Rendering of Metaphor in Yasin Surat
(Chapter 36) of the Holy Quran

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Abstract

Metaphor is an eloquent figure of speech that exists in Arabic and English languages. It is related to rhetorical knowledge. It originally comes from a Latin word that means "carrying over", since it carries over characteristics of something to give it to another thing. In Arabic metaphor الاستعارة comes from "borrowing" (a loan).

Metaphor has different kinds in Arabic & English: the main ones in both languages are *the explicit and the implicit metaphors*. As metaphor is considered an important figure of speech, so it offers a challenge in translation. Thus, there are kinds of metaphor in terms of translation field. These are *lexicalized, non-lexicalized, and phrasal metaphors*.

In addition, let alone that Quran's language is above human beings' conceivable minds, it has a unique language that is untranslatable. However, translators in general tried to render meanings of the Holy Quran's words, and metaphor is one of these figurative devices to express meanings.

The translator could be able to translate a metaphor in the source language (the Arabic) into a metaphor into the target language (the English), but sometimes he could not do that. However, the translated metaphor in English language is not as beautiful and effective as in its original Quranic language.

All in all, the researcher has concluded that is to translate metaphor is something possible when relying on meaning-based translation, but to render it as the same as the original is something impossible. The reason behind this is that when translating metaphor the translator is not rendering a picture from one language to another only, but he/she carries an idea from one culture to a different one.

Introduction

Metaphor is a figure of speech that simply resembles 'simile' but has no 'as' or 'like'; however, it is more eloquent than simile. It exists in Arabic (source language SL) and in English (target language TL). However, each one (the Arabic and the English metaphors) is created from the culture of their people. Thus, SL metaphor differs from TL metaphor.

Accordingly, to translate metaphor is not only to carry over a metaphor in the SL to a different one in the TL, but also to render an idea from one culture to a different one. Thus, translating metaphor is considered one of the difficult jobs for translators.

The Holy Quran's language has many metaphors to give preaches or to make the story it has closer to the reader/listener. As the elite & unique language of the Quran is untranslatable (Pickthall, 1959: *Introducion*), so

all translators of the Quran have translated the ideas or the meanings of the words of Quran, and metaphor is one of these meanings. The researcher will investigate how translators (Sale, Arberry, A.Y.Ali, & Mir A. Ali) translate metaphor: is it to translate metaphor into metaphor or it is not? She will attempt to find out to what extent the translators have been able to clarify the SL's metaphors.

The researcher chose Chapter 36, i.e. سورة يس, depending on ash-Sharif ar-Radhi's "تلخيص البيان في مجازات القرآن" <u>Summarizing the Quranic Metaphors</u>. He has identified all metaphors in the whole Chapters (Suras) of the Quran. The reason behind choosing this Sura   is that it has obvious & eloquent metaphors (see az-Zaydi, 1980:448-49), as well as it is considered *the heart of the Quran*.

The researcher took the translation of four translators: two Muslims (A.Y. Ali & Mir A. Ali) and two non- Muslims (Sale & Arberry). All of them use a significant English language.

I-   Metaphor in Arabic

Metaphor in Arabic is related to al-Bayaan Science (Knowledge) علم البيان; since al-Balaagha (Rhetoric Knowledge, Eloquence) is of three types in Arabic, al-Bayaan, al-Ma'aani,& al-Badi'. [See al-Hashimi (1960)& aj-Jaarim & Ameen (1964)].

Aj-Jirjani defines metaphor in اسرار البلاغة <u>Secrets of Eloquence</u> (p.20-21) as cited in az-Zaydi (1980:447):

> ان يكون لفظ الاصل في الوضع اللغوي معروفا، تدل الشواهد على انه
> اختص به حين وضع، ثم يستعمله الشاعر او غير الشاعر في غير ذلك
> الاصل، وينقله اليه نقلا غير لازم، فيكون هناك كالعارية .

> A certain word is commonly used in its original
> linguistic state. Then a poet, or other, uses this
> word in a different linguistic state. He carries this
> word to this different state, not obliged. Thus, it
> becomes (as) a loan.

Al-Tha'albi in <u>فقه اللغة</u> (p.358) (cited in az-Zaydi, 1980:448) defines metaphor as : وقد .اخر موضع من له مستعارة الكلمة وتضع ،به يليق ما للشيء تستعير ان" "That is to borrow for a thing what is suitable for العرب سنن من بأنها وصفها, it, and to put a borrowed word instead from different state. He describes it as a convention of Arabs.

Al-A'lawi (cited in az-Zaydi, 1980:448) describes metaphor as: " انها من اشرف ما يعد في القواعد المجازية وارسخها عرفا فيه" , "It is the most honest of what is considered metaphoric basis and is conventionally the firmest in it".

Al-Hashmi (1960:303) says that الاستعارة, metaphor, linguistically is to borrow something as a loan. But, terminologically, it is to use a word in a state different from its original use. That is because there is a similarity between the meaning of what is carried for and the meaning of what is used for, with a word associated to the first meaning i.e.قرينة. In other words, metaphor is a brief simile, but it is much more eloquent (ibid.:304); e.g. رأيت اسدا في المدرسة that means a brave man. The associated word is المدرسة .

Al-Asskari (1986:268) says that a metaphor is to carry a word (or a clause) from its common use in a language to a different one, for a purpose. This purpose is for explaining and clarifying certain meaning, emphasizing deep meaning, pointing certain meaning in few words, or ornamenting a clear meaning (ibid.). However, a good metaphor has the previous beneficial characteristics, and without them the real original meaning will be better in use than figurative meaning (i.e. metaphor).

There are different kinds of Arabic metaphor. The most obvious ones are: الاستعارة التصريحية والمكنية the explicit & implicit metaphor. The following are respectively two examples: " كتاب أنزلناه اليك لتخرج الناس من واذا ' and ,(al-Hashimi, 1960:309)   (14 Chapter/1:ابراهيم) "الظلمات الى النور" المنية انشبت اظفارها ألفيت كل تميمة لاتنفع'(ibid.306).

الاستعارة الاصلية والتبعية the original & the subordinate metaphor. The following are respectively two examples: ' يمج ظلاماً في نهارٍ لسانه'   (the poet describes the pen), and "ولما سكت عن موسى الغضب"(الأعراف:154/Chapter7).

الاستعارة التمثيلية the exemplifying metaphor, i.e. to say it as a proverb; e.g. 'عاد السيف الى قرابه وحل الليث منيع غابه'(aj-Jaarim & Ameen, 1964:97). [See al-Hashimi (1960:305-313), aj-Jaarim &Ameen (1964:75,82,89)].

II. Metaphor in English

The English word metaphor originally comes from the Latin word metaphora which means "carrying over", in turn from the Greek "transfer" (Wikipedia, 2013). Metaphor is a rhetorical figure of speech that achieves its effects via association, comparison or resemblance (ibid.).

Metaphor carries over all the associations of one thing to another one; i.e. "one thing is described as being another thing" (Gray, 1984:121 s.v. *metaphor)*. Here is an example where Shakespeare remarks in Sonnet 116 that love 'is the star to every wandering bark' (ibid.). I.A. Rechards in *Philosophy of Rhetoric* (1936, cited in Gray, 1984:121 s.v. *Metaphor*) introduces parts of a metaphor. The tenor is "the subject of the metaphoric combination ('love' in the example)" (i.e. المستعار له in Arabic), and the vehicle ('the star' in the example) is the metaphoric word, which 'carries over' its meaning, (i.e. المستعار منه in Arabic).

It allows the writer to use fewer words and forces the reader/listener to find the similarities; in other words, "metaphor is a condensed simile": e.g. 'I'm not an angel, but I wouldn't behave like that.'(www. English Club.com, 1997-2013).

Lakoff & Johnson (*Metaphors We Live By*, 1980 cited in Wikipedia, 2013) "explain how a metaphor is simply understanding and experiencing one kind of thing in terms of another", such as 'argument is war'& 'time is money'. It is viewed as an aspect of speech and writing that serves to persuade the listener/reader of the speaker/writer's thesis.

In English there are kinds of metaphors. The two kinds that are related to metaphor's structure are: the explicit (as the above example of Shakespeare's sonnet), and the implicit (as Hardy's poetic words):
   And Winter's dregs made desolate
   The weakening <u>eye</u> of day (Gray, 1984:122 s.v. *Metaphor*).

Moreover, the common types are: a dead metaphor (that normally go unnoticed; e.g. 'to <u>grasp</u> the concept'), and a mixed metaphor (i.e. more than one metaphor in one sentence; e.g. 'America is <u>a melting pot</u> where new ideas are <u>kindled'</u>.) (www. English Club.com) (Wikipedia, 2013).
III. Metaphor in Translation

Metaphor is one of linguistic figures of speech and one of rhetorical (figurative) pictures of speech (Ali [tran.], 2007:205). It is considered the most important one in translation, since it offers a challenging problem in translation. However, Newmark (1988:104, cited in ibid.) says that the translation of metaphor is a single problem by itself.

There are many kinds of metaphors in translation field. The two major ones are the lexicalized & the non-lexicalized metaphors (ibid.: 206). The first one is a linguistic use that can be recognized as a metaphor, and its meaning is firm; e.g. to call one *a rat* (a word that means a person who leaves his friend in need) (ibid: 207). But the second one has no firm meaning; thus, it is changeable from one text to another: e.g. 'man is a tree' (ibid.).

Moreover, metaphor in both previous kinds could be composed of more than one word, and that is called phrasal metaphor; (ibid.:208) e.g. 'Muhammad is a tree whose leaves protect us all'. This kind of metaphor highly resembles mixed metaphor [see II. above].

Lexical metaphor is of three types: a dead metaphor [see II. above], a stock metaphor (i.e. people's common use of some expressions, e.g. 'to keep the pot boiling'), or a modern metaphor (i.e. the use of new figurative expression; e.g. 'head-haunting' which means *to become a soldier*).

Non-lexical metaphor is of two types: a conventional metaphor :(it has no clear meaning, but it is based on cultural or linguistic conventions); e.g. 'battle of wits' (ibid.:209). The second type is the original or creative metaphor, as 'Tom is a tree'. It is difficult to explain, since it could not be clearly connected with linguistic and cultural convention (ibid.: 210).

IV. Rendering of Metaphors in Chapter 36 (Yasin Sura)

1- قوله تعالى:"إنا جعلنا في أعناقهم أغلالا فهي إلى الأذقان فهم مقمحون* وجعلنا من بين ايديهم سداً ومن خلفهم سداً فأغشيناهم فهم لا يبصرون".[يس-الآيتان 8/9](الرضي،1986:252)
(vs. [verses] 8-9)...We have put <u>yokes</u> on their necks, which *come* up to *their* chins; and they are forced to hold up their heads; and we set a bar

before them, and a bar behind them; and we have <u>covered</u> them with darkness; whereof they shall not see. (Sale, n.d.:343)

(vs. 8-9) Surely We have put on their necks <u>fetters</u> up to the chin, so their heads are raised; and We have put before them a barrier and behind them a barrier; and We have <u>covered</u> them, so they do not see. (Arberry, 1980:II.:144)

8. We have put <u>yokes</u>	9. And We have put
Round their necks	A bar in front of them,
Right up to their chins,	And further, We have
So that their heads are	<u>Covered them up</u>; so that
Forced up (and they cannot see).	They cannot see.(Y.Ali,1984:1170)

8. Verily, We have put <u>chains</u> in their necks, and these reach up to their chins, and their heads are forced up stiffed.

9. And We have to set before them a barrier, and We <u>covered them over</u>, so that they see not. (A. Ali, 1988:1317)

Here in these two verses (8-9) we have two metaphors that show the state of reprehensible persons in life. In reality, they have no *chains* اغلالا (v.8) in their necks, nor have they been covered اغشيناهم (v.9). However, they are being so, because of their disbelieving & their God's leaving (see الرضي, 1986:252-53). In fact, v.8 is describing the state of the unbelievers when they listen to Quran: how they are being out of mind and arrogant (ibid:252).

The Arabic metaphor as an imaginative picture is translated into a metaphorical picture in English; it is a phrasal metaphor (see III. above). However, the metaphorical use of the word أغلالا is different. Sale & Y. Ali translate the previous word into *yokes*, while Arberry and A. Ali translate it into *fetters* & *chains,* respectively. The first rendering is related to animals rather than human beings where there is metaphorically more disrespecting in its usage than the others.

The metaphorical translation of the word اغشيناهم is *covered*. Here, it is a dead metaphor wherein the use of *covering* physically or morally is being common in English language.

2- وقوله سبحانه:"وآيةٌ لهم الليل، <u>نسلخ</u>، منه، النهارَ فإذا هم مظلمون". [يس-الآية37] (الرضي،1986:253)

(v.[verse]37) The night also *is* a sign unto them: we <u>withdraw</u> the day from the same, and behold, they *are* covered with darkness:… (Sale, n.d.:345).

(v.37) And a sign for them is the night; We <u>strip</u> it of the day and lo, they are in darkness … (Arberry, 1980: II:146)

37. And a sign for them
Is the Night: We <u>withdraw</u>
There from the Day, and behold
They are plunged in darkness ;…(Y.Ali, 1984:1178)

37. And a sign unto them, is the night, We <u>draw forth</u> from it the day, and lo! They are in the dark,   (A. Ali, 1988:1323)

Here the tenor (المستعار له)[see II above] is the appearance of the day after the darkness of the night; the vehicle (المستعار منه) is the appearance of something or an animal after its skin has been pulled off (az-Zaydi,1080:449). To strip is "to remove a layer or layers of coverings, clothes, …from sth./sb., esp. so that it/they completely bare draw forth." (*Oxford Advanced Learner' s Dict.* s.v. *strip*). Arberry & A. Ali translate the word يسلخ as it is used in Arabic. On the other hand, Sale & Y.Ali use the word *withdraws* where its meaning is to move away something. Despite the words *strip & draw forth* are more compatible to the Arabic word ينسلخ, but using *withdraw* gives a metaphorical sense of meaning, i.e. when the day comes, an army of darkness will withdraw.

وقوله سبحانه في ذكر البعث:"قا لوا يا ويلنا من بعثنا من <u>مرقدنا</u> * هذا ما وعَدَ الرحمن وصَدَقَ المرسلون". [يس-الآية52] (الرضي،1986:254)

(v.52) They shall say, Alas for us! Who hath awakened us from <u>our bed?</u> This is what the Merciful promised *us*; and *his* apostles spoke the truth. (Sale, n.d.:345)

(v.52) They say, 'Alas for us! Who roused us out of our <u>sleeping place</u>? This is what the All merciful promised, and the Envoys spoke truly.'(Arberry, 1980:II.147)

52. They will say: "Ah!
  Woe unto us! Who
Hath raised us up
 From <u>our beds of repose</u>?"
(A voice will say :)
 "This is what (God)
 Most Gracious had promised,

And true was the word
 Of the apostles!" (Y. Ali, 1984:1182)

52. They shall say: "Oh! woe unto us! Who hath raised us up from our place of repose? (it will be replied): "this is what the Beneficent (God) did promise and the apostles spake the truth." (A. Ali, 1988:1326)

المرقد **in this verse is used metaphorically. It refers to the state of death where it is like the state of sleeping (see** الرضي **, 1986:254). Moreover, the state of rising up from death is like the state of waking up from sleep (ibid.). He adds that metaphor here is much eloquent than reality, since sleeping and waking up are recurring every day, while death and rising up from death are not (ibid.). The four translators do not render the Arabic metaphor as good as in its original usage: (Sale's** *our bed*, **Arberry's** *sleeping place*, **Y. Ali's** *beds of repose*, **& A. Ali's** *place repose*). **However, this is a creative metaphor in English language.**

3- وقوله تعالى:"ولَو نشاء، لَطمسنا على أعينهم فاستَبقوا الصراطَ فأنى يبصون". [يس-الآية 66](الرضي،1986:254)

(v.66) If we pleased we could put out their eyes, and they might run with emulation in the way *they use to take* **and how should they see** *their error?***(Sale, n.d.:346)**
(v.66) Did We will, We would have obliterated their eyes, then they would race to the path but how would they see? (Arberry, II.1980:148)
66. "If it had been Our Will,
 We could surely have
 Blotted out their eyes;
Then should they have
Run about groping for the path,
 But how could they have seen? (Y. Ali, 1984:1185)
66. And if We will, We would certainly put out their eyes then they would struggle (*groping*) to get first to the way, but how could they see? (A. Ali, 1988:1329)

Ar-Radhi (1986:254) **says that** الطمس **here means that their sights have been gone which is like blotting out letters in writing. He adds that there is an additional meaning of erasing any signs of their eyes (ibid.). Arberry and Y.Ali are literally rendering the Arabic meaning of** طمسنا **(i.e.**

obliterated & blotted out). However, Sale & A. Ali are metaphorically rendering the Arabic meaning of طمسنا into *put out*.

4- وقوله تعالى:"ومن نعمره، <u>ننكسهُ</u> في الخلقِ أفلا يعقلون". [يس-الآية 68]
(الرضي،1986:255)

(v.68)   Unto whomsoever we grant along life, him do we cause to <u>bow down</u> his body through age. Will they not therefore understand?(Sale, n.d.:346)

(v.68) And whomsoever We give long life, We <u>bend</u> him <u>over</u> in His constitution; what, do they not understand? (Arberry,II.1980:148)

 68. If We grant long life
  To any, We cause him
  To be <u>reversed</u> in nature:
 Will they not then understand? (Y. Ali, 1984:1185)

68. And whomsoever We lengthen in age, We <u>reverse</u> him in an abject state in life, What! Do they understand not? (A. Ali. 1988:1329)

   ننكسهُ في الخلق is a metaphor that shows how an old man returns to the state of a little child that is by weakness after force and terrible of mind after cleverness (الرضي, 1986:255). In addition, that resembles to one who reverses himself upside down (ibid.). In the translation of this verse (v.68) there is no metaphor. However, Y. Ali's (*reverse in nature*) & A.Ali's (*reverse him in an abject state*) translation of ننكسه are more compatible to Arabic than Sale's (*bow down his body*) & Arberry (*bend him over in His constitution*).

5- وقوله تعالى:" لينذرَ من كانَ <u>حياً</u> ويحقّ القول، على الكافرين". [يس-الآية 70](الرضي،1986:255)

 (v.70) …; that he may warn him who is <u>living</u> and the sentence *of condemnation* will be justly executed on the unbelievers. (Sale, n.d.:346)

(v.70) …, that he may warn whosoever is <u>living,</u> and that the Word may be realized against the unbelievers. (Arberry, II.1980:148)

70. This it may give admonition
 To any (who are) <u>alive</u>
 And that the charge
 May be proved against those
 Who reject (Truth). (Y. Ali,1985:1186)

70. To warn him who is *alive, and (that) the word be proved against the disbelievers. (A. Ali, 1988:1329-30)

حياً (who is alive) is a metaphor for the believer who gets benefit from warnings & preaches; thus, he saves himself from fire (الرضي, 1986:255). The translation of metaphor is not very clear, since it is understood as a person who is living. However, A. Ali's translation is closer to the Arabic metaphor when he renders حياً into the adjective *alive*. Moreover, he adds a footnote to explain the meaning by saying "with awakened heart".

6- وقوله تعالى:"أولم يَروا أنّا خلقنا لهم مما عملتْ أيدينا أنعاماً فهم لها مالكون". [يس-الآية 71]
(الرضي،1986:255)

(v.71) Do they not consider that we have created for them, among the things which <u>our hands</u> have wrought, cattle *of several kinds,* of which they are possessors; (Sale,n.d.:346)

(v.71) Have they not seen how that We *have created* for them of that <u>our hands</u> wrought cattle that they own?   (Arberry, II.1980:148)

71. See they not that it is
 We Who have created
For them – among the things
Which <u>our hands</u> have fashioned –
Cattle, which are under
 Their dominion? _ (Y. Ali,1984:1186)

71. What! See they not that We created the cattle for them, of What <u>our hands</u> have wrought, *and* of them they are the masters?(A. Ali,1988:1330)

أيدينا (Our hands) here is a metaphor for the meaning of either *force* or *to achieve the addition (possession)* (الرضي, 1986:255). The translators translate the previous Arabic word into *hands* without any clarification of its metaphorical meaning, except A. Ali who says wittingly in a footnote that *hands* refers to "powers, authorities, agencies, deputies".

Conclusions
1. The original idea of *metaphor* as an important figure of speech exists in both Arabic and English.
2. Thus, to translate metaphor is something possible; but, to render it as the same as the original is something impossible.

3. The reason of the pervious point is that when translating metaphor the translator is not rendering a picture from one language to another only, but he/she carries an idea from one culture to a different one.

4. To reach the level of the elite language of Holy Quran is impossible, but to get its meanings and render them into English is a possible try. Thus, the effective metaphors in Chapter 36 of the Quran are not translated into metaphors, or they are translated but they are not as effective as the originals.

5. An example of the ineffective metaphor is in v.8. In the Arabic version there is a metaphorical picture of the state of the unbelievers. Sale & Y. Ali figuratively translate أغلالاً into *yokes* i.e. closer to the Arabic metaphor than *fetters* (Arberry's) and *chains* (A. Ali's). [See also v.9 &v.52]

6. Another example of the ineffective English metaphor is in v.37. ينسلخ is a very well-drawing metaphor of the going on of day & night. Arberry & A. Ali translate it into *strip* & *draw forth*, respectively. However, Sale & Y. Ali try to give a metaphorical picture of the withdrawing army of darkness by translating the above Arabic word into *withdraw*. [See also v. 66]

7. The Arabic metaphor in v. 68 cannot be translated as a metaphor in English, i.e. in ننكسه.

8. Still there are two metaphors which have very particular meanings in Arabic wherein they lose their particularity in their English translation. The first one is in v. 70, i.e. in the rendering of حياً, and the second in v. 71, i.e. in أيدينا (see the two verses in IV.). However, A. Ali's tries to keep the metaphorical meaning unloosing by using footnotes (see above).

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كلية السياحة وادارة الفنادق / الجامعة المستنصرية

المستخلص

إن الأستعارة صورة بلاغية مجازية في اللغة،وهي توجد في اللغتين العربية والانجليزية. وجاء اصل كلمة *الاستعارة* من لفظة لاتينية تعني "نقل" لانها تنقل ميزات شيء ما لتعطيها الى شيء آخر. أما في العربية فالكلمة جاءت من "الاعارة".

وللاستعارة أنواع مختلفة في العربية والانجليزية ومن اهنها في اللغتين : *الاستعارة التصريحية والاستعارة المكنية*. ولان الاستعارة تعتبر من أهم الصور المجازية فهي تمثّل تحدياً في الترجمة. لهذا هناك أنواع من الاستعارة في حقل الترجمة وهي الاستعارة *المعجمية وغير المعجمية والعبارية*.

اضافة الى ما تقدم أن نضع جانباً لغة القرآن على أنها فوق لغة البشر، فان له لغة لايمكن ترجمتها. ورغم ذلك فان المترجمين عامة حاولوا ترجمة معاني ألفاظ القرآن والاستعارة واحدة من تلكم المعاني المجازية.

فالمترجم قد يكون قادراً على أن يُترجم الاستعارة في اللغة المصدر (العربية) الى استعارة في اللغة الهدف (الانجليزية) لكن ليس دائماً، لكنه لا يستطيع ذلك في بعض الاحيان . ورغم ذلك فالاستعارة المترجمة الى اللغة الانجليزية ليست بجمال وتأثير الاستعارة في العربية.

وخلصت الباحثة بالأشارة الى أن ترجمة الأستعارة ممكنة لكن نقلها كما هي من اللغة المصدر الى اللغة الهدف أمر غير ممكن، والسبب في ذلك هو أن المترجم للاستعارة لاينقل صورة مجازية من لغة الى اخرى فحسب بل ينقل فكرة من ثقافة الى اخرى مختلفة.