

**Translating Metaphors in Literary Texts**

Research Project

Submitted to the department of English in partial fulfillment of the requirements for the degree of B.A in English Language and linguistics.

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**2022 – 2023**

**Certification**

This is to certify that (Alaa Qasim and Ashna Mamud) have worked under my supervision on their graduation paper entitled (translating metaphors in literary texts) as partial fulfullment for the degree of bachelor in English language at Salahaddin University – Erbil / College of Education / English department.

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**Acknowledgements**

we would like to express the deepest appreciation to our supervisor Dr. Bandar A. Muhammed who continuously guided us through the process of conducting this research. Without his supervision and constant help this research would not have been possible. We are also grateful to our friends who helped during (collecting the data). In addition, we thank College of Education / English department to conduct this study and patronage we also want to thank our family for their support.

**Abstract**

Trasnaltion is transference of meaning from one language into another. Metaphors are language specific that are not easily reproduced in another language. Metaphors have meaning and imagery.

The aim of this graduation paper is to assess the applicability of Newmark’s model of trasnalting metaphors in which he proposes seven techniques. Another aim is to find which technique is used the most.

The research paper is divided into three sections. Section one is introduction to the problems and objectives of the study. Section two is theoretical background about translation, metaphors and translating metaphors. Section three is about data collection and analysis procedures. The most important findings of the study are using literal trasnaltion for universal metaphors and finding another metaphor in the target language that is equivalent to the original metaphor.

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**Section One**

**Introduction**

* 1. **Problems:**

Some metaphors are language specific, and some others are universal. Metaphors are made of image and meaning / sense. Recreating both is challenging. Each translator translates metaphors differently due to the nature of the metaphors which are mostly language specific.

* 1. **Aims:**

This graduation paper aims at finding the ways of translating metaphors from English into Kurdish. The aim is to provide some choices for the translator to choose the most suitable. Hence, the applicability of the techniques proposed by Peter Newmark (1988) is put to the test and assessed.

* 1. **Significance:**

It is significant for translators to know the technique of translating metaphors. It is also important for student of English/Kurdish language. In addition, teachers can get benefit from this graduation paper to learn how to teach translating metaphors to students. This research paper can be the starting point for proposing a more universal model for the translation of metaphors based on the type of the metaphor rather than the nature of the metaphor.

* 1. **Methodology:**

Based on theoretical background, Newmark’s model (1988) of translating metaphors is used to assess the applicability of the translating metaphor techniques on or between Kurdish and English. To provide a more practical basis for the research, some samples of metaphorical expressions from Romeo and Juliet, a play by Shakespeare, are taken to be compared with their equivalent translations of the play in Kurdish language which is translated by Azad Hama Sherif in 2012. The aim is to find the frequency rate of each technique and provide explanations for the choice of a technique over the other.

**Section Two**

**Theoretical Background**

**2.1 Definition of translation:**

According to what is the definition of translation there is no one specific definition. Because of each person has his own idea but today we will try ours best to give some suitable and possible definitions. The first one “*Translation is the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalence. [my translation]”.* (Dubois, 1973. P5). While according to Hartman and stork (1972,713. P6) says that *“Translation is the replacement of representation of text in one language by a representation of an equivalent text in a second language.”* But in this definition, it says *“text in different languages can be equivalent in different degrees (fully or partly equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc.) and at different ranks (word-for-word, phrase-for-phrase, sentence-for-sentence)”.* (ibid. p6). *“That in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the lagging, of the original work. (Tytler, opi city, 8F; original emphases. p11).* Catford (1965), for example, argues that translation is an act of replacing linguistic units from a source language by a target language. He wrote, "translation is the replacement of textual material in one language (SL second language) by equivalent textual material in another language (TL target language)”. What is important for him is to maintain kind of 'equivalence between the source text (ST) and the target text (TT).

On the same line of thought, Jakobson (1966) sees translation as a linguistic operation which deals with linguistic signs as such. This process can take place between two different languages as well as within. the same language. Yet, the verbal signs remain the basis of translation in both cases. Seen from this perspective, translation Is restricted and llimited to the linguistic material only, i.e. the focus is laid on the linguistic aspect of the translation process. Mahmood, 2013, p88).

Hence, one can conclude that translation is the process of translating the meaning of a text from one language into another or it is the product of that process which is the translated text and it has to be equivalent to the original text.

**2.2 Types of translation:**

Translation can be classified in many ways. The following is four classifications of translation.

Translation can be viewed from different perspectives, that of a 'process' and that of a 'product. As a process, translation consists of turning a message from one language into another. The transmitted message can be in the form of an expression, an utterance or even a piece of music. Seen from another perspective, translation can be seen as the end product of this process, i.e. the translated text (Bell,1991).

In addition to this twofold division, there exists a third variable, namely that put forward by Bell. Bell (1991) differentiated between "the abstract concept which encompasses both the process of translating and the product of that process", i.e. translation proper, translating (the process), and a translation (the product).

Equivalence is a term used by many writers to describe the nature and the extent of the relationships which exist between SL (second language) and TL (target language) texts or smaller linguistic units. As such, equivalence is in some senses the intralingual counterpart of synonymy within a single language and sometimes across languages (Shuttleworth and Cowie, 1997). Hence, one should know that Jakobson's (1966) famous slogan "equivalence is difference" highlights the added complications which are associated with it (Mahmood, 2013, p90).

Roman Jakobson makes a very important distinction between three types of written translation:

**A.** Intralingual translations: translation within the same Language, which can involve rewording or paraphrase.

﻿﻿﻿**B.** Interlingual translation: translation from one language to another, and.

﻿﻿﻿**C.** Intersemiotic translation: translation of the verbal sign by a non-verbal sign, for example music or image (Hatim and Munday, 2004, p.5).

**2.3 Problems of translation:**

Because learning languages are different from each other, these differences cause problems for translator. Ilyas (1988) identified four main problem in translation.

* + 1. **Lexical:**

Some words have more than one meaning and it is not always clear which meaning is appropriate for that content for example: the words **run and have** can give more than one meaning;

Run:

1. The discussion ran on for hours. (to continue without interruption.)
2. Why do dogs run after cats? (to chase)
3. The child ran around all day in the garden. (to be very busy doing lots of things.)

Have:

1. they have a new car. (to hold or maintain as a possession, privilege, or entitlement.)
2. Have a deadline to meet. (to feel obligation in regard to.)

As a translator, you have to depend on the context of occurance to understand which sense of the word is meant to be delivered. However, there are certain cases in which more than one sense is possible.

* + 1. **Structural**

Also, there is some structure of some sentence that can give more than one meaning. And that causes some problem for the translator to know which meaning is conveyed. For example:

1. I love you more than him. (gives two meaning: Either he loves both of them but he loves him more, or both of them love you.)
2. The police were ordered to stop drinking. (two meaning: first, the police is drinking and have to stop. And the second meaning is there is some one who drinks and the police has to stop them.)

Because some structure are ambiguous and have more than one interpretation, they pose problems for translators.

* + 1. **Textual style:**

according to the language, style is different example:

"There is a bank " says Tom.

In English the talker comes after the speech while in Kurdish is different:

“بانکێک هەیە” تۆم گووتی.

The talker comes first then the speech is come.

Stylistic features create problems for translators. If a translator wants to sound natural to second language readers, he has to follow the style of the second language. Hence, it is true that good translators are good readers and good writers in their mother tongue and have to try to translate into their language not from their mother tongue into another language.

* + 1. **Cultural**

Cultural elements, like kinship terms and food are problematic because they are language sensitive. The voice of the letters in some words according to the culture of that language will be the same while translating calls **Transliteration,** like foods name pizza will be the same pronunciation while translating into Kurdish (پیزا).

In brief, all levels of language pose challenges for trasnaltors because languages are different from each other. However, there are some techniques that transaltors can follow to mitigate the gap between languages.

* 1. **Definition of Metaphor:**

Metaphor derives from the Greek word "meta", "change" and "pherein"

"carry" (etymonline.com). Newmark (1988: 111) states that the primary goal of metaphor is to convey something in a more comprehensive, economical, and compelling manner than is possible in literal language.

Holman and Harmon (1992:287) point out that a metaphor is a likeness that compares one object to another.

Larson (1998: 276-277) explains a few factors why metaphors are confusing and cannot be conducted directly, one of these is that the form produced can be foreign to TL receptor.

Metaphors, according to Lakoff and Johnson (2003: 5), are understanding and experiencing one kind of thing in terms of another. Original metaphor is used by the writer in the current play, so the discussion will only cover this type.

* 1. **Newmark’s Procedures (or Methods) of translation Metaphor:**

Newmark has made some procedures or methods to translate the metaphors from the SL into the TL which are:

* + 1. **Reproducing the same image in the Target Language:**

Reproducing the same image in the TL is the first procedure or method that Newmark has made in translating the metaphors from the SL to TL. In this procedure we have to translate the metaphors with there images from the SL to the TL without any changing in the image. When we say image, we mean meaning. But it is very important to know that the meaning should be universal not specific. Which means that the metaphor that has been used should give the same meaning in any language. For example:

If you say (he is a lion) in English and Kurdish might have the same sense. But if you say (he is a sheep) in English, it has a different sense compared to Kurdish.

1. Lion: is a universal which gives the meaning of a brave in any language we may translate into it.
2. Sheep: this one is more specific which in Kurdish language gives a meaning of stupid but in English language gives the meaning of innocent. Which means that in Kurdish it has negative connotation but in English has positive connotation.
   * 1. **Replacing the image in the SL text by a standard TL image:**

In this procedure or method, we don’t translate the same image or the metaphor from the SL to the TL. Which means that we focus on translating the same meaning with different metaphors like:

1. The English: When in Rome, do as Romans do.
2. The Kurdish: When in the city of the blind, you have to cover your eyes.

In these two different proverbs they hade different metaphors and image but they sheared the same meaning of that when they are in different place they have to do as the people of that city does.

**2.5.3 Translation of metaphor by simile:**

This method we may use simile to translate the metaphors from the SL to the TL. When we say simile we mean that we have to use as / like to give better meaning in translating the metaphors but we translate the same metaphor from the SL to the TL just adding the simile.

For example:

1. In English: she is a flower.
2. In Kurdish: she is like a flower ( )

**2.5.4 Translation of Metaphor (or simile) by simile plus sense:**

This is another procedure of Newmark that focuses on giving the or adding the sense to the simile and metaphor. In another word when we translate the metaphor from the SL to the TL by simile we need in this procedure add the sense to it in order to give better meaning.

For example:

* In English we say: He is a King (but when we try to translate it to Kurdish).
* In Kurdish we say: He is like a King brave or rich ( ).

**2.5.5 Conversion of Metaphor into sense:**

Conversion of metaphor into sense is similar to translation of metaphor by simile and translation of metaphor or simile by simile plus sense, but in the two previous methods we translated the I age or image and giving the meaning also. But here we may translate just the meaning without image (metaphor).

For example:

English: he is a lion.

Kurdish: He is brave ( ).

Or

English: She is a flower:

Kurdish: She is beautiful ( )

Here, only the sense/meaning of the metaphor is conveyed. The imagery is left out.

**2.5.6 Deletion:**

This method is a bit different from the other procedures, because in some texts the metaphor don’t need to be translated cause it doesn’t add any new information or it may be repeated somewhere else in the text, so you just skip translating the metaphor there.

**2.5.7 The same Metaphor plus sense:**

This procedure is similar to previous procedure but without the simile. In translating by using this method we may translate the metaphor from the SL to the TL literally by adding the meaning after the metaphor.

For example:

* He is a lion = He is lion in brevity.
* She is a flower = She is a flower in beauty.

**2.6: Summary:**

Translation is a process and product. The main aim of the translation process is conveying meaning. However, there are many classification for translation ranging from word for word to equivalence which is reproducing the same effect on the target language readers. Metaphors, on the other hand, are highly language sensitive and encompass image and sense. As a translators, your main task is conveying the meaning into the target language with or without the image. Newmark (1988) proposed the technique because sometimes the type of the metaphor dictate the use of the technique.

**Section Three**

**Data Collection and Analysis**

**3.1 Introduction**

In this section, the data collection and analysis procedures are explained to find reliable findings. The data of our research is metaphorical expressions from Romeo and Juliet and how they are translated by Aza Hama Sherif (2008). The aim is to find the techniques used by the translator to render the sense and the imagery of the metaphorical expressions. Some of the techniques are more common than others.

**3.2. Data collection**

The data of our research is the metaphorical expressions of Shakespeare’s Romeo and Juliet and how they are translated into Kurdish. First, some metaphors are identified then their translation counterparts are compared to find the most used technique according to Newmark’s model for translating metaphors (1988). According to the model, there are seven techniques for translating metaphors.

**3.3 Data analysis:**

A mixed approach of qualitative and quantitive approach is used. First, the number and percentage of techniques used in the translation of Romeo and Juliet. Then, some samples of the translations of metaphorical expressions are explained to find the technique of translating metaphors according to Newmark’s model of translating metaphors (1988).

**3.4 Samples of metaphors in Romeo and Juliet**

1. “Peer’d forth the golden window of the east….**”** (l. i. 121)

**"**سەر لە پەنجەرەی رۆژهەڵات بێنە دەر**"**

2. “This precious book of love, this unbound lover, to beauty him only lacks a cover.” (l. iii. 93-94)

" ئەم کتێبە پڕ بەهایەی ئەوین، ئەو دڵدارە ڕاونکراوە تا جوانتربێت، لە چی کەم نییە، بەرگێکی ناتەواو"

3. “My lips, two blushing pilgrims, ready stand to smooth that rough touch with a tender kiss.” (l. v. 106-107)

" لێوەکانم، دەستگرتنە حاجی سوور هەڵهەراون و ئامادەم جێی ئەو زبرانەم بە ماچێکی ناسک نکەمچارە."

4. “O, I am Fortune’s fool!” (lll. i. 142)

"ئۆە، من گەمەی دەست چارەنووسم."

5. “Thy eyes’ windows fall….” (lV. i. 102-103)

"پەنجەرەی چاوت دادەخرێت"

6. “Death is my son-in-low; Death is my heir.” (lV. v. 44)

"مەرگ زاوامە، مەرگ میراتگرمە."

7. “The roses in thy lips and cheeks shall fade to play ashes….” (lV. i. 101)

"گوڵی لێو و روومەتت دەژاکێن و دەبنە مشکیی و خۆڵەمێشی سپی پات "

8. “Thou detestable maw, thou womb of death….” (V. iii. 45)

"بە باریان وارداگرێتە دەروازەکە"

9. “Love is a smoke made with the fume of sighs.” (l. i. 181)

"ئەوین دوکەڵێکو کە لە هەڵمەدووی هەناسان پەیدایە."

10. “A man, young lady- lady, such a man, As all the world-why, he’s a man of max.” (l. iii. 77-78)

"خانمی گەنج، چ پیاوێکە! خانمەکەم ئەو پیاوێکە لە هەموو !دونیا-وای، پیاوێکە لە جوانیدا هاوتای نییە."

11. “Is love a tender thing? It is too rough, too rough, too rude, too boisterous, and it picks like thorn.” (l. IV. 25-26)

"ئەرێ ئەوین شتێکی ناسکە؟ ئەو یەکجار روقە، یەکجار وشکو دڕندەو کێویە، دەڵێی دڕکە لە مرۆڤ دەچەقێت."

12. “I talk of dreams, which are the children of an idle brain, begot of but vain fantasy.” (l. IV. 97-99)

"من باسی خاون دەکەم کە وەهمێکی پووچەڵە."

13. “It seems she hangs upon the cheek of night. As a rich jewel in an Ethiope’s ear.” (l. V. 43-44)

"هەر دەڵێی ئاوێزانە بەسەر گۆنای شەو. وەک گەوهەرێکی بەنرخە لە هوێچکەی قولە ڕەشێکدایە."

14. “Death lies on her like an untimely frost upon the sweetest flower of all the field.” (IV. V. 29-30)

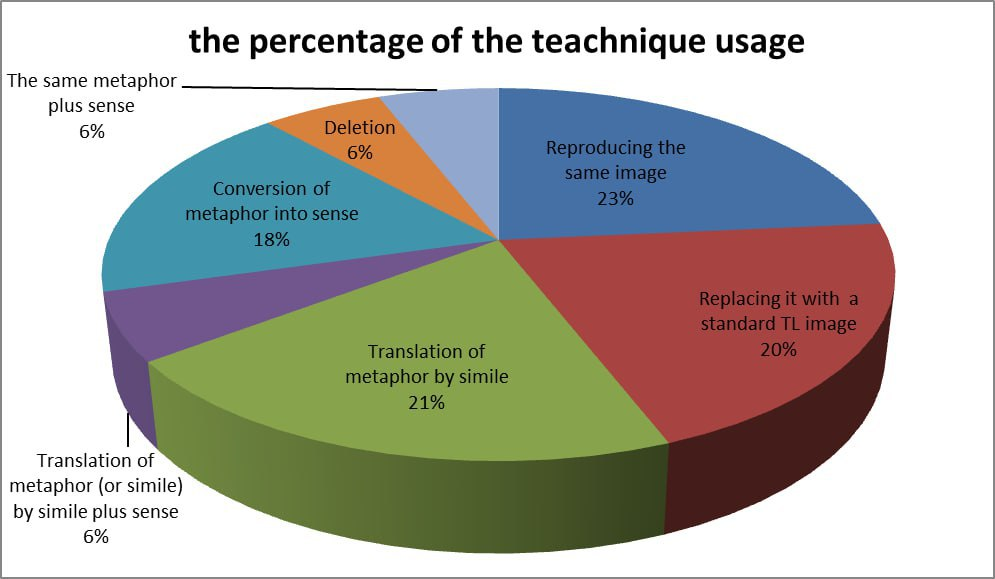
"مەرگ وەکو شەختەی ناوەخت بەسەریدا- بەسەر جوانترین گوڵی گوڵزاران داکەووتوە."

15. “O happy dagger, this is thy sheath. There rust and let me die.” (V. iii. 183-184)

"ئەی خەنچەری !بەختەوەر! ئێرە کالانەکەتە ؛ لەوێ برزەو بممرێنە."

* 1. **Findings and results:**

After analyzing the samples selected from Romeo and Juliet, the number and percentage of the usage of the techniques are summarized:



This diagram above shows the percentage of the technique used for translating the metaphors in the drama of Romeo and Juliet the Kurdish version. According to this diagram we can understand what technique was used most and what technique were used least and what technique were seldomly used or not very common. So, the most used technique in the first place was {Reproducing the same image} which was 23%. While the techniques that comes after it are {Translating metaphor by simile and Replacing metaphor with a standard TL image} which were 21% for the second technique and 20% for the third technique. The usage of these technique for translating the metaphors from the English into Kurdish was because the writer found that the metaphors that were in SL are possible to be reproduced with the same image in the TL, and the same with using simile in some situations or to replacing it with a standard TL image. But conversion of metaphor into sense was the least used technique in the drama, which were 18% used. The other techniques also were used in the drama of Romeo and Juliet but they were seldomly sued and they were not very common, these techniques were {Deletion ,The same metaphor plus sense and Translation of metaphor (or simile) by simile plus sense} which each of them were used only 6% in the drama the Kurdish version.

Conclusions:

Metaphors are language specific and trasnalting them is problematic. In a metaphor, there are images and meaning. We have to focus on the meaning more than the image because the main aim of transaltion is to transfere the meaning.

There are some universal metaphors that make sense in every language. Literal translation can be used for universal metaphors. Language specific metaphors are problematic. We have to find a standard metaphor in the target language that has the same meaning and is equivalent to the original metaphor.

Sometimes, we have to change the metaphor to simile or add the meaning of the metaphor in the trasnaltion to make the meaning clear if it does not make any sense for the new target language readers.

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