



ترجمة أسلوب التشبيه في الشعر العربي إلى اللغة الإنجليزية
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المديرية العامة للتربية في محافظة نينوى
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المستخلص:

تناول هذا البحث دراسة أسلوب التشبيه في الشعر العربي، ويسلط الضوء على الصيغ والمعاني المختلفة التي يحتويها بالإضافة إلى المشكلات التي يمثلها عندما يترجم هذا الأسلوب من العربي إلى الإنكليزية، ويفترض هذا البحث بأن التشبيه يسبب الكثير من المشكلات لمتعلمي اللغة والمترجمين وذلك لأنه قد يكون معقداً لغوياً وإدراكياً، كما وأنه يميل لاتخاذ العديد من المعاني الحرفية والديناميكية في اللغة الإنكليزية. وتؤكد النتائج في هذا البحث على أهمية الاستراتيجيات التي نوقشت فيه فيما يخص صعوبات ترجمة أسلوب التشبيه إضافة إلى ترجمة الشعر بالنسبة لمتعلمي اللغة ولطلبة الترجمة، وذلك يعزى إلى الصيغ والمعاني المعقدة والمتعددة التي يحتويها هذا الأسلوب.

كلمات مفتاحية : ترجمة ، أسلوب ، شعر

Translating Simile in Arabic Poetry into English

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Abstract:

This paper deals with simile in Arabic poetry. It sheds light on the different forms it takes; its meanings as well as the problems it represents when it is translated from Arabic into English. It is assumed that simile poses significant problems for learners and students of translation because it might be linguistically and cognitively complex, and that it is inclined to have a variety of literal and dynamic meanings in English. The findings of the paper confirm the strategies discussed in it regarding the translation difficulties of simile as well as poetry pose for learners of English as well as the students of translation due to the complex and multivariate forms and meanings it involves.

Keywords: translation, style, poetry

Introduction

Figures of speech are widely used in literature. In this regard, Richards states that "the two most common figures of speech are metaphor and simile" (1965:105). Mary Oliver states that "words such as "like" or "as" are employed by the simile to express comparisons" (1994:101). Mollanazar, for example, argues that "*simile translation is a complex process involving recognition and analysis*" (2001:46).



Likewise, Tajali argues that "Figures of speech provide beauty and clarity in the text" (2003:100). However, he did not consider their figurative meaning which might lead to vagueness resulting in mistranslation. Despite that there are various kinds of figure of speech; some are more popular than others. Consequently, there is a great emphasis regarding metaphor and simile in translation researches. This refers to the significance of probing this issue in the translation studies.

The Terminology of Simile in Arabic

Many Arab rhetoricians and linguists elaborated the explanation about simile as it is widely used in Arabic. Al-Mubarrid, for example, says: that simile is very extensive in Arabic and it is usually used very frequently. He also says that it would not be an exaggeration if one says that most Arab speech is consisting of simile (1945:100). As for AJ-Jundi (1952:94) simile in Arabic has four elements through which it can be realized. These elements are as follows:

1. المَشْبَه (Tenor).
2. المَشْبَه به (The Vehicle).
3. وجه الشَبه (The Point of Similarity).
4. أداة التشبيه (The Particle).

Moreover, simile makes the meaning clearer and confirms it and this well agreed upon by all Arabs and non-Arabs, and none of them has dispensed with it (AL-Askari, 1952:243).

Furthermore, AJ-Jurjani states that "simile has a charming impact through gathering various issues together to an extent that lessens the distances between different things that are unequivocally far away from each other; it also shows the mental senses as if they were persons viewed or monuments created; it makes the dumb speak and brings out eloquence even from the non-native speakers of Arabic. However, it presents life in the mineral kingdom, and it shows the opposites, e.g. life and death or fire and water" (1978:111).

On the other hand, "simile is a form of expression as old as the oldest speech that is regarded as the best means of giving an elucidation and illumination, and it is a good way of getting closer to the depths of meaning" AL-Atraqchi (1978:34).

Additionally, she says it is sufficient reference that it is an understandable language, even for the deaf (ibid).

As for Sheeba (1985:2) "people usually use simile in their speech inadvertently and fairly naturally, since there is a purpose for it. It is used correspondingly by native and non-native speakers of Arabic, the people of high; middle and low social classes, villagers or city-dwellers, civilized people or Bedouins, the educated and the ignorant, the clever and the stupid. It is an amazing type of expression which is familiar for one language or one human race, since it is a natural action for all humans".



However, Abdul Ra'oof states that "simile in Arabic rhetoric is referred to as (فن التشبيه / the art of likening). It is an artistic and a skillful style of discourse whose major pragmatic objectives are to elucidate a point of view or a feeling, to bring two senses close to each other, and to make a comparison between a given entity with another in terms of compliment, lampoonery, ornamentation, or contradiction. Consequently, as a linguistic and aesthetic skill, simile differs from one text producer to another in terms of value, impact and mainly in the influence upon the text receiver" (2006:198).

To explain the function of simile in Arabic, the researchers submit the following examples:

1. أحمدٌ بارعٌ كوالده (Ahmad is skillful like his father).

In the above example, (أحمدٌ / Ahmad) represents (المشبه / Tenor), (والده / his father) represents (المشبه به / Vehicle), (ك/ like) represents (أداة التشبيه / The Particle), and the adjective (بارعٌ / skillful) represents (وجه الشبه / The Point of Similarity).

2. مريمٌ جميلةٌ كالبدر (Maryam is as beautiful a full moon).

3. مريمٌ مثل البدر (Maryam is like a full moon).

4. مريمٌ بدرٌ (Maryam is a full moon).

In the second example, the four elements of simile are stated without any omission. In the third example, however, the point of similarity (الجمال / The Beauty) is omitted but even though it is obviously comprehended. In the fourth example, both (وجه الشبه / The Point of Similarity) (الجمال / The Beauty) and (أداة التشبيه / The Particle) are omitted and they are implicitly referred to.

The Terminology of Simile in English

Simile is considered as one of the English literary devices and it is greatly used in the literary works as a figure of speech. Nevertheless, it can represent substantial challenges in the literary translation as it could be used by various languages which most likely render it in different ways.

From the time of Quintilian, simile has been counted among the well-known figures of speech such as alliteration, syllepsis, metaphor, metonymy, synecdoche, and irony. As for Bredin (1998:57) "simile is a semantic figure of speech which is treated as a mental process playing vital role in the method of thinking and talking about the world that usually encompasses various forms".

Additionally, he argues that "comparing entities leads to and concludes with a judgement, i.e. a statement that can have an assenting or a negative form: the assenting form emphasizes the similarity in the comparison of the things / objects being compared (The sun is like an orange), and the negative one denies the similarity (The sun is not like an orange). Consequently, simile can be defined as the statement of a similarity relation between two entities, essentially different but thought to be alike in one or more respects, or a non-similarity relation (ibid).



As for Fromilhague (1995: 73-74) "simile has a triple structure consists of: Topic', or comparandum, (the entity described by the simile); 'vehicle', or comparatum, (the entity to which the tenor is compared), accompanied by a comparison marker; 'similarity feature(s)' (the properties shared by tenor and vehicle), which can be expressed explicitly or left unsaid. The entities compared can be persons, objects or processes. Both simile and metaphor establish a connection between two entities, but the two figures differ in three respects: simile compares the entities, while metaphor conceptually assimilates them to one another (Bredin, 1998: 94); the former can be literal or non-literal, the latter is only nonliteral; the former is signaled by a variety of comparison markers, the latter has no surface marker. Probably, there is also a difference in impact: a simile usually has less power, suggestiveness and effectiveness than a (good) metaphor. In literary texts, we can find similes mingled inextricably with metaphors, enhancing each other's effect". Fromilhague (1995:88-94) argues that "similes can fulfil various functions. First, they serve to communicate concisely and efficiently: they are one of a set of linguistic devices (Figures of speech) which extend the linguistic resources available. Secondly, they can function as cognitive tools for thought in that they enable us to think of the world in novel, alternative ways, namely, they can create relations of similarity. In discourse, they can also fulfil more specific functions depending on the textual genre in which they occur. In scientific texts, comparison and analogical reasoning play an important role" (ibid).

The Difference between Metaphor and Simile in Arabic

Although simile is deemed as the quintessence of metaphor, yet there are different from each other. Thus, if metaphor is called simile, that is because the former stems from the latter. Therefore, every metaphor is simile, but not vice versa. Most scholars often confuse metaphor with simile, such that they call some metaphors similes, and some similes metaphors, and the plausible reason for this confusion can be explained by the following:

- a. Metaphor has a tool. Therefore, if the likening tool is explicit, then the term will be simile, and if the likening tool is implied, then the term will be metaphor.
- b. If what is understood from (زارني الأسدُ / Zaid is a lion) is the same as (زارني الأسدُ / The lion visited me) in terms of allegorical exaggeration, then both of them should be considered as metaphor without any differentiation (Shu^caib, 1984: 129).

According to the above notes, scholars distinguish three aspects of metaphor and simile:

1. An aspect in which metaphor should be agreed upon, as in:



- رأيت الأسد على رأس الجيش / I saw the lion leading the army.

2. An aspect in which simile does not have any suspicion in which the likening tool is explicit, as in:

- زيدٌ مثل الأسد / Zaid is like a lion.

3. An aspect in which there is great disagreement about whether to consider it as metaphor or simile because the likening tool is implied as in:

- زيدٌ أسدٌ / Zaid is a lion.

AL-Omari (2011:36) states that rhetoricians put forward six differences to those who cannot distinguish between metaphor and simile:

1. Metaphor implies simile and something extra, and this extra represents the increased exaggeration in proving the meaning, because metaphor makes the (المُشبهه / Tenor) become close to (المُشبه به / Vehicle) to the extent that they look identical.

2. Simile is considered one of the meanings which have letters and nouns. Thus, if these letters and nouns are stated, then the speech is regarded as truth. Additionally, unlike metaphor which is based on transference, there is no transferred utterance in every stated simile.

3. المُشبهه / Tenor in metaphor and simile could be used to intend either the origin or what is transferred to. Therefore, if you said (رأيت أسدً / I saw a lion) probably you intend either the well-known animal or a brave man, however, what determines this or that is context.

4. As Al-Jurjani states, metaphor does not have the probability of imagination, since the borrower does not intend to prove the meaning of the borrowed utterance, but to prove the similarity.

5. Metaphor is more eloquent than simile.

6. The relation(s) in metaphor is / are implicit, whereas in simile is / are explicit.

The Difference between Metaphor and Simile in English

Metaphor and simile are quite different, but are commonly confused simply because they are so very similar in nature. First, have a look on the following two examples:

- A good book is like a good meal.

A simile, in the above example, suggests that a book may be as (mentally) nourishing and satisfying as a meal.

- A wire is a road for the electrons.

A metaphor, in the above example, suggests that electrons actually do use a wire as a road to travel on.

"If I had said above that 'a book is food for thought' rather than 'a book is like a good meal', I would not simply be comparing food and literature, but actually stating that from some perspective they are identical" (AL-Omari, 2011: 79-80).



Nevertheless, he adds that the main differences between metaphor and simile are illustrated as follows:

1. A metaphor is an equation whereas simile is approximation.
2. A metaphor can always be greatly extended, while a simile quickly reaches its limits.
3. The words like or as are widely known as hallmarks of the simile, but there are so many faux similes bearing these hallmarks that further appraisal is always needed.
4. A metaphor dies of exhaustion; a simile just gets more and more tired (ibid).

The Notion of Translation

Newmark argues that "the process of translation dates back to 3000 BC. It became a significant characteristic of the west in 300 BC once the Romans transferred the Greek culture including the religious beliefs, as well as when the West communicated with Islam in Spain (Andalusia) in the 12th century AD" (1988:3).

However, Ilyas states that "translation is a unique ancient human activity and achievement because of the diversity of linguistic societies in the world and the need to communicate their experiences, knowledge and culture. The discovery of translation helped to overcome the barrier of language" (1989: 9).

Scholars define Translation in various ways. Some of them such as Catford, Nida and Taber see translation as concerned with finding out the equivalence. Translation can be defined as "the replacement of textual material in one language (SL) by the equivalence textual material in another language (TL)" (Catford, 1965:20). Moreover, "the process of translation involves reproducing the closest natural equivalent in the (TL) for the (SL) message in terms of both meaning and style" (Nida and Taber, 1974: 12).

Nevertheless, some other scholars view Translation as concerned with conveying the meaning. For example, Newmark defines translation as "a craft consisting in the attempt to replace a written message and/or a statement in one language by the same message and/or a statement in another language" (1982: 7).

Accordingly, Ilyas points out that "there is no unanimous agreement on the definition of translation. Principally, the theorists have suggested two orientations, i.e. SL-oriented translation and TL-oriented translation. Accordingly, the supporters of the former orientation are those who concentrate on the process of translation as transference of meaning from the SL into the TL, whereas, the supporters of the latter are those who stress that the process of translation is based on equivalence rather than on transference" (1989: 27).

Hatim and Mason, on the other hand, argue that "translation is an act of communication, which attempts to relay, across cultural and linguistic boundaries, another act of communication" (1997: 1).



Referring to the term of translation process, House states that "we must keep in mind that we are dealing here not with an isolable process but rather with a set of processes, a complex series of problem-solving and decision-making processes. She goes on to say that we can look upon the process as any number of operations performed by a translator while converting a source text into a translation text. Attempts have been made to isolate the different sub-processes that make up the process of translation" (2000: 150).

As for Munday "translation can refer to the general subject field, the product or the process. The process of translation between two different written languages involves the translator changing an original written text in the original verbal language into a written text in a different verbal language" (2001: 4).

In conclusion, translation is defined as "a process which attempts to establish equivalents between two texts expressed in two different languages. These equivalents are always dependent on the nature of two texts, on their objectives, on the relationships between the two cultures involved and their moral, intellectual, and emotional condition, which in turn is determined by all the factors specific to the time and place of both the original and transferred texts (Lederer, 2003: 1).

Simile and Translation Strategies

As there are a set of indicators, i.e. comparison markers, similes can straightforwardly be recognized. To translate simile correctly, those markers are:

- a) Verbs: seem, look like, act like, sound like, resemble, remind.
- b) Adjectives: Similar to, the same as.
- c) Nouns: a sort of, some kind of.
- d) Propositions (in comparative phrases): like, as.
- e) Conjunctions (in comparative clauses): as if/ though.

Since those markers are fixed in their positions, variant syntactic demands are imposed on both the Tenor and Vehicle of simile and they have different senses.

For instance, the preposition like refers to an obvious similarity, the verb seem may refer to an objective and a subjective similarities, whereas the word remind refers to a subjective one.

Moreover, they can be found in different registers. For example, the patterns similar to and resemble occur most characteristically in written, more formal discourse. Although, a simile can be simply identified, yet it is not always easily to be understood. In many cases, the reader has to explore the aspect(s) for the alleged similarity and this is the essential issue in the rendition of similes (Chiappe & Kennedy 2001: 83).

Consequently, the reader will first look for the characteristics of the Vehicle to see either they match those of the Tenor or that can be attributed to the Tenor. Additionally, he/she will excerpt them from the lexical sense of the Vehicle, or



trigger world awareness, while processing the lengthy context after which the reader will transfer the recognized characteristics from the Vehicle to the Tenor; the Vehicle preserves all its properties, while the Tenor is enhanced (Akundabweni, 2014: 21).

Likewise, it is worth mentioning that Pierini (2007: 31) proposed six possible strategies to render similes. The translator can select the most suitable one to render each simile.

These strategies are as follows:

1. Literal translation, henceforth **Lit. T**. The translator keeps the same vehicle of the SL text in the TL text
2. Replacement of the vehicle with a different vehicle, henceforth **RTVDV**. The translator opts for changing the SL vehicle with a different vehicle in the TL text.
3. Reduction of the simile, if idiomatic, to its sense, henceforth **RSS**. The translator may decrease the simile in the SL text to its meaning in the TL text.
4. Retention of the same vehicle plus explication of similarity criteria, henceforth **RNSV+ESC**.
5. Replacement of the vehicle with a gloss, henceforth **RMTVG**.
6. Omission of the simile, henceforth **ONS**.

Poetry and Translation Strategies

Poetry translation may be defined as conveying poetry into different language. The features of the translated poetic text can be sound-based, syntactic structural or pragmatic in terms of its constituents.

Accordingly, Wilss argues that "All translation seems to me simply an attempt to solve an impossible task. Every translator is doomed to be done in by one of two stumbling blocks: he will either stay too close to the original, at the cost of taste and the language of his nation, or he will adhere too closely to the characteristics peculiar to his nation, at the cost of the original. The medium between the two is not only difficult, but downright impossible." (1982: 35).

Consequently, Lefevere (1975: 20) proposes seven strategies for translating poetry:

1. **Phonemic translation**, henceforth **PCT**. The translator opts for the reproduction of the SL sound in the TL, and meanwhile struggling to translate the intended meaning precisely.
2. **Literal translation**, henceforth **LLT**. The translator focuses on the word-for-word translation and this technique will definitely misrepresents the meaning and the syntax of the SL.
3. **Metrical translation**, henceforth **MLT**. The translator represents a translated text (TL) which is characterized by the replica of the original text (SL) meter.



4. **Poetry into prose**, henceforth **PPE**. In this strategy, Lefevere confirms that this strategy completely misrepresents the SL verse when it is rendered as a TL prose.
5. **Rhymed translation**, henceforth **RDT**. When translating poetry, the translator has to be well-aware of the meter and rhyme.
6. **Blank verse translation**, henceforth **BVT**. The translator, in this strategy, is surrounded by several firm procedures.
7. **Interpretation**, henceforth **IPT**. The translator maintains the essence of the poem and in the same time sacrifices the form in such a way that possibly produces a new poem that does not retain anything from the SL poem except the title.

Analysis and Discussion of the Submitted Renditions

Simile in poetry represents an obstacle to the readers in terms of understanding the meaning of the text and they try to create the correct relationship between the ideas expressed in the TL as a whole. Therefore, the researcher devises a model called The Optimal Model to analyze the renderings. This model is a mixture of simile and poetry translation strategies in which the researcher examines the subjects' renditions in terms of validity and appropriateness. Five verses were selected to be rendered by undergraduate students at the Department of Translation in order to analyze the data of this paper.

These verses are:

1. كم وجوه مثل النهار ضياء
لنفوس كالليل في الإظلام
(Qasim & Diab, 2003: 147)
2. والنفس كالطفل إن تهملته شب علي
حُب الرضاع وإن تَفْطِمَهُ يَنْفَطِمِ
(Al-Ladqani, 2008: 135)
3. أيقظني والمشرقي مضاجعي
ومسنونة زرق كأسنان أغوال
(Qasim & Diab, 2003: 151)
4. أنا كالماء إن رضيت صفاء
وإذا ما سخطت كنت لهيبا
(Qasim & Diab, 2003: 160)
5. عيناك حينما تبسمان تورق الكروم
وترقص الأضواء كالأقمار في نهر.
(Qasim & Diab, 2003: 172)



Analysis and discussion of students' Renditions:

1. كم وجوه مثل النهار ضياء لنفوس كالليل في الإظلام

(Qasim & Diab, 2003: 147)

No.	Subjects' Renditions	Poetry Translation Strategies — Simile Translation Strategies
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Verse (1)		PCT	LLT	MLT	PPE	RDT	BVT	IPT
		Lit. T	FDVD	RSS	RNSV ESC	MTV G	ONS	
1.	How many faces like daylight for people like night in the dark.	- -	- -	- -	+ -	- -	- +	- -
2.	How much faces like day's light, for the souls such the night in the darkness.	- -	- -	- -	+ -	- -	- +	- -
3.	How many faces are like daylight for souls who like night in the dark?	- +	+ -	- -	- -	- -	- -	- -
4.	There are many faces look like the light of the day, for spirits as the light at darkness.	- -	- -	- -	- +	- -	+ -	- -
5.	How many faces like day time is light to souls like night in the dark.	- -	+ +	- -	- -	- -	- -	- -
6.	Faces bright as day for people dark night.	- -	- -	- +	- -	- -	+ -	- -
7.	How many faces are like daylight but their souls are like the darkness of the night.	- -	- -	- -	- +	+ -	- -	- -
8.	How many faces like daylight like people in dark night.	- -	- +	- -	- -	- -	+ -	- -



2. والنفس كالطفل إن تهملهُ شبَّ على حُبِّ الرضاع وإن تَفَطَّمهُ يَنْفَطِمَ

(Al-Ladiqi, 2008: 135)

No.	Subjects' Renditions Verse (2)	Poetry Translation Strategies — Simile Translation Strategies						
		PCT	LLT	MLT	PPE	RDT	BVT	IPT
		Lit. T	TDVD	RSS	RNSV ESC	MTV G	ONS	
1.	the soul such as the baby if overlooked, it will grow by itself.	- -	+ -	- -	- -	- -	- +	- -
2.	and the soul is like a child if overlooked, it will grow by itself and if stop it will stop.	- -	+ -	- -	- +	- -	- -	- -
3.	like a child, if they would be regarded.	+ -	- -	- +	- -	- -	- -	- -
4.	spirit is a baby if you snub, he will grow love suckling and if you stop him from suckling he weans.	- -	- -	- -	+ +	- -	- -	- -
5.	the soul like a child if you ignore him he will grow in love with breast feeding.	- -	+ -	- -	- +	- -	- -	- -
6.	the soul like a child if you neglect it. It will keep doing what it won't but you teach it will learn.	- +	- -	- -	+ -	- -	- -	- -
7.	the soul like a child if you neglect it. It will be weaned.	- -	+ -	- -	- -	- +	- -	- -
8.	like child if you dropout he grows on breast feeding.	- -	+ -	- -	- +	- -	- -	- -



ومسنونة زرق كأسنان أغوال

3. أيقنتني والمشرقي مضاجعي

(Qasim & Diab, 2003: 151)

No.	Subjects' Renditions Verse (3)	Poetry Translation Strategies — Simile Translation Strategies						
		PCT	LLT	MLT	PPE	RDT	BVT	IPT
		Lit. T	TDVD	RSS	RNSV ESC	MTV G	ONS	
1.	Does it kill me and the sword on my waist and arrows such as vile's teeth?	-	-	-	-	-	+	-
2.	Does he try to end my life and if I was in my place? His sword sharpened like tiger claws.	-	-	-	+	-	-	-
3.	Can't be killed while my arrow looks like the fangs of ghouls, perfect in purity.	-	-	-	-	-	-	+
4.	Who can kill me and my sword near me. It is sharp in edge as the beast teeth.	-	-	-	-	-	+	-
5.	Will he kill me while my supervisor is my bed, and my teeth are blue like the ghouls fangs?	+	-	-	+	-	-	-
6.	He tries to kill me while I live and the sword pointed sharp as needle.	-	-	-	-	-	-	+
7.	Will he kill me while the sword in my bed and serrated like the fangs of ghouls?	+	-	-	+	-	-	-
8.	He going to kill me and my sword sharpened like fangs of the ghouls?	+	+	-	-	-	-	-



No.	Subjects' Renditions	Poetry Translation Strategies — Simile Translation Strategies
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وإذا ما سخطت كنت لهيبا

4. أنا كالماء إن رضيت صفاء

(Qasim & Diab, 2003: 160)



Verse (4)		PCT	LLT	MLT	PPE	RDT	BVT	IPT
		lit. T	IDVD	RSS	NSW ESC	MTV G	ONS	
1.	in clear such as water when satisfied, and if not 1 would be me.	- +	- -	- -	+ -	- -	- -	- _____
2.	would be like water purity if 1 ere satisfied and if I were angry would be like flame.	- -	+ -	- -	- +	- -	- -	- _____
3.	in as pure as water if I am satisfied and as flames if I am ssatisfied.	- -	- -	- -	- +	+ -	- -	- _____
4.	in the water if 1 am content th water purity and if I am gry 1 will be like flames.	- +	+ -	- -	- -	- -	- +	- _____
5.	am like water calm as a lake, rious as a tsunami.	- -	- +	- -	- -	- -	+ -	- _____
6.	in clear such as water when satisfied, and if not I would be in mes.	- -	+ -	- -	- +	- -	- -	- _____
7.	in like water if I'm satisfied I'm re if I'm angry n like flame.	- +	- -	- -	+ -	- -	- -	- _____
8.	in like water if I stayed calm I t clearer if I provoke because of mes.	- -	- +	- -	+ -	- -	- -	- _____



5. عيناك حينما تبسمان تورق الكروم وترقص الأضواء كالأقمار في نهر.

No.	Subjects' Renditions	Poetry Translation Strategies — Simile Translation Strategies
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(Qasim & Diab, 2003: 172)



Verse (5)		PCT	LLT	MLT	PPE	RDT	BVT	IPT
		Lit. T	FDVD	RSS	RNSV ESC	MTV G	ONS	
1.	our eyes when smile the flowers ll open and the lights dancing ch as rowing in the river.	-	+	-	-	-	-	-
2.	hen your eyes smile, they are like ossoming of flowers the lights nce as moons in the river.	-	+	-	-	-	-	-
3.	our eyes when you smile they are essed like the light shining from e moon light in a river.	-	-	-	+	-	-	-
4.	our eyes when they smile, the roses urish the lights dance as the anets in the river	-	-	-	-	-	+	-
5.	hen your eyes smile, they neyards leaf and the lights dance e moon's in a river.	-	-	-	-	-	+	-
6.	hen your eyes smile it's like flowers ossom, the lights dance as moons the rivers	-	-	-	-	+	-	-
7.	our eyes when you smile are like af of vine and dancing lights like a ourning moon.	-	-	-	-	+	-	-
8.	hen your eyes smile dancing lights e moons in river.	+	-	-	-	-	+	-



Discussion:

According to the above tables, most of the subjects did not provide appropriate English translations for the Arabic verses. Concerning the first verse, the subjects did not fulfill the requirements of translating simile as well as poetry. They used the proposed strategies of translating simile and poetry as follows:

The subjects used the strategies of translating simile as follows:

- 12 subjects used (RNSV+ESC).
- 10 subjects used (Lit. T.).
- 6 subjects used (RMTVG).
- 6 subjects used (ONS).
- 4 subjects used (RTDVD).
- 2 subjects used (RSS).

Accordingly, they used the following strategies of translating poetry in their renditions:

- 13 subjects used (LLT).
- 10 subjects used (PPE).
- 9 subjects used (BVT).
- 4 subjects used (RDT).
- 3 subjects used (PCT).
- 1 subject used (IPT).

Findings

The analysis of subjects' renderings has brought some important findings:

1. Through observing the renderings, most of the subjects have not achieved the correct equivalence in the TL.
2. It is believed that the cultural gap between the SL and TL is regarded as one of the most complicated problems that the translators encounter during the process of translation, especially when simile and poetry are dealt with in translation.
3. The lack of knowledge of the intended meaning of the SL simile, has led to inappropriate renderings.
4. Sometimes, the subjects have been unaware of the style of literary translation, since they have not transferred the aesthetic value of the SL text.
5. Due to the cultural and structural differences, the subjects' renditions are characterized by variation. Some of them have mistranslated simile, as they have followed the SL text literally.

Conclusion

This paper has come up with some general conclusions:



1. The investigation reveals that when a rhetorical text is rendered, the TL version will not have the same aesthetic significance as that experienced by the SL readers.
2. The rendition of literary work, such as the figures of speech, is not an easy task for translators.
3. Some students have succeeded in their task to transfer SL simile into TL simile into TL, however, some others have failed in this regard.
4. Most of the subjects are in need for the essential awareness to deal with literary texts, especially rhetorical ones.

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