)	35 (35%)	4%	6%	5%	100%



It is evident from the table and the figure that good knowledge of both the target and source language is essential, that (85%) of the respondents marked that as true. Only an insignificant percentage (5%) considered the variable as untrue. The translation of idioms takes us a stage further in considering the question of meaning and translation, for idioms, like puns, are culture bound.

Among the recent developments in the cultural studies model are the works of Venuti (e.g. 1995 and 1998). Venuti is especially interested in two interrelated areas of translation: the translator's manipulation of texts and the position of translation in the target cultures. Venuti (1995) distinguishes between two types of translation strategies: *domesticating*

vs. *foreignising* strategies. In domesticating translation, the translator adopts specific translation strategies that eliminate the strangeness of the translated text and make it conform to the expectations of the target culture. In such a translation, the translator becomes *invisible*. Foreignising translation, on the other hand, preserves the strangeness of the translation even if it requires breaking the textual conventions in the target culture.

The following example can illustrate the point in question: *A wolf in sheep's clothing*. Literally, it means however; a good rendering will be obtained by looking at the Christian culture: *يخدع* مسوح الرهبان غدر الذئاب The word stands for the clerical garb and in Muslim culture is *abayia*. Though the translation is excellent, some people who ignore the meaning of *يخدع* will not enjoy the rendering.

Example: Clara thought the handsome stranger was kind and gentle, but Suzan suspected he was a wolf in sheep's clothing:

الغريب الوسيم كان لطيفا وطيبا ولكن سوزان عتقدت أنه يخفي تحت مسوح الرهبان غدر الذئاب

Consequently language and culture are inseparably linked. It is universally agreed that a language is a part of culture and culture is a part of language. Samovar et al (1982:24) observes:

*“Culture and communication are inseparable because Culture does not mean only dictates who talks to whom about what and how the communication proceeds, it also helps to determine how people encode message, the meaning they have for message and the conditions and circumstances under which various messages may or may not be sent, noticed or interpreted – culture is the foundation of communication”.*

To illustrate this point let's consider, *Al-TaybeSalih* who used the expression in the *Wedding of Zein*:

○ وكانت ليلاه هذه المرة فتاة من البدو

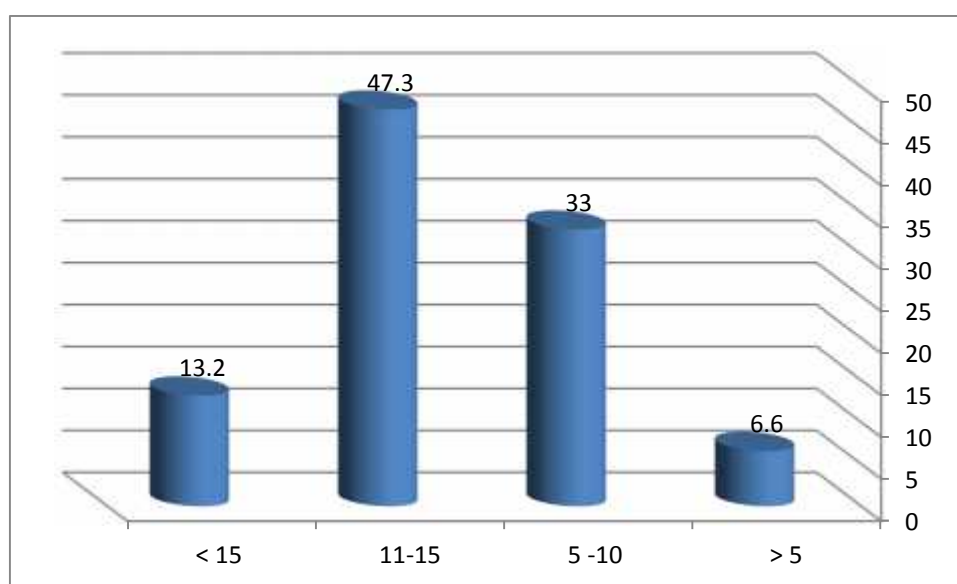
The translator faces a problem when translating this expression to: ○

*'His "Lila" this time was a young girl from among the Bedouin'.*

The problem is that he uses of the word 'Lila' because he could not find the equivalent for 'ليلاه' in English language, thus he resorted to using the very same word as it is in the original text. In Arabic culture, a woman's name is considered by some as having a taboo distance, and so for a man who frequently falls in love with women, he never mentions their names and use the symbolic referent *leila* for a woman in Arabic culture.

Table (4-5) *Good knowledge of metaphorical and idiomatic expressions save the students making structural and semantic mistakes in writing*

Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	Total
13(0%)	47 (35%)	10%	33%	6.6%	100%



Considering the above table, most respondents (60%) do agree that knowledge of metaphor and idiomatic expressions are instrumental in saving students the trouble of making different types of mistakes including, namely structural. Metaphorical and idiomatic expression in English language are cliché or frozen expression and laden with all types of meaning a writer seeks to express. When a student resorts to using idiomatic expression though some are structurally incorrect, but they are taken to be as correct so long as none has the authority to tamper with an idiomatic expression. A good example is: *A good time was had by all.* الوقت الممتع كان من حظ الجميع. If a student sees to write such kind of expression in an essay or a composition, they don't have to run round the bush looking for the appropriate expression semantically and structurally.

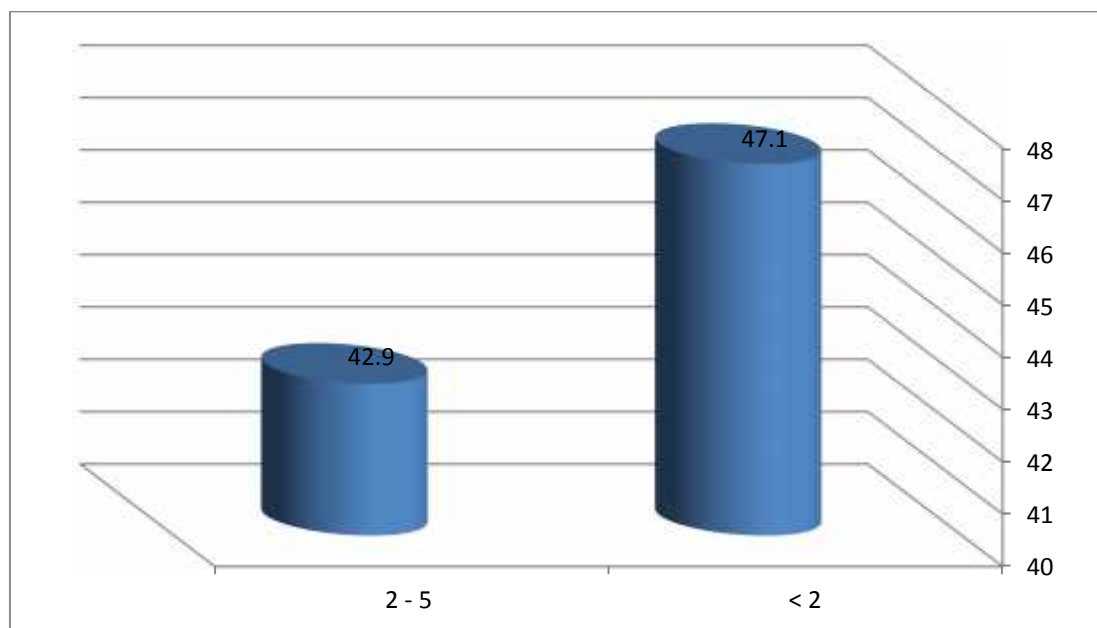
A: How was the party? كيف

B: A good time was had by all. حظى الجميع بوقت طيب.

Hence, we can safely add that this variable of the questionnaire confirms the second hypothesis of this study: *The ability to use and translate metaphorical expressions can help develop the learners' communicative competence and minimizes the risk of making mistakes.*

Table (4-6) Tutors' attention should be drawn to the importance of this language component as idiomatic and metaphorical expression

Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	Total
42 (42%)	47 (47%)	8%	3%	0%	100%



Judging by the table and the figure, tutors do not pay special attention or to be exact do not render the adequate proper time to the teaching of metaphors and idiomatic expressions. Even if the syllabus is not rich enough as to the question of figurative language, tutors have to draw on external sources to inform their classes. As far as idioms are concerned, the first difficulty that a student or a translator comes across is being able to recognize that he or she is dealing with an idiomatic expression. This is largely because there are so many types of idioms; some are more easily recognizable than others. Those which are easily recognizable include expressions which violate truth conditions such as:

- A. It's raining cats and dogs
- B. Throw caution to the winds
- C. Storm in a tea cup
- D. Jump down someone's throat, and
- E. Food for thought

They also include expressions which seem ill-formed because they do not follow the grammatical rules of the language:

A. Trip the light fantastic

B. The powers that be

C. By and large

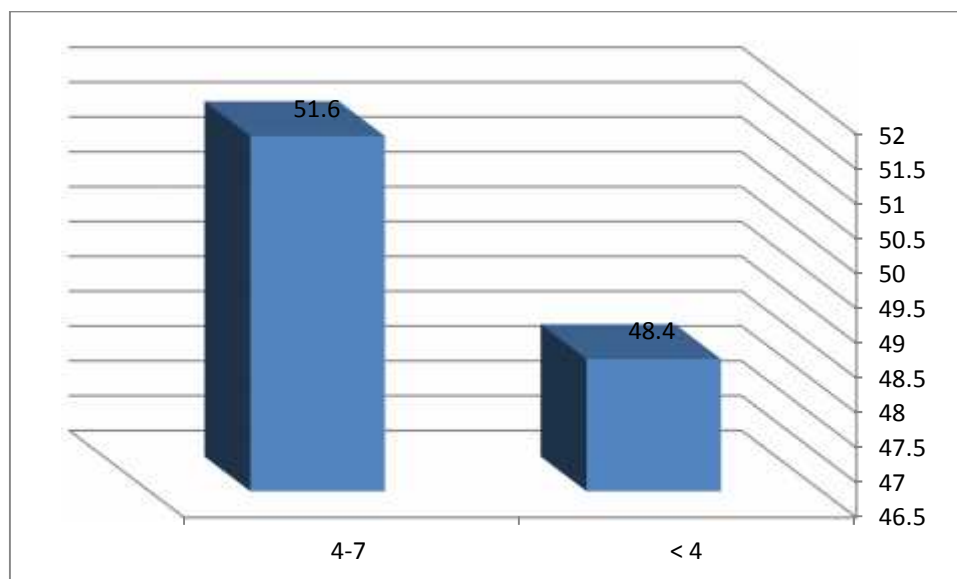
D. The world and his friend

Expressions which start with *like* (simile-like structures) also tend to suggest that they should not be translated literally. These include idioms like: *Like water off a duck's back*.

This suggests that training is highly required for the tutors and excessive practice by students is equally essential. Despite their importance to EFL learners, this area is greatly ignored in English language teaching courses.

Table (4-7) *Teaching of metaphorical and idiomatic expressions should be introduced at a very early stage of learning*

Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	Total
51 (51%)	48 (48%)	1%	0%	0%	100%

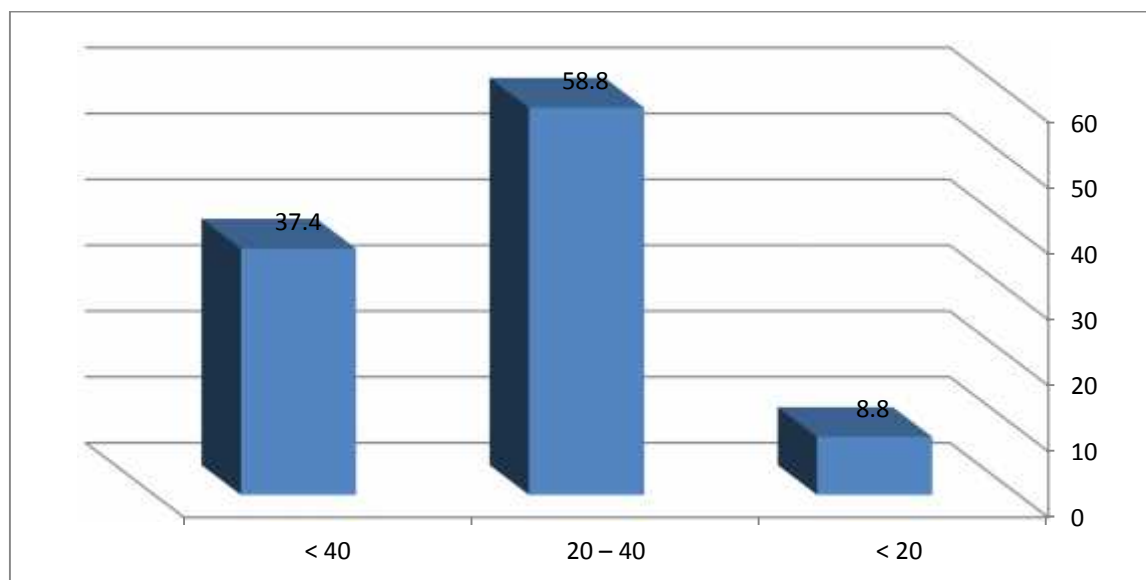


Evident from the table (4-7) and the figure that almost all respondents (99%) do agree that it is important to introduce the teaching of figurative language at an early stage of learning. Although it is uncommon for EFL students to use them comfortably and effectively, if we choose to not teach them idioms, they'll be missing an important cultural element of the language they strive to speak fluently. However, it stands to reason that idioms should be taught to upper-intermediate or advanced students, individuals who are ready to take their English fluency to the next level. This the time English language seriously taught at school setting. Definitely the goal isto get students to not only understand idioms, but also learn how to use them effectively. Students should toldhow some of these idioms are used in the media, in newspaper and magazine articles, and in songs, cartoons, videosand advertisements.

*Table (4-8) Understanding English collocation, as figurative language, helps students to become good writers.*



Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	Total
48 (48%)	51 (51%)	1%	0%	0%	100%



As it is clear from both the table and the figure above that almost all respondents do agree that learning of having good grasp of collocation can be of very great help to EFL learners to become good writers. It is considered important that students at every level need to be aware of the importance of collocation. Collocation can be used not only to help learners understand and manage lexis but also to communicate ideas more effectively.

By definitions, are combinations of words which are used together with greater than usual frequency:

1. Latest gossip adjective + noun,
2. Package holiday noun + noun,
3. Have a great time verb + adjective + noun,
4. Discuss calmly verb + adverb
5. Completely satisfied adverb + adjective

## 6. Hand in an assignment verb + preposition + noun

In order for the students to understand collocation thoroughly well, tutors have to approach the teaching of collocation explicitly, at least at the earlier stages. What makes collocations important to be taught explicitly is that they include fixed expression to be jotted down and learned by heart first: *rely on, interested in, late for*. There are words that co-occur frequently but they are not collocations: *to get out of bed the wrong side* (idiomatic). It is clear from above that the teaching of collocations is essential a thing which confirms the third hypothesis which states: *To what extent can an in-depth knowledge of collocation sharpen the students' tools for translation and help them have a good grasp of academic writing.*

*Table (4-9) Knowing word association help students to deliver my speech effectively*

Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	Total
76 (76%)	23 (23%)	1%	0%	0%	100%

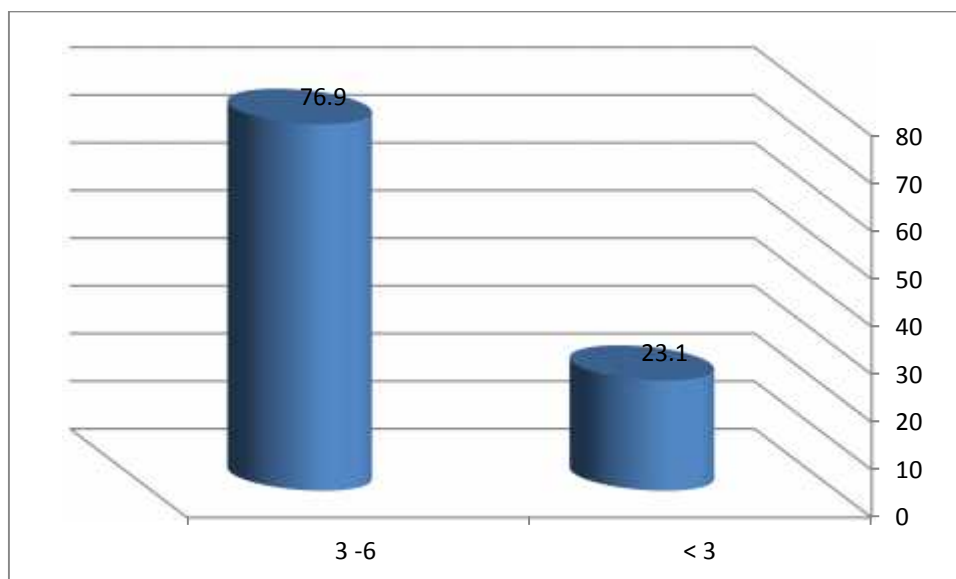
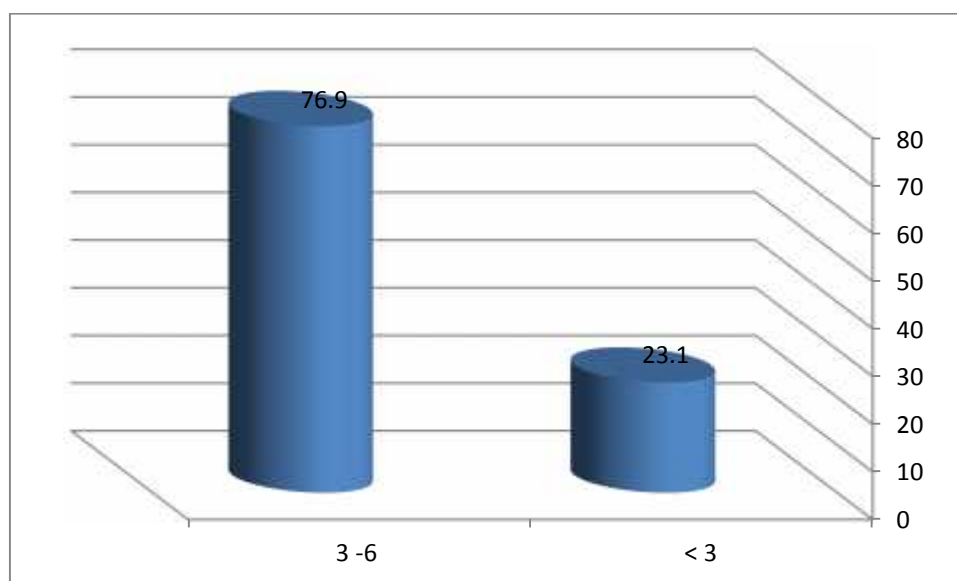


Table (4-10) and the figure below demonstrate clearly that Knowing word association help students to deliver my speech effectively. Almost all (99%) respondents agree that knowledge of words association is important for students to have good mastery of English language in general. In this respect there is what is called the Link Word Language System of language learning allows a language learner to quickly pick up foreign words and basic concepts and in its day was a **revolutionary step ahead in language learning**. A good example which illustrates this can be taken from Spanish: So to remember the Spanish word for cat, which is **GATO**, we imagine a cat eating a chocolate GATEAU cake. This technique carefully can also be applied to memorizing metaphorical and idiomatic expressions, too.

Table (4-11) *Metaphorical and idiomatic expressions are basic components of any language and culture.*

Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	Total
76 (76%)	23 (23%)	1%	0%	0%	100%



Judging by the table and the figure above, it is clear that almost all respondents express acceptance and preference that idiomatic and metaphorical expressions are part of any language and culture. There is a closer relationship between language and culture. Nowadays, the issue of human communication is one of the most important subjects occupying the minds of linguists, anthropologists, psychologists, and philosophers. Awareness of figurative language particularly idioms will improve teaching and assist learners to have better communication strategies. Otherwise, accurate and appropriate target language use and understanding will be at risk and the learners will tend to transfer their native language conceptual structure which will most probably be inappropriate.

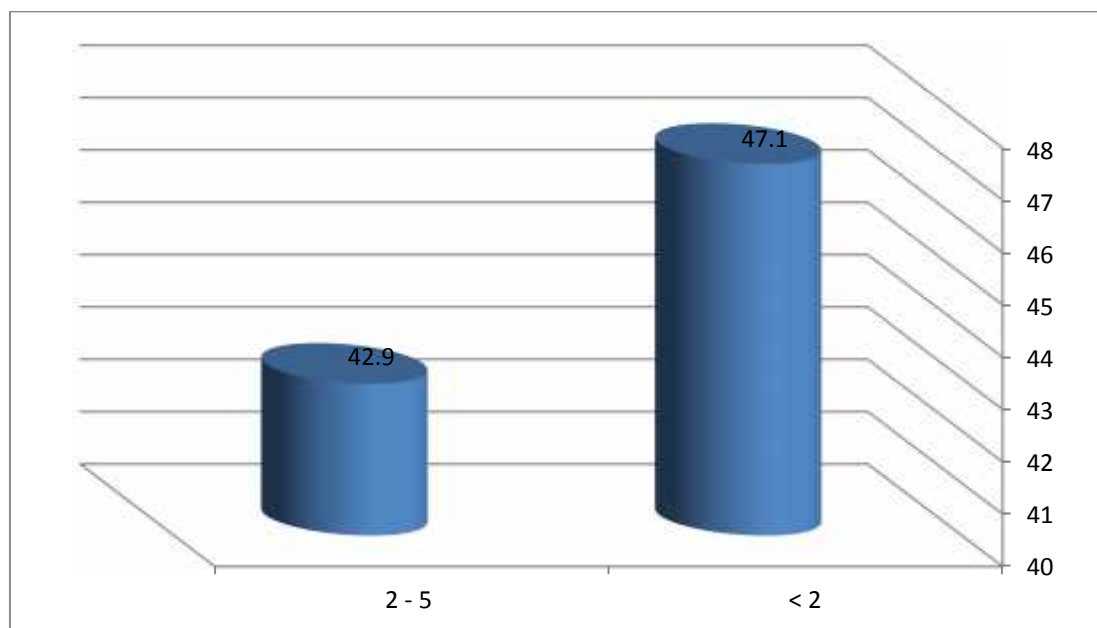
The close affinity between the language, culture, and the figurative branch of the language especially idioms need particular attention in language learning as long as this area is poorly researched. Hence, a systematic handling of this phenomenon particularly idioms and metaphorical expressions are essential should a rigorous linguistic structure be founded.

In view of the fact that language is used to construct our social lives and deepen our understanding and experience, it hence helps us form a strong human knowledge legacy to improve our world. This view of language leads us to the conclusion that language and culture are inextricably intermingled.

This knowledge, in fact, must be supported by an awareness of sociocultural context, tendencies, conventions, and norms in which the communication takes place (Baker, 2012). Likewise, Byram and Risager's (1999, cited in Al-Issa, 2005) argument that culture has a crucial role in encoding and decoding messages corroborates with the above mentioned idea that culture is at the heart of communication.

*Table (4-12) Students at university level don't need to be taught idiomatic and metaphorical expressions as they can recognize them readily without the tutor's intervention.*

Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	Total
0%	1	0%	76 (76%)	23 (23%)	100%

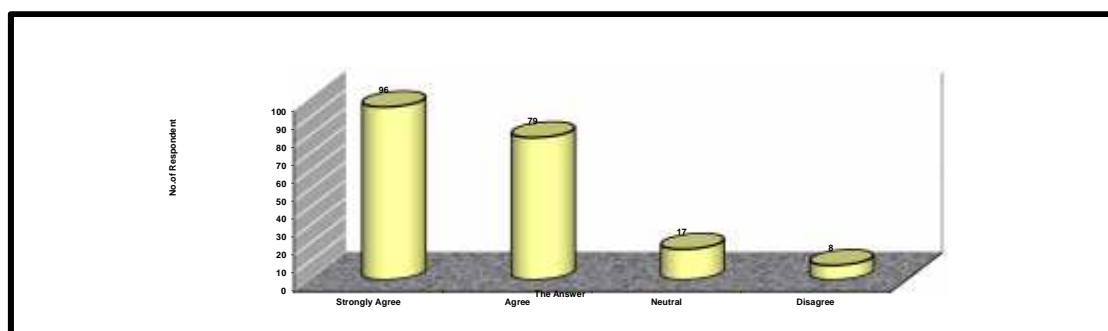


It is obvious from the table above and the figure below that students are not at all in a position to work out the meaning of metaphorical and idiomatic expression from the context unless these are explained. This is attributed to the fact that idioms and metaphorical expressions are culture bound.

Consequently, learning a new language is, but a process of enculturation, where one acquires new cultural frames of reference and a new world view, reflecting those of the target language culture and its speakers.” (2002, p.58) The close relation between language, culture, and the integration of culture into language learning are not new phenomena (Cortazzi&Jin, 1996; Dogancay-Aktuna, 2005; Guest, 2002; Moraine, 1976, Porto, 2010; Suzuki, 2010; Yuen, 2011). Rather than cultural orientation, Scarino (2010) highlights the intercultural orientation which aims at changes students' views throughout learning.

Table (4-13) Tutors should be trained to teach idiomatic and metaphorical expressions

Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	Total
76 (76%)	23 (23%)	0%	1%	0%	100%



The table and the figure reflect that (99%) of the respondents agree that tutors particularly fresh ones should be given adequate doses of training to teach idiomatic and metaphorical expressions. Tutor training is essential largely because most of those taking up the teaching profession at the lower levels at universities are fresh graduates. They actually lack an in-depth knowledge of the language. The overall objective of the teaching operation at this level is blurred to many of them.

English departments at universities to ensure good implementation of the pursued English language syllabus, they have to adopt a strong staff development plan. Tutors should weekly attend a presentation or a demonstration lesson by one of their peers. This will help them learn more about the objective of the course, and the areas that require special covering.

Table (4-14) *Giving consideration to teaching of idiomatic and metaphorical expression can help improve students' communicative and linguistic proficiency.*

Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	Total
70 (76%)	25 (23%)	0%	3%	2%	100%

Considering the table above, a ratio amounting to (95%) of the respondents admit that giving consideration to teaching of idiomatic and metaphorical expression can help improve students' communicative and linguistic proficiency. According to Cooper (1998) *idiomatic expressions are so frequently encountered in both spoken and written discourse, they require special attention in language programs and should not be relegated to a position of secondary importance in the curriculum.*

Understanding the lexicon of English requires more than knowing the literal meaning of words. It requires its speakers to have connotative word comprehension and more –That is, it calls for having a good grasp of figurative language. Idioms are part and parcel of the figurative language. Learning idioms is without doubt not *a piece of cake (very easy)*, however, once we have acquainted ourselves with, their learning becomes very pleasurable and anyway, because English people use idioms non-stop you will *be all at sea (totally confused)* in most conversations until you *learn the ropes (understand how things work)*.

The following will explain why important is the teaching of idioms. Professor Kounin defined idiom "as a stable combination of words with a fully or partially figurative meaning" /Kounin, 1970/. This definition



emphasizes two inherent and very important features of idiomatic expressions. Idioms have lexical and grammatical stability. It implies that they are fixed in their form, hence any substitution and rearrangement in their structure can lead to a complete loss of their primary meaning.

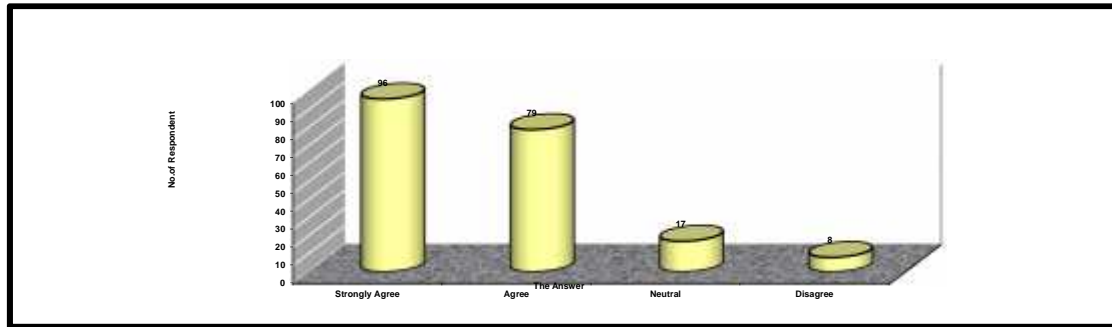
Idioms are always idiosyncratic or something special about any language; they build up some distinctive features that set that language apart from any other language. What is more, idioms are laden with definite sets cultural traditions and portray the national character.

Table (4-15) *Inability to use idiomatic and metaphorical expressions correctly can affect one's writing quite considerably*

Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	Total
70%	20%	3%	5%	2%	100%

Considering the table above (4-14) and the figure below quite a good number of respondents (90%) understand that inability to use idiomatic and metaphorical expressions can have negative results over the quality of the students' academic writing. This result necessitates the teaching of these two basic components of figurative language.

Sudanese students do encounter some of these expressions in their course-books; however, very few can understand them. So , something must be done.



Learners need to master a vocabulary that covers everyday situations and understand those spoken and written texts where metaphorical expressions occur. It is of particular importance that learners recognize when metaphorical comprehension is required otherwise the “message” provided in the text is overlooked. A cultural expression may be defined as an expression that is culturally specific as for example I stitched him up like a kipper. This expression means “to trick someone” and is culturally specific to British culture. To achieve the objectives of any curriculum, one is dependent upon textbook with specific authentic texts adapted to the level of instruction.

Textbooks provide the foundation for the national curriculum, the tool teachers need to focus on the purpose of the curriculum and give an indication of what learners have been exposed to at different levels. As readers progress through the grades, they must meet the demands of a more complex and subtle literature in which more evolved figures of speech begin to appear with increasing frequency.

Therefore, educators, syllabus designers as well as practitioners in the country, have to pay the required attention to this important phenomenon. Learning of idiomatic and metaphorical expressions is not only restricted to producing good writers, it is also essential for oral production and other skills.

#### **4.5 Summary of the Chapter**

This chapter presented the analyzed data of the study which consisted of: analysis of experiment, two teachers' and pupils' questionnaire through tabulation of frequencies and percentages, and classroom observations analysis.

## CHAPTER FIVE

### SUMMARY, CONCLUSIONS and RECOMMENDATIONS

This chapter provides a summary of the study, conclusions, recommendations and suggestions for further studies.

#### 5.1 Summary and Conclusions

This study basically sets out to explore the possibility of rendering Modes of Arabic-English Metaphorical Expressions to Enhance EFL learners' communicative competence and cultural background. The study also seeks, as part of its overall objectives, to answer the following questions:

1. To what extent can the rendering of figurative language in general be viewed as a difficult task to attain particularly along literal translation?
2. To what extent the ability to use and translate metaphorical and idiomatic expressions can help develop the learners' communicative competence and minimizes the risk of making mistakes?
3. To what extent can an in-depth knowledge of collocation sharpen the students' tools for translation and help them have a good grasp of academic writing?

In order to further investigate the study, the above questions have been formulated into hypothetical statements.

1. Rendering of figurative language in general can be viewed as a difficult task to attain along literal translation.
2. The ability to use and translate metaphorical expressions can help develop the learners' communicative competence and minimizes the risk of making mistakes.

3. It is safely possible to assume that an in-depth understanding of English collocation can sharpen the tools of students for translation and help them have a good grasp of academic writing.

To accomplish the intended objectives, the study adopted a mixed-methods approach: the descriptive analytical and experimental methods. This has the effect of permitting the tools used herein to match each other. Hence, an experiment, questionnaire and pre-test and post-test were utilized to deal with the research questions and objectives. The (SPSS) program version 20 was used for data analysis.

The study found out that rendering of figurative language in general can be viewed as a difficult task to attain along literal translation. This finding is in harmony with Ortony (1993:112) argues that a literal usage is the "normal" meanings of the words. It maintains a consistent meaning regardless to the context. He says that the **intended** meaning is exactly corresponded the utterance. It refers to what is actually or obviously true, with no exaggeration, embellishment or alterations of the subject. This means that literal language refers to words that do not deviate from their defined meaning. In other words, literal is fact-based. When this result is considered within the framework of hypotheses, it appears that the first hypothesis **rendering of figurative language in general can be viewed as a difficult task to attain along literal translation** is confirmed and verified.

The study also found that almost all tutors do understand that idiomatic and metaphorical expressions are an important part of language and that they should be introduced at an early stage of learning. Moreover, some tutors, particularly old practitioners believe that young tutors who took up the profession of lecturing at universities should be trained to handle the syllabus properly as required.

Furthermore, the study also found that translating figurative language calls for good knowledge of both the target and source language. This

result is in full harmony with many of the recent studies carried by Western scholars. Among the recent developments in the cultural studies model are the works of Venuti (e.g. 1995 and 1998). Venuti is especially interested in two interrelated areas of translation: the translator's manipulation of texts and the position of translation in the target cultures. Venuti (1995) distinguishes between two types of translation strategies: *domesticating* vs. *foreignising* strategies. In domesticating translation, the translator adopts specific translation strategies that eliminate the strangeness of the translated text and make it conform to the expectations of the target culture. In such a translation, the translator becomes *invisible*. Foreignising translation, on the other hand, preserves the strangeness of the translation even if it requires breaking the textual conventions in the target culture.

The study demonstrated that good knowledge of metaphorical and idiomatic expressions save the students making structural and semantic mistakes in writing. Metaphorical and idiomatic expression in English language are cliché or frozen expression and laden with all types of meaning a writer seeks to express. When a student resorts to using idiomatic expression though some are structurally incorrect, but they are taken to be as correct so long as none has the authority to tamper with an idiomatic expression. This analytical demonstration confirms the **second hypothesis** of this study.

The study also found that an in-depth understanding of English collocation can sharpen the tools of students for translation and help them have a good grasp of academic writing, thus confirming the **third hypothesis**.

## **5.2 Recommendations**

1. The teaching of idiomatic and metaphorical expressions should be introduced at an early stage of learning for the students to become acquainted with.

2. Training of tutors to handle issues linked with figurative language is essential as long as quite a good number of these pick up the teaching profession at universities without prior training.
3. Collocation is an important component of the English language. Students should be made aware of their significance for all types of communication.
4. Syllabuses of English language at university should be designed with clear-cut and defined set of objectives making special reference to long neglected areas of language.
5. Students attention should always be drawn to the question of culture and its importance in language learning and translation.
6. Translation should be exploited fully to help improve students' standard of academic achievement.

### **5.3 Suggestions for further studies**

This study puts forward the following suggestions for further studies:

1. The area of figurative language is still virgin for further studies. Metaphors, alone have different types and theories which remain largely unexplored in relation to Arabic language.
2. Idiomatic expressions can be handled in relation to lower levels of education as almost all studies targeted undergraduate students.
3. The concept of culture and its relation to language studies particularly still needs rigorous studies.

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# Appendices

## Questionnaire



SUDAN UNIVERSITY OF SCIENCE AND TECHNOLOGY

COLLEGE OF GRADUATE STUDIES AND SCIENTIFIC RESEARCH

COLLEGE OF LANGUAGES-ENGLISH DEPARTMENT

A QUESTIONNAIRE FOR UNIVERSITY TUTORS AT SUDANESE  
UNIVERSITIES

Dear Colleague,

This questionnaire will gather data about the use of Metaphorical and idiomatic expressions as regards their teaching, learning, translation and their presence in the syllabus at university and how they are handled above all. The analyzed data will help form a better insight about the nature, causes and how the problem can be addressed.

### Part 1: Personal data:

1. Name: (optional) \_\_\_\_\_

2. Highest degree earned:

Bachelor's Degree

Master's Degree

PhD

3 How many years have you been teaching English

1. year

2-5 years

2. 6-10 years

more than 10 year

**Part 2: General statements:**

)]Please choose only one answer for every question or statement.

Use the following scales:

*Strongly agree:* (If you strongly agree with the idea stated in the item).

*Agree:* (If you agree with the idea stated in the item).

*Disagree:* (If you disagree with the idea stated in the item).

*Strongly disagree:* (If you strongly disagree with the idea stated in the item).

No	STATEMENT	RESONSE			
		Strongly agree	agree	disagree	Strongly disagree
1.	Metaphorical and idiomatic expressions are naturally difficult to translate				
2.	Translating metaphorical and idiomatic expression calls for good of both SL and TL culture.				
3	Good knowledge is much important than knowledge of culture in relation to the question of translation.				
4	Good knowledge of metaphorical and idiomatic expressions save the students making structural and semantic mistakes in writing				
5.	Metaphorical and idiomatic expressions should be taught right from secondary school level				
6.	Tutor attention should be drawn to the importance of this language component as idiomatic and metaphorical expression				
7	Teaching of metaphorical and idiomatic expressions should be introduced at a very early stage of learning				
8.	The appropriate use of 'metaphorical and idiomatic expressions can reveal and reinforce your argument in speaking and writing				

9.	Inability to use idiomatic and metaphorical expressions correctly can affect one's writing quite considerably				
10	Knowing word association help students to deliver my speech effectively				
11	The depth and size of the students' knowledge of idiomatic and metaphorical expression reflects his mastery of the English language.				
12	Giving consideration to teaching of idiomatic and metaphorical expression can help improve students' communicative and linguistic proficiency.				
13	Metaphorical and idiomatic expressions are basic components of any language and culture.				
14	Tutors should be trained to teach idiomatic and metaphorical expressions				
15	Students at university level don't need to be taught idiomatic and metaphorical expressions as they can recognize them readily without the tutor's intervention.				