

METAPHOR AND TRANSLATION

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TO MY HUSBAND

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ABSTRACT

In the first chapter, the aims of the study are set and the methodology of research adopted in conducting and organizing this study is explained.

In the second chapter, major studies on translation are reviewed and trends in research activities are identified and evaluated. Further, main contributions made to the discipline by the reviewed writers as well as areas of weakness are touched upon.

In the third chapter, the problems of metaphor and how to translate it are formulated. The nature of metaphor, its traditional classifications and Leech's (1985) method of analyzing it are described. Then major theories about the function of metaphor as well as major traditional schools of how to approach its translation are reviewed with the necessary evaluation. Lastly, an approach of deep versus surface meaning is suggested and its implications for the division of texts into the Factual and the Fictitious are considered.

The fourth chapter represents the application of the approach to data of five different translations of Quranic metaphors. The application is carried out as follows:

Firstly, the Quranic metaphors are classified according to common characteristics in order to establish major areas of metaphoric use in the Quran. Secondly, metaphor is defined as a text using de Beaugrande and Dressler's (1981) definition of text characteristics.

Thirdly, by modifying and incorporating House's (1981) and Crystal and

Davy's in House (1981) models, a new model is devised to analyze, compare and assess adequacy of the translations of the Quranic metaphors identified earlier as texts in their own right. Fourthly, surface and deep meanings of every Quranic metaphor as well as its five translations are separated according to Leech's (1985) method described earlier in Chapter Three. The purpose of the separation of deep and surface meanings is to establish the non-figurative meaning of the metaphors and the translations divorced from their specific wording. Fifthly, the devised model is applied to the aforementioned data of translations of Quranic metaphors. Consequently, a profile of every translation of each of the Quranic metaphors is achieved. The profiles of the translations are then compared with the profiles of the original. As a result, inaccuracies of the translations and deviations from the original on the basis of the dimensions of the model and general approach are described to provide assessment of the quality of those translations.

Chapter five deals with the consequences of applying the approach of deep versus surface meaning. These consequences are methods of metaphor translating derived from the five Quranic translations. Those methods are further tested by applying them to random data of media metaphors and are then suggested as flexible rules of how to translate metaphors in general.

The sixth chapter deals with the implications of the deep versus surface meaning approach for devising a second model to assess adequacy of longer and other types of translation texts. As a result, a second model is devised on the basis of disentangling form from content and then assessing the reproduction of content in the second language using the

criteria of surface versus deep meaning, as well as the focus of the text.

Chapter seven represents the consequences of the general approach as well as the two proposed models and their applications. These consequences crystalize as guidelines suggested to help translators in the HOW of translating.

In the eighth chapter, as a conclusion, a summary of the proposed approach and its implications are presented as well as suggestions for future research.

CHAPTER ONE

INTRODUCTION

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B - Methodology of research 3

A - Aims of this work

Our study has four aims:

1. To study metaphor and its relevance to translation.
2. To contrast and compare five different English translations of Quranic metaphors and measure adequacy of these translations according to a devised model with a view to deducing strategies of metaphor translating as well as test these strategies on random data of media metaphors, in order to contribute to the HOW of metaphor translating in particular.
3. To generalize strategy of metaphor translating based on an approach of deep versus surface meanings to longer texts with a view to suggesting a second flexible model to assess adequacy of translation of texts that display a predominant language function.
4. To suggest flexible guidelines for translators by exploring the implications revealed by the study of metaphor, approach of deep vs. surface meaning, analysis of the Quranic translations and the two proposed models.

B - Methodology of Research

Popper (1959) p.27-33 proposes that the general principles of scientific research are based on deducing theories starting from general statements or research work. Then the constructed theories are used to predict future events that ought to happen should the theory be correct. Such theories can be confirmed to be true by supporting evidence or prove to be wrong by further research.

Thus, Popper's propositions mean that, in order to investigate a problem appropriately:

- (a) The problem must be defined and described with the necessary background information.
- (b) A hypothesis is be formulated by being derived from a basic statement or thoery so it can be presented, discussed adequately and then generalized.
- (c) The hyphothesis is applied to data selected by the researcher in order to obtain results.
- (d) The results can be further verified by applying them to random data.

According to Weisman (1980) p.149-165 and Hook (1969) p.70-75 the organization of an investigation is very important because the reader is to be convinced that the researcher has arrived at a logical conclusion and that his conclusion is based on plausible criteria.

The abstract of a study gives the reader a plan of the major sections and points of the investigation as well as the order in which they are to be discussed.

The introduction prepares the reader for the subject matter of the study. It sets the aims of the study and provides the background and introductory information that is vital to follow up the discussion that comes next.

The body of the thesis is its major part. It contains the data of the investigation, the theory on which the work is based as well as the necessary discussion of the data and analysis of the results arrived at.

The conclusion of the study represents the logical induction of information based on analyzing the data of the study. The results obtained in the study can further be verified by applying them to random data in order to establish the validity of the investigation and its future usefulness.

Phillips and Pugh (1988) p.52-56, claim that a Ph.D. work has to cover four elements: "background theory", "focal theory", "data theory" and "contribution".

According to them, a background theory is manifested by a literature review that would demonstrate the researcher's command of his subject matter. A literature review is supposed, as Phillips and Pugh claim, to:

1. Show that the researcher has a professional command of the background theory of his discipline, i.e. to show that he has "something to say

about his field that...[his] fellow professionals would want to listen to" p.53

2. Provide the researcher's assessment of the contributions of others who have worked in that field as well as criticism of their work while explaining the grounds for such criticism.
3. Pinpoint trends and schools in the field of research in question.
4. Indicate points of weaknesses of such identified schools.

The second element to be included in a Ph.D. form, as Phillips and Pugh maintain, is the focal theory. In the focal theory part of a Ph.D., the researcher is supposed to:

1. Provide the WHAT and WHY of his research.
2. Formulate the problem he is working on as well as analyze it.
3. Provide a hypothesis if appropriate.
4. Consider other people's arguments.
5. Use his data and analyze it to provide the necessary discussion.

Having a thesis, as Phillips and Pugh claim, is essential as it links the focal theory with the whole investigation. The thesis put by the researcher and the data and arguments supporting it provide the criteria of the relevant material to be included in the work.

The third element to be covered by a Ph.D. study as Phillips and Pugh claim, is the data theory which provides the grounds for the "relevance and validity of the material" p.54 used in support of the researcher's

thesis.

A vital question in the assessment of a researcher's work, according to Phillips, is "why should we, your fellow academics in the field, have to listen to you? You must have a convincing answer". p.55

The last element in a Ph.D. study, as Phillips and Pugh claim, is for the researcher to point out his contribution. This would be to:

- 1 - Assess the importance of the work to the development of the field of study concerned.
2. Pinpoint the significance of his analysis.
3. Indicate the limitations in the material he used.
4. Suggest future research that could now be followed up by others.

In Phillips' and Pugh's own words, the contribution element of a PhD. is "in the most general of terms a discussion as to why and in what way the background theory and the focal theory that you started with are now different as a result of your research work" p.55. Therefore, in other words, the researcher's work has been a further development of the discipline.

The form of Ph.D. work suggested by Phillips will be adopted by us as guidelines according to which our study will be organized and carried out.

CHAPTER TWO

LITERATURE REVIEW

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In the multifaceted discipline of translation, various schools crystalize. Their ultimate goal is to suggest useful translation strategies. As Newmark (1982) puts it "Translation theory's main concern is to determine appropriate translation methods for the widest possible range of texts or text categories" p.19.

In the following we review those translation schools, their main characteristics, contributions as well as limitations with a view to gaining an insight to the discipline and provide the necessary background information to this study.

The formal/dynamic equivalence school is advocated by Nida (1964) in his book "Toward a science of translating", where he claims that following Chomsky, he views language "as a dynamic mechanism capable of generating an infinite series of different utterances" p.9. This dynamic view of language according to Nida is very helpful for the translator because it means that the translator will have to "describe the mechanisms by which the total message is decoded, transferred and transformed into the structures of another language" p.9.

Nida believes that since no two languages are identical, the translator ought to aim at the closest possible approximation in translating. He claims that "there are fundamentally two different types of equivalence: one which may be called formal and another which is primarily dynamic" p.159.

Formal equivalence translation, according to Nida, "focuses attention on the message itself in both form and content" p.159. An example of this is translating poetry by poetry which means that both form and content

are viewed to be essential components of the message.

Dynamic equivalence translation, on the other hand, is concerned with "the dynamic relationship, that is the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" p.159.

Nida identified various factors that affect the translating approach being either formal or dynamic, such as "type of audience, purpose of the translators, nature of the message and existing sociolinguistic pressures" p.191.

Nida claims that despite the fact that content and form are inter-related, "messages differ primarily in the degree to which content or form is the dominant consideration" p.156. But the purpose of the translator could be, according to Nida, to tell us about both form and content. However, "a largely informative translation may, on the other hand, be designed to elicit an emotional response of pleasure from the reader or listener" p.157. Another example given by Nida is when the translator needs to reproduce in the translation a certain behaviour. In this case, he has to make sure "that the reader may understand the full implications of the message for his own circumstances" p.158. While a translator who "has an imperative purpose" p.158, is to make "an action explicit and compelling" p.158.

Moreover, Nida claims that in accordance with Prochazka a translator is to achieve the following if his translation is to be a good one:

- "(1) He must understand the original word thematically and stylistically;

- (2) He must overcome the differences between the two linguistic structures;
- (3) He must reconstruct the stylistic structures of the original work in his translation." p.161.

According to Nida, the viewpoint and attitude of the writer and other participants ought to be reproduced in the translation. This could be done, as Nida believes, by "appropriate selection and arrangement of words so that such features as social class or geographical dialect will be immediately evident" p.170. Moreover, Nida believes that the "naturalness of a dynamic equivalence translation" p.170 depends on the way "the message fits the receptor language audience" p.170.

Nida moves on to talk about assessing adequacy of translation. He says that there are three important factors that contribute to the way translations are evaluated:

- "(1) General efficiency of the communication process.
- (2) Comprehension of intent, and
- (3) Equivalence of response" p.182.

Comprehension of intent, as Nida believes, depending on whether the translation is a dynamic equivalence translation or a formal equivalence translation, would be linked to the target language culture or the source language culture respectively. While "universality of the message" p.182 according to Nida, is responsible for the message being easily understood in the receiving culture even though it is different from the source culture.

Although the three factors of efficiency, comprehension of intent and equivalence of response are interdependent, each of them helps to assess the accuracy of translations as Nida believes. (See Nida, 1964, pp.182-183).

In the end, there are other different factors that contribute, according to Nida, to translation assessment such as "type of audience, purpose of the translation, nature of the message and existing sociolinguistic pressures" p.191.

A year later in (1965), Catford advocates in "A Linguistic Theory of Translation" the substitution approach to translation. He sees translating as substituting texts across languages. He investigates in the aforementioned book, the relationship of language to people and culture. He claims that "in translation there is a substitution of TL meanings for SL meanings, not transference of SL meanings into TL" p.48. This is so since as he says "in transference, there is an implantation of SL meanings into the TL text" p.48.

He believes that for TL and SL texts to be equivalent they have to function in the same way in the same situation. As Catford puts it "in total translation, SL and TL texts, all items are translation equivalents when they are inter-changeable in a given situation" p.49. He claims that the TL text must share with the SL text what he calls "situational features" p.49 for them to be equivalent. This idea is further developed by Catford by claiming that these common situational features relate to the cultures in question and how close they are to each other.

Furthermore, Catford claims that there are "shifts" that take place in translation. Shifts, according to him "mean departures from formal correspondence in the process of going from the SL to the TL" p.73. He identifies two major types of "shifts" which he calls "Level shifts" and "Category shifts" (see Catford (1965), pp.73-82). In short, he claims that "shifts from grammar to lexis and vice-versa...[are] the only

possible level shifts in translation". While he defines category shifts as "departures from formal correspondence in translation" p.76

In conclusion, Catford distinguishes between two types of untranslatability. He claims that "ambiguities arise from two sources: (i) shared exponence of two or more SL grammatical or lexical items and (ii) polysemy of an SL item with no corresponding TL polysemy" p.94. He also claims that cultural untranslatability arises when "a situational feature functionally relevant for the SL text is completely absent from the culture of which the TL is a part" p.99.

A decade later, Beekman and Callow in 1974 advocate in "Translating the Word of God" the idiomatic translation approach.

They claim that translating involves "(1) at least two languages and (2) a message. These two essential components of a translation may be called respectively, (1) form and (2) meaning" pp.19-20. They go on to say that the "formal Linguistic elements of a language are what is meant by form. The meaning is the message which is communicated by these features of form" p.20.

The writers believe that on the basis of the Linguistic form of a translation, trends within translation could be identified: either (1) literal translation which seeks to "closely parallel the linguistic forms of the first language" p.20; or (2) "Idiomatic translation" which seeks to reproduce the original into the "natural form", p.20, of the second language whether or not it parallels the form of the first language. within these two broad types of translation, there can be identified 1-highly literal, 2 - modified literal, 3 -idiomatic, 4 - unduly free translation.

Highly literal translation, according to Beekman and Callow is unacceptable because it parallels the linguistic features of the original very closely; for instance, the translation would follow the structure and word order of the first language and ignore the rules of grammar of the second language. The unduly free translation, on the other hand, according to the writers, diverges from the content of the original by over-emphasizing, misrepresenting the original message or introducing information which is not implied in the original. The writers say that both the unduly free translation and the highly literal translations do not reproduce the message of the original or give accurate representation of it.

In the modified literal translation, the writers believe that the translator "is prepared to allow for more departures from the form of the original than just those necessitated by the obligatory categories of the RL" p.23. The translator would do this when he feels that the translation has distorted the content of the original. The writers claim that even though this type of translation is a considerable improvement over the highly literal translation "the same grammatical forms as those that are found in the original are generally used" p.23. So, the writers believe that this type of translation is acceptable to an audience that would refer back to the original.

The fourth type of translation identified by the writers is idiomatic translation. By providing idiomatic translation, the translator aims to give the readers of the target language "the sense of the original" p.20 using what the writers call "the natural grammatical and lexical forms of the RL" p.24. The translator who produces this type of translation is concerned with reproducing the sense of the original which "must be

conveyed using the linguistic form of the RL".

The writers claim that grammatical and lexical forms of the first language are simply the means by which a message is carried to the audience. Thus, according to them, form is only important as a carrier of a message. They believe that the most appropriate approach to translation is that which "most accurately and naturally transfers the meaning from the original to the RL" p.25. They call this approach Idiomatic translation, which they recommend as the best method for general use. The writers emphasize that "accurate sense" and "natural word combination" result from using idiomatic translation, since as they say "a particular word in the original text may be translated in various ways in the RL version" p.25.

The Individualistic approach to translation was suggested by de Beaugrande and Dressler (1981). Their approach is based on identifying text types according to recurring characteristics, but they claim that equivalence of texts can only be "in the experience of participants" p.216. In the following we touch on the main points of their approach.

de Beaugrande and Dressler believe that "a science of texts should be able to describe or explain both the shared features and the distinctions among these texts or text types"p.3. They proceed to say that the study of texts aims at discovering what makes up a text, how texts are produced and received as well as how they are used.

According to de Beaugrande and Dressler, a text is defined "as a communicative occurrence which meets seven standards of textuality" p.3:

- 1 - "Cohesion" is the first standard of textuality, It is about how "the actual words we hear or see are mutually connected within a sequence" p.3. Moreover, cohesion according to de Beaugrande and Dressler is based on "grammatical dependencies" p.3 which form "major signals for sorting out meaning and uses" p.3.
- 2 - The second standard of textuality as de Beaugrande and Dressler believe, is Coherence. It is about how the "configuration of concepts and relations which underlie the surface text are mutually accessible and relevant" p.4. As the writers put it, it is by the "interaction of text presented knowledge with people's stored knowledge of the world" p.6 that a text makes sense.
- 3 - The third standard of textuality is Intentionality. The writers believe that it is the "text producer's attitude that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the producer's intention, e.g. to distribute knowledge to attain a goal specified in a plan" p.7.
- 4 - The fourth standard of textuality enlisted by de Beaugrande and Dressler is Acceptability. It deals with "the text receiver's attitude that the set of occurrences should constitute a cohesive and coherent text having some use or relevance for the receiver" p.7.
- 5 - The fifth standard of textuality as claimed by de Beaugrande and Dressler is Informativity. It involves "the extent to which the occurrences of the presented text are expected vs unexpected or

known vs unknown/certain" p.9.

6 - The sixth standard is Situationality. As claimed by de Beaugrande and Dressler, it is about "the factors which make a text relevant to a situation of occurrence " p.9.

7 - The seventh standard of textuality is Intertextuality, and is about "the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered texts" p.10. Intertextuality as claimed by the writers, is responsible for the characteristic patterns observed in text types.

The above mentioned standards of textuality are believed by de Beaugrande and Dressler to "define and create the form of behaviour identifiable as textual communication" p.11. But the writers claim that equivalence of texts can only be "in the experience of participants" p.216. Therefore, translation must try to reproduce the experience with the necessary adaptation in the target language independently of "whether or not the elements in the goal language text occupy the same positions in their virtual systems as do the elements of the original text in theirs" p.217. Moreover, the writers believe that since literary texts provide "alternative organisations of the world or of discourse" p.217, translators cannot provide a corresponding experience in the translation if they impose on the text "their own processing activities" p.217. Instead, translators ought to "analyze both the text and the range of plausible receiver reactions in order to preserve as much of that range as possible" p.217. Furthermore, the writers suggest that if "language elements and structures are viewed in terms of processes and operations",

translating would benefit a great deal.

In the end, the writers dismiss the traditional distinction between literal and free translating on the grounds that this distinction would entail that "there can be an equivalence of language elements independently of their setting of occurrence; and that such equivalence is somehow relevant to actual usage" p.216, a view which they believe to be wrong.

From a different perspective, the Functional equivalence school of translation advocated by House in "A model for Translation Quality Assessment" (1981) is based on the view that "a translation text should not only match its source text in function but employ equivalent situational means to achieve that function" p.49. In the following we review the main points of the approach.

House claims that her Model of Translation Quality Assessment is based on pragmatic theories of language use. She applies her model to a corpus of German and English source and translation texts and provides a discussion of the results. Consequently, she derives implications about translation types and translation quality assessment. She claims that to establish functional equivalence between a source and translation text, the source language text is to be analysed first in order to establish what equivalence between source language and target language texts means. She says that, "since the textual function is defined as the use of the text in a particular situation, each individual text is to be referred to the particular situation in which it is embedded" p.38. Therefore, according to her, the model she suggests aims to establish the source language text's function and the corresponding target language text's function.

House adapts for her purpose, Crystal and Davy's system of situational dimensions as she claims, since it breaks down the situation into parts. After she describes Crystal and Davy's model, she adopts it to form a criterion for Translation Quality Assessment. Her adopted and modified model is as follows:

"(A) Dimensions of language user

- (a) Geographical origin
- (b) Social class
- (c) Time

(B) Dimensions of language use

- (a) Medium
- (b) Participation
- (c) Social Role Relationship
- (d) Social Attitude
- (e) Province

" (House, p.42)

The writer claims that the function of a text could be established by analyzing the text in terms of the aforementioned dimensions, and that the function of the translation text should be kept equivalent to the function of the Source Language text.

Moreover, the writer believes that the characteristics of a text ought to be categorized as syntactic, lexical and textual. Those characteristics in addition to the aforementioned dimensions are considered by House to be what forms the function of a text. She claims that "translation text should not only match its source text in function but employ equivalent situational means to achieve that function" p.49.

Further, House claims that analyzing source text on the basis of the situational dimensions makes up a textual profile which is the criterion against which the quality of the translation is then assessed. The degree to which the translation text's profile does not match that of the

source text, is the degree to which the translation is inadequate in quality as the writer believes.

As a result of her test cases, House distinguishes between two types of translation. First the overt translation and second, the covert translation. She claims that an overt translation is required in cases where the source language text is "culture linked" to its native language and has an "independent status". On the other hand, covert translation is required in cases when the source language text is not particularly "culture linked" to the source language and is not the type of text that has an outstanding value of its own.

In the end, House sets translation strategy according to the division texts based on language functions, the ideational and the interpersonal. She specifies, for instance, that ideational texts require covert translation while interpersonal texts require overt translation. She believes that an overt translation is favoured when the source language text is of an outstanding value in the source language and has the potential to be important in its own right for other cultures. On the other hand, a covert translation is required for source language texts that are not culture linked to their sources, because a covert translation would read like an original in the target language.

A year later in (1982), Newmark proposed the Language Function approach to translation in his book "Approaches to Translation". He suggests that a translator ought to relate the text to the appropriate language function on the basis of which the method of translation is then decided. According to Newmark, "the main functions of language are the expressive, the descriptive or informative and the vocative or directive or

persuasive" p.21.

Two methods of translation are suggested by Newmark:

(a) Communicative translation : This aims to produce on the target language readers "an effect as close as possible to that" p.39 produced by the original on the source language readers.

(b) Semantic Translation : This aims, within the conventions of the target language to render "the exact contextual meaning" p.39 of the author.

Newmark claims that communicative and semantic translations stem from the traditional methods of translation namely the free and the literal. Furthermore, he believes that these two methods might overlap in texts that are "culture free" and well written. He holds the translator responsible for grasping all the ideas of a text as well as the significance of the words and their particular arrangements before choosing his translation method.

The writer claims that "the basic difference between communicative and semantic language is the stress on message and meaning, reader and author, utterance and thought process" p.23.

Newmark suggests that texts requiring communicative translation are texts of the informative and vocative functions of language where reproducing the same effect on the readership of the translation as that produced on the original readership is of the utmost importance. Since informative and vocative texts are mainly concerned with communicating a clear message to the reader, either informing him of something^{or}/requiring him to

do something, the clarity of the message is very important and it is most appropriately reproduced by communicative translation which conveys the original message using the natural expression of the target language. Texts of the informative and vocative functions are general text books, scientific reports, propaganda, instructions, and "most non-literary writing" in general.

On the other hand, semantic translation is most appropriate for literary and religious writing and works of outstanding value where the individualistic expression of the writer is as important as the work itself.

G. Evaluation and Criticism

In reviewing these translation schools, we can identify certain trends: first of all, all of these schools propose that a translation ought to be equivalent to the original. But equivalence is viewed from different standpoints, Nida's (1964) formal/dynamic equivalence school for instance, suggests that equivalence can be either formal or dynamic. Dynamic equivalence on the one hand, aims to reproduce the same relationship between the message and the receptor as that between the original and the first receptor, while formal equivalence on the other hand aims to produce "the message itself in both form and content" p159.

Catford's (1965) substitution school of translation defines equivalence between two texts as functioning in the same way in the same situation.

Beekman and Callow's (1974) idiomatic school of translation proposes that equivalence means reproducing "the sense of the original [...using] the natural form" of the second language p20.

But de Beaugrande and Dressler's (1981) Individualistic school of translation suggests that equivalence can only be "in the experience of participants" p.216.

In contrast, House's (1981) Functional Equivalence school of translation views equivalence as a match of function between two texts employing "equivalent situational dimensional means to achieve that function" p.49, while Newmark's (1982) Language function school of translation defines equivalence as producing on the readership of the translation "an effect as close as possible to that" p.39 produced on the readership of the original when the translation strategy is communicative. But when the translation strategy is semantic, equivalence would be reproducing "the exact contextual meaning" p.39 of the writer of the text.

Therefore we can see that both Nida's and Newmark's schools have identified two types of equivalence: one in terms of the effect of the message on the receptors and another in terms of a close rendering of the original. The significance of their definition of equivalence can only be fully appreciated when we think of the possibility of the readership of the translation not identifying themselves with the readership of the original. This point is pursued further in our study in chapter seven.

Further, Catford's and House's schools' views of equivalence are similar. However, House's definition is more explicit because she identified what constitutes the function of a text and added that for two texts to be equivalent they not only have to have the same function, but also employ similar methods to achieve that function. Her definition is very useful for students and teachers of translation, because it provides the basis according to which analysis of a text is carried out, while Beekman and

Callow's school did not specifically suggest how to achieve equivalence apart from recreating the sense of the original in the natural expressions of the second language.

But in contrast to all the above schools, de Beaugrande and Dressler's (1981) individualistic school, insists that equivalence can only be "in the experience of participant" p.216, which makes equivalence sound an impressionistic undertaking.

The second major trend in this literature review is that all the translation schools, except that of de Beaugrande and Dressler's, have identified translation types.

Nida's school, for instance, has identified two types of translation: formal equivalence translation and dynamic equivalence translation. When the message in both its content and form is the first priority for the translator, the method of translation would be formal. But when the relationship between the receptor and message is of primary importance, the translation method would be dynamic. This means that the relationship between receptor and message is kept the same as that between original receptor and message.

Catford's substitution school of translation on the other hand identified two types of translation, corresponding to the traditional methods of free and literal translating, but did not tell us how to achieve an acceptable method of translation apart from suggesting that a source language text ought to be substituted by a target language text and that the two texts would share situational features which Catford did not

specify but only said that these features relate to the two cultures in question.

Beekman and Callow's school identified acceptable types of translation as Idiomatic and modified literal translations depending on whether sense or sense and form are the prominent feature of a text. But Idiomatic translation is suggested to be most appropriate for general use.

On the other hand, House's school identifies covert and overt translations based on a text's function. When the text's function is interpersonal the translation method should be overt, but when the function of the text is ideational, then the translation method is to be covert. House's claims are based on the results of her test cases (See House 1981, pp185-204).

But de Beaugrand's and Dressler's (1981) Individualistic school of translation, refutes the traditional distinction between free and literal translating, because the writers claim that such a distinction would mean that "there can be an equivalence of language elements independently of their setting of occurrence" p.216, a view which they believe to be wrong.

From a different standpoint, Newmark's Language Function school of translation distinguishes between communicative and semantic methods of translation on the basis of language functions: the expressive, the informative and the vocative. Expressive texts are claimed to favour semantic translating, while informative and vocative texts are said to require communicative translating.

As a result, we notice that Nida's distinction between formal equivalence and dynamic equivalence translating corresponds roughly to Catford's distinction between literal and free translating; and to Beekman and Callow's distinction between the modified literal and idiomatic translating; and to House's overt and covert translating; and to Newmark's semantic and communicative translating respectively.

The third major trend that comes to surface as a result of reviewing the above mentioned translation schools is that many of them identify text types on the basis of language functions. House, for instance, identifies ideational and interpersonal texts corresponding to the ideational and interpersonal functions of language, while Newmark identifies expressive, informative and vocative texts corresponding to the expressive, informative and vocative functions of language.

Nida, on the other hand, relates text types to the role played by form and content in a message. This implies that Nida's method corresponds roughly to genre.

But de Beaugrande and Dressler (1981) identify text types depending "on the function of the text in communication" p.185. They identify descriptive, narrative and argumentative texts. Each of these text types as de Beaugrande and Dressler claim, has "typical traits and uses" p.184. Furthermore, they identify literary, scientific and didactic texts. They claim that a literary text could be defined as "a text whose world stands in a principled alternativity relationship to the accepted version of the real world" p.185. While scientific texts, according to them "increase and distribute knowledge about the currently accepted real world" p.186. But didactic texts would attempt to "distribute

established knowledge to a non-specialized learning audience of text receivers" p.186.

The fourth major trend deduced from the literature review is that many of the writers believe in the probability of form and content being separate: Nida views form and content as separate because he classifies texts according to the importance of form and content in a message.

Further, Catford's (1965) definition of translation as substituting a source language text for a target language text implies a separation between actual form and content, because substitution implies creating a new form with an approximate sense although he claims that "meaning is a property of language" p.35, and calls the separation of form and content as the transcoding view which he believes to be inadequate. X

Beekman and Callow (1974) as well, believe in form being separate from content, since they claim that a translation ought to convey "the sense of the original" p.20 using the natural expression of the second language.

On the other hand, we cannot deduce from de Beaugrande and Dressler (1981) that they view form and content as separate items, because they claim that equivalence can only be in the "experience of participants" p.216 which implies that translating is an individualistic experience. House's work as well does not indicate to us that she believes in form and content being separate, but Newmark's use of "message" indicates that he believes in form and content as separate items.

The idea of form and content being separate is pursued in our study and

used as a basis to measure adequacy of translation in chapter six.

H. Main contributions and points of weakness

The main contributions of the reviewed writers on translation from our point of view are as follows: Nida's model of Assessment in addition to his guidelines for translators help both students and teachers of translation (see Nida (1964) p.161). However, his model of assessment is not as explicit and detailed as that of House's.

Catford's major contribution is his detailed description of the changes that take place in translation, but his work is not helpful on how to overcome translating problems or how to assess quality of translation, while Beekman and Callow's main contribution is their distinction between surface structure and meaning (see Beekman and Callow, (1974) p.270). But what they claim as "making sense" is not precisely defined. However, their work gives us a great insight into the problems involved in Bible translating although they did not provide us with guidelines on how to translate.

de Beaugrande and Dressler's (1981) description of text types and text characteristics helps translators to try and reproduce the adequate devices in the translation text. But the writers' suggestion that equivalence can only be "in the experience of participants" p.216, makes equivalence look like a mere individualistic matter, although people can make themselves understood by other people, which implies the existence of certain methods through which we understand each other.

House's major contribution is her model of translation quality assessment which we modify and use later in chapter four in this study. Her work is

extremely useful because she has provided us with the means by which we can analyze as well as evaluate translations. Her model is detailed and explicit which makes the job of the translation teacher more systematic.

At last Newmark's major contribution, as we see it, is his communicative and semantic methods of translation. He has provided us with flexible and workable translating methods with a great deal of analysis and explanation of the differences between them. Further, his emphasis on the relationship between message and audience suggests to students of translation the importance of the readership in deciding the translation method.

In conclusion, Nida (1964) suggests that "universality of the message" p.183 makes it relatively easy for us to understand a message from a different culture, while Catford (1965) declares that the equivalence of basic features across languages remains "to some extent a matter of opinion" p.94 after all. Newmark (1982) adds that "the closer the cultural overlap between two languages, the closer, therefore better, the translation is likely to be" p.47. But in contrast, de Beaugrande and Dressler (1981) insist that equivalence can only be "in the experience of participants" p.216.

CHAPTER THREE

FORMULATING APPROACH OF DEEP MEANING VERSUS SURFACE MEANING

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III - FORMULATING APPROACH OF DEEP MEANING VERSUS SURFACE MEANING

A - Literal and Figurative Language

Metaphor is an example of the special case of the speaker's meaning being divorced from the sentence meaning, i.e. saying something and meaning something else. Some other examples of the difference between speaker's meaning and literal meaning are irony and indirect speech acts. In such cases what the speaker means is not what the sentence means. In the case of irony, what the speaker means is the opposite of what the sentence means such as 'She is very pretty' when he really means she is ugly, or saying 'what lovely weather we are having' when the weather in fact is bad; or saying about somebody 'big shot' when we really mean that he is not; or saying about something 'big deal' when we mean the opposite. In the case of indirect speech acts, a man might say to his wife 'I am starving' to mean 'Serve us the dinner'. Somebody might say 'it is freezing in here' to mean 'switch the heater on'; or 'I am waiting' to mean 'open the door'; or 'the bell is ringing', to mean 'go and answer the door'.

There must be a system of rules according to which the hearer can understand metaphorical, ironical and indirect language, because understanding this type of utterance means that the hearer goes beyond the literal meaning.

A system of rules behind the hearer's understanding of a metaphor is proposed by Searle (1979) p.114-115, as follows: First, the hearer thinks that he should seek a metaphorical interpretation of a certain statement such as S is P because it is obviously or literally false, for example, 'She is the sun'. Secondly, once the hearer has established that he has to seek an "alternative meaning", he tries to find ways in which 'S'

could be like 'P'. Thirdly, he looks for "salient, well-known and distinctive features of 'P'" p.115 (the sun) and restrict the range of possible connotations to suit 'S' (she), i.e. he finds some properties shared by both 'S' and 'P'. Thus metaphorical or indirect language is processed by the hearer in order to understand what it means apart from what it literally says, according to Searle.

This separation between what is said and what is meant is very important in the study of translation because it should be the way we approach any text in general and metaphor in particular. A further discussion of this will be pursued in the next chapter.

B - Types of Figurative Language

1) Metonymy

According to Webster's New World Dictionary of the American Language (1964), "metonymy is the use of the name of one thing for that of another associated with it .e.g. 'the White House has decided for 'the President has decided" .

Longman Modern English Dictionary (1976) describes metonymy as "a figure of speech characterised by the use of the name of one thing in place of the name of something that it symbolises, e.g. crown for king".

Handbook for the Study of Literature, (undated) identifies metonymy as being "the name of one thing used for another which it suggests or is closely related to. For example, if a letter is said to be in Milton's hand, it means that the letter is in Milton's own handwriting".

2) Synecdoche

This is another type of figurative language. Webster's New World Dictionary of the American Language (1964), defines it as "a figure of speech in which a part of individual is used for a whole or class, or the reverse of this. Example: bread for food, or the army for a soldier".

Longman Modern English Dictionary (1976) describes it as "the rhetorical device by which the part is taken for the whole ('so much a head' instead of 'so much per person'), the whole for the part, the genus for the species, the species for the genus, the matter for the thing made of it, etc."

Handbook for the Study of Literature, (undated), defines synecdoche as follows: "In synecdoche a part of something is substituted for the whole, or the whole is used in place of one of its parts Ten sails thus stands for ten ships".

3) Simile

Simile is another figure of speech defined by Webster's New World Dictionary of the American Language (1964), as "a figure of speech in which one thing is likened to another, dissimilar thing by the use of like, as, etc., e.g. a heart as big as a whale".

Longman Modern English Dictionary (1976) describes simile as "a figure of speech in which one thing is likened to another in one respect by the use of like, as, etc., e.g. his explanation was as clear as crystal".

Handbook for the Study of Literature (undated) defines simile as "an explicit comparison between essentially unlike things, introduced by a

connective e.g. like, as, than or a verb as seems".

Examples of similes given by the same reference are:

"My heart is like a singing bird	(C.Rossetti)
I wandered lonely as a cloud	(Wordsworth)
I am weaker than a woman's tear	(Shakespeare)
Seems he a dove? His feathers are but borrowed	(Shakespeare)"

4) Metaphor

According to Webster's New World Dictionary of the American Language (1964), metaphor is "a figure of speech in which one thing is likened to another different thing by being spoken of as if it were that other, e.g. all the world's a stage".

Longman Modern English Dictionary (1976) describes metaphor as "a figure of speech in which a name or quality is attributed to something to which it is not literally applicable, e.g. an icy glance, nerves of steel".

Handbook for the Study of Literature (undated) defines metaphor as follows:

"My heart is like a singing bird	(C.Rossetti)
I wandered lonely as a cloud	(Wordsworth)
I am weaker than a woman's tear	(Shakespeare)
Seems he a dove? His feathers are but borrowed	(Shakespeare)

If the speaker omits 'like', 'as', or 'than' making, say, the literally impossible assertion 'my heart is a singing bird' he uses a metaphor. Just as Caesar growled contains terms that are literally incompatible, so 'my heart is a singing bird', by its incompatible terms forces the

hearer to regard the connotations rather than the denotation of one term. If we do not have both terms (*My winged heart* instead of *My heart is a bird*) we have an implicit or submerged metaphor. In Milton's *all these and more came flocking* , if 'all' referred to sheep, 'flocking' would be literal, but because 'all' refers to pagan deities, 'flocking' is metaphoric, implicitly replacing, approximately, in a crowd like a group of sheep".

According to Ortony (1979) p.3, the basic parts of metaphor were named by I.A.Richards. The tenor is the subject of the metaphor, the thing being talked about; the vehicle, the thing to which the tenor is compared and the ground which is the similarity between the vehicle and tenor. Thus in 'a starry eyed girl', the tenor would be the eye, the vehicle the star, the ground of similarity is brightness. According to Paivio and Pegg (1981), p.270, metaphors could be dead or living. Nose of an aeroplane, teeth of a comb, leg of the table, tails of a coat, are all examples of dead metaphor in English. Idioms are another example of dead metaphor in English according to Fraser in Ortony (1979), p.173 . 'to come neck and neck', 'to burst with laughter' are examples of such idioms that had once been live metaphors.

Idioms being dead metaphors entails that they have acquired qualities of literal language because their meaning can be found in dictionaries as well as how to use them in the relevant context. Therefore, they are part of the language unlike live metaphors which are creative, open to interpretation and cannot be found in dictionaries. Live metaphors however, have the potential of becoming idioms or dead metaphors by being over used.

The meaning of idioms, because they are dead metaphors, does not bear relevance to their literal wording. For example, 'to have a bone to pick with someone' means to have a grievance against someone; 'to have another fish to fry' has nothing to do with frying a fish as it means to have other affairs to attend to.

Further, the imagery that some dead metaphors conjure to the mind, does not have the explanatory effect as that of a live metaphor because the meaning of dead metaphors is restricted by convention and specified in dictionaries. Therefore, when translated, they can be replaced by non-figurative language in the second language, as doing so would not mean any loss of information, explanatory effects or emotive power.

C - Classification of Metaphor

There are types of Metaphor which are very common in use according to Leech (1985) p.158 and Paivio and Pegg (1981) p.271-272

In the following, we will explain these types briefly and provide examples from both Arabic and English in order to show how metaphors of one type in English and Arabic express the main feature characterizing them. The examples from English and Arabic which we will provide were chosen arbitrarily. Some of the Arabic metaphors are from the Quran and a translation of it, others are metaphors used frequently in the Arabic media.

This traditional classification pinpointed by Leech (1985) and Paivio and Pegg (1981) will be used later to classify Quranic metaphors according to shared features so that every category of Quranic metaphors and their translations can be analyzed, criticized and assessed.

(a) Humanising (Anthropomorphic) metaphors

These assign human characteristics to inanimate objects, animals or situations. Examples of this are: eye of a needle, delirious winds, stingy nature, thirsty land, etc. Examples from Arabic are:

الأرض العطاشة ، جبين الحجر ، رأس الشجر ، حصى الطبيعة

(b) Animalising Metaphors

These assign animal characteristics to people and objects.

Thus in : واخفض لهما جناح الذل من الرحمة :

"And submit to them the wing of humility"

man is likened to a bird. Animals represent certain characteristics that might be different from one culture to another. For example, the fox is cunning, the pig is dirty, the mule is stubborn and the louse is weak and contemptible. There is an overlap between English and Arabic concerning certain animals such as the fox, ox and mule.

However, in English the elephant stands for clumsiness and long memory, whereas in Arabic it has no such associations. The camel in Arabic never forgets maltreatment and yet is patient and helpful. In addition to symbolising certain characteristics, animal metaphors are often used to express contempt and dehumanisation of someone. Thus, 'he is an animal' expresses dehumanisation; 'He is a louse' expresses contempt. However, this is not the case all the time as in 'She is a dear pet' or 'a darling dove'. Arabic culture has a tradition of calling people after animals such as كلاب بن ربيعة which is a famous Arabic tribe, the name of the famous Caliph معاوية means a female dog. But, it would be abusive to call someone as محشر or كلب in contemporary Arabic. Other names stand for beauty or strength in animals ريس is a graceful deer, مرع is a wild

cow with nice eyes, while ورقاء، يمامة are birds that symbolise kindness and beauty. The masculine name هيثم means the youngster of the eagle, while فراس، ليث، ضرغام are names of the lion symbolising dignity and strength.

(c) Concrete to Abstract Shifting Metaphors

These transform physical objects into abstract conceptions such as "to back someone" meaning to support him; it is derived from the physical entity 'back'. 'Hand' yields the expression 'to give a hand to someone', i.e. help him. An example from Arabic is لولان رضى لا قبل له in which a physical action is extended into an abstract concept, namely patience, strength and comfort.

(d) Abstract to Concrete Shifting Metaphors

These assign material or physical characteristics to an abstract concept such as, the taste of success; the price of fame; the fire of passion. Examples from Arabic are:

نور العلم ، ضربت الفوضى اظنابح ، ضرب المسألة عرض الحائط ،
قيمة الحضارة .

(e) The synaesthetic metaphor describes experiences of one sense in terms of another such as warm touch, dull colours, tasty smell, smooth voice, sweet warmth etc. Examples from Arabic are:

صوت لدن ، كلام حلو ، موسيقى دافئة

D - Anatomy of Metaphor

Leech (1985) p.153-165, proposes a useful technique to analyse metaphors. The technique consists of three stages, the first stage

is to separate the literal from the figurative use of language by deciding which parts are used literally and which figuratively. When a literal reading seems absurd, then a metaphorical one is to be attempted. After separating the two meanings, each of them should make sense on its own. We will apply this technique to the following example:

"Life's but a walking shadow, a poor player that
struts and frets his hour upon the stage and then
is heard no more". (Macbeth, v;v)

The first stage is to separate the literal and figurative meanings. The dots in the following mean that the words belong to the figurative as well as the literal meanings, while the lines mean that there is a gap in the literal meaning.

The first line

Literal meaning: Life's but a _____
Figurative meaning: . . . walking shadow, a poor player

The second line

Literal meaning: that _____
Figurative meaning: . struts and frets his hour upon the stage

The third line

Literal meaning: and then is _____ no more
Figurative meaning: . . . heard

After separating the literal and figurative meanings, the next step is to reconstruct the tenor and vehicle by filling in the gaps of both the literal and figurative readings. The gaps between the literal and figurative readings are to be filled to fit in the

general meaning without creating further figurative language. After this reconstruction, both the vehicle and the tenor should make sense each on its own.

The first line

Literal meaning: Life is but an illusive situation that lasts for a short period of time

Figurative meaning: Life is but a walking shadow, a poor player.

The shadow and player are both illusive and short lasting, that is why they are used to describe life.

The second line

Literal meaning: that makes us happy while it exists, but is gradually fading away.

Figurative meaning: that struts and frets his hour upon the stage.

The third line

Literal meaning: till it comes to an end.

Figurative meaning: and then is heard no more.

Establishing the ground for similarity between the tenor and the vehicle is the most important thing since this ground of similarity would be what is meant by the metaphor, i.e. its literal meaning. The anatomy of metaphor is very important because it is the way a metaphor should be approached in order to be understood. Once we understand a metaphor and establish its meaning, we try to translate it.

E - Major Theories of Metaphor

Metaphor has often been defined as talking about one thing in terms of another. It follows that metaphor involves perceiving and thinking of one thing in terms of another as well. According to Ricoeur (1977), p.85, Black maintains that an "interaction takes place between the individual meanings of the [metaphorical] statement and the focused meaning of the word", while Richards, according to Ricoeur (1977) p.85, said that "metaphor arises from the joint action of the tenor and the vehicle". The interaction theory of metaphor has emerged from the following conceptions put by Black in Ortony (1979), p.28-29.

"1) A metaphorical statement has two distinct subjects to be identified as the primary subject and the secondary one" p.28. There is a "contrast between the metaphorical statement's focus, the word or words used nonliterally and the surrounding literal frame" p.28.

"2) The secondary subject is to be regarded as a system rather than an individual thing" p.28, like for example 'Life is a stage'. In this metaphor, we are not interested in the theatre as a thing but in the connotations and associations that the word 'stage' calls to mind.

3) The mechanism by which a metaphorical utterance functions, according to Black in Ortony (1979), is through casting on the primary subject the set of connotations and associations that are normally the property of the secondary subject.

4) In juxtaposing the primary and secondary subjects, the originator of a metaphorical statement is in fact focusing on and emphasising certain elements, rather than others in both the primary and secondary subjects.

5) A fusion between the two subjects of the metaphorical statement takes place as follows:

- (a) seeing the primary subject, the reader is tempted to choose some of the features of the secondary subject,
- (b) building up from the recalled associations, a meaning that can fit, in his point of view, the primary subject,
- (c) this results in the secondary subject changing as well in parallel with the first subject.

(See Metaphor and Thought, (1979), p.28-29)

To Ricoeur (1977), "An entire statement constitutes the metaphor, yet attention focuses on a particular word, the presence of which constitutes the grounds for considering the statement metaphorical. This balance of meaning between the statement and the word is the condition of its principal feature, the contrast within a single statement between one word that is taken metaphorically and another that is not. In the chairman ploughed through the discussion, the word ploughed is taken metaphorically, the others not", p.84.

The statement - metaphor theory holds that:

"The meaning of the sentence is not the result of the meaning of the words; rather, the latter meaning proceeds from breaking down the sentence and isolating one of its parts". Ricoeur (1977), p.78.

Another two major theories of metaphor are: the substitution theory and the comparison theory. If a metaphor is a substituent of a literal expression, then it is an equivalent to it and the metaphor does not carry any new information but is merely ornamental. The comparison theory is a special case of the substitution theory. It holds that to state the ground of an analogy is to produce a comparison which would be equivalent to the metaphorical statement and thus a replacement of it.

According to Ricoeur (1977), objections were raised to these theories because they tend to reduce metaphor to a simple analogy.

"Similarity, is a vague notion if not an empty one. It owes more to subjective appreciation than to objective observation" p.86. In addition, it is more true to say that "the metaphor creates the similarity than that the metaphor [expresses] some pre-existent similarity", p.86.

The most important result of this is that since substituting an interaction metaphor is impossible, it follows that it cannot be translated without loss of meaning. The untranslatability of metaphor implies that it is a carrier of new information in a certain context in a certain culture. In other words, metaphor has a communicative function to fulfil. See Ricoeur, (1977), p.87.

Moreover, metaphor is believed to facilitate learning through three hypotheses, according to Ortony (1979), p.475:

- 1) Compactness: metaphor converts large amounts of information from well known domains of experience into less known domains.
- 2) Vividness: metaphor guarantees a more memorable learning through its live imagery and concreteness of experience invoked by the vehicle.

- 3) Inexpressibility: metaphor invokes those aspects of human experience that are not expressed through literal language either because these experiences are totally new or that they are too emotional and complicated that they need to be described in comparison with previously known experiences.

F - Major schools of metaphor translating

In the following we review some of the very recent studies and schools of metaphor-translating from 1974 to 1982.

The approaches investigated are:

- 1) The Equivalent Message Approach advocated by Beekman and Callow, 1974.
- 2) The Source/Target Language bias approach advocated by Den Broeck, 1981.
- 3) The Literal Translation priority approach advocated by Newmark, 1982.

The equivalent message approach to metaphor-translating is based on the principle advocated by Beekman and Callow (1974), that the readers of the second language ought to be provided with "the same message as did the original readers", p.150, of the metaphor.

While the source/target language bias approach to metaphor translating is based on the principle of basic choice advocated by Den Broeck (1981). In cases when the choice of the translator is to be loyal to the source language, then his translation of metaphors ought to be literal. However, when the translator chooses to be loyal to the target language, then his translation of metaphors is likely to be that of substituting the source language metaphors by "corresponding target language metaphors", p.85.

Lastly, the literal translation priority approach to metaphor translating is advocated by Newmark in 1982. It is based on Newmark's proposals on metaphor translating which he enumerates in order of preference. He suggests that the first strategy and priority of the translator is to translate metaphors literally. However, should that be inappropriate, he suggests other techniques.

First, we investigate the Equivalent Message Approach to metaphor translating and touch on its main points.

Beekman and Callow (1974) explain the reasons behind the misunderstanding of metaphors and similes translated literally in the bible. They enumerate these reasons in the following:

1. "The three parts of the figure" p.137, of speech:
 - A - "The image may be unknown
 - B - The topic is implicit
 - C - The point of similarity is implicit"

2. A second reason of misunderstandings derives from the second language
 - A - "The items compared have no plausible resemblance in the RL
 - B - The metaphorical meaning is excluded in the RL
 - C - New metaphors are no longer being formed in the RL", p.137.

The writers proceed to say that the criteria for the translator to decide to render a metaphor "in other than its literal form", p.143, is "whenever such a literal transfer communicates wrong meaning and usually when it communicates ambiguous meanings one of which is wrong, obscure or zero meaning", p.143.

Therefore, the writers claim that it is essential for the translator to

verify that the right meaning is being rendered into the second language by showing the translation to a section of the intended receivers. Thus, when a metaphor is "fa'ling to communicate the meaning of the original", p.143, the translator needs to pinpoint the causes of the problem.

1. Does the failure of communication derive from the points of the metaphor.
2. Does the failure of communication derive from the second language

Once the cause is discovered, the translator can then revise his translation and provide the meaning intended by the original.

The writers go on to maintain that what decides the how of metaphor translating "depends first on whether the figure is live or dead and whether it is considered to be a thematic image or a symbol". p.144. In cases where the metaphor is dead, the writers claim, the image then is not important because it "is not the focus of attention" p.144, therefore, it can be deleted, "and only the topic and point of similarity [would be] expressed explicitly in the RL", p.144.

But in cases where the metaphor is "live, or if it is a thematic image or a symbol, the image should be retained if at all possible", p.144.

Further, the writers specify the permissible types of modification of form of metaphor in translation as:

- 1) - "adjustment of the actual literary form of the metaphor or simile", p.144

A - The form of metaphor may be kept in the second language.

B - The metaphor may be rendered as a simile

- C - The metaphor may be rendered in a "non-figurative way", p.145, into the second language
 - D - The metaphor may be rendered into the second language by "combinations of these three possibilities", p.145.
(see p.149, where possible combinations of forms are enumerated)
- 2) - "making explicit some part of the implicit information which is carried by the figure", p.144.

To sum up, the first method is to keep the original form of a metaphor "possibly with expansion of the parts", p.145. But when this is not appropriate "the form of a simile", p.145, is used and when the latter "fails to communicate the right meaning, then a non-figurative form is used", p.145.

To conclude, the writers claim that a translator has a number of open choices to achieve his goal. Therefore, "he needs to be sensitive to the reactions and difficulties of the RL readers on the one hand and flexible in his approach to translating these figures on the other" (p.150), so that the readers of the second language may be provided with "the same message as did the original readers", p.150.

Now, we move on to review the major points of the source/target language bias approach to metaphor translating.

Den Broeck (1981) claims that in order to investigate metaphor translating, there should be made available as a starting point:

- "1) a suitable, i.e. operational, definition of metaphor;
- 2) possible modes of translating metaphors

- 3) a specification of distinct context in which metaphors can occur;
- 4) a specification of the constraints which can be imposed on the treatment of metaphors by translation itself as a rule-governed activity", p.74.

The writer maintains that a theory of translation "cannot be expected to specify how metaphors should be translated", p.77. Instead a theory of translation can "set up models according to which the observable phenomena can properly be described", p.77.

It follows, according to him, that a theory of translation could uncover the techniques of metaphor translating as well as the "theoretic degree of translatability" , p.73, of metaphor. Therefore, as the writer puts it in his own words he will "make such specifications as seem necessary to provide a theoretical framework in which general statements about the translation of metaphors can be made", p.73.

The models suggested by the writer as "possible applications", p.77, of metaphor translating are:

- 1) predictions of when metaphors are most likely to be rendered from one language to another.
- 2) descriptions of how "metaphors are to be translated in order that optimal correspondence between SL text and TL text may be established", p.77.

But as the writer claims since there is not enough research in this area, such generalizations are impossible to make. Therefore, instead of such generalizations, we will have to settle for the following "possibilities", p.77, yielded by the above models.

1 - Literal translation : a metaphor is translated literally when both SL tenor and SL vehicle are rendered into the target language.

2 - "substitution", p.77, a metaphor^{is} substituted for another in the TL when the "SL vehicle is replaced by a different TL vehicle with more or less the same tenor", p.77.

3 - "paraphrase, a metaphor is paraphrased whenever it is rendered by a non-metaphorical expression in the TL", p.77.

But, metaphor translating could be hampered as the writer claims "when a poetic metaphor is based on a grammatical peculiarity of the SL", p.80.

Other problems could result "from the extra-linguistic factor in metaphors, the so-called cultural context in which they originate", p.80.

A third type of obstacle could arise from "aesthetic convention and tradition, p.81, "Translatability will thus be high in the case of shared literary traditions or at least depend on the availability in the target literary system of similar symbolical traditions which can provide adequate substitutes" p.81. An offshoot of this type of obstacle is "when the target system is governed by rigid conventions such that an SL metaphor is rejected for its boldness, lack of modesty, etc.", p.81.

The writer, having investigated some obstacles to metaphor translating, proceeds to discuss translatability of metaphor. He maintains that translatability of metaphor "is only a special case or significant aspect", p.84, of translatability in general. Therefore, "the basic law for general translatability also applies to metaphor translation", p.84. The writer, as he says, has adapted these laws of translatability as

follows:

- "(1) Translatability is high when a pair of languages are of a close basic type, provided that the conditions under (2) and (3) are fulfilled.
 - (2) Translatability is high when there is contact between SL and TL.
 - (3) Translatability is high when the general cultural evolution in SL and RL proceeded on parallel lines.
 - (4) Translatability is high when translation involves no more than a single kind of information", p.84.
- (for further specifications of the last law of translatability, see Den Broeck, p.84)

The writer claims that "a further step to be taken would involve a description of the various ways in which metaphors are actually translated",p.85, because this would allow us "to discover regularities and recurrent patterns", p.85. But instead the writer as he claims will adopt the "basic choice" principle which is about the conflict faced by the translator between the two languages in question: is the translator to be loyal to the SL or to the TL? Hence, once the translator's mind is made up, metaphor translating in terms of this basic conflict would mean the following:

- 1) if the translator's loyalty is to the SL, then SL metaphors would most likely be translated literally.
- 2) if the translator's loyalty is to the TL, then SL metaphors would most likely be substituted by "corresponding TL metaphors, or will at least often be adapted", p.85.

The writer concludes by saying that because a theory of translation is about "discovering regularities, it should not try to create them by

imposing rules or norms on translational practice", p.86. Therefore what he has attempted in his study according to him is to provide "a tentative description of how and to what extent metaphors can be translated", p.86 to suggest more realistic expectation of what a theory of translation can actually do.

Lastly we review the Literal Translation priority approach to metaphor translating.

According to Newmark (1982), the principal function of metaphor is "to describe an entity, event or quality more comprehensively and concisely and in a more complex way than is possible by using literal language", p.84.

Moreover, the writer claims that writers employ metaphors to provide their readers with a clearer understanding "both physical and emotional [...of] a character or situation", p.84, although metaphors might appear to be vague and unclear.

Newmark goes on to maintain, that it is often the case that metaphors are used for their "connotations rather than for [...their] physical characteristics", p.85, even though they are essentially based on "a scientific observable procedure", p.84 which is identifying points of similarity between two different entities.

Newmark specifies the following to be the techniques of metaphor translating in order of preference:

(1) Literal rendering of the original image "provided the image has

comparable frequency and currency in the appropriate register", p.88 in the target language. He identifies "cultural overlap", p.88, between the languages in question and "universal experience", p.88, to be very important factors in a successful transfer of metaphors to the target language. He remarks that similes in scientific and technical texts ought to be "culturally familiar", p.88 to the receivers of the target language because, as he claims "the whole point of a simile, like that of a metaphor, is to produce an accurate description", p.88.

(2) Substitution of the original image by "a standard target language image which does not clash with the target language culture" p.89.

(3) Keeping the original image, but reproducing the metaphor in the form of a simile. The writer remarks that this would be useful in "modifying the shock of a metaphor", p.89, in target language texts that are not "emotive", p.89, in nature.

(4) "Translation of metaphor or simile by simile plus sense or occasionally a metaphor plus sense", p.90. This procedure, as the writer claims, would combine both semantic and communicative translation [because of] addressing itself both to the layman and the expert", p.90, in cases where a "simple transfer of the metaphor will not be understood by most readers", p.90. The writer emphasizes that in this case "the gloss rather than the equivalent effect", p.90, is what matters the most.

(5) Reducing metaphor to sense. Newmark claims that this procedure would be most suitable in cases where a source language image and a target language image, for instance, do not correspond in matters of "register including here current frequency, as well as the degree of formality,

emotiveness and generality", p.90. He remarks that when a metaphor is reproduced by a non-figurative expression, "the sense must be analyzed componentially", p.91, due to the fact that an image is multifaceted in nature and all the sense components of it are to be reproduced.

(6) Dropping the metaphor completely. As Newmark claims, a metaphor can be dropped out completely if it is "redundant", p.91, only if the "source language text is not authoritative or expressive", p.91. But as the writer remarks, the translator ought to consider first the intention of the original text and its set of priorities of what is "more important", p.91, and what is "less important", p.91. Only if the function of the metaphor is "fulfilled elsewhere in the text", p.91 can the metaphor be dropped completely as Newmark believes.

(7) Reproducing the "same" metaphor combined with sense", p.91. The translator, as Newmark points out, might want to make sure that a metaphor is fully understood in the target language. He adds that this procedure "may be useful if the metaphor is repeated", p.91, because then the message can be communicated without more explanation.

To conclude, Newmark draws attention to some rough areas in metaphor translating, such as the cultural element in metaphors, polysemy, word play and alliterations embedded in metaphoric expressions. Moreover, he maintains that "personal or irrational elements", p.93, deriving from human creativity and imagination can only be translated by "primary meanings since there are no rational points of reference" ,p.93.

However, as he says, many factors affect the translators approach such as the "importance of the metaphor within the context", p.92, the cultural

and "symbolic content", p.93, of metaphor, as well as "the extent of the reader's commitment [... and] knowledge", p.92.

Evaluation and Criticism

In reviewing these studies of metaphor translation, we can identify certain trends:

Firstly, it was generally agreed that literal translation of a metaphor is the first method for a translator to attempt, however, should that not be possible, other techniques were suggested in order of preference by all three writers.

Secondly, modification of form of metaphor when translated, were suggested by Beekman and Callow and Newmark. However, Den Broeck did not suggest modifications of form since his techniques are in the broadest of sense.

Thirdly, difficulties of metaphor translating were identified by all three writers although Beekman and Callow were more specific and detailed in their presentation of the problems which they categorized in two sets. The first set derives from the elements of the original metaphor and the second set relates to the second language.

Fourthly, the importance of the metaphor in implementing the communicative act of a text was identified by all three studies as a criterion in deciding whether or not a metaphor is to be reproduced in the second language. However, each study chose its own criteria to decide whether a metaphor is important to the communicative act of a text: Beekman and Callow's (1974) criterion for example is the metaphor being "alive" and constituting a "thematic image or a symbol", p.144,

while Den Broeck's (1981) criterion is metaphor being "relevant to the communicative function of the text in its situation", p.76, and not being "live", since, as he claims, "the use of live metaphor may be of little or no functional relevance, e.g. because the speaker or writer was completely unaware of his using it, or in that the occurrence of such a metaphor in his text was totally random or irresponsible", p.76. Newmark (1982), as well, identified "the importance of the metaphor within the context", p.92, and remarked that a metaphor can only be deleted if it is "redundant" and its function is "fulfilled elsewhere in the text", p.91, provided that the "source language text is not authoritative or expressive", p.91.

Fifthly, these studies maintain the importance of the receivers of the translated metaphor in affecting the translator's choice of one method of translation rather than another. For example, Beekman and Callow (1974) require the translator to be "sensitive to the reactions and difficulties of the RL readers", p.150. Furthermore, they suggest "careful questioning of the RL readers", p.143, to ensure that "the RL readers are receiving the same message as did the original readers", p.150, while Den Broeck (1981) insists on "[...relevancy] to the communicative function", p.76, in which ultimate goal is the reader. And Newmark (1982) identifies "the extent of the reader's commitment [...and] knowledge", p.92, as a factor in how to translate metaphor.

The sixth trend is that all three studies recognize the cultural factor in metaphor as forming an obstacle to metaphor translating. Beekman and Callow (1974) for instance, claim that "original writers drew on their own culture for the image they used, and for any given receptor culture, it is likely that some of these images will be unknown", p.137.

Den Broeck (1981) confirms that by maintaining that "difficulties can arise from the extra-linguistic factor in metaphors, the so-called cultural context in which they originate", p.80, while Newmark (1982) recognizes the problem of a metaphor being "predominantly cultural", p.92, but thinks that solutions can be found.

In the end, we can see that Beekman and Callow's (1974) approach depends on: 1 - attempting literal translation, but if that did not work then, 2 - causes of the problem are to be found and related specifically either to the elements of the original metaphor or to the receiving language, consequently, alternative ways of metaphor translating suggested by Beekman and Callow are then applied. But the core of their approach is that the readers of the second language should be provided with "the same message as did the original readers", p.150.

Den Broeck's approach on the other hand is very broad, it stems from the choice made by the translator as to whether his loyalty lies with the first language or the second language. In the first case his translation would most likely be literal, but in the second case it would be replacing the first language metaphors by corresponding second language metaphors or by paraphrasing.

While Newmark's (1982) approach is based on attempting the sets of techniques suggested by him in order of preference, the first of which being literal translating. But he maintains that a translator ought to devise a set of priorities of "what he thinks more important and what less important in the text in relation to its intention. Such criteria can only be set up specifically for each text on an informal basis", p.91. This means that the translator, according to his priorities, would

then decide on what he believes to be the most suitable method of metaphor translation within the framework of the intention and functions of the original text as a whole.

Contributions

One of Beekman and Callow's main contributions is that they defined the factors of the problem of metaphor translating with precision and classified those problems as either stemming from the elements of the original metaphor or related to the receiving language. This approach would mean that answers to the problem can be adequately suggested following the type of the problem.

Another contribution by Beekman and Callow (1974) is that they set up a criterion of whether a metaphor ought to be translated at all. This criterion is the metaphor being live as versus being dead. Once the metaphor is recognized to be a live one, literal translating is the first option. However, literal translating would only be abandoned, as the writers believe, if it "is failing to communicate the meaning of the original", p.143.

Further, they specified modifications that can be carried out on the form of a metaphor when translated. They suggest as well, that those different forms could be combined. They recognize, in addition, the important role of the receivers of the translation in making up the decision of the translator as to how the translation can be adapted to be better understood by the receivers. But above all, the writers believe that communicating the "message" of the original is the purpose of any translation of metaphor.

Finally, they emphasize that "sensitivity" and flexibility on the part of the translator are crucial in carrying the adequate message.

On the other hand, Den Broeck's major contributions can be summarized in the following.

The writer defined some obstacles that might hinder metaphor translating but he did not specifically suggest how to overcome them. (See Den Broeck (1981), p.78-81. Moreover, he believes metaphor translatability to be a special case of translatability in general. Furthermore, he defined a general approach of translating and consequently metaphor translating as either first or second language biased. Finally, he tried, he claims, to provide a theoretical framework for the phenomenon of metaphor translating.

Last, but not least, we move on to investigate Newmark's contributions:

Newmark (1982) recognized the importance of "register" in metaphor translating and suggested that the right register is an essential part in establishing the appropriate meaning of the metaphor in the second language.

The techniques of metaphor translating suggested by Newmark are helpful for the translator because practical advice is given on how metaphors, are to be translated into a second language. In addition, he specifies on many occasions when a certain method is likely or preferably to be used (see Newmark, 1982, p.88-96).

Further, he suggests that literal translating is the first method to be tried by the translator, but should that not be adequate, other methods

are enlisted.

He recognizes that "cultural overlap", p.47, between two languages is an important factor in a successful translation of a metaphor from one language into another. He specifies what is meant by giving the sense of a metaphor as "componentially", p.91, analyzing the metaphor. Further, he relates metaphor translating to his general approach to translation: semantic/communicative..

He specifies such factors as the "importance of the metaphor within the context", p.92, the type of text "authoritative or expressive", p.91 as well as the "extent of the reader's knowledge and commitment", p.92 as playing a part in deciding how a metaphor is to be translated.

Moreover, he suggests that the translator should make up for himself a set of priorities of what is more important or less important according to the intention of the original text so that his decisions of how to translate metaphor would be more adequate.

At the end, he referred to certain obstacles that might hamper the translation of a metaphor as well as suggested in many cases ways to overcome these obstacles.

Criticism

We will start by pinpointing points of weakness in Beekman and Callow's (1974) work. They suggest that "the meaning conveyed to the readers of the RL version needs to be ascertained from a cross section of those readers so that the translator can find out whether the figure is properly understood", p.137. But this is not always possible, especially

when the translator is dealing with everyday texts, so their suggestion would be only appropriate for those works of outstanding value such as literature and religious works.

Another point of criticism that could be said about Beekman and Callow's work, is that they did not try to generalize their experience in metaphor translating in the bible to metaphors in general, but all in all, their work is very useful for students of translation since they set guidelines for translating metaphor of the bible.

On the other hand, Den Broeck's (1981) work is mainly theoretical and does not offer detailed advice for students of translation. Moreover, Den Broeck contradicts himself on occasions. For example, he says that "the theory of translation cannot be expected to specify how metaphors should be translated" (p.77), and at the end in his own words claims that his study "brings a tentative description of how and to what extent metaphors can be translated, [...and] has in a sense contributed to clarifying what a theory of translation can actually try to achieve", p.86. These two statements seem quite contradictory.

Another point of criticism is that Den Broeck makes a statement and then retracts it. For example, he sets up what he calls "possible applications of the theory [...of translation]" (p.77) as well as enumerates these applications, but then goes on to say that "by lack of thorough research in this area, however, it is impossible for the time being to make such generalizations as might be of use to translation practice", p.77. So, if he knows in advance that these goals are unachievable, why does he set them up in the first place?

And lastly, we move on to pinpoint some weak points in Newmark's (1982) work. Although the techniques of metaphor translating he provided us with are extremely useful, he did not tell us how he reached these techniques.

The second point is that when he introduces his techniques of metaphor translating, he says that "I think, [...these are] the procedures for translating metaphor, in order of preference", p.88. However, he did not tell us why he thinks so.

G - Deep meaning versus surface meaning

The question is, how can we establish a verifiable method of translating? We have to start from a generally accepted statement and then develop the argument logically to reach a plausible conclusion. To do this the duplicity of meaning is to be supported.

Experience in life and people teaches us that very often what is said is not necessarily what is meant, for example, we could say, 'She is very pretty' when we really mean 'She is ugly' as in cases of irony. So two meanings can coexist at the same time in one statement, which are: the deep meaning, and the surface meaning. What is said being the surface meaning and what is really meant being the deep meaning.

As we have seen above, in cases of irony, the literal meaning and the deep meaning could be the opposite of each other. Nevertheless, the content is clear by context. But, literal and deep meanings could match in cases of straightforward reporting and informing.

To literally say something but actually mean something else relates, as

well to metaphor. For example, the literal phrasing of the proverb 'to carry coals to Newcastle' might not mean anything to the reader if he does not know what Newcastle is famous for and what relation the implications of this bear on the real situation at hand.

To translate this metaphor successfully, we must first discover what it is said for, that is what is meant by the metaphor rather than what it literally says. This metaphor conjures up a situation where a certain person is trying to sell goods where they are most unappreciated and unneeded, namely in the place where they are most abundant. Thus the ground of a metaphor is what is meant by it, namely its content. This proverb for instance would be used in a context where we think the actions of somebody to be like carrying coals to Newcastle where they are most abundant.

So when we set out to translate such a metaphor into Arabic, we first of all have to discover the ground of the metaphor, the content. Once we have established that, we try to find a surface meaning, i.e. an expression that would comply with the cultural norms of the second language, such as for instance *كمن يبيع النار في حارة السقائمين*

However, if the translator could not reproduce in the translation a surface meaning which is culturally adequate in the second language, then providing the deep meaning only would be acceptable because it approximates the message intended by the original.

Thus, starting from metaphor, we can generalise the idea of the difference between what is said and what is really meant to whole texts.

H - The Factual and The Fictitious

Accordingly, we will divide texts into two groups: the Factual and the Fictitious. On the one hand, in fictitious texts, that is literature in general, we would expect a difference between what is said and what is meant due to the metaphorical situations involved such as symbolic literature *الفأيلة طيلة، الليلة، رمنة* and La Fontaine's Fables.

Literary and symbolic texts would have hidden messages, indirect meanings and hints. Therefore, the writer would leave certain clues such as punctuation and unconventional word order or structures in order to make the reader discern the duality of meaning intended by him.

Therefore, the aim of the translation would be first to establish the content of the literary text and second to elaborate in order to reproduce the surface meaning which is of the highest importance in this kind of text due to the interdependence of meaning and form in literature generally.

On the other hand, we do not expect to find in factual texts, such as news and scientific reports, a difference between what is said and what is meant due to the factual situation of such texts. The metaphors that we are likely to encounter in such texts would be of informative or illucidative nature rather than of expressive or vocative nature. This is so because metaphors are closely linked to the context and situation of a text, and if a text is informative as is the case of a scientific report, then the function of the metaphors would parallel the function of the text in general. We do not, for example, expect to see in a scientific report metaphors that are symbolic, or that express the mood of the writer, or appeal to the emotions of the reader, because a

scientific report is not about its writer or about appealing to its reader but is about reporting facts impartially. However, there are texts that pretend to be factual when they are not, such as prejudiced news reports. Such texts provide the subjective views of the writer of certain events rather than present such events objectively and impartially. In this aspect, they resemble literature which is an expression of its writer rather than a representation of facts.

Thus, in purely factual texts, the surface and deep meanings are the same and the translator would only have to approximate the content of the text in the second language. This is so because even when proverbs are found in such texts they would be better received in the second language if they were translated by reproducing their deep meaning only. The reason is that due to the function of the factual text as a whole, being informative, such proverbs would function as illucidative examples in the text so that the events being talked about can be better explained to the readers. Moreover, when idioms are encountered in factual texts, they can be replaced by non-figurative language without loss of the intended message of the original, because the figurative wording of idioms does not bear any relevance to the situation or events being talked about in the text since idioms are dead metaphors, as Fraser in Ortony (1979), p.173, claims. This means that they do not perform any function in the text.

CHAPTER FOUR

APPLICATION OF THE APPROACH

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IV APPLICATION OF THE APPROACH

A - Introduction

People would like to view the world on the basis of binary elements and contrasts (Encyclopaedia Britannica, 1984, Volume 10, p.653).

Comparison is binary by nature since it is based on putting two elements against each other. This relates to the way metaphors are built which is on comparing two items or situations. The illucidative function of metaphor derives from such comparisons which explain one situation in terms of another. An example is metaphors that explain a mental frame of mind in terms of a physical position of the human body. The mental state of refusing to understand something is explained in terms of turning away in the Quranic metaphor: (كُنْتُمْ عَلَىٰ أَعْقَابِكُمْ تُكْمِنُونَ) (... you turned your backs in scorn). This fits in the wider context of the impressionistic theatre where body positions and facial expressions portray feelings and mental states of mind.

A mental mood is not expressed in terms of the human body alone. Sometimes such moods are portrayed in terms of animal body parts, like birds, an example is - (واخفضن لها جناح الذل من الرحمة) (and out of kindness, lower to them the wing of humility).

Expressions in terms of body parts might or might not overlap between cultures. For instance, both Arabic and English have sets of expressions relating to the same body parts yet those expressions have meanings different from each other in their respective languages. For example (to rub shoulders with someone) means something completely different from the Arabic expression of (يتزاحم بالمنابك). This by the way is further evidence of the idea that a literal wording could be

divorced from content, i.e. we might have two expressions which have the same surface meaning yet their deep meanings are different from each other. Another example of such a case is the Arabic expression:

اليد العليا خير من اليد السفلى

which means that those who give are better than those who take. However, used in the shorter form (يكون له اليد العليا) it would mean something different which is to have the power over somebody equivalent to the English expression (to have the upper hand).

On the other hand, English and Arabic have expressions relating to certain body parts which have the same deep meaning in addition to the same surface meaning, such as (to give a helping hand), which is (يَنْظُرُ مَاءَ الْوَجْهِ) and (to save face), the Arabic being (يَقْدِمُ يَدَ الْمُسَاعَدَةِ) .

People have been making up personifications which is a kind of metaphor, since ancient times. Greek and Roman gods and goddesses are personifications of elements of nature like Neptune, the God of the Sea, or feelings like Aphrodite, the Goddess of Love and Feminine Beauty, or indeed products of nature like Bacchus, the God of Wine. Those gods and goddesses had whims just like human beings; they quarrelled with each other, loved and hated. Even languages have this tendency to personify and give human qualities to things. This manifests itself in the language classifying things like chairs and tables as masculine or feminine.

English, however, invented 'it' to refer to things as things rather than personified beings. But ships and friendly countries are referred to as 'she' in English rather than 'he'. America is personified as 'Uncle Sam', whilst Russia is personified as 'Mother Russia' by the Russians and

referred to as 'The Russian Bear' by others, while 'Mother Nature' is shared by many cultures. Even the Victorians joined in with this game of personification. They were known to cover the legs of pianos with curtains because the piano's legs reminded them of women's legs.

What we think of the world around us is inherent in our language and the signs and symbols we use. Notice, for instance, the traffic sign of 'school'. It portrays two figures of children, but the figure of the girl is drawn bigger than that of the boy and clutching the boy's hand. This reflects the notion held of girls as protective mothers.

Man formulates his concept of the world he lives in from his environment, people, animals, elements of nature as well as experiences and interaction with them. The concepts held by cultures are very often expressed in terms of metaphors, proverbs, symbols and stereotypes, such as the dove and the olive branch which symbolise peace, or the stereotypes of the femme fatale, typical female, old maid or dirty old man. These are caricatures and exaggerations of human beings. They tend to classify people in categories, so maybe we could understand them better.

Many metaphors represent abstract entities in terms of tangible materials such as animals or animal body parts. Kindness to parents for example is represented in a Quranic metaphor in Arabic in terms of a submissive humble bird: (واخفض لهما جناح الذل من الرحمة) (and out of kindness, lower to them the wing of humility).

While the helplessness of all creatures in the hands of God is represented in terms of a beast being held by its head:

(.ممن دابة) (لا هو آخذ بناصيته) (There is no beast, but He holdeth it by its forelock).

Furthermore, in many cultures, stories have been related by animals that have come to symbolise the qualities they had once presented in stories, like for instance, the cunning fox, the good-hearted bear, the ungrateful snake or the loyal dog. But cultural elements play a major part in having the same animal representing different qualities in different cultures. The owl, for instance, stands for a bad omen in Arabic, while it symbolises wisdom and academic achievement in English.

What is of special interest are those metaphors that adopt the technique of the Impressionistic Theatre and try to express feelings and represent abstract entities in terms of the human body positions; examples are:

Do not treat men with scorn

سورة لقمان آية ١٨ ولا تصغر حذك للناس

He frowned and turned his back

سورة عبس آية ١ عبس وتولى

and violate the ties of blood

سورة محمد آية ٤٧ وتقطروا أرحامكم

they soon returned to unbelief

سورة الأنبياء آية ٦٥ ثم تكفروا عما ردوهم

they turn upon their heels

سورة الحج آية ١١ انقلب على وجهه

Colours as well play a part in communicating a message, such as:

White, and delicious to those who drink it

سورة الصافات آية ٤٦ بيضاء ولذة للشاربين

We shall assemble all the sinners. Their eyes will become dim with terror

سورة طه آية ١٠٢ ونفس الجرمين يومئذ زرقا

Translations are by N.J. Dawood

B - Selection of Data

The metaphors from the Quran were chosen to be investigated because they

are a very important cultural stock that writers and public speakers keep falling back to in cases where they need to prove a point or establish an indisputable point of view. Speakers quote these verses to convince the addressee that what they say is guaranteed to be true.

We aim to see what elements of the metaphors the different translators chose to reproduce in the second language, and secondly, from the ways translators rendered the metaphors, we will deduce methods of how to translate metaphors in general which would be a great help to translators. This emphasises the approach of this work which is functional and not merely critical.

C - Metaphor Categories in the Quran

It has been found that metaphors of the Quran derive from major areas which were classified and then comparisons made of five different translations of them. This classification is important because it affects the way the metaphors are translated. This is so, because the elements of meaning inherent in those metaphors and which decided their classification should preferably be reproduced in the translation as well.

The Quranic metaphors surveyed fall into the following categories:

- i Metaphors representing abstract entities in terms of physical space.
- ii Metaphors representing abstract entities in terms of physical positions of the human body, or in terms of human body parts.
- iii Metaphors representing abstract entities in terms of physical actions enforced on human or animal body parts.
- v Metaphors expressing light and darkness.
- vi Metaphors providing examples of certain situations.

However, some of these categories might overlap with each other. For instance, a metaphor could provide an example and at the same time describe light.

After the translations of the metaphors in every category are compared and investigated, a summary of the techniques used by the translators is given and examples are provided.

D - Metaphor defined as a Text

We will define metaphor as a text according to de Beaugrande and Dressler (1981). It follows that language functions that are usually predominant in a text could also be predominant in a metaphor. This helps the translator to have a strategy of translation in mind, i.e. whether to translate freely or closely as appropriate to the function of the text.

Then we will separate the deep and surface meanings of the original Quranic metaphors and their translations according to Leech's method, in order to establish what the metaphor and the translations are about.

The next stage is that we will apply to the five translations and the original, a model which we will devise by modifying and incorporating House (1981), and Crystal and Davy's in House (1981) models. The purpose is to assess the adequacy of the Quranic translations on the basis of the factors of the model.

According to de Beaugrande and Dressler (1981), "a text will be defined as a communicative occurrence which meets seven standards of textuality". (p.3). These are: 1 - Cohesion; 2 - Coherence; 3 - Intentionality; 4 - Acceptability; 5 - Informativity; 6 - Situationality; - 7 -

Intertextuality.

These seven standards of textuality apply to metaphor, because metaphor is cohesive both on the levels of deep meaning and surface meaning. Analogy relates the different parts of a metaphor together on the level of deep meaning, while its structure, tenor, vehicle and ground makes metaphor a cohesive unit on the level of surface meaning.

Secondly, in terms of coherence, metaphor is coherent because its relevance to the situation at hand is supplied by the reader who discerns it from the underlining analogy between two objects or situations.

Thirdly, metaphor is intended by its maker to be understood on different levels, i.e. the surface and deep meaning levels. On the surface meaning level, metaphor is intended to violate our knowledge of the real world like saying 'she is a flower' when we know that in real terms she is not. But a producer of a metaphor expects his readers to go beyond the level of surface meaning and discover the similarity between a woman and a flower which could be beauty, softness, etc. according to the reader's interpretation.

Fourthly, in terms of acceptability, when reading a metaphor, the reader is actually suspending his belief because what he is reading is not true since it can not be true, like the previous example 'she is a flower', or other metaphors that allude to events that took place in the past like for example 'they sold many tickets for the Titanic'. The reader accepts such expressions as clues to other situations that share with the situation at hand some relevant and similar aspects. Thus metaphor shares with literary texts the suspension of disbelief on the part of the

receiver.

Informativity, the fifth standard of textuality, applies as well to metaphor. Metaphor is informative because it explains something in terms of something else, and provides examples from other situations.

The sixth standard of textuality is situationality which, according to de Beaugrande, "concerns the factors which make a text relevant to a situation of occurrence".⁹ This manifests itself in metaphor by way of analogy that relates, for instance, a proverb like 'to carry coals to Newcastle' with the present situation at hand or by way of extending the meaning of the proverb to include metaphorical meanings.

The seventh standard is intertextuality. It applies to metaphor as well since it draws our attention to various aspects of reality as well as other situations either real or imaginary. An example is 'they sold many tickets for the Titanic'.

From the above, we can see that standards of textuality apply to metaphor, i.e. a metaphor can be defined as a text in the sense suggested by de Beaugrande and Dressler. Thus, on the basis of language functions metaphors can be categorized as expressive, informative or vocative. The method of translation would then be decided according to the dominant language function of the metaphor, which means that there is a relation between the function of a metaphor and how to translate it. This is of vital importance to the theory of translation in general and metaphor translating in particular.

E - Devising a Model to Assess Adequacy of Translation of Quranic Metaphors

Having identified a metaphor as a text, the adequacy of its translated version could be measured according to the following: We disentangle the deep meaning from the surface meaning according to Leech's method (see chapter three.). Then we measure the adequacy of the translation according to a model we will devise here by incorporating and modifying House's and Crystal and Davy's models as serves our purpose. According to this model the adequacy of Quranic translations can be measured, but first we will provide the original two models here. Crystal and Davy's model of situational dimensions characterizing the textual functions is as follows:

"A

Individuality

Dialect

Time

B

Discourse

(a) [simple/complex] medium
(speech, writing)

(b) [simple/complex] Participation
(Monologue, Dialogue)

C

Province

Status

Modality

Singularity" (see House (1981), p.39)

On the other hand, House's model is:

"A. Dimensions of Language User:

1. Geographical origin

2. Social class

3. Time

B. Dimensions of Language Use:

1. Medium [simple/complex]
2. Participation [simple/complex]
3. Social Role Relationship
4. Social Attitude
5. Province" (House (1981), p.42)

Due to the nature of the Quranic text, the translations are bound to be formal language and the geographical origin and social class of the user will not be apparent. Therefore, we omit House's 1. Geographical origin and 2. Social class in dimensions of language user. But those two variants could be used to measure the adequacy of the translation of other types of texts.

We will incorporate under the dimension of language user, Crystal and Davy's Individuality because we have five different translations to compare and the individuality of every translation is bound to appear. We incorporate on this dimension as well Crystal and Davy's Status which refers to the "social standing of the speaker/writer and listener/reader in terms of formality, respect, politeness, intimacy, etc." (House, p.41).

Moreover, we include under this dimension House's Participation which has to do with the assumed participation of the receiver in the text. House included participation under the dimension of language use, but we think that it should be included under the dimension of language user because it is a characterization of the user of the language rather than the use of the language.

Under the Dimensions of Language Use, we omit House's Social Role Relationship and Social Attitude because both of these would be characterized under Status. But we still include Medium [simple/complex] which in the case of the Quranic text could be characterized as complex: spoken to be read and then written to be read.

The feature Time is included under this dimension and not as House provided it under the dimensions of language user.

Province which according to House is the "area of operation of the text" is included under the Dimensions of Language Use as originally suggested by House.

So the new model would look as follows:

Dimensions of Language Use:

1. Medium: simple/complex
2. Time
3. Province

Dimensions of Language User:

1. Individuality
2. Status
3. Participation

F. Comparison and Analysis of Quranic Metaphors and their Five Translations

In the following, we apply to each Arabic metaphor and its five translations, Leech's method to separate the deep and surface meanings

(see Chapter Three). However, the application of Leech's method is not written down here due to the huge space it would take. The purpose of the separation of deep and surface meanings is to establish the non-figurative meaning of the metaphors and the translations divorced from their specific wording.

The second step is that we characterize every Arabic metaphor and its five translations according to the model that we have devised earlier by modifying and incorporating House's and Crystal and Davy's models. Every such characterization would make up, what House calls, a profile. The third step is that we compare the profile of the original metaphor with the profiles of the five translations. The degree of deviation from the original on the basis of the dimensions of the model would be the degree of the failure of a translation.

I Metaphors representing abstract entities in terms of physical space:

Example 1

فلملك تارك بطن ما يوحى إليك وضائق به صدرك أن يقولوا لولا أنزل Verse 12
عليه كنز أو جاء معه ملك إنما أنت نذير والله على كل شيء وكيل . Sura Houd

and thy heart feeleth straightened Yusif Ali

and thy breast will become straightened George Sale

and wilt be distressed at heart J M Rodwell

and be distressed N.J.Dawood

and thy heart should be straightened M.M.Pickthall

Profile of the original metaphor

فلملك تارك بطن ما يوحى إليك وضائق به صدرك أن يقولوا لولا أنزل
عليه كنز أو جاء معه ملك إنما أنت نذير والله على كل شيء وكيل .

Dimensions of Language Use

1. Medium: complex, first spoken, then written to be read (as we know from the history of the Quran).
2. Time : classical Arabic language of the Quran.
3. Province: the Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language.

A mental state of mind is represented in terms of physical space which, in this case, is narrowness.

2. Status: The speaker is in a position of authority by nature of definition. He is providing information as well as talking with a

tone of intimacy because he is describing the inner feelings of his addressee. But from reading the whole verse, we can discern a gentle reproaching tone by the speaker to the prophet.

3. Participation: There are two types of addressee here. The first addressee, the prophet Mohammad, is directly addressed. He is expected to react with a sense of relief. The second type of addressee is the general audience who are expected to be informed, sympathise with the prophet as well as learn a moral lesson.

Profile of Ali's Translation

and thy heart feeleth straightened

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "thy" and "feeleth".
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the surface meaning of the original, but with a slight difference, i.e. the word "heart" is used instead of "chest" or "breast" that usually parallel the Arabic "صدر". The translation renders the elements of the metaphor; tenor and vehicle correctly, therefore, the feeling of a narrow physical space characterizing the original metaphor category is reproduced in the translation.

2. Status: The speaker is in a position of authority by nature of definition. He is providing new information, as well as talking with a tone of intimacy because he is describing the inner feelings of his addressee.
3. Participation: There are two types of addressee here. The first and direct addressee is the prophet Mohammad who is expected to react with a sense of relief. The second addressee is the general audience who are not addressed directly but are expected to be informed, sympathise with the prophet as well as learn a moral lesson.

Profile of Sale's Translation

and thy breast will become straightened

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "thy".
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the surface meaning of the metaphor. The translation renders the elements of the metaphor: tenor and vehicle correctly, therefore the feeling of a narrow physical space characterizing the original metaphor category is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is providing new information, as well as talking with a tone of intimacy because he is describing the inner feelings of his

addressee.

3. Participation: There are two types of addressee here. The first and direct addressee is the prophet Mohammad who is expected to react with a sense of relief. The second addressee is the general audience who are not addressed directly but are expected to be informed, sympathise with the prophet as well as learn a moral lesson.

Profile of Rodwell's Translation

and will be distressed at heart

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "wilt".
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the deep meaning of the original metaphor, but the translator kept a keyword "heart" which is related to the original surface meaning "صدر". The metaphor is lost in the translation and the feeling of a narrow physical space characterizing the original metaphor was not reproduced in the translation.
2. Status: the speaker is in a position of authority by nature of definition. He is providing new information, as well as talking with a tone of intimacy because he is describing the inner feelings of the addressee.

3. Participation: there are two types of addressee here. The first addressee, the prophet Mohammad, is directly addressed. He is expected to react with a sense of relief and give up this feeling of unhappiness. The second type of addressee is the general audience who are expected to be informed, sympathise with the prophet as well as learn a moral lesson.

Profile of N.J.Dawood's Translation

and be distressed

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the deep meaning of the original metaphor only. Therefore, the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition, He is providing new information as well as talking with a tone of intimacy because he is describing the inner feelings of his addressee. But the full emotive impact of the original is not felt in the translation because of the loss of the metaphor.
3. Participation: There are two types of addressee. The first addressee, the Prophet Mohammad, is directly addressed. He is expected to react with a sense of relief and give up this feeling of unhappiness. The

second type of addressee is the general audience who are expected to be informed, sympathise with the Prophet as well as learn a moral lesson. But the loss of the metaphor means that the feeling of narrow physical space was not rendered and therefore the audience would not be able to sympathise with the first addressee in the same way they were expected to do in the original.

Profile of M.M. Pickthall's Translation

and thy heart should be straightened

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the archaic "thy".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the surface meaning of the original metaphor, but rendering "صدر" as "heart" which is related to "صدر". But the usual translation of "صدر", is either "chest" or "breast". The translation renders the elements of the metaphor; tenor and vehicle correctly, therefore the feeling of a narrow physical space characterizing the original metaphor category is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is providing new information, as well as talking with a tone of intimacy because he is describing the inner feelings of his

addressee.

3. Participation: There are two types of addressee here. The first addressee, the Prophet Mohammad, is directly addressed. He is expected to react with a sense of relief and give up the feeling of unhappiness. The second type of addressee is the general audience who are expected to be informed, sympathise with the Prophet as well as learn a moral lesson.

After comparing the original and the five translations along the dimensions of Language Use and Language User, we notice that four translators have deviated from the original: First, Ali's translation deviated from the original on the dimension of Individuality where he used the word "heart" to correspond to the original "صدر". The original did not say "وضائفه به قلبك", therefore, the translator should have used the usual translation of "صدر" which is either "breast" or "chest".

Secondly, Rodwell's translation deviated from the original on the dimension of Individuality. Because the translator reproduced the deep meaning only of the original metaphor, the figurative use of language of the original was lost in the translation. Therefore, the emotive impact of the message is lost in the translation which means that the addressees of the translation would not be affected in the same way as the addressees of the original, who were appealed to by the vividness and memorability of the metaphoric imagery.

Thirdly, Dawood's translation deviates from the original on the dimensions of Time and Individuality. On the dimension of Time, his

translation is in standard English, while the original is classical Arabic. Measured on the Individuality dimension, his translation failed to reproduce the original's figurative use of language. His reproduction of the deep meaning of the original only meant that the metaphoric imagery of the original is lost in the translation, which implies that the emotive effect of the original message is substantially reduced in the translation.

Fourthly, Pickthall's translation deviates from the original on the dimension of Individuality in that the translator rendered the Arabic "صدر" as "heart" instead of "chest" or "breast" which are usually used to render this term into English.

Example 2

ولما جاءت رسالتنا لوطاً سئى بهم وضاع بهم ذرياً وقال
هنا يوم عيب .

Verse 77
Sura Houd

,he was grieved on their account and felt himself
powerless (to protect them),....

Yusif Ali

,he was troubled for them, and his arm was
straitened concerning them.

George Sale

,he grew anxious about them, for he was unable
to offer them protection....

N J Dawood

,he was distressed and knew not how to protect
them....

M.M.Pickthall

,and he was too weak to protect them....¹
1.his arm was straitened concerning them.

J.M.Rodwell

Profile of the original Metaphor

ولما جاءت رسالتنا لوطاً سئى بهم وضاع بهم ذرياً وقال
هنا يوم عيب .

1. Medium: complex, first spoken, then written to be read as we know from the history of the Quran.
2. Time: classical Arabic, language of the Quran.
3. Province; The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of physical space which in this case is narrowness.

2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information and describing to the audience the inner feelings of the Prophet Lot, whom the verse is about.
3. Participation: The addressees are expected to be informed, learn a moral lesson as well as sympathise with the prophet Lot.

Profile of Ali's Translation

and felt himself powerless (to protect them)

Dimensions of Language Use

1. Medium: complex, written to be read aloud.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the deep meaning of the original only. Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information and describing to the audience the inner feelings of the prophet Lot whom the verse is about.
3. Participation: The addressees are expected to be informed, learn a moral lesson as well as synpathise with the Prophet Lot.

Profile of Sale's Translation

and his arm was straitened concerning them

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the surface meaning of the original.
The translation renders the elements of the original metaphor: tenor and vehicle correctly, therefore, the feeling of a narrow physical space characterizing the original metaphor category is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing the audience with new information as well as describing the inner feelings of the Prophet Lot whom the verse is about.
3. Participation: The addressees are expected to be informed, derive a moral lesson from the story they are told as well as sympathise with the Prophet Lot.

Profile of N.J.Dawood's Translation

for he was unable to offer them protection

Dimensions of Language Use

1. Medium : complex, written to be read *aloud*.

2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the deep meaning of the original only.
Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information and describing to the audience the inner feelings of the Prophet Lot whom the verse is about.
3. Participation: The addressees are expected to be informed, learn a moral lesson as well as sympathise with the Prophet Lot.

Profile of M.M.Pickthall's translation

and knew not how to protect them

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the deep meaning of the original only.
Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information and describing

to the audience the inner feelings of the Prophet Lot whom the verse is about.

3. Participation: The addressees are expected to be informed, learn a moral lesson as well as sympathize with the Prophet Lot.

Profile of Rodwell's Translation

he was too weak to protect them¹

1. his arm was straitened concerning them

Dimensions of Language Use

1. Medium : complex, written to be read *aloud*.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the deep meaning of the original only in the main body of the translation, while the surface meaning is reproduced in the footnotes. The elements of the original metaphor: tenor and vehicle are correctly rendered in the footnotes. Therefore, the feeling of a narrow physical space characterizing the original metaphor category is reproduced in the footnotes.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing the audience with new information as well as describing the inner feelings of the Prophet Lot whom the verse is about.

3. Participation: The addressees are expected to be informed, derive a moral lesson from the story they are told as well as sympathise with the Prophet Lot.

By comparing the original and the five translations along the dimensions of Language Use and Language User, we notice that all five translations have deviated from the original on one dimension of Language Use which is Time, i.e. all five translations rendered classical Arabic as standard English. But due to the brevity of a metaphor, it is not always possible for the translator to mark the translated version with the right time indicated by the original.

Moreover, four of the translations have deviated from the original on one of the dimensions of Language User which is individuality. Ali's, Dawood's, Pickthall's and Rodwell's translations have reproduced the deep meaning of the original only which led to the loss of the metaphor, consequently a great deal of the emotive power of the original meant to affect the addressees was lost in the translations. However, we notice that Rodwell has reproduced the surface meaning of the original in the footnotes in addition to reproducing the deep meaning only in the main body of the translation. But, in my opinion, if the surface meaning of the original, with its emotive power could be reproduced in the footnotes, then there is no reason why it should not be reproduced in the main body of the translation.

Example 3

اقتلوا يوسف او اطرحوه ارضا يخل لكم وجه ابيكم وتكونوا
من بعدة قوما صالحين . Verse 9
Sura Yussif

so the favour of your father may be given to
you alone

Yusif Ali

and the face of your father shall be cleared
towards you

George Sale

and on you alone shall your father's face
be set

J.M. Rodwell

so that we may have no rivals in our father's
love

N.J. Dawood

so that your father's favour may be all for you

M.M. Pickthall

Profile of the original text

اقتلوا يوسف او اطروه او ارضنا - نخل لكم وجه ابيكم
وتكونوا من بعده قوما صالحين.

Dimensions of Language Use

1. Medium: complex, first spoken, then written to be read as we know from the history of the Quran.
2. Time: classical Arabic, language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of physical space which in this case is a clear empty place.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing us with new information in order to achieve a purpose which is giving a moral lesson to the audience.

3. Participation: The addressees are expected to be informed as well as learn a moral lesson.

Profile of Ali's Translation

so the favour of your father may be given
to you alone

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the deep meaning of the original only.
Therefore, the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is providing the audience with new information in order to achieve a purpose which is giving the audience a moral lesson.
3. Participation: The addressees are expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

and the face of your father shall be cleared
towards you.

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the surface meaning of the original. Therefore, the feeling of an empty physical space characterizing the original metaphor category is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is providing the audience with new information in order to achieve a purpose which is giving the audience a moral lesson.
3. Participation: The addressees are expected to be informed as well as learn a moral lesson.

Profile of Rodwell's Translation

and on you alone shall your father's face
be set.

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the original metaphor by providing in the translation a different surface meaning that has the same deep

meaning as that of the original.

2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to achieve a purpose which is teaching the audience a moral lesson.
3. Participation: The addressees are expected to be informed as well as learn a moral lesson.

Profile of Dawood's Translation

so that we may have no rivals in our
father's love.

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the deep meaning of the original only.
Therefore, the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to achieve a purpose which is teaching the audience a moral lesson.
3. Participation: The addressees are expected to be informed as well as learn a moral lesson.

Profile of Pickthall's Translation

so that your father's favour may be all
for you.

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only.
Therefore, the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to achieve a purpose which is teaching the audience a moral lesson.
3. Participation: The addressees are expected to be informed as well as learn a moral lesson.

By comparing the profile of the original with the five profiles of the translations, we can see that all five translations have deviated from the original on one dimension of Language Use which is Time. All five translations reproduced the classical Arabic of the original as standard English.

On the basis of the Dimensions of Language User on the other hand, four of the five translations have deviated from the original on the Individuality dimension: Ali's translation failed to reproduce the

original metaphor. His translation gave the deep meaning only of the original which led to the loss of the original image.

Rodwell's translation, by providing a different surface meaning from that of the original, has failed to reproduce the feeling of physical space intended by the original.

Dawood's translation, by providing the deep meaning of the original only, has deviated on the Individuality dimension, as well because the original metaphor was completely lost in the translation.

Pickthall's translation has failed to reproduce the original metaphor which led to the complete loss of the feeling of physical space invoked by the original.

Example 4

قل من كان في الضلالة فليمد له الرحمن مدا حتى إذا راوا ما يوعدون
 أما العذاب وأما الساءة فسيعمون من هو شركائنا وأصنف جننا . Verse 75
 Sura Mariam

(God) Most Gracious extends (the rope) to them Yusif Ali

The Merciful will grant him a long prosperous life George Sale

the God of Mercy will lengthen out to them a length of days J.M. Rodwell

The Merciful will bear long with the unbelievers N.J. Dawood

The Beneficent will verily prolong his span of life M.M. Pickthall

Profile of the original Metaphor

قل من كان في الضلالة فليمد له الرحمن مدا حتى إذا راوا
 ما يوعدون أما العذاب وأما الساءة فسيعمون من هو شركائنا
 وأصنف جننا .

Dimensions of Language Use

1. Medium: complex, first spoken, then written to be read as we know from the history of the Quran.
2. Time: classical Arabic, language of the Quran.
3. Province; The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of physical space which in this case is length.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to

teach the audience a moral lesson.

3. Participation: The audience are expected to be informed as well as learn a moral lesson.

Profile of Ali's Translation

(God) Most Gracious extends (the rope) to them

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the surface meaning of the original metaphor plus explanation. The feeling of physical space is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The addressees are expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

The Merciful will grant him a long prosperous
life

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the deep meaning of the original only.
Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Rodwell's Translation

The God of Mercy will lengthen out to
them a length of days

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the surface meaning of the original metaphor plus explanation. The feeling of physical space is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Dawood's Translation

The Merciful will bear long with the unbelievers

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the deep meaning of the original only. Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of M.M.Pickthall's Translation

The Beneficent will verily prolong his span of life

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of 'verily'.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the surface meaning of the original metaphor plus explanation. The feeling of physical space is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

By comparing the five profiles of the different translations with the profile of the original, we can see that four out of the five translations have deviated from the original on one of the dimensions of Language Use which is Time. These translations are those by Ali, Sale, Rodwell and Dawood. All of them have failed to reproduce the correct time of the

original as they rendered the classical Arabic of the original as standard English in their translations.

However, on the dimensions of Language User, only two translators have deviated from the original. Sale's and Dawood's translations deviated from the original on the dimension of Individuality. Both of them have reproduced the deep meaning of the original only which led to the loss of the metaphor in their translations.

Example 5

ولا نكلف نفسا الا وسعها ولدينا كتاب ينظرونه بالحكم وهم لا يظلمونه.

Verse 62
Sura Believers

On no soul do we place a burden greater than it
can bear

Yusif Ali

We will not impose any difficulty on a soul,
except according to its ability

George Sale

We will not burden a soul beyond its power

J.M. Rodwell

We charge no soul with more than it can bear

N.J. Dawood

And we task not any soul beyond its scope

M.M. Pickthall

Profile of the original Metaphor

ولا نكلف نفسا الا وسعها ولدينا كتاب ينظرونه بالحكم وهم لا يظلمونه.

Dimensions of Language Use

1. Medium: complex, first spoken, then written to be read as we know from the history of the Quran.
2. Time: classical Arabic, language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of physical space which in this case is width.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.

3. Participation: The audience are expected to be informed as well as learn a moral lesson.

Profile of Ali's Translation

on no Soul do we place a burden greater than
it can bear

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the original metaphor by providing in the translation a different surface meaning from that of the original, but that has the same deep meaning. In this case the feeling of physical space is replaced by a feeling of physical weight.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

we will not impose any difficulty on a soul
except according to its ability

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the deep meaning of the original only.
Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Rodwell's Translation

We will not burden a soul beyond its power

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the original metaphor by providing in the translation a different surface meaning from that of the original, but that has the same deep meaning. In this case the feeling of physical space is replaced by the feeling of physical weight.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Dawood's Translation

We charge no soul with more than it can bear

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the original metaphor by providing in the translation a different surface meaning from that of the original, but that has the same deep meaning. In this case the feeling of physical space is replaced by the feeling of physical weight.

2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Pickthall's Translation

And we task not any soul beyond its scope

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the unusual word order of 'task not'
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: reproduction of the surface meaning of the original metaphor. The feeling of physical space (scope) is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

By comparing the profiles of the five different translations with the profile of the original, we can see that four of the five translations, those by Ali, Sale, Rodwell and Dawood, have deviated from the original on one of the Dimensions of Language Use which is Time. These translations failed to reproduce the correct time of the original as they rendered classical Arabic into standard English.

On the Dimensions of Language User, however, four of the five translations have deviated from the original on the dimension of Individuality. These translations are Ali's, Sale's, Rodwell's and Dawood's.

Sale's translation, by reproducing the deep meaning of the original only, has lost the original metaphor and consequently the imagery meant to affect the addressees. While Ali's, Rodwell's and Dawood's, by reproducing a different surface meaning from that of the original, have failed to reflect the feeling of physical space and scope intended by the original. Instead, these translations give a feeling of physical weight. If the original intended to give us a feeling of physical weight, it would have done so, but it did not. It intended the addressees to experience a feeling of physical space and scope.

Example 6

واصبح فؤاد ام موسى فارغا انه كادت لتبدي به لولا انه
ربطنا على قلبه لتكونه من المؤمنين .

Verse 10
Sura Stories

But there came to be a void in the heart of the
mother of Moses

Yusif Ali

And the heart of the mother of Moses became
oppressed with fear

George Sale

And the heart of Moses' mother became a blank
through fear

J.M. Rodwell

His mother's heart was sorely troubled

N.J. Dawood

And the heart of the mother of Moses became void

M.M. Pickthall

Profile of the original metaphor

واصبح فؤاد ام موسى فارغا انه كادت لتبدي به لولا انه
ربطنا على قلبه لتكونه من المؤمنين .

Dimensions of language use

1. Medium: complex, first spoken, then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, language of the Quran.
3. Province: the Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of physical space which in this case is emptiness.

2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information since he is describing the inner feelings of the mother of Moses. His aim is to teach the audience a moral lesson from the story.
3. Participation: The audience is expected to be informed, learn a moral lesson as well as sympathize with the mother of Moses.

Profile of Ali's translation

But there came to be a void in the heart
of the mother of Moses

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. Therefore, the feeling of an empty physical space is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed, learn a moral lesson as well as sympathize with the mother of Moses.

Profile of Sale's translation

and the heart of the mother of Moses became
oppressed with fear

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the metaphor while at the same time keeping a key word from the surface meaning which is "heart". The translator could have said "she felt oppressed by fear" but, he did not. The metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed, learn a moral lesson as well as sympathise with the mother of Moses.

Profile of Rodwell's translation

And the heart of Moses' mother became a
blank through fear

Dimensions of language use

1. Medium: complex, written to be read *aloud*.

2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work..

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the metaphor plus explanation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed, learn a moral lesson as well as sympathize with the mother of Moses.

Profile of Dawood's translation

His mother's heart was sorely troubled

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.e.

Dimensions of language user

1. Individuality: Reproduction of the deep meaning of the original while at the same time keeping a key word from the surface meaning which is "heart". The translator could have said "she felt sorely troubled", which means that he introduced a word from the surface meaning on purpose. However, the metaphor is lost in the translation.

2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed, learn a moral lesson as well as sympathise with the mother of Moses.

Profile of Pickthall's translation

And the heart of Moses' mother became void

Dimensions of language use

1. Medium: complex, written to be read. *aloud.*
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. Therefore, the feeling of physical space is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed, learn a moral lesson as well as sympathise with the mother of Moses.

By comparing the profile of the original with the five profiles of the translations, we notice that all five translations have deviated from the original on one dimension of Language Use which is Time. They reproduced classical Arabic as standard English. But, it is only fair to point out that, due to the brevity of metaphor it is not always possible to parallel in the translation the right time of the original.

On the Dimensions of Language User, on the other hand, only two translations, that by Sale and that by Dawood, have deviated from the original on one dimension which is Individuality. Both of these translations, by providing the deep meaning of the original only, have lost the original metaphor. This means that the imagery by which the original intended to affect the addressees is deleted in these translations.

Thus the techniques used by the translators to render the physical space metaphors can be summed up as follows:

- (a) Reproducing the surface meaning of the metaphor which means that literal translation was carried out and the original metaphor was rendered as closely as possible, e.g.

ولما جاءت رسالتنا لو طاسي برهم وضناه برهم ذريعا وقال
هنا يوم عسيب

he was troubled for them, and his arm was straightened concerning them

(see Example 2)

- (b) Reproducing just the deep meaning of the metaphor, i.e. the metaphor itself is omitted but the translator reproduces its meaning, e.g.

اقتلوا يوسف او اطروه ارضا بحل لكم وجه ابيكم وتكونوا
من بصره قوما صالحين .

so that we may have no rivals in our father's love

(see Example 3)

- (c) Reproducing the deep meaning only of the metaphor in the main body of the text while giving its surface meaning in the footnotes, e.g.

لما جاءت رسالتنا لوطاً سئياً بهم وضاعف بهم ذرعاً
وقال هذا يوم صيب .

and he was too weak to protect them¹

1. literally his arm was straitened concerning them

(see Example 2)

- (d) Reproducing an implied metaphor into an explicit metaphor in the translation, e.g.

قل من كان في الضلالة فلنمد له الرحمن مدا حتى اذا رآوا
ما يوعدون اما العذاب اما الساعة نسبيهم من هو
شر مكانا واضعف جندا .

(God) Most Gracious extends (the rope) to them

(see Example 4)

- (e) Reproducing the surface meaning of metaphor plus explanation, e.g.

واصبح فؤاد ام موسى فارغاً انه كادت لتبدي به لولا انم ربطنا
عاق قلبه لتكونه من الواعين .

And the heart of Moses' mother became a blank through fear

(see Example 6)

- (f) Reproducing the metaphor by providing a new surface meaning for it,
e.g.

ولا تكلف نفسا الا وسعها ولدنيا كتاب ينطقه بالحفه وهم لا يظنونه .

On no soul do we place a burden greater than it can bear

(see Example 5)

We notice here that the feeling of physical space expressed in the original was replaced by a feeling of physical weight. In effect both the original and the translation have two different surface meanings pointing towards the same deep meaning.

- (g) Reproducing the metaphor by combination of deep meaning and surface meaning, i.e. providing deep meaning and keeping the body part in the translation

افكوا يوسف او اطروه ارضا نخل لكم وجه ابيكم وتكونوا منه بعده
قوما صاكيه .

and on you alone shall your father's face be set

(see Example 3)

From the above it could be said that the same metaphor could be

translated by many different ways, such as:

ولما جادت رسنا لوطا سراً برهم مضاعف برهم ذريعا وقال هذا اليوم عصب .

he was distressed and knew not how to protect them

he was troubled for them, and his arm was straightened concerning them.

and he was too weak to protect them ¹

1.lit. his arm was straitened concerning them

(see Example 2)

We can see that the first translation reproduced the deep meaning only, while the second translation reproduced the surface meaning, however, the last translation reproduced the deep meaning in the main body of the

translation while giving the surface meaning as well in the footnotes.

II - Metaphors representing a mental state or frame of mind in terms of physical positions of the human body or body parts.

Example 7

الا انهم يثنون صدورهم ليستغفوا منه الا حين يستغفون ثيابهم
يعلم ما يسرون وما يعلنون انه علم بذات الصدور . Verse 5
Sura Houd

they fold up their hearts

Yusif Ali

Do they not double the folds of their breasts

George Sale

Do they not doubly fold up their breasts

J.M. Rodwell

They cover up their breasts

N.J. Dawood

now they fold up their breasts

M.M. Pickthall

Profile of the original metaphor

الا انهم يثنون صدورهم ليستغفوا منه الا حين يستغفون ثيابهم
يعلم ما يسرون وما يعلنون انه علم بذات الصدور .

Dimensions of Language Use

1. Medium: Complex, first spoken, then written to be read (as we know from the history of the Quran).
2. Time: Classical Arabic. Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of a physical position of a human body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to

teach the audience a moral lesson. Further the speaker is using the Arabic emphatic device " *إلى* " to prove his point. The vivid imagery of the metaphor helps the speaker to achieve his purpose of effectively influencing the audience.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Ali's Translation

they fold up their hearts

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original but using the word "hearts" instead of the usual equivalents "chest" or "breasts". However, since "hearts" is linked to "chest" and "breasts", the surface meaning did not suffer. Therefore, the metaphor was reproduced in the translation. But the translator did not reproduce the Arabic emphatic device " *إلى* " which is used to prove the point the speaker is making.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vivid imagery of the metaphor helps the speaker in achieving his purpose of effectively influencing

the addressees.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

Do they not double the folds of their breasts

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of "Do they not"
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. Further the speaker is proving his point by using the expression "Do they not". The vivid imagery of the metaphor helps the speaker to achieve his purpose of effectively influencing his addressees.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Rodwell's Translation

Do they not doubly fold up their breasts

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of "Do they not".
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. Further the speaker is proving his point by using the expression "Do they not". The vivid imagery of the metaphor helps the speaker to achieve his purpose of effectively influencing the addressees.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Dawood's Translation

They cover up their breasts

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. Further, the vivid imagery of the metaphor helps the speaker to achieve his purpose of effectively influencing the addressees.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Pickthall's Translation

now they fold up their breasts

Dimensions of language use

1. Medium: complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. Further, the vivid imagery of the

metaphor helps the speaker to achieve his purpose of effectively influencing the addressees.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

By comparing the profile of the original with the five profiles of the translations, we can see that three of the translations, namely those by Ali, Dawood and Pickthall, have deviated from the original on one dimension of language use which is Time. These translations have failed to reproduce the correct time of the original.

On the dimensions of Language User, there was no deviation from the original by all five translations.

Example 8

والذية صبروا ابتغاء وجه ربهم واقاموا الصلاة وانفقوا مما رزقناهم
 سرا وعلانية يدروا انه بالحسنة السيئة اولئك لهم عقبى الدار . Verse 22
 Sura Thunder

seeking the countenance of their lord	Yusif Ali
out of a sincere desire to please their lord	George Sale
from desire to see the face of their lord	J.M. Rodwell
who for the sake of Allah endure with fortitude	N.J. Dawood
in seeking their lord's countenance	M.M. Pickthall

Profile of the Original Metaphor

والذية صبروا ابتغاء وجه ربهم واقاموا الصلاة وانفقوا مما رزقناهم
 سرا وعلانية يدروا انه بالحسنة السيئة اولئك لهم عقبى الدار .

Dimensions of Language Use

1. Medium: Complex, first spoken, then written to be read (as we know from the history of the Quran).
2. Time: Classical Arabic. Language of the Quran
3. Province: The Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of a human body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Ali's Translation

seeking the countenance of their Lord

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the word "countenance"
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

out of a sincere desire to please their Lord

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the deep meaning of the original only.
Therefore, the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Rodwell's Translation

from a desire to see the face of their Lord

Dimensions of language use

1. Medium: complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Dawood's Translation

who for the sake of Allah endure with fortitude

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the deep meaning of the original only.
Therefore, the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Pickthall's Translation

in seeking their Lord's Countenance

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the word "countenance"
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

By comparing the profile of the original with the five profiles of the different translations, we notice that three out of the five translations, namely those by Sale, Rodwell and Dawood, have deviated from the original on one dimension of Language Use, which is that of Time. These translations, by rendering the original classical Arabic into standard English, have failed to establish the correct time.

On the other hand, on the dimensions of Language User, two translations, namely that by Sale and that by Dawood, have deviated from the original on the Individuality dimension. Both of these translations, by reproducing the deep meaning of the original only, have failed to reproduce the metaphor. This led to the loss of the metaphoric imagery and its emotive power which the original used to appeal to the addressee.

Example 9

جاءتهم رسالهم بالبينات فزفوا ايديهم في افواههم وقالوا انا كفرنا
 بما ارسلتم به وانا لفي شك مما تدعوننا اليه مريب . Verse 9
 Sura Ibrahim

but they put their hands up to their mouths Yusif Ali

but they clapped their hands to their mouths out of
 indignation and said... George Sale

they put their hands on their mouths and said... J.M. Rodwell

but they shut their mouths with their hands N.J. Dawood

but they thrust their hands unto their mouths M.M. Pickthall

Profile of the original metaphor

جاءتهم رسالهم بالبينات فزفوا ايديهم في افواههم وقالوا
 انا كفرنا بما ارسلتم به وانا لفي شك مما تدعوننا اليه
 مريب .

Dimensions of Language Use

1. Medium: Complex, first spoken, then written to be read (as we know from the history of the Quran).
2. Time: Classical Arabic. Language of the Quran
3. Province: The Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of a physical position of a human body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vivid imagery of the metaphor

helps the speaker to achieve his purpose of effectively influencing the audience.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Ali's Translation

but they put their hands up to their mouths

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. Further the vivid imagery of the metaphor, helps the speaker to achieve his purpose of effectively influencing his addressee.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

but they clapped their hands to their mouths out of indignation and said...

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original plus explanation. Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vivid imagery of the metaphor helps the speaker to achieve his purpose of effectively influencing his addressees
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Rodwell's Translation

they put their hands on their mouths

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original
Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vivid imagery of the metaphor helps the speaker to achieve his purpose of effectively influencing his addressees
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of N.J. Dawood's Translation

but they shut their mouths with their hands

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vivid imagery of the metaphor

helps the speaker to achieve his purpose of effectively influencing his addressees.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of M.M. Pickthall's Translation

but they thrust their hands unto their mouths

Dimensions of language use

1. Medium: complex, written to be read. *aloud*.
2. Time: Literary English as manifested by the use of the archaic "unto"
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vivid imagery of the metaphor helps the translator to achieve his purpose of effectively influencing his addressees
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

By comparing the profile of the original with the five profiles of the translations, we can see that four out of the five translations have deviated from the original on one of the dimensions of Language Use, namely that of Time. these translations are Ali's, Sale's, Rodwell's and Dawood's. All of these have failed to reflect the right time of the original as they reproduced classical Arabic into standard English.

But, measured on the dimensions of Language User, all five translations did not deviate from the original.

Example 10

ولا تتخذوا ايمانكم دخلا بينكم فتزل قدم بعد ثبوتها وتذوقوا السوء
 بما صددتم عنه سبيل الله ولكم عذاب عظيم .

Verse 94
Sura Bee

someone's foot may slip after it was firmly
 planted

Yusif Ali

lest your foot slip after it hath been
 steadfastly fixed

George Sale

lest your foot slip after it hath been
 firmly fixed

J.M. Rodwell

lest your foot should slip after being
 rightly guided

N.J. Dawood

lest a foot should slip after being firmly
 planted

M.M. Pickthall

Profile of the original metaphor

ولا تتخذوا ايمانكم دخلا بينكم فتزل قدم بعد ثبوتها وتذوقوا السوء بما
 صددتم عنه سبيل الله ولكم عذاب عظيم

Dimensions of Language Use

1. Medium: Complex, first spoken, then written to be read (as we know from the history of the Quran).
2. Time: Classical Arabic. Language of the Quran
3. Province: The Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of a physical position of a human body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he aims to teach the audience a moral lesson

through the warning he has given them. The vivid imagery of the metaphor helps the speaker to achieve his purpose of effectively influencing the audience.

3. Participation: The audience is expected to heed the warning and learn a moral lesson from it for future behaviour.

Profile of Ali's Translation

Someone's foot may slip after it was firmly planted

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through the warning he has given them. The vivid imagery of the metaphor helps him to achieve his purpose of effectively influencing his addressees.
3. Participation: The audience is expected to heed the warning they are given as well as learn a moral lesson from it for their future behaviour.

Profile of Sale's Translation

Lest your foot slip after it hath been steadfastly fixed

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "hath"
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is directly addressing the audience and giving them a warning. He aims to teach them a moral lesson, through the vivid imagery of the metaphor which helps him to effectively achieve that aim.
3. Participation: The audience is expected to heed the warning as well as learn a moral lesson from it concerning their future behaviour.

Profile of Rodwell's Translation

lest your foot slip after it hath been firmly fixed

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "hath"
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is directly addressing the audience and giving them a warning. He aims to teach them a moral lesson through the vivid imagery of the metaphor which helps him to effectively achieve that aim.
3. Participation: The audience is expected to heed the warning as well as learn a moral lesson from it concerning their future behaviour.

Profile of Dawood's Translation

lest your foot should slip after being rightly guided

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is directly addressing the audience and giving them a warning. He aims to teach them a moral lesson through the vivid imagery of the metaphor which helps him to effectively

achieve that purpose.

3. Participation: The audience is expected to heed the warning as well as learn a moral lesson from it for their future behaviour.

Profile of Pickthall's Translation

Lest a foot should slip after being firmly planted

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through the indirect warning he has given them. The vivid imagery of the metaphor helps the speaker in effectively influencing the addressees
3. Participation: The audience is expected to heed the warning they are given and learn a moral lesson from it concerning their future behaviour.

By comparing the five profiles of the different translations with the profile of the original, we notice that three of the five translations, namely those by Ali, Dawood and Pickthall, have deviated from the

original on one dimension of Language Use which is that of Time. They failed to reproduce the right time of the original as they rendered classical Arabic into standard English.

However, there was no deviation from the original by all five translations when measured on the Dimensions of Language User.

Example 11

ولا تجعل يدك مفلولة الى عنقك ولا تبسط كل البسط فنقم
ملوما محسورا .

Verse 29
 Sura The
 Night Journey

Make not thy hand tied (like a niggard's) to thy
 neck, nor stretch it forth to its utmost reach

Yusif Ali

And let not thy hand be tied up to thy neck,
 neither open it with an unbounded expansion

George Sale

And let not thy hand be tied up to thy neck,
 nor yet open it with all openness

J.M. Rodwell

Be neither miserly nor prodigal

N.J. Dawood

And let not thy hand be chained to thy neck
 nor open it with a complete opening

M.M. Pickthall

Profile of the original metaphor

ولا تجعل يدك مفلولة الى عنقك ولا تبسط كل البسط فنقم
ملوما محسورا .

Dimensions of language use

1. Medium: complex, first spoken, then written to be read (as we know from the history of the Quran).
2. Time: Classical Arabic, language of the Quran.
3. Province: the Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of physical position of a human body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is directly giving an order to the addressees. The vivid imagery of the metaphor helps the speaker to achieve his purpose of effectively influencing the audience.

3. Participation: The audience are directly addressed and given an order. They are expected to heed the order they are given as they know this is the word of God. Moreover, they are expected to learn a moral lesson from this order for future behaviour.

Profile of Ali's Translation

make not thy hand tied (like a niggard's) to thy neck, nor stretch it forth to its utmost reach.

Dimensions of language use

1. Medium: complex, written to be read. *aloud*.
2. Time: Literary English as manifested by the use of the archaic "Thy".
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original plus explanation in the form of a simile. Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is directly giving an order to the addressees. The vivid imagery of the metaphor helps the speaker to achieve his purpose of effectively influencing his addressees.
3. Participation: The audience is directly addressed and given an order. They are expected to heed the order given as they know this is the word of God. Moreover, they are expected to learn a moral lesson from this order for future behaviour.

Profile of Sale's Translation

And let not thy hand be tied up to thy neck,
neither open it with an unbounded expansion

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "thy"
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
Therefore the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is directly giving an order to the addressees. The vivid imagery of the metaphor helps the speaker to achieve his purpose of effectively influencing his addressees.
3. Participation: The audience is directly addressed and given an order. They are expected to heed the order given as they know this is the word of God. Moreover, they are expected to learn a moral lesson from this order for future behaviour.

Profile of Rodwell's Translation

And let not thy hand be tied up to thy neck,
nor yet open it with all openness.

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "thy"
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. Therefore the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is directly addressing the audience and giving them an order. The vivid imagery of the metaphor helps the speaker to achieve his purpose effectively influencing the audience.
3. Participation: The audience is directly addressed and given an order. They are expected to heed the order given as they know this is the word of God. Moreover, they are expected to learn a moral lesson from this order for future behaviour.

Profile of Dawood's Translation

Be neither miserly nor prodigal

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original only. Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is directly giving an order to the addressees.

3. Participation: The audience is directly addressed and given an order. They are expected to heed the order as they know this is the word of God. Moreover, they are expected to learn a moral lesson from this order for future behaviour.

Profile of Pickthall's Translation

And let not thy hand be chained to thy neck
nor open it with a complete opening

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "thy".
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is directly giving an order to the addressees. The vivid imagery of the metaphor helps the speaker to achieve his purpose of effectively influencing the addressees.
3. Participation: The audience is directly addressed and given an order. They are expected to heed the order as they know this is the word of God. Moreover, they are expected to learn a moral lesson from this order for future behaviour.

By comparing the five profiles of the different translations with the profile of the original, we can see that only one translation, which is that by Dawood, has deviated from the original on one dimension of

Language Use namely that of Time. This translation has failed to reflect the original's correct time as it rendered classical Arabic into standard English.

On the Dimensions of Language User, only one translation, which is that by Dawood, has deviated from the original on the dimension of Individuality. By reproducing the deep meaning of the original only, this translation has lost the original metaphor with its effective imagery that plays a great role in influencing the addressees.

Example 12

ولا تمشس في الارض مرها انك لى تحرفه الارض ولن تبلغ
الجبال طولا .

Verse 37

Sura The Night Journey

Nor walk on the earth with insolence

Yusif Ali

Walk not proudly in the land

George Sale

And walk not proudly on the earth

J.M. Rodwell

Do not walk proudly on the earth

N.J. Dawood

And walk not in the earth exultant

M.M. Pickthall

Profile of the original metaphor

ولا تمشس في الارض مرها انك لى تحرفه الارض ولن تبلغ
الجبال طولا .

Dimensions of language use

1. Medium: complex, first spoken, then written to be read as known from the history of the Quran.
2. Time: Classical Arabic, language of the Quran.
3. Province: the Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of physical position of a human body position.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is directly ordering the addressees and expects his order to be heeded.

3. Participation: The audience is expected to heed the order they are given as well as learn a moral lesson concerning their behaviour in the future

Profile of Ali's Translation

Nor walk on the earth with insolence

Dimensions of language use

1. Medium: complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. Therefore, the metaphor is reproduced in the translation. We notice that the translation interpreted the Arabic "مرحاً" as insolence.
2. Status: The speaker is in a position of authority by nature of definition. He is directly giving an order to the audience concerning their future behaviour, and expects his order to be heeded.
3. Participation: The audience is expected to heed the order given as well as learn a moral lesson from this order concerning their behaviour in the future.

Profile of Sale's Translation

And walk not proudly in the land

Dimensions of language use

1. Medium: complex, written to be read. *aloud*.
2. Time: Literary English as manifested by the use of the unusual word order "walk not".
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. Therefore, the metaphor is reproduced in the translation. We notice that the translator's interpretation of the Arabic "مرحاً" is "proudly".
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is directly giving an order to the audience concerning *their* future behaviour, and expects his order to be heeded.
3. Participation: The audience is expected to heed the order given as well as learn a moral lesson from this order concerning *their* behaviour in the future.

Profile of J M Rodwell's Translation

And walk not proudly on the earth

Dimensions of language use

1. Medium: complex, written to be read. *aloud*.
2. Time: Literary English as manifested by the use of the unusual word order "walk not".
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. Therefore, the metaphor is reproduced in the translation. We notice that the translator's interpretation of the Arabic "مرحاً" is "proudly".
2. Status: The speaker is in a position of authority by nature of definition. He is directly giving an order to the audience concerning their future behaviour, and expects his order to be heeded.
3. Participation: The audience is expected to heed the order given as well as learn a moral lesson from this order concerning their behaviour in the future.

Profile of Dawood's Translation

Do not walk proudly on the earth

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original only. Therefore, the metaphor is reproduced in the translation. We notice that the translator's interpretation of the Arabic "مرحاً" is "proudly".
2. Status: The speaker is in a position of authority by nature of definition. He is directly giving an order to the audience concerning

their future behaviour, and expects his order to be heeded.

3. Participation: The audience is expected to heed the order . . . , given as well as learn a moral lesson from this order concerning their behaviour in the future.

Profile of Pickthall's Translation

And walk not in the earth exultant

Dimensions of language use

1. Medium: complex, written to be read.. *aloud*.
2. Time: Literary English as manifested by the use of the word order "walk not".
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. Therefore, the metaphor is reproduced in the translation. We notice that the translator's interpretation of the Arabic "مرحاً" is "exultant".
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is directly giving an order to the audience concerning their future behaviour, and expects his order to be heeded.
3. Participation: The audience is expected to heed the order . . . given as well as learn a moral lesson from this order concerning their behaviour in the future.

By comparing the five profiles of the different translations with the profile of the original, we notice that two out of the five translations, namely those by Ali and Dawood, have deviated from the original on one dimension of Language Use which is that of Time. These two translations have failed to reflect the right time of the original as they reproduced classical Arabic into standard English.

On the other hand there was no deviation on part of all five translations from the original when assessed on the Deminsions of Language User.

Example 13

واصْبِرْ بِشْرِهِ فَاصْبِرْ يَقْبَلْ كَفِيهِ عَاكِ مَا انْفَعَرَ فَبِخْ وَهِيَ خَاوِيَةٌ عَاكِ
عَرُوشًا وَيَقُولُ يَا لَيْتَنِي لَمْ اشْرِكْ بِرَبِّي احْدَا

Verse 42
Sura The Cave

twisting and turning his hands

Yusif Ali

he began to turn down the palms of his hands
out of sorrow

George Sale

Then began he to turn down the palms of his
hands

J.M. Rodwell

and he began to wring his hands with grief

N.J. Dawood

Then began he to wring his hands

M.M. Pickthall

Profile of the original Metaphor

واصْبِرْ بِشْرِهِ فَاصْبِرْ يَقْبَلْ كَفِيهِ عَاكِ مَا انْفَعَرَ فَبِخْ وَهِيَ خَاوِيَةٌ عَاكِ
عَرُوشًا وَيَقُولُ يَا لَيْتَنِي لَمْ اشْرِكْ بِرَبِّي احْدَا

Dimensions of language use

1. Medium: complex, first spoken, then written to be read as known from the history of the Quran.
2. Time: Classical Arabic, language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of physical position of a human body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vividness of the metaphoric imagery helps the speaker to influence his addressees.

3. Participation: The audience is expected to be informed as well as learn a moral lesson from the story.

Profile of Ali's Translation

Twisting and turning his hands

Dimensions of language use

1. Medium: complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original only. Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vividness of the imagery of the metaphor the speaker is using helps him to effectively influence his addressees.
3. Participation: The audience is expected to be informed, as well as learn a moral lesson from the story.

Profile of Sale's Translation

he began to turn down the palms of his hands out of sorrow

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original plus explanation. Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vividness of the metaphoric imagery helps the speaker to effectively influence his addressees.
3. Participation: The audience is expected to be informed as well as learn a moral lesson from the story.

Profile of Rodwell's Translation

Then began he to turn down the palms
of his hands

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the unusual use of the word order "began he".
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the

original. Therefore, the metaphor is reproduced in the translation.

2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vividness of the imagery of the metaphor the speaker is using helps him to effectively influence his addressees.
3. Participation: The audience is expected to be informed, as well as learn a moral lesson from the story.

Profile of Dawood's Translation

and he began to wring his hands with grief

Dimensions of language use

1. Medium: complex, written to be read. *aloud.*
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original plus explanation only. Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vividness of the metaphoric imagery helps the speaker to effectively influence his addressees.

3. Participation: The audience is expected to be informed as well as learn a moral lesson from the story.

Profile of Pickthall's Translation

Then began he to wring his hands

Dimensions of language use

1. Medium: complex, written to be read. *aloud*.
2. Time: Literary English as manifested by the use of the unusual word order in "began he"
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original only. Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vividness of the imagery of the metaphor the speaker is using helps him to effectively influence his addressees.
3. Participation: The audience is expected to be informed as well as learn a moral lesson from the story.

By comparing the five profiles of the different translations with the profile of the original, we notice that three out of the five translations, namely those by Ali, Sale and Dawood, have deviated from

the original on one dimension of Language Use, namely that of Time. These translations, by reproducing classical Arabic into standard English, have failed to reflect the right time of the original.

On the other hand, none of the five translations has deviated from the original on any of the dimensions of Language User.

Example 14

ثم نكسوا على رؤوسهم لقد كانت ما هودلار
ينطقون .

Verse 65
Sura The Prophets

Then were they confounded with shame

Yusif Ali

Afterwards they relapsed into their former
obstinacy¹

1. Lit. they were turned down upon their heads

George Sale

then became headstrong in their former error

J.M. Rodwell

But they soon returned to unbelief

N.J. Dawood

And they were utterly confounded

M.M. Pickthall

Profile of the original Metaphor

ثم نكسوا على رؤوسهم لقد كانت ما هودلار
ينطقون .

Dimensions of Language Use

1. Medium: complex, first spoken then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of a physical position of a human body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vividness of the imagery of the metaphor that the speaker is using, helps him to effectively influence the addressees.

3. Participation: the audience is expected to be informed as well as learn a moral lesson from the story.

Profile of Ali's Translation

Then were they confounded with shame

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the unusual word order in "were they"
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only. Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

Afterwards they relapsed into their former
obstinacy.¹

a. Lit. They were turned down upon their heads

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.

2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only in the main body of the translation while reproducing the surface meaning of the original in the footnotes. This means that the metaphor is lost in the main body of the translation but still retained in the footnotes.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vividness of the metaphoric imagery used in the footnotes helps the speaker to achieve his purpose of effectively influencing the addressess. But because the translator rendered the metaphor in the footnotes only, he has undermined the effect of the metaphoric imagery originally intended by the speaker.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

Profile of Rodwell's Translation

Then became headstrong in their former error

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.

3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only.
Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing the audience with new information in order to teach them a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

Profile of Dawood's Translation

But they soon returned to unbelief

Dimensions of Language Use

1. Medium: complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only.
Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.

3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

Profile of Pickthall's Translation

And they were utterly confounded

Dimensions of Language Use

1. Medium: complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only.
Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

By comparing the five profiles of the different translations with the profile of the original, we can see that four out of the five translations, namely those by Sale, Rodwell, Dawood and Pickthall, have deviated from the original on one Dimension of Language Use which is that of Time. These translations, by reproducing classical Arabic into standard English have failed to reflect the right time of the original.

On the other hand, all five translations have deviated from the original on one dimension of language user which is that of Individuality. all five of them have lost the metaphor portrayed in the original with its emotive power meant to affect the addressees. This is because all five of them have reproduced the deep meaning of the original only. But Sale has given the surface meaning of the original metaphor in the footnotes, and if the original metaphor could be given in the footnotes, there is no reason why it should not be reproduced in the main body of the translation.

Example 15

ثاني عطفه ليضل عنه سبيل الله له في الدنيا عزي
وتذيقته يوم القيامة عذاب الحريقه. Verse 9
Sura The Pilgrimage

disdainfully bending his side

Yusif Ali

Proudly turning his side¹

1.Lit. That is "turning aside in scorn"

George Sale

Turning aside in scorn

J.M. Rodwell

They turn their backs in scorn

N.J. Dawood

Turning away in pride

M.M. Pickthall

Profile of the original Metaphor

ثاني عطفه ليضل عنه سبيل الله له في الدنيا عزي
وتذيقته يوم القيامة عذاب الحريقه.

Dimensions of Language Use

1. Medium: complex, first spoken then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of a physical position of a human body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vividness of the imagery of the metaphor that the speaker is using, helps him to effectively influence the addressees.

3. Participation: the audience is expected to be informed as well as learn a moral lesson from the story.

Profile of Ali's Translation

Disdainfully bending his side

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original. therefore the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vividness of the imagery of the metaphor that the speaker is using, helps him to effectively influence the addressees.
3. Participation: the audience is expected to be informed as well as learn a moral lesson from the story.

Profile of Sale's Translation

Proudly turning his side¹

- 1.Lit. That is "turning aside in scorn".

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original. Therefore the metaphor is reproduced in the translation while reproducing the deep meaning of the metaphor in the footnotes. This means that the metaphor is reproduced in the main body of the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vividness of the imagery of the metaphor that the speaker uses in the main body of the translation helps him to effectively influence the addressees, while by giving the deep meaning of the metaphor in the footnotes, he is helping the addressees to get the message of the metaphor clearly.
3. Participation: the audience is expected to be informed as well as learn a moral lesson.

Profile of Rodwell's Translation

Turning aside in scorn

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.

2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only.
Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

Profile of Dawood's Translation

They turn their backs in scorn

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor into another metaphor which has a different surface meaning from that of the original but showing the deep meaning of the original. Moreover, the translator provided an explanation of the surface meaning which is "in scorn".

2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vividness of the imagery of the metaphor the speaker is using helps him to effectively influence the addressees. Further the explanation he provides indicates that he intends the audience to understand the message of the metaphor clearly.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

Profile of Pickthall's Translation

Turning away in pride

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only. Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

By comparing the five profiles of the different translations with the profile of the original, we can see that all five translations have deviated from the original on one dimension of Language Use which is that of Time. By reproducing classical Arabic into standard English they did not reflect the right time of the original.

However, on the Dimension of Language User, three translations have deviated from the original on the dimension of Individuality. These translations are those by Rodwell, Dawood and Pickthall. Rodwell's and Pickthall's translations, by reproducing the deep meaning of the original only, have lost the metaphor portrayed in the original text. This means that the metaphoric imagery with its emotive power meant to affect the addressees, is lost in these translations as well.

However, Dawood's translation, by reproducing a surface meaning different from that of the original, has created a new metaphor. Although this new metaphor could be to the same effect as the original metaphor, it was certainly not intended by the original. This is so because, had the original intended to say 'They turn their backs in scorn', instead of saying 'ثاني عطفه', it could have said so.

Example 16

Verse 11
Sura The Pilgrimage

ومد الناس من يعبد الله على حرف فانه اصحابه خير اهلها به وان اصحابه
فتنه - انقلب على وجهه خسر الدنيا والاخرة ذلك هو الخسران المبين

they turn on their faces

Yusif Ali

he turneth himself round

George Sale

he turneth his round (to infidelity)

J.M. Rodwell

they turn upon their heels

N.J. Dawood

he falleth away utterly

M.M. Pickthall

Profile of the original Metaphor

ومد الناس من يعبد الله على حرف فانه اصحابه خير اهلها به وان
اصحابه فتنه - انقلب على وجهه خسر الدنيا والاخرة ذلك هو
الخسران المبين .

Dimensions of Language Use

1. Medium: complex, first spoken then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of a physical position of a human body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vivid imagery of the metaphor the speaker is using, helps him to effectively influence the addressees.

3. Participation: the audience is expected to be informed as well as learn a moral lesson from the story.

Profile of Ali's Translation

They turn on their faces

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original.
Therefore the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vivid imagery of the metaphor helps the speaker to effectively influence the addressees.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

he turneth himself round

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "turneth".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only. Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

Profile of Rodwell's Translation

he turneth his round (to infidelity)

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "turneth".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only. Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

Profile of N.J. Dawood's Translation

They turn upon their heels

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor into another metaphor which has a different surface meaning from that of the original but sharing the deep meaning of the original.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Pickthall's Translation

he falleth away utterly

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "falleth".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only. Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

By comparing the five profiles of the different translations with the profile of the original, we notice that two translations, namely those by Ali and Dawood, have deviated from the original on one dimension of Language Use which is Time. By rendering classical Arabic into standard

English these two translators have failed to reflect the correct time of the original.

On the other hand, according to the dimensions of Language User, four out of the five translations, namely those by Sale, Rodwell, Dawood and Pickthall, have deviated from the original on the dimension of Individuality. Dawood's translation, for instance, by providing a surface meaning different from that of the original, has created a new metaphor. Although this new metaphor could be to the same effect as the original one it was certainly not intended by the original. This is so because, had the original Arabic meant to say 'they turn upon their heels', it would have said so.

Sale's, Rodwell's and Pickthall's translations, by providing the deep meaning of the original only, have deleted the original metaphor with its emotive power meant to affect the addressee.

Example 17

وَقَدْ كَانَتْ آيَاتِنَا عَلَيْكُمْ فَأَنْتُمْ رَاكِبِينَ عَلَىٰ أَعْقَابِكُمْ تَكْفُرُونَ

Verse 66
Sura The Believers

but ye used to turn back on your heels

Yusif Ali

but ye turned back on your heels

George Sale

but ye turned back on your heels

J.M. Rodwell

but you turned your backs in scorn

N.J. Dawood

but ye used to turn back on your heels

M.M. Pickthall

Profile of the original metaphor

وَقَدْ كَانَتْ آيَاتِنَا عَلَيْكُمْ فَأَنْتُمْ رَاكِبِينَ عَلَىٰ أَعْقَابِكُمْ تَكْفُرُونَ

Dimensions of language use

1. Medium: Complex, first spoken, then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of a physical position of a human body part.
2. Status: The speaker is in a position of authority as he is using a reproaching formal tone. The vividness of imagery lends a strong emotive charge to the reproaching tone of the speaker.
3. Participation: the audience is directly addressed with a reproaching tone. They are expected to give up the practices that gave rise to

this reproach on the part of the speaker as well as learn a moral lesson.

Profile of Ali's Translation

but ye used to turn back on your heels

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "ye".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original metaphor. The translation renders the elements of the metaphor tenor and vehicle correctly. Therefore the use of human body positions to represent a mental state of mind, which characterizes the original metaphor category, is reproduced in the translation.
2. Status: The speaker is in a position of authority because he is using a reproaching formal tone.
3. Participation: The audience is directly addressed with a reproaching tone. They are expected to give up the practices that led to this reproach as well as learn a moral lesson.

Profile of Sale's Translation

but ye turned on your heels

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the literary "ye".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original metaphor. The translation renders the elements of the metaphor tenor and vehicle correctly. Therefore the use of human body positions to represent a mental state of mind, which characterizes the original category, is reproduced in the translation.
2. Status: The speaker is in a position of authority because he is using a reproaching formal tone.
3. Participation: The audience is directly addressed with a reproaching tone. They are expected to give up the practices that led to this reproach as well as learn a moral lesson.

Profile of Rodwell's Translation

but ye turned back on your heels

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the literary "ye".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original metaphor. The translation renders the elements of the metaphor tenor and vehicle correctly. Therefore the use of human body positions to represent a mental state of mind, which characterizes the original category, is reproduced in the translation.
2. Status: The speaker is in a position of authority because he is using a reproaching formal tone.
3. Participation: The audience is directly addressed with a reproaching tone. They are expected to give up the practices that led to this reproach as well as learn a moral lesson.

Profile of Dawood's Translation

but you turned your backs in scorn

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor into another metaphor with a different surface meaning plus explanation, however, the original and the translation share the same deep meaning. The metaphor in the translation has different tenor and a different vehicle from that of the original in addition to having the ground of

metaphor (in scorn) spelt out. Although the translated metaphor is different from the original one, it is to the same effect and uses a human body position to express a mental frame of mind as the original did.

2. Status: The speaker is in a position of authority because he is using a formal reproaching tone..
3. Participation: The audience are directly addressed with a reproaching tone. They are expected to give up the practices that led to this reproach as well as learn a moral lesson.

Profile of Pickthall's Translation

but ye used to turn back on your heels

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "ye".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original metaphor. The translation renders the elements of the metaphor tenor and vehicle correctly. Therefore the use of a human body position to represent a mental state of mind, which characterizes the original metaphor, is reproduced in the translation.

2. Status: The speaker is in a position of authority because he is using a reproaching formal tone.
3. Participation: The audience is directly addressed with a reproaching tone. They are expected to give up the practices that gave rise to this reproach on the part of the speaker as well as learn a moral lesson.

After comparing the original with the five translations, we could identify that only one translation, that by Dawood, has deviated from the original on two dimensions, that of Time and that of Individuality. On the dimension of Time the translator deviated from the original in that he rendered classical Arabic as standard English. However, it is only fair to point out that, due to the brevity of metaphor, it is not always possible to reflect in the translation the right time of the original.

On the dimension of Individuality, the translator's deviation from the original was that the original metaphor was reproduced into the translation as another metaphor but to the same effect. Probably the translator thought that the metaphor he provided would be easier to understand in the Second Language, especially as the metaphor was followed by an explanation. The new metaphor created by Dawood was certainly not intended by the original. This is so, because, had the original intended to say "You turned your backs in scorn" instead of saying "كتمت عن الأعداء بكم تنكروا" it would have done so.

Example 18

والذبي يقول ربنا حسب لنا من أزواجنا وذرياتنا فرّة العين
واجعلنا للمتقين إماما.

Verse 74
Sura Fourkan

the comfort of our eyes

Yusif Ali

the satisfaction of our eyes

George Sale

the joy of our eyes

J.M. Rodwell

give us joy in our wives and children

N.J. Dawood

vouch safe us comfort of our wives and of
our children

M.M. Pickthall

Profile of the original metaphor

والذبي يقول ربنا حسب لنا من أزواجنا وذرياتنا فرّة العين
واجعلنا للمتقين إماما.

Dimensions of Language Use

1. Medium: complex, first spoken then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of a physical position of a human body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.

3. Participation: the audience is expected to be informed as well as learn a moral lesson from the story.

Profile of Ali's Translation

the comfort of our eyes

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by a combination of deep and surface meanings, i.e. providing the deep meaning but at the same time keeping a key word of the surface meaning which is the body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

Profile of Sale's Translation

the satisfaction of our eyes

Dimensions of Language Use

1. Medium: complex, written to be read. *aloud.*
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by a combination of deep and surface meanings, i.e. providing the deep meaning but at the same time keeping a key word of the surface meaning which is the body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

Profile of Rodwell's Translation

the joy of our eyes

Dimensions of Language Use

1. Medium: complex, written to be read. *aloud.*
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by a combination

of deep and surface meanings, i.e. providing the deep meaning but at the same time keeping a key word of the surface meaning which is the body part.

2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

Profile of Dawood's Translation

give us joy in our wives and children

Dimensions of Language Use

1. Medium: complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only. Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Pickthall's Translation

vouch safe us comfort of our wives
and of our children

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only.
Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

By comparing the five profiles of the different translations with the original, we can see that all five translations have deviated from the original on one dimension of Language Use which is Time. By reproducing classical Arabic as standard English, these translations have not reflected the right time of the original. But it is not always possible

to reflect the right time of the original in the translation due to the brevity of metaphor.

However, on the Dimensions of Language User, two translations, namely those by Dawood and Pickthall, have deviated from the original on the dimension of Individuality. Both of them have reproduced the deep meaning only of the original, therefore the original metaphor was lost in these translations as well as its imagery intended to appeal to the addressees.

Example 19

ما أشهدتهم فجاءه السماوات والأرض ولا حملهم انفسهم وما كنت
متخذ المصلين عهدا . Verse 51
Sura The Cave

nor is it for me to take as helpers such as
lead (men) astray

Yusif Ali

neither did I take those seducers for my
assistants

George Sale

neither did I take seducers as my helpers

J.M. Rodwell

nor was I to seek the aid of those who were
to lead mankind astray

N.J. Dawood

nor chose I misleaders for (my) helpers

M.M. Pickthall

Profile of the original Metaphor

ما أشهدتهم فجاءه السماوات والأرض ولا حملهم انفسهم
وما كنت متخذ المصلين عهدا .

Dimensions of Language Use

1. Medium: complex, first spoken, then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. An abstract entity is represented in terms of a human body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.

3. Participation: the audience is expected to be informed as well as learn a moral lesson from the story.

Profile of Ali's Translation

nor is it for me to take as helpers such
as lead (men) astray

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only.
Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

Profile of Sale's Translation

neither did I take those seducers for my
assistants

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only. Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

Profile of Rodwell's Translation

neither did I take seducers as my helpers

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only. Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition.. Moreover, he is providing new information in order to teach the audience a moral lesson.

3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

Profile of Dawood's Translation

nor was I to seek the aid of those who
were to lead mankind astray

Dimensions of Language Use

1. Medium: Complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only.
Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition.. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

Profile of M.M. Pickthall's Translation

nor choose I misleaders for (my) helpers

Dimensions of Language Use

1. Medium: Complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.

3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only.
Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition.. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: the audience is expected to be informed, as well as learn a moral lesson.

By comparing the five profiles of the different translations with the profile of the original we can see that all five translations have deviated from the original on one Dimension of Language Use which is that of Time. All five of them have not reflected the right time of the original because they reproduced classical Arabic as standard English. However, due to the brevity of metaphor it is not always possible to reflect the right time of the original in the translation.

On the Dimensions of Language User, all five translations have deviated from the original on the dimension of Individuality. All five of them have failed to reproduce the metaphor of the original as they provided its deep meaning only. This means, too, that the imagery with its emotive power meant by the original to affect the addressees is lost in the translations. The original metaphor could, in our point of view, be reproduced as 'nor is it for me to take as a supporting arm those who lead men astray'.

From the above, techniques used by the translators to render the category of metaphors representing a mental state in terms of physical positions of the human body or body parts could be summed up as follows:

- (a) Reproducing the surface meaning of the metaphor, i.e. a close literal translation is carried out, e.g.

الا انهم يتنونه صدورهم ليستخفوا منه الا حين يستنشونه
 ثيابهم يعلم ما يسرونه وما يعلنونه انه عليهم بذات الصدور.

now they fold up their breasts

(see Example 7)

- (b) Reproducing the deep meaning of the metaphor only, i.e. the sense of the metaphor omitting the metaphorical use of language, e.g.

والذين صبروا ابتغاء وجه ربهم فاقموا الصلاة وانفقوا مما
 رزقناهم سرا وعلانية ويبدؤوه بالحسنة السيئة
 اولئك لهم عقبى الدار .

out of a sincere desire to please their lord

(see Example 8)

(c) Reproducing the surface meaning of the metaphor plus explanation,

e.g.
 جادتهم رسلهم بالبينات فزدوا ايديهم في افواههم وقالوا
 انا كفرنا بما ارسلتم به وانا لعن سلسه مما نكفوننا اليه مريب

but they clapped their hands to their mouths out
 of indignation and said...

(see Example 9)

(d) Reproducing the surface meaning of the metaphor plus explanation in
 the form of a simile, e.g.

ولا تحمل يدك مقلولة الى عنقه ولا تبسط كل البسط
 فتفقد ملوما محسورا.

make not thy hand tied (like a niggard's) to thy
 neck. nor stretch it forth to its utmost reach

(see Example 11)

(e) Reproducing the deep meaning in the main body of the translation
 while providing the surface meaning in the footnotes, e.g.

ثم نكسوا على رؤوسهم لعدى حمت ما هو لاد نيطقونه.

Afterwards they relapsed into their former obstinacy¹
 1.Lit. they were turned down upon their heads.

(see Example 14)

(f) Reproducing the first language metaphor into another metaphor in the
 second language but to the same effect, i.e. providing a different
 surface meaning from the original but with the same deep meaning,

e.g.
 ومن الناس من يعبد الله على حرف فانه اصابه حنير احملا به
 به وانه اصابته فنته انقلب على وجهه ففسر الرينا
 والاعزة وذلك هو الحنير المبين.

they turn upon their heels

(see Example 16)

- (g) Reproducing the first language metaphor into another metaphor in the second language plus explanation, i.e. providing a different surface meaning from the original plus explanation but with the same deep meaning, e.g.

وَقَدْ كَانَتْ آيَاتِي تَأْتِي عَلَيْكُمْ فَلْيَنْتَبِهُوا
وَقَدْ كَانَتْ آيَاتِي تَأْتِي عَلَيْكُمْ فَلْيَنْتَبِهُوا

but you turned your backs in scorn

(see Example 17)

- (h) Reproducing the first language metaphor by combining the deep meaning and the surface meaning, i.e. providing deep meaning of the original metaphor in addition to keeping the body part in the translation,

e.g.

وَالَّذِينَ يَقُولُونَ رَبَّنَا هَبْ لَنَا مِنْ أَزْوَاجِنَا ذُرِّيَّتًا مُطَهَّرَةً
وَالَّذِينَ يَقُولُونَ رَبَّنَا هَبْ لَنَا مِنْ أَزْوَاجِنَا ذُرِّيَّتًا مُطَهَّرَةً
وَالَّذِينَ يَقُولُونَ رَبَّنَا هَبْ لَنَا مِنْ أَزْوَاجِنَا ذُرِّيَّتًا مُطَهَّرَةً

the comfort of our eyes

(see Example 18)

III - Metaphors representing an abstract entity in terms of physical action enforced on human or animal body parts:

Example 20

وقال موسى ربنا انك اتيت فرعون وملاه زينه واملوا في الحياه الربنا ربنا
ليضلوا عنه سبيله ربنا اطمس على احوالهم واشدد على قلوبهم
فداؤنا منا حتى يدوا العذاب الاليم .

Verse 88
Sura Jona

and send hardness to their hearts

Yusif Ali

and harden their hearts

George Sale

and harden their hearts

J.M. Rodwell

and harden their hearts.

N.J. Dawood

and harden their hearts

M.M. Pickthall

Profile of the original metaphor

وقال موسى ربنا انك اتيت فرعون وملاه زينه واملوا في الحياه الربنا
ربنا ليضلوا عنه سبيله ربنا اطمس على احوالهم واشدد على قلوبهم
فداؤنا منا حتى يدوا العذاب الاليم .

Dimensions of Language Use

1. Medium: complex, first spoken then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language in which an abstract entity is represented in terms of physical action enforced on a human body part.

2. Status: The speaker is in a position of authority by nature of definition. He is telling the audience about a prayer addressed to him in order to teach them a moral lesson as well as inform them about his total authority over all mankind.
3. Participation: the audience is expected to learn a moral lesson concerning their future behaviour as well as have the fear of God in their heart at all times.

Profile of Ali's Translation

and send hardness to their hearts

Dimensions of Language Use

1. Medium: complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by a combination of deep and surface meanings, i.e. the deep meaning is given while at the same time a key word of the surface meaning which is "hearts" is reproduced in the translation. The translator could have said "harden them" but he chose to give a combination of deep and surface meanings.
2. Status: The speaker is in a position of authority by nature of definition. The audience is told about a prayer addressed to him in order to teach them a moral lesson as well as to inform them of his absolute authority over all human beings.

3. Participation: the audience is expected to learn a moral lesson concerning their future behaviour as well as have the fear of God in their hearts at all times.

Profile of Sale's Translation

and harden their hearts

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by a combination of deep and surface meanings, i.e. the deep meaning is given while at the same time a key word of the surface meaning which is "hearts" is reproduced in the translation. The translator could have said "harden them" but he chose to give a combination of deep and surface meanings
2. Status: The speaker is in a position of authority by nature of definition. The audience is told about a prayer addressed to him in order to teach them a moral lesson as well as to inform them of his absolute authority over all human beings.
3. Participation: the audience is expected to learn a moral lesson concerning their future behaviour as well as have the fear of God in their hearts at all times.

Profile of Rodwell's Translation

and harden their hearts

Dimensions of Language Use

1. Medium: complex, written to be read. *aloud.*
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by a combination of deep and surface meanings, i.e. the deep meaning is given while at the same time a key word of the surface meaning which is "hearts" is reproduced in the translation. The translator could have said "harden them" but he chose to give a combination of deep and surface meanings.
2. Status: The speaker is in a position of authority by nature of definition. The audience is told about a prayer addressed to him in order to teach them a moral lesson as well as to inform them of his absolute authority over all human beings.
3. Participation: the audience is expected to learn a moral lesson concerning their future behaviour as well as have the fear of God in their hearts at all times.

Profile of Dawood's Translation

and harden their hearts

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by a combination of deep and surface meanings, i.e. the deep meaning is given while at the same time a key word of the surface meaning which is "hearts" is reproduced in the translation. The translator could have said "harden them" but he chose to give a combination of deep and surface meanings.
2. Status: The speaker is in a position of authority by nature of definition. The audience is told about a prayer addressed to him in order to teach them a moral lesson as well as to inform them of his absolute authority over all human beings.
3. Participation: the audience is expected to learn a moral lesson concerning their future behaviour as well as have the fear of God in their hearts at all times.

Profile of Pickthall's Translation

and harden their hearts

Dimensions of Language Use

1. Medium: complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by a combination of deep and surface meanings, i.e. the deep meaning is given while at the same time a key word of the surface meaning which is "hearts" is reproduced in the translation. The translator could have said "harden them" but he chose to give a combination of deep and surface meanings.
2. Status: The speaker is in a position of authority by nature of definition. The audience is told about a prayer addressed to him in order to teach them a moral lesson as well as to inform them of his absolute authority over all human beings.
3. Participation: the audience is expected to learn a moral lesson concerning their future behaviour as well as have the fear of God in their hearts at all times.

By comparing the five profiles of the different translations with the profile of the original we notice that all five translations have deviated from the original on one dimension of Language Use which is Time. They did not reflect the right time of the original because they

reproduced classical Arabic as standard English.

On the dimensions of Language User, all five translations have deviated from the original on the dimension of Individuality. They failed to reflect the original metaphor which portrays a physical action enforced on a human body part. The loss of the metaphor in the translations implies, too, that the imagery with its emotive power meant by the original to affect the addressees, was lost in the translations as well. The original metaphor, from our point of view, could be reproduced as "tie up their hearts in hardness".

Example 21

قال سنشد عضدك بأخيك ونجعل لكما سلطانا فلا يصلوه اليكما
 باياتنا انما وصه اتبكمما الغالبوه . Verse 35
 Sura Stories

we will certainly strengthen thy arm through
 thy brother

Yusif Ali

we will strengthen thine arm by thy brother

George Sale

we will strengthen thine arm with thy brother

J.M. Rodwell

we will give you your brother to help you

N.J. Dawood

we will strengthen thine arm with thy brother

M.M. Pickthall

Profile of the original metaphor

قال سنشد عضدك بأخيك ونجعل لكما سلطانا فلا يصلوه
 اليكما باياتنا انما وصه اتبكمما الغالبوه .

Dimensions of Language Use

1. Medium: complex, first spoken then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. An abstract entity is represented in terms of a physical action enforced on a human body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information for the purpose of giving a moral lesson.

3. Participation: the audience is not addressed directly but is told about a story. They are expected to be informed as well as derive a moral lesson from the story.

Profile of Ali's Translation

We will certainly strengthen thy arm through
thy brother

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "thy"
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of metaphor by a combination of the deep and surface meanings of the original, i.e. the deep meaning of the original metaphor is given while keeping a key word of the original surface meaning which is "arm". The translator could have said "strengthen you with thy brother" but he chose to combine both the deep and surface meanings.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is telling a story for the purpose of giving a moral lesson.
3. Participation: the audience is not addressed directly but is told about a story. They are expected to be informed as well as derive a moral lesson from the story.

Profile of Sale's Translation

we will strengthen thine arm by thy brother

Dimensions of Language Use

1. Medium: complex, written to be read. *aloud.*
2. Time: Literary English as manifested by the use of the archaic "thine" and "thy"
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of metaphor by a combination of the deep and surface meanings of the original, i.e. the deep meaning of the original metaphor is given while keeping a key word of the original surface meaning which is "arm". The translator could have said "strengthen you by your brother" but he chose to combine both the deep and surface meanings.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is telling a story for the purpose of giving a moral lesson.
3. Participation: the audience is not addressed directly but is told a story. They are expected to be informed as well as derive a moral lesson from the story.

Profile of Rodwell's Translation

we will strengthen thine arm by thy brother

Dimensions of Language Use

1. Medium: complex, written to be read. *aloud.*
2. Time: Literary English as manifested by the use of the archaic "thine" and "thy"

3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of metaphor by a combination of the deep and surface meanings of the original, i.e. the deep meaning of the original metaphor is given while keeping a key word of the original surface meaning which is "arm". The translator could have said "strengthen you by your brother" but he chose to combine both the deep and surface meanings.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is telling a story for the purpose of giving a moral lesson.
3. Participation: the audience is not addressed directly but is told a story. They are expected to be informed as well as derive a moral lesson from the story.

Profile of Dawood's Translation

we will give you your brother to help you

Dimensions of Language Use

1. Medium: complex, written to be read. *aLoud.*
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the metaphor only. Therefore the metaphor is lost in the translation.

2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is telling a story for the purpose of giving a moral lesson.
3. Participation: the audience is not addressed directly but are told about a story. They are expected to be informed as well as learn a moral lesson.

Profile of Pickthall's Translation

We will strengthen thine arm with thy brother

Dimensions of Language Use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as manifested by the use of the archaic "thy".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the metaphor by a combination of the deep and surface meaning of the original, i.e. the deep meaning of the original metaphor is given while keeping a key word of the original surface meaning which is "arm". The translator could have said "strengthen you by your brother", but he chose to combine both the deep and surface meanings.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is telling a story for the purpose of giving a moral lesson.

3. Participation: the audience is not addressed directly but is told about a story. They are expected to be informed as well as learn a moral lesson from the story.

By comparing the five profiles of the different translations with the profile of the original, we notice that only one translation, namely that by Dawood, has deviated from the original on one dimension of Language Use which is Time. This translation, by reproducing classical Arabic as standard English has failed to reflect the right time of the original.

All five translations, according to Dimensions of Language User, have deviated from the original on the dimension of Individuality. Dawood's translation, for instance, has failed to reproduce the original metaphor as it provided the deep meaning of the original only. While the four remaining translations, by providing a combination of deep and surface meanings have failed to reflect the original metaphor which portrays a physical action enforced on a human body part. Thus, with the loss of the metaphor the emotive power of the imagery with which the original intended to affect the addressees is lost too in these translations. From our point of view, the original metaphor could be reproduced as 'with thine brother, we will tighten thine arm in strength'.

Example 22

انى توكلت على الله ربي وربكم مامن دابة الا هو آخذ بناصيته
 انه ربي على صراط مستقيم .

Verse 56
Sura Houd

There is not a moving creature, but he hath
grasp of its forelock

Yusif Ali

There is no beast, but He holdeth it by
its forelock

George Sale

No single beast is there which He holdeth
not by its forelock

J.M. Rodwell

There is not a living creature on the earth
whose destiny He does not control

N.J. Dawood

No an animal but He doth grasp it by the
forelock

M.M. Pickthall

Profile of the original metaphor

انى توكلت على الله ربي وربكم مامن دابة الا هو آخذ
 بناصيته انه ربي على صراط مستقيم .

Dimensions of Language Use

1. Medium : Complex, first spoken, then written to be read as we know
from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. An abstract entity is
represented in terms of physical action enforced on animal body part.
2. Status: The speaker is in a position of authority by nature of

definition. Moreover, he is providing new information in order to teach the audience a moral lesson.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Ali's Translation

There is not a moving creature, but he hath
grasp of its forelock

Dimensions of Language Use

1. Medium: Complex, written to be read. *aloud.*
2. Time: Literary English as manifested by the use of the archaic "hath".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original. Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

There is no beast, but He holdeth it by its forelock

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "holdeth".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original. Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Rodwell's Translation

No single beast is there which He holdeth not
by its forelock

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "holdeth".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original. Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Dawood's Translation

There is not a living creature on the earth
whose destiny He does not control

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only. Therefore, the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Pickthall's Translation

Not an animal but He doth grasp it by the forelock

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "doth".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original. Therefore, the metaphor is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

By comparing the five profiles of the different translations with the profile of the original we can see that only one translation, namely that by Dawood, has deviated from the original on one dimension of Language Use which is Time. By rendering classical Arabic as standard English, this translation has failed to reflect the right time of the original.

On the dimensions of Language User, only Dawood's translation has deviated from the original on the dimension of Individuality. This translation, by providing the deep meaning of the original only, has

failed to reproduce the original metaphor. The loss of the metaphor in the translation also implies that the emotive power of the imagery intended by the original to affect the addressees is lost as well.

Example 23

واصبح فؤاد ام موسى فارنا انه كادت لبيدي به لولا انه
 ربطنا على قلبه للكوه من المومنين . Verse 10
 Sura Story

had we not strengthened her heart (with faith) Yusif Ali

had we not armed her heart with constancy George Sale

but that we girt up her heart with constancy J.M. Rodwell

had we not given her strength N.J. Dawood

if we had not fortified her heart M.M. Pickthall

Profile of the original metaphor

واصبح فؤاد ام موسى فارنا انه كادت لبيدي به لولا
 انه ربطنا على قلبه للكوه من المومنين

Dimensions of Language Use

1. Medium : Complex, first spoken, then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of a physical action enforced on a human body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vivid imagery of the metaphor helps the speaker to effectively influence the addressees.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Ali's Translation

had we not strengthened her heart (with faith)

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by combination of deep and surface meanings plus explanation., i.e. the deep meaning is reproduced while at the same time a key word of the surface meaning which is "heart" is kept in the translation. The translator could have said "strengthen her with faith", but instead he chose to reproduce a combination of deep and surface meanings plus explanation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

had we not armed her heart with constancy

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by combination of deep and surface meanings plus explanation. This means the deep meaning is reproduced while at the same time a key word of the surface meaning which is "heart" is kept in the translation. The translator could have said "armed her with constancy", but he chose to reproduce a combination of deep and surface meanings plus explanation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Rodwell's Translation

but that we girt up her heart with constancy

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of "girt up".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original plus explanation. Therefore the metaphor is reproduced in the translation, and the feeling of a physical action enforced on a body part, which characterizes the original metaphor category, is rendered in the translation plus explanation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vivid imagery of the metaphor helps the speaker to effectively influence the addressees.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Dawood's Translation

had we not given her strength

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only. Therefore, the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of

definition. Moreover, he is providing new information in order to teach the audience a moral lesson.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Pickthall's Translation

if we had not fortified her heart

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by combination of deep and surface meanings. This means that the deep meaning of the original is given while at the same time a key word of the surface meaning which is "heart" is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

By comparing the five profiles of the different translations with the

profile of the original we notice that four out of the five translations, namely those by Ali, Sale, Dawood and Pickthall, have deviated from the original on one dimension of Language Use which is Time. By rendering classical Arabic as standard English, these translations have failed to reflect the right time of the original.

On the dimensions of Language User, four translations, namely those by Ali, Sale, Dawood and Pickthall, have deviated from the original on the dimension of Individuality. Dawood's translation, for instance, has failed to reproduce the original metaphor as it only provides the deep meaning of the original. Ali's, Sale's and Pickthall's translations, by providing a combination of deep and surface meanings, have also failed to reproduce the original metaphor which portrays a physical action enforced on a human body part. The loss of the metaphor in these four translations means that the emotive power of the imagery with which the original intended to affect the addressee is lost too.

In contrast, Rodwell's translation has reproduced the original metaphor effectively as "we girt up her heart with constancy"

Example 24

وربطنا على قلوبهم اذا قاموا فقالوا ربنا رب السموات والارض
 لن ندعوه دونه الرحمن لقد قلنا اذا شططا .

Verse 14
 Sura The Cave

We gave strength to their hearts

Yusif Ali

And we fortified their hearts with constancy

George Sale

And we had made them stout of heart

J.M. Rodwell

We put courage in their hearts

N.J. Dawood

And we made firm their hearts

M.M. Pickthall

Profile of the original metaphor

وربطنا على قلوبهم اذا قاموا فقالوا ربنا رب السموات والارض
 لن ندعوه دونه الرحمن لقد قلنا اذا شططا .

Dimensions of Language Use

1. Medium : Complex, first spoken, then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. A mental state of mind is represented in terms of physical action enforced on a human body part.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The vivid imagery of the metaphor helps the speaker to effectively influence his addressees.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Ali's Translation

We gave strength to their hearts

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by combination of deep and surface meanings plus explanation, this means that the deep meaning of the original is reproduced while at the same time a key word of the surface meaning which is "hearts" is kept in the translation. The translator could have said "gave them strength", but instead he chose to reproduce a combination of deep and surface meanings.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

And we fortified their hearts with contancy

Dimensions of Language Use

1. Medium: Complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by combination of deep and surface meanings plus explanation.. This means that the deep meaning of the original is reproduced while at the same time a key word of the surface meaning which is "hearts" is kept in the translation. The translator could have said "fortified them with constancy", but instead he chose to reproduce a combination of deep and surface meanings plus explanation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Rodwell's Translation

And we had made them stout of heart

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by combination of deep and surface meanings. This means that the deep meaning of the original is given while at the same time a key word of the surface meaning which is "heart" is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Dawood's Translation

We put courage in their hearts

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by combination of deep and surface meanings. This means that the deep meaning of the

original is given while at the same time, a key word of the surface meaning which is "hearts" is kept in the translation. The translator could have said "gave them courage", but instead he chose to reproduce a combination of deep and surface meanings.

2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Pickthall's Translation

And we made firm their hearts.

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original metaphor by combination of deep and surface meanings. This means that the deep meaning of the original is given while at the same time, a key word of the surface meaning which is "hearts" is kept in the translation. The translator could have said "made them firm", but instead he chose to reproduce a combination of deep and surface meanings.

2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

By comparing the five profiles of the different translations with the profile of the original we can see that all five translations have deviated from the original on one dimension of Language Use which is that of Time. All five of them have reproduced classical Arabic as standard English, and thus the right time of the original was not reflected in the translations.

According to the dimensions of language user, all five translations have deviated from the original on one dimension, i.e. Individuality. All five of them, by providing a combination of surface and deep meanings, have failed to reflect the original metaphor which portrays a physical action enforced on a human body part. The loss of the metaphor in the translation means that the emotive power of the imagery intended by the original to affect the addressees was lost too. It should be pointed out however, that Rodwell has provided an effective translation of a very similar metaphor in the previous example. He translated ربطنا على قلوبنا as "we girt up her heart with constancy". He could have translated the metaphor in this example the same way, as 'we girt up their hearts with constancy'. As he did not do that, his consistency is questioned.

So the techniques used by the translators to render the category of metaphors representing an abstract entity in terms of physical action

enforced on human or animal body parts could be summed up as follows:

- (a) Reproducing the first language metaphor by combining the deep meaning and the surface meaning, i.e. providing the deep meaning of the original in addition to keeping the body part in the translation,

e.g.

وقال موسى ربنا انك اتيت فرعون وعلاه زينه واهوالا في الحياة
الدينا ربنا ليضلوا به سبيك ربنا اطمس من احوالهم واشدد
من آفتوبهم فلا يؤمنوا حتى يروا العذاب الاليم .

And send hardness to their hearts

(see Example 20)

- (b) Reproducing the deep meaning of the first language metaphor only,

e.g.

قال سنشد عندك بأخيك ونجعل لكما سلطانا فلا يصلوه اليكما
بآياتنا انما وصه ابغكمما العالين .

We will give you your brother to help you

(see Example 21)

- (c) Reproducing the surface meaning of the first language metaphor, e.g.

انما تكنت من الله ربي وبكم ما من دابة الا همواخذ بنا صيرح
ان ربي من صراط مستقيم .

There is not a moving creature, but He hath
grasp of its forelock

(see Example 22)

- (d) Reproducing the original metaphor into the second language by combining the deep meaning and the surface meaning of the original metaphor plus explanation, e.g.

واصبح فؤاد ام موسى عا رنا انه تارت لبتي به لولا انه
ربنا من قلب لتكوهه من المؤمنين .

had we not strengthened her heart (with faith)

(see Example 23)

IV - Metaphors representing an abstract entity in terms of animals or animal body parts.

Example 25

وكل انسان الزمان طاراه في عنقه ونخرج له يوم القيامة
كتابا يلقاه منشورا .

Verse 13
Sura The Night
Journey

Every man's fate we fastened on his own neck

Yusif Ali

The fate of every man have we bound about
his neck

George Sale

And every man's fate¹ have we fastened about
his neck

1. Lit bird

J.M. Rodwell

The fate of each man we have bound about his neck

N.J. Dawood

And every man's augury have we fastened to his
own neck

M.M. Pickthall

Profile of the original metaphor

وكل انسان الزمان طاراه في عنقه ونخرج له يوم القيامة
كتابا يلقاه منشورا .

Dimensions of Language Use

1. Medium : Complex, first spoken, then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. An abstract entity is represented in terms of an animal.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Ali's Translation

Every man's fate we fastened on his own neck

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original by combination of deep and surface meanings. This means that the deep meaning of the original is given while at the same time key words of the surface meaning are kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

The fate of every man have we bound about his neck

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the unusual word order of "have we"
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original by combination of deep and surface meanings. This means that the deep meaning of the original is given while at the same time key words of the surface meaning are kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Rodwell's Translation

And every man's fate have we fastened about his neck

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the unusual word order of "have we"
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original by combination of deep and surface meanings in the main body of the translation, while reproducing the surface meaning in the footnotes.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Dawood's Translation

The fate of each man we have bound about his neck

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original by combination of deep and surface meanings. This means that the deep meaning of the original is given while at the same time key words of the surface meaning are kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Pickthall's Translation

and every man's augury have we fastened to his own neck

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the unusual word order of "have we"
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the original by combination of deep and surface meanings. This means that the deep meaning of the original is given while at the same time key words of the surface meaning are kept in the translation.

2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

By comparing the five profiles of the different translations with the profile of the original we notice that two translations, namely those by Ali and Dawood, have deviated from the original on one dimension of language use which is Time. Both of these translations have failed to reflect the right time of the original as they rendered classical Arabic into standard English.

According to the dimensions of language user, all five translations have deviated from the original on the dimension of Individuality. By providing a combination of deep and surface meanings, they failed to reproduce the original metaphor which portrays man's fate as a bird. It should be pointed out however, that Rodwell has reproduced the original metaphor in the footnotes. From our point of view, if a metaphor could be reproduced in the footnotes, there is no reason why it should not be reproduced in the main body of the translation.

Example 26

واخفض لهما جناح الذل من الرحمة وقل رب ارحمهما كما
ربيتني صغيرا .

Verse 24
Sura The Night
Journey

And out of kindness, lower to them the wing
of humility

Yusif Ali

And submit to behave humbly towards them out
of tender affection

George Sale

And defer humbly to them¹ out of tenderness
1.Lit. lower a wing of humility

J.M. Rodwell

Treat them with humility and tenderness

N.J. Dawood

And lower unto them the wing of submission
through mercy

M.M. Pickthall

Profile of the original metaphor

واخفض لهما جناح الذل من الرحمة وقل رب ارحمهما كما
ربيتني صغيرا .

Dimensions of Language Use

1. Medium : Complex, first spoken, then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. An abstract entity is represented in terms of physical action enforced on animal body positions.
2. Status: The speaker is in a position of authority by nature of

definition. He is giving orders to the addressee in order to teach the audience a moral lesson.

3. Participation: The audience is directly addressed and they are expected to comply with the order because they know they are listening to the word of God. The vivid imagery of the metaphor is meant to affect them in favour of complying with the order.

Profile of Ali's Translation

And out of kindness, lower to them the wing of humility

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original metaphor. The elements of the metaphor, tenor and vehicle are rendered correctly in the translation, therefore the translation kept the correct metaphor category of the Quran which in this case is the representation of an abstract entity in terms of animal body positions.
2. Status: The speaker is in a position of authority by nature of definition. He is directly ordering the addressees in order to teach them a moral lesson. The imagery of the metaphor through its vividness helps the speaker to affect the minds of his addressees.

3. Participation: The audience is directly addressed and ordered. They are expected to comply with the order because they know they are listening to the word of God.

Profile of Sale's Translation

And submit to behave humbly towards them
out of tender affection

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the *deep* meaning only of the original metaphor, i.e. the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is directly ordering the addressees in order to teach them a moral lesson. But the loss of the metaphor in the translation means that the emotive charge of the vivid imagery of the original is not present in the translation. This lessens, to a great deal, the power and effect of the order on the addressees.
3. Participation: The audience is directly addressed and ordered. They are expected to comply with the order given because they know they are listening to the word of God.

Profile of Rodwell's Translation

And defer humbly to them^s out of tenderness
1.Lit. lower a wing of humility

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of "defer".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: The translator rendered the original metaphor twice, once in the main body of the text and another time in the footnotes. He reproduced the deep meaning of the metaphor only in the main body of the translation, i.e. the metaphor was lost in the translation. But in the footnotes, he reproduced the surface meaning of the original metaphor. Moreover, the elements of the metaphor tenor and vehicle were rendered correctly in the translation, therefore the right metaphor category : the representation of an abstract entity in terms of animal body positions was maintained in the translation. Since the translator was able to reproduce the metaphor in the footnotes, he should have reproduced it in the main body of the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is directly ordering the addressees in order to give them a moral lesson.
3. Participation: The audience is directly addressed and ordered. They are expected to comply with the order because they know they are listening to the word of God.

Profile of Dawood's Translation

Treat them with humility and tenderness

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as manifested by the plain use of the language.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning only of the original metaphor, i.e. the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is directly ordering the addressees to teach them a moral lesson. However the loss of the metaphor in the translation means that the emotive charge of the vivid imagery of the original is not present in the translation. This lessens, to a great deal, the power and effect of the order on the addressees.
3. Participation: The audience is directly addressed and ordered. They are expected to comply with the order given because they know they are listening to the word of God.

Profile of Pickthall's Translation

And lower unto them the wing of submission
through mercy

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "unto"
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original metaphor. The elements of the metaphor, tenor and vehicle are rendered correctly in the translation, therefore the translation kept the correct metaphor category of the Quran which is here the representation of an abstract entity in terms of animal body positions.
2. Status: The speaker is in a position of authority by nature of definition. He is directly ordering the addressees in order to teach them a moral lesson.
3. Participation: The audience is directly addressed and ordered. They are expected to comply with the order because they know they are listening to the word of God.

By comparing the original with the five translations of it, we notice that Ali's translation deviated from the original on the dimension of Time. The translation reproduced standard English to reflect classical Arabic. However, due to the brevity of metaphor the right time can not always be easily reflected in the translation.

Sale's translation deviates from the original on the dimensions of Time and Individuality. On the dimension of Time, the translator reproduced standard English to reflect classical Arabic, while on the dimension of Individuality the translator did not reproduce in his translation the figurative use of language of the original but gave instead the deep meaning of the original only.

Rodwell's translation deviated from the original on the dimension of Individuality where the translator did not reproduce the figurative use of language of the original, although he did that in the footnotes.

Dawood's translation deviated from the original on the dimensions of Time and Individuality. Measured on the dimension of Time, his translation rendered the original's classical Arabic into plain standard English in the translation.

On the individuality dimension, his translation is found to have deviated from the original in that the figurative use of language of the original was not reproduced, but instead, the deep meaning of the original only.

Example 27

اسلك يدك في جيبك تخرج بيضاء من غير سوء واهتم
 اليك جناحك من الروع فذلك برهان من ربك الى فرعون
 وملائك انهم كانوا قوما فاسقين .

Verse 32
 Sura The Story

and draw thy hand close to thy side (to guard)
 against fear

Yusif Ali

and draw back thy hand¹ unto thee which then
 stretchest forth for fear
 1.Lit. thy wing

George Sale

and draw back thy hand to thee without fear

J.M. Rodwell

Now draw back your hand, and do not stretch
 it out in consternation

N.J. Dawood

Thrust thy hand into the bosom of thy robe,
 it will come forth white without hurt. And
 guard thy heart from fear

M.M. Pickthall

Profile of the original metaphor

اسلك يدك في جيبك تخرج بيضاء من غير سوء واهتم اليك
 جناحك من الروع فذلك برهان من ربك الى فرعون وملائك
 انهم كانوا قوما فاسقين

Dimensions of Language Use

1. Medium : Complex, first spoken, then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language. An abstract entity which is fear is represented in terms of an animal body part.
2. Status: The speaker is in a position of authority by nature of definition. He is giving a direct order to Moses as well as telling

the general addressees about that order to teach them a moral lesson.

3. Participation: The addressees are expected to be informed as well as learn a moral lesson.

Profile of Ali's Translation

and draw thy hand close to thy side
(to guard) against fear

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "thy".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only. Therefore, the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is giving a direct order to Moses as well as telling the general audience about that order to teach them a moral lesson.
3. Participation: The addressees are expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

and draw back thy hand^a unto thee which
then stretchest forth for fear
1. Lit thy wing

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "thy", "thee" and "stretchest".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only in the main body of the translation while reproducing the surface meaning of the original in the footnotes.
2. Status: The speaker is in a position of authority by nature of definition. He is giving a direct order to Moses as well as telling the general audience about that order to teach them a moral lesson.
3. Participation: The addressees are expected to be informed as well as learn a moral lesson.

Profile of Rodwell's Translation

and draw back thy hand to thee without fear

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "thy" and "thee".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only.
Therefore the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is giving a direct order to Moses as well as telling the general audience about that order to teach them a moral lesson.
3. Participation: The addressees are expected to be informed as well as learn a moral lesson.

Profile of Dawood's Translation

Now draw back your hand, and do not
stretch it out in consternation

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only.
Therefore, the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is giving a direct order to Moses as well as telling the general audience about that order to teach them a moral lesson.
3. Participation: The addressees are expected to be informed as well as learn a moral lesson.

Profile of Pickthall's Translation

Thrust thy hand into the bosom of thy robe
it will come forth white without hurt
And guard thy heart from fear.

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "thy".
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original only. Therefore, the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is giving a direct order to Moses as well as telling the general audience about that order to teach them a moral lesson.
3. Participation: The addressees are expected to be informed as well as learn a moral lesson.

By comparing the five profiles of the different translations with the profile of the original we notice that only one translation, namely that by Dawood, has deviated from the original on one dimension of Language Use which is Time. By rendering classical Arabic into standard English, this translation has failed to reflect the right time of the original.

According to the dimensions of Language User, all five translations have deviated from the original on the dimension of Individuality. By providing the deep meaning of the original only, all five translations

have failed to reproduce the original metaphor which portrays a man's arm as a wing. It should be pointed out however, that Sale's translation has reproduced the original metaphor effectively in the footnotes. If a metaphor could be reproduced in the footnotes, there is no reason why it should not be reproduced in the main body of the translation.

So the techniques used by the translators to render the category of metaphors representing an abstract entity in terms of animal body parts could be summed up as follows:

(a) Reproducing the surface meaning of the first language metaphor, e.g.

واخفضن لها جناح الذل من الرحمة وقل رب ارحمها كما ربباني
صغرا .

And out of kindness, lower to them the wing
of humility.

(see Example 26)

(b) Reproducing the deep meaning of the first language metaphor in the main body of the text while providing the surface meaning in the footnotes, e.g.

واخفضن لها جناح الذل من الرحمة وقل رب ارحمها كما ربباني
صغرا .

And defer to them¹ out of tenderness
1.Lit. lower a wing of humility

(see Example 26)

(c) Reproducing the deep meaning of the first language metaphor only,

e.g.
اسلك يدك في جيبك تحزج بيضاء من عجز مسود واصنم اليك
جناحك من الريب فذلك برهانك من ربك الي فوزكوم وفلانك
اسنم كانوا فاسقتي .

and draw thy hand close to thy side (to guard)
against fear

(see Example 27)

- (d) Reproducing the first language metaphor by combining the deep meaning and the surface meaning, e.g.

وكل انسانه الزمانه طاراه عن عنقه ونخرج له يوم
القيامة كتابا يلقاه منشورا.

Every man's fate we fastened on his own neck

(see Example 25)

- (e) Reproducing the first language metaphor by combining the deep meaning and the surface meaning in the main body of the translation while reproducing the surface meaning in the footnotes, e.g.

وكل انسانه الزمانه طاراه عن عنقه ونخرج له يوم
القيامة كتابا يلقاه منشورا.

And every man's fate¹ have we fastened about
his neck

1.Lit. bird

(see Example 25)

V - Metaphors representing light and darkness.

Example 28

والذين كسبوا السيئات جزاء سيئة بمثلهم وترهقهم ذلة ما لهم
من الله من عاصم كأنما أغشيت وجوههم قطعا من الليل مظلمة أولئك
أصحاب النار هم في حالهم .

Verse 27
Sura Jona

Their faces will be covered as it were, with
pieces from the depths of the darkness of
night

Yusif Ali

as though their faces were covered with the
profound darkness of the night

George Sale

as though their faces were darkened with deep
murk of night

J.M. Rodwell

as though their faces were veiled with the
night's black darkness

N.J. Dawood

as if their faces had been covered with a
cloak of darkest night

M.M. Pickthall

Profile of the original metaphor

والذين كسبوا السيئات جزاء سيئة بمثلهم وترهقهم ذلة ما لهم
من الله عاصم كأنما أغشيت وجوههم قطعا من الليل مظلمة أولئك
أصحاب النار هم في حالهم .

Dimensions of Language Use

1. Medium : Complex, first spoken, then written to be read as we know
from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language portraying God's punishment
in terms of darkness.
2. Status: The speaker is in a position of authority by nature of
definition. Moreover, he is threatening as well as providing the

audience with new information in order to teach them a moral lesson. The powerful imagery is meant to effectively influence the addressees.

3. Participation: The addressees are threatened in order to make them change their future behaviour as well as learn a moral lesson.

Profile of Ali's Translation

Their faces will be covered as it were, with pieces from the depths of the darkness of night.

Dimensions of Language Use

1. Medium: Complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original. This means that the original simile is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is threatening as well as providing the audience with new information in order to teach them a moral lesson. The powerful imagery is meant to effectively influence the addressees.
3. Participation: The addressees are threatened in order to make them change their future behaviour as well as learn a moral lesson.

Profile of Sale's Translation

as though their faces were covered with the profound
darkness of the night

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is threatening as well as providing the audience with new information in order to teach them a moral lesson. The powerful imagery is meant to effectively influence the addressees.
3. Participation: The addressees are threatened in order to make them change their future behaviour as well as learn a moral lesson.

Profile of Rodwell's Translation

as though their faces were darkened with
deep murk of night

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is threatening as well as providing the audience with new information in order to teach them a moral lesson. The powerful imagery is meant to effectively influence the addressees.
3. Participation: The addressees are threatened in order to make them change their future behaviour as well as learn a moral lesson.

Profile of Dawood's Translation

as though their faces were veiled with the night's
black darkness

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is reproduced in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is threatening as well as providing the audience with new information in order to teach them a moral lesson. The powerful imagery is meant to effectively influence the addressees.

3. Participation: The addressees are threatened in order to make them change their future behaviour as well as learn a moral lesson.

Profile of Pickthall's Translation

as if their faces had been covered with a
cloak of darkest night

Dimensions of Language Use

1. Medium: Complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is threatening as well as providing the audience with new information in order to teach them a moral lesson. The powerful imagery is meant to effectively influence the addressees.
3. Participation: The addressees are threatened in order to make them change their future behaviour as well as learn a moral lesson.

By comparing the five profiles of the different translations with the profile of the original we can see that all five translations have deviated from the original on one dimension of Language Use which is that of Time. By rendering classical Arabic into standard English, they have not reflected the right time of the original. However, due to the brevity of metaphor or simile, it is not always possible to mark it with

the right time of the original.

But on the dimensions of Language User, there was no deviation by any of these translations from the original.

Example 29

افانوا انه تايبرهم عاشية من عذاب الله وهم لا يشعرون .

Verse 107
Sura Joseph

of the covering veil of the wrath of God

Yusif Ali

overwhelming affliction shall fall on them,
as a punishment from God

George Sale

the overwhelming chastisement of God

J.M. Rodwell

Allah's scourge

N.J. Dawood

a pall of Allah's punishment

M.M. Pickthall

Profile of the original metaphor

افانوا انه تايبرهم عاشية من عذاب الله وهم لا يشعرون .

Dimensions of Language Use

1. Medium : Complex, first spoken, then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, Language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of Language User

1. Individuality: Figurative use of language portraying God's punishment in terms of darkness.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is threatening as well as providing the audience with new information in order to teach them a moral lesson. The powerful imagery is meant to affect the addressees deeply.

3. Participation: The addressees are not directly addressed but are assumed to be listening. They are provided with new information, and threatened. The threat is meant to make them change their behaviour in the future.

Profile of Ali's Translation

of the covering veil of the wrath of God

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original metaphor, i.e. the elements of the metaphor, tenor and vehicle are reproduced in the translation.
2. Status: The speaker is in a position of authority because he is providing new information, as well as threatening the addressees. The powerful imagery is meant to effectively influence the addressees.
3. Participation: The addressees are not directly addressed but are assumed to be listening. They are provided with new information and threatened. The threat is meant to make them change their behaviour in the future.

Profile of Sale's Translation

overwhelming affliction shall fall on them,
as a punishment from God.

Dimensions of Language Use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original metaphor only, i.e. the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover he is providing new information, as well as threatening the addressees. But the loss of the metaphor in the translation meant that the emotive impact of the threat is not as strong as the original due to the loss of the metaphoric imagery.
3. Participation: The addressees are are not directly addressed but are assumed to be listening. They are provided with new information and threatened. The threat is meant to make them change their behaviour in the future.

Profile of Rodwell's Translation

the overwhelming chastisement of God

Dimensions of Language Use

1. Medium : Complex, written to be read *aloud*.

2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original metaphor only, i.e. the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover he is providing new information as well as threatening the addressees. but the loss of the metaphor in the translation meant that the emotive impact of the threat is not as strong as the original due to the loss of the metaphoric imagery.
3. Participation: The addressees are not directly addressed but are assumed to be listening. They are provided with new information, and threatened. The threat is meant to make them change their behaviour in the future.

Profile of Dawood's Translation

Allah's scourge

Dimensions of Language Use

1. Medium : Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the deep meaning of the original metaphor only, i.e. the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover he is providing new information as well as threatening the addressees. But the loss of the metaphor in the translation meant that the emotive impact of the threat is not as strong as the original due to the loss of the metaphoric imagery.
3. Participation The addressees are not directly addressed but are assumed to be listening. They are provided with new information and threatened. The threat is meant to make them change their behaviour in the future.

Profile of M M Pickthall's Translation**A pall of Allah's punishment**Dimensions of Language Use

1. Medium : Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of Language User

1. Individuality: Reproduction of the surface meaning of the original metaphor, i.e. the elements of the metaphor, tenor and vehicle are reproduced in the translation.

2. Status: The speaker is in a position of authority by nature of definition. Moreover he is providing new information as well as threatening the addressees. The powerful imagery of the metaphor "pall" is meant to affect the addressees deeply.
3. Participation The addressees are not directly addressed but are assumed to be listening. They are provided with new information and threatened. The threat is meant to make them change their behaviour in the future.

After comparing the original and the five different translations on the dimensions of Language Use and Language User, we notice that all five translations have deviated from the original on one dimension of Language Use, namely, Time. By reproducing classical Arabic as standard English, the translations did not reflect the right time of the original.

On the dimensions of Language User, three translations, namely those by Sale, Rodwell and Dawood have deviated from the original on Individuality. The translators have failed to reproduce the original's figurative use of language as they provided the deep meaning of the metaphor only.

Example 30

قل هذه سبيلك ادعو الى الله على بصيرة انا و من اتبعني و سبحان الله
 وما انا من المشركين . Verse 108
 Sura Joseph

on evidence clear as the seeing with one's eyes Yusif Ali

by an evident demonstration George Sale

resting on a clear proof J.H. Rodwell

with sure knowledge N.J. Dawood

with sure knowledge M.M. Pickthall

Profile of original metaphor

قل هذه سبيلك ادعو الى الله على بصيرة انا و من اتبعني
 و سبحان الله وما انا من المشركين .

Dimensions of language use

1. Medium: Complex, first spoken then written to be read, as we know from the history of the Quran.
2. Time: Classical Arabic, language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language portraying God's favour in terms of enlightenment.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The audience is tempted to be in God's favour by the image of being enlightened.

3. Participation: There are two types of audience in this case: first, the Prophet Mohammad who is directly addressed, and secondly the general audience who are assumed to be listening in. They are expected to be informed as well as learn a moral lesson.

Profile of Ali's Translation

on evidence clear as the seeing with one's eyes

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original metaphor but in the form of a simile.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The audience is tempted to be in God's favour by the image of being enlightened.
3. Participation: There are two types of addressees in this case: first the Prophet Mohammed who is directly addressed, and secondly the general audience who are assumed to be listening in. They are expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

by an evident demonstration

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the deep meaning of the original only
This means that the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The audience is tempted to be in God's favour by the image of being enlightened.
3. Participation: There are two types of addressees in this case: first the Prophet Mohammad who is directly addressed, and secondly the general audience who is assumed to be listening in. They are expected to be informed as well as learn a moral lesson.

Profile of J.M. Rodwell's Translation

resting on a clear proof

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the deep meaning of the original only
This means that the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The audience is tempted to be in God's favour by the image of being enlightened.
3. Participation: There are two types of addressees in this case: first the Prophet Mohammad who is directly addressed, and secondly the general audience who is assumed to be listening in. They are expected to be informed as well as learn a moral lesson.

Profile of N.J. Dawood's Translation

with sure knowledge

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the deep meaning of the original only
This means that the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to

teach the audience a moral lesson. The audience is tempted to be in God's favour by the image of being enlightened.

3. Participation: There are two types of audience in this case: first the Prophet Mohammad who is directly addressed, and secondly the general audience who is assumed to be listening in. They are expected to be informed as well as learn a moral lesson.

Profile of M.M. Pickthall's Translation

with sure knowledge

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the deep meaning of the original only
This means that the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The audience is tempted to be in God's favour by the image of being enlightened.
3. Participation: There are two types of addressees in this case: first the Prophet Mohammed who is directly addressed, and secondly the general audience who is assumed to be listening in. They are

expected to be informed as well as learn a moral lesson.

By comparing the five profiles of the different translations with the profile of the original, we notice that all five translations have deviated from the original on one dimension of language use which is Time. All five of them have rendered classical Arabic into standard English. But, due to the brevity of metaphor it is not always possible to reflect in the translation the correct time of the original.

According to the dimensions of Language User, four out of the five translations, namely those by Sale, Rodwell, Dawood and Pickthall, have deviated from the original on the dimension of Individuality. By reproducing the deep meaning of the original only, these four translations have failed to retain the original metaphor. The loss of the metaphor entails too, that the emotive power of the imagery which the original intended to affect the addressees is lost in the translation.

Example 31

الله نور السموات والارض مثل نوره كمشكاة فيخ صباع الصباح
 في زجاجة الزجاجه كأنه كوكب دري يوقده شجرة
 مباركة زيتونة لا شرقية ولا غربية يكاد زيتها يضي ولو
 لم تمسه نار نور على نور يهدي الله لنوره من
 يشاء ويضرب الله الامثال للناس والله بكمشئ عليم .

Verse 35
 Sura Light

God is the light of the heavens and the earth. The parable of His light is as if there were a niche and within it a lamp; the lamp enclosed in glass; the glass as it were a brilliant star; lit from a blessed tree, an olive, neither of the East nor of the West, whose oil is well nigh luminous, though fire scarce touched it. Light upon light! God doth guide whom He will to His light. God doth set forth parables for men, and God doth know all things.

Yusif Ali

God is the light of heaven and earth, the similitude of His light is as a niche in a wall, wherein a lamp is placed, and the lamp enclosed in a case of glass, the glass appears as it were a shining star. It is lighted with the oil of a blessed tree, an olive neither of the East, nor of the West, it wanteth little but that the oil thereof would give light, although no fire touched it. Thus is light added unto light. God will direct unto his light whom he pleaseth. God propoundeth parables unto men, for God knoweth all things.

George Sale

God is the light of the heavens and the Earth. His light is like a niche in which is a lamp, the lamp encased in glass, the glass, as it were, a glistening star. From a blessed tree it is lighted, the olive neither of the East nor of the West, whose oil would well nigh shine out, even though fire touched it not. It is light upon light. God guideth whom He will to His light, and God setteth forth parables to men, for God knoweth all things.

J.M. Rodwell

Allah is the light of the heavens and the earth, His light may be compared to a niche that enshrines a lamp, the lamp within a crystal or star-like brilliance. It is lit from a blessed olive tree neither Eastern nor Western. Its very oil would almost shine forth, though no fire touched it. Light upon light. Allah guides to His light whom He will. Allah coins metaphors for men. He has knowledge of all things.

N.J. Dawood

Allah is the light of the heavens and the earth. The similitude of His light is as a niche wherein is a lamp. The lamp is in a glass. The glass is as it were a shining star. (This lamp is) Kindled from a blessed tree, an olive neither of the East nor of the West, whose oil would almost glow forth (or itself) though no fire touched it. Light upon light. Allah guideth unto His light whom He will. And Allah speaketh to mankind in allegories for Allah is knower of all things.

M.M. Pickthall

Profile of original metaphor

الله نور السموات والارض مثل نوره كمشكاة فيها مصباح المصباح
في زجاجة الزجاجه كأنه كوكب دري يوقد من شجرة مباركة
زيتونه لا شرقية ولا غربية يكاد زيتها يضيء ولو لم تمسسه
نار نور على نور يهدي الله لنوره من يشاء ويضرب الله
الامثال للناس والله بكل شئ عليم .

1. Medium: Complex, first spoken then written to be read as we know from the history of the Quran
2. Time: Classical Arabic, language of the Quran
3. Province: The Quran, a major religious work

Dimensions of language user

1. Individuality: Figurative use of language, portraying God in terms of light.
2. Status: The speaker is in a position of authority by nature of definition. He is portraying his light to the audience in terms which they can understand. The powerful and symbolizing imagery is meant to affect the audience deeply as well as being an individualistic expression of the speaker.
3. Participation The audience is expected to be influenced by the examples portraying God's light. Moreover, they are expected to try and understand these examples presented to them in terms of objects from the environment.

Profile of Ali's Translation

God is the light of the heavens and the earth. The parable of His light is as if there were a niche and within it a lamp; the lamp enclosed in glass; the glass as it were a brilliant star; lit from a blessed tree, an olive, neither of the East nor of the West, whose oil is well nigh luminous, though fire scarce touched it. Light upon light! God doth guide whom He will to His light. God doth set forth parables for men, and God doth know all things.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "doth"
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is portraying his light to the audience in terms which they can understand. The powerful and symbolic imagery is meant to affect the audience deeply as well as being an individualistic expression of the speaker.
3. Participation: The audience is expected to be influenced by the examples portraying God's light. Moreover, they are expected to try and understand these examples presented to them in terms of objects from the environment.

Profile of Sale's Translation

God is the light of heaven and earth, the similitude of His light is as a niche in a wall, wherein a lamp is placed, and the lamp enclosed in a case of glass, the glass appears as it were a shining star. It is lighted with the oil of a blessed tree, an olive neither of the East, nor of the West, it wanteth little but that the oil thereof would give light, although no fire touched it. Thus is light added unto light. God will direct unto his light whom he pleaseth. God propoundeth parables unto men, for God knoweth all things.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "wanteth", "pleaseth", "propoundeth" and "knoweth"
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is portraying his light to the audience in terms which they can understand. The powerful and symbolic imagery is meant to affect the audience deeply as well as being an individualistic expression of the speaker.
3. Participation: The audience is expected to be influenced by the examples portraying God's light. Moreover, they are expected to try and understand these examples presented to them in terms of objects from the environment.

Profile of Rodwell's Translation

God is the light of the heavens and the Earth. His light is like a niche in which is a lamp, the lamp encased in glass, the glass, as it were, a glistening star. From a blessed tree it is lighted, the olive neither of the East nor of the West, whose oil would well nigh shine out, even though fire touched it not. It is light upon light. God guideth whom He will to His light, and God setteth forth parables to men, for God knoweth all things.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "guideth", "setteth", etc., as well as the unusual word order in "touched it not"
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is portraying his light to the audience in terms which they can understand. The powerful and symbolic imagery is meant to affect the audience deeply as well as being an individualistic expression of the speaker.
3. Participation: The audience is expected to be influenced by the examples portraying God's light. Moreover, they are expected to try and understand these examples presented to them in terms of objects from the environment.

Profile of Dawood's Translation

Allah is the light of the heavens and the earth, His light may be compared to a niche that enshrines a lamp, the lamp within a crystal or star-like brilliance. It is lit from a blessed olive tree neither Eastern nor Western. Its very oil would almost shine forth, though no fire touched it. Light upon light. Allah guides to His light whom He will. Allah coins metaphors for men. He has knowledge of all things.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is portraying his light to the audience in terms which they can understand. The powerful and symbolic imagery is meant to affect the audience deeply as well as being an individualistic expression of the speaker.
3. Participation: The audience is expected to be influenced by the examples portraying God's light. Moreover, they are expected to try and understand these examples presented to them in terms of objects from the environment.

Profile of M.M. Pickthall's Translation

Allah is the light of the heavens and the earth. The similitude of His light is as a niche wherein is a lamp. The lamp is in a glass. The glass is as it were a shining star. (This lamp is) Kindled

from a blessed tree, an olive neither of the East nor of the West, whose oil would almost glow forth (or itself) though no fire touched it. Light upon light. Allah guideth unto His light whom He will. And Allah speaketh to mankind in allegories for Allah is knower of all things.

Dimensions of language use

1. Medium: Complex, written to be read aloud.
2. Time: Literary English as manifested by the use of the archaic "guideth" and "speaketh".
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is portraying his light to the audience in terms which they can understand. The powerful and symbolic imagery is meant to affect the audience deeply as well as being an individualistic expression of the speaker.
3. Participation: The audience is expected to be influenced by the examples portraying God's light. Moreover, they are expected to try and understand these examples presented to them in terms of objects from the environment.

By comparing the five profiles of the different translations with the profile of the original, we notice that there was no deviation by any of the five translations on the dimensions of language user. However, on the dimensions of language use, only one translation which is that of

Dawood has deviated from the original on the dimension of Time. By reproducing classical Arabic into Standard English, the translator has failed to reflect the right time of the original.

Example 32

ادكظلمات في بحر لحي يفتشاه موج من فوقه موج من فوقه
سحاب ظلمات بعضها فوقه بعضه اذا اخرج يده لم يكد
يراه ومنه لم يجعل الله له نورا فماله من نور .

Verse 40
Sura Light

Or (the unbelievers' state) is like the depths of darkness in a vast deep ocean, overwhelmed with billow, topped by billow, topped by (dark) clouds; depths of darkness, one above another. If a man stretcheth out his hand, he can hardly see it! for any to whom God giveth no light, there is no light.

Yusif Ali

Or, as the darkness in a deep sea, covered by waves riding on waves, above which are clouds being additions of darkness one over the other, when one stretcheth forth his hand, he is far from seeing it. And unto whomsoever God shall not grant His light, he shall enjoy no light at all.

George Sale

Or like the darkness on the deep sea when covered by billows riding upon billows, above which are clouds, darkness upon darkness, when a man reacheth forth his hand, he cannot nearly see it! He to whom God shall not give light, no light at all hath he!

J.M. Rodwell

Or like darkness on a bottomless ocean spread with clashing billows and overcast with clouds, darkness upon darkness. If he stretches out his hand he can scarcely see it. Indeed the man from whom Allah withholdeth His light shall find no light at all.

N.J. Dawood

Or as darkness on a vast, abysmal sea. There covereth him a wave, above which is a wave, above which is a cloud. Layer upon layer of darkness. When he holdeth out his hand he scarce can see it. And he for whom Allah hath not appointed light, for him, there is no light.

M.M. Pickthall

Profile of the original metaphor

اوكظلمات في بحر لحي يفيشاه موج منه فوقه موج منه فوقه سحاب
ظلمات بعضه فوقه بعضه اذا اخرج يده لم يكد يراها ومنه لم يجعل
الله له نورا فما له من نور.

1. Medium: Complex, first spoken then written to be read as we know from the history of the Quran
2. Time: Classical Arabic, language of the Quran
3. Province: The Quran, a major religious work

Dimensions of language user

1. Individuality: Figurative use of language, portraying God's punishment in terms of darkness.
2. Status: The speaker is in a position of authority by nature of definition. He is providing new information in order to teach the audience a moral lesson. The powerful imagery is meant to threaten the audience and make them change their behaviour in the future.
3. Participation The audience is expected to be informed as well as learn a moral lesson from the threatening imagery.

Profile of Ali's Translation

Or (the unbelievers' state) is like the depths of darkness in a vast deep ocean, overwhelmed with billow, topped by billow, topped by (dark) clouds; depths of darkness, one above another. If a man stretches out his hand, he can hardly see it! for any to whom God giveth no light, there is no light.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "giveth".
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is providing new information in order to teach the audience a moral lesson. The powerful imagery is meant to threaten the audience and make them change their behaviour in the future.
3. Participation: The audience is expected to be informed as well as learn a moral lesson from the threatening imagery.

Profile of Sale's Translation

Or, as the darkness in a deep sea, covered by waves riding on waves, above which are clouds being additions of darkness one over the other, when one stretcheth forth his hand, he is far from seeing it. And unto whomsoever God shall not grant His light, he shall enjoy no light at all.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "stretcheth".
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is providing new information in order to teach the audience a moral lesson. The powerful imagery is meant to threaten the audience and make them change their behaviour in the future.
3. Participation: The audience is expected to be informed as well as learn a moral lesson from the threatening imagery.

Profile of Rodwell's Translation

Or like the darkness on the deep sea when covered
by billows riding upon billows, above which are
clouds, darkness upon darkness, when a man
reacheth forth his hand, he cannot nearly see it!
He to whom God shall not give light, no light at
all hath he!

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "reacheth" and "hath".
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.

2. Status: The speaker is in a position of authority by nature of definition. He is providing new information in order to teach the audience a moral lesson. The powerful imagery is meant to threaten the audience and make them change their behaviour in the future.
3. Participation: The audience is expected to be informed as well as learn a moral lesson from the threatening imagery.

Profile of Dawood's Translation

Or like darkness on a bottomless ocean spread with clashing billows and overcast with clouds, darkness upon darkness. If he stretches out his hand he can scarcely see it. Indeed the man from whom Allah withholds His light shall find no light at all.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is providing new information in order to teach the audience a moral lesson. The powerful imagery is meant to threaten the audience and make them change their behaviour in the future.

3. Participation: The audience is expected to be informed as well as learn a moral lesson from the threatening imagery.

Profile of M.M. Pickthall's Translation

Or as darkness on a vast, abysmal sea. There covereth him a wave, above which is a wave, above which is a cloud. Layer upon layer of darkness. When he holdeth out his hand he scarce can see it. And he for whom Allah hath not appointed light, for him, there is no light.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "covereth" and "holdeth"
3. Province: Published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He is providing new information in order to teach the audience a moral lesson. The powerful imagery is meant to threaten the audience and make them change their behaviour in the future.
3. Participation: The audience is expected to be informed as well as learn a moral lesson from the threatening imagery.

By comparing the profiles of the five different translations with the

profile of the original we notice that only one translation, namely that by Dawood, has deviated from the original on one dimension, i.e. Time. By rendering classical Arabic into standard English, this translation has failed to reflect the right time of the original.

According to the dimensions of Language User, there was no deviation by any of the five translations from the original on any dimension.

Example 33

ختم الله على قلوبهم وعلى سمعهم وعلى ابصارهم غشاوة
ولهم عذاب عظيم .

Verse 7
Sura The Cow

and on their eyes is a veil

Yusif Ali

a dimness covereth their sight

George Sale

and over their eyes is a covering

J.M. Rodwell

their sight is dimmed

N.J. Dawood

and on their eyes there is a covering

M.M. Pickthall

Profile of original metaphor

ختم الله على قلوبهم وعلى سمعهم وعلى ابصارهم غشاوة
ولهم عذاب عظيم .

Dimensions of language use

1. Medium: Complex, first spoken then written to be read, as we know from the history of the Quran.
2. Time: Classical Arabic, language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language portraying God's punishment in terms of a dark veil.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The image is meant to effectively influence the addressees.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Ali's Translation

and on their eyes is a veil

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise
3. Province: published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the metaphor is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The image is meant to effectively influence the addressee.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

a dimness covereth their sight

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "covereth"
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the metaphor is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The image is meant to effectively influence the addressee.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Rodwell's Translation

and over their eyes is a covering

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the metaphor is kept in the translation.

2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The image is meant to effectively influence the addressee.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Dawood's Translation

their sight is dimmed

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the metaphor is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The image is meant to effectively influence the addressee.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Pickthall's Translation

and on their eyes there is a covering

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise
3. Province: published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the metaphor is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing new information in order to teach the audience a moral lesson. The image is meant to effectively influence the addressee.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

By comparing the profiles of the five different translations with the profile of the original, we can see that four out of the five translations, namely those by Ali, Rodwell, Dawood and Pickthall have deviated from the original on one dimension of language use which is Time. By rendering classical Arabic into standard English, they did not reproduce the right time of the original. However, due to the brevity of metaphor, it is not always possible to reflect the right time of the original in the translation.

But, according to the dimensions of language user, none of the five translations has deviated from the original.

So the techniques used by the translators to render the category of metaphors representing light and darkness could be summed up in the following:

(a) Reproducing the surface meaning of simile, e.g.

والذين كسبوا السيئات جزاء سيئة بمثلها وترهقهم ذلة ما لهم
من الله من عاصم كما نما اغشى وجوههم وظلمة من الليل مظلمة اولئك
الاصحاب النار هم يومئذ حالدهم .

Their faces will be covered, as it were, with pieces
from the depths of the darkness of night

(see Example 28)

(b) Reproducing the surface meaning of metaphor, e.g.

افانوا انه تاتيهم غماشية من عذاب الله او تاتيهم الساعة
بفتة وهم لا يشعرون .

of the covering veil of the wrath of God

(see Example 29)

(c) Reproducing the deep meaning of metaphor only, e.g.

قل هذه سبيل ادى الى الله على بصيرة انا ومنه البعني و
سبيل الله وما انا من المشركين .

with sure knowledge

(see Example 30)

Vi - Metaphors giving examples:

Example 34

له دعوه الحق والذيه يدعوهم دونه لا يستجيبون لهم
بشيء الا لباسط كفيه الى السماء ليلبع فاه وما هو ببالغه
وما دعاء الكافرين الا في ضلال.

Verse 14
Sura Thunder

For Him (alone) is prayer in truth; any others that they call upon besides Him hear them no more than if they were to stretch forth their hands for water to reach their mouths but it reaches them not, for the prayer of those without faith is nothing but (futile) wandering (in the mind).

Yusif Ali

It is He who ought of right to be invoked, and the idols which they invoke besides Him, shall not hear them at all, otherwise than as he is heard, who stretcheth forth his hand to the water that it may ascend to his mouth when it cannot ascend thither, the supplication of the unbelievers is utterly erroneous.

George Sale

Prayer is His of right, but those deities to whom they pray besides Him give no answer, otherwise than as he is answered who stretcheth forth his hands to the water that it may reach his mouth, when it cannot reach it! The prayer of the infidels only wandereth and is lost.

J.J. Rodwell

His is the true prayer. The idols to which the pagans pray give them no answer. They are like a man who stretches out his hands to the water and bids it rise to his mouth, it cannot reach it! Vain are the prayers of the unbelievers.

N.J. Dawood

Unto Him is the real prayer. Those unto whom they pray beside Allah respond to them not at all, save as (in the response to) one who stretcheth forth his hands toward the water (asking) that it may come unto his mouth, and it will never reach it! The prayer of the disbelievers goeth (far) astray.

M.M. Pickthall

Profile of the original metaphor

له دعوه الكعبه والذبيحه يدعوه من دونه لا يستجيبونه لهم بشيء
إلا لباسه كفيه الى السماء ليبلغ فاه وما هو ببالفه دعاء
الكا فريسه إلا في ضلال.

Dimensions of language use

1. Medium: Complex, first spoken then written to be read, as we know from the history of the Quran.
2. Time: Classical Arabic, language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language in which a situation is described in terms of another situation as an example in order to explain to the audience a situation that is not readily accessible in terms of another situation previously known to them.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing the audience with new information in order to teach them a moral lesson. The powerful imagery is meant to deeply influence the addressees in favour of the purposes of the speaker.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Ali's Translation

For Him (alone) is prayer in truth; any others that they call upon besides Him hear them no more than if they were to stretch forth their hands for water to reach their mouths but it reaches them not, for the prayer of those without

faith is nothing but (futile) wandering (in the mind).

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the unusual word order "it reaches them not"
3. Province: published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing the audience with new information in order to teach them a moral lesson. The powerful imagery is meant to deeply influence the addressees in favour of the purposes of the speaker.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Sale's Translation

It is He who ought of right to be invoked, and the idols which they invoke besides Him, shall not hear them at all, otherwise than as he is heard, who stretcheth forth his hand to the water that it may ascend to his mouth when it cannot ascend thither, the supplication of the unbelievers is utterly erroneous.

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic

"stretcheth"

3. Province: published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing the audience with new information in order to teach them a moral lesson. The powerful imagery is meant to deeply influence the addressees in favour of the purposes of the speaker.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Rodwell's Translation

Prayer is His of right, but those deities to whom they pray besides Him give no answer, otherwise than as he is answered who stretcheth forth his hands to the water that it may reach his mouth, when it cannot reach it! The prayer of the infidels only wandereth and is lost.

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "stretcheth" and "wandereth".
3. Province: published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.

This means that the simile is kept in the translation.

2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing the audience with new information in order to teach them a moral lesson. The powerful imagery is meant to deeply influence the addressees in favour of the purposes of the speaker.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Dawood's Translation

His is the true prayer. The idols to which the pagans pray give them no answer. They are like a man who stretches out his hands to the water and bids it rise to his mouth, it cannot reach it! Vain are the prayers of the unbelievers.

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing the audience with new information in order to teach them a moral lesson. The powerful imagery is meant to deeply influence the addressees in favour of the

purposes of the speaker.

3. Participation: The audience is expected to be informed as well as learn a moral lesson.

Profile of Pickthall's Translation

Unto Him is the real prayer. Those unto whom they pray beside Allah respond to them not at all, save as (in the response to) one who stretcheth forth his hands toward the water (asking) that it may come unto his mouth, and it will never reach it! The prayer of the disbelievers goeth (far) astray.

Dimensions of language use

1. Medium: complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "stretcheth" and "goeth".
3. Province: published translation of a major religious work

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he is providing the audience with new information in order to teach them a moral lesson. The powerful imagery is meant to deeply influence the addressees in favour of the purposes of the speaker.
3. Participation: The audience is expected to be informed as well as learn a moral lesson.

By comparing the profiles of the five different translations with the profile of the original we notice that only one translation, namely that by Dawood, has deviated from the original on one dimension of Language Use which is Time. By rendering classical Arabic into standard English, this translation has failed to reflect the right time of the original.

According to the dimensions of language user, there was no deviation from the original by any of the five translations.

Example 35

مثل الجنة التي وعد المتقوه تجري من تحتها الانهار التي لا تفيض
وظل تلك عقبى الذين اتقوا وعقبى الكافرين النار .

Verse 35
Sura.Thunder

The parable of the garden which the righteous are promised, beneath it flow rivers, perpetual is the enjoyment thereof and the shade therein; such is the end of the righteous, and the end of unbelievers is the fire.

Yusif Ali

This is the description of paradise which is promised to the pious. It is watered by rivers, its food is perpetual, and its shade also, this shall be the reward of those who fear God. But the reward of the infidels shall be hell fire.

George Sale

A picture of the paradise which God hath promised to them that fear Him. The rivers flow beneath its bowers, its food and its shade are perpetual. This is the reward of those who fear God, but the reward of the unbelievers is the fire.

J.M. Rodwell

This is the paradise which the righteous have been promised; it is watered by running streams, eternal are its fruits, and eternal are its shades. Such is the reward of the righteous. But the reward of the unbelievers is the fire of Hell.

N.J. Dawood

A similitude of the garden which is promised unto those who keep their duty (to Allah); underneath it rivers flow, its food is everlasting and its shade, this is the reward of those who keep their duty, while the reward of disbelievers is the fire.

M.M. Pickthall

Profile of the original metaphor

مثل الجنة التي وعد المتقوه تجري من تحتها الانهار التي لا تفيض
وظل تلك عقبى الذين اتقوا وعقبى الكافرين النار .

Dimensions of language use

1. Medium: Complex, first spoken then written to be read, as we know from the history of the Quran.
2. Time: Classical Arabic, language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language in which a situation is described in terms of another situation as an example in order to teach the audience a moral lesson and to explain to them one situation that is not readily accessible in terms of another previously known situation.
2. Status: The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to lure and tempt the audience to be Godly so that they qualify for the promise of God of this wonderful paradise.

Profile of Ali's Translation

The parable of the garden which the righteous are promised, beneath it flow rivers, perpetual is the enjoyment thereof and the shade therein; such is the end of the righteous, and the end of unbelievers is the fire.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.

2. Time: Literary English as manifested by the use of the archaic "thereof" and "therein"
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to tempt the audience to be Godly so that they qualify for the promise of God of this wonderful paradise.

Profile of Sale's Translation

This is the description of paradise which is promised to the pious. It is watered by rivers, its food is perpetual, and its shade also, this shall be the reward of those who fear God. But the reward of the infidels shall be hell fire.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the simile, but in the form of a metaphor.

2. Status: The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to tempt the audience to be Godly so that they qualify for the promise of God of this wonderful paradise.

Profile of Rodwell's Translation

A picture of the paradise which God hath promised to them that fear Him. The rivers flow beneath its bowers, its food and its shade are perpetual. This is the reward of those who fear God, but the reward of the unbelievers is the fire.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "hath".
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a

moral lesson from the example given to them. The powerful imagery of the simile is meant to tempt the audience to be Godly so that they qualify for the promise of God of this wonderful paradise.

Profile of Dawood's Translation

This is the paradise which the righteous have been promised; it is watered by running streams, eternal are its fruits, and eternal are its shades. Such is the reward of the righteous. But the reward of the unbelievers is the fire of Hell

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original simile but in the form of a metaphor.
2. Status: The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to tempt the audience to be Godly so that they qualify for the promise of God of this wonderful paradise.

Profile of Pickthall's Translation

A similitude of the garden which is promised unto those who keep their duty (to Allah); underneath it rivers flow, its food is everlasting and its shade, this is the reward of those who keep their duty, while the reward of disbelievers is the fire.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "unto".
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to tempt the audience to be Godly so that they qualify for the promise of God of this wonderful paradise.

By comparing the five profiles of the different translations with the profile of the original, we notice that two translations, namely those by Sale and Dawood, have deviated from the original on one dimension of Language Use, i.e. Time. By rendering classical Arabic into standard English, these two translations have failed to reflect the right time of the original.

According to the dimensions of Language User, there was no deviation from the original by any of the five translations.

Example 36

ومثل كلمة خبيثة كشجرة خبيثة اجتثت من فوقه الارضى
 مال من قرار . Verse 26
 Sura Ibrahim

And the parable of an evil word is that of an
 evil tree. It is torn up by the root from the
 surface of the earth; it has no stability

Yusif Ali

And the likeness of an evil word is as an evil
 tree, which is torn up from the face of the
 earth, and hath no stability

George Sale

And an evil word is like an evil tree torn up
 from the face of the earth, and without
 strength to stand

J.M. Rodwell

But an evil word is like an evil tree torn out
 of the earth and shorn of all its roots

N.J. Dawood

And the similitude of a bad saying is as a bad
 tree, uprooted from upon the earth, possessing
 no stability

M.M. Pickthall

Profile of the original metaphor

ومثل كلمة خبيثة كشجرة خبيثة اجتثت من فوقه الارضى
 مال من قرار .

Dimensions of language use

1. Medium: Complex, first spoken then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language in which a situation is described in terms of another situation as an example in order to teach the audience a moral lesson and to explain to them a situation that is not readily accessible in terms of another previously known situation.
2. Status The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to encourage the audience to learn this moral lesson.

Profile of Ali's Translation

And the parable of an evil word is that of an evil tree. It is torn up by the root from the surface of the earth; it has no stability

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. This means that the simile is reproduced in the translation.

2. Status: The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to encourage the audience to learn this moral lesson.

Profile of Sale's Translation

And the likeness of an evil word is as an evil tree, which is torn up from the face of the earth, and hath no stability

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "hath"
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to encourage the audience to learn this moral

lesson.

Profile of J.M. Rodwell's Translation

And an evil word is like an evil tree torn up
from the face of the earth, and without
strength to stand

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to encourage the audience to learn this moral lesson.

Profile of Dawood's Translation

But an evil word is like an evil tree torn out
of the earth and shorn of all its roots

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.

3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to encourage the audience to learn this moral lesson.

Profile of Pickthall's Translation

And the similitude of a bad saying is as a bad tree, uprooted from upon the earth, possessing no stability

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an

informing example.

3. Participation: The audience is expected to be informed, and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to encourage the audience to learn this moral lesson.

By comparing the five profiles of the different translations with the profile of the original, we can see that four out of the five translations, namely those by Ali, Rodwell, Dawood and Pickthall have deviated from the original on one dimension of language use which is Time. All four of them have failed to reflect the right time of the original as they rendered classical Arabic into standard English.

But, according to the dimensions of Language User, there was no deviation from the original by any of the five translations.

Example 37

واضرب لهم مثل الحياة الدنيا كماء انزلناه من السماء فاختلط به
نبات الارض واصبح هشيا تذرده الزرع وكان الله على كل شيء
قصدرا .

Verse 45
Sura The Cave

Set forth to them the similitude of the life of this world. It is like the rain which we send down from the skies, the earth's vegetation absorbs it, but soon it becomes dry stubble. which the winds do scatter, it is (only) God who prevails over all things.

Yusif Ali

And propound to them a similitude of the present life. It is like water which we send down from heaven, and the herb of the earth is mixed therewith, and after it hath been green and flourishing, in the morning it becometh dry stubble, which the winds scatter abroad, and God is able to do all things.

George Sale

And set before them a similitude of the present life. It is as water which we send down from heaven, and the herb of the earth is mingled with it, and on the morrow it becometh dry stubble which the winds scatter; for God hath power over all things.

J.M. Rodwell

Coin for them a simile about this life. It is like the green herbs that flourish when watered by the rain, soon turning into stubble when the wind scatters abroad. Allah has power over all things.

N.J. Dawood

And coin for them the similitude of the life of the world as water which we send down from the sky, and the vegetation of the earth mingleth with it and then becometh dry twigs that the winds scatter. Allah is able to do all things.

M.M. Pickthall

Profile of the original metaphor

واضرب لهم مثل الحياة الدنيا كماء انزلناه من السماء
فاختلط به نبات الارض واجمع فيه مما تدره
الريح وكانه الله على كل شئ قدير ا.

Dimensions of language use

1. Medium: Complex, first spoken then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language in which a situation is described in terms of another situation as an example in order to teach the audience a moral lesson and to explain to them a situation that is not readily accessible in terms of another situation previously known to them.
2. Status The speaker is in a position of authority because he aims to teach the audience a moral lesson through an informing example.
3. Participation: There are two types of addressees here. The first addressee is the Prophet who is asked to inform others of an example. He is expected to comply as he knows this is the word of God. The other type of addressee is the general audience who are expected to be informed and learn a moral lesson from the example given to them. Moreover, they are meant to be encouraged to learn the moral lesson by the powerful imagery of the simile.

Profile of Ali's Translation

Set forth to them the similitude of the life of this world. It is like the rain which we send down from the skies, the earth's vegetation absorbs it, but soon it becomes dry stubble. which the winds do scatter, it is (only) God who prevails over all things.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the simile, i.e. the elements of the simile tenor, vehicle and the "like" device are reproduced in the translation which means that the correct metaphor category, providing examples, is kept in the translation.
2. Status The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: There are two types of addressees here. The first addressee is the Prophet who is asked to inform others of an example. He is expected to comply as he knows this is the word of God. The other type of addressee is the general audience who are expected to be informed and learn a moral lesson from the example given to them. Moreover, they are meant to be encouraged to learn the moral lesson by the powerful imagery of the simile.

Profile of Sale's Translation

And propound to them a similitude of the present life. It is like water which we send down from heaven, and the herb of the earth is mixed therewith, and after it hath been green and flourishing, in the morning it becometh dry stubble, which the winds scatter abroad, and God is able to do all things.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "becometh".
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the simile plus explanation because the original did not explain in what way is the present life similar to water sent from heaven and mixed with the herb of the earth.
2. Status The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson by providing an example of two situations that are similar in certain ways.
3. Participation: There are two types of addressees. The first addressee is the Prophet who is asked to inform others of an example. He is expected to comply as he knows this is the word of God. The other type of addressee is the general audience who are expected to be informed and learn a moral lesson from the example given to them. The explanation provided by the speaker about the similarity between

the two situations is meant to facilitate the addressees understanding of the example. They are encouraged to learn a moral lesson by the powerful imagery of the simile as well.

Profile of Rodwell's Translation

And set before them a similitude of the present life. It is as water which we send down from heaven, and the herb of the earth is mingled with it, and on the morrow it becometh dry stubble which the winds scatter; for God hath power over all things.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "becometh".
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the simile, i.e. the elements of the simile tenor, vehicle and the "like" device are reproduced in the translation which means that the correct metaphor category providing an example is kept in the translation.
2. Status The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: There are two types of addressees. The first addressee is the Prophet who is directly asked to inform others of an example. He is expected to comply as he knows this is the word of God. The other type of addressee is the general audience who are expected to

be informed and learn a moral lesson from the example given to them. Moreover, the audience is meant to be encouraged to learn the moral lesson by the powerful imagery of the simile.

Profile of Dawood's Translation

Coin for them a simile about this life. It is like the green herbs that flourish when watered by the rain, soon turning into stubble when the wind scatters abroad. Allah has power over all things.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the simile but providing a different vehicle from that of the original, i.e. the vehicle in the original is "water" but in the translation is "green herbs". But the new vehicle is present in the original imagery of the simile because it is mixed with the water. Moreover the correct metaphor category which is providing examples is still kept in the translation.
2. Status The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: There are two types of addressees. The first addressee is the Prophet who is directly asked to inform others of an example.

He is expected to comply as he knows this is the word of God. The other type of addressee is the general audience who are expected to be informed and learn a moral lesson from the example given to them. Moreover, the audience is meant to be encouraged to learn the moral lesson by the powerful imagery of the simile.

Profile of Pickthall's Translation

And coin for them the similitude of the life of the world as water which we send down from the sky, and the vegetation of the earth mingleth with it and then becometh dry twigs that the winds scatter. Allah is able to do all things.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "mingleth" and "becometh".
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the simile, i.e. the elements of the simile tenor, vehicle and the "like" device are reproduced in the translation which means that the correct metaphor category, providing examples, is kept in the translation.
2. Status The speaker is in a position of authority by nature of definition. He aims to teach the audience a moral lesson through an informing example.
3. Participation: There are two types of addressees. The first addressee is the Prophet who is directly asked to inform others of an example.

He is expected to comply as he knows this is the word of God. The other type of addressee is the general audience who are expected to be informed and learn a moral lesson from the example given to them. Moreover, the audience is meant to be encouraged to learn the moral lesson by the powerful imagery of the simile.

After comparing the original and the translations on the dimensions of Language Use and Language User, we can see that Ali's translation deviates from the original on the Time dimension. The translator rendered the classical Arabic of the original as standard English in the translation.

Sale's translation deviated from the original on the Individuality dimension. The translator provided in the translation an explanation of the points of similarity between the two situations compared in the original. Maybe the translator, from his perspective, found it necessary to do that so the expression could be better understood in the receiving culture.

Dawood's translation deviated from the original on the dimensions of Time and Individuality. On the dimension of Time, the translator rendered the original's classical Arabic into standard English. On the dimension of Individuality the translator provided, in the translation, a different vehicle from that of the original: the vehicle in the original is "water" but in the translation it is "green herbs".

Example 38

ومن الناس من يعبد الله على حرف فانه اصابه خير
 خير اصابه به وانه اصابته فتنة انقلب على وجهه
 خسرا الدنيا والاخرة ذلك هو الخسران المبين .

Verse 11
 Sura The Pilgrimage

There are among men some who serve God, as it were, on the verge. If good befalls them, they are therewith well content, but if a trial comes to them, they turn on their faces, they lose both this world and the hereafter, that is loss for all to see.

Yusif Ali

There are some men who serve God in a wavering manner standing, as it were, on the verge of the true religion. If good befall one of them, he resteth satisfied therein, but if any tribulation befall him, he turneth himself round, with the loss both of his world, and of the life to come. This is manifest perdition

George Sale

There are some who serve God in a single point, if good came upon one of them, he resteth in it, but if trial come upon him, he turneth him round (to infidelity) with the loss both of this world and of the next. This same is the clear ruin!

J.M. Rodwell

Some profess to serve Allah and yet stand on the very fringe of the true faith. When blessed with good fortune, they are content, but when an ordeal befalls them they turn upon their heels, forfeiting this life and the hereafter.

N.J. Dawood

And among mankind is he who worshipped Allah upon a narrow margin so that if good befalleth him he is content therewith, but if a trial befalleth him, he falleth away utterly. He loseth both the world and the hereafter. That is the sheer loss.

M.M. Pickthall

Profile of the original metaphor

ومنه الناس من يعبد الله على حرف ما له أصابته خير أصابته به
 وإن أصابته فتنة انقلب على وجهه خسر الدنيا والأخرة ذلك
 هو الخسران المبين .

Dimensions of language use

1. Medium: Complex, first spoken then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, language of the Quran.
3. Province: The Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language in which a situation is described in terms of another situation for purpose of illustration in order to teach the audience a moral lesson and to explain to them a situation that is not readily accessible in terms of another previously experienced situation.
2. Status The speaker is in a position of authority by nature of definition. Moreover, he aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience are expected to be informed and learn a moral lesson from the metaphor. The powerful imagery of the metaphor is meant to facilitate learning the new information as well as the moral lesson by the audience.

Profile of Ali's Translation

There are among men some who serve God, as it were, on the verge. If good befalls them, they are therewith well content, but if a trial comes to them, they turn on their faces, they

lose both this world and the hereafter, that is loss for all to see.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "therewith"
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original metaphor but in the form of a simile.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a moral lesson from the metaphor. The powerful imagery of the metaphor is meant to facilitate learning the new information as well as the moral lesson by the audience.

Profile of Sale's Translation

There are some men who serve God in a wavering manner standing, as it were, on the verge of the true religion. If good befall one of them, he resteth satisfied therein, but if any tribulation befall him, he turneth himself round, with the loss both of his world, and of the life to come. This is manifest perdition

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic

"resteth" and "turneth".

3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the deep meaning of the original metaphor plus its surface meaning in the form of a simile with explanation..
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a moral lesson from the metaphor. The powerful imagery of the metaphor is meant to facilitate learning the new information as well as the moral lesson by the audience.

Profile of Rodwell's Translation

There are some who serve God in a single point,
if good came upon one of them, he resteth in it,
but if trial come upon him, he turneth him round
(to infidelity) with the loss both of this world
and of the next. This same is the clear ruin!

Dimensions of language use

1. Medium: Complex, written to be read. *aloud*.
2. Time: Literary English as manifested by the use of the archaic "resteth" and "turneth".
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the deep meaning of the original only. This means that the metaphor is lost in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a moral lesson from the metaphor. The powerful imagery of the metaphor is meant to facilitate learning the new information as well as the moral lesson by the audience.

Profile of Dawood's Translation

Some profess to serve Allah and yet stand on the very fringe of the true faith. When blessed with good fortune, they are content, but when an ordeal befalls them they turn upon their heels, forfeiting this life and the hereafter.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original metaphor with explanation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he aims to teach the audience a moral lesson through an informing example.

3. Participation: The audience is expected to be informed, and learn a moral lesson from the metaphor. The powerful imagery of the metaphor is meant to facilitate learning the new information as well as the moral lesson by the audience.

Profile of Pickthall's Translation

And among mankind is he who worshipped Allah upon a narrow margin so that if good befalleth him he is content therewith, but if a trial befalleth him, he falleth away utterly. He loseth both the world and the hereafter. That is the sheer loss.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "worshippeth", "befalleth" and "loseth".
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. This means that the metaphor is kept in the translation.
2. Status: The speaker is in a position of authority by nature of definition. Moreover, he aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed, and learn a moral lesson from the metaphor. The powerful imagery of the metaphor is meant to facilitate learning the new information as well as the moral lesson by the audience.

By comparing the five profiles of the different translations with the profile of the original, we notice that one translation, namely that by Dawood, has deviated from the original on one dimension of Language Use, i.e. Time. By rendering classical Arabic into standard English this translation has failed to reflect the right time of the original.

According to the dimensions of Language User, one translation, namely that by Rodwell, has deviated from the original on the dimension of Individuality. By providing the deep meaning of the original only, this translation has failed to reproduce the original metaphor. The loss of the metaphor in the translation means that the emotive power of the imagery with which the original intended to affect the addressees is lost too.

Example 39

مثل الذين اتخذوا من دونه الله اولياء كمثل العنكبوت اتخذت
بيتا وانه اوهه البيوت لبيت العنكبوت لو كانوا
يعلمونه .

Verse 41
Sura The Spider

The parable of those who take protectors other than God is that of the spider, who builds (to itself) a house, but truly the flimsiest of houses is the spider's house, if they but knew.

Yusif Ali

The likeness of those who take other patrons besides God, is as the likeness of the spider, which maketh herself a house, but the weakest of all houses surely is the house of the spider, if they knew this.

George Sale

The likeness for those who take to themselves guardians instead of God is the likeness of the spider who buildeth her a house. But verily, frailest of all houses surely is the house of the spider. Did they but knoweth!

J.M. Rodwell

The false gods which the idolators serve besides Allah may be compared to the spider's cobweb. Surely the spider's is the frailest of all dwellings, if they but knew it.

N.J. Dawood

The likeness of those who choose other patrons than Allah is as the likeness of the spider when she taketh unto herself a house, and lo! the frailest of all houses is the spider's house, if they but knew.

M.M. Pickthall

Profile of the original metaphor

مثل الذين اتخذوا من دونه الله اولياء كمثل العنكبوت
اتخذت بيتا وانه اوهه البيوت لبيت العنكبوت
لو كانوا يعلمونه .

Dimensions of language use

1. Medium: Complex, first spoken then written to be read as we know from the history of the Quran.
2. Time: Classical Arabic, language of the Quran.

3. Province: The Quran, a major religious work.

Dimensions of language user

1. Individuality: Figurative use of language in which a situation is described in terms of another situation as an example in order to teach the audience a moral lesson and to explain to them a situation that is not readily accessible in terms of another previously experienced situation.
2. Status The speaker is in a position of authority by nature of definition. Moreover, he aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to encourage the audience to learn this moral lesson.

Profile of Ali's Translation

The parable of those who take protectors other than God is that of the spider, who builds (to itself) a house, but truly the flimsiest of houses is the spider's house, if they but knew.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.

This means that the simile is kept in the translation.

2. Status The speaker is in a position of authority by nature of definition. Moreover, he aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to encourage the audience to learn this moral lesson.

Profile of Sale's Translation

The likeness of those who take other patrons besides God, is as the likeness of the spider, which maketh herself a house, but the weakest of all houses surely is the house of the spider, if they knew this.

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "maketh"
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status The speaker is in a position of authority by nature of definition. Moreover, he aims to teach the audience a moral lesson through an informing example.

3. Participation: The audience is expected to be informed and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to encourage the audience to learn this moral lesson.

Profile of Rodwell's Translation

The likeness for those who take to themselves guardians instead of God is the likeness of the spider who buildeth her a house. But verily, frailest of all houses surely is the house of the spider. Did they but knoweth!

Dimensions of language use

1. Medium: Complex, written to be read *aloud*.
2. Time: Literary English as manifested by the use of the archaic "buildeth"
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original.
This means that the simile is kept in the translation.
2. Status The speaker is in a position of authority by nature of definition. Moreover, he aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to encourage the audience to learn this moral lesson.

Profile of Dawood's Translation

The false gods which the idolators serve besides Allah may be compared to the spider's cobweb. Surely the spider's is the frailest of all dwellings, if they but knew it.

Dimensions of language use

1. Medium: Complex, written to be read. *aloud*.
2. Time: Standard English as it is not marked as otherwise.
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original simile but emphasising the other side of the comparison.
2. Status The speaker is in a position of authority by nature of definition. Moreover, he aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to encourage the audience to learn this moral lesson.

Profile of Pickthall's Translation

The likeness of those who choose other patrons than Allah is as the likeness of the spider when she taketh unto herself a house, and lo! the frailest of all houses is the spider's house, if they but knew.

Dimensions of language use

1. Medium: Complex, written to be read. *aloud*.

2. Time: Literary English as manifested by the use of the archaic "talketh"
3. Province: Published translation of a major religious work.

Dimensions of language user

1. Individuality: Reproduction of the surface meaning of the original. This means that the simile is kept in the translation.
2. Status The speaker is in a position of authority by nature of definition. Moreover, he aims to teach the audience a moral lesson through an informing example.
3. Participation: The audience is expected to be informed and learn a moral lesson from the example given to them. The powerful imagery of the simile is meant to encourage the audience to learn this moral lesson.

By comparing the five profiles of the different translations with the profile of the original, we notice that two translations, namely those by Ali and Dawood, have deviated from the original on one dimension of Language Use which is Time. Both of them have failed to reflect the right time of the original as they rendered classical Arabic into standard English.

According to the dimensions of Language User, one translation, namely that by Dawood, has deviated from the original on the dimension of Individuality. Although the original metaphor was retained in the translation, the other side of the comparison was emphasized rather than the one intended by the original. From our point of view, this

conversion is not necessary because, had the original meant to say that, it would have done so.

So the techniques used by the translators to render the category of metaphors giving examples could be summed up in the following:

(a) Reproducing the surface meaning of a simile, e.g.

له دعوه الحق والذين يدعونه من دونه لا يستجيبونه لهم بشئ
إلا كباسط كفيه إلى الماء ليبلغ فاه وما هو بباله وما عاد
الكافرن إلا في ضلال .

For him (alone) is prayer in truth, any others that they call upon besides Him hear them no more than if they were to stretch forth their hands for water to reach their mouths but it reaches them not; for the prayer of those without faith is nothing but (futile) wandering (in the mind).

(see Example 34)

(b) Reproducing the surface meaning of a simile but in the form of a metaphor, e.g.

مثل الجنة التي وعد المتقون تجري من تحتها الأنهار دائمة ظلها
تلك عصبى الذين اتقوا وعصبى الكافرين النار .

This is the description of paradise which is promised to the pious. It is watered by rivers, its food is perpetual, and its shade also; this shall be the reward of those who fear God. But the reward of the infidels shall be hell fire.

(see Example 35)

(c) Reproducing the surface meaning of a simile with explanation, e.g.

واضرب لهم مثل الحياه الدنيا كماء انزلناه من السماء فاختلط
به نبات الارض فالصبح هشيما تذروه الرياح وكان الله على
كل شيء مقدرًا .

And propound to them a similitude of the present life. It is like water which we send down from heaven, and the herb of the earth is mixed therewith, and after it hath been green and flourishing. in the morning it becometh dry stubble, which the winds scatter abroad, and God is able to do all things.

(see Example 37)

(d) Reproducing the surface meaning of a metaphor in the form of a simile, e.g.

ومنه الناس من يعبد الله على حرف فانه اصابه خير اطمان
به وانه اصابته فنته انقلب على وجهه ففسر الدنيا
والآخرة ذلك هو الخسران المبين .

There are among men some who serve God, as it were, on the verge; if good befalls them, they are therewith, well content, but if a trial comes to them, they turn on their faces, they lose both this world and the hereafter, that is loss for all to see.

(see Example 38)

(e) Reproducing the deep meaning of a metaphor plus the surface meaning in the form of simile with explanation, e.g.

ومنه الناس من يعبد الله على حرف فانه اصابه خير
اطمان به وانه اصابته فنته انقلب على وجهه ففسر
الدنيا والآخرة ذلك هو الخسران المبين .

There are some men who serve God in a wavering manner standing, as it were, on the verge of the true religion. If good befall one of them, he resteth satisfied therein, but if any tribulation befall him, he turneth himself round, with the loss both of this world and of the life to come. This is manifest perdition.

(see Example 38)

(f) Reproducing the deep meaning of metaphor, e.g.

ومنه الناس من يعبد الله على حرف فانه اصابه خير اطمأنه
به وانه اصابته فتنة - انقلب على وجهه ففسر الدنيا والآخرة
ذلك هو الخسران المبين .

There are some who serve God in a single point. If good came upon one of them, he resteth in it, but if trial came upon him, he turneth him round (to infidelity) with the loss both of this world and of the next. This same is the clear ruin!

(see Example 38)

(g) Reproducing the surface meaning of a metaphor plus explanation, e.g.

ومنه الناس من يعبد الله على حرف فانه اصابه خير اطمأنه
به وانه اصابته فتنة - انقلب على وجهه ففسر الدنيا و
الآخرة ذلك هو الخسران المبين .

Some profess to serve Allah and yet stand on the very fringe of the true faith. When blessed with good fortune they are content, but when an ordeal befalls them, they turn upon their heels, forfeiting this life and the hereafter.

(see Example 38)

(h) Reproducing the surface meaning of metaphor, e.g.

ومنه الناس من يعبد الله على حرف فانه اصابه خير اطمأنه
به وانه اصابته فتنة - انقلب على وجهه ففسر الدنيا والآخرة
ذلك هو الخسران المبين .

And among mankind is he who worships Allah upon a narrow margin so that if good befalleth him he is content therewith, but if a trial befalleth him, he falleth away utterly. He loseth both the world and the hereafter. That is the sheer loss.

(see Example 38)

(i) Reproducing the surface meaning of a simile but emphasising the other side of the comparison implicit in the original rather than the explicit side of the comparison, e.g.

مثل الذين اتخذوا من دونه الله اولياء كمثل الضفكوت اتخذت بيتا وانه اوهه
البيوت لبيت الضفكوت لو كانوا يعاينونه .

The false gods which the idolators serve besides Allah may be compared to the spider's cobweb. Surely the spider's is the frailest of all dwellings, if they but knew it.

(see Example 39)

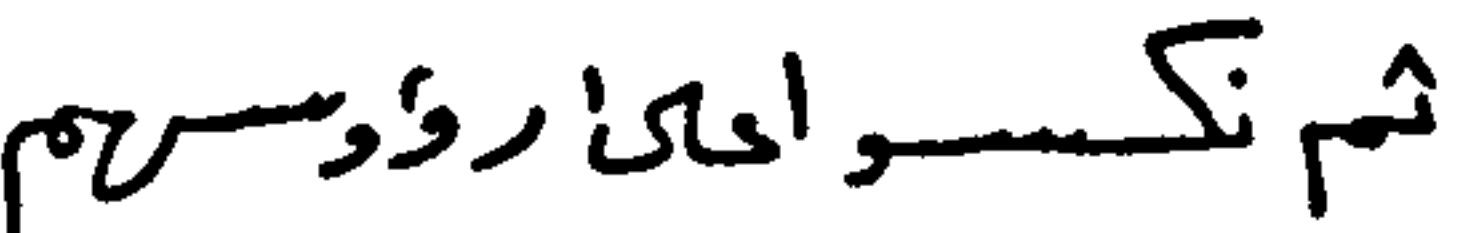
To conclude, some important observations are to be made: It ought to be remembered that because all five translators of the Quran are capable scholars, their translations are bound to be of good quality due to the extensive work and research put into them. Consequently these translations have shown relatively small numbers of deviations from the original. But, not all translations encountered on an everyday basis would have the same quality and therefore such translations, when assessed according to the dimensions of this model would show a far greater number of deviations than have the Quranic translations observed in this study.

Secondly, studying the Quranic translations has led us to believe that translators of the Quran had decided on a certain strategy of translating from the very beginning. The translator Yusif Ali, for example, seems to have decided from the beginning that his translation would be as literal as possible, as we have noticed that he almost always translated the Quranic metaphors as closely as possible throughout the Quranic text. In contrast to him, N.J.Dawood seems to have decided that his translation ought to be free because almost all the Quranic metaphors were approached freely rather than closely by him.

While J.M.Rodwell and George Sale have solved this dilemma by providing, in many cases, both a close literal translation of the metaphor in the

footnotes and a free rendering of the original in the main body of the translation or vice-versa. However, M.M. Pickthall's translation has generally been literal, but it has a special flavour that reminds us of the language of the bible. The connotations associated with the majesty and charm of the biblical language keep coming to mind when reading his translation. This could be a deliberate attempt by Pickthall to place his translation in an effective traditional genre, i.e. language of holy books.

A third important observation is that the translators of the Quran have sometimes resorted to rendering the original metaphor into non-figurative language but marked as literary, i.e. they tried to retain the majestic style of the original and compensate for the lost imagery, by way of providing literary language.

Fourthly, it was observed that in some cases, the original metaphor was rendered by different translators in such a way that translations of the same metaphor would read different, or even contradictory in meaning, to other translations given by other translators. This could be the result of each translator interpreting and understanding the original metaphor in a different way from the others. In example 8, for instance, Ali's, Rodwell's and Pickthall's translations are different in meaning from Sale's and Dawood's translations, while in example 14, the original metaphor , when translated by Yusif Ali and Pickthall reads contradictory in meaning to Sale's, Rodwell's and Dawood's translations.

But, when the category of metaphors giving examples was approached by the translators, all of them have interpreted the metaphors in the same way

and produced close literal translations. This from our point of view, could be due to the fact that all the elements of the comparison and similarities between the two situations described are spelt out in the original metaphor. Therefore, there is no room for different interpretations.

Lastly, we have noticed that the consistency of translators is sometimes to be questioned. An example is that Rodwell translated *ربطنا على قلوبهم* as "girt up her heart with constancy", but rendered a very similar metaphor *وربطنا على قلوبهم* as "we had made them stout of heart".

CHAPTER FIVE

CONSEQUENCES OF APPLYING THE APPROACH

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CONSEQUENCES OF APPLYING THE APPROACH

Applying the approach of deep versus surface meaning in viewing the five Quranic translations has resulted in that we can now identify ways of metaphor translating on the basis of the approach. In this chapter, we, firstly, provide these identified techniques of metaphor translating arrived at by deduction in this study, with examples. Secondly, we verify and test the applicability of these techniques by using them to translate into Arabic random data of metaphors that we have collected from the media. Thirdly, we touch on the factors according to which a translator would decide to employ one technique of metaphor translating rather than another.

A - Rules of how to translate metaphors deduced.

The following techniques have been deduced by observing and criticising five different translations of Quranic metaphors:-

- 1) Reproducing in the second language the deep meaning of the first language metaphor, e.g.

قال سننشد عندك بأخيك ونجعل لكما سلطانا
فلا يصلوه اليكما بأياتنا انما وصه اتبعكما
الغالبون .

we will give you your brother to help you

لما جادت رسالنا لوها سيرا برهم رضاهم بهم ذرياد وقال
هذا يوم عيب .

and felt himself powerless (to protect them)

وصه الناس من بعد الله في حرف فانه اصحابه غير
اصحابه وان اصحابه فتنه انقلب في او جره

There are some who serve God in a single point

- 2) Reproducing in the second language only the deep meaning of the first language metaphor in the main body of the translation while providing the surface meaning in the footnotes, e.g.

لما جادت رسلنا لوطا سبيهم وضا فرهم ذريا
وقال هذا يوم نصيب .

and he was too weak to protect them

(footnotes) 1.Lit. his arm was straightened concerning them

- 3) Reproducing in the second language only the deep meaning of the first language metaphor and yet retain a keyword of the surface meaning of the first language metaphor, e.g.

والذين يقولون ربنا هب لنا من الزواجن
وذريتنا قرة العيون واجعلنا للمتقين اماما .

comfort of the eyes

- 4) Reproducing the first language metaphor by giving its deep meaning and keeping a keyword of the surface meaning plus explanation in the second language, e.g.

وربطنا قلوبهم از قاموا فقالوا ربنا رب السموات والارض
لمه مددك ووجه الاله لقد قلنا ان شيطانا .

And we fortified their hearts with constancy

- 5) Reproducing the first language metaphor by providing its deep meaning followed by its surface meaning in the form of a simile, e.g.

قل هذه سبيلي أدعو إلى الله على بصيرة أنا ومن اتبعني و
سبيل الله وما أنا من المشركين .

On evidence clear as the seeing with one's eyes

- 6) Reproducing the surface meaning of the metaphor in the second language, e.g.

اللّه يسترزي بهم ويهمهم في طغيانهم يعمهون .

leaving them to wander blindly on in their contumacy

- 7) Reproducing the surface meaning of the metaphor in the second language plus explanation, e.g.

وأصبح فؤاد أم موسى فارغاً لآلت لتبدي به لولا
أنه ربطنا على قلبه لتكونه من المؤمنين .

and the heart of Moses's mother became blank through fear

ومن الناس من يعبده الله على حرف فانه اصحابه غير اصحابه
به رانه اصحابه فنته انقلب على وجهه جنس الدنيا
والأهزة ذلك هو الخسران المبين .

Some profess to serve Allah and yet stand on the very fringe of the true faith

To turn down the palms of his hands out of sorrow and regret

واحييا بشره فاجبي يقلب كفيه يد ما انقه فيخ وهي حاويه
على عرش

- 8) Reproducing the first language simile literally into a simile in the second language, e.g.

الله نور السموات والارض من مثل نوره كمشكاة فيخ مصباح
المصباح في زجاجة الزجاجة كأنها كوكب دري يوقد من شجرة
مباركة زيتونة لا شرقية ولا غربية يكاد زيتها يضيء ولو
لم تمسه نار نور على نور يهدي الله لنوره من يشاء
ويضرب الله الامثال للناس والله بكل شئ عليم

God is the light of the heavens and the earth. The parable of His light is as if there were a niche within it a lamp; the lamp enclosed in glass; the glass as it were a brilliant star lit from a blessed tree, an olive, neither of the East nor of the West, whose oil is well-nigh luminous, though fire scarce touched it. Light upon light! God doth guide whom He will to His light. God doth set forth parables for men, and God doth know all things.

- 9) Reproducing the first language simile literally plus a familiar metaphor, e.g.

ومثل كلمة خبيثة كشجرة خبيثة اجتثت من فوق الارض حالها
قرار.

The likeness of an evil word is as an evil tree which is torn up from the face of the earth

- 10) Reproducing the first language simile literally into the second language, plus making explicit the points of comparison, e.g.

واضرب لهم مثل الحياه الدنيا كماء انزلناه من السماء فاحطط به نبات
الارضه فاصبح هشيبا تذرؤه الريح ذكاه الله من كل شئ مقتدر

And propound to them a similitude of the present life. It is like water which we send down from heaven, and the herb of the earth is mixed therewith, and after it hath been green and flourishing in the morning it becometh dry stubble which the winds scatter abroad and God is able to do all things.

- 11) Reproducing the first language simile literally in the second language plus making explicit the points of comparison but being switched around, e.g.

واضرب لهم مثل الحياه الدنيا كماء انزلناه من السماء فاحطط به
نبات الارض فاصبح هشيبا تذرؤه الريح ذكاه الله من
كل شئ مقتدر .

Coin for them a simile about this life. It is like the green herbs that flourish when watered by the rain, soon turning into stubble which the wind scatters abroad. Allah has power over all things.

- 12) Reproducing the surface meaning of the first language metaphor in the form of a simile, e.g.

ومنه الناس من يعبد الله على حرف فانه اصابه غير اطمأ به وانه
اصابته فتنه - انقلب على وجهه خسر الدنيا والاخره ذلك هو
الخسران المبين .

who serve God as it were on the verge

- 13) Reproducing the deep meaning of the first language metaphor plus its surface meaning in the form of a simile, plus explanation.

ومنه الناس من يعبد الله على حرف فانه اصابه غير اطمأ به وانه
اصابته فتنه - انقلب على وجهه خسر الدنيا والاخره ذلك هو
الخسران المبين .

There are some men who serve God in a wavering manner standing, as it were, on the verge of true religion

- 14) Reproducing the first language metaphor by another metaphor in the second language to the same effect; i.e. having the same deep meaning but a different surface meaning, e.g.

انقلب على وجهه

They turn upon their heels

فكنتم على أعقابكم تنكبون

You turned your back in scorn

يتنور صدورهم ليستغفوا منه

To cover up their hearts

- 15) Reproducing the first language metaphor by another metaphor in the second language to the same effect plus explanation, e.g.

فكنتم على أعقابكم تنكبون

but you turned your backs in scorn

انقلب على وجهه

He turneth round (to infidelity)

- 16) Reproducing the first language metaphor by a second language idiomatic expression, e.g.

كأنما أغمست وجوههم قسطاً من الليل وظلماً أو لثمة أصحاب النار لهم فيح
حاله فـ

As if their faces had been covered with a cloak of darkest night

- 17) Reproducing a first language implied metaphor by an explicit metaphor in the second language, e.g.

قل من كان في الضلالة فليمد له الرحمن يداً حتى إذا رآوا ما يوعدون إنما العذاب
وأما الساعه فستعابدهم من بعد شرمكان وأصنف جنداً

God most gracious extends (the rope) to them

18) Reproducing the surface meaning of the metaphor in the main body of translation while reproducing the deep meaning of the metaphor in the footnotes, e.g.

ثاني صفة

proudly turning his side¹

1. That is turning aside in scorn

B - Rules Further tested by applying them to random data (metaphors from the media)

The verification in this sub-section provides further evidence that viewing metaphors in particular, and texts in general, on the basis of an approach of deep versus surface meaning is a useful strategy of translating. Having derived techniques of how to translate metaphor from five different translations of the Quran, we use these techniques to translate into Arabic random data of metaphors and similes which we collected from the media. The purpose is to test the applicability of the identified techniques in translating random data of modern media metaphors used on an everyday basis.

Applying the aforementioned techniques in translating random data of metaphors from the media into Arabic, is as follows:

1) Reproduction of the deep meaning of the metaphor only.

a roller coaster spending establishment

مؤسسة تصرف النقود بشكلى مترو

To carry the can for the strike

يتحمل اللوم على وقوع الإضراب

to work at full blast

يعمد بأقصى طاقته

The Aids Pandemic is a classic own goal scored by the human race on itself

أمر مرضه الأيدز صدمتنا ككلاسيكي لنوعيه الأمراض التي تجلب العرفه البشري على نفسه

tip of the iceberg

هذا بداية الشرور
سياتته الأعظم

to pass the test with flying colours

بجناز الامتحان بتفوقه

he is riding high on this tournament

انه متفوقه في هذه التورنمنت الرياضي

to laugh up one's sleeve

-خفي سروره

he has something up his sleeve

خفي شيئاً ما سيوي انه يفاجئ الآخرين به

to help take someone's chestnuts from the fire

يساعد شخصاً آخر من التخلص من ما أزره حرج

just a slap on the wrist

مجرد توبيخ

to go to the government cap in hand

يقف ذليلاً بباب الحكومة

a kiss and tell story

دسايه

to go back to the closet

يعود إلى عهد ما يبعثه في الخفاء

untapped resources

مصادر غير مستغلة

You certainly got her eating off your hand, but you'd better count your fingers.

لقد جعلت تأنس إليك لكن في الحقيقه لا يومه جانح
و أنصحك بالحذر من

a puppet government

حكومة مجرد العويدة في يد القوى الخارجية

to throw one's hat in the air

رُضِرَ الفزع

to jump the gun

يَتَسَرَّع

to lose ground to someone

يفقد من سيطرته عن موقف ما لصالح شخص آخر

to let the cat out of the bag

يُذيع سرا ما

They could not hold tail and run

لم يتمكنوا من الهرب

They are living in cloud-cuckoo land

انهم يعيشون في عالم خيالي

She wrote the epitaph to this summit

لقد وصفت نهاية لهذه القمة

to run neck and neck with his competitor

انه متقادل مع منافسه في السباق

to hit the wrong note

نُحِضَ ، يرتكب خطأ ما

For the British every day turns to be a banana skin

بالنسبة للإنجليز كل يوم كان يحتمل معه المزاح.

He may have bitten off more than he can chew

يحاول القيام بما لا قدره له عليه

a head-in-the-sand policy

سياسة الهروب

a crime committed in cold blood

جريمة ارتكبت عن سبب اصرار وكره

to show his colours

يُظهِرُ مَنَاصِرَهُ

it will not have legal teeth

لَهُ يَطِيرُ الْقَانُونُ سُلْطَةً تَنْفِذِيَّةً

They approved of the deal but with strings attached

وَاقْفُوا مَنَاصِرَ الصَّفَقَةِ - وَكُنْ بِشُرُوطٍ

Do not rock the boat

لَا تَلْجَأْ وَلَا تَسْبِغِ السَّيَافِلَ لِمَنْ دُونَ حَزِينِ الزَّمَانِ
هُمْ مَعَكَ فِي نَفْسِ الْمَوْقِفِ .

Greener grass on the other side

يُحَلُّو فِي يَمِينِهِ مَا لَيْسَ لَهُ

to pull up their socks

يَسْتَدْرِجُونَ لَمَدًا

to give their right arms for it

يُعْتَمِدُونَ بِأَيْمَانِهِمْ مَا لَيْسَ لَهُمْ فِي سَبِيلِ الْمَصْلُوحِ عَمَلٌ
شَرِيحًا

out of the doll's house

خَارَجُوا مِنْ هَيْئَةِ الْبَيْتِ

to catch someone red-handed

يَقْبِضُونَ عَلَى أَحَدِهِمْ بِالْجُرْمِ الْمَشْرُوعِ

The bank was the midwife of the Boston miracle

كَانَ الْبَنْكُ سَبَبًا فِي كَهْفِهِ مَعْجَزَةٌ بوسطن

Another white rabbit from the old topper

مَعَا جَاءَ الْأَمْرُ جَدِيدًا

to pump someone for information

يَحْمِلُونَ مِنْ شَخْصٍ مَا عَمِلَ مَعْلُومَاتٌ رَدَّةً أَنْ
يَشْرُونَ بِذَلِكَ

This is becoming a hot potato

لَهُتِ الْأَجْمَعُ هُنَا مَوْضِعُ السَّاعَةِ

She was given the red carpet treatment

لَاقَتْ رَجِيًّا جَارًا

to juggle two jobs at once
- يحاول التوفيق بين عمليتين في آن واحد

to run out of steam
يفقد القوة الدافعة .

They sold many tickets for the Titanic
كتم تدافع الناس على سبيل استيائت فيما بعد انه هذه مراكبهم

to split hairs with someone
يختلف مع شخص ما على استيائت صغيرة غير
صاحبه .

They are like two peas in a pod
ارتباطا على علاقة - حميمة جدا

tip of the iceberg
انه هذه ابداية الشرففقا

to put sticking plaster over gaping wounds
يحاول معالجة المشاكل المتأزفة بحلول ضئيلة
كذبة كافية

He has a finger in every pie
بيده حل في كل امر ويحاول انه يلمسه له موقف
الاحتكام فيه

- 2) Reproduction the metaphor by giving its deep meaning in the translation while keeping a keyword of the surface meaning at the same time.

They approved of the deal but with strings attached
صادقوا على الصفقة - ولكن معامتين على بعض الشروط
بميت يلمنهم تقيير رايم فيما بعد

They sold lots of tickets for the Titanic
كتم تتسابعه الناس على ركوب سفينه - قدر الى
الغرفة فيما بعد

3) Reproduction of the surface meaning of the metaphor.

They are playing their cards close to their chests

انهم يمسكون اوراق اللعب قريبة من صدورهم

Look before you leap

قد ر لرجلك قبل الحفل موصلي

to put the ball in his court

حققه لعدو فاء في مرماه

a little grain of truth

ذرة من الحقيقة

to weigh one's options

يوازنه بينه الخيارات المتاحة

to give their right arms for it

يخونهم بأيديهم اليمنى من اجل ذلك

to shroud in secrecy

يلقي عليه بستار من السرية

The philosophy they want is home-spun

الافلسفة التي ينجون من انما صوم من صنع
الارضين

The bank was the midwife of the Boston miracle

كان البنك مولد المعجزة بوسطن

a battle of nerves

حرب الاعصاب

to pump someone for information

يخضن با حله شخص ما لاستخراج المعلومات
منه

His policy might turn into a poisoned chalice

قد يتحول سياسته الى كأس سمرسم

You cannot do that unless you have the patience of Job

لا يمكنك ان تفعل ذلك الا اذا كان لك صبر ابيوب

The countryside cannot be kept in a glass case

ان الريف لا يمكن حفظه في واجرة زجاجية
للمرصة

Iron fist policy

سياسة القبضة الحديدية

Behind the scenes diplomacy

دبلوماسية ما وراء الكواليس

to force someone into a corner

محصر شخصاً ما في زاوية

This episode is a nail in the coffin of the supergrass system

انه هذه الحادثة انما هي مسبار في تاجوت نظام المخبرين
السريرين .

he has a finger in every pie

له اصبع في كل قرص

An iron fist in a velvet glove

قبضة حديدية في قفاز مخملي

crocodile tears

دموع التماسيح

to put sticking plaster over gaping wounds

محاول معالجة جروح خطيرة بمجرد ضماد لاصق

to take their lives in their hands

يضع روجه على كفه

Sacrificial lambs at the feast

كبش العذار في الوليمة

The Aids epidemic is a classic own goal scored by the human race on itself.

انه مرض الایدز هو هدف في مرمى العرقه البشريه حقيقته
صند نفسه

belt-tightening budget

ميزانية شد الاخرمه

to touch a raw nerve

يضرب على العصب الحساس

You cannot have your cake and eat it

لا يمكن ان تحتفظ بالخبز وتاكله
تاكله في نفس الوقت

negotiations bore fruit

اثمرت المفاوضات

just a slap on the wrist

لا تزيد عنه كونه مجرد صرصة على اليد

to wear their ideological luggage lightly

لا يحمل حمولة العقائد في محمل الجهد

the lifeblood of the service

انه دم الحياه بالنسبة لهذه المؤسسة

The poacher turned gamekeeper

صار الصياد حارس الطيور

The thaw in relations between the two countries

ذوبان الجليد في العلاقات بين البلدين

helping the wheel of industry

يسر عجلة الصناعة

to wash one's dirty linen in public

ينسد منسبه القذر أمام الجميع

to break the moral barrier

يكسر الحاجز المعنوي

if you can't stand the heat, don't go into the kitchen

ان اكنت لا تقليه الحرارة فلا تغرب يدك في الحطب

public opium

الفيوم المجتمعي

a barbed comment

تعليق شائك

This is a double-edged sword

سلاح ذو حدين

a political crusade

حملة سياسية

to twist someone's arm

يلوي ذراع احدهم

The government's policy is no more than shifting sands

انه سياسة الحكومة لا ترتب به كونه مجرد تحريك
للرمال

to brush something under the carpet

يدسر شيئاً ما تحت السجادة

to wear their ideological luggage lightly

يحمل حملهم العقائدي بخفة

.....

a white elephant

انه فيل ابيض

to turn the pumpkin

تحول القرعة إلى اسنما

.....

cash till mentality

عقلية الآلة الكاسية

we will have to dispense with sacred cows

يجب التخلص من جميع الأبقار المقدسة

back scratching and compromise

نقد سيم التنازلات وحل الفهود
المستبادل

the biggest face lift in Europe

أكبر عملية تجميل في أوروبا

to remove the dagger from the heart of the government

يبتزح خنجره من قلب الحكومة

.....

Not everything in the garden is rosy

ليس كل ما في الحديقة زهوا

a head-in-the-sand policy

سياسة دفن الرأس في
الرمال .

The Genie was let out of the bottle with a whoosh
and a bang, it cannot be reversed now

لقد أخرج الجن من العنقود محذراً صوته كبيره ولا يمكن
إعادته اليه مرة ثانية .

to make political capital

يحققه رجلاً سياسياً

a beacon of hope to all mankind

سند الأمل لكل البشرية

Do not rock the boat

لا تحاول اهز القارب الذي يركب عليه

to be shrouded under a thick veil of secrecy

يفشاه نقاب سميكة من السرية

to touch a raw nerve

يضرب عذراً الحساس

greener grass on the other side

يبعد لعيني الأسماء أنه حديقة الجيران في الطرف الآخر
أكثر حضارة من حديقته

It is a rat race

أنه سباق سكرتير

4) Reproduction of the surface meaning of the metaphor plus explanation.

The trial after that was Alice's wonderland

صارت المحاكمة بعد ذلك أرض العجائب للعلاقة
لرب الوافع أو الحقيقه

the greasing of palms

دهنه راحات الأيدي بأرثاوي

to have an ace up one's sleeve

يخفي الورقة الرابحة في كفه حتى يخرج عند الحاجة
إلى ويغاجها الآخر في برح

to twist someone's arm

يلوي ذراع شخص ما ليخبره من القيام
بمهم ما

a puppet government
حكومة مجردة العويدة بيد القوى الخارجية

to throw one's hat in the air
يقذف قبعة في الهواء من شدة الفزع

to keep one's card very close to one's chest
يحفظ بأوراق اللعب قريبة من صدره حتى لا يراها احد

They sold lots of tickets for the Titanic
لقد بيعت تذكرة كثيرة لركوب سفينة التيتانيك التي غرقت في مياه

5) Reproduction of the surface meaning of a simile.

As old as if they had come out of the Ark
عمرهم كأنهم نزلوا من سفينة نوح

If this is a witch hunt, then we are giving the prosecutors the burning torch

إذا كانت هذه حملة مطاردة السحرة فكأننا نأرم
قد أخطأنا المحرطين المشعل الذي يكسبهم من حرقهم لآراء
المطاردين

The building collapsed like a deck of cards

انهار البناء وكأنه مصنوع من أوراق اللعب

Absence feebles weak passions but fans strong ones
as wind blows out candles but fans strong fires

إن العبد يزيبه من اصناف المشاعر الضعيفة ويكتم يزيبه من
استتقا لالمشاعر القوية كما أنه الريح تطفئ الشموع
الضعيفة ويكتم تزيبه استتقا لالنار القوية
as the tongue tends to find the sore tooth

كما أنه اللسان يجد دائما السن المريض
to sit like a beggar at the rich man's gate

يجلس كالسني ذ امام باب الرجل الغني

The opposition described the pay rise as election window-dressing

وصفت المعارضة قيام الحزب الحاكم بزيادة الرواتب وقت
الانتخابات بأنه مثل قيام البائع بتزيينه واجهزة محله للزواج
بضامته

- 6) Reproduction of the surface meaning of the metaphor but in the form of a simile.

He is Don Quixote, a single man against the world

انه مثل دونه كيشوت رجل واحد ضد العالم
بأسره

This van became a Trojan horse

لقد اصبحت هذه السيارة كحصان طروادة

The Aids pandemic is a classic own goal scored by the human race on itself

انه مرض الازيدز يمثل نوعية الاضرار التي مثل مثل هدف
بيخله فريقه كرة قدم عاقبي ومناه عند نفسه

You certainly got her eating out of your hand, but you'd better count your fingers

لقد صارت تأكل من يديك كالصنفور ولكني انصده
بأنه لقد اصابعك بعد ذلك.

- 7) Reproduction of the metaphor into its deep meaning followed by its surface meaning in the form of a simile

The government's policy is no more than shifting sands

انه سياسة الحكومة لا تزييه عن كونها محاولة لاختفاء المشكلة عن الانظار
كمن يوزع كتفه من ارمادي عدة امانه

to brush something under the carpet

محاولة اخفاء المشكلة عن الانظار دون التحل من
في الحقيقة - كمن يمس العنبر تحت السجادة

You certainly got her eating out of your hand, but you'd better count your fingers

لقد جعلت تأكل من يديك كشوفه بك كالصنفور يا اكل من يدي صاحبه
ولكني انصده بأنه لقد اصابعك بعد ذلك

- 8) Reproduction of the original metaphor into another metaphor to the same effect.

to pump someone for information

يخسب مني شخصي ما لا اهد معلوما
منه

If you can't stand the heat, don't go into the kitchen

من يري انه يصعب مجازاً فعلية انه يعلى باب داره

to pull their socks up

يسرع سراع الجح

Pandora's box

التمرة المحرمة

Not everything in the garden is rosy

ليس كل ما يلم ز صبا

within earshot

كل بعد مر من حجر

Genghis Khan censorship

حكم قرا قوش

The poacher turned gamekeeper

صار القيد نا طور الكردم

to test the water

بحسب نبي

You certainly got her eating out of your hand, but
you'd better count your fingers

لقد جعلت كالحمام في اصبه ولكن انصت ما كحذر من
to have someone under your little finger

بحسب شخها ما كالحمام في اصبه

- 9) Reproduction of the metaphor into a second language idiomatic expression.

His policy might turn into a poisoned chalice

قد تحول سياسته الى سم في الرسم

at a tender age

منه سنوة الطفاره

bread and butter

لقمة العيش

The market is in full swing

أره السوء بحري ولا قدم وسام

You have got to fight fire with fire

لا يفتن الحديد إلا الحديد

right on the dot

بدقة تامه

the lifeblood of the service

أنه السوء الفكري للمؤسسة

the poacher turned gamekeeper

عاصم حرامين

to mend the fence

اصلاح ذات البني

- 10) Reproduction of the surface meaning of a simile plus explanation
(according to translator's interpretation).

أه الحكومة البريطانية مثل مثل الولد الذي اكتشف أنه السوء الذي يحرق
قريبه من الغزوة ما بالثقوب فقل طوال الليل يحاول أنه يبيد
بأصابعه تلك الثقوب طناً منه أنه هذه المساعدة الصغيرة
ستتبع مصيبه كبيره وانه عيب الحكومة البريطانية ألا ليس
باستطاعتها أن تقدم حتى هذه المساعدة البسيطة.

The British Government is like a Dutch boy with his
finger in the dyke but what is wrong with the British
government is that it has lost all its fingers

to have one's heart in one's mouth

أه يجمع قلب الإستساره في جلقه من شفه
أركب

11) Reproduction of the surface meaning of a metaphor with slight modification.

to help take someone's chestnuts from the fire

يساعد أحدهم على إخراج قزاصه من النار

to throw sand in your eyes

ذرا الرعاد في العيون

Many flowers are born to blush unseen

الكثير من وردة قد لا تفتتح بعينه كما العيون
الناظرين

to wash one's dirty linen in public

ينشر غسيله القذر أمام الجميع

a crime committed in cold blood.

جريمة - ارتكبت ببرودة الأضراس

C - Conclusion

Depending on the type of text and importance of the author, a translator makes the decision as to whether a certain metaphor is worthy to be translated at all. For example, if the text is from a daily newspaper and a certain metaphor in the text is not crucial to the reader's understanding of the subject matter, then it could be omitted altogether in the translation, simply because the metaphor would appear very long in its translated version and then might distract the attention of the reader from the main issue under discussion.

However, texts which are written to mark a certain occasion, such as political speeches or other speeches made by prominent personalities, may contain metaphors that represent ideologies or individualistic ways of self-expression. Such metaphors are very important due to their

illucidative role on the subject matter and their reproduction into the second language would be vital.

If a translator decides to reproduce a metaphor into the second language, the techniques of metaphor translating, on the basis of deep versus surface meaning approach identified in this study, have proved to be applicable to a wide range of metaphors, and could, therefore, constitute useful guidelines for translators on the how of metaphor translating.

But an important question comes to mind, which is, how is the translator to choose one technique rather than another to render his metaphors and on what basis is the translator's choice viewed to be the best choice?

A useful method for the translator to decide on the best technique of translating a metaphor, from our point of view, is to write down the deep meaning of the metaphor in the second language, and then write down the surface meaning of the metaphor in the second language as well. Then the translator could compare them together. If both the deep meaning and surface meanings match and are an approximation of the translator's understanding of the metaphor in the original language, then the best choice would be a literal translation. However, if the two translations do not match the translator's understanding of the original, then reproducing only the deep meaning would be preferable. Furthermore, if a certain metaphor refers to or derives from a local first language story, event or mythology, then the translator must find out the moral of that particular story because his translation ought to match the moral of the first language story in effect.

A final point to remember is that every translation is individualistic

because it constitutes the translator's own interpretation of the first language text and his own particular way of expressing himself compared to other translators. This is why there can be so many different translations of any one metaphor text depending on how many different translators there are. This is an added bonus to the pleasure of translating. A useful exercise would be to ask students of translation to re-translate their rendering of a certain work into the first language to see how the original looks in its different versions. This would show the individuality and creativity of different translators in reflecting the surface meaning while retaining at the same time what all of them have in common, namely the deep meaning.

CHAPTER SIX

IMPLICATIONS FOR A SECOND MODEL TO MEASURE ADEQUACY OF TRANSLATION

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A. A Second Model for Assessing Translation Adequacy	361

Implications for a Second Model of Evaluating Adequacy of Translation

The criteria on which this model is based, stems from:

- 1) The focus of the text as related to its situational identity (Factual or Fictitious).
- 2) The attitude of the writer as related to the function of the text (informative خبري or Composition انشائي).

Although these two items are intertwined, they prove the validity and verifiability of the model which has been arrived at by two different routes. The above criteria is explained as follows: 1) If a text is factual, then it is either the event per se that is under focus or the viewpoint through which an event is approached. When events are under focus, we get texts like scientific reports, legal documents and impartial news bulletins.

On the other hand, when the viewpoint in itself is under focus, then such texts although they claim to be factual, in fact they are not, they are mixed texts. This is so because they are not reporting facts per se but rather points of view of the writer of the facts at hand. Examples of such texts where the viewpoint of the writer is under focus and prominent in the text are subjective political speeches, prejudiced newsreports, single minded self-righteous propaganda, unjustified criticisms, texts that relate partial truth, not the whole truth, and texts that emphasize negative or positive aspects of a situation rather than giving a balanced account of it. However, texts that present different viewpoints can not be considered mixed texts but factual texts because, although they focus on viewpoints of events, they are not single minded, i.e. do not give one subjective perspective of reality which eliminates the danger of the presentation being prejudiced. Examples of such texts are political

debates, seminars, conferences, arguments and discussions as among more than one person.

Just as metaphor highlights some points yet at the same time covers other areas of some situation. When events are the focus of a text they outweigh the role of the addressee. Moreover, in such cases, the addressee is important only because he is a necessity as the end of the communication line. In the second type of factual texts where the writer's viewpoint is under the limelight, the addressee's role grows in importance because he is wooed to take the side of the writer, he is pursued to convince, please or annoy.

In texts of fictitious situations, on the other hand, because the writer as an individual and his language as a creative act, are the stars of the show, the addressee comes in second. He is to be kept interested all the way through, but not necessarily pursued to take the point of view of the writer since very often literature criticises the addressee or talks to him in symbols and riddles. In addition to the fact that the language of literature is far more important than to be sacrificed in the translation just to please the reader.

Therefore, although the addressee is important, his importance does not outweigh the focus of the text. This means that if a text is focused on the writer and his special language for example, then the translation should reflect that in the second language. In the same way, if a text is focused on facts per se such as a scientific report, then facts are to be the focus of the translation text. Or if a text is focused on the receivers as is the case of propaganda texts, then the translation ought to keep the same focus in the second language.

However, the addressee will always be there in any case even if his importance is outweighed by other factors in the eyes of the translator when deciding how to translate.

Indeed writers write because they want to be read and politicians speak because they want to be listened to, scientists and journalists write because there are other people to benefit from their work. But in special cases of literature, the situation might be different. In committed literature for instance, the focus of the text changes from language and writer to the viewpoints highlighted by the writer and then the reader is chased to affect and convince in the same way propaganda affects the addressee. In Art for Art's sake type of literature, the language and writer are under the limelight and the addressee is only to be entertained and stimulated but not convinced or induced into action. In scientific reports, the entertainment element of the reader is not at all an issue because if the reader was not interested he would not have attempted to read such material in the first place.

2) In Arabic, discourse is divided into the Informative and Composition:

الكلام قسماً : خبر وإنشاء ؛
 (أ) فالخبر ما يصح أنه يقال لقائله إنه صادر فيه أو كاذب ، فإنه
 كان الكلام مطابقاً للواقع كان قائله صادقاً ، وإن كان غير مطابق
 له كان قائله كاذباً .

(ب) وإنشاء ما لا يصح أنه يقال لقائله إنه صادر فيه
 أو كاذب .

(البلاغة الواضحة - محي الجارم) ص ١٣٩ .

On the basis of the above definition, an informative text is the type of text which originator can be described as telling the truth or telling a lie. If what the originator says is factual then he is telling the truth, if not then he is telling a lie. On the other hand, composition text is the type of text which originator can not be described as being truthful or lying.

Telling the truth or telling a lie is relevant to translation, because there is a difference between reporting a factual event impartially and reporting it from a subjective standpoint by a text originator. The addressee will discover the standpoint and attitude of the text originator from the use of un-neutral terms in reporting the event.

Since the addressee is the end of the communication line, he is an important factor for the translator to consider when deciding on a translation strategy. When the addressee thinks that the writer is reporting events impartially, then the deep meaning of the text for him is the same as the surface meaning, i.e. no indirect messages, understatements or exaggerations.

On the other hand, when the addressee thinks that the writer is reporting events subjectively, then the deep meaning of the text for him is different from its surface meaning. The translator has to take account of this, i.e. consider the possibility and consequences of the addressee of the translation text having different attitudes from the addressees of the original text. Therefore, what the translator has to deal with is texts where originators are considered to be liars by the addressees because they do not support the attitude with which the text originators reported the events to them. The originators themselves, however, are

not lying in their own eyes. This is so, because when writers intend to lie or say something and mean the opposite, such as in cases of irony, then they would leave clues such as punctuation in order to indicate to the addressees that what they really mean is different from what they are saying.

So when the attitude of the originator is apparent and is not to our liking either because we know the background of the events better or know nothing about it, it would be against our better judgement to take it as true. So we would assume that it is a lie and because the attitude of the originator serves as a clue to his prejudice, the translator could choose to materialise the deep meaning, factual happening, uncoloured by any attitude. The other alternative for the translator is to give the deep meaning and colour it with the favourite attitude of the potential addressee of the translation. The third option is to give the deep meaning coloured by the first originator's attitude but changing the text from the first person singular to the third person singular (he says that...) in case the translator would like to convey the attitude of the originator but still wants to state his neutrality.

Furthermore, there is a very important observation to be kept in mind which is that the sense of prejudiced texts when translated neutrally is not going to change, because the factual event that has taken place will remain unchanged in the translation although it has lost the stain of prejudice. But texts of political debate for instance are to be kept intact because although the viewpoints are the focus of the text, yet they are not single minded and relate different angles of reality.

To conclude; originators of factual texts that relate events impartially such as scientific reports can be described as telling the truth because

there is no evidence that they are lying. So deep meaning is the same as the surface meaning.

On the other hand, originators of factual texts that relate happenings from their own perspectives (telling their own version of the story) can be described as liars if we see matters differently from them; but as telling the truth if we agree with them, such as prejudiced news reports and political speeches.

However, the originators of fictitious texts can be described as liars, because literature by definition is a suspension of disbelief, namely; we know it is untrue, unreal, yet pretend it is true. That is why we have to watch out for deep meaning being different from surface meaning especially in cases of symbolic literature such as *الف ليلة وليلة*, *كليلة ودمنة*, *les fables*, William Golding's novels, folklore legends and epics.

But originators of such texts as petitions, recommendations, contracts, enquiries and investigations cannot be described as either liars or telling the truth because these are 'composition' texts. *مفوضات إنشائية*. Such texts are either asking something or about something, and this, although it involves enquiring about the truth, cannot in itself be described as true or false.

A Second Model for Assessing Translation Adequacy

We will devise a model on the basis of deep versus surface meaning approach. By disentangling form and content, translation texts can be assessed on both these levels.

Translation itself is an evidence that form and content are, to a certain

extent, two separate items. Translation provides us with messages and subject matters transferred from one culture to another despite the fact that they were embodied in a certain form in a certain language. On the other hand, the form of certain messages is part of their content, as is the case with poetry which meaning thrives on its individualistic formulation in its original language. So a model to assess adequacy of translation ought to have two sections:

- (A) Form.
- (B) Content.

These two sections are subdivided as follows:

(A) Form

- 1 - genre
- 2 - grammar

(B) Content

- 1 - focus of the text
- 2 - deep meaning versus surface meaning

Relevant questions when assessing a translation on the level of form are firstly:

Is the translation put in the right framework (genre)? Is it a play translated into a play, novel into a novel, a contract shaped in the form of a contract in the second language, a news bulletin into a news bulletin? But due to the interdependence of form and content in poetry, it has to be very often translated into prose in the second language, like for instance the Iliad which is translated into prose in the Penguin series.

Secondly, is a correct use of the second language maintained in the translation, i.e. the rules of grammar of the second language. But there

are cases where the writer maintains an incorrect use of the language in order to imitate a certain dialect for instance or imply social class or children's talk. The translator in this case has to reproduce a similar effect in the second language if possible because such use of the language is part of the meaning. Poetry deviates sometimes from the rules of grammar because of poetic licence *مذورة الشعر*. But if the poetry could be reproduced in the second language grammatically, then there would be no need for the poetic licence. However, if the poet intended to use incorrect grammar as in nursery rhymes or mimics, then that should be reflected in the translation.

To assess the adequacy of a translated text from the point of view of content is to see whether:

- (a) the translator has kept the focus of the original text unchanged in the translation. For instance, factual texts that focus on events such as scientific reports, geography books or neutral news reports are to keep the same focus in the translation. A literary text where the focus is on the writer and language should keep the same focus in the translation. Factual texts where the focus is on the various points of view presented such as seminars and conferences should be kept that way in the translation. Prejudiced factual texts where the focus is on the addressee to affect him, convince him or make him see a single angle of reality, should have as well the same focus in the translation. But because the addressee of the translation could have different attitudes from those of the first addressee, the angle of the first writer could be adapted to the inclinations of the second addressee for practical reasons.

Focus of the text relates to the predominant language function

displayed by a text. According to Newmark (1982 p.21) language functions are the expressive, informative and the vocative. Therefore, when a text is focused on the writer, such as literature, the predominant language function of the text would be expressive. While if the text is focused on events, like a scientific report, the predominant language function in the text would be informative. But a text is predominantly vocative if it focuses on the receivers, such as advertisements, instructions and public warnings.

If the focus of the text is identified to be on the writer for instance, then even if the deep and surface meanings are different, such as in cases of symbolic literature, the writer and his special language are still the most important of all. Therefore, the surface meaning of the text is to be reproduced in the translation, while the deep meaning of such a symbolic text could be given in the translation as a commentary on the text, its writer and his intentions in order to help the readers fully grasp the dimensions of the text and writer.

When the focus of the text is on the receiver, i.e. the predominant language function in the text is vocative, deep and surface meanings do not always match, such as in public warnings. When a notice reads "wet paint", it means "keep away from this bench because it has been freshly painted", or when another notice reads "deep waters" it means "danger, keep away from the deep waters as you might drown". Therefore reproducing the deep meaning in the translation would be preferable in order to avoid misunderstandings by the public of the second language.

But when the focus of a text is on events, two possibilities arise. The first one is that events are reported objectively and neutrally, such as scientific reports or impartial news reports. The second possibility is that events are reported subjectively from the point of view of the writer such as prejudiced news reports. In the first case, deep and surface meanings are one and the same and thus translating would be straightforward. But, in the second case, deep meaning is different from surface meaning when the receiver does not share the point of view of the writer. Therefore, the translator can choose from the following strategies as is appropriate:

1. To translate a subjective text as it is, keeping the stain of prejudice but providing it in the third person singular, i.e. the writer said.
2. To translate a prejudiced text as it is to an audience of viewpoints contradictory to those of the writer, if the purpose of the translator is to influence the audience against the writer.
3. To translate a prejudiced text, news report for instance, impartially, i.e. deleting the prejudice of the writer from the translation and reporting the events at hand neutrally.

Thus, when measured on the subsection Focus of the text, a translation should keep the same focus as that of the original text. The translator would be able to identify the right focus of the text by asking himself : what is the purpose of this text? This means that a translation text ought to have the same predominant language function as did the original text.

Therefore, this second model is most suitable for use when a certain

language function predominates in a text, i.e. when the focus of the text can be established.

- (b) It is very important to see if the translator has provided the deep meaning in the second language. Furthermore, has he been able to elaborate to the level of surface meaning where appropriate such as in translating literature and political debates where the beauty of the message is part of its impact and effectiveness. However, the creativity of the translator cannot be measured, it manifests itself through good writing, resourcefulness, good representation of source material and cultural adaptation.

CHAPTER SEVEN

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A - The Guidelines

Setting Guidelines for Translating

The evidence of double meaning started to crystallise from metaphor because it is such an extreme case of language where cultural, logical, psychological, stylistic and contextual factors are magnified to a maximum due to the concentrated nature and brevity of metaphor.

The duplicity of meaning relates to various factors such as the attitude of the writer, context, inclinations of first and second addressees and situation of the text.

The difference between what is said and what is meant, and between an actual event and the way the event is viewed from different perspectives are very important in approaching translation in general. They decide the strategy of translation and how it should be carried out.

Therefore, on the basis of the proposed approach of deep versus surface meaning and the second model we suggested in the previous chapter, guidelines on the how of translating emerge as a result. The sections of the second model:

Form

1. grammar
2. genre

Content

1. Focus of the text
2. deep versus surface meaning

in addition to assessing adequacy of translation texts can also be used to supervise and direct the how of translating on the levels of form and content. The guidelines direct the translator to establish the adequate form and content of his translation in the following manner:

The Guidelines

- (1) Starting from Factual or Fictitious situations, the translator can establish the right situation of the events. Is the text talking about factual or fictitious situations?
- (2) The translator is to try to carry out an extensive act of criticism of the first text to establish style, cultural flavour, attitude of the writer, genre of text, use of language, creativity, subjectivity, and subject matter.
- (3) Then the translator must pinpoint the deep meaning as versus the surface meaning of the text depending on the situation as well as focus of the text, as explained in chapter six.
- (4) The translator must then re-tell in the second language, in his own words, the content of the first language text. Although we do not know the mechanism of re-telling, we use it every day. We re-tell in the evening what we have gone through during the day or how we felt at a certain point in time. Students of translation should be trained in the art of re-telling by asking them to re-tell what they have understood from a certain text in the first language. Then they should be given a text in the second language of a similar subject matter and be asked to re-tell it. The last stage is to ask the students to re-tell the content of the first text in the second language. Re-telling rather than rigorous word for word translation gives a natural flow and consistency to the language of the product.
- (5) The fifth step is that the translator should pinpoint the units of events, i.e. the verb, subject and object or theme and rheme of every

sentence as appropriate. After the event has been established we try to find adequate correspondences by way of overlapping the semantic fields of the first and second language sentences, i.e. this means that we are not working on the level of single words because a semantic field in the second language might contain associations paralleling those of the first language without being embodied in one single word used in the dictionary sense, out of context. This relates to the interaction of the various words in a sentence with each other because a sentence refers to a slice of reality as a whole. In addition to the fact that many concepts, abstracts and mental events do not parallel each other across different cultures and might have to be paraphrased to achieve the intended corresponding meaning in the second language.

(6) At this stage, the translator must place the message he wants to communicate in the relevant framework that is the right genre: a play into a play keeping the plot and sequence of events, a novel into a novel etc. However, poetry is an exception because its form constitutes a part of its content and to translate a poem into a poem is to create a new poem. This step should be very easy because genre is set by tradition, a translator knows how to put the contents down, and the framework would necessarily create the suitable atmosphere of the text because it sets the mind of the reader to associate, expect and react. Editing should take place at this stage. The translator should trim unwanted corners, unnecessary repetitions and clumsy unnatural collocations resulting from the translation.

(7) As the translator conforms to the established tradition of genre, he should conform as well to the rules of grammar of the second language and abide by the cultural preferences of the second language even if they are

different from those of the first language. There are cases when the translator would like to reproduce the unique cultural setting of the first language and would need to provide adequate clues that suggest the individual culture such as imagery, accent and local words.

(8) The most important factor a translator must keep in mind is that the resulting text should not necessarily be equivalent to the first text. The translation being equivalent to the original is only a special case of many other cases when it is not adequate, suitable or desirable for the translation to be equivalent to the original. This is because the product is to fulfil purposes different from those of the original, i.e. purposes of the translation per se, purposes of a new audience, a new culture and a new writer. But when the purposes of both the writer and translator meet, the special case of equivalence of the two texts arises. Translation is a matter of adaptation rather than equivalence. It is adapting a certain message for the reason you carried out the act of translation in the first place. It is an adequate fulfilment of the purposes of the translation and translator rather than a blunt close equivalence. The following examples will explain the case:

(1) The first example is when a translator aims to report an event that has taken place. But he needs to draw his information from enemy sources which are biased and against the inclinations and attitudes of the potential audience of the translator, like for instance a (مخرب أو إرهابي : saboteur or a terrorist)*. The message here is clearly biased because the attitude of the writer is clear through his use of a perjorative word which implies that he is telling his

*The translation is our translation based on the frequent use by the media of those terms as equivalent between Arabic and English.

own version of the story. The potential receivers of the translated message might not share the point of view of the writer, what is more, it is offensive to them to say the least. The translator however, would like to report the event from the standpoint of the second culture addressee. So if he translates it as a saboteur or terrorist to an audience who would not like the subject of the event branded as a terrorist, then the translator would not be producing an adequate message although it could be an equivalent message as perceived from the standpoint of the first writer. Thus producing an equivalent translation of a biased message is inadequate.

However, there are situations when the translator is interested in conveying the point of view of the enemy with all its prejudice for purposes of reporting about the mentality of the enemy or inducing further anger in the receivers of the translation. In this case the message is ^{*}equivalent and adequate for the purpose of the translator which should be explicitly stated in order not to be misunderstood.

- (b) The purpose of the translator might be to report factual events from biased sources independently of the points of view of either the first or second addressees. What he is likely to produce is (رجل سلاح): a gunman)* However, the translation would not be equivalent to the first message, on the other hand it is adequate for the purpose of the translator which is honest reporting. The translation in this case is adequate but not equivalent.

*The translation is our translation based on the frequent use by the media of those terms as corresponding between Arabic and English.

* The words 'equivalent' and 'adequate' are used in the general non-technical sense.

- (c) The third case is when the original message is neutral but the translator's purpose is to colour the translation with his attitude so that he achieves a certain effect on the receiver. Then the translation is adequate but not equivalent to the original.
- (d) The fourth case is when the message - like most messages - is biased but the translator's aim is to communicate it to addressees who would not be interested in reading a biased message from a cultural background they know nothing about. So the translator obviously would take an impartial line producing a non-biased message. His translation then would be adequate but not equivalent.
- (e) The fifth case is when the translator is working on texts of factual situations where the attitude of the writer is not apparent because the writer functions as an observer of events such as in scientific reports or books of biography, geography (descriptive texts). In this case the translation would be both adequate and equivalent.

To conclude, the only instances when the translation is both adequate and equivalent are:

- (i) When the purpose of the translator is to imitate the writer to an audience who shares the point of view of the translator and writer.
- (ii) When the inclinations of the audience do not matter because what is under the limelight is the factual event not the perspective it is viewed from. Texts where the audience is of no consequence are scientific reports. In such cases, the addressee is expected to reach up to the purpose of the addresser. There are cases when the translator expects that the audience could have encountered his message for the first time ever. In such instances the audience

would accept the message as it is if they have nothing against it and are likely to take it at its face value. So the translated message is adequate and equivalent.

There is one final point to keep in mind, which is that style is bound to undergo changes in cases when the translator's aim is to give an adequate rather than equivalent message but the deep meaning will still be the same.

CHAPTER EIGHT

CONCLUSION

- A - A summary of the proposed Approach
and its Implications
- B - Suggestions for Future Research

A - Summary of the proposed Approach and its Implications

The approach proposed in this study is based on the probability of a separation between what is literally said and what is really meant, such as in cases of irony and figurative language. This duality of meaning is closely related to translating, because once the meaning intended by the writer is identified, translating would become less problematic.

Just like a metaphor, those texts which have figurative situations such as literature are expected to have a co-existence of surface and deep meanings, while those texts of factual situations are most likely to be straightforward, i.e. what they say is what they mean. However, there are texts which despite their factual situation cross the border from the factual to the fictitious side by giving their own versions of reality rather than reality per se; an example is prejudiced news reports.

Leech (1985) proposed a method to analyze metaphor in order to establish its meaning divorced from its specific literal wording. His method depends on identifying gaps between the figurative and non-figurative readings of the metaphor at hand. And then recreating, in plain non-figurative language, the meaning of the metaphor which is what the metaphor is about, divorced from its figurative wording. Therefore, Leech's method can be used to separate surface and deep meanings of metaphors.

An approach of deep versus surface meaning was set up in this study as a strategy to view Quranic metaphors and five different translations of them. Metaphor was defined as a text using de Beaugrande and Dressler's (1981) definition of text characteristics.

A model was devised by modifying and incorporating House's (1981) and Crystal and Davy's in House (1981) models in order to assess the adequacy of those translations. The model is as follows:

Dimensions of Language Use

1. Medium
2. Time
3. Province

Dimensions of Language User

1. Individuality
2. Status
3. Participation

This model was applied to the five different translations of Quranic metaphor to assess their adequacy in the following way: when the model is applied to a metaphor, which has been defined as a text, a textual profile is created. The degree of deviation of the profile of a translation from the profile of the original metaphor, is the degree of inaccuracy of the translation according to the dimensions of the model.

The application of the approach and the comparison and analysis of the Quranic metaphors and their translations have resulted in two major implications. First, certain methods repeatedly used by the translators to render the Quranic metaphors, have been identified; and then further tested by being used to translate random data of metaphors from the media. Those methods have been suggested as flexible rules of how to translate metaphor in general.

The second implication is the suggestion of a second model to be used to assess adequacy of translation of longer texts and when a predominant language function could be identified in a text. This second model is based on disentangling form and content and that the adequacy of a translation could be assessed on both those levels. This model is as follows:

<u>Form</u>	<u>Content</u>
1. Genre	1. Deep/surface meaning
2. Grammar	2. Focus of the text

On the Form section, translation could be assessed to see whether or not it conformed, as it should, to the grammar of the second language except in cases where the original text has intentionally deviated from the rules of grammar of the first language for purposes of mimicking a certain dialect or reproducing children's talk, etc.

When assessed on the subsection of genre, a translation is supposed to be in the traditional genre of the second language. For instance, a translation of a contract should read and look like a contract written in the second language. However, there are cases where this is not possible such as in poetry translating when a first language poem is reproduced into second language prose.

Assessed on the content section, a translation is first examined to see if it has reproduced the deep or surface meaning of the original and why the translator chose to reproduce either.

The Second subsection of content is focus of the text. Focus of the text relates to the predominant language function displayed by a text. According to Newmark (1982), p.21 language functions are the expressive, the informative and the vocative. Therefore, when a text is focused on the writer, such as literature, the predominant language function of the text would be expressive. While if the text is focused on events, like a scientific report, the predominant language function in the text would be informative. But a text is predominantly vocative if it focuses on the receivers such as advertisements, instructions and public warnings.

If the focus of a text is identified to be on the writer for instance, then even if the deep and surface meanings are different such as in cases of symbolic literature, the writer and his special language are still the most important of all. Therefore, the surface meaning of the text is to be reproduced in the translation, while the deep meaning of such a symbolic text could be given in the translation as a commentary on the text, its writer and his intentions in order to help the readers fully grasp the dimensions of the text and writer.

When the focus of the text is on the receiver, i.e. the predominant language function in the text is vocative, deep and surface meanings do not always match such as in public warnings. When a notice reads 'wet paint', it means 'keep away from this bench because it has been freshly painted', or when another notice reads 'deep waters' it means 'danger, keep away from the deep waters as you might drown'. Therefore, reproducing the deep meaning in the translation would be preferable in order to avoid misunderstandings by the public of the second language.

But when the focus of a text is on events, two possibilities arise. The

first one is that events are reported objectively and neutrally such as scientific reports or impartial news reports. The second possibility is that events are reported subjectively from the point of view of the writer such as prejudiced news reports. In the first case, deep and surface meanings are one and the same and thus translating would be straightforward. But, in the second case, deep meaning is different from surface meaning when the receiver does not share the point of view of the writer. Therefore, the translator can choose from the following strategies as is appropriate:

1. To translate a subjective text as it is, keeping the stain of prejudice but providing it in the third person singular, i.e. the writer said.
2. To translate a prejudiced text as it is to an audience of viewpoints contradictory to those of the writer, if the purpose of the translator is to influence the audience against the writer.
3. To translate a prejudiced text, news report for instance, impartially, i.e. deleting the prejudice of the writer from the translation and reporting the events at hand neutrally.

Thus, when measured on the subsection Focus of the text, a translation should keep the same focus as that of the original text. The translator would be able to identify the right focus of the text by asking himself: what is the purpose of this text? This means that a translation text ought to have the same predominant language function as did the original text.

Therefore, this second model is most suitable for use when a certain language function predominates in a text, i.e. when the focus of the text can be established. But, the first model is recommended for use when all the language functions are extremely intertwined with each other such as in cases of metaphor which expresses the special language of the writer, and at the same time is providing new information and aiming to influence the receiver through imagery and new ways to view reality. The first model is most suitable in such cases as its dimensions: status and participation, relate to the writer and reader respectively, in parallel to the language functions the expressive^{and}/vocative. However, the first model as a whole relates to content as it does not separate Form from content as the second model does.

Lastly, on the basis of the proposed approach, two models and their implications, general flexible guidelines for translators were suggested in this study. These guidelines direct the translator to benefit from the division of texts according to their situational identity into the Factual and Fictitious.

Once the first language text is placed in the right situational identity, its deep and surface meanings become easier to pinpoint and understand.

Having identified the surface and deep meanings, the translator moves to approximate in the second language either the deep or surface meanings or both according to the Focus of the first language text as explained by the second model. Then the translator could move to work on the level of the sentence by identifying the subject of events, the verb and the object.

The next step would be for the translator to mould his text in the right traditional genre in the second language. We do not expect a scientific text, for instance, to have flowery, literary language, or a literary text to read like a plain newspaper article written in a hurry, or a contract to read like a story. Further, a translation should read grammatically correct in the second language.

Lastly, the translator is to remember that his aim is to reproduce an adequate message in the second language rather than one which is closely equivalent to the first language message but is inadequate in nature.

B - Suggestions for Future Research

From this study, various kinds of follow-up studies seem to emerge:

1. The first continuation - study to this work would be to investigate the application of the two proposed models and guidelines for translators in a classroom environment in tasks of assessing, as well as supervising, translations, commentaries, revisions and modifications of the models and guidelines might result as the user adapts them to assess and supervise different types of translations.
2. Since the suggested guidelines for translators were not the main purpose of this study, research could be carried out from other different perspectives in order to provide general guidelines for translators who work in various specialist areas such as on United Nations material, religious literature, or media articles, etc.
3. A third, very interesting study would be to compare contrast and analyze metaphors of the Quran and Bible as well as different

translations of them. Research could be carried out to investigate how biblical metaphors versus Quranic metaphors could be categorized, related to human experience and translated in various ways. The change of meaning of such metaphors in time as well as their effect on every day media metaphors could be studied as well as the how and why of their use by public speakers.

4. A fourth suggested future research, would be to investigate in a contrastive study between Arabic and English, the use of metaphors in scientific material, i.e. why they are used, whether they are essential to the understanding of a certain subject, whether they offer new ways of viewing reality and providing information, as well as the how and why of their translation between Arabic and English.

5. A fifth study would be to research how and why the same metaphor might be interpreted differently by different people to the degree that sometimes the same metaphor might suggest contradictory meanings to different people, and how would this affect translating and communicating across different cultures; when metaphors are used in United Nations material for example.

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APPENDIX

DEFINITIONS OF FIGURATIVE LANGUAGE IN ARABIC

A Dictionary of Literary Terms (1974), describes metonymy

as follows:

١ - الكناية : الكناية في الآداب العربية صيغة بلاغية تلخص في استعمال اسم شيء بدلاً من اسم شيء آخر متصل به اتصالاً ما . وقد يكون هذا الاتصال :

١ - الملاقة البية : فكان الشعراء الرومان يبرون عن الجمال بفينوس إلهة الجمال ، وعن الخمر بياكوس إله الخمر .

٢ - أو الحناية والسحلية ، ومثالها : هذه الكأس مسومة ، كناية عن الخمر .

٣ - أو الرمز ومثاله : الصولجان كناية عن الملك .

٤ - الصانع كناية عن المصنوع ، كمن يقول : قرأت شكير كناية عن أعماله .

٥ - مكان التثني كناية عن الشيء المصنوع فيه ، ومثاله : تقلت النيازك كناية عن السيف المصنوع في اليمن .

٦ - المعنى المجرد كناية عن المحسوس كمن يطلق الرق ويريد به الأرقاء .

٧ - الشيء المادي كناية عن المعنوي كمن يقول : هذا الرجل كبير القلب كناية عن شدة الرحمة .

٨ - المالك كناية عن السلوك ، كمن يقول ثبت النار في فلان يريد أملاكه .

٩ - اسم الملك كناية عن الثملة التي تحمل اسمه كما تقول عندي عشرون نابليوناً وأنت تنمي بذلك الثملة التي تحمل اسم نابليون ومورته .

١٠ - اسم القديس أو الولي بدلاً من مكان العبادة النسب إليه ،

كمن يقول صليت في الحسين وهو يقصد في جامع الحسين .

والكناية في البلاغة العربية : لفظ أطلق وأريد به لازم معناه مع جواز إرادة المعنى الأصلي

أو هي كما عرّفها السكاكي (٦٢٦ هـ) : . ترك التصريح بذكر الشيء الذي ذكر ما هو ملزومه ، ليتقل

من المذكور إلى المتروك ، كما تقول : زيد طويل النجاد فتقل منه الر

وقد قسمها باعتبار ما يطلب بها إلى ثلاثة أقسام :

١ - كتابة عن صفة كقول المتبي (٣٥٤ هـ) في وقية

بف الدولة بيني كلاب :

فَسَامَتْ وَبُنَطُهُمْ خَرِيرٌ

• وَبِيخُهُمْ وَبُنَطُهُمْ تُرَابٌ •

فبطهم حرير كتابة عن اليادة والخرزة .

• وبطهم تراب كتابة عن الحاجة والذلة •

٢ - كتابة عن موصوف ، كقوله أيضاً

من نفس القصيدة :

وَمَنْ فِي كَفْرِ مِنْهُمْ فَنَاءٌ

• كَتَنَ فِي كَفْرِ مِنْهُمْ خِفَاءٌ •

• فالنظر الاول كتابة عن الرجل ،

والنظر الثاني كتابة عن المرأة •

٣ - كتابة عن نبة كقول المتبي أيضاً

في مدح كافور :

إِنْ فِي تَوْبِكَ الَّذِي التَّجِدُ فِيهِ

• لَعْنَاءُ يُزْرِي بِكُلِّ بِيَاءِ •

كما قسمها الكاكي باعتبار مفهومها إلى أربعة أقسام :

١ - • تعريض • ، كأن تقول لشخص

يضر الناس : خير الناس أنعمهم للناس •

٢ - • تلويح • ، إن كرت الومائط في

الكتابة ككبير الرماد في قول الخشاء (٥٤ هـ)

هجرية) :

طويلُ التَّجَادِ رَفِيعُ البِمَادِ

• كبيرُ الرَّمَادِ إِذَا مَا تَنَا •

فانه يلزم من كرة الرماد كرة حرق

الحطب ، ثم كرة الطبخ ، ثم كرة النيوف ،

ثم الكرم •

٣ - • رمز • ، إن قلت الومائط وخفيت ،

كما تقول : • فلان عريض القفا • كتابة عن

البلاهة • فإن العلة بين كون القفا عريضاً

والبلاهة يحتاج إلى زويقة وأعمال فكر

وتجربة •

٤ - • إيحاء وإشارة • ، إن قلت الومائط

ووضحت ، كقول أبي تمام (٢٣١ هـ) :

أَبِينُ مَا يَزُوزُنُ بِيُوِي كَرِيمِ

• وَحَبَّتْ أَنْ يَزُوزُنَ أَبَا نَمِيدِ •

فإن الصورة واضحة في التمييز عن كرم

أبي سعيد •

A Dictionary of Literary Terms (1974) defines synecdoche as follows:

التَّجَازُ التَّرْسَلُ : في البلاغة العربية :
 كلمة اشتملت في غير ما وضعت له في أصل اللغّة مع قرينة تمنع من إرادة المعنى المنفرد
 الأصلي لها . ولا بد أن تكون التّلاقة بين المعنى الحقيقى والمعنى المقصود غير
 المتناهية .

وللتّجّاز التّرّسل علاقات منها : الية والسيية . والجزئية والكليّة ، والحالية
 والمحلية . واعتبار ما كان واعتبار ما يكون . فيقال التّلاقة الأولى قول السّيبى (٣٥٤ هـ) :

له أباد عليّ مائة
 أغدّ منها ولا أغدّهما .
 يريد بالأبادى التّهم .

ويقال الثانية : أرسل التّيك عيونه في المدينة يريد جوابه . ويقال الثالثة قوله تعالى :
 . وأما القرية . (الآية) أي أهل القرية . ويقال الرابعة قوله تعالى : . وآتوا النّاسى أموالهم .
 أي حينما يبلغون بين الرّشد . ويقال الخامسة قوله تعالى : . ولا يلدوا إلا فاجراً كفاراً .
 أي باعتبار ما يكونون في التّقبل . لأن السّولود حين يولد لا يوصف بالفجر ولا بالكفر .
 وفي البلاغة العربية . يلاحظ أن هناك علاقة وثيقة بين التّجّاز التّرّسل والكتابة إلى حدّ اعتبار
 أحدهما نوعاً من الآخر في كُتب البلاغة القديمة .

A Dictionary of Literary Terms (1974) describes simile

as follows:

التشبيه : في علم البيان العربي : هو الدلالة على أن شيئاً أو صورة تشترك مع شيء آخر أو صورة أخرى في معنى أو هيئة . وهو يتكون من مُشَبَّه ومُشَبِّه به وأداة تشبيه (وهي الكاف أو كان أو مثل وما في مناهي) ووجه شبه (وهو العفة المشتركة بين الشئين أو العورتين) . ويجب أن يكون في المشبه به أقوى منه في المشبه . ينال الشين المتشابهين قول السري (٤٤٩ م) :

أنت كالنفس في الغياض وإن جا
وزت كيثوان في علو المكان .

فالممدوح مشبه ، والنفس مشبه به والكاف أداة التشبيه . ووجه الشبه التلاؤم ، وهو في النفس أقوى منه في مللعة الممدوح، وينال العورتين المتشابهتين قول أبي فراس الحمداني (٣٥٧ م) :

والماء بفعل بين زوضي الـ
زهر في الشطين فضلا

كسابل زوشي جرودت
أبدي القيون عليه فضلا .

فالمشبه حال ماء الجدول تكفه روضتان على شاطئيه تحليهما الزهور اليانعة متشرة بين الميدان الخضراء ، والشبه به هيئة حمام أبيض براق نشره مانع الأسلحة على سباط أخضر محلى بالوشى ، ووجه الشبه وجود شيء أبيض متطيل حوله شيء أخضر في ألوان مختلفة . ويسمى التشبيه في هذه الحالة . تشبه التنبيل ، لأن وجه الشبه في هيئة متزعة من متند .

وقد يقتصر التشبيه على المشبه والمشبه به فقط ، ويسمى في هذه الحالة . التشبيه البليغ . وقد مر التشبيه بطورات عديدة ، ضد عرفه القدماء من الرب على أنه صورة تحسن الشكل البلاغي وتوضح الفكرة .

وكسل التريفات القديمة تؤدي إلى معنى واحد ، وهو تشبيه شيء بشيء في صفة أو معنى بأداة تشبيه . أما الجارم ومصطفى أمين فقد عرفاه في كتابهما . البلاغة الواضحة ، بأنه . بيان أن شيئاً أو أشياء شاركت غيرها في صفة أو أكثر بأداة هي الكاف أو نحوها ملفوظة أو ملحوظة . وفي علوم البلاغة التربوية : يعتبر التشبيه مقارنة بين شئين من جنسين مختلفين لما يلهما من وجوه شبه توضح الشبه ، والفرق بين التشبيه والاشتمارة أن التشبيه تذكر فيه الإداة صراحة ، وأن وجه الشبه بين المشبه به والمشبه أكثر وضوحاً مما هو عليه في الاشتمارة ، وقد يُنص على صراحة في حال التشبيه ، أما الاشتمارة فبين تعابير قوتها أن تفرض على القارىء أن يبذل جهداً كبيراً في أن يكمل معنى ناقصاً بخياله .

ومناك نوع من التثنية معروف من أيام هوميروس هو المسمى بالتثنية الهومييري ، ويتميز بالصفات البطولية

التي تُجده في التثنية والتثنية به وبقدرة الأديب على الإتيان به به يكون مبدأ لثنية من

التثنية به كل منهما يوحى بما يليه . وفي البلاغة القديمة يوجد ما يسمى بالتثنية

المتوازي أو القياسي . مثال ذلك التثنية رقم ٨٠ من الفصل السادس والمشرحين من يفر

الإشغال في العهد القديم ، ونقته : مثل من يتكلم الجاهل كمثل من يثني مرة لآلى . في
رجية .

A Dictionary of Literary Terms (1974) defines metaphor as

follows:

الإنشابة : مجاز بلاغي فيه انتقال معنى مجرد إلى تمييز مجسد عن طريق أن يتبدل بالمجرد التمييز المجسد

من غير التجاه إلى أدوات التبيه أو المقارنة . وتتميز الإنشابة بأن عناصر التبيه كلها ليست موجودة في

التمييز ، ولكنه يجب استخلاصها بواسطة الذهن . وقد عرّف الناقد الإنجليزي ١٠١ .

ريتشاردز I.A. Richards في كتابه فلسفة البلاغة . *The Philosophy of Rhetoric* (١٩٦٣) عناصر الإنشابة

على النحو الآتي :-

١ - موضوع الإنشابة ، أو ما سماه بفحواها tenor أي التبه .

٢ - ما سماه بحامل التبه أو مركبته vehicle ، وينبغي بذلك التبه به .

فالإنشابة عند عملية تماثل بين الفحوى والمركبة تحت تأثير العنصر الثالث الذي سماه بالأساس ground ،

وهو العنصر التجريدي الذهني البحث ، ويشمل القصد من تركيب الإنشابة ووجه التبه بين

العنصرين المذكورين أملاً ، وهو في رأيه أصب وجه في تحليل الإنشابة الأدبية .

وقد قسم علماء البلاغة المتحدثون بالإنشابة أربعة أقسام :

١ - الإنشابة المجسمة anthropomorphic وهي تلك التي تب صفات بشرية

لما ليس بشري كقولك : الوديان الضاحكة مثلاً .

٢ - الإنشابة المادية concrete ، وهي تلك التي تعني صفة مادة على ما هو

مجرد ، كنور العلم مثلاً .

٣ - الإنشابة الباعثة للحياة animistic ، وهي تلك التي تعطي صفات حيوية لما ليس

بحي ، كأن تقول : السماء الناضجة .

٤ - الإنشابة الثقلية الحسية synaesthetic ، وهي تلك التي تنقل المعنى

من مجال حسي مُعين إلى مجال حسي آخر ، كأن تقول : لون حارّ أو يعطر عارخ .

والإنشابة في البلاغة العربية - كما عرفها الكاكي (٦٢٦ هـ) - هي تبيه حذف من التبه به أو التبه .

ولا بد أن تكون العلاقة بينهما المناسبة دانساً ، كما لا بُد من وجود قرينة لفظية أو حالة مانعة من إرادة

المعنى الأصلي للتبه به أو التبه . والفرض منها إيفاح الفكرة وإبراز الصورة البلاغية بمظهر جميل يؤثر

في العاطفة ويلهب الخيال . فإن ذكر بها التبه به كانت تصريحية كقول التتبي (٣٥٤ هـ) في مدوحه

حين قابله وعانقه :

وإن كان المذكور هو الشبه سبت مَكِّيَّة كقول السببي أيضاً :

السَّجْدُ عَوْفِي إِذْ عُوِفِتِ وَالكَرْمُ
وَزَالَ عَنكَ إِلَى أَغْدَانِكَ التَّمُّ .

ولل من التصريحية والمكبية املية إن كانت في اسم جامد ، ينال ذلك قول السببي | يصف قلماً :

يسج ظلاماً في نهار لسانه

ويفهم عن قال ما ليس يسج .

وتبعية إن كانت في اسم مشتق أو فعل كقولك : . نفسي إلى الحق ظنأى . . وقد تكون الاستعارة مرشحة إن ذكر فيها بالاضافة إلى القرينة ما يناسب الشبه به . كقوله تعالى :

• أولئك الذين اشتروا الضلالة بالهدى فما ربحت تجارتهم . .

وإن ذكر فيها بعد استيفاء القرينة ما يلائم الشبه سبت مُجْرَدَة كقول البخري (٢٨٤ هـ) :

يؤذون الحجية من بيده

• إلى قعر من الإيوان يابو .

وإن لم يُذكر فيها لا هنا ولا ذاك سبت مُطْلَقَة .

وقد تكون الاستعارة تنيلية إن جرت في التركيب لا في اللفظ المفرد ، ويكون وجه الشبه فيها مبنية

متزعة من عدة أمور ، وذلك كقول السببي :

وَمَنْ يَكُ ذَا قَمٍ مُرِّ مَرِيضٍ
يَجْذُرًا بِهِ الْمَاءُ الزُّلَالَا .