

Cultural challenges in translating Tayeb Salih's novel *Season of Migration to the North* (1969) from Arabic into English: A comparative and analytical study with a focus on metaphors and similes

by

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Declaration of originality

I declare that this Master's dissertation is my own, original work. Where secondary material was used it was carefully acknowledged and referenced in compliance with the requirements of the University of Pretoria.

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قال تعالى

“And among His signs is the creation of the heavens and the earth, and the difference of your languages and colours. Verily, in that are indeed signs for men of sound knowledge”. (the Holy Qur’ân, Sûrah ar-Rum, 30: Verse 22)

“(22) وَمِنْ آيَاتِهِ خَلْقُ السَّمَاوَاتِ وَالْأَرْضِ وَاخْتِلَافُ أَلْسِنَتِكُمْ وَأَلْوَانِكُمْ إِنَّ فِي ذَلِكَ لَآيَاتٍ لِّلْعَالَمِينَ”

Dedication

I dedicate this work to the souls of my late father Elmahi Elkhalfa Mohamed and my late brother Mohamed, to my mother, my husband, and my sisters and brothers.

Acknowledgements

First of all, my thanks and praise to Allâh, Lord of the Worlds. Without His support I would not have been able to succeed in this difficult task. Then my great appreciation and thanks go to my supervisor, Mrs Renée Marais, for her invaluable, countless revisions and guidance in the completion of this research. Great appreciation goes to my husband Dr Muhammad Sulieman Adam, who provided guidance in Arabic. Without his sincere help, it would be very difficult to do this study at the Department of African Languages, since Arabic is not one of the languages taught there. A special word of appreciation goes to Coen van Wyk for editing the thesis. I am also grateful to my entire family who have provided moral support, without which I could not have accomplished this dissertation.

Abstract

This study investigates how and to what effect metaphors and similes from Tayeb Salih's novel *Mawsim al-Hiğra ilā ash-Shamāl* (1966) were translated into English – a worthy topic, given the many linguistic and cultural differences between Arabic and English, and the difficulty of translating figurative language.

The novel depicts aspects of the life and culture of the Sudanese people. Initially banned in the Arab world, it was voted, in 2001, the most important Arabic novel of the twentieth century. This brought Tayeb Salih (1929–2009) fame and recognition, and translation into more than twenty languages. *Season of Migration to the North* (1960), the English translation by Canadian-born orientalist Denys Johnson-Davies (1922–2017), is the object of this particular study.

This qualitative study employs descriptive translation studies (DTS) as the main theoretical framework, supplemented by insights gained from equivalence theories, theories of culture, the functionalist approach and cognitive studies. Following a textual approach, the study investigates the Arabic source text, the English target text, applicable translation theories and secondary literature on metaphors and similes as sources of information and/or data. It discusses the aforementioned translation theories, definitions, components and types of metaphors and similes in Arabic and English, as well as strategies and procedures of translating metaphors and similes. The researcher identifies, describes and analyses a selection of similes and metaphors in the Arabic source text, and how they were conveyed in the English target text. The study concludes with a discussion of the effects of the translation choices made and the strategies used.

Key terms: metaphor, simile, literary translation, translation strategies, translation theories, Arabic, English, Tayeb Salih, *Mawsim al-Hiğra ilā ash-Shamāl*. Denys Johnson-Davies, *Season of Migration to the North*

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Abbreviations

The following abbreviations are used in this study:

TT Target Text

ST Source Text

TL Target Language

SL Source Language

DTS Descriptive Translation Studies

Chapter 1

Rationale and Research Design

1.1. Introduction

It is often said that the way in which humans communicate sets them apart from all other living beings. Human language displays an unsurpassed level of sophistication. It is both spoken and encoded in writing, often communicates obliquely by employing figurative expressions to convey meaning, and it is grounded in culture, whereby different groups of people can or will use the “same” language in different ways and with different meanings.

Storytelling represents a special way of communication, with the literary novel manifesting as a highly complex form of communication. Literary novels are often shared through translation, an endeavour that usually attempts to “recreate” the same story with the same effect in a different language. This requires much skill and in-depth knowledge, often based on theories of language, culture and translation, formulated at meta-level through thought processes that take place at a high cognitive level. Although all of this is usually done without giving the underlying processes much conscious thought, in formulating or applying theory, though, those usually “hidden” processes are uncovered, described, evaluated. This is a key aspect of academic research. My research made use of theories in which the study of language, culture and translation, and the relationship between them, stand central because these aspects contribute so much towards successful communication.

This first of five chapters describes the significance and the objectives of my research into the translation from Arabic to English of metaphors and similes in an acclaimed literary novel by Tayeb Salih. It explains the rationale and the research design: thesis statement, hypothesis, and the key research questions. The literature review indicates the depth of knowledge and views on (the practicalities of) translating figures of speech in a literary novel. Translation theory has in recent years become quite diverse and nuanced and offers the translator/researcher a number of

(often related) frameworks from which the topic could be approached, and an appropriate research method devised.

In my research, language, culture and translation were seen as key concepts linked in an interrelated structure. **Language** is defined as “the method of human communication, either spoken or written, consisting of the use of words in a structured and conventional way” (Oxford 2011). Language is a distinctive human feature.

According to Chomsky (2000:3):

There is no serious reason today to challenge the Cartesian view that the ability to use linguistic signs to express freely-formed thoughts marks “the true distinction between man and animal” or machine, whether by “machine” we mean the automata that captured the imagination of the seventeenth and eighteenth century, or those that are providing a stimulus to thought and imagination today.

Language is closely linked to **culture**. Bassnett-Mcguire (2002:23) deems language and culture inseparable:

Lotman describes literature and art in general as secondary modelling systems, as an indication of the fact that they are derived from the primary modelling system of language, and declares as firmly as Sapir and Whorf that “[n]o language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language.

Newmark (1988a:94) 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”. He distinguishes “cultural” from “universal” and “personal” language:

Culture involves the totality of attitudes towards the world, towards events, other cultures and peoples and manner in which the attitudes are mediated. In other words, culture refers to beliefs and value systems tacitly assumed to be collectively shared by particular social groups and to the positions taken by

producers and receivers of texts, including translations, during the mediation process (Faiq 2004:1).

The cultural situation of a certain group in a certain country – whether in the realm of social, ethical, educational, legal or political aspects of life – never finds its exact equivalent in another country. Cultures differ from one country to the next, in fact, they even differ (with regard to food, clothes, housing, traditions, customs, etc.) among different groups within the same country.

In this regard, it is of a great significance to have some idea about Sudanese contemporary culture. The contemporary Sudanese culture is characterized by a rainbow of diversity. Each major ethnic group and historical region has its own special forms of cultural expression. To give just some examples; the African culture with its multiple bright colours on clothes and houses can be found in Nuba Mountains in South Kordufan, the black vest and long hair on men's heads can be found in the East of Sudan. Because of Sudan's great cultural diversity, it is difficult to classify the traditional cultures of the various peoples. Sudan's traditional societies have diverse linguistic, ethnic, social, cultural, and religious characteristics.

Translation enables people who are separated from one another by different languages to communicate with each other. To translate, according to the *Concise Oxford English Dictionary* (2011), is “to express the sense of (words or text) in another language... translation is ‘the action or process of translating’”. Meaning is not construed at word level only, but also “above word level” (Baker 2018), for instance through metaphors and similes. Thus, translators have to communicate a linguistic gesture in the source language by means of a corresponding expression in the TL, or find an equivalent in the TL for a metaphor in the source language. Metaphoric language is often deeply embedded in culture. Translation offers a means of explanation of the (often significant) idiosyncrasies and diversity with regard to the languages and cultures of different peoples. Carbonell (2004:29) writes:

Translation is a privileged space where linguistic and social systems meet, intermix or come into conflict; the very reason why it has recently received so much attention from cultural studies. But it is not easy to conflate linguistic and social approaches that remain despairingly superficial. Without

a discursive, micro dimension, cultural translation theory can only go so far; and without the broad, macro dimension of cultural contact, institutionalization, hybridization and the like, purely linguistic and textual approaches to translation remain extremely limited and regarded with suspicion or simply ignored by most cultural theorists.

From the above it is clear that language and culture are entwined, and therefore both have to be considered in the theory and the process of translation. Together, they offer a way of expressing the feelings, thoughts and ideas that people try to convey.

Translation differs according to text type and according to genre. According to Samuelsson-Brown (2004:5), **literary translation** is one of the four principal categories of translation (the others are interpreting; scientific and technical translation; and commercial and business translation). Translating literary texts is regarded as more difficult than translating scientific and technical texts, in which culture does not play so prominent a part. In this study, the Sudanese author of the Arabic source text is a native speaker of Arabic who, in the same language, communicates with readers with whom he shares both the Arabic language and Arab culture. However, the translator who translated the Arabic source text into English is neither an Arab nor a native speaker of Arabic. He communicates in English with English-speaking readers who belong to a Western culture.

1.2 Rationale

This research focused on the translation of Sudanese culture-specific metaphors and similes from Arabic into English. The researcher investigated how and to what extent and effect such metaphors and similes contained in the Arabic source text, Tayeb Salih's novel (1966) *Mawsim al-Hiğra ilā ash-Shamāl* were translated into the English target text, *Season of Migration to the North* (translation by Denys Johnson-Davies, first published in 1969).

The motivation for this choice of topic was twofold: firstly, the relevance of the language pair (Arabic < > English) and secondly, the complexity of translating culturally embedded metaphors and similes.

English and Arabic are among the biggest languages globally, spoken by a very large number of people who occupy a very big area of land that encompasses various countries. Recent numbers put native Arabic speakers at around 315 million, while there are about 379 million native English speakers (Babbel 2019). The speakers of each language are in many respects culturally diverse. Given the size of the populations that speak these two languages one can safely assume that communication between speakers of Arabic and speakers of English will be mutually interesting and beneficial in many respects. However, significant differences in language (including orthography) and culture (including religion) render translating between these two languages fraught with difficulties and pitfalls. Among the different translation problems to which the translator must find a solution, the translation of fixed expressions such as metaphors and similes from Arabic into English is one of the most difficult. Rendering Arabic fixed expressions into English constitutes a major linguistic and cultural hindrance due to the wide linguistic and cultural gap between Arabic and English.

Metaphors and similes, in general, have been widely debated as a translation problem. Newmark (1988a:104) argues: “Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor”.

According to Baker (2018:71)

The main problems that idiomatic and fixed expressions pose in translation relate to two main areas: the ability to recognize and to interpret an idiom correctly; and the difficulties involved in rendering the various aspects of meaning that an idiom or a fixed expression conveys into the target language.

If a translator fails to recognise a metaphor/simile as such, he/she will probably interpret and translate it literally. If translators do not understand the metaphors and similes expressed in the original text, they do not only miss the message, but produce erroneous concepts as well. As Larson (1998:275) states, “[n]ot all metaphors and similes are easily understood. If they are translated literally, word-for-word, into a second language, they will often be completely misunderstood”.

The recognition and the accurate/appropriate interpretation and translation of metaphors and similes by the translator of *Season of Migration to the North* were therefore regarded as the main concerns of this study. Following Larson (as quoted above), the problem that this research investigated could be divided into two categories. Firstly, the translator of *Season of Migration to the North* may not have recognised/identified the culture-specific elements, in particular the metaphors and similes. Secondly, he may not have found the accurate equivalent for the metaphorical expressions and similes.

The rationale for this study was that even though many studies had been done on Tayeb Salih's controversial and influential novel *Season of Migration to the North*, none had yet touched upon the issue of translating the culture-specific metaphorical expressions and similes. This study was therefore the first to investigate the translation of the cultural items, specifically the metaphors and similes, in *Season of Migration to the North*.

1.3 Thesis statement

Since English and Arabic are different languages belonging to different families, they are quite distant in terms of their linguistic and cultural systems. This gives rise to the problem of untranslatability. Catford (1965:94) identifies two types of failure/untranslatability, namely linguistic and cultural. On the linguistic level untranslatability occurs when there is no lexical or syntactical substitute in the target language for a source-language item, whereas cultural untranslatability is due to the absence in the target-language culture of a relevant situational feature for the source-language text (Bassnett-McGuire 2002:39). Cultural differences constitute an obstacle for translators, especially when translating texts rich in metaphors, idioms, proverbs, collocations, and the like.

Arabic is widely known as a strongly metaphorical language. In translating Arabic metaphors and similes into English, translators encounter some difficulties owing to the significant linguistic, stylistic and cultural distance between the two languages. The English translator of *Season of Migration to the North* also had to contend with such difficulties, specifically when translating culture-specific metaphors and similes.

The thesis statement was therefore formulated as:

The accuracy, richness and nuance of Arabic metaphors and similes cannot be rendered in English translation unless the translator carefully takes into account the linguistic and cultural differences between Arabic and English, as well as the specific cultural differences of Arabic spoken in different geographical locations.

Take the Arabic metaphor in this sentence, يسارع بذراعه وقده في الأفراح "والأتراح" (p. 10)¹ as an example of localized language. The translator translated it as "always ready to give of his labour and his means in glad times and sad",² the back translation of the sentence being

"هو دائما على استعداد ليعطي عمله و كسبه في الاوقات السعيدة والحزينة"

However, the literal translation of the metaphor يسارع بذراعه وقده في الافراح "والاتراح" is that this person "quickens with his arm and his dish in glad times and sad". The meaning of this sentence is constituted above word level. This Sudanese culture-specific expression means "he is a helpful and generous person who comes with his dish full of food". The word "labour" (in the English translation) was mentioned neither implicitly nor explicitly in the Arabic text, which according to the *Concise Oxford English Dictionary* (2011) has four meanings 1- work, especially hard physical work. 2- workers, especially manual workers. 3- (Labour) [treated as single or pl] the Labour Party. 4- the process of childbirth. Not only that, but the translator translated the word "قده" "dish" by the word "means", which does not fully convey the meaning of the metaphor, and means according to the *Concise Oxford English Dictionary* (2011) means 1- an action or system by which a result is achieved, 2- financial resources, income. By rendering the original text as "always ready to give of his labour and his means in glad times and sad", using the words (labour and means)

¹ All quotations in Arabic are from the 13th edition of "Mawsim al-Hiğra ilā ash-Shamāl", the novel by (Salih 1981), which was used as the ST (see the full reference in the bibliography). In further references to quotations from the Arabic text of the novel, I shall only give the relevant page number from this edition.

² All quotations in English are from "Season of Migration to the North", the translated version from (Arabic) by (D. Johnson- Davies 1985), which was used as the TT (see the full reference in the bibliography). In further references to quotations from the English text of the novel, I shall only give the relevant page number from this edition.

the translator misrepresents or inaccurately represents the metaphorical meaning of the metaphor "يسارع بذراعه وقدحه في الافراح والاتراح".

The simile expression "كَأَنَّ تَلْجَأَ يَذُوبُ فِي دَخْلِيَّتِي", (p. 5), was translated as "I felt as though a piece of ice were melting inside of me". The meaning of this verbal sentence is constituted above word level. In this simile, there are two parts; the ice, and how he feels inside. Here, the narrator compared his internal cold state with the ice by using the device "ك", which is equivalent to "as/like". The literal meaning is "as cold as the ice". The implicit meaning is the feeling of warmth among his family. By using the sentence "I felt as though a piece of ice were melting inside of me" without explanation (the explanation should be the warm affection of being among his family), the translator does not convey the implicit meaning of this simile.

1.4 The hypothesis that informed this research

The hypothesis was that inaccuracy in translation occurs as a result of cultural and linguistic problems, that is to say the translator might not recognise an utterance as a metaphor, and might not find accurate lexical and cultural equivalents in English for metaphors or similes depicting Sudanese-specific culture (in the Arabic ST).

1.5 Research objectives

This research was informed by the following objectives:

1.5.1 To identify the metaphors and/or similes, and to determine whether the translator of *Season of Migration to the North* translated the metaphors and similes accurately/equivalently.

1.5.2 To establish what strategies the translator used to render the culture-specific elements (especially the metaphors and similes) of the Arabic source text in English.

1.5.3 To describe the effect of the translation, i.e. what was lost and/or gained in the translation of the original text.

1.6 Key questions

1.6.1 Did the translator manage to convey (in English) culture-specific items, in particular the metaphors/similes, that are deeply rooted in the Sudanese culture?

1.6.2 What procedures and strategies (especially as discussed by Newmark, Larson and Baker respectively) did the translator employ in the translation of metaphors and similes in *Season of Migration to the North*?

1.7 Delineation of the study

The study was limited to the identification and description of the culturally embedded metaphors and similes in this novel, and how they were rendered by the translator into the target language (English). It also compared and discussed the strategies used by the translator to render the metaphors and similes from the Arabic text into the target culture, and considered whether the renditions accurately and appropriately rendered the ST meaning, avoiding distortion and retaining their aesthetic effect. The study did not investigate any figure of speech other than the two types mentioned here. Also, it focused more on the translation of metaphors and similes than on the finer intricacies of describing and debating the characteristics of metaphors and similes from a linguistic point of view.

1.8 Literature review

The ensuing section identifies and briefly discusses the main texts to be used in conducting this research, indicating (among others) why they are relevant to this study. Attention will first be given to the two primary texts that were the object(s) of this research, namely the Arabic novel (ST) *Mawsim al-Hiğra ilā ash-Shamāl* and its English translation. Thereafter, the discussion focuses on secondary literature about translation theory and, in particular, metaphor and simile as figures of speech.

The novel *Mawsim al-Hiğra ilā ash-Shamāl* (1966) was written by Tayeb Salih, a Sudanese author and member of the Shaygiya tribe. At the time when it was first published (in 1966), it attracted much attention both in the Arab and in the Western world.

1.8.1 *On the Novel and its Author, and on the English Translation and its Translator*

1.8.1.1 The novelist, Tayeb Salih

Wail S. Hassan (2008:02) emphasises that Salih, although born in 1929 in the Northern Province of Sudan, eventually became a global citizen who spent most of his life outside the land of his birth. After completing his studies at Khartoum University, he went to England to work at the British Broadcasting Corporation as Head of Drama in the Arabic Service. He later worked as Director-General of Information in Qatar in the Arabian Gulf, with UNESCO in Paris and as UNESCO's representative in Qatar. Culturally as well as geographically, Tayeb Salih lives astride Europe and the Arab world. In addition to being well read in European literature, his reading embraces the wide range to be found in classical and modern Arabic literature as well as the rich tradition of Islam and Sufism. Before writing *Season of Migration to the North*, Tayeb Salih published the novella *The Wedding of Zein*, which was made into an Arabic film that won an award at the Cannes Film Festival in 1976. He also wrote several short stories, some of which are among the best to be found in modern Arabic literature, and the novel *Bandarshah* (Hassan, 2008). Tayeb Salih died on 18 February 2009 in London.

1.8.1.2 The novel

Mawsim al-Hiġra ilā ash-Shamāl was published in 1966, and its English translation was first published in 1969 by the Heinemann African Writers Series (Heinemann Educational Books) in 176 pages.³

The novel attracted much attention in both the Arab and the Western world. In 2001, the Arab Literary Academy in Damascus voted it the most important Arabic novel of the 20th century. Owing to its international success (it was translated into more than 20 languages) author Tayeb Salih came to be considered a genius of the modern Arabic novel. In 2002, the Literary Forum in Norway listed the novel among the top 100 books of all time, nominated by writers from around the world.

³ Published also on January 1st 1970 by Heinemann, in 1985 by Three Continents Press Paperback, on May 1989 by Michael Kesend Publishing, Limited Hardcover, on May 13th 1991 by Heinemann, on July 15th 1996 by Three Continents Press, on October 30th 2003 by Penguin Classics, on August 21st 2008 by Greenwood Press Paperback, and on April 14th 2009 by NYRB Classics, Paperback.

In the years following its publication it was, however, not evident that either the novel or the author would achieve the success described above. The novel tells the story of the main character, Mustafa Sa'eed, "a child of British colonialism, and a fruit of colonial education [who] is also a monstrous product of his time" (Salih n.d.). Sa'eed's story is told by an unnamed young narrator who had just returned to his native Sudanese village of Wad Hamid on the Nile after having studied in Europe for seven years to obtain a doctorate on the life of an English poet. The narrator became intrigued by the brilliant but mysterious Mustafa Sa'eed, a new member of the local (Sudanese) community. On a sweltering summer night, Mustafa tells the young man the story of his own European sojourn many years earlier, during which he was a celebrated lecturer in economics at the University of London, as well as a cruel and voracious philanderer, responsible, in one way or another, for the deaths of several British women. Mustafa suddenly disappears during a time of severe flooding, but the young man's obsession with him, and his enigmatic life story, only grows. Soon an aged villager obstinately fulfils his determination to marry Mustafa's widow, whom the narrator had been asked to care for. The marriage has horrifying consequences that change life in the village forever. Set in the 1960s shortly after the end of British rule, Salih's brutal novel tells the story of a man torn between two worlds, longing for the community and traditions of a homeland that has suddenly grown strange and forbidding (Lalami, 2009).

Salih's novel probed the postcolonial condition "with stunning insight and condor" (Lalami, 2009). Deemed inappropriate for religious and cultural reasons, *Mawsim al-Hiğra ilā ash-Shamāl* was initially banned in the Arab world – in Egypt for 30 years. Some mosques condemned it as "decadent", "insulting to religion" and "pornographic" (Independent, 2011).

In his book *Memories in translation: A life between the lines of Arabic literature* Johnson-Davies (2006:12-13) tells how Salih's (in)famous novel was written. "Then came the day when Tayeb told me that he was starting on a new, more ambitious novel. It was written out in longhand, and every few days at my office I would receive a sheaf of papers, a further episode. Soon the novel, entitled *Season of Migration to the North*, was finished, with the translation completed at almost the same time." Tayeb was uncertain about some of the erotic passages contained in the

novel, and though there was nothing in them that would upset an English reader, the reception in the Arab world was very different. “Even without the debated passages, the novel found disfavour in several quarters, including the Sudanese government, which decided to ban it.”⁴

In the early 2000s though, when the Egyptian Ministry of Culture re-published this novel in Egypt, it was quickly sold out. The surprising change in attitude towards the novel and its author is indicative of significant changes in Arab society. In the year after he passed away, Salih (1929–2009) was honoured by having a literary award named after him, created by Zain Sudan (Mobile Company) in memory of the greatest author in February 2010.⁵ This award is open to general public writers from all over the world. With each passing year since its inception, the prize has acquired greater significance and worth, and its domain of participation has expanded, attracting interest and participation from writers from all nations of the world.

This study was based on the translated version of 1985, published by Three Continents Press, as well as the version published on August 21st 2008 by Greenwood Press Paperback, with an introduction by Wail S. Hassan. Hassan is an Egyptian who has lived in the United States since 1990, where he teaches in the Department of Comparative and World Literature at the University of Illinois at Urbana-Champaign.

1.8.1.3 The translator, Denys Johnson-Davis

He was born in 1922 in Vancouver, Canada, but spent most of his life in the Arab world. Hassan (2008) regards Johnson-Davis as “the leading translator of Arabic fiction into English”. Johnson-Davis studied Arabic at the Universities of London and Cambridge. He published “some twenty volumes of novels, short stories, plays and poetry from modern Arabic literature” and was a Visiting Professor at the American University in Cairo. Johnson-Davis died on 22 May 2017 in Ad Doqi, Giza, Egypt, eight years after the death of Tayeb Salih.

⁴ It was precisely the erotic discourse that led Johnson-Davis to translate the novel because such discourse interested him (see chapter 2 page 33). His mentioning that an English reader would not be upset by the passages containing erotic language probably indicates that in his translation he was not intent on creating a stir or sensation.

⁵ On 12 February 2020 the Tayeb Salih International Award for Creative Writing was conferred for the 10th time in Sudan (<https://suna-sd.net/en/single?id=549630>).

1.8.1.4 Reviews of the English translation of *Mawsim al-Hiġra ilā ash-Shamāl*

An internet search points to numerous articles on the novel and its translations, especially the English version by Johnson-Davies, and most of those who wrote these articles praised the translation.

Most of the reviewers, especially those from London, expressed praise for Johnson-Davies's translation of *Season of Migration to the North*. In his previously mentioned book, Johnson-Davies (2006:12-2), writes:

Season of Migration to the North was published in its English translation in 1969, and several of London's critics were generous in their praise of it. In particular, Jill Neville, the book reviewer for *The Sunday Times*, chose the book as "the novel of the year".

Not only that but some of Tayeb Salih's writings were translated into French, German, Italian, Russian, Polish, and Norwegian – and even into Hebrew.

In "On translating Arabic literature: an interview with Denys Johnson Davies", an article by Ferial Ghazoul (1983), Johnson-Davies indicated that the discourse of eroticism, which is dominant in *Season of Migration to the North*, was the main motive behind his translation of the Arabic text into English (see 1.8.2, footnote 2):

Yes, erotic has always interested me [...] While the humorous, the dramatic, the tragic only too often fail when transported across linguistic frontiers, the erotic... remains effectively erotic.

Contrary to this view, however, is that of Lamia Khalil Hammad (2016: 123), who insists that through the use of obscene language the translator had ignored the differences inherent in the cultures:

In Muslim cultures, obscenity is not only a matter of transgressing religion, but also a matter of cultural difference. Muslim culture stems from the Holy Quran, and at many points, they cannot be separated.

This explains why the novel was banned in many Arab countries at the time of its first publishing, because it was seen as a direct violation to the Islamic norms and cultures.

It seems, however, that Hammad's criticism against the translator is misdirected, since it is clear that the Arabic novel itself is rich in obscene language. The translator merely transferred to the English readers that which he had found in the original Arabic ST.

Regarding the assessment of the translation from Sudanese points of view, the Sudanese writer, researcher and literary critic Abdulmonem Ajab Alfaya, states in an article entitled "Views on the translation of *Mawsim al-Hiġra ilā ash-Shamāl*", published on 30 January 2013, that the novel, according to Tayeb Salih and Denys Johnson-Davies, had by then been translated into 21 languages. Most of those translations were made using Johnson-Davies's English translation. Shortly after the passing away of Tayeb Salih in 2009, the *New York Review of Books* edition in New York (re-)published the translated version of the novel by Denys Johnson-Davies, with an excellent introduction by Algerian writer and novelist Laila Lalami.

According to Alfaya, the British newspaper *The Observer* describes the novel translated by Johnson-Davies as "[a]n Arabian night in reverse..., powerfully and poetically written and splendidly translated by Denys Johnson-Davies". He continues:

[T]he positive comments on the translation of the novel assures the accuracy and appropriateness of the translation, and for that reason, the novel has a strong impact on the critics and English-speaking readers.

Another Sudanese point of view was that of the female translator Aisha El-Said, who also criticised the translation of Denys Johnson-Davies in a paper which she presented at the Tayeb Salih Award for Creative Writing in 2011. El-Said mentioned that she read the Arabic version after she read the English version, then she reread the English version. At this time, she was able to discover some inaccuracy in Johnson-Davies's translation. She also said that Johnson-Davies (1969) succeeded in translating the general content of the novel, but he failed to convey the distinctive flavour of the novel, and did not succeed in translating the culture-specific concepts

and/or Sudanese colloquial language, because he only sought their equivalence in English, insisting that Johnson-Davies excessively used the literal translation with some adaptation in order to perhaps intentionally or accidentally add creativity to his translation or what she called the elegant translation.

El-Said also mentioned that, with regard to the Sudanese proverbs, the translator used transliteration to avoid any problem that he might face while he translates them, but failed to convey the distinctive flavour of their cultural meaning.

She quotes the Arabic sentence "عدت إلى اهلي" as an example. Johnson-Davies translated it as "that I returned to my people" (p. 9). A second example is his translation of "في بلاد تموت من البرد حيثانها", as "in a land 'whose fishes die of the cold'". As for the first example, the Arabic sentence "عدت إلى اهلي" (p. 5), which was translated by Johnson-Davies as "that I returned to my people" (p. 9), the author wanted to say that all his relatives, namely parents, brothers, sisters, uncles, aunts, cousins and neighbours, were pleased to welcome him back to them, because this is the normal Sudanese way of welcoming their relatives when they return from their travels. El-Said said the translator would have used another word stronger in meaning than the word "people", but she did not propose any word or expression that she thinks is better to be used. I am of the view that she was correct; I proposed the using of the word "relatives" because it is more comprehensive and it could have transferred the accurate meaning of the Arabic word "اهلي".

The second example is "في بلاد تموت من البرد حيثانها", which was translated by Johnson-Davies as "In a land whose fishes die of the cold". El-Said criticized the translation of the word "بلاد" as "land". She said this word cannot transfer the accurate meaning of the Arabic word "بلاد", instead the translator should have used the word "country".

I agreed here with El-Said because in my view the word "country" is more accurate and specific in defining the word "بلاد", as the author meant a specific country, namely Britain.

El-Said (2011) was against the translator's use of literal translation, as she states that:

Even though the translator tried hard to convey the meaning of the novel into English, but I think he failed to transfer the Sudanese culture-specific because of his excessive use of literal translation.

El-Said prefers that proverbs and fixed expressions not be translated literally, but be “replaced” with equivalent proverbs, expressions, etc. in the (TL) because literal translation demolishes the meaning of the ST proverbs and expressions. Where the translator cannot use an idiomatic translation, or where there is a lack of equivalence, El-Said suggests opting for semantic translation in the English TT.

Although in her assessment El-Said commends the translation of the novel in general, and criticises the translator’s excessive use of literal translation, the researcher will benefit from her views in assessing the translation of metaphors and similes, which is the concern of this study.

1.8.2 *The nature and translatability of metaphors and similes*

The comments in the preceding section lead to a reflection on the nature of metaphors and similes and the problem of translating them, especially into a TL and culture that is in many respects different from the source language and culture.

Literature describing and theorising about metaphors and similes is plentiful, because these particular figures of speech are regarded as both very important and widespread and they are studied (defined, debated and researched) by theorists of language and theorists of translation alike. Rainer Guldin (2016) writes:

The development of Western metaphor theory begins with Aristotle and classical rhetoric, passes through semiotics and semantics, and reaches hermeneutics, philosophy, scientific discourse and cognitive linguistics.

English dictionaries define “metaphor” as a figure of speech in which a word or phrase is applied to something to which it is not literally applicable, a thing regarded as symbolic of something else (Oxford 2011:898). “He is a snake” is a metaphor, because the man is compared to the snake but, in reality, the man is not literally a snake. This metaphor implies that this man cannot be trusted as a snake cannot be trusted. This example illustrates how “one thing, idea, or action is referred

to by a word or expression normally denoting another thing, idea, or action, so as to suggest *some common quality shared by the two*” (Oxford 2001, my emphasis).

A comparison with Arabic sources shows that English and Arabic scholars view the concept of metaphors and similes in a similar way, as a comparison between two obviously dissimilar “things” with the objective of emphasizing one shared characteristic.

Al-Jurjani (2001:31) defines "الاستعارة" metaphor as “a word which in the language has a known basic meaning, is temporarily lent as it were, to something other than the original object”.

The simplest Arabic definition of a metaphor as an implicit comparison between two different parties to make them similar in one aspect or more without using the words “like” or “as”, for example "رأيت أسداً في ساحة الوغى", which means “I saw a lion at the battle ground”, illustrates the similarity of the two definitions in the respective languages.

In the latter example, a man is described as a lion although the man was not a lion physically, but the similarity between them is the characteristic of bravery. Another similarity is that in Arabic rhetoric metaphor (“al-istiarah”) is also considered (as in English) “the peak of figurative skills in spoken or written discourse” and “the master figure of speech” (Abdul-Raof 2006).

By nature, metaphors are more complex than similes, and thus also more difficult to translate. Scholars of translation “agree that metaphor has been sadly neglected in translation theory” (Snell-Hornby 1995). In the standard works of the linguistically oriented schools (Nida 1964; Nida and Taber 1969; Reiss 1972; Wilss 1977; Koller 1979) the topic is barely discussed, and in Mounin’s classic study (1967) it is not even mentioned.

The subject was taken up by Menachem Dagut in 1976 in an essay entitled “Can ‘metaphor’ be translated?”, and in 1987 in a subsequent article entitled “More about the translatability of metaphor”. Raymond van den Broeck debated “The limits of translatability exemplified by metaphor translation” in an essay of 1981, while

Newmark devoted a chapter in his pragmatically and linguistically oriented book *Approaches to translation* (1988) to the issue of the translation of metaphor.

In this study the researcher drew on the work of various linguists and/or scholars of translation, including (but not limited to) Richards (1936), Al-Jurjani (2001), Lakoff and Johnson (1980), Newmark (1988a, 1988b), Larson (1998), Charteris-Black (2004), and Abdul-Raof (2006). The work of Peter Newmark is categorised (with that of Eugene Nida) as being mainly concerned with the notions of equivalence and equivalent effect, and despite aspects of his work having received criticism, it is widely acknowledged that his work is very useful in terms of suggesting relevant practical solutions to various issues of translation, even today (Munday 2016:72). (Also see the final paragraphs of this section below.)

An important source on various aspects of metaphor is Lakoff and Johnson's *Metaphors we live by* (1980), particularly with regard to how conceptual metaphors (as opposed to linguistic metaphors) represent and structure perceptions of reality (see Munday 2016:119). This aspect is of particular relevance in terms of cultural differences between languages, especially languages and cultures as different as Arabic and English. In this regard, as well as in terms of strategies for translating meaning that is constituted "above word level" (phrases, expressions, idioms, etc.) the work of Mona Baker (1992, 2011, 2018), which includes ample reference to Arabic examples, also contributed to the theoretical base of this study. More on the cultural dimension of this study will follow in a subsequent section.

Larson, one of the most eminent scholars of metaphors and similes, in her book *Meaning-based translation: A guide to cross-language equivalence* (1998:271) defines metaphor and simile as common figures of speech found in many languages. She suggests that these figures of speech are comparisons, stating "He ran like the wind" as an example of a simile, and "He's an ox" as an example of a metaphor.

According to Larson (1998:271), metaphors and similes are grammatical forms that represent two propositions in the semantic structure. These figures ("grammatical forms") consist of four parts, namely the "topic", "image", "point of similarity" and "nonfigurative equivalent". Like other scholars, she also categorises similes and metaphors as "dead" and "live".

Regarding the translation of metaphors and similes, Larson (1998:275) argues: “Not all metaphors and similes are easily understood. If they are translated literally, word-for-word, into a second language, they will often be completely misunderstood.” Three of the reasons why receptor readers might not recognise or understand a metaphor include, firstly, that the image used in the metaphor or simile is unknown in the receptor language. Secondly, the topic of the metaphor is not always clearly stated. Thirdly, the implicit point of similarity sometimes makes it hard to understand the metaphors.

Newmark (1988a:106) distinguishes six types of metaphor, and discusses them in relation to their contextual factors. He puts forward seven strategies for translating metaphors, (to be discussed in chapter 2). In turn, Larson (1998:279) proposes five ways of translating metaphors, of which three can also be applied to the translation of similes. Those three are, firstly, to substitute a simile/metaphor in the receptor language for one which has the same meaning in the target language; secondly, to retain the simile/metaphor and explain its meaning, that is, adding the topic and/or point of similarity; and, thirdly, to translate the meaning of the simile/metaphor without keeping the metaphorical imagery.

As for similes, they have often been discussed along with metaphors or other literary devices. However, Patrizia Pierini (2007) studied and described similes in English, plus some potential strategies to translate them in a paper, published in 2007, entitled “Simile in English: from description to translation”.

Regarding this paper, Pierini (2007:21) writes:

First, it deals with the nature and function of similes, the criteria for their classification, and their interpretation. Then, it examines a range of similes illustrating the translation problems they can pose, and discusses the strategies to adopt for each problem stated (for more details see chapters 2 & 3).

I conclude this section by mentioning a number of different views on the translatability of metaphors. According to Dagut (1976:25), a metaphor in the SL is, by definition, a new piece of performance, a semantic novelty; therefore, it can clearly have no existing “equivalence” in the TL.

In summarising the (often extensively debated) views of some scholars and prominent linguists on the translatability of metaphors, Ana Rojo and Iraide Ibarretxe-Antuñano (2013:164) state:

[W]hen all the different views on metaphor in TS are contrasted, one can observe four positions:

(i) **metaphors are untranslatable** (Dagut 1976, 1987; Nida 1964; Vinay and Darbelnet 1958);

(ii) **metaphors are fully translatable**, just like any other translation issue (Kloepfer 1981; Mason 1982);

(iii) **metaphors are translatable but pose a considerable degree of inequivalence** (Van den Broeck 1981; Rabadan Alvarez 1991; Toury 1985, 1995; Newmark 1988a, 1988b; Ali 2006); and

(iv) **a conciliatory approach**, represented by Snell-Hornby (1988), and Schaffner (2004).

The scholars who say that metaphors are translatable but pose a considerable degree of inequivalence explain that this translation depends on the text type and cultural and linguistic factors.

1.9 Theoretical framework

Far from being “limited to the mere words on the page” (Munday 2016:304), translation is “an intercultural and interlinguistic product of a complex process that involves human and institutional agents” that operate in specific sociocultural, geographical and historical contexts. To further complicate matters, numerous nuances and variables relate to both the agent(s) and the conditions (Munday 2016:304). Mention has already been made of the increased diversity in theoretical approaches to translation. Because of the complexity of factors that influence translation, I was particularly drawn to the notion of “consilience” in creating a theoretical framework for this study. “Consilience” entails linking together principles from different disciplines to form a comprehensive theory (<https://www.merriam->

webster.com). The following five different categories of translation theories provided elements that were “merged” into a useful framework for the study.

1.9.1 *Systems Theories: Descriptive Translation Studies (DTS)*

This study benefitted from the application of Toury’s Descriptive Translation Studies (DTS) (Toury 1995), because it required a comparative analysis of the English translation (TT), *Season of Migration to the North*, and the original Arabic novel (ST), *Mawsim al-Hiğra ilā ash-Shamāl*. Particular attention was given to the nature and transfer (from ST to TT) of aspects of Arabic and Sudanese culture contained in the ST metaphors and similes.

1.9.2 *Culture and culture-oriented approaches*

Culture and culture-oriented approaches were relevant because the cultural situation associated with various aspects of life in a certain country never finds its exact equivalent in another country. The translator had to assess the boundaries of every individual cultural situation to define both the differences and the similarities. The transfer of culture-specific elements from Arabic into English was one of the key aspects investigated in this study, as indicated in the problem statement and the thesis statement.

1.9.3 *Theories of equivalence*

For many centuries of translation practice, equivalence was the central issue, the ultimate objective that the translator strove to attain, even though its definition, relevance, and applicability within the field of translation theory have changed over time and have given rise to heated controversy. For an equally long time, translation theorists have primarily concerned themselves with the notion of equivalence, and have put forward very different views. Even so, equivalence (in various forms) remains an objective for the translator in many instances, including the two texts under investigation in this study.

1.9.4 *Functionalist approaches*

In the 1970s and 1980s the attention shifted from the linguistic typologies of translation to the functional and communicative approach to translation as an alternative to equivalence. A functionalist approach would be a possible means of communicating the content of the ST to TL readers in instances where equivalence in transferring the meaning of metaphors and similes from the original Arabic novel *Mawsim al-Hiġra ilā ash-Shamāl* (ST) to *Season of Migration to the North* (TT) could not be established in the “conventional” way.

1.9.5 *Cognitive approach*

The translation of metaphors had been studied and debated from different points of view, giving rise to different theories and approaches including the cognitive approach to the translation of metaphor. This study utilised the cognitive approach in as far as it is concerned with the translation of metaphor in (TT), *Season of Migration to the North*, and the original Arabic novel (ST), *Mawsim al-Hiġra ilā ash-Shamāl*.

1.10 Methodology and conceptual framework

More detail on aspects of theory will be furnished in forthcoming chapters as would be applicable. For this first chapter, all that is left to be discussed are the methodology and the method used in conducting this research. Saldanha and O’Brien (2013:13) differentiate between a methodology and a method, stating that “[a] methodology is a general approach to studying a phenomenon whereas a method is a specific research technique”. This research was qualitative and comparative in nature, and it was grounded in a literature study. The reading was informed by discourse analysis and descriptive methods.

David Silverman, as a scholar interested in conversation and discourse analysis (2013:39), writes:

Qualitative research consists of many different endeavours, many of which are concerned with the “objective” (i.e. scientific) study of realities which in some sense are “objective” (e.g. how culture works; the logic of conversations).

Since this study seeks to analyse the culture-specific in both the source and the target texts, namely, *Mawsim al-Hiğra ilā ash-Shamāl*, and English version *Season of Migration to the North*, it used a qualitative method.

Owing to the nature of the research (all resources belonging to the public domain) and the chosen methods of execution there were no ethical implications to be considered apart from the usual requirements in terms of originality of work and copyright permission (if and where applicable).

1.10.1 *Comparative approach*

A comparative approach was followed in critically and analytically reading the English translation, *Season of Migration to the North*, against the Arabic source text, *Mawsim al-Hiğra ilā ash-Shamāl*. The reading always took place against the original Arabic text. In this respect, Kruger and Wallmach (1997:123) quoted James (1980:169): “The first thing we do is to make sure that we are comparing like with like: this means that the two (or more) entities to be compared, while differing in some respect, must share certain attributes”.

The objective of the comparison was to establish and describe similarities, discrepancies, accuracies and “inaccuracies” in the conveyance (from ST to TT) of culture-specific elements related to the metaphors and similes, and to describe the effect(s) of the choices made by the translator.

1.10.2 *Analytical approach*

Identifying the discrepancies required an analytical approach, i.e. the use of an appropriate process to break down a problem into smaller pieces necessary to solve it. Comparison was used to determine whether the TT conforms to the ST.

The comparison can only be meaningful if the nature of the text is taken into account in the analysis. According to David Silverman (2001: 200-201),

[d]iscourse analysis may also focus on what is going on in an interaction in terms of performances, linguistic, styles, rhetorical devices and ways in

which talk and text set out to convince and compete with alternative accounts.

1.10.3 *Descriptive approach*

A descriptive approach was used to discuss the translation in terms of the cultural, literal and historical phenomena in the target culture. In terms of method, Naudé (2002:50) writes:

The descriptive translation theorist starts with a practical examination of a corpus of texts and then seeks to determine the norms and constraints operating on these texts in a specific culture and at a specific moment in history.

Gideon Toury (1995), a pioneer of Descriptive Translation Studies (DTS), believes that translations occupy a position in the social and literary systems of the target culture, and this position determines the translation strategies that are employed (Munday 2016:175).

Toury's proposed three-phase methodology for systematic DTS entails the following steps (as summarised by Munday 2016:175):

- (1) Situate the text within the target culture system, looking at its significance or acceptability.
- (2) Undertake a textual analysis of the ST and the TT in order to identify relationships between corresponding segments in the two texts. Toury calls these segments "coupled pairs". This leads to the identification of translation shifts, both "obligatory" and "non-obligatory".
- (3) Attempt generalisations about the patterns identified in the two texts, which helps to reconstruct the process of translation for this ST–TT pair.

This method was followed in the execution of my research.

Chapter 2

Theories, Procedures/ Strategies of Translating *Mawsim Al-Hiğra Ilā Ash-Shamāl*

2.1 Introduction

The main purpose of this chapter is to discuss the translation theories and the translation procedures or strategies employed by the translator to translate the metaphors and similes in *Mawsim al-Hiğra ilā ash-Shamāl*.

2.2 Differences between Arabic and English

2.2.1 Linguistic differences

Linguistic differences are a main problem translators face when they translate between two languages, such as English and Arabic, that belong to different groups or families. Arabic belongs to a group of languages collectively known as the Semitic languages (Versteegh 1997). A number of languages in the Middle East belong to this group, some of them no longer existent, while English is a West-Germanic language that belongs to the Indo-European group of languages (Baugh and Cable 2002:28).

There are numerous dissimilarities between Arabic and English in linguistic features, syntax, semantics, sounds, and writing system. These differences can cause problems in translation in general. Translating figures of speech, in particular metaphors and similes, is even more complicated.

In this respect, Walter Benjamin (1923 in Venuti 2004:21), writes: “A literal rendering of the syntax completely demolishes the theory of reproduction of meaning and is a direct threat to comprehensibility”. This argument can be extended to include other linguistic features, such as the position of the verb.

More difficult than the above-mentioned linguistic differences in translating from one language into another is the peculiarity of its style or, as Friedrich Nietzsche (1992:69), puts it, the tempo of its style: that which is grounded in the character of the race, to speak in a physiological manner, in the average tempo of its “metabolism”.

For example, in the Arabic version of the novel the narrator said, "سألوني", in the first line on page 7. Although this seems to be one word, in fact, it is a complete sentence that consists of a verb "سأل", the subject, the pronoun "و" and the object, the pronoun "ي". But because this type of structure does not exist in English the translator had to split it into four words: "They had asked me..." (line 34, page 9).

2.2.2 Cultural differences

In respect of problems related to the translation of Arabic-specific culture, Said Faiq (2004:4) points out that

...[m]anipulation through translation not only violates the Arabic original but also leads to the influencing of the target readers and their views of the source culture and its people.

Concerning the problems encountered when translating culture-specific concepts in *Mawsim al-Hiġra ilā ash-Shamāl*, Aisha Musa El-Said (2011) writes:

The translator of culture-specific concepts faces various problems in translation of the proverbs and fixed expressions in culture which should be translated by cultural substitution in the target language or by other strategies such as semantic and idiomatic translations.

A similar view is held by Abdulmonem Alfaya (2013), who argues that

...[a]ny translator of a literary text or any text, will face problems of translating culture-specific, customs/habits, the names of the equipment, proverbs, and metaphors that have no equivalence in the target language. As such, he/she has two options either to transliterate these items or to interpret them.

The views of the latter critics are of great importance to this study because both of them are Sudanese literary critics and they know the problems of conveying the specificity of Sudanese culture.

2.3 Translation theories

Many past and present theorists and scholars in the field of translation have practised translation, which prompted them to give expression to their insights into the translation process. They have done extensive work to uncover the difficulties that can confront translators when they translate texts, and how to solve them, and they have devised different procedures, strategies, and theories, methods and/or approaches⁶ that can be used by translators when facing translation problems according to their different views and perspectives.

Section 1.10 named and briefly characterised those theories that had a relevance to this study. In an extensive publication (2016, now in its fourth edition), the eminent scholar Jeremy Munday discusses the phases of development of translation theories, methods and/or approaches in a detailed, chronological overview. Using Munday's work as a frame of reference, the next section will deal with those theories relevant to the topic and/or method of this study.

2.3.1 *Theories of equivalence*

For a very long time the matter of equivalence was the main focus of translators and translation scholars alike. What is equivalence? On what unit of meaning, and at what level, should equivalence be attained? Should one strive for equivalence in terms of linguistic structure, or content? How much "deviation" would still be acceptable, and what kind? Since the matter of equivalence was the central issue for so long, the body of theoretical work associated with it is extensive, and eventually became more divergent in its views. However, equivalence remains a central issue, one that hovers in the background even in theories (like the functional approach to translation) that largely denounce the "supremacy" of the source text and the notion that the target text

⁶ Different theorists use different terms. "Theories" and "approaches" refer mostly to reflections on a meta-level, whilst the terms "procedures" and "strategies" mostly have a practical implication. For instance, Schleiermacher (1813 / 1992:36) uses the term "methods", while theorists such as Baker (2018) and Nida and Taber (1969) use the term "theories". Newmark uses various terms for different meanings. He uses "methods" as well as "approaches" (in the title of his book *Approaches to translation* (1988b)). In respect of the difference between "methods" and "procedures", Newmark (1988a:81) writes that "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language".

should “mirror” the source text. This section will briefly report on the main developments in theories of equivalence.

Translation theorists including Jakobson (1959), Catford (1965), Nida and Taber (1969), Newmark (1988a), Baker (1992, 2011, 2018), Vinay and Darbelnet (1995), as well as House (2015), exerted hard efforts to solve the problem of equivalence in translation.

The very sound of languages and the words that constitute them pose a difficulty in finding an exact translation (Jakobson 1959 in Venuti 2012:127):

Equivalence in difference is the cardinal problem of language and the pivotal concern of linguistics. Like any receiver of verbal messages, the linguist acts as their interpreter. No linguistic specimen may be interpreted by the science of language without a translation.

Jakobson famously distinguished between intralingual, interlingual and intersemiotic translation, where “interlingual” refers to translation between two different written sign systems (as in this study). He then goes on to examine key issues of this type of translation, notably linguistic meaning and equivalence (Munday, 2016:59).

Eugene Nida’s theory of equivalence in translation developed from his own practical work from the 1940s onwards, when he was translating and organizing the translation of the Bible. His training of often inexperienced Bible translators gave rise to two books explaining Nida’s theory of translation: *Toward a Science of Translating* (Nida 1964a) and the co-authored *The Theory and Practice of Translation* (Nida and Taber 1969). Nida’s systematic approach borrows theoretical concepts and terminology both from semantics and pragmatics, and from Noam Chomsky’s work on syntactic structure, which formed the theory of a universal generative-transformational grammar (Chomsky 1957, 1965). Nida’s theory is based on formal equivalence and dynamic equivalence – the principle of equivalent effect. “Formal equivalence focuses attention on the message itself, in both form and content... One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language” (Nida 1964a:159). Dynamic equivalence is based on what Nida calls “the principle of equivalent effect”, where

“the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message” (Nida 1964a in Venuti 2012:144).

For Nida (1964:164), the success of a translation depends above all on achieving equivalent effect or response. It is one of the “four basic requirements of a translation”, which are

- (1) making sense;
- (2) conveying the spirit and manner of the original;
- (3) having a natural and easy form of expression; and
- (4) producing a similar response.

Reacting to the work of Nida, Newmark departs from Nida’s receptor-oriented line. He feels that the success of equivalent effect is “illusory” and that “the conflict of loyalties, the gap between emphasis on source and target language, will always remain as the overriding problem in translation theory and practice” (Munday 2016:71).

Newmark suggests narrowing the gap by replacing Nida’s old terms of “dynamic equivalence” and “formal equivalence” with those of “semantic” and “communicative” translation. “Communicative translation” attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. “Semantic translation” attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original (Newmark 1988b:39). In this regard, Munday (2016:71) writes: “This description of **communicative translation** resembles Nida’s dynamic equivalence in the effect it is trying to create on the TT reader, while **semantic translation** has similarities to Nida’s formal equivalence.” However, Newmark (1988b:69) distances himself from the full principle of equivalent effect, since that effect “is inoperant if the text is out of TL space and time.”

In considering specifically the translator’s problem of finding an accurate equivalent for metaphors and expressions, Nossack (1992:232) emphasises the importance of in-depth knowledge and mastery of the target language. “In order to

find an equivalent in one's own language for a foreign metaphor or to communicate a foreign linguistic gesture with a corresponding expression, one is forced to use words that do not belong to his normal vocabulary. The translator's working vocabulary exceeds his personal vocabulary by more than double. Seen in this way, translation is practical training for every writer in the use of available material; he learns to recognize the riches of his own language and to make use of its flexibility.”

Of the importance of Koller's equivalence relations, Munday (2016:74) writes:

[I]mportant work to refine the concept of equivalence was carried out by Werner Koller in Heidelberg (West Germany) and Bergen (Norway). Koller ...examines the concept of equivalence more closely along with its linked term 'correspondence'.

The two can be differentiated as follows:

1. Correspondence falls within the field of contrastive linguistics, which compares two language systems and describes differences and similarities contrastively. Its parameters are those of Saussure's *langue* (Saussure 1916/1983).
2. Equivalence, on the other hand, relates to equivalent items in specific ST–TT pairs and contexts.

According to Munday (2016:75)

Koller (1979a:185) points out that, while knowledge of correspondences is indicative of competence in the foreign language, it is knowledge and ability in equivalences that are indicative of competence in translation. However, the question still remains as to what exactly has to be equivalent.

In an attempt to answer this question, Koller (1979a:186-91) differentiates five types of equivalence relations, constrained, in what is known as double linkage, by the ST on the one hand and by the communicative conditions of the receiver on the other hand. The five types are:

- (1) **Denotative equivalence**, related to equivalence of the extralinguistic content of a text.

(2) **Connotative equivalence**, related to lexical choices, especially between near-synonyms.

(3) **Text-normative equivalence**, related to text types, with different kinds of texts behaving in different ways. This is closely linked to work by Katharina Reiss.

(4) **Pragmatic equivalence**, or “communicative equivalence”, is oriented towards the receiver of the text or message. This is Nida’s dynamic equivalence.

(5) **Formal equivalence**, which is related to the form and aesthetics of the text, includes wordplays and the individual stylistic features of the ST.

The rich developments in views on equivalence are evident also from the evaluation by Juliane House (2015:7) of Koller’s contribution to this field: “[T]he most important and comprehensive account of equivalence stems from Koller (2011). He distinguishes five frames of reference to define translation equivalence”. (The five frames of reference are those mentioned in the preceding paragraph.)

Credit is also due to Vinay and Darbelnet, who compared stylistic aspects of French and English texts, focusing on the differences. They discerned between translation “strategies” (describing the translator’s overall orientation) and translation “procedures” (techniques or methods used to solve specific problems in the text) (Munday 2016:88). Vinay and Darbelnet (1995/2004:128-37) suggested two strategies, (i) direct translation and (ii) oblique translation, comprising seven procedures, of which direct translation covers three:

1. Borrowing: The SL word is transferred directly to the TL.
2. Calque: This is “a special kind of borrowing” (1995:32-3; 2004:129-30) where the SL expression or structure is transferred in a literal translation.
3. Literal translation: (1995:33-5; 2004:130-2): This is “word-for-word” translation, which Vinay and Darbelnet describe as being most common between languages of the same family and culture.
4. Transposition: This is a change of one part of speech for another (e.g. noun for verb) without changing the sense. Transposition can be:

- **obligatory:** French *dès son lever* [“upon her rising”] in a past context would be translated by “as soon as she got up”; or

- **optional:** in the reverse direction, the English “as soon as she got up” could be translated into French literally as *dès qu’elle s’est levée* or as a verb-to-noun transposition in *dès son lever* [“upon her rising”].

5. Modulation: This changes the semantics and point of view of the SL. It can be:

- **obligatory:** e.g. “the time when” translates as *le moment où* [lit. “the moment where”];

- **optional,** though linked to preferred structures of the two languages: e.g. the reversal of point of view in “it is not difficult to show” > *il est facile de démontrer* [lit. “it is easy to show”].

6. Equivalence, or idiomatic translation: Vinay and Darbelnet use this term (1995:38-9; 2004:134) to refer to cases where languages describe the same situation by different stylistic or structural means.

7. Adaptation (1995:39-40; 2004:134-6): This involves changing the cultural reference when a situation in the source culture does not exist in the target culture.

Catford (1965:20) followed the Firthian and Hallidayan linguistic model, which analyses language as communication, operating functionally in context and on a range of different levels. In his linguistic approach to translation, Catford (1965/2000) introduced the notion of “shifts” with regard to equivalence. Catford distinguishes two levels of shift, (1) A **level shift**, which is expressed by grammar in one language and lexis in another, and (2) the **category shifts**, which are subdivided into four kinds: (a) Structural shifts, (b) Class shifts, (c) Unit shifts or Rank shifts, and (d) Intra-system shifts.

Antony Pym (2007) defines two types of equivalence as follows: (i) “natural” equivalence, where the focus is on identifying naturally occurring terms or stretches of language in the SL and TL, and (ii) “directional” equivalence, where the focus is on

analysing and rendering the ST meaning in an equivalent form in the TT (Munday 2016:78).

The notion of equivalence has held sway as a key issue in translation studies. Thus, for instance, Bassnett-McGuire (1980/2002) devotes a section to “problems of equivalence” in the chapter entitled “central issues” of translation studies and Mona Baker’s *In Other Words* (1992/2011/2018) structures chapters around different types of equivalence – at the levels of the word, phrase, grammar, text, pragmatics, etc. (Munday 2016:77). In this respect, Bassnett-McGuire (2002:35) writes:

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... 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.

This argument of Bassnett is significant for this study as it deals among other items with the translation of metaphors.

As mentioned above, Baker devotes chapters in her book to the equivalence at a series of levels, defining these levels as follows:

- *Non-equivalence at word level* means the target language has no direct equivalent for a word that occurs in the source text.
- *Non-equivalence above word level* means that the target language has no equivalent for a collocation, idiom or fixed expression. “Collocation” refers to the tendency of certain words to co-occur regularly in a given language, while idioms and fixed expressions are frozen patterns of language which allow little or no variation in form and, in the case of idioms, often carry meanings that cannot be deduced from their individual components.
- *Grammar* is organized along two main dimensions, i.e. morphology and syntax. Choices in language can be expressed grammatically or lexically, depending on the type and range of linguistic resources available in a given language.

- *Cohesion* is the network of lexical, grammatical and other relations that provide links between various parts of a text;
- *Pragmatics* is the study of language in use. It is the study of meaning, not as generated by the linguistic system, but as conveyed and manipulated by participants in a communicative situation.

As far as the terms “gain” and “loss” in translating the metaphors and similes in the ST, *Mawsim al-Hiğra ilā ash-Shamāl*, into the TT, *Season of Migration to the North* are concerned, theories of equivalence will play a pivotal role, and the most appropriate one is Nida’s formal and dynamic equivalence as criteria for a good translation of this Arabic novel.

2.3.2 *The cognitive process of translation*

Generally speaking, “[c]ognitive scientific approaches to translation try to understand and explain the workings of translators’ minds” (Risku 2013:1). This approach to translation studies therefore lies more in the realm of neurolinguistics than that of furnishing translators with practical strategies for translating a text. The cognitive approach “attempts to account for the way the brain works in linking a particular cause and a particular effect. It tends to use the concepts of modelling, and talks of mapping, underlying patterns and the culture-bound categorizing of experience” (Katan 2004:29). The translator’s concepts, and the ways and means of connecting those concepts, are outlined for him/her through the language and the culture in which he/ she was born and educated.

By suggesting that conventional metaphorical mappings are at the basis of our conceptual system, the cognitive view of metaphor transfers the problem of metaphor translation from a purely surface language problem to a more internal cognition problem (Mandelblit 1995:486). Although this study is not concerned with the way in which the translator’s mind operates when translating metaphors, some insights from the cognitive approach are relevant to my study. The first concerns the view that metaphors are embedded in the mind, rather than being a superficial element (Schäffner 2004):

The main argument of the cognitive approach is that metaphors are not just decorative elements, but rather, basic resources for thought processes in human society. Metaphors are a means of understanding one domain of experience (a target domain) in terms of another (a source domain). The source domain is mapped onto the target domain, whereby the structural components of the base schema are transferred to the target domain (ontological correspondences), thus also allowing for knowledge-based inferences and entailments (epistemic correspondences).

The second point of relevance is linked to the above. The researcher's preference for a cognitive approach to the translation of metaphors stems from the notion of "*cognitive equivalence*", where metaphors can be translated with a minimal degree of loss.

2.3.3. *Functional theories of translation*

Functional theories from Germany in the 1970s–1980s mark a move away from linguistic typologies towards a consideration of culture.

As an alternative to equivalence, Reiss introduced a functional category into her translation model and Vermeer formulated his *skopos* theory in which function or aim (*skopos*) are key concepts (Naudé 2002:51). It is the intended function (*skopos*) of the target text that determines translation methods and strategies and not the function of the source text (Reiss and Vermeer 1984). This means that the purpose of translating the source text (ST) and the intended function of the target text (TT) are critical issues for the translator. So is the intended TT reader – these aspects are certainly important when translating a text (novel) for a TT readership that belongs to a very different culture, as in the case under consideration.

Reiss's work is important "because it moves translation theory beyond a consideration of lower linguistic levels, the mere words on the page, beyond even the effect they create, towards a consideration of the communicative function of translation" (Munday 2016:118-119).

According to Reiss and Vermeer (2013:94ff) the rules of the theory are:

- (1) A translational action is determined by its *skopos*.
- (2) It is an offer of information (*Informationsangebot*) in a target culture and TL concerning an offer of information in a source culture and SL.
- (3) A TT does not initiate an offer of information in a clearly reversible way.
- (4) A TT must be internally coherent.
- (5) A TT must be coherent with the ST.
- (6) The five rules above stand in hierarchical order, with the *skopos* rule predominating.

2.3.4 *Polysystems theories: Descriptive translation studies (DTS)*

Polysystems theory was developed in the 1970s by the Israeli scholar Itamar Even-Zohar, who borrowed some ideas from the Russian Formalists of the 1920s and the Czech Structuralists of the 1930s and 1940s (Munday 2016:170-1). The polysystems approach takes a broad view of literature, focusing not only on an individual text or an individual author, but on various factors that include the production process (the production and publication of literature, agents and political and social factors that promote or constrain literary production, various kinds of literature including “high”/literary texts, “low”/popular texts/pulp fiction, children’s literature, et cetera). Even-Zohar focuses on the relations between all of these systems in the overarching concept of the polysystem, which is

...a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent (Even-Zohar 2005:3; also quoted in Munday 2016:171).

The polysystem is seen to include translated literature, and polysystems theory views it as part of the cultural, literary and historical system of the target text. Questions of interest include:

- (1) the way the TL culture selects works for translation;

(2) the way in which translation norms, behaviour and policies are influenced by other co-systems.

Descriptive translation theory (DTS), which also underpins my study, had its origins in polysystems theory. Toury (1995, revised in 2012) put forward a systematic methodology for DTS as a non-prescriptive means of understanding the “norms” at work in the translation process and of discovering the general “laws” of translation.

“Rather than prescribe what a good translation should be like, the descriptive approaches try to say what translations are like or could be like” (Pym 2016:269). Kruger (2002) points out that descriptive translation models can be used “to describe real translations and to account for their observed features with reference to the literary, cultural and historical contexts in which they were produced”. The descriptive approach thus describes how a translation was done in practice within a specific culture and at a specific historical moment.

2.3.5 *Cultural and ideological turns*

The “cultural turn” is the term used in translation studies for the move towards the analysis of translation from a cultural studies angle. Approaching translation theory from the vantage point of the text in its cultural environment turns away from the linguistic theories of translation.

Although scholars/translators like Schleiermacher (1813) already reckoned with culture as a factor that has an influence on translation choices it took until the 1960s to re-emerge in translation theory in the work of Nida. “[D]ifferences between cultures cause many more severe complications for the translator than the differences in language structure” (Nida 2012:145). But the focus remained mostly on linguistic equivalence. Only later would the cultural turn focus explicitly on the fact that translation not only requires linguistic competence on the part of the translator, but also calls for acquaintance with the respective ST and TT cultures. By the last quarter of the twentieth century the attention of translation theorists had meaningfully shifted to cultural and ideological matters, as is reflected in the collection of essays contained in *Translation, History and Culture* (Bassnett-McGuire and Lefevere, 1990:4). It

ushered in the period in which the cultural turn held sway in translation studies and scholars studied the text in its cultural environment (Munday 2016:198).

The close relationship between language and culture has become widely acknowledged (and studied). As Lefevere (1992:14) points out,

[t]ranslations are not made in a vacuum. Translators function in a given culture at a given time. The way they understand themselves and their culture is one of the factors that may influence the way in which they translate.

The above view is corroborated by Naudé (2002:57):

[T]ranslators should always be aware of the culture-specificity of any form of behaviour by deeming [the] existence of a cultural gap to be normal and its irrelevance exceptional.

It is important to note that Schleiermacher's views also inspired the today very commonly embraced notions of "foreignisation" and "domestication" as translational approaches that are especially important when the translation has to take the text from one language and culture to a distinctly different language and culture. In the words of Venuti, the translator can either "domesticate" the text by mitigating those aspects the TT reader would find "foreign", or lean towards the ST by retaining those elements of the ST that TT readers would experience as "foreign" to their culture. Venuti prefers the foreignising approach, because he believes that there is violence residing in the very purpose and activity of domestication (Venuti 1995:18):

This relationship points to the violence that resides in the very purpose and activity of translation: the reconstitution of the foreign text in accordance with values, beliefs and representations that pre-exist it in the target language, always configured in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts. Translation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target language reader.

Since this study will describe the manner and the extent of cultural transfer

from the ST to the TT, the relevance views of theorists like Venuti is evident. Did the translator achieve cultural equivalence in translating the metaphors and similes? Did he convey the same message as the author of the source text? Did he achieve equivalent effect – how did the reader(s) react? Could their reaction be ascribed to cultural factors? Although these questions will not all be answered in this study, and not be given equal consideration, they serve here to indicate the interrelatedness of these factors, which are all considered in the various translation theories briefly discussed above.

The following section will focus more closely on theories about metaphors and similes, and various strategies for translating them.

2.4 Definitions, components and types of metaphors in Arabic and in English

Metaphors and similes are two figures of speech that occur in many languages (Larson 1998:271). They are also prevalent in literary works. By first defining what a simile is, it is easier to understand what a metaphor is. Both of them are comparisons, but whereas the comparison in a simile is explicit, signalled by words such as “like”, “as”, “compare”, “resemble”, et cetera, (Knowles and Moon 2006:6), the comparison in a metaphor is implicit because it contains no word indicative of comparing things. Metaphors can often be rewritten as similes by inserting such a word, thus the metaphor “He’s an ox” can be rewritten as “He’s like an ox” (Larson 1998:271). The comparison in both a simile and a metaphor is always that of some likeness.

2.4.1 Definitions of metaphors in Arabic and English

2.4.1.1 Definition of metaphors in Arabic

Al-Jurjani (400–471 AH / 1010–1078 CE), who was an eminent critic in classical Arabic works on rhetoric and literary criticism, defines *isti'āra* (metaphor) as “lending the meaning of one object to another object, the aim being the attribution of the dominant trait in the first object to the second one” (Abu-Deeb: 1971:68).

In Arabic rhetoric, metaphor is referred to as “*al-isti'arah*” which is a form of linguistic allegory and is regarded as the peak of figurative skills in spoken or written discourse. Metaphor is the master figure of speech and is a

compressed analogy. Through metaphor, the communicator can turn the cognitive or abstract into a concrete that can be felt, seen, or smelt. Linguistically, (الاستعارة) (metaphor) is derived from the verb (أعار – to borrow), i.e. borrowing a feature from someone or something and applying it to someone or something else. Rhetorically, however, metaphor is an effective **simile** whose one end of the two ends, i.e. the likened-to (*almushabbah*) and the likened (*almushabbah bihi*), has been ellipted. Yet, metaphor represents a highly elevated effective status in Arabic rhetoric that cannot be attained by effective simile (Abdul-Raof 2006).

A similar view is held by Hassan Ghazala (2008:146), who defined metaphor as an expression of language which is meant to be used and understood in an indirect, non-literal way, claiming that metaphor is a figure of speech which aims at achieving a kind of resemblance between two objects, stating the similarity implicitly, without using words such as “like” or “as”.

One can say that all of the above linguists agree in defining the metaphor as borrowing an aspect from one object and lending it to another object.

2.4.1.2 Definition of metaphors in English

In terms of metaphors in English, George Lakoff and Mark Johnson (1980:3) believe that metaphor is used in everyday life:

Metaphor is for most people a device for the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language... *We have found*, on the contrary, that *metaphor* is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which *we* both think and act, is fundamentally *metaphorical* in nature.

The well-respected Newmark (1988a:104) defines metaphors:

Any figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote, i.e., to describe one thing in terms of another. [...] Metaphors may be ‘single’ -viz. one-word- or ‘extended’ (a

collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text.

Knowles and Moon (2006:5) define metaphors as:

instances of non-literal language that involve some kind of comparison or identification: if interpreted literally, they would be nonsensical, impossible, or untrue. The comparison in a metaphor is implicit.

2.4.2 Components of metaphors in Arabic and in English

2.4.2.1 Components of metaphors in Arabic

Although Al-Jurjani provides a framework for the identification, classification, and analysis of *tashbīh* (simile) and *isti'ārah* (metaphor) in his book *Asrār al-Balāghah* (which is translated as “The Mysteries of Eloquence”), he does not mention the components of metaphor. These are described by contemporary scholars in the field of Arabic rhetoric, such as Abdul-Raof (2006) and Ghazala (2008).

Abdul-Raof (2006) divides the Arabic metaphor into three components:

1. **The borrowed-from** is equivalent to the likened element in simile;
2. **The borrowed-to** is equivalent to the likened-to in simile;
3. **The borrowed** is the borrowed lexical item taken from the borrowed-from and given to the borrowed-to.

Take "رأيت أسداً في ساحة الوغى" for example, which in English translation is “I saw a lion in the battlefield”. The noun “اسداً-lion” represents the borrowed-from, the omitted noun “man” represents the borrowed-to, while “bravery” is the semantic feature that links them, in other words the borrowed.

Ghazala, however, divides the components of metaphor into four elements, citing “Sunny smile” as an example:

1. Image (المشبه به); the source of the metaphor (i.e. the “sun”),
2. Object (المشبه); the idea, thing, or person described (i.e. “smile”),
3. Sense (وجه الشبه); the direct meaning of the metaphor (i.e. the “brilliance” of the simile, which resembles the brilliance of the shining sun),

4. The metaphor (الاستعارة). The figurative word used in the expression (i.e. “sunny”).

The similarities between Abdul-Raof’s three components of metaphor and the first three components mentioned by Ghazala, can be indicated as in the table below. The metaphor used as an example is “I saw a moon in the party”:

<i>Abdul-Raof’s components of metaphor</i>	<i>Ghazala’s components of metaphor</i>
The borrowed-from, the word “moon”	Image, the noun “moon”
The borrowed-to, the omitted noun “girl”	Object, the omitted noun “girl”
The borrowed, the beauty	Sense, the beauty
-----	Metaphor

2.4.2.2 Components of metaphors in English

As far as the components of metaphors in the English language are concerned, Newmark (1988a:105, 1988b:85) proposes the following terms, the identification of which is a prerequisite for understanding the metaphor:

- 1) Object, that is the item that is described by the metaphor, referred to by Beekman and Callow (1974) as the “topic”, e.g. the man is a sneaky rat.
- 2) Image, that is the item in terms of which the object is described (Ricard’s “vehicle”); in the above example the image is the rat.
- 3) Sense (that is Richard’s (1936) “tenor”, Beekman and Callow’s “point of similarity”), which shows in what particular aspects the object and the image are similar; in the above-mentioned example the sense is sneaky.
- 4) Metaphor, the word(s) taken from the image.
- 5) Metonym, a one-word image that replaces the object, which may later become a dead metaphor. The definition of *metonym* given by Oxford (2011:900) is “a word, name, or expression used as a substitute for something else with which it is closely associated, e.g. *Washington* is a metonym for the US government”.

Larson (1998:272) maintains that a metaphor has four parts that must be identified in order to comprehend them and then translate them accurately. They are the topic (which is the thing being compared), the image (which is the thing that the topic is compared to), the point of similarity (the same characteristic that topic and

image share) and the nonfigurative equivalent. For example, in “She is a moon”, the metaphor consists of two propositions, the first being “She is beautiful”, and the second being “The moon is beautiful”. It is not easy to analyse the metaphor because the point of similarity was not mentioned.

In his book *The Philosophy of Rhetoric* Richards (1936:96) argues that a metaphor has two components, the “tenor” and the “vehicle”. The tenor is the subject to which attributes are ascribed, and this term is equal to Abdul-Raof’s “likened-to” (Arabic) and to Larson’s “topic” (English). The vehicle is the object whose attributes were borrowed, and this is similar to Abdul-Raof’s “likened” and Larson’s “image”.

The points of similarity and dissimilarity between Abdul-Raof’s indication of the components of a simile, Richards’s parts of a metaphor, and Larson’s indication of the components of metaphor and simile are as follows:

<i>Abdul-Raof’s components of simile</i>	<i>I.A Richards’s parts of metaphor</i>	<i>Larson’s components of metaphor and simile</i>
The likened-to <i>she</i>	Tenor <i>she</i>	Topic <i>she</i>
The likened <i>moon</i>	Vehicle <i>moon</i>	Image <i>moon</i>
The simile features <i>beautiful</i>	-	Point of similarity <i>beautiful</i>
The simile element (particles) as	-	Non-figurative

2.4.3 Types of metaphors in Arabic and English

Following the explanation of the different components of a metaphor, I shall now discuss the different classifications (types) of metaphor.

2.4.3.1 Types of metaphors in Arabic

Linguists distinguish different types of metaphors. Even in Arabic rhetoric, different Arabic rhetoricians categorise metaphors differently. Al-Jurjani identifies two types,

Abdul-Raof distinguishes six types, and Ghazala seven, based on Newmark's typology.

In his classification of *isti'ara*, Al-Jurjani distinguishes two kinds. The first is "the non-significant type" (*al-isti'ara ghair al-mufida*), whereas its binary pair is called "the significant type" (*al-isti'ara al-mufida*). In the first type (the non-significant), the terms of the *isti'ara* originally signify the same referents, but in two different objects, e.g. the word "lip" (*al-shafa*) signifies the same referent as the word *al-jahfala*, the only difference being that the former signifies the lip in a human being, the latter in an animal (Abu-Deeb 1971:68). The second type (the significant, or *al-isti'ara al-mufida*) is divided into two subcategories, namely the explicit metaphor and the implicit metaphor.

Abdul-Raof (2006:219-224) distinguishes six types of metaphor in Arabic rhetoric: explicit, implicit, proverbial, enhanced, naked, and absolute metaphors.

1) Explicit metaphor is a mode of discourse whose likened element is maintained but its likened-to element is omitted, as in " رأيت اسداً يحارب في المعركة ". The literal translation of this sentence is, "I saw a lion fighting in the battlefield". In this example, the mention of the brave man who has been likened-to the lion was omitted, while the likened (the lion) was maintained. Another example is " لكل جواد كبوة ", in literal translation "for each horse there is a misstep". This sentence describes the horse that was used by the knights in the ancient time. It means that the (even) the horse that was well-trained for fighting can make a misstep and fall down with the knight on its back. Metaphorically it used to describe a perfect orator or a decent person who makes a slip/misstep. This is similar to Al-Jurjani's explicit metaphor, which falls under the significant type.

2) An implicit metaphor is created through the omission of the likened element from a given proposition, as in " إنى أرى رؤوساً قد أينعت وحان قطعها وإنى لصاحبها ". The literal translation of this sentence is "I saw heads became ripe and I am the one who will cultivate them". The likened element is the word "fruit", which was omitted. The likened-to is the plural, "heads". The clue is the words "became ripe". This metaphor was uttered by a leader who warned his opposition that he would kill them by cutting off their heads. This is similar to Al-Jurjani's implicit metaphor, under the significant type.

3) In a proverbial metaphor, the simile feature is omitted while the other components of the metaphor are maintained. Unlike other kinds of metaphor, a proverbial metaphor occurs as a whole proposition rather than be represented by an individual lexical item. It is important to note that there is no lexical clue in this kind of metaphor. The clue is cognitive because the addressee can discern the meaning through the cognitive faculty and common sense, as in "من يزرع الشوك، يحصد الجراح", which means that "he who sows the thorns, will reap the wounds". The metaphorical meaning of this sentence is "if someone always does bad things to others, the result will be that he/she will similarly be subjected to bad things in the end".

4) Enhanced metaphor: in this mode of discourse, the communicator mentions some lexical items that are semantically relevant to the borrowed-from, i.e. the likened, as in "رأيت أسدا يخطب وله مخالب"; translated as "I saw a lion giving a speech and [he] has got claws". The lexical item (مخالب – claws) is semantically relevant to the likened noun (أسد – lion).

5) The naked metaphor is the opposite of the enhanced metaphor. In the naked metaphor the communicator mentions some lexical items that are semantically relevant to the borrowed-to, i.e. the likened-to, as in "رايت زهرة ترقص ترتدي فستانا" "رايت زهرة ترقص ترتدي فستانا", which means "I saw a flower dancing wearing an embroidered dress", where the lexical items (فستانا مزركشا – embroidered dress) that are semantically relevant to the human noun, i.e. the likened-to (راقصة – the dancer), who is pragmatically discerned and is described as (زهرة – flower), which rhetorically acts as the likened element, i.e. the borrowed-from.

6) In an absolute metaphor, the speaker does not mention any lexical items relevant to either the likened-to or the likened, e.g. "I saw a tiger in the university" (Abdul-Raof 2006:219-225).

Ghazala adopted Newmark's typology of six kinds of metaphor (discussed in the next section, below), and added a seventh kind. The six types are dead metaphor, cliché metaphor, stock or standard metaphor, adapted metaphor, recent metaphor, and original metaphor; and to these he added only the cultural metaphors that belong to the English-specific culture, e.g. "to field a question", "يعالج مسألة/ يطرح مسألة على بساط", "البحث" of which the back translation is "to deal with a problem".

2.4.3.2 Types of metaphors in English

I shall consider the typologies of van den Broeck, Newmark and Larson below:

Raymond van den Broeck (1981) divides metaphors into three categories:

(1) lexicalized metaphors, including expressions that have “lost their uniqueness” and have become part of the established lexicon of the language;

(2) traditional or conventional metaphors, which belong to a specific literary period, school or generation; and

(3) private metaphors, which are the “bold” and innovating creations of writers or poets.

Newmark (1988a:106-112) distinguishes six types of metaphors (as mentioned under Ghazala’s typology above), i.e. dead metaphor, cliché metaphor, stock or standard metaphor, adapted metaphor, recent metaphor, and original metaphor. He discusses them in relation to their contextual factors.

1. **Dead metaphors:** Newmark (1988a:106) characterises dead metaphors as:

metaphors where one is hardly conscious of the image, frequently relate to universal terms of space and time, the main part of the body, general ecological features and the main human activities... They are particularly used graphically for concepts and for the language of science to clarify or define.

Reimer (1996:14) describes a dead metaphor as an expression that has lost its metaphorical force and acquired a new literal meaning because of frequent use as a metaphor, e.g. “branches of government”, whereas Olynyk (2014:124) describes them as metaphors that have no figurative meaning.

An example in Arabic of a dead metaphor related to human activity is غرق احمد في التفكير. The literal translation of this metaphor is “drowned Ahmad in thinking”. The sentence is meaningless, because in reality thinking is not a sea or a river into which one can sink, but we use it to indicate that “Ahmad was in a state of deep

thinking” or “He was in deep thought”. The metaphorical meaning has become so common that people no longer sense its transferred image, in other words, the sense is no longer present.

An example of a dead metaphor in English is “He grasped the concept”, or “I didn’t catch your name”. Both use a physical action as a metaphor for understanding. In the first phrase, it is a dead metaphor because it is based on the literal meaning of “grasp”, to grab hold of something, usually with your hand. Here your mind is doing the metaphorical “grabbing”. However, it is such a common idiom that we simply read “grasp concept” as “understand a concept” without thinking of its literal meaning. “Time is running out”, “he kicked the bucket”, “he’s a snake” may all three once have been a “fresh” metaphor, but after years of use they have “died” and in the last-mentioned metaphor the word “snake” has taken on a new sense (meaning).

2. **Cliché metaphors:** This type of metaphor has (perhaps temporarily) outlived its usefulness. They are utilised to replace the clear and obvious thought, which is often emotional, but without corresponding to the facts of the matter (Newmark 1988a:107-108). Cliché metaphors stand between dead metaphors and standard metaphors. "لقيت بدرا" is a cliché metaphor. Its literal translation is “I meet a moon”. For instance, in the Sudanese dialect the Arabic word "دخري" means something that is preserved for future use, as in the sentence "دخري الحوبة". The literal translation of this phrase is “He kept for the difficulties of time”, which means someone who will be available in a needy situation. In English, the phrase “a significant breakthrough in negotiations” means that there is an important development that may lead to an agreement. Another example is the media term “breaking news”. If we translate it literally, it will be "خبر مكسر", which makes no sense to the Arabic listener. Normally this term is translated as "خبر عاجل". Translating it literally into English results in a “speedily/quickly/instantly news”, which makes no sense.

3. **Stock or standard metaphors** are defined as an established metaphor which, in an informal context, is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically (Newmark 1988a:108). A stock metaphor has a certain emotional warmth and had not been deadened yet by overuse. Examples in Arabic are the Sudanese marital phrase فى القفص الذهبى, which literally means “he/she is in a golden cage” while culturally it means “he/she is married now”, and the phrase "ليلة الدخلة", which means “the first night for

the bride and the bridegroom to practice their private relation”. An example in English is the “body” of a car.

4. **Adapted metaphors:** Newmark does not propose a definition of the adapted metaphor, but James Dickins of the University of Salford (2005:237) argues that this kind of metaphor involves an adaptation of an existing (stock) metaphor. According to Newmark, in translation an adapted stock metaphor should, where possible, be translated by an equivalent adapted metaphor. For example, the English equivalent of "صب الزيت على النار" is “he/she pours fuel on the fire”. In Arabic it can be adapted by adding the word "كثيرا" which means “much” in English. صب كثيرا من الزيت على النار, with the literal meaning in English of “he/she pours too much fuel on the fire”. The stock metaphor “carrying coals to Newcastle” can be adapted into “almost carrying coals to Newcastle”. Translation into Arabic "يحمل الفحم إلى نيوكاسل". The equivalent in Arabic is “He sells water in the water carriers’ alley/neighbourhood”, which in Arabic means يبيع الماء في حارة السقاين.

5. **Recent metaphors** are metaphorical neologisms, often “anonymously” coined, that have spread rapidly in the SL. When this designates a recent object or process, it is a metonym, otherwise it may be a new metaphor designating one of a number of prototypical qualities that continually “renew” themselves in language. An example is the metaphor "الربيع العربي", or “Arab spring” in English. This expression was invented recently to refer to the uprising and unrest in the Arab World. The literal translation is “the spring, the Arab (one)”.

6. **Original metaphors** are those newly created or quoted by the SL writer. “In principle, in authoritative and expressive texts, these should be translated literally, whether they are universal, cultural or obscurely subjective” (Newmark, 1988a:112). An example: "عصار المفازة للعيون كتاح" literally indicates a very dusty, strong storm in the desert that severely affects the eyes. Metaphorically, it is a description of a very brave, strong man.

Larson (1998:274) divides metaphor into two types.⁷

1. **Dead** metaphor is a part of the idiomatic constructions of the lexicon of the language. The person who uses it no longer thinks about or pays attention to the comparison on which it was based, but instead thinks directly of the meaning of the idiom, e.g. “the head of state”.

⁷ Larson always discusses metaphors and similes together.

2. **Live** metaphor is contrary to dead metaphor, because this kind of metaphor is understood only after paying attention to the comparison that is being made, e.g. “Yahya’s decision to accept the conditions was a slap for his family”, in Arabic " كان القرار الذ اتخذه يحيى صفقة لاسرته ". Here, the readers should pay attention to the primary meaning of the word “slap” related to the topic “Yahya’s decision”. The meaning that will be understood by the readers is that the decision, whatever it is, makes Yahya’s family unhappy.

2.5 Definitions, components and types of similes in Arabic and in English

The section below follows the same pattern as in the preceding section on the metaphor in describing what a simile is, what its components are, and what kinds of simile translation scholars and linguist discern. The section is comparatively short because the simile has not received as much attention from theorists as the metaphor, although it occurs as frequently in discourse. Similes are simpler and easier to recognise and interpret than metaphors: a simile is an explicit comparison that uses the devices such as “like” and “as” for comparison.

2.5.1 Definitions of similes in Arabic and English

2.5.1.1 Definition of similes in Arabic

Simile in Arabic rhetoric is referred to as فن التشبيه (the art of likening). It is an aesthetic and skilful mode of discourse whose major pragmatic aims are to clarify an opinion or feeling, to bring two significations close to each other, and to compare a given entity with another in praise, dispraise, ornamentation, or repugnance... simile varies from one text producer to another in quality, effectiveness, and most importantly, in the impact upon the text receiver (Abdul-Raof 2006:198).

The simile has two simile ends (*arafai al-tashbih*) – the likened-to (*al-mushabbah*), and the likened (*al-mushabbah bihi*).

2.5.1.2 Definition of similes in English

Pierini (2007:22) characterises simile as a figure of speech used in general as well as specialized language, in everyday conversation as well as literary, journalistic and

promotional texts. Simile is “the statement of a similarity relation between two entities, essentially different but thought to be alike in one or more respects, or a no similarity relation” (Pierini 2007:23).

Similes can fulfil various functions, such as serving to communicate concisely and efficiently: they are one of a set of linguistic devices (figures of speech) that extend the linguistic resources available, they also 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 (Pierini 2007:27).

Since figurative language is used to add a special flavour to texts, or to create a particular mental picture in the receptor’s mind, so a simile, as a part of figurative speech, is used to add that effect.

2.5.2 Components of similes in Arabic and English

2.5.2.1 Components of similes in Arabic

Abdul-Raof (2006:199-200) mentioned four components through which simile can be realised. They are:

1. **The likened-to** (*al-mushabbah*): This is the entity, i.e. a person or thing, that is likened to another entity, which is the likened.
2. **The likened** (*al-mushabbah bihi*): This is the original entity to which another entity, i.e. the likened-to, is attached.
3. **The simile feature**: This refers to the feature that is common to both ends of the simile.
4. **The simile element**: (simile particles).

Abdul-Raof gives the following example to explain the above four components:

زيد كالاسد → **Zaid is like a lion.**

The noun (زيد – Zaid) represents the likened-to, the noun (الاسد – the lion) represents the likened, the particle (ك – like) represents the simile element, and the

implicit notion (الشجاعة – courage) represents the simile feature, which is a semantic link that is common between and shared by both nouns "زيد" and "الأسد" .

2.5.2.2 Components of similes in English

Most of the elements of similes are common with the elements of metaphors. According to Pierini (2007:23), similes consist of the following elements:

- 1) “topic”, which is the entity described by the simile;
- 2) “vehicle”, which is the entity to which the topic is compared;
- 3) “comparison marker”, and
- 4) “similarity feature(s)”, which are the properties shared by topic and vehicle, which can be expressed explicitly or left unsaid.

The entities compared can be persons, objects or processes.

In the terminology of Richards (1936), these elements are known as the “tenor” and the “vehicle”, which is the entity to which the topic is compared.

2.5.3 Types of similes in Arabic and English

2.5.3.1 Types of similes in Arabic

In terms of the simile feature, Abdul-Raof identifies the following nine forms of simile:

1. Single simile: This refers to the simile which includes one simile feature that is shared by the likened-to and the likened. The simile feature, however, is not mentioned, as in: “Your cheeks are like the rose”, "خديك كالوردة", where the simile feature (الحمرة – redness) is the only feature that can be shared by the two ends of simile, the likened-to (الخدین – the two cheeks) and the likened (الوردة – the rose).

2. Multiple similes: This kind of simile is achieved when an entity is likened to another entity in respect of several shared features, as in سالم كوالده اخلاقا "Salim is like his father in manners, walking, height, and voice". The likened entity (والد – father) shares many features (such as اخلاقا ومشيية وطولا وصوتا – manners, mode of walking, height, and voice) with the likened entity (the son, Salim).

3. Compound simile: This refers to the likening of one image to another. This is also referred to as “imagery simile”, as in النجوم كفقاعات الماء – “stars are like water bubbles”. The likened-to (النجوم – the stars) is compared to the likened (فقاعات الماء – the water bubbles) which are characterised by the features of الإستدارة – roundness), (البياض – brightness), and (اللمعان – whiteness). These compound features have led to the construction of a compound simile. This is an image versus another, i.e. an imagery simile. Most importantly, because the constituent features of the likened complement each other, none of them can be omitted.

4. Synopsis simile: This kind of simile occurs when the simile feature is ellipited, as in "كلامك كالعسل" – “Your speech is like honey”, where the simile feature (في حلاوته / حلاوة – in its sweetness), for instance, is missing.

5. Detailed simile: This kind of simile occurs when the simile feature is mentioned, as in "كلامك كالعسل حلاوة" – “Your speech is like honey in its sweetness”.

6. Effective simile: In the example "سالم أسد" – “Salim is a lion”, where the simile feature (في شجاعته – in his courage) and the simile element (ك – as, like) are missing, it can be seen that there is no difference between an effective simile and a metaphor. Gholami Montashery and Khorrami (2016:56) argue that:

[r]hetorically ... metaphor is an effective simile whose one end of the two ends, i.e. the likened-to (*al-mushabbah*) and the likened (*almushabbabhihi*), has been deleted. Yet, metaphor represents a highly elevated effective status in Arabic rhetoric that cannot be attained by effective simile.

7. Reverse simile: In this type of simile, the usual order of the likened-to and the likened is reversed. In the examples (1) الأسد يشبه سالما – The lion is like Salim, (2) البدر يشبه وجهك – The full moon is like your face, the likened-to (*al-mushabbah*) elements are (الأسد – the lion) and (البدر – the full moon), and the likened (*al-mushabbah bihi*) elements are (سالما – Salim) and (وجهك – your face).

8. Implicit simile: As in الشاه المذبوحة لا يؤلمها السلخ – “The slaughtered sheep does not feel the pain of pulling off its skin”. In this example, we have implicit simile, which can be presented explicitly in the following counterpart sentence: أنت كالشاه – المذبوحة – “You are like a slaughtered sheep”.

9. Imaginary simile: In وجهها كالشبح – “Her face is like a ghost”, the likened-to is (وجهها – her face) and the likened is (الشبح – the ghost). This type of simile

is identified as “imaginary” because of its content, since ghosts do not exist in real life. It is merely an imagination.

2.5.3.2 Types of similes in English

Pierini’s interest in the simile was roused by the comparatively little research done on similes and how they are translated, as opposed to the fact that the metaphor was investigated and researched in a number of different disciplines such as philosophy, linguistics, cognitive psychology, literary theory and criticism (Pierini 2007:22).

Pierini’s typology of the simile is based on a binary classification. Her two categories are “literal” and “non-literal” (Pierini 2007:260). An example of a literal simile is “Blackberries are like raspberries”, whereas “Crime is like a disease” is an example of a non-literal simile. In a non-literal simile, topic and vehicle are not symmetrical, meaning that the terms denoting the two entities cannot be reversed; if they are reversed, the simile may become meaningless (e.g. “A disease is like crime”), while in a literal simile the two entities can be reversed without rendering the simile meaningless, e.g. “Raspberries are like blackberries”.

2.6 Translation of metaphors and similes: Strategies and procedures

All of the theory about the nature of metaphors and similes discussed in the preceding sections serve as a background to determining how specific examples of these figures of speech have been *translated* from Arabic into English. Views on the translation of metaphors and similes, and suggested strategies and procedures that the translator might use to translate them, are therefore discussed in this section as a necessary foundation for the next two chapters of this dissertation.

Translators and linguists both claim to have contributed (most) significantly towards the understanding of metaphors and similes (Shuttleworth 2014:58). It is true that translation studies have contributed greatly towards classifying metaphors and similes, and further towards devising and describing strategies and procedures to be used in the practise of translating these figures of speech. Shuttleworth (2014:59) takes a mitigating approach that acknowledges the contribution of translators, but does not afford it supremacy:

It is true, however, that some of the claims made by translation scholars as to the centrality of translation to the study of metaphor will probably strike most metaphor scholars as somewhat overstated. For example, Dagut declares that “it is translation theory that holds the key to a deeper understanding of metaphor” (1976:32). For van den Broeck metaphor is, more realistically, “a pivotal issue in translation”, but one that has, however, received “only random attention” (1981: 73).

Scholars and students of translation agree that one of the greatest problems encountered by translators during the process of translation is the inability to convey the exact meaning of the ST in the TT. This is due to several factors, such as different linguistic features, especially if the transfer occurs between two languages as remote as Arabic and English, differences in cultures, as well as the kind of readership. If all of these factors can cause problems for translators in general, translating metaphors and similes will be then even more problematic. One of the problems is that metaphors and similes are figures of speech that cannot be translated literally. Another factor is that interpretation plays a big role in allocating meaning to a metaphor, especially “fresh” as opposed to dead metaphors. The procedures and strategies advocated by different scholars for translating metaphors and similes are explained below, followed by a comparative table (in section 2.8) in which they are synthesised.

2.6.1 *Newmark's procedures for translating metaphors and similes*

Peter Newmark's contribution to the field of translation studies is important, particularly with regard to procedures and strategies for the practice of translating metaphors and similes. To help the translators to overcome the difficulty of translating the metaphors and similes, Newmark (1988b:88-91) suggested six prescriptive procedures/strategies:

1. Reproducing the same image in the TL if the image has comparable frequency and currency in the appropriate register. According to Newmark, this procedure is most often used for one-word metaphors, e.g. the Arabic metaphor *ترحيباً* *حاراً/بارداً*. The literal translation is “A welcome warm/cold”. The metaphorical meaning is “a good/bad welcome”, which is equivalent to the English expression “a cold/warm welcome”.

2. Replacing images in the SL with a standard TL image within the constraints of TL cultures, for instance the Arabic metaphor "نصف الخبزة خير من عدمها". The literal translation is "half a loaf is better than nothing". The metaphorical meaning is "something is better than nothing". With this procedure, it can be replaced with the English expression "half a loaf is better than no bread", or "a bird in the hand is better than two in the bush".

3. Translation of metaphor by simile, retaining the image. According to Newmark, this procedure can be used to modify any type of word as well as original complex metaphors, e.g. "هو بحر". The literal meaning is "He is sea". The meaning of this metaphor in Arabic is "He is very generous". It can be translated into a simile "He is like the sea in generosity".

4. Translation of metaphor or (simile) by simile plus sense, e.g. "هو بومة". The literal translation is "He is an owl". This metaphor means he is very clever. This metaphor can be translated into English by the simile "He is as wise as an owl".

5. Conversion of metaphor to sense: e.g. "يصنع من الفسيخ شربات". The literal translation is "He makes from the salted fish a juice". The metaphorical meaning is "He makes a juice from the salted fish". It can be converted into sense as "He is capable of doing the most difficult job".

6. Deletion, if the metaphor is redundant or otiose, as in the example ألقوا السهام. The literal translation is "They throw the arrows". The metaphorical meaning is "They cast lots with arrows". It can be translated as "They draw/cast lots", by deletion of the phrase "with arrows", because the way in which the lots were drawn is a commonly understood expression.

7. Same metaphor combined with sense, e.g. "اولوا القربى اولى بالمعروف". The literal meaning is "The next of kin/relatives, they most deserved the charity". The meaning of this metaphor is that the next of kin/relatives are the most who deserved the charity. It can be translated by the English metaphor "Charity begins at home".

In contrast to Newmark's prescriptive framework of translating metaphors, Van den Broeck provides a tentative descriptive scheme of modes of metaphor translation.

2.6.2 *Van den Broeck's modes of translating metaphors*

1. Translation “*sensu stricto*”. A metaphor is translated “*sensu stricto*” whenever both SL “tenor” and SL “vehicle” are transferred into the TL. For lexicalized metaphors this mode of translating may give rise to two different situations depending on whether or not the SL and the TL use corresponding “vehicles”: *a)* If the “vehicles” in SL and TL correspond, the resulting TL metaphor will be idiomatic. *b)* If the “vehicles” in SL and TL differ, the resulting TL metaphor may be either a semantic anomaly or a daring innovation.
2. Substitution. This mode applies to those cases where the SL “vehicle” is being replaced by a different TL “vehicle” with more or less the same “tenor”. Then the SL and TL “vehicles” may be considered translational equivalents in that they share a common “tenor”.
3. Paraphrase. An SL metaphor is paraphrased whenever it is rendered by a non-metaphorical expression in the TL. In fact, this mode of translating metaphors renders them into “plain speech”; the resulting TL expression comes up to the level of a commentary rather than of actual translation (van den Broeck 1981:77).

2.6.3 Larson’s procedures for translating metaphors and similes

Larson (1998:279) proposes five procedures for the translation of metaphors. The last-mentioned three (of the five) can also be used for translating similes.

1. The metaphor can be kept if the target language permits, i.e. if the image can be understood in the receptor language, as in كان قرار يحيى بقبول الشروط - صفقة - لأسرته. The translation of this metaphor is “Yahya’s decision to accept the conditions was a slap for his family”, that means it made his family upset. The literal translation is “the decision of Yahya for accepting the conditions was a slap to his family”.

2. A metaphor may be translated as a simile (adding “like” or “as”), for example "ضميرى هو دليلى". This metaphor can be translated in the form of a simile, “My conscience is like my guide”. The literal translation is, “My conscience is my guide”.

3. A metaphor of the receptor language that has the same meaning may be substituted; for example, the Arabic metaphor "الضحك هو أفضل دواء". Literal translation of this metaphor is, “laughter is the best medication”. This metaphor is equivalent to English metaphor “Laughter is the best medicine”.

4. The metaphor may be kept and the meaning explained, that is, the topic or point of similarity may be added; for instance, "عجلة العدالة تسير ببطء". The literal meaning of this sentence is "the wheel of justice moves slowly". This metaphor is retained in the English metaphor "The wheels of justice turn slowly".

5. The meaning of the metaphor may be translated without keeping the metaphorical imagery; for example, the Arabic metaphor "ذهبت أحلامهم أدراج الرياح". The literal meaning of this sentence is "Their dreams went with the street's winds". The meaning of this metaphor can be translated as "Their hopes were shattered".

2.6.4 *Pierini's strategies for translating similes*

Pierini (2007:31) suggests six strategies for translating similes:

1. Literal translation (retention of the same vehicle);
2. Replacement of the vehicle with a different vehicle;
3. Reduction of the simile, if idiomatic, to its sense;
4. Retention of the same vehicle plus explication of similarity feature(s);
5. Replacement of the vehicle with a gloss;
6. Omission of the simile.

2.6.5 *Baker's procedures for translating instances of non-equivalence*

Mona Baker (2018/2011/1992) views translation problems in terms of non-equivalence between the source and the target language, and situates the non-equivalence at different levels, for instance grammatical dissimilarities, pragmatic differences, and problems related to textual cohesion. She considers metaphors and similes as linguistic phenomena where non-equivalence may manifest either at word level or above word level. She suggests the following strategies for translation at word level (Baker 2018:24-45), not specifically for metaphors and similes but for other kinds of language use as well:

1. Translation by a more general word (superordinate) in propositional meaning; this strategy is used when the TL lacks a specific word (hyponym) but has a general word (superordinate).
2. Translation by a more neutral/less expressive word.

3. Translation by cultural substitution, i.e. replacing a culture-specific item or expression with a target-language item that does not have the same propositional meaning but is likely to have a similar impact on the target reader.

4. Translation by using a loan word plus explanation in dealing with culture-specific items, modern concepts and buzz words.

5. Translation by paraphrase using a related word. This strategy is used when the concept expressed by the source item is lexicalized in the TL but in a different form.

6. Translation by paraphrase using unrelated words, when the expression is not lexicalized in the target language.

7. Translation by omission, if the meaning conveyed by a particular item or expression is not vital enough to the development of the text.

8. Translation by illustration, if the word in the target language refers to a physical entity that can be illustrated.

Metaphors may be “single” (viz. one-word) or “extended” – a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text (Newmark1988a:104). In addition to the strategies of translation at word level, Baker suggests some strategies for translation above word level, i.e. for translating idioms and fixed expressions. Three of them can be used for translating metaphors (see Baker 2018:80-86):

1. Borrowing/loaning of the source language metaphor.
2. Translation by paraphrase.
3. Translation by omission of the entire metaphor.

The first strategy (using ST words as loan words in the TT) would be relevant when dealing with culture-specific matters (cultural substitution), for example where the translator substituted the Arabic word "الغول", which is a culture-specific concept, with the transliteration “the ghou””, to convey the culture-specific meaning. In the ancient Arab myth, "الغول" is a powerful creature that cannot be conquered.

2.7 Summary of strategies and procedures for translating metaphors and similes

There is some overlap between the strategies advocated by different translation scholars. A comparison of Larson's five strategies and Newmark's seven procedures reveals an overlap of five strategies, as is shown in the table below:

<i>Larson's five strategies for translating metaphors</i>	<i>Newmark's seven procedures for translating metaphors</i>	<i>Baker's procedures for translating instances of non-equivalence</i>
The metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language	Reproducing the same image in the TL if the image has comparable frequency and currency in the appropriate register	Translation by a more general word (superordinate) in propositional meaning
A metaphor of the receptor language which has the same meaning may be substituted	Replacing images in the SL with a standard TL image within the constraints of TL cultures	Translation by a more neutral/less expressive word
A metaphor may be translated as a simile (adding "like" or "as")	Translation of metaphor by simile, retaining the image	Translation by cultural substitution
The metaphor may be kept and the meaning explained (that is, the topic or point of similarity may be added)	Same metaphor combined with sense	Translation by using a loan word plus explanation
The meaning of the metaphor may be translated without keeping the metaphorical imagery	Conversion of metaphor to sense	Translation by paraphrase using a related word
	Translation of metaphor or (simile) by simile plus sense	Translation by paraphrase using unrelated words
	Deletion: if the metaphor is redundant or otiose, there is a case for its deletion	Translation by omission

		Translation by illustration
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The overlap thus encompasses the following five strategies for translating a metaphor or simile:

1. Metaphor can be reproduced using a similar metaphor;
2. Metaphor can be converted into a simile;
3. Metaphor can be replaced by another metaphor that belongs to the target language;
4. Metaphor can be kept and the meaning explained; and
5. Metaphor can be translated into sense.

2.8 Translation as destruction of the original

If all the above-mentioned strategies are in favour of the art of translation, however, Venuti believes that there is a *violence residing in the very purpose and activity* of translation itself. Venuti (1995:18) argues:

The viability of a translation is established by its relationship to the cultural and social conditions under which it is produced and read. This relationship points to the violence that resides in the very purpose and activity of translation: the reconstitution of the foreign text in accordance with values, beliefs and representations that pre-exist it in the target language, always configured in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts. Translation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target language reader.

The first part of this argument indicates that the usefulness of a translation is measured by its link to the value of the target reader.

In this respect, Basnett and Lefevere (2003:72) write:

If a text is considered to embody the core values of a culture, if it functions as that culture's central text, translations of it will be scrutinized with the greatest of care, since "unacceptable" translations may well be seen to subvert the very basis of the culture itself.

The views expressed above were briefly touched upon in section 2.4.5. It is important to note these preferences (for some scholars and translators as strong as a conviction) because it has a bearing on the translation choices made by the translator. Translators do not always explicitly state their translational approach as domesticating or foreignising, and sometimes the choice might even be imposed on the translator by the publisher (or another agent in the production process – speaking in terms of the polysystems model). But regardless of who made the decision, it will (at least potentially) influence the way in which the translation was (or is) assessed, i.e. the reception of the target text. Where applicable, it will be pointed out in the next two chapters, in an explanatory and descriptive manner. The researcher does not wish to make a judgment of quality based on a prescriptive view of what the translation should be like, but such a view might come to the fore in statements reflecting the statement of other readers.

Chapter 3

Identification, Description and Analysis of Similes in *Season of Migration to the North*

3.1 Introduction

This chapter aims at identifying, describing and analysing a random selection of similes in Tayeb Salih's *Season of Migration to the North*. The analysis is based on the methods of identification, and possible procedures for the translation of similes as suggested by Larson (1998) and Pierini (2007). It is known that similes draw resemblance with the help of connectors that make the comparison explicit, such as "Like" and "as", but they are not the only connecting words, or "comparison markers". Pierini (2007:27-28) lists the following examples, belonging to various word classes:

a) adjectives (the same as, similar to), for example "Fuelling a hateful speech against foreigners is the same as killing them"; "Although John is only 10 years old, but he is similar to his older brother in playing football".

b) verbs (act like, look like, resemble, seem, sound like, remind), for example "Muna closely resembles her sister Nuha".

c) conjunctions (as though, if), e.g. "He behaved as though nothing had happened".

d) nouns (some kind of, a sort of), e.g. "This sort of problems are like trials of married life".

e) prepositions (as, like), for example "Treat me as a friend".

To translate accurately, the translator must first recognize the instances of figurative language, and he/she should read the sentence with a view to identify the type of figurative language (a simile, a metaphor, an idiom, etc.). If any of the above-mentioned markers are found, they indicate the occurrence of a simile.

Pierini (2007:30-31) also acknowledges that similes are realized in a variety of linguistic forms, occur in a variety of genres with a variety of functions, and they can

cause problems in translation, and the problem of translating them varies considerably.

Once identified, the simile should be analysed to determine what it means or conveys. Larson (1998:272) emphasizes the importance of identifying the four parts of a simile in order to understand them and make their translation possible. One of many reasons why similes may be hard to understand could be that the image of the simile is unknown in the TL: Larson (1998:275) gives the example of a simile based on snow that would be meaningless to people living in some parts of South Pacific where snow is unknown. In this regard, to make a similar comparison, another image, one that is familiar in the target culture, should be used.

For the sake of clarity, Larson's (1998:279) ways and Pierini's (2007:41), strategies of translating similes which were set out in chapter 2, mentioned again, as follows:

3.2 Larson's ways for similes translation

1. Substitution of a simile of the receptor language which has the same meaning; for example, the Arabic simile "قمم التلال تبدو بيضاء كالرمال". Transliteration: "*gimam altlal tabdu beida kalrimal*". Translation: "The tops of the hills look as white as the sands". In this sentence, the topic is "the tops of the hills", the image is "the sands", while the point of similarity is "the whiteness". The device is "ك", which is equivalent to English device "as...as". The "sands" can be replaced in translation by "snow", "the tops of the mountain look as white as snow", Arabic translation: قمم التلال تبدو بيضاء كالثج, transliteration: "*gimam altlal tabdu beida kalthalaj*". The TL reader can realise the word "snow", but not the word "sands", which will be realised by the SL reader, as most of the Arab regions are covered by sands and not snow.

2. The simile may be kept and the meaning explained (that is, the topic or point of similarity may be added); for instance, "الكلمة كسلاح ذو حدين". Transliteration: "*alkalimah ka silah dhu hadin*". The literal meaning of this sentence is "The word is like a double-edged sword". This simile is kept and the meaning explained as follows: "The word is like a double-edged sword" means that what one is saying could cause severe problems and lead to serious consequences, or it could be like a messenger of

peace that can enhance respect and tolerance, because in some cases it can cause a clash between people and in other cases it can be a factor of solving disputes between people.

3. The meaning of the simile/ metaphor may be translated without keeping the metaphorical imagery; for example, the Arabic metaphor "ذهبت أحلامهم أدراج الرياح", transliteration of this sentence is "*dhahabat ahlamihim adraj alriyah*". The literal meaning of this sentence is "their dreams went with the street's winds". The meaning of this metaphor can be translated into "Their hopes were shattered/ dashed or went unheeded".

3.3 Pierini's strategies for similes translation

1. Literal translation (retention of the same vehicle), for example فى وقت الإمتحان يكون الطالب مشغولاً كالنحلة. Transliteration: "*Fi wagt alimtihan yakun altalib mashghulan k-nahla*". Literal translation: "At exam time, the student was busy as a bee".

2. Replacement of the vehicle with a different vehicle, for example الولد طويل كشجرة الصنوبر. Transliteration: "*Alwalad taweel ka shagarat asnobar*". Translation: "The boy is as tall as the pine tree". It can be translated into Arabic as "The boy is as tall as the date palm". The replacement of the vehicle "pine tree" with the vehicle "date palm" is because it is known to the Arabs. In fact, this strategy is similar to Larson's strategy of substitution of a simile of the receptor language which has the same meaning.

3. Reduction of the simile, if idiomatic, to its sense, for example طعم النجاح حلو كحلاوة عسل النحل. Transliteration: "*Taam anajah hilu kahalawat asl an-nahl*". It can be reduced to its sense as "Success is as sweet as honey", keeping the image "the sweetness".

4. Retention of the same vehicle plus explication of similarity feature(s), for example "قد يؤدي الخلاف بين أمريكا والصين إلى زوال أحدهما كما حدث مع الإتحاد السوفيتى". Transliteration: "*qad yuadiy alkhilaf bayn amrika walsiyn iilaa zawal ahdhmma kama hadath mae alaitihad alsuwfiati*". Translation: "The dispute between China and America may lead to the disappearance of one of them as the dispute between America and the Soviet Union led to the disappearance of the Soviet Union". The

explication is “the dispute between America and the Soviet Union led to the disappearance of the Soviet Union”.

5. Replacement of the vehicle with a gloss, for instance هو ليس مثل أبو نواس. Transliteration: “*Huwa laysa mithl Abu-Nawas*”. Translation with a gloss: “He does not look like Abu-Nawas”. (Abu-Nawas was the poet who was famous for talking explicitly about wine in his poetry during the Abbasid Caliphate.)

6. Omission of the simile. An example: “The tops of the blue hills that showed white as though they were snow-capped”. The topic in this example is “the blue hills”, the image is “snow-capped”, and the point of similarity is “the whiteness” (Larson 1998:272). The omission of the simile might be the right solution for the translator because the comparison between the whiteness on the top of mountains and snow may not be realized by TL readers (the Arabs). As it was explained before, snow is a common aspect in the West but not in the Arab world, because most of the area is covered in sand and for most of the seasons it is hot.

Pierini proposes six strategies for translating similes, while Larson suggests three strategies for the translation of similes. There is an overlap of only two strategies between Larson and Pierini.

3.4 Table indicates the overlap between Pierini’s and Larson’s strategies for simile translation:

<i>Pierini’s strategies for simile translation</i>	<i>Larson’s ways for metaphor/simile translation</i>
Literal translation (retention of the same vehicle)	
Replacement of the vehicle with a different vehicle	A simile of the receptor language which has the same meaning may be substituted
Reduction of the simile, if idiomatic, to its sense	
Retention of the same vehicle plus explication of similarity feature(s)	The simile may be kept and the meaning explained
Replacement of the vehicle with a gloss	
Omission of the simile	

Pierini's model will be the framework for the analysis of similes translation in this study because, compared to Larson's, it deals with simile only and it seems more comprehensive and efficient. In fact, it provides more options and possibilities for simile translation.

3.5 Analysis of similes in *Season of Migration to the North*

The objective of this section of the study is to analyse a number of similes in *Season of Migration to the North* that were randomly chosen, and because similes do not pose any significant challenges to the translator, I analyse only 28 out of the total number of the similes in the novel. The similes analysed cover all types of similes devices that can be used in Arabic, such as the device "ك", which is equivalent to the English devices "as", "such as" and "like"; the device "كان", which is equivalent to the English device "as if"; and the device "مثل", which is equivalent to the English device "similar to".

Abdul-Raof categorised similes in two forms in terms of the occurrence of the simile element. They are:

1. *Unrestricted simile* and
2. *Confirmed simile* (2006:203-204).

He also divided simile in terms of its two ends, i.e. the likened-to and the likened, into four categories. They are:

1. *Perceptible–perceptible simile,*
2. *Cognitive–cognitive simile,*
3. *Cognitive–perceptible simile,*
4. *Perceptible–cognitive simile.*

Abdul-Raof suggested 14 types of similes based on the simile features, the simile element, and the two ends of simile, in other words for a full simile with all its components. These are:

1. *Single simile;*
2. *Multiple simile;*

3. *Compound simile;*
4. *Synopsis simile;*
5. *Detailed simile;*
6. *Unrestricted simile;*
7. *Confirmed simile;*
8. *Perceptible–perceptible simile;*
9. *Cognitive–cognitive simile;*
10. *Cognitive–perceptible simile;*
11. *Perceptible–cognitive simile;*
12. *Imaginary simile;*
13. *reverse simile;*
14. *Effective simile.*⁸

Although, in chapter 2, the researcher mentioned the nine forms of similes in terms of the simile feature (Abdul-Raof 2006:200-203), the study and analysis of similes in this chapter are based on the 14 types of similes in the occurrence of all components of similes. The study also used Larson’s four components of similes, as mentioned in her book (Larson 1998:272-273), in the analysis of the similes extracted from the novel, plus the strategies of similes translation proposed by Pierini (2007:31).

Simile 1

SL: "كَأَنَّ ثَلْجًا يَذُوبُ فِي دَخْلِيَّتِي،" (page 5)

Transliteration: “*ka-an thaljan yatdhubu fi dakheelati*”.

Literal translation: “As if an ice melts inside me”.

TL: “I felt as though a piece of ice were melting inside **of** me.” (page 9)

Analysis: This is a single simile (Abdul-Raof 2006:200) because the simile feature, “warm feeling”, is not mentioned. In this simile the narrator compares the

⁸ These 14 types of similes include all the other types proposed by Abdul-Raof except simile No. 8 (implicit simile) of his suggestion of nine types of similes in terms of the simile feature.

change to his internally cold state with the melting of ice. The topic is “his feeling on the inside being among his family”, the vehicle is “the ice that was melted by the heat”, the point of similarity between them is “the change from cold to warmth”, and the device is “as though”. Nevertheless, by using the phrase “a piece”, the translator created a level of meaning which is not visible in the original text. The back translation will be "كأن قطعة تلج تذوب فى دخيائى". In terms of translation strategies, the translator used strategy No. 1 of Pierini (2007:31), a literal translation with “retention of the same vehicle”. However, although the translator created a level of meaning that was not visible in the original, by using the sentence “I felt as though a piece of ice were melting inside of me”, he succeeded in conveying the general meaning of this simile.

Simile 2

SL: " كانى مقررور طلعت عليه الشمس." (page 5)

Transliteration: “*kanni mqrur talaat alaihi ash-shms*”

Literal translation: “As if I am a very cold person rises the sun on him”.

TL: “as though I were some frozen substance on which the sun had shone.”
(page 9)

Analysis: This is a single simile because the simile feature, “warm feeling” is not mentioned. In this simile the narrator compares his internal feeling of being in a cold state before the sun had shone on him with his warm feeling inside after the sun had shone on him by using the device "ك", which is equivalent to the English devices “as”; “similar”; “as much as”; “such as”; “like”; and “just as”. The topic is “his feeling of warmth when among his family”, the vehicle is “the feeling of a cold person who is exposed to the sunshine”, the point of similarity between them is “the state or quality of being warm”, while the device is “as though”. According to the *Al-Mawrid-Arabic-English Dictionary* (2007), the word "مقررور" means “a person who feels very cold, cold, chilly”. According to the definitions provide by the *Concise Oxford English Dictionary* (2011), the word “substance” denotes

1. a particular kind of matter with uniform properties. - an intoxicating or narcotic drug. 2. the real physical matter of which a person or thing consists. - solid basis in reality or fact: *the claim has no substance*. - dependability or stability. 3. the quality of being important, valid, or significant. - the most important or essential part or meaning. - the subject matter of a text or work of art, especially as contrasted with its form or style. - wealth and professions: *a woman of substance*. 4. philosophy; the essential nature underlying phenomena, which is subject to changes and accidents.

So, none of the above definitions can convey the meaning of the word "مقرور". As such, by using the word "substance" to convey the meaning of the Arabic word "مقرور", the translator has inaccurately conveyed the meaning of the word "مقرور", based on the definitions in the respective dictionaries. In terms of translation strategies, the translator used Pierini's strategy No.1 (Pierini 2007:31), namely of literal translation (retention of the same vehicle) as in the sentence "as though I were some frozen substance on which the sun had shone".

As far as the term "failed/succeeded in conveying the meaning is concerned", the researcher will quote Aisha El-Said, a member of the arbitrary committee of the Tayeb Salih Prize, who pointed out some inaccuracies in Denys Johnson's translation of *Season of Migration to the North*. She (2011) argued that the translator failed to transfer the meaning of many non-figurative words, let alone those who are specific to the Sudanese culture, and figurative speech. One of the examples El-Said mentioned was Johnson's failure to accurately/equivalently translate the Arabic sentence: *عُدْتُ إِلَى أَهْلِي يَاسَادَتِي بَعْدَ غَيْبَةٍ طَوِيلَةٍ، سَبْعَةَ أَعْوَامٍ عَلَى وَجْهِ التَّحْدِيدِ، كُنْتُ خَلَالَهَا أَتَعَلَّمُ فِي أَوْرُوبَا* into "It was, gentlemen, after a long absence — seven years to be exact, during which time I was studying in Europe — that I returned to my people". This is a literal translation that changed the meaning of returning to a family after a long time of absence; that is to say "the intimacy". So, if the translator failed to convey the meaning of the non-figurative speech in this novel, what about the figurative speech, namely; similes and metaphors?

Simile 3

SL: "قام بينى وبينهم شئ مثل الضباب." (page 5)

Transliteration: "*qam baini wa bainahum sheiun mithl aldabab*".

Literal translation: "Stood between me and between them something like fog"

TL: "something like fog rose up between them and me." (page 9)

Analysis: This is a single simile because the simile feature, "unclear vision", is not mentioned. It is a verbal sentence. The narrator compares his feelings when he met his relatives after seven years to "the fog". The meaning is that he was not sure about his feelings when he saw them because of the long period he had spent overseas, far from them. The topic is "his unclear feelings towards his family", the vehicle is "the fog that is affecting the visibility", the point of similarity between them is "the unclear state", the device is "like". According to *Al-Mawrid-Arabic-English Dictionary* (2007), the word "الضباب" means "fog/mist". The translator used Pierini's strategy No. 1, a literal translation (retention of the same vehicle). He succeeded in conveying the meaning of this simile.

Simile 4

SL: "ولكنى مثل تلك النخلة، مخلوق له أصل." (page 6)

Transliteration: "*wa lakini mithl tilk annakhla, makhluq lahu asl*".

Literal translation: "And but me like that palm-tree, a creature has origin".

TL: "...but like that palm tree, a being with a background, with roots." (page 9)

Analysis: This is a detailed simile because the simile feature, "the palm tree had deep roots in the ground and he had a deep root in the village", is mentioned. In this simile, the narrator compares himself with the palm tree, in having a deep root and origin. The topic is "the narrator", the vehicle is "the palm tree", the point of similarity between them was that "the palm tree had deep roots in the ground and he had a deep root in the village", the device is "like". The translator used the phrase "a

being with a background” as an explication of the similarity feature. In terms of simile translation strategies, the translator used Perini’s strategy of retention of the same vehicle plus explication of similarity feature(s). By translating the SL sentence as “...but like that palm tree, a being with a background, with roots”, the translator succeeded in conveying the meaning of this simile.

Simile 5

SL: . "والدنيا كحالها لم تتغير" (page 6)

Transliteration: “*wa adunya kahaliha lm tataghaiyr*”.

Literal translation: “And the world as if it were unchanged”.

TL: “...and the world as unchanged as ever”. (page 9)

Analysis: This is a single simile because the simile feature, “nothing has changed in features of the village since his absence”, is not mentioned. In this sentence, the narrator compares the world and the situation in terms of changing and not changing. The meaning is “although I spent seven years away from my village, there was not any change in the world”. The topic is “the world”, the vehicle is “the situation”, the point of similarity between them is “being the same” or “no change”, while the device is “as ...as”. The translator used a strategy of literal translation (retention of the same vehicle), Pierini’s strategy No. 1 of (Pierini 2007:31). By using the word “world” in the sentence “...and the world as unchanged as ever”, the translator managed to convey the meaning of this simile.

Simile 6

SL: "إن الأوروبيين... مثلنا تماما يتزوجون ويربون أولادهم حسب التقاليد والأصول، ولهم أخلاق." (page 7)

Transliteration: “*ina al'urubiyiyn... mithlana tamamen yatazawajun wa yurbun awladahum hsb altaqaleed wa lusual, wa lahum akhlaq.*”

Literal translation: “verily the Europeans... like us exactly, they marry and they bring up their children according to principles and traditions, and they have morals”.

TL: “Europeans... exactly like them, marrying and bringing up their children in accordance with principles and traditions, that they had good morals.” (page 9)

Analysis: This is a multiple simile because the simile feature, “some common social features/norms”, is mentioned. The narrator compares the villagers with the Europeans. The topic is the “villag(ers)”, the vehicle is “the Europeans”, the simile feature or point of similarity is “some common social features/norms”, the simile element is the connecting word “like”. The translator used strategy No. 1 (Pierini 2007:31). Therefore, by using the phrase “like us”, the translator succeeded in conveying the meaning of the simile.

Simile 7

SL: "كطفل يرى وجهه فى المرأة لأول مرة" (page 8)

Transliteration: “*katifl yara wajhahu fi al-mirat lawal mara*”.

Literal translation: “As a child saw his face in the mirror for the first time”.

TL: “...like a child that sees its face in the mirror for the first time”. (page 10)

Analysis: This is a single simile because the simile feature, “the happiness of a child who has a good new experience for the first time”, is not mentioned. The meaning is that “children normally feel happy in any good new experience”. The narrator compares his happiness when he joined his family with the happiness of a child who has a good new experience for the first time, that is to say to see his face in the mirror for the first time. The topic in this simile is “the narrator’s first impression of being among his family”, the vehicle is “the facial expression of a child who has a good experience for the first time”, the point of similarity is “the reaction of the first good experience”, while the device is “like”. By translating the SL simile as “I was happy during those days, like a child that sees its face in the mirror for the first time”, using strategy No. 1 (Pierini 2007:31) the translator managed to accurately convey the meaning of the simile.

Simile 8

SL: "تمتلئ عيناى بالحقول المنبسطة كراحة اليد". (page 9)

Transliteration: "*tmtali ainai blhuqul almumbasita karaht alyad*".

Literal translation: "[filled my eyes with] the fields flat like a palm of a hand".

TL: "...and my eyes take in fields flat as the palm of a hand". (page 10)

Analysis: This is a detailed simile because the simile feature, "the state of being flat", is mentioned. The narrator compares the flat fields with the palm of a hand. The topic is "the state of the fields", the vehicle is "the palm of a hand", the point of similarity between them is "the state of being flat", the device is "as". The translator used strategy No. 1 (Pierini 2007:31). By using the sentence "and my eyes take in fields flat as the palm of a hand", the translator succeeded in conveying the meaning of the simile.

Simile 9

SL: "لم يكن مسطحا كالعادة ولكنه كان مثلثاً كظهر الثور." (page 15)

Transliteration: "*sqfuha lm yakun musatahan klaadah walakunah kan mthlthaan kazahr althowr*"

Literal translation: "Its roof was not flat as normal, but it was a triangle like the back of a bull".

TL: "...its roof was not the normal flat one but triangular like the back of an ox". (page 13)

Analysis: This is a detailed simile because the simile feature, "the triangular shape of the room" is mentioned. The narrator compares "the triangular roof of Mustafa Saeed's room with the back of an ox". According to Larson (1998:272), the topic is "the triangular roof of Mustafa Saeed's room", the vehicle is "the back of an ox", and the point of similarity between them is "the triangular shape of the room". The simile device used by the translator is "like" for the Arabic device "ك". The

translator used strategy No. 1 as described by (Pierini 2007:31). The translator succeeded in conveying the meaning of the simile, by translating it as “but triangular like the back of an ox”.

Simile 10

SL: "فإذا خالفوا القانون عوقبوا كبقية الناس" . (page 16)

Transliteration: “*faitha khalafu alqanun uqibu kabaqiyat an nas*”.

Literal translation: “And if they violate the law, they will be punished like anyone else in the village”.

TL: “and that if they were to contravene the law, they would be punished like anyone else”. (page 13)

Analysis: This is a single simile because the simile feature, “the equal status of all of them in front of the law”, is not mentioned. The narrator compares “the status of the members of the committee with the status of the people of the village regarding the law”. The topic is “the status of the members of the committee if they contravene the law”, the vehicle is “the status of the people of the village if they contravene the law”, the point of similarity between them is “the equal status of all of them in front of the law”, while the device is “like”. The translator used strategy No. 1 of Pierini (2007:31). By using the sentence “and that if they were to contravene the law, they would be punished like anyone else”, the translator succeeded in conveying the meaning of the simile.

Simile 11

SL: "شربها بسرعة كأنها دواء مقيت" (page 17)

Transliteration: “*sharibha bisura kaanha dawa maqeeet*”.

Literal translation: “He drank it quickly as if it were detestable/disgusting medicine”.

TL: “he drank it quickly as though it were some unpleasant medicine.” (page 13)

Analysis: This is a detailed simile because the simile feature, “the quick way of drinking the detestable medicine” is mentioned. The narrator compares the quick drinking of wine with the quick drinking of “detestable medicine”, because at first he did not want to stay and drink, but Mahjoub swore he would divorce if he does not stay and drink with them. The topic is “the quick drinking of the wine”, the vehicle is “the quick drinking of “detestable medicine”, the point of similarity between them is “the quick way of drinking”, the device is “as though”. The translator used strategy No.1 of Pierini (2007:31). By translating the above-mentioned Arabic simile as “he drank it quickly as though it were some unpleasant medicine”, the translator succeeded in conveying the meaning of the simile.

Simile 12

SL: "وخامرني، بغتة، شعور فظيع، شيء مثل الكابوس." page 18

Transliteration: “*wa khamarani baghtatan shu uar fathee sheium mithl alkabus*”.

Literal translation: “and came to me suddenly a terrible feeling, something like a nightmare.”

TL: “all of a sudden there came to me the ghastly nightmarish feeling.” (page 14)

Analysis: This is a single simile because the simile feature, “the unhappy/frightened feeling that a nightmare causes”, is not mentioned. The narrator compares “his terrible feeling” with the “terrible nightmarish feeling”. The topic is “his terrible feeling that came to him suddenly”, the vehicle is “the terrible nightmarish feeling”, the point of similarity between them is “the unhappy/frightened feeling that a nightmare causes”, the Arabic device is "مثل", which is equivalent to “similar, like, just as, equal, as much as, such as, the same as”. The translator used strategy No.6 (Pierini 2007:31), a translation by omission of the simile. The translator omitted the Arabic device "مثل", which is equivalent to “like”. He also turned the noun “nightmare” into an adjective “nightmarish”. However, in spite of the omission of these elements, by using the sentence “all of a sudden there came to me the ghastly nightmarish feeling” the translator succeeded in conveying the general meaning of the simile.

Simile 13

SL: " إذا كنت قلت شيئاً، فهو كخترفة النائم. " (page 19)

Transliteration: "*itha kuntu qultu shaian fahuwa kakhtrafati an-naim*".

Literal translation: "if I said something, it was like the ramblings of a sleep-talker".

TL: "If I said anything, it was the ramblings of a sleep-talker." (page 14)

Analysis: This is a single simile because the simile feature, "the irrationality/unclearness of talking", is not mentioned. The simile is "كخترفة النائم". The topic is "Mustafa Saeed's irrational talking while he was drunk", the vehicle is "the ramblings of a sleep-talker", the point of similarity between them is "the irrationality/unclearness of talking", the Arabic device "ك", which is equivalent to the English devices "as, similar, as much as, such as, like and just as", was omitted by the translator. The meaning is that Mustafa Saeed's talking under the influence of alcohol "was just like irrational talking in/during sleep". The translator used strategy No. 3 of Pierini (2007:11), a "reduction of the simile, if idiomatic, to its sense". By using the sentence "the ramblings of a sleep-talker", the translator managed to convey the meaning of the simile "خترفة النائم".

Simile 14

SL: " أو هذيان المحموم. " (page 19)

Transliteration: "*ao hadhyan almahmum*".

Literal translation: "or it was like irrational talk of someone in a fever".

TL: "the ravings of someone in a fever." (page 14)

Analysis: This is a single simile in terms of Abdul-Raof's nine types of similes based on simile feature (2006:200-203), because the simile feature, "the irrationality/unclearness of talking", is not mentioned. Although the simile No. 13 and this simile (simile 14) are not multiple or compound similes, they are two different similes. Because according to Abdul-Raof, multiple simile is achieved when an entity

is likened to another entity that has several features, as in "سالم كوالده اخلاقا ومشية وطولا" "Salim is like his father in manners, walking, height, and voice", while the compound simile refers to the likening of one image to another. This is also referred to as "imagery simile", as in e.g. "النجوم كفقاعات الماء", Eng. "Stars are like water bubbles", where the likened-to (النجوم – the stars) is compared to the likened (فقاعات الماء – the water bubbles) which are characterised by the features of (الاستدارة – roundness), (اللمعان – brightness), and (البياض – whiteness). The narrator compares "Mustafa Saeed's irrational talking while he was drunk" with the "hallucination of someone who has a "fever". The topic is "Mustafa Saeed's irrational talking while he was drunk", the vehicle is "hallucination of a person who has a fever", the point of similarity between them is "the irrationality/unclearness of talking". This means that what Mustafa Saeed said "last night" was of no importance, or like the "hallucination of a person who has fever". In this Arabic simile the Arabic device "ك", which is equivalent to the English devices "as"; "similar"; "as much as"; "such as"; "like"; and "just as", was omitted. The translator used Pierini's strategy No. 3. By using the phrase "the ravings of someone in a fever", the translator succeeded in conveying the meaning of the simile.

Simile 15

SL: "وعلى وجهها شئ مثل القناع." (page 23)

Transliteration: "*wa ala wjhiha sheiun mithl alqinaa*".

Literal translation: "and on her face something like a mask".

TL: "With something on her face like a **mask**." (page 17)

Analysis: This is a single simile because the simile feature, "the covering of what is underneath", is not mentioned. Mustafa Saeed compares the thing on his mother's face with a mask. The topic is "something on his mother's face", the vehicle is "the mask", the point of similarity between them is "the covering of what is underneath", and the device is "like". The meaning is that "she hides her maternal emotion from him". The translator used Perini's strategy No. 1. By translating the Arabic sentence as "With something on her face like a mask", the translator

succeeded in conveying the general meaning of the simile; however, it would have been clearer if he had added some explanation such as “hiding/covering her feelings towards him”.

Simile 16

SL: . "كأن وجهها صفحة بحر" (page 23)

Transliteration: “*kaan wajhaha safhat bahr*”.

Literal translation: “as if her face the surface of the sea”.

TL: “as though her face were the surface of the sea”. (page 17)

Analysis: This is a detailed simile because the simile feature, “the multitude of intermingling colours”, is mentioned. Mustafa Saeed compares the multitude of intermixed colours on his mother’s face with a multitude of intermingling colours on the surface of the sea. The topic is “Mustafa Saeed’s mother’s face’, the vehicle is “the surface of the sea”, the point of similarity between them is “the multitude of intermingling colours”, the device is “as though”. However, as far as the surface of the sea is concerned, there are two cases: either the rough sea, when there are winds and waves, or the passive/calm sea, when there are no winds or waves. In this sentence he likened his mother’s face to a calm sea because she did not show any reaction of anxiety resulting from his being away from her, she hid her maternal emotion from him. So, it would be clearer if the translator gave an explanation of this matter. The translator used strategy No.1 of Pierini (2007:11). By translating the sentence as “as though her face were the surface of the sea”, the translator succeeded in conveying the general meaning of this simile.

Simile 17

SL: "كانت كأنها شخص غريب جمعتني به الظروف صدفة في الطريق...لم تكن نتحدث كثيرا" . page 23

Transliteration: “*kant kaanha shkhas ghareeb jamatni bihi adhruf sudfah fi atareeq*”.

Literal translation: “she was like a strange person the circumstances brought me with him by chance in the road”.

TL: "...It was as if she were some stranger on the road with whom circumstances had chanced to bring me... We used not to talk much." (page 17)

Analysis: This is a detailed simile because the simile feature, "the unusual relation between a mother and her son in terms of talking to each other", is mentioned. Mustafa Saeed compares his mother with a stranger. The topic is "his mother", the vehicle is "a stranger", the point of similarity between them is "the unusual relation between a mother and her son in terms of talking to each other", the device is 'as if'. The translator used Perini's strategy No. 1, a literal translation (retention of the same vehicle). By translating the Arabic sentence as "...It was as if she were some stranger on the road with whom circumstances had chanced to bring me... We used not to talk much", the translator managed to convey the intended meaning of the unusual relationship between a mother and her son. The normal relation between a mother and her son should be a very close one.

Simile 18

SL: "يربطني كالوتد إلى بقعة معينة ومحيط معين." (page 23)

Transliteration: "*yarbutni klwitid ila buqah muaiyana.wa muhit muaiyan*"

Literal translation: "to tie me like a peg to a particular spot".

TL: "...to tie me down as a tent peg to a particular spot, a particular domain". (page 17)

Analysis: This is a detailed simile because the simile feature, "being tied to a certain point or a particular domain", is mentioned. The narrator compares Saeed with a tent peg. The topic is "a mother/father", the vehicle is "the tent peg", the point of similarity between them is "being tied to a certain point or a particular domain", because normally a child is tied by obligation to his parents and a tent peg ties down a tent to a particular spot, or a particular domain, the device is "as". The meaning is that, he was under no obligation towards his mother and he was happy to be free to do whatever, whenever, wherever, however he wanted. The translator used Perini's strategy No. 1, a literal translation (retention of the same vehicle) and he managed to convey the meaning of the above-mentioned simile.

Simile 19

SL: "كنت مثل شيء مكور من المطاط ، تلقية في الماء فلا يبتل ، ترميه على الأرض فيقفز." (page 24)

Transliteration: "*kunt mithl shay mukawar min almitat , tulqihi fi alma fala yabtal , turmih alaa alard fayaqfiz*".

Literal translation: "I was like a round thing from rubber, when you throw it in water, it does not get wet, when you throw it on the ground it jumps".

TL: "I was like something rounded, made of rubber: you throw it in the water and it doesn't get wet, you throw it on the ground and it bounces back". (page 17)

Analysis: This is a multiple simile because the vehicle has several features, "the something rounded made of rubber: you throw it in the water and it doesn't get wet, you throw it on the ground and it bounces back" is mentioned. The narrator compares "himself" with "something rounded, made of rubber", an emotionless item that was made of rubber. The topic is "the status of the narrator", the vehicle is "the rounded something", the point of similarity between them is "the rounded shape", while the device is "like". The translator used strategy No. 1 of Pierini (2007:31). By using the sentence "I was like something rounded, made of rubber: you throw it in the water and it doesn't get wet, you throw it on the ground and it bounces back", the translator succeeded in conveying the meaning of the simile.

Simile 20

SL:) "كأني قربة منفوخة." (page 30)



Photo of waterskin, qrbah in Arabic

Transliteration: “*kaani qrbah mnfukha*”.

Literal translation: “as if I were an inflated waterskin”.

TL: “as an inflated waterskin”. (page 19)

Analysis: This is a single simile because the simile feature, “strong and firm looking”, is not mentioned. Mustafa Saeed compares “himself of being well built and firm looking like an inflated waterskin”. The topic is “Mustafa Saeed being well built and firm-looking”, the vehicle is “an inflated waterskin”, the point of similarity between them is “strong, taut and firm looking”, the device is “as ... as”. Culturally, in Sudan, villagers used/use the goat/sheep’s skin to make a waterskin that is used to keep water for drinking in their moving from one place to another, and in some parts of the country the people filled/fill that goat/sheep skin with air and used/use it as a musical instrument. The meaning is that he was well built and looked bigger than his age. As a culture-specific simile this may cause a problem of non-equivalence because the source-language concept is not lexicalized in the target-language. The translator used Perini’s strategy No.1. The translator succeeded in conveying the general meaning of the simile. However, it would have been better if he had explained the culture-specific aspects, such as the above-mentioned explanation.

Simile 21

SL: "كأن جوف صدرى مصبوب بالصخر". (page 30)

Transliteration: “*kaan juaf sadri masbub bisakhr*”.

Literal translation: “as if my thoracic cavity was moulded/shaped into rock”.

TL: “while within my breast was a hard, cold feeling— as if it had been cast in rock.”
(page 19)

Analysis: According to Abdul-Raof’s nine types of similes based on simile feature (2006:200-203), this is a detailed simile because the simile feature, “the cold emotionless state”, is mentioned. Mustafa Saeed compares the cold feeling inside

himself with his thoracic cavity being cast in rock. The translator meant with “it” the thoracic cavity or, as the translator translated it, “within my breast”. The topic is “the cold feeling inside himself”, the vehicle is “his thoracic cavity being cast into rock”, the point of similarity between them is “the cold emotionless state”, and the device used by the translator is “as if”. The translator used Perini’s strategy No. 1, a literal translation (retention of the same vehicle). By translating the SL sentence into “while within my breast was a hard, cold feeling— as if it had been cast in rock”, the translator managed to convey the meaning of the simile.

Simile 22

SL: "رأتني فرأت شفقاً داكناً ك فجر كاذب ." (page 34)

Transliteration: “*raatni farat shfaqan dakinan kajfrin kadhib*”.

Literal translation: “saw she me and saw she a dark twilight like a false dawn”.

TL: “When she saw me, she saw a dark twilight like a false dawn”. (page 21)

Analysis: This is a detailed simile because the simile feature, “the blackness/darkness”, is mentioned. When Mustafa Saeed compares “himself being black like the false dawn”, he means his physical appearance as a black/dark skinned person. The topic is “the black/dark skin of Mustafa Saeed”, while the vehicle is “the false dawn”, which is lexicalized in the TL. According to the *Concise Oxford English Dictionary* (2011), “false dawn” means (1) a promising situation which comes to nothing, (2) a transient light which precedes the rising of the sun by about an hour, commonly seen in Eastern countries, and the latter is what Mustafa Saeed meant. The point of similarity between them is “the blackness/darkness” and the English comparison marker used by the translator to translate "ك" is “like”. As far as this type of simile is concerned, often, in Sudan, people compare the physical item and the non-physical item as in "شعرها كالليل البهيم"; it can be translated into “Her hair looks like/just as the dark night”. The meaning is that he was black just like a false dawn when one cannot see things clearly. The translator succeeded in conveying the meaning of the simile, by using Perini’s strategy No. 1 (2007:11), a literal translation (retention of the same

vehicle), in translating the Arabic simile "رأتني فرأت شفقاً داكنا ك فجر كاذب" into English as "When she saw me, she saw a dark twilight like a false dawn".

Simile 23

SL: "الكنني كنت هامدا مثل كومة رماد". (page 36)

Transliteration: "*Lakinnani kuntu hamidan mithl kuamat ramad*".

Literal translation: "but I was motionless like a heap of ashes"

TL: "But I remained as lifeless as a heap of ashes". (page 22)

Analysis: This is a detailed simile because the simile feature "the inactive state", is mentioned. Mustafa Saeed compares "his lifeless body without having any reaction with a heap of ashes". According to the *Concise Oxford English Dictionary* (2011), "lifeless" means, among others, lacking vigour, vitality, or excitement, and this is what Mustafa Saeed meant when he said "But I remained as lifeless as a heap of ashes". The topic is "Mustafa Saeed's motionlessness/quietness", the vehicle is "a heap of ashes", the point of similarity between them is "the inactive state". The device is "as ...as". The meaning is that he sat down without any reaction coming from him, like a heap of ashes. The translator used strategy No.1 of Pierini (2007:11), a literal translation (retention of the same vehicle). The translator succeeded in conveying the meaning of the simile, by translating the simile into "But I remained as lifeless as a heap of ashes".

Simile 24

SL: "وسرت إليها كالفارب يسير إلى الشلال". (page 40)

Transliteration: "*wa sirtu ileiha klqarib yaseeru ila ashlal*".

Literal translation: "like a boat moving towards the rapids"

TL: "I walked up to her, like a boat heading towards the rapids". (page 23)

Analysis: This is a single simile because the simile feature, “the quick moving”, is not mentioned. Mustafa Saeed compares “himself heading up towards a woman who was craning her neck to catch a glimpse of the speaker” with “a boat heading towards the rapids”. The topic is “the narrator heading up towards the woman”, the vehicle is “a boat heading towards the rapids”, the point of similarity between them is “the fast/quick moving”, the device used by the translator to convey the Arabic device "ك" is “like”. The meaning is that Mustafa Saeed walked towards the woman very quickly like the boat sailing towards the rapids, and the sailing will be fast because of the quick current of the water. The translator used Pierini’s strategy No.1 (Pierini 2007:31), a literal translation (retention of the same vehicle). As such, by using the sentence “I walked up to her, like a boat heading towards the rapids”, the translator succeeded in conveying the meaning of the simile.

Simile 25

SL: "ولاحظت أن شعر ذراعها أكثر مما عند النساء عادة، وقادني هذا إلى شعر آخر، لا بد أنه ناعم مثل نبات السعدة على حافة الجدول." (page 45)

Transliteration: “*labuda anahu naim mithl nabat asieda ala hafat al-jadwal*”.

Literal translation: “Surely, it was soft like a sedge on the bank of a stream”.

TL: “I noticed that the hair on her arms was thicker than with most women, and this led my thoughts to other hair. It would certainly be as soft and abundant as cypress-grass on the banks of a stream”. (page 25)

Analysis: This is a detailed simile because the simile feature, “the softness”, is mentioned. Mustafa Saeed compares “the pubic hair of Isabella Seymour with the sedge/grass by the Nile”. The topic is “the pubic hair of Isabella Seymour”, the vehicle is “cypress-grass on the banks of a stream”, the point of similarity between them is “the abundance and softness”, the device is “as... as”. The meaning is that the pubic hair of Isabella Seymour would be abundant and soft like a sedge on the bank of a stream. According to the *Al-Mawrid Arabic-English Dictionary* (2007), the word "سعدة" denotes a “sedge”, and the word “cypress” denotes "شجر السرو", which is a tree used for its wood. According to the *Concise Oxford English Dictionary* (2011), the

word “cypress” names/indicates “an evergreen coniferous tree with flattered shoots bearing small scale-like leaves, whose dark foliage is sometimes associated with mourning”. However, the hyphenated word “cypress-grass” is not found in these dictionaries. The translator used Perini’s strategy No.2, replacement of the vehicle with a different vehicle, by replacing the Arabic concept of "نبات السعدة" with the concept of “cypress-grass”, which is known to the English. However, the word “cypress-grass” does not convey the exact meaning of the Arabic word "نبات السعدة". By using the word “cypress” in the sentence, “It would certainly be as soft and abundant as cypress-grass on the banks of a stream”, the translator succeeded in conveying the general although not specific meaning of the simile.

Simile 26

SL " ووجه بكرى وهو كالبطيخة المكرمشة. " (page 82)

Transliteration: “*wa wajh Bakri wahuwa klbtaikha almukrmasha*”.

Literal translation: “and Bakri’s face which is like a watermelon wrinkled”.

TL: “...or with Bakri’s [face] which was like a wrinkled watermelon.” (page 40)

Analysis: This is a detailed simile because the simile feature, “the wrinkle”, is mentioned (Abdul-Raof 2006:2002). The narrator compares Bakri’s face with a “wrinkled watermelon”. The topic is “Bakri’s face”, the vehicle is “a wrinkled watermelon”, the point of similarity between them is “the wrinkle”, the device is “like”. The meaning is that the wrinkles on Bakri’s face was like those of the wrinkled watermelon. The translator used a strategy No.1 of Pierini (2007:11), a literal translation (retention of the same vehicle). As such, by using the sentence “or with Bakri’s which was like a wrinkled watermelon”, the translator succeeded in conveying the meaning of the simile.

Simile 27

SL: " كالمثبت لا أرضاً قطع ولا ظهراً أبقى. " (page 112)

Transliteration: “*klmumbata la ardan qataa wa la zahrnan abqa*”.

Literal translation: “like a hasty traveller no land passed and no mount left”.

TL: “like someone marooned in the desert who has covered no distance yet spared no mount”. (page 52)

Analysis: This is a detailed simile because the simile feature, “the covering of no distance”, is mentioned. The narrator compares “himself and a driver” with the “marooned traveller in the desert”. The topic is “the narrator and his driver”, the vehicle is “the marooned traveller in the desert who has covered no distance yet spared no mount”, the point of similarity between them is “the covering of no distance”, the device is “like”. The cultural and historical meaning of this simile is a hasty traveller who whips his animal to death and for that reason he lost his animal and could not arrive at his destination. In this simile, there is a problem of non-equivalence because the custom concept is not known/familiar in the target language. The translator used strategy No. 1 of Pierini (2007:11), a literal translation (retention of the same vehicle). The choice of the word “mount” was an interesting equivalent to the horse. As such, by using the sentence “like someone marooned in the desert who has covered no distance yet spared no mount”, the translator succeeded in conveying the general meaning of the simile.

Simile 28

SL رفعت الخنجر ببطء وتابعت حده بعينيهـا. واتسعت حدقتنا العينين فجأة وأضاء وجهها بنور خاطف كأنه لمع برق." (page 166)

Transliteration: “*wa adaa wjhaha binurin khatif kaanhu lamu brq*”.

Literal translation: “shone her face with a fleeting light like a flash of lightning”.

TL: “Slowly I raised the dagger and she followed the blade with her eyes; the pupils widened suddenly and ‘her face shone with a fleeting light like a flash of lightning’.” (page 73-74)

Analysis: This is a detailed simile because the simile feature, “the quickness”, is mentioned. Mustafa Saeed compares “the quick light on Jean Morris’s face with the flash of lightning”. The topic is “the quick light on Jean Morris’s face”, the vehicle is

“a flash of lightning”, the point of similarity between them is “the quickness”, the device is “like”. However, the fleeting light on her face could be of a sudden fear when she saw the knife on his hand. The translator used strategy No. 1 of Pierini (2007:11), a literal translation (retention of the same vehicle). As such, by using the sentence “and her face shone with a fleeting light like a flash of lightning”, the translator succeeded in conveying the meaning of the simile.

3.6 Summary of the analysis of investigated similes in *Season of Migration to the North*

This section contains tables on the analysis of the investigated similes in *Season of Migration to the North*.

Table 1: Analysis of investigated similes in *Season of Migration to the North*

Investigated similes	Accurate translations	Partly accurate translations	Inaccurate translations	Total
28	20	7	1	28

Table 2: Types of similes in Arabic in *Season of Migration to the North*

These categories of simile are based on the simile feature, as identified by Abdul-Raof.

Types of similes	Number
<i>Single simile</i> : This refers to the simile that includes one simile feature that is shared by the likened-to and the likened. The simile feature, however, is not mentioned.	12
<i>Multiple similes</i> : This kind of simile is achieved when an entity is likened to another entity which has several features.	2
<i>Compound simile</i> : This refers to the likening of one image to another. This is also referred to as “imagery simile”.	
Synopsis simile: This kind of simile occurs when the simile feature is ellipted.	
<i>Detailed simile</i> : This kind of simile occurs when the simile feature is mentioned.	14
<i>Effective simile</i> : Where the simile feature and the simile element are missing.	
<i>Reverse simile</i> : Where the order of this simile is reversed. In other words, the likened-to replaces the likened. Example: Instead of saying “Salim is like the lion”. In the reverse simile, we say, “the lion is like Salim”.	
<i>Implicit simile</i> : In this type of simile, the similes can be presented explicitly.	

Example: “Her forehead is like the sunlight”, "جبينها كنور الشمس".	
<i>Imaginary simile</i> : This is called imaginary simile because “the likened” does not exist in real life. It is merely an imagination. Example: “Her face is like a ghost”. In Arabic: "كالتشبح وجهها", “the ghost” does not exist in real life, it is merely an imagination.	
Total	28

Table 3: Simile translation strategies/procedures applied in translation of investigated similes in *Season of Migration to the North*

Literal translation (retention of the same vehicle)	Replacement of the vehicle with a different vehicle	Reduction of the simile, if idiomatic, to its sense	Retention of the same vehicle plus explication of similarity feature(s)	Replacement of the vehicle with a gloss	Omission of the simile	Total
22	1	2	1		2	28

Finally, the analysis of similes, their translations, in terms of accuracy/inaccuracy, their types and the strategies/procedures applied in the novel *Season of Migration to the North* are summarised below:

28 similes were investigated.

20 out of **28** were found to be correct/accurate translations of the similes in the novel *Season of Migration to the North*.

7 out of **28** were found to be less correct/accurate translations of the similes in the novel *Season of Migration to the North*.

1 out of **28** was found to be an incorrect/inaccurate translation of the similes in the novel *Season of Migration to the North*.

12 out of **28** is the number of single similes in the novel *Season of Migration to the North*.

14 out of **28** is the number of detailed similes in the novel *Season of Migration to the North*.

2 out of **28** is the number of multiple similes in the novel *Season of Migration to the North*.

22 out of **28** is the number of the strategy of literal translation (retention of the same vehicle) applied in translation of similes in the novel *Season of Migration to the North*.

1 out of **28** is the number of the strategy of replacement of the vehicle with a different vehicle applied in translation of similes in the novel *Season of Migration to the North*.

2 out of **28** is the number of the strategy of reduction of the simile, if idiomatic, to its sense applied in translation of similes in the novel *Season of Migration to the North*.

1 out of **28** is the number of the strategy of retention of the same vehicle plus explication of similarity feature(s) applied in translation of similes in the novel *Season of Migration to the North*.

2 out of **28** is the number of the strategy of omission of the simile applied in translation of similes in the novel *Season of Migration to the North*.

This analysis revealed that while similes are easily identified in most cases, their interpretation is not always simple, taking into account macro factors, such as genre and readership, as well as micro factors, such as type, structure and function of the simile, its relevance to the message, and lastly, the resources available in the target language.

Chapter 4

Identification, Description and Analysis of Metaphors in the Novel *Season of Migration to North*

This chapter will identify and analyse the metaphors in the Arabic ST of the novel *Mawsim al-Hiğra ilā ash-Shamāl* and discuss how they are conveyed in English in *Season of Migration to the North*, in particular those metaphors that reflect Sudanese culture.

4.1 Identification of metaphors

Eva Feder Kittay (1984:154) states that no one has adequately responded to the question of how we identify a metaphor, and according to her, this is due in part to the writers who have not yet satisfactorily identified the unit of discourse that constitutes a metaphor.

She adds that “the contemporary thinkers have turned their attention to the question and it has frequently been pointed out that a word, in isolation, can neither be identified as a metaphor nor be given a metaphorical interpretation”.

Kittay (1984) argues that in order to understand that the utterance is metaphorical, we have to examine the unit of metaphor and if it is independent of any particular grammatical unit.

Despite the fact that this argument has long-time been established (1984), it indicates that definition and identification of metaphors are notoriously more difficult than similes and can be problematic to identify, particularly if they are embedded in culture.

Seeking to overcome the difficulty of identifying whether a word is a metaphor or not, the Pragglejaz (2007), a group of metaphor scholars from a variety of academic disciplines,⁹ attempted to create an explicit, reliable, and flexible method

⁹ Peter Crisp, Ray Gibbs, Alan Cienki, Graham Low, Gerard Steen, Lynne Cameron, Elena Semino, Joe Grady, Alice Deignan, and Zoltan Kövecse.

for identifying metaphorically used words in spoken and written language (2007:2). This method is known as the Metaphor Identification Procedure (MIP), which aims to establish, for each lexical unit in a stretch of discourse, whether its use in the particular context can be described as metaphorical. The MIP attempts to make explicit how to make use of current empirical research in cognitive linguistics, discourse analysis, psycholinguistics and applied linguistics (Gerard J. Steen et al. 2010).

The group established the following steps (2007:4):

1. Read the entire text-discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the text-discourse.
3. a. For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation, or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.
b. For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For our purposes, basic meanings tend to be
 - More concrete; what they evoke is easier to imagine, see, hear, feel, smell, and taste.
 - Related to bodily action.
 - More precise (as opposed to vague).
 - Historically older.

Basic meanings are not necessarily the most frequent meanings of the lexical unit.

- c. If the lexical unit has a more basic current–contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.
4. If yes, mark the lexical unit as metaphorical.

The researcher will use five well-established theoretical approaches to the study and translation of metaphors to identify, describe and analyse a number of

metaphors in *Season of Migration to the North*. These approaches are the Metaphor Identification Procedure (MIP), Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT), Newmark's procedures for metaphor translation (1988b:88-91), Larson's five ways for translating metaphors (1998:279), and Mona Baker's strategies for dealing with various types of non-equivalence (2018:24-45). This study aims to explore the difficulty of translating the Arabic metaphors into English, and the ways of overcoming such a formidable difficulty. The aim also is to see to what extent the translator had failed or succeeded in conveying the Sudanese culture-specific aspects.

4.2 Identification and description of metaphors in *Season of Migration to the North*

4.2.1 *Metaphors*

Note: One of the differences between Arabic and English is the classification of nominal and verbal sentences. In Arabic grammar, if a sentence starts with a verb such as "جاء أحمد", which is literally translated into "came Ahmad", it is called a verbal sentence. The accurate translation is "Ahmad came". If it starts with a noun, it is called a nominal sentence. Thus, the above verbal sentence can be changed to a nominal sentence by putting the noun "Ahmad" in the beginning of the sentence as in "أحمد جاء", which is translated into the same above accurate English sentence "Ahmad came". As for English grammarians always give a different analysis of the sentences in the above-mentioned sentences. They see them as mere optional alterations in word order, having the same underlying syntactical structure. The difference between the two is according to them merely stylistic. However, in Arabic, there is always a verb in both nominal and verbal sentences, contrary to the English nominal sentence. E.g. The Secretary General of UN. The best in the world.

Metaphor 1

SL: "أحس أنني لست ريشة في مهب الريح ." (page 6)

Transliteration: "*ahsu annani lastu Reesha fi mahab ar-reeh*".

Literal translation: "I feel I not a feather in the direction of the wind".

TL: “I felt not like **a storm-swept feather**”. (page 9)

Analysis: This is a stock/standard metaphor (Newmark 1988a:108). The Arabic sentence consists of five words; the word "الست", which is a verb that means “I am not”, the word "ريشة", which is a “feather”, the word "في", which is the preposition “in”, the word "مهب", which is the “windward or the wind direction”, and the word "الريح", which is the “wind”. The narrator refused to liken himself to the feather in terms of weakness. The metaphorical meaning is “the weakness of a person when facing great difficulty”. In this metaphor there is no problem of non-equivalence because the source-language concept is lexicalized in the target language. The translator’s strategy was to turn the ST metaphor into a simile, in accordance with one of Newmark’s suggestions. According to Newmark, this procedure can be used to modify any type of word as well as original, complex metaphors. The translator thus managed to convey the metaphorical meaning of the expression.

Metaphor 2

SL: . "أسمع أنين السواقى على النهر" (page 8)



Photo of water-wheel (saqiyah in Arabic)

Transliteration: “*Asmau Aneen asawaqi alaa al-nahr*”.

Literal translation: “I hear the groaning of the water-wheels on the river”.

TL: “I would hear **the groaning of the water-wheels** on the river”. (page 10)

Analysis: This is a stock/standard metaphor which was/is used by many Sudanese poets. The Arabic sentence consists of six words; the word "أسمع", which

means “heard”, the word "أنين", which is “a long deep sound that someone makes when he/she is in pain”, the word "السواقي", which are “waterwheels”, the word "على", which is a preposition meaning “on”, and the word "النهر", which means the” river”. The narrator likens the waterwheels to a person who makes a deep, inarticulate sound conveying pain. According to the *Concise Oxford English Dictionary* (2011), the word “groan” means, among others, to “make a deep inarticulate sound conveying pain, despair, or pleasure”. The personification of “Asaqiyah”, plural “Asawaqi” was/is found in many Sudanese poems. The concept is not lexicalized in the target language. The translator used Larson’s strategy No. 1 i.e. the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. However, by translating it into “I would hear the groaning of the waterwheels on the river”, the translator failed to convey the general meaning of the metaphor. The best procedures are to transliterate and explain the word "السواقي", which can be transliterated into “Asawaqi”, and explained as a tool that consists of containers of water that are fixed on a circle made of wood and pulled by an ox. See above the picture of this culture-specific concept.

Metaphor 3

SL: "ورأيت الضفة تتقهقر عاما بعد عام أمام لطمات الماء ." (page 8)

Transliteration: “*wa raitu adafah tataqahqahr aman baad amin amam latamat al-ma*”.

Literal translation: “And I saw the bank retreating year after year in front of the cuffs of the water”.

TL:” I saw the bank **retreating** year after year in front of the thrustings of the water”.
(page 10)

Analysis: This is a stock/standard metaphor. The Arabic sentence contains two metaphors. In the first metaphor, "ورأيت الضفة تتقهقر عاما بعد عام", the narrator likens the bank of the river to the defeated army that retreated before the victorious one. The metaphorical meaning is that “The bank of the river erodes year by year because it is constantly hit by the blows/slaps of the water of the Nile”. The translator used Larson’s strategy No. 1, the metaphor can be kept if the target language permits, that

is if the image is understandable in the receptor language. Therefore, by using the word “retreating” in the sentence “I saw the bank retreating year after year in front of the thrustings of the water”, the translator succeeded in conveying the metaphorical meaning.

Metaphor 4

SL: "ورأيت الضفة تتقهقر عاما بعد عام أمام لطمات الماء ." (page 8)

Transliteration: “*wa raitu adafah tataqahqahr aman baad amin amam latamat alma*”.

Literal translation: “And I saw the bank retreating year after year in front of the slaps of the water”.

TL: “I saw the bank retreating year after year in front of **the thrustings of the water**”.
(page 10)

Analysis: This is a stock/standard metaphor. In the above verbal sentence “الطّماّت الماء”, the narrator likens the running water of the Nile to a person who administers severe blows/hits to someone else. The metaphorical meaning is that “the bank of the river erodes year by year because of the slapping of the water of the Nile”. The translator used Larson’s strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language, According to the *Concise Oxford English Dictionary* (2011), the word “thrusting” is an adjective, by adding the plural-s it has become a noun, it means 1) aggressively ambitious, 2) projecting in a conspicuous way. In terms of equivalent effect, the noun “thrustings” is more effective because it the author’s choice. As such, by translating it into “I saw the bank retreating year after year in front of ‘the thrustings of the water’”, the translator managed to convey the meaning of the metaphor.

Metaphors 5 & 6

SL : "إن ذلك شأن الحياة تعطى بيد وتأخذ باليد الأخرى ." (page 9)

Transliteration: “*iina dhālika shan al-hayat tuati biyad, wa takhudh bil-yad al'ukhra*”.

Literal translation: “That the concern of the life, it gives with a hand and takes with the other hand”.

TL: “I would think that such was life: **with a hand it gives, with the other it takes**”.
(page 10)

Analysis: This is a dead metaphor. In Arabic this is a nominal sentence because it starts with the verbs "تعطي", and "تأخذ", which are equivalent to “give” and “take”, respectively. The metaphor is in the word "اليَد", which means “hand”, and the word "الأخرى", which means “another” because in reality “life” has no hands. The narrator likens life to a human being who gives with one hand and takes with the other one. The metaphorical meaning is about changing lives or people’s situations from good to bad or from adversity to prosperity, or vice versa. The concept is lexicalized in the target language. The translator used Larson’s strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. As such, by translating it into “I would think that such was life: with a hand it gives, with the other it takes”, the translator managed to convey the metaphorical meaning.

Metaphor 7

SL: "لا... لست أنا الحجر يلقى في الماء." (page 9)

Transliteration: “*la. lstu ana alhajr yulqa fi alma*”.

Literal translation: “No...not I am a stone thrown into water”.

TL: “No, **I am not a stone** thrown into the water”. (page 10)

Analysis: This is a stock/standard metaphor in a nominal sentence. It consists of six words; the verb "لست", which means “I am not”, the pronoun "أنا" means “I am”, the word "الحجر" means “stone”, the verb "يلقى" means “throw”, the preposition "في" means “in/into”, and the word "الماء", which means “water”. The narrator likens himself to a stone that is thrown into water. The metaphorical meaning is that “this stone has no value for the life of the villagers”. The translator used Larson’s strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is

understandable in the receptor language. As such, by translating the metaphor into “No, I am not a stone thrown into the water”, the translator managed to convey the exact meaning of the metaphor.

Metaphor 8

SL: "لكننى البذرة تبذر فى الحقل." (page 9)

Transliteration: “*lakinani albidhra tubdhr fi alhaql*”.

Literal translation: “...but me a seed sown into the field”.

TL: “**but seed sown in a field**”. (page 10)

Analysis: This is a stock/standard metaphor. In the Arabic ST, this is a nominal sentence. It consists of five words; the word "لكننى", which means “but I am”, "البذرة" means “seed”, the word "تبذر" is “to sow”, the preposition "فى" means “into”, and the word "الحقل", which means “a field”. This sentence is an explanation of the above sentence. The narrator likens himself to a seed that is sown in a field. The metaphorical meaning is that “I am a valuable person to the community”. The translator used Larson’s strategy No. 1; the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. As such, by translating it into “but seed sown in a field”, the translator managed to convey the exact meaning of the metaphor.

Metaphor 9

SL: "ثم رأيت الطيف الساحر يحوم حول عينيه." (page 14)

Transliteration: “*thuma raaitu attaif assahir yahumu hawl aineehi*”.

Literal translation: “then I saw the phantom magic moving around his eyes”.

TL: “Then I saw **the mocking phantom** of a smile hovering round his eyes”. (page 12)

Analysis: This is an original metaphor invented by the author. In Arabic this is a nominal sentence. It consists of seven words; the word "ثم", which means “then”, the

word "رأيت" means "I saw", the word "الطيف" means "phantom", but here it means "a fascinating/attractive phantom", the word "الساحر", which means "ravishing/charming/fascinating/magic". However, the word that was used by Tayeb Salih is "الساحر", which means "ravishing/charming/fascinating/magic", but the translator confused it with the Arabic word "الساخر", which means "mocking". The difference between the two words is the "dot" above the letter "خ". The word "يحوم", which means "to move around", the word "حول" means "over", and the word "عينيه", which means "his eyes". The narrator likens a fascinating/attractive spectrum/colour to a person who moves around something. The metaphorical meaning is that "then he saw the magic phantom/vision hovering around his eyes". However, as far as the choice of words "الساحر" or "الساخر" is concerned, the researcher investigated three versions that were published by three different publishers, namely Daru al-Auda Beirut-Lebanon (14th ed. 1987), Daru al-Jeel Beirut-Lebanon (1997), and Daru al-Aein for Publishing, Khartoum Sudan (2004). In both Daru al-Auda Beirut-Lebanon (1987), and Daru al-Jeel Beirut-Lebanon (1997), the original word is "الساحر", without a dot above the letter "ح", whereas the word "الساخر" with the dot is in Daru al-Aein for Publishing, Khartoum Sudan (2004). By using the phrase "of a smile", the translator created a level of meaning which was not visible in the original text. In terms of strategies, the translator used Larson's strategy No. 1; the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. As such, by using the phrase "mocking phantom of a smile" in the sentence "Then I saw the mocking phantom of a smile hovering round his eyes" the translator **failed** to convey the exact meaning of the metaphor. The suggested accurate translation is "I saw the magic/attractive spectrum hovering round his eyes".

Metaphor 10

SL: "لاحظت سحابة التبرم تنعقد ما بين عينيه" (page 16)

Transliteration: "*lahdhtu sahabat at tabarum tanaqidu ma bain aineehi*".

Literal translation: "I noticed the cloud of anger gather between his eyes".

TL: "I saw the **cloud of irritation wrinkle Mustafa's brows**". (page 13)

Analysis: This is an original metaphor used by the author. In Arabic this is a verbal sentence. It consists of seven words; the word "لاحظت", which means 'I noticed', the word "سحابة", which means "a cloud", the word "التبرم", which means "anger", the word "تتعد", which (in this context), means "gather", the word "ما بين", which means "between", and the word "عينيه", which means "his eyes". According to the *Concise Oxford English Dictionary* (2011), the word "wrinkle" means "1. a slight line or fold, especially in fabric or the skin of the face, 2. Informal. A clever innovation, or useful piece of information or advice". Usually the term "wrinkle" is connected with getting old rather than becoming angry. The narrator likens the sign of anger on Mustafa's face to the gathering of the clouds. The metaphorical meaning is that "he saw the sign of anger on his eyes". The word "brow" does not convey the meaning of the word "eyes", the exact word that was used by the author. The accurate translation of the word "عينيه" is "eyes". The translator used Larson's strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. As such, by translating it into "I saw the cloud of irritation wrinkle Mustafa's brows", the translator managed to convey the meaning of the metaphor.

Metaphor 11

SL: "قررت هذا حتى لا يجمع خيالك ." (page 21)

Transliteration: *qarrtu hadha hata la yajmah khayalak.*

Literal translation: I decided this in order not to let your imagination go so far.

SL: "I have decided to do so **lest your imagination run away with you**". (page 15)

Analysis: This is a dead metaphor. This is a verbal sentence in Arabic. It consists of six words; the word "قررت", which means "I decided", the word "هذا", which means "this", the word "حتى", which, (in this context), means "in order/so as", the word "لا", which means "not", the word "يجمع", which means "to think far" and the word "خيالك", which means "your imagination/thinking". The narrator likens the imagination to the horse that runs away suddenly. The concept is lexicalized in the target language. The metaphorical meaning is that "I decided to do so in order to not

let your imagination think far-fetched/impossible things”. The translator used Baker’s strategy of translation by paraphrase using a related word. This strategy is used when the concept expressed by the source item is lexicalized in the TL but in a different form. By translating it into “I have decided to do so lest your imagination run away with you”, the translator managed to convey the meaning of this expression.

Metaphor 12

SL: "يعتصر المتهمين في قفص الاتهام اعتصاراً". (page 35)

Transliteration: “*yatasir almutahameen fi qafas al-itham ietisaran*”.

Literal translation: “He squeezes (crushes) the accused in the dock squeezingly”.

TL: “**tightening his grip on the accused** as they stood in the dock.” (page 21)

Analysis: This is an original metaphor invented by the author. In Arabic this is a verbal sentence. It consists of six words; the verb "يعتصر", which means “squeeze”, the word "المتهمين", which means “the accused”, the preposition "في", which means “in”, the word "قفص", which means “the dock”, the word "الإتهام", which means “accusation”, and the word "اعتصاراً", which means “squeeze”. The narrator likens the accused to a fruit that is squeezed. The concept is lexicalized in the target language. The metaphorical meaning is that “the Public Prosecutor was very tough on the accused in the dock”. The translator used a strategy of translation by paraphrase. By translating it into “I had seen him before, at this court, in this very same room, tightening his grip on the accused as they stood in the dock”, the translator managed to convey the meaning of this expression.

Metaphor 13

SL: "نعم هذه فريستى" (page 40)

Transliteration: “*naam hadhihi fareesati*”.

Literal translation: “Yes, this is my prey”.

SL: “Yes, this was my prey”. (page 23)

Analysis: This is an original metaphor used by the author. This is a nominal sentence in Arabic. It consists of three words; the word "نعم", which means "yes", the word "هذه", which means "this", and the word "فريسة", which means "prey". The Arabic word "فريسة", transliterated "fareesa", is used for the animal that is hunted and killed. In this context, it refers to the woman that Mustafa Saeed wants to have sex with. The narrator likens this woman to a prey. The translator used Larson's strategy No. 1; the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. By translating into "Yes, this was my prey", the translator succeeded in conveying the metaphorical meaning.

Metaphor 14

SL: "وتحولت إبتسامتي إلى سرور كاد يفلت زمامه من يدي". (page 41)

Transliteration: “*wa tahawalt ibtisamati ila sururin kada yaflit zumamuhu min yadi*”.

Literal translation: “and changed my smile to a happiness almost its rein got away from my hand”.

TL: “my smile changed to a gladness I could scarcely keep in rein”. (page 23)

Analysis: This is a stock/standard metaphor. In Arabic this is a verbal sentence. It consists of ten words; the word "و", which means “and”, the word "تحولت", which means “changed into”, the word "إبتسامتي", which means “my smile”, the word "إلى", which means “to/into”, the word "سرور", which means “gladness/happiness”, the word "كاد", which means “almost”, the word "يفلت", which means “escape”, the word "زمامه", which means “rein”, the word "من", which means “from”, and the word "يدي", which means “my hand/s”. He likens his control of his happiness to the reins of a horse. The translator used the strategy of translation by a paraphrase. By translating it as “keep in rein” in the sentence “my smile changed to a gladness I could scarcely keep in rein”, the translator succeeded in conveying the metaphorical meaning.

Metaphor 15

SL: "النيل, ذلك الإله الأفعى" (page 43)

Transliteration: “*an neel dhalik alilah alafaa*”.

Literal translation: the Nile, that a god snake.

TL: “The Nile, that **snake god**” (page 24)

Analysis: This is an original metaphor used by the author. This is a nominal sentence in Arabic. It consists of four words; the word "النيل", which means “the Nile”, the word "ذلك", which means “that”, the word "الإله", which means “the god”, and the word "الأفعى", which means “snake”. The narrator likens the Nile to a snake because it is long as a snake. Historically the Ancient Egyptians believed that the Nile was a god, and it only flooded when it was pleased, and for that reason they used to throw a very beautiful girl into the river Nile as an offering to please him. The metaphorical meaning is that Mustafa Saeed likens himself to the Nile who swallows a beautiful girl, as in the time of the Ancient Egyptians. The translator used Larson’s strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. However, even though the translator uses the sentence “the Nile, that snake god”, he managed to convey the metaphorical general meaning only. The suggested translation is to explain the similarity between Mustafa Saeed and the Nile at the time of the ancient Egyptians.

Metaphor 16

SL: "وموجة الفرح تتحرك في جذور قلبي" (page 44)

Transliteration: “*wa mojat alfarah tataharak fi judhur qlbi*”.

Literal translation: “and the wave of happiness moving in the roots of my heart”

TL: “A wave of joy stirring in the roots of my heart”. (page 25)

Analysis: This is an adapted metaphor created by the author. In Arabic this is a nominal sentence. It consists of seven words; the word "و", which means “and”, the

word "موجة", which means “wave”, the word "الفرح", which means “happiness”, the word "تتحرك", which means “to move”, the word "فى", which means “into”, the word "جذور", which means “roots”, and the word "قلبي", which means “my heart”. The narrator likens his heart to the tree with the roots. The concept is lexicalized in the target language. In Arabic, the normal usage is "فى/من أعماق قلبى", which is similar to the emotional expression of the TL “the bottom of the heart”. The metaphorical meaning is that “He was deeply very happy because she accepted his invitation to go with him to his flat”. The translator used Larson’s strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. By using the sentence “I said to her, a wave of joy stirring in the roots of my heart”, the translator managed to convey the meaning of this expression.

Metaphor 17

SL: "ولا سحابة الحزن التى تعبر وجهها من آن لأن ." (page 44)

Transliteration: “*wa la sahabat alhuzn allati tabur wjhaha min anin lian*”.

Literal translation: “and not the cloud of sadness which crossed her face from time to time”.

TL: “...or for **the cloud of sadness** that crossed her face from time to time.” (page 25)

Analysis: This is an original metaphor created by the author. This is a nominal sentence in Arabic. It consists of ten words; the word "و", which means “and”, the word "لا", which means “not”, the word "سحابة", which means “clouds”, the word "الحزن", which means “sorrow/sadness”, the word "التى", which means “which”, the word "تعبر", which means “cross/move on”, the word "وجهها", which means “her face”, the word "من", which means “from”, the word "آن", which means “time”, and the word "لأن", which means “time”. The narrator likens the signs of sorrow on her face to the cloud that moves in the sky from time to time. The concept is lexicalized in the target language. The metaphorical meaning is that “her face was covered with signs of sorrow from time to time”. The translator used Larson’s strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. By translating the metaphor into “...or for the cloud of sadness that

crossed her face from time to time”, the translator managed to convey the meaning of this expression.

Metaphor 18

SL: . "أغرس البيرق" (page 45)

Transliteration: “*aghris albeiraq*”.

Literal translation: “I implant the banner/flag”.

TL: “I implant the banner”. (page 25)

Analysis: This is an original metaphor used by the author. This is a verbal sentence in Arabic. It consists of two words; the word "أغرس", which means “to implant”, the word "البيرق", which means “banner/flag” and the hidden subject; the pronoun “I”. In war and in great achievements, a banner is implanted to show victory. In this metaphor, the narrator compares his having sex with a woman with implanting a banner of victory. It is a common practice showing conquest or “goal achieved” in Western culture. The translator used Larson’s strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. However, the translator succeeded by using the sentence “I ...and implant the banner” to convey the metaphorical meaning.

Metaphor 19

SL: . "تلامس وجهي نسيمات الليل الباردة" (page 50)

Transliteration: “*tulamis wajhi nasamat al-lail al-barida*” .

Literal translation: “touched my face the cold breezes of the night”.

TL: “my face touched by the cold **night breezes** that blow in heavy”. (page 27)

Analysis: This is an original metaphor invented by the author. In Arabic this is a verbal sentence. It consists of five words; the word "تلامس", which means “touch”, the word "وجهي", which means “my face”, the word "نسيمات", which means “slight

breeze”, the word "الليل", which means “night”, and the word "الباردة", which means “cold”. The narrator likens the cold slight breeze of the night on his face to the touch of a human being. The concept is lexicalized in the target language. The metaphorical meaning is that “he felt the slight cold breeze of the night on his face”. The translator used Larson’s strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. By using the sentence “my face touched by the cold night breezes that blow in heavy...”, the translator managed to convey the meaning of this expression.

Metaphor 20

SL: "كان مفتش المركز الإنكليزي إله ." (page 57)

Transliteration: “*kan muftish al-mrkaz alinqleezi ilahan*”.

Literal translation: “was the commissioner of the English Centre a god”.

TL: “**The English District Commissioner was a god**”. (page 30)

Analysis: This is an original metaphor invented by the author. This is a nominal sentence in Arabic. It consists of five words; the word "كان", which means “was”, the word "مفتش", which means “a commissioner”, the word "المركز", which means “district”, the word "الإنكليزي", which means “Englishman”, and the word "إله", which means “god”. The meaning is that “He has absolute power”. The translator used Larson’s strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. By translating the metaphor into “the English District Commissioner was a god who had a free hand”, the translator succeeded in conveying the meaning of this metaphor.

Metaphor 21

SL: "هوة تاريخية ليس لها قرار ." (page 58)

Transliteration: “*huwa tareekhiya laisa laha qarar*”.

Literal translation: "...chasm historical without an end".

TL: "...with a **bottomless historical chasm.**" (page 32)

Analysis: This is an original metaphor used by the author. In Arabic this is a nominal sentence. It consists of five words; the word "هوة", which means "a hole", the word "تاريخية", which means "historical", the word "ليس", which means "not", the word "لها" which means "has", and the word "قرار", which means "end". The narrator likens the distance in time between the beginning of railway in Northern Sudan to "the desert" and the distance in time of the railway to al-Ubaid with "a bottomless historical chasm". The meaning is "a far distance of history between them". The translator used Larson's strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. As such, by translating the metaphor into "...with a bottomless historical chasm...", the translator succeeded in conveying the metaphorical meaning.

Metaphor 22

SL: " أن القمر مقلم الأظافر " (page 58)

Transliteration: "*ina alqamr muqalam alazafir*".

Literal translation: "... the moon's nails clipped".

TL: "the moon had had **her talons clipped**. I don't know why it looked to me as if **the moon's talons had been clipped**". (page 30)

Analysis: This is an original metaphor invented by the author. This is a nominal sentence in Arabic. It consists of four words; the word "إن", which means "verily", the word "القمر", which means "the moon", the word "مقلم", which means "clipped", and the word "الأظافر", which means "nails". First of all, the translator uses "her" instead of "his" in "her talons clipped" in speaking about the moon, because "moon" is masculine in Arabic but feminine in English. Also, according to the *Concise Oxford English Dictionary* (2011), the word "talon" means a claw, especially

one belonging to a bird of prey. Concerning the word "ظفر", the *Al-Mmawrid Arabic-English dictionary* (2007:737) differentiate between the nail, fingernail and toenail. The narrator likens the moon to an animal [bird] whose nails have been cut off/clipped. The meaning is "He thought that the moon's nails have been cut off/clipped". The translator used Larson's strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. As such, by translating the metaphor into "...the moon's talons had been clipped", the translator **failed** in conveying the metaphorical meaning.

Metaphor 23

SL: "هذا هو القربان الذى يريد ود الرئيس أن يذبحه على حافة القبر". (page 92)

Transliteration: "*hadha huwa alqurban al-ladhi yureed Wad Rayyes an yadhba hu ala hafat al-qabr*".

Literal translation: "this is the offering that Wad Rayyes wants to slaughter at the edge of the grave".

TL: "this woman is **the offering** Wad Rayyes wants to sacrifice at the edge of the grave". page 44

Analysis: This is an original metaphor created by the author. In Arabic this is a nominal sentence. It consists of 11 words; the word "هذا", which means "this", the word "هو", which means "what", the word "القربان", which means "an offering", the word "الذى", which means "which", the word "ودالرئيس", is "Wad Rayyes/ the husband of Hosna", the word "يذبحه", which means "to slaughter", the word "على", which means "at/on", the word "حافة", which means "the edge/brink", and the word "القبر", which means "the grave". The narrator likens Hosna, the wife/widow of Mustafa Saeed, to the offering. Metaphorically, the word "قربان" refers to "Hosna", the wife/widow of Mustafa Saeed. The translator used Larson's strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. As such, by using the word "offering", the translator succeeded in conveying the metaphorical meaning.

Metaphor 24

SL: "وانتشر دم المغيب فجأة فى الأفق الغربى ." (page 92)

Transliteration: "*wa intashar dmmu almaghaib fjatan fi alufq alghrbi*".

Literal translation: "and the blood of the sunset spread suddenly in the western horizon".

TL: "The **blood of the setting sun** suddenly spilled out on the western horizon".
(page 44)

Analysis: This is an original metaphor used by the author. In Arabic this is a verbal sentence. It consists of 7 words; the word "إنتشر", which means "spread", the word "دم" means "blood", the word "المغيب" means "the sun set", the word "فجأة" means "suddenly", the word "فى" is a proposition, the word "الأفق" means "horizon", and the word "الغربي" means "the western". He likens the red light of the sunset ("twilight") to the red colour of the blood. The translator used Larson's strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. However, by translating the metaphor into "The blood of the setting sun suddenly spilled out on the western horizon", the translator managed to convey the metaphorical general meaning of the phrase "دم المغيب", because he translated it literally instead of translating the metaphorical meaning, that is to say the colour of the twilight. The suggested translation is to mention the twilight/red colour of the sunset, which is like blood.

Metaphor (25)

SL: "الشمس لا تكل ." (page 111)

Transliteration: "*ash-shms la takil*".

Literal translation: "the sun not gets tired".

TL: “the sun indefatigable.” (page 51)

Analysis: This is an original metaphor invented by the author. This is a nominal sentence in Arabic. It consists of three words; the word "الشمس", which means “the sun”, the word "لا", which means “never”, and the word "تكل", which means “get tired”. The metaphorical meaning is “the sun never gets tired”. The translator used Larson’s strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. Nonetheless, since getting tired is related to living creatures, using the phrase “the sun indefatigable” without explanation did not convey the metaphorical meaning of the expression "الشمس لا تكل", because in Sudan in the heat is very high in the day and there is no such structure in Arabic. Nevertheless, he managed to convey the general meaning of the metaphor.

Metaphor 26

SL: . "السيارة الآن تولول" (page 112)

Transliteration: “*as-sayara alan tuwalwil*”.

Literal translation: “...the car now cries loudly”.

TL: “...the car lets out a wailing sound.” (page 52)

Analysis: This is an original metaphor created by the author. In Arabic, this is a nominal sentence. It consists of three words; the word "السيارة", which means “a car”, the word "الآن", which means “now”, and the word "تولول", which means “crying loudly”. This is a culture-specific concept. It is said about women who cry loudly when they lose one of their loved ones. The translator used a strategy of translation by a paraphrase. Therefore, by using the sentence “...the car lets out a wailing sound ...”, the translator succeeded in conveying the meaning of this culture-specific metaphor.

Metaphor 27

SL: . "لإنضم إلى قطيع الذناب هذا" (page 122)

Transliteration: “*Indama ila qateea adhiab hadha*”.

Literal translation: “he will join this pack of wolves”

TL: “he would have joined up with **this pack of wolves**”. (page 56)

Analysis: This is an original metaphor used by the author. In Arabic this is a verbal sentence. It consists of five words; the word "لإنضم", which means “join”, the word "إلى" means “to”, the word "قطيع" means “pack”, the word "الذئاب" means “wolves”, and the word "هذا" means “this”. The metaphorical meaning is “to join the corrupt new leaders of Africa”. The translator used Larson’s strategy No. 1, the metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language. Nevertheless, by translating the sentence as “he would have joined up with this pack of wolves”, the translator managed to convey the metaphorical general meaning of "قطيع الذئاب", which refers to “the corrupt new rulers of Africa”. The suggested translation is to mention “the corrupt new rulers of Africa”, the TT readers will not understand the metaphorical meaning, because the narrator was not happy with the new rulers of Africa, although he did not “explicitly” mention his feelings about the corrupt new rulers of Africa.

Metaphor 28

SL: "هذه هي العنقاء التي إفتراست الغول؟". (page 157)

Transliteration: “*hadhi hiya alanqa alati iftarasat alghul*”.

Literal translation: “this is the phoenix that preyed on the ghoul”.

TL: “was this, then, **the phoenix** that had ravished **the ghoul**?”. page 70

Analysis: This is a stock/standard metaphor. This is a nominal sentence in Arabic. It consists of five words: the word "هذه", which means “this”, the word "هي" means “she”, the word "العنقاء" means “a magic bird that lives for several hundred years”, the word "التي" means “who/that”, the word "إفتراست" means “to raven/prey on/devour/kill/”, and the word "الغول", which is defined by The *Concise Oxford English Dictionary* (2011:599) as “an evil spirit or phantom”, especially one supposed to rob graves and feed on dead bodies. This is a loan word from an ancient Arabs’ myth. The narrator likens Jean Morris to the phoenix, which in classical mythology is

a unique bird that lived for five or six centuries in the Arabian desert, then after that time would burn itself on a funeral pyre and rise from the ashes with renewed youth (*Concise Oxford English Dictionary* (2011:1078). This is a metaphor of culture-specific nature. The translator used the strategy of translation by replacing an image in the source language with a standard target-language image. The word "العنقاء" is replaced by the word "phoenix" and the word "الغول" by the loan word "ghoul". By using the word "phoenix", the translator managed to convey the metaphorical meaning of the word "العنقاء".

Metaphor 29

SL: "هذه هي العنقاء التي إفتربت الغول؟" (page 157)

Transliteration: "hadhi hiya alanqa alati iftarasat alghul".

Literal translation: "this is the phoenix that preyed on the ghoul".

TL: "was this, then, **the phoenix** that had ravished **the ghoul**?" (page 70)

In the same above sentence, the word "الغول" – "ghoul" is a metaphor. It is a standard metaphor. It is of culture-specific nature. Origin late 18th century: from Arabic *qūl*, a desert demon believed to rob graves and devour corpses. The narrator likens Mustafa Sa'eed to a powerful creature that cannot be conquered. The translator used the strategy of translation by using a loan word that has become part of the English vocabulary. As such, by using the transliteration "the ghoul", the translator succeeded in conveying the culture-specific meaning.

4.3. Summary of the analysis of investigated metaphors in *Season of Migration to the North*.

Table 1: Analysis of investigated metaphors in *Season of Migration to the North*

Investigated metaphors	Accurate translation		Less Accurate translation	Inaccurate translation	Total
29	23		4	2	29

Table 2: Categories of metaphors applied in the translation of metaphors in *Season of Migration to the North*

Dead metaphors, where one is hardly conscious of the image.	Cliché metaphors, they have perhaps temporarily outlived their usefulness.	Stock or standard metaphors are defined as an established metaphor.	Adapted metaphors involve an adaptation of an existing (stock) metaphor	Recent metaphors, are metaphorical neologisms.	Original metaphors, are those newly created or quoted by the SL writer,	Total
3		9	1		16	29

Table 3: Metaphor translation strategies applied in the translation of metaphors in *Season of Migration to the North*

(This table indicates which strategies (of Newmark, Larson and Baker) the translator used.

Investigated metaphors	The metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language	Replacing images in the SL with a standard TL image within the constraints of TL cultures	Translation of metaphor by simile, retaining the image	Translation by paraphrase	Translation by using a loan word	Total
29	22	1	1	4	1	29

Finally, the analysis of metaphors, their translations, in terms of accuracy/inaccuracy, their types and the strategies/procedures applied in the novel *Season of Migration to the North* are summarised below:-

29 is the number of investigated metaphors.

23 out of **29** is the number of the correct/accurate translations of the metaphors in the novel *Season of Migration to the North*.

4 out of **29** is the number of the less correct/accurate translations of the metaphors in the novel *Season of Migration to the North*.

2 out of **29** is the number of the incorrect/inaccurate translations of the similes in the novel *Season of Migration to the North*.

3 out of **29** is the number of the dead metaphors in the novel *Season of Migration to the North*.

9 out of **29** is the number of the stock or standard metaphors in the novel *Season of Migration to the North*.

1 out of **29** is the number of the adapted metaphors in the novel *Season of Migration to the North*.

16 out of **29** is the number of the original metaphors in the novel *Season of Migration to the North*.

22 out of **29** is the number of the strategy where a metaphor can be kept if the target language permits, that is if the image is understandable in the receptor language, applied in translation of metaphors in the novel *Season of Migration to the North*.

1 out of **29** is the number of the strategy of replacing images in the SL with a standard TL image within the constraints of TL cultures, applied in translation of metaphors in the novel *Season of Migration to the North*.

1 out of **29** is the number of the strategy of translation of a metaphor by simile, retaining the image, applied in translation of metaphor in the novel *Season of Migration to the North*.

4 out of **29** is the number of the strategy of translation by paraphrase, applied in translation of metaphors in the novel *Season of Migration to the North*.

1 out of **29** is the number of the strategy of translation by using a loan word, applied in translation of metaphors in the novel *Season of Migration to the North*.

This analysis revealed that translating metaphors can pose significant challenges for translators, because different languages can use them differently as they are kinds of figures of speech that cannot be translated literally.

Chapter 5

Summary, Conclusion and Recommendations

5.1 Summary

The previous chapters provided the main arguments of this study. The first chapter introduced the research problem and provided the theoretical and methodological frameworks that would be used. It also presented the underlying hypothesis of the study, the objectives and the key questions. The section on literature review identified and briefly discussed the main texts used in conducting this research, indicating (among others) the reasons for their relevance to this study. Chapter two highlighted the linguistic and cultural boundaries between Arabic and English, some of the related theories of translation as they were put in chronological order by Munday (2016), definitions of metaphors and similes in Arabic rhetoric and in English rhetoric, their components and types in Arabic as well as in English, and the procedures/strategies for translating metaphors and similes in Salih's *Mawsim al-Hiğra ilā ash-Shamā-l*, in particular Newmark's procedures for translating metaphors and similes (1988b), van den Broeck's modes of translating metaphors (1981), Larson's procedures for translating metaphors and similes (1998), Pierini's strategies for translating similes (2007), and Baker's procedures for translating instances of non-equivalence (2011/2018).

Chapters three and four respectively identified, described and analysed a selection of similes and metaphors in *Season of Migration to the North*. The analyses were based on the methods of identification, and possible procedures for the translation of similes and metaphors as suggested by the above-mentioned scholars. In this concluding chapter five, the researcher summarizes the major findings, draws conclusions and makes recommendations.

5.2 Conclusion and findings

Considering the large number of English (and Arabic) readers, the purpose of this study was to investigate the translation of Sudanese culture-specific metaphors and similes in the Arabic novel *Mawsim al-Hiğra ilā ash-Shamā-l* (1966), and how the

translator, Denys Johnson-Davies, conveyed them in the English version *Season of Migration to the North* (1969). In other words, the researcher investigated the translation of cultural challenges in the novel, with a focus on metaphors and similes. Generally speaking, culture-specific concepts are the most difficult aspects that translators face in the translation process, especially when translating literary texts rich in figurative language, including metaphors and similes. The researcher firstly identified a number of similes in *Season of Migration to the North*, then described and analysed them using the methods of identification, and possible procedures for translating them as suggested by Larson (1998) and Pierini (2007). Secondly, the researcher identified a number of metaphors in *Season of Migration to the North*, then described and analysed them based on the methods of identification, and procedures for translating metaphors as suggested by Lakoff and Johnson (1980), Newmark (1988a), Larson (1998), and Mona Baker (2018).

It must be taken into account that this study was directed at three objectives, and at answering two questions, including how accurately or inaccurately the translator, Johnson-Davies, conveyed the metaphors and similes from the Arabic source text, *Mawsim al-Hiğra ilā ash-Shamā-l*, to the English target text, *Season of Migration to the North*. What was lost in translation, and what was gained? According to Baker (2018:19):

The source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom or even a type of food. Such concepts are often referred to as ‘culture-specific’.

Due to the variance between English and Arabic as two languages belonging to different families, loss in translation is very common. It occurs on all language levels: morphological, syntactic, textual and stylistic/rhetorical. Bassnett (2002:38) writes:

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... For the translator can at times enrich or clarify the source language 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, as in the case of Wyatt and Surrey's translations of Petrarch (see pp. 60–1; 105–10).

Besides incongruity between the languages, there are also the differences between cultures. These two factors give rise to the problem of untranslatability (see the thesis statement).

The three objectives of this research were:

- To identify the metaphors and/or similes, and to determine whether the translator of *Season of Migration to the North* translated the metaphors and similes accurately/equivalently.
- To establish what strategies the translator used to render the culture-specific elements (especially the metaphors and similes) of the Arabic source text in English.
- To describe the effect of the translation, i.e. what was lost and/or gained in the translation of the original text.

The study investigated a number of similes and metaphors in the novel to attempt to answer the following research questions:

1. Did the translator manage to convey (in English) culture-specific items, in particular the metaphors/similes, that are deeply rooted in the Sudanese culture?
2. What procedures and strategies (especially as discussed by Newmark, Larson and Baker respectively) did the translator employ in the translation of metaphors and similes in *Season of Migration to the North*?

With regard to the above objectives, the researcher identified and analysed 28 similes contained in the novel, which as mentioned before is rich in culture-specific figures of speech.

The analysis presented in chapter three revealed that 20 similes out of the 28 chosen similes were accurately conveyed by the translator into the English (SL), while 7 out of 28 were partly transferred into English and only one simile was translated inaccurately. This shows that when the translator encounters a simile in the text, the

first very important step to take is to determine what type of comparison it is – a live simile or a dead figure. If the comparison is a live simile, then the first task of the translator is to analyse the simile and find out the propositions (the topic, image, point of similarity and the nonfigurative meaning), which are the semantic structure behind it, as this process will facilitate its translation (Larson 1998: 272-273). The aim of the translator is to avoid wrong, zero, or ambiguous meaning. A literal translation of a simile often results in conveying the wrong meaning, or no meaning at all, or sometimes an ambiguous meaning. Similes that are translated literally need to be checked out carefully to be sure that the right meaning is being communicated (Larson 1998:278).

The study also investigated the similes with regard to their categorisation as proposed by Abdul-Raof (2006:200-203), based on the simile feature. The investigation revealed that 12 out of the 28 chosen similes were single similes, 14 were detailed similes, while only 2 were multiple similes (see chapter 3, page 6).

The data forthcoming from the 28 similes identified and analysed in this study showed the translator's clear preference for using literal translation (retention of the same vehicle), which is Pierini's first strategy (2007). The high frequency of this strategy (used 22 out of 28 times) might be ascribed to the fact that a literally translated simile can often still be understood and accepted in English. This statistic confirms the comment by the Sudanese female translator El-Said that the translator made excessive use of the strategy of literal translation. Contrary to Larson's argument that rendering similes literally would often lead to conveying the wrong meaning, no meaning, or ambiguous meaning, this study revealed that the translator was indeed able to communicate the "correct" meaning of the simile. The translator's accuracy in correctly conveying the meaning of the similes (despite) using literal translation might be ascribed to the translator's close relationship with the author, who presumably assisted him with his translation of the source text (ST). This is the view of Alfaya (2013), who maintains that certain words and expressions in the novel could only have been translated accurately with the help of Salih himself. (However, in his book *Memories in Translation: A Life between the Lines of Arabic Literature* (2006) Johnson-Davies made no mention of having received such assistance from the author.) In addition, the translator used two of Pierini's translation strategies once,

namely the strategy of replacing the vehicle with a different vehicle, and the strategy of retaining the same vehicle but with an explication of similarity feature(s) added to it. Johnson-Davies used two other strategies twice: one is the strategy of reduction of the simile, if idiomatic, to its sense; the other is the strategy of omission of the simile.

The above analysis revealed that while similes are easily identified in most cases, their interpretation is not always simple, taking into account macro factors, such as genre and readership, as well as micro factors, such as type, structure and function of the simile, its relevance to the message, and lastly, the resources available in the target language.

In chapter four, the researcher's focus shifted to metaphors. From the Arabic text, a sample of 29 metaphors were identified and analyzed to determine how they were conveyed in the English text, in particular those that reflect concepts that are specific to Sudanese culture. The analysis of the said 29 metaphors in the novel revealed that 23 of them were translated correctly/accurately, 4 were translated in a less accurate rendition, while the meaning of 2 metaphors were inaccurately transferred in English.

Regarding the types of metaphors as proposed by Newmark (1988), the analysis revealed four types of metaphor found among the 29 metaphors analysed in this study. They are original metaphors (16), stock or standard metaphors (9), dead metaphors (3), and adapted metaphors (1). This result shows that original metaphors are dominant in *Season of Migration to the North* (see chapter 2, *types of metaphors in English*).

As mentioned previously, scholars proposed different strategies/procedures for translating metaphors. The analysis of the 29 selected metaphors from *Season of Migration to the North* clearly showed the translator's preference for Larson's strategy stating the metaphor can be kept if the target language permits (that is, if the image is understandable in the receptor language). The translator employed this strategy no fewer than 22 out of 29 times.

The next translation strategy in terms of frequency was translation by paraphrase, which the translator used 4 times. Three other strategies were used once

each: the strategy of replacing images in the SL with a standard TL image within the constraints of TL cultures; the strategy of translating a metaphor by converting it to a simile, retaining the image; and, lastly, the strategy of translation by using a loan word.

At the end of this analysis of the selected metaphors, the investigation shows that, in translating the Arabic metaphors in *Mawsim al-Hiġra ilā ash-Shamā-l*, the translator used five of the procedures/strategies suggested by Newmark, van den Broeck, Larson, and Baker respectively for translating metaphors. The study revealed that translating metaphors can pose significant challenges for translators, because different languages can use and interpret them differently.

5.3 Interpretation of findings

The researcher stated some views by Sudanese critics and others on the translation of *Season of Migration to the North* in general (see chapter 1). This section will discuss (in conjunction with the findings of my own study) a number of completed dissertations and theses that have considered some aspects of the translation of *Season of Migration to the North*.

I have not found many dissertations and theses on the translation of *Season of Migration to the North* in general – only one doctoral thesis and three Master's dissertations. The doctoral (D.Phil.) study was undertaken by Hashim Mohamed Osman Mohamed at the University of Gezira in Sudan, in June 2018. Entitled *Impact of Cultural Diversity on Translation Deliverance (Applied Study on Season of Migration to the North by Tayeb Salih)*, this study investigated the problems encountered when translating cultural differences from Arabic into English. The cultural items were extracted from different Arabic novels translated into English by a number of translators, with a focus on the translation of *Season of Migration to the North*. The study discussed various methods that translators adopted to translate such cultural concepts, in particular those taken from *Season of Migration to the North*. The study revealed that translating such elements is problematic and challenging, especially because the translation involved two (linguistically and culturally) remote languages, Arabic and English. The concepts are rooted in their culture-specific items. The study also found that the use by the translator of domesticating translation

strategies lead to “*significant loss of information, to distortion of facts and truths, misrepresentation of the cultural values, social and religious beliefs, and political views*” presented in the source texts. As an example, the researcher quoted the Arabic word *qamh* "قمح", which means “wheat” (page 6 of the Arabic version of the novel), that was, however, translated as “corn” (page 9 of the English version), which is "ذرة شامي" in Arabic. Hashim Mohamed labelled this a “deviation from the original and distortion of things and a misrepresentation of the truth”.

My study corroborated the findings of Hashim Mohamed’s research, that when translating between two distant languages such as Arabic and English, the translators face many problems, in particular cultural and linguistic problems.

I agree with the researcher of the above-mentioned study that if the translator is faced with cultural concepts that have no equivalence in the TL, the suitable strategy to use in this regard is to foreignize the concepts or the words, in order to avoid any complications in transferring the general meaning of the item. I also agree with him that the translation should be read as a translation (implying the translator should follow a foreignizing approach), which means that the TL text is a text that belongs to and represents another culture and another geographic area.

A Study of Domestication and Foreignization of Culture-Specific Items in Relation to the English Translation of Tayeb Salih’s Novel Mawsim Alhijrah ‘ilaa Alshama-l’, was carried out by Asma Zayid Khalifa Al Salmi from the University of Nizwa in the Sultanate of Oman, for a Master’s degree. This study revealed that both domesticating and foreignizing strategies were employed in translating culture-specific items (CSIs), with a slight preference for the strategy of foreignization. The study also revealed that literal translation was the most commonly used strategy, and that Johnson-Davies, the translator, often found himself forced to use a foreignizing approach when the concept encountered in the source text was not lexicalised in the target language (the TL had no term equivalent to the SL term). The researcher concluded that the translator had, in most situations, succeeded in “being an insider” in both languages/cultures.

However, both studies also found that the translators would depart from foreignization in favour of domestication in instances where they wanted the receptor of the translation to have the same effect that obtained by the reader of the original.

In her 157-page dissertation, entitled *Analysis of the Literary Translation Method with special reference to Tayeb Salih's Season of Migration to the North*, Sudanese researcher Sarah Abdul Mahmoud explored:

...the world of literary translation and its nature, as well as exploring different theories attached to this kind of translation. It also aims to highlight the implication of the term “Stylistic Equivalence” in literary translation. The research compared the English translation of Tayeb Salih’s novel, *Season of Migration to the North*, with the original text written in Arabic, to examine the existence of “stylistic equivalence” in the translated text and how Denys Johnson-Davis as a translator succeeded or not in observing and conveying it.

In her review of the study, she said that:

...the discussion revolves around the translation process and reconstruction focusing on some of the cultural issues encountered in the original and how they were resolved in translation. It will also investigate the method of translation used by the translator, as well as explore the existence of the original style of the author in the translated version. Further Denys Johnson-Davis’ translation of the discourse between characters and whether he kept the text with its foreignness or attempted to make the text as much oriented as possible, will be explained.

In my view, this researcher meant that the translator tried to foreignize the text. However, no further implications could be drawn from Mahmoud’s study on the translation of *Season of Migration to the North* because the dissertation is not available on the internet.

A Master’s dissertation entitled *The Translation of Metonymy from Arabic into English with Reference to Tayeb Salih's Novel “Season of Migration to the North”* by Ameen Odeh Suleiman Bani-Khalid from the Yarmouk University in Irbid, Jordan, revealed that it is impossible to depend only on literal translation when translating

instances of metonymy (a type of figure of speech) from Arabic into English. The reason given was that the translator needs to recognize Arabic figures of speech, and for the translator to present a good quality translation he must be aware of rhetorical devices in the SL and the TL and must be willing to preserve them.

Apart from the four studies undertaken for degree purposes (discussed above), some relevant articles were also available on the internet (as mentioned in chapter 1). The Sudanese critic Abdulmonem Ajab Alfaya commended Davies-Johnson's translation *Season of Migration to the North* in a series of articles on the novel and its translation. Lamia Khalil, though, criticised the translation of the novel from a cultural point of view owing to the use of obscene language (see chapter 1, reviews of the translation of *Mawsim al-Hiğra ilā ash-Shamā-l*). A third critic, Aisha El-Said, expressed both praise and criticism for the English translation of Salih's novel. Her criticism included that the translator made excessive use of literal translation (see chapter 1, *Reviews of the English translation of Mawsim al-Hiğra ilā ash-Shamā-l*).

All of the above studies pointed out that Johnson-Davies frequently used the strategy of literal translation for translating Salih's novel, which is rich in figurative language (particularly similes and metaphors) into English. Johnson-Davies did so despite the concern of numerous scholars and literary critics (including Larson) that using literal translation to render figurative language could result in misrepresenting the meaning of a metaphor and/or simile, causing the reader to misunderstand its meaning. My study showed that despite the frequent use of the strategy of literal translation, most of the similes and metaphors in the sample I studied conveyed the ST meaning to the TT in an adequate and satisfactory way.

5.4 Limitations of the study

A limitation that had an impact on the study resulted from the fact that the source language, Arabic, is not widely used in either the public or the academic sphere in South Africa. The researcher found it very difficult to obtain source material written in Arabic, as many of the academic studies and reviews on the novel would naturally be. Sources written in Arabic and on Arabic novels are not readily available or easily accessible in/via South African university libraries.

The researcher thus had to depend mostly on Arabic materials that were available on the internet. As a result, the researcher encountered two main problems. Firstly, most of those internet sources on Arabic were inadequately referenced, which had implications for in-text referencing and, especially, the bibliography. Secondly, some sources were either not available on the internet at all or were indeed available on the internet initially (especially articles), but had later become inaccessible or could simply no longer be found.

If the researcher were able to access a greater number of secondary sources (as explained above), the study could have gained in depth and breadth. However, this constraint did not seriously impede or compromise the validity or the integrity of the study. In the first place, the research method required that the researcher, herself, had to assemble a sample of similes and metaphors from the source text, and analyse and interpret them. Then the researcher had to analyse the same sample in the English translation, identifying the translation strategies used, interpreting the correspondence in meaning between the ST and the TT, and evaluating the result or effect of the strategy used and the translation itself in relation to the ST. The researcher had sufficient recourse to internationally accepted sources on both figurative language and on translation theory. And the requirements for research at Master's level could successfully be met, even if the conditions could not be optimized to the extent the researcher would have preferred.

5.5 Recommendations and suggestions for further research

Based on the research for this study, four suggestions for further research can be made.

The novel was published in 1966 and its only translation into English was published in 1969. Since, firstly, it is widely accepted that a translation “ages” more quickly than its source text and, secondly, given the fame and recognition received by Salih and his book locally and internationally since it was first published (resulting in an elevated status of the novel and its author) the researcher would strongly advocate a new English translation. Thirdly, a new translation would show how another translator would approach and solve the translation problems discussed in this and

other academic studies on *Season of Migration to the North* (specifically how to translate culturally embedded similes and metaphors).

When studying the secondary literature (theory), the researcher discovered that *Simile in English: From Description to Translation* by Patrizia Pierini (2007) was the only specialized study dealing with similes and their translation, especially in the English language, where rhetoricians prefer to study metaphors because they are more aesthetic and more complicated, and thus require careful consideration to understand their meaning. Therefore, it is recommended that future studies be done on how to deal with (culturally embedded) similes and their translation, including what strategies translators use when having to translate them into a different target language and target culture. Such further studies on similes and how to translate them will definitely be useful to translators and translation studies scholars.

Studies on culturally embedded metaphors are numerous and the field is thriving, but more studies at Master's and PhD level would contribute to extensively tackle the often complex translation problems that remain, perhaps by finding new ways to translate them. New studies will further enrich the field of translation studies.

In particular, the researcher would recommend that new studies bear in mind that figurative language uses expressions and words of which the meaning goes beyond literal meaning. It is important that translators should retain the aesthetic and the rhetorical meaning of a metaphor and simile without distortion. Based on this, this study recommends that scholars of translation and translators should also identify and analyse other types of figures of speech contained in *Season of Migration to the North*, such as culture-specific proverbs, personification and metonymy (as discussed above, at least one study has investigated metonymy).

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