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The Translation of Shakespeare's Sonnet Metaphors into Arabic

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Abstract

This paper embarks on the rendering of Shakespearean metaphors into Arabic. A comparison is made between 14 Shakespearean sonnets and two of their Arabic translations: one by Badr Tawfeeq and the other by Gabra Ibrahim Gabra. An attempt is made to identify and categorize the metaphors that are used in the original poems. This is followed by examining the procedures employed by the translators in rendering the metaphors into Arabic. Using Larson (1984)'s model as a frame of reference, an attempt is made to recognize the procedures employed by the two translators in rendering the metaphors and to determine the frequency of these procedures in the translations.

Key Words: Shakespearean sonnets, Translating metaphors, Larson's model.

1. Introduction

The translation of literature is a demanding task because literature is based on a special use of language that often deviates from normal usage. As Marabout (2010:7) has put it, " [l]iterary translation is agreed to be the most challenging form of translation.". Metaphor, which is "a distinctive feature of communication" (Ali 2010:42), has been indispensible in poetry and "could be problematic and difficult to render." (Al-Thebyan, et.al. 2011:71). Al-Thebyan, et.al. (2011:71) argue that "[t]ranslating cultural metaphors had an added difficulty for translating.". However, Asfour (2000:7), who has a different opinion concerning the difficulty of translating metaphors, claims that "the difficulties of translating poetry are not really different in kind from those encountered in translating literary prose, but only in degree. Metaphor is metaphor everywhere, and wordplay requires the same amount of ingenuity on the part of the translator… ".

Needless to say, Shakespeare was fond of metaphors and most of his sonnets are based on metaphors which were used "as a literary device [that is] capable of linking the author's imaginative world of experience to that of everyday life." (Marabout 2010:15). Dolan (2002:27) has counted the number of metaphors in Shakespeare's 154 sonnets. He found that "no fewer than 46, or nearly a third, of the 154 poems in the sequence make use of economic metaphors, a rate of 29.8 percent". These sonnets have been translated into several languages, including Arabic. Two Arab-translator-poets have rendered Shakespeare's sonnets into Arabic: Badr Tawfeeq (www) and Gabra Ibrahim Gabra (1983). The former has translated all the sonnets into Arabic, whereas the latter has translated only 40 sonnets. Both of them have rendered Shakespearean sonnets into prose, rather than verse.

The study is concerned with the rendering of metaphors in 14 Shakespearean sonnets that are translated by the two translators: Tawfeeq and Gabra. This paper is an attempt to examine the types of source language [SL] metaphors manifested in these poems and what form they take in the target language [TL]. Using Larson (1984)'s model, I attempted to trace and characterize the techniques or procedures used in rendering the identified metaphors in the TL. The questions that arise in this respect are:
   (a) Have the translators translated the SL metaphors?
   (b) What procedures have been used in the translation?
   (c) Have the procedures preserved the SL metaphors/images in the TL?
   (d) Which procedure is most frequently applied?
Learning the procedures used in the translation of metaphors can help enhance the understanding of Shakespeare's sonnets.

2. The definition of metaphors

There are different definitions of metaphor. Newmark (1988:95) adopts a traditional definition when he argues that the metaphor describes "the object more comprehensively, succinctly and forcefully than is possible in literal or physical language.". Dikins (2005:228) has given a similar traditional definition when he states that the metaphor is
      "…a figure of speech in which a word or phrase is used in a non-basic sense, this non-basic sense suggesting a likeness or analogy (whether real or not) with another more basic sense of the same word or phrase". Similarly, Ali (2010:42) has defined it as "the figure of speech in which a comparison is made between two seemingly unrelated subjects". Leech (1969:151) points out that metaphor "is associated with a particular rule of transference, which we may simply call the 'Metaphoric Rule', and which we may formulate: F= 'like L'. That is, the figurative meaning F is derived from the literal meaning
                  L in having the sense 'Like L', or perhaps 'it is as if L'.".
   Thus Leech claims that metaphor is different from simile in that it does not contain elements such as 'like' or 'as'. For example, the line my love is like a red red rose contains a simile in which 'my love' is compared to 'a red red rose', the ground of comparison being beauty. Note that if the word 'like' is omitted, the simile is turned into a metaphor: my love is a rose. Here, as Alejandro claims, "the word 'rose'; expresses a relationship that is both beautiful and thorny but does not suggest that "love" is a plant."(Alejandro et al. 2002 cited in Muhammed 2009:1).

   Other scholars argue that metaphor is a perceptual phenomenon. Dent-Read and Szokolsky (1993:227) have stated that "the starting point of linguistic metaphor is a basic

process of seeing or understanding one kind of thing as if it were a different kind of thing and that this process is fundamentally perceptual.". Both Cruse (2006) and Crystal (2008) rely on cognitive semantics in their definition of metaphor. Cruse (2006:31), who refers to the theory of metaphor developed by Lakoff, defines metaphor as "essentially a relation between conceptual domains, whereby ways of talking about one domain (the 'source domain') can be applied to another domain (the 'target domain') by virtue of 'correspondences' between the two.". Crystal (2008:98) defines it as " as a process of understanding one conceptual domain in terms of another. A typical metaphor is a mapping between a better-known, more concrete conceptual domain (the 'source domain') and the conceptual domain which it helps to organize (the 'target domain').". Similarly, Prandi (2010:306) states that metaphor involves "the transfer of a concept into a strange conceptual area, which necessarily ends in conceptual interaction between strange concepts.".

Although researchers have exerted a great deal of effort in order to establish a definition for metaphors, they have not reached a consensus. However, not all of them are keen to achieve this goal. For example, van den Broeck (1981:74) opts for "an operational definition of 'transferred meaning' which says in which forms it manifests itself, which purposes it serves and how it is effective.".

3. Previous studies

There are studies that have handled the translation of metaphor in many languages. Fadaee (2011) has used the theories of Newmark (1988) and Larson (1984) to study the translation techniques of figures of speech in George Orwell's 1984 and Animal Farm and their Persian translations. Monti (2009:208) has conducted a corpus-based study "to investigate the translatability of conventional metaphors and, more specifically, whether similarities exist among the three translations; whether these similarities can be traced back to common linguistic structures or cultural heritage"

Several studies have been concerned with the rendering of English metaphors into nonliterary Arabic texts. Eesa (2010:60) has employed "componential analysis …as a means to interpret metaphors of universal nature and render them among languages, in particular those which are culturally distant, such as Arabic and English.". Sadkhan (2010:72) has investigated "the translatability of colour term metaphor from English into Arabic through highlighting the status of colour terms whether being a matter of collocation, idiomaticity, or both.". Muhammed (2009) has studied the translation of medical metaphors into Arabic. It has been shown that "the percentage of failure in translating medical metaphors into Arabic was higher than that of success." (Muhammed 2009:19). Alhassnawi (2007) has used two cognitive schemes of the real world and cultural experience mapping to characterize the translation of metaphors.

Some studies have looked into the translation of Arabic poetic metaphor into English. Marbout (2010) has investigated aesthetic effect in Arabic-English literary translation. To achieve this goal, she has compared a sample of three literary Arabic texts to their English equivalents. The comparison yielded points of similarity and points of difference between the SL and TL. Obeidat (1997) has studied the translation of Arabic poetic metaphor into English, particularly the procedures used in the translation of poetic metaphors such as reproducing the SL image in the TL or using a different metaphor with a TL image or producing no metaphor. This study is not concerned with the translation of metaphors in

nonliterary texts (cf. Eesa 2010; Sadkhan 2010; Alhasnawi 2007). Nor is it concerned with the translation of Arabic poetic metaphor into English (see Marbout 2010; Obeidat 1997); rather it is concerned with the translation of English poetic metaphors into Arabic.

4. Data collection and methodology
4.1 *Data collection*
Shakespeare wrote 154 sonnets, which were published in the late sixteenth or early seventeenth century. Gabra (1983) has translated 40 Shakespearean sonnets. Tawfeeq has managed to translate all Shakespearean sonnets (total 154 sonnets). I have selected 14 sonnets (i.e., sonnet 18, 19, 23, 28, 29, 30, 33, 60, 73, 76, 116, 129, 131, 148). The criteria for the selection of these sonnets were based on their inclusion in the list of poems translated by the two translators and the presence of metaphors in the poems. Thus poems that are not tendered by the two translators or do not contain any metaphors have been excluded from the sample. I started by recognizing and classifying the metaphors of the original poems.
4.2 *The framework*
The identified metaphors have been counted and classified according to Leech (1969) in which five basic categories are recognized: concretive metaphor, humanizing metaphor, animistic metaphor, synaesthetic metaphor and dehumanizing metaphor. The concretive metaphor "attributes concreteness or physical existence to an abstraction. (p.158).The animistic metaphor "attributes animate characteristics to the inanimate". (p.158)The humanizing metaphor "attributes characteristics of humanity to what is not human" (p.158). The synaesthetic metaphor "transfers meaning from one domain of sensory perception to another" (158). The dehumanizing metaphors "ascribe animal or inanimate properties to a human being, [which] frequently have a ring of contempt."(Leech 1969:158). These categories are said to overlap. As Leech points out, personification, whereby an abstraction is figuratively represented as human….actually combines all three categories."(p.158). Having identified and classified the SL metaphors, I proceeded to examine the translated poems with the purpose of determining how the procedures used in rendering them in the TL.
The translator of metaphors may rely on these procedures in rendering metaphors in the TL. These procedures are based on Larson (1984)'s model:
a. Upholding the SL image in the TL.
b. Replacing the SL image with a standard TL image
c. Reducing the metaphor to sense.
d. Translation of metaphor with the same metaphor combined with sense.
e. Translating the SL metaphor as a simile

5. Types of Shakespearean sonnet metaphor and how they are rendered
As Prandi (2010:304) states, "[t]here are many different kinds of metaphor, with different grammatical, conceptual and semantic properties. Each of them represents specific problems to the translator.". This section demonstrates the types of metaphor (see Leech 1969) that are present in the Shakespearean sonnets and shows how they have been rendered in the TL.
5.1 Concretive metaphor
1. The concretive metaphor "attributes concreteness or physical existence to an abstraction. (Leech 1969:158).The following line contains a concretive metaphor in which 'summer' is treated as a flat or building that is used for a limited period of time:
> *And summer's lease hath all too short a date* (sonnet 18)

The translation of Tawfeeq does not preserve the metaphor, rather it is reduced to sense as in الصيف سوى فرصة وجيزة . In contrast, Gabra has reproduced the SL image in the TL: وعقد الصيف ما أقصر أجله

2. The following line also contains a concretive metaphor where both translators have used the same procedure: upholding the SL image in the TL:

Makes black night beauteous, and her old face new. (sonnet 23)

Here something abstract such as 'black night' is described as concrete with new face. Therefore, the metaphor is concretive. Both translators have upheld the SL image in the TL. Thus Tawfeeq has referred to the darkness of night as attractive and new تجعل سواد الليل فاتنا، ووجهها القديم جديداً. Similarly, Gabra has used the phrase beautiful and young face in his rendering of the line as in يجعل من فحمائه حسنا ومن وجهه العجوز وجها فنيا .

3. Similarly, the following line contains a concretive metaphor: the phrase 'our minutes' is described as something moving fast towards its end:

So do our minutes hasten to their end; (sonnet 60)

Both translators have upheld the SL metaphor: the word hasten has been rendered as تسرع by Tawfeeq and as تتعجل السير by Gabra

4. The following lines contain an extended concretive metaphor in which an abstraction (love) is treated as something concrete and capable of bending. Rather, it is a fixed mark that is not shaken by winds. Furthermore, it is compared to the star that prevents ships from going astray:

Or bends with the remover to remove:
O, no! it is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wandering bark,   (sonnet 116)

Both translators have preserved the SL image as in

Gabra	Tawfeeq
أو يذعن راضيا للزوال عند من يبغى زواله.	أو إنحني خضوعا لما يمحو فيمحى.
لا، إنما الحب إشارة قد ثبتت	أواه، لا، إنه علامة أبدية الثبات
ترقب العواصف دون أن تتزعزع،	تنظر للعواصف ولا تهتز أبدا،
هو نجم تستدل به السفن الهائمة،	إنه النجم لكل السفن الهائمة،

5. These lines also provide us with a concretive metaphor in which 'time' is ascribed the properties of something as concrete as a sickle or scythe, which is used in cutting everything that comes close to it.

Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;   (sonnet 116)

Both translators have upheld this SL image:

Gabra	Tawfeeq
وليس الحب أضحوكة الزمن، وإن يقع	ليس الحب ألعوبة الزمن، حتى لو كانت
خداه وثغره الوردي ،	شفاهه وخدوده الوردية
فى مدى منجله المنحنى	واقعة في قبضة منجله المُطْبِقَة،

5.1. *Humanizing metaphor*

1. The humanizing metaphor "attributes characteristics of humanity to what is not human" (Leech 1969:158).The following line has a humanizing metaphor where a nonhuman is given the attributes of a human being. Death here is described as a human being that is

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capable of bragging; it also has a shade. Thus something abstract has been considered as a human being:

> *Nor shall death brag thou wander'st in his shade*, (sonnet 18)

ولا الموت يستطيع أن يطويك في ظلاله. Tawfiq has ignored the translation of the word 'brag'. However, he has reproduced a concretive metaphor. In contrast, Gabra has upheld the SL image, describing death as being able to brag يفخر and as having a shade 'ظل'. ولن يفخر الموت بأنك تطوف في ظله،

2. These lines contain an extended humanizing metaphor in which 'time' is described as a human being that is capable of carving and drawing with an antique pen:

> *O! carve not with thy hours my love's fair brow,*
> *Nor draw no lines there with thine antique pen;* (sonnet 19)

Both translators have preserved the SL image in the TL: Tawfique has rendered these lines as

لا تحفرْ بساعاتك جبين حبي الرائع،
ولا ترسم عليه خطوطا بقلمك القديم

And Gabra has translated them as:

إياك أن تحفز بساعاتك جبين حبيبى الوضاء
أو ترسم عليه خطوطا بقلمك القديم،

3. This is another humanizing metaphor in which the thoughts are described as a group of men or women who make a pilgrimage to a holy place. Thus the metaphor is humanizing. Also there is a metaphor in the reverse direction: a dehumanizing metaphor which "ascribe animal or inanimate properties to a human being" (Leech 1969:158). A pilgrimage is often made to a holy place. Here "a zealous pilgrimage" is made to his love. His love is treated as something sacred.

> *For then my thoughts--from far where I abide--*
> *Intend a zealous pilgrimage to thee* (sonnet 23),

The translator Tawfeeq has failed to reproduce the SL image; rather, he has reduced it to sense: تنوي رحيلاً طويلاً متحمساً إليك،. In contrast, Gabra has opted to reproduce the SL image in the TL: تهيئ النفس للحج إليك بإيمان متقد

4. The following line involves a humanizing metaphor that has been rendered differently by the translators:

> *But day by night and night by day oppressed*, (sonnet 28)

Here day and night are compared to human beings who are oppressing one another. Thus the metaphor is humanizing. The translator Tawfeeq has reduced the metaphor to sense: day and night are chasing each other, that is, day is overtaking night and night is overtaking day as in لكنه يتلاحق من النهار إلى الليل، ومن الليل إلى النهار In contrast, Gabra has managed to reproduce the SL image of oppression as in بل يعذب الليل النهار، والنهار الليل؟

5. This line contains a humanizing metaphor in which earth is given the attributes of a human being who is angry and unwilling to smile:

> *From sullen earth, sings hymns at heaven's gate*; (sonnet 29)

Tawfeeq has upheld the SL image when he rendered the phrase 'sullen earth' as الأرض الحزينة whereas Gabra has reduced it to sense when he rendered it as من على كامد الأرض

6. The following line has a humanizing metaphor in which 'remembrance' is dealt with as someone who is ordered to come to or be present at a particular place:

> *I summon up remembrance of things past,* (sonnet 30)

Only Tawfeeq has upheld the SL image when he renders the expression "summon up

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remembrance…" as استدعي تذكارات الأشياء التي انقضت. Gabra, however, has resorted to sense as in حين استحضر ذكريات الأمور المواضي

5.2. *Animistic*

1. The animistic metaphor "attributes animate characteristics to the inanimate". (1969:158). In this line the metaphor is animistic: the 'poem', which is inanimate, is described as animate; that is, something alive and is capable of giving life to others:

So long lives this, and this gives life to thee. (sonnet 18)

Both translators have upheld the SL image in the TL. Thus Tawfeeq has rendered it as هذا الشعر حيا and Gabra as هذا القصيد سيحيا

2. The following line contains an animistic metaphor: the metaphor here is animistic: Time, something abstract, is being described as a fierce animal that disable the lion's paws and the tiger's jaws:

Devouring Time, blunt thou the lion's paws (sonnet 19)

Both translators have preserved the SL image in the TL: for Tawfeeq, 'devouring time' is rendered as "الزمن المفترس" and for Gabra, it is الزمان الملتهم

3. The time metaphor is extended to the following lines where it is described as swift-footed. Thus time, which is an abstraction, is referred to as a swift-footed animal that is capable of devouring its preys. So the metaphor is animistic:

And do whate'er thou wilt, swift-footed Time, (sonnet 19)

Both translators have kept the SL image in the TL. Tawfeeq has rendered it as الزمن السريع and Gabra as يا زمانا حثيث الخطى الخطى

4. This is the last line of sonnet 19. It contains an animistic metaphor: his love, a human being, will live in his verse. The verse is described as home where his love resides:

My love shall in my verse ever live young (sonnet 19)

Both translators have reproduced this metaphor in the TL: for Tawfeeq, the love will remain alive in the poems سيبقى حبي حيا في قصائدي، وشابا إلى الأبد and for Gabra, the love will live young in poetry رغم جورك سيحيا حبيبي شابا في شعري إلى الأبد

5. This line has an animistic metaphors in which 'judgment' is compared to an animal that has run away.

Or, if they have, where is my judgment fled, (sonnet 148)

Both translators have not preserved the SL metaphor. Rather, they have reduced it to sense:

Gabra	**Tawfeeq**
وإذا ما كانت ترى، فأين اختفت قدرتي على الحكم السليم،	أو إن كانت تصيبان، فأين قد راح ادراكي الذى

5.3. *Synaesthetic metaphor*

1. The synaesthetic metaphor "transfers meaning from one domain of sensory perception to another" (Leech 1969:158). Here the expression "to hear with eyes" instead of to see with eyes is an example of synaesthetic metaphor in which meaning is transferred from the domain of sight (i.e. eye) to the domain of hearing (i.e. to hear):

T*o hear with eyes belongs to love's fine wit.* (sonnet 23)

Both translators have upheld the SL image: the expression "to hear with eyes" has been rendered as

Gabra	**Tawfeeq**
فالسماع بالعينين من فنون الحب الجميلة.	السماع بالعين علامة الحب الذكي المرهف.

2. In the following line, the metaphor, which is triggered by the phrase 'sweet love' is synaesthetic in which the meaning from the taste domain is transferred to another domain.

For thy sweet love remembered such wealth brings (sonnet 29)
Tawfeeq has rendered it حبك الرقيق, which is an example of sense reduction, whereas Gabra has upheld the image when he renders the phrase as هواك الشهي
3. In the following line, the expression 'sweet silent thought' involves synaesthetic metaphor in which the meaning from the domain of taste and hearing is transferred to an abstract domain:

When to the sessions of sweet silent thought (sonnet 30)

Both translators have not fully upheld the SL image: Tawfeeq has rendered the expression (الفكر الجميل الساكن) in such a way that the meaning from the domain of taste ("sweet") is replaced with the meaning from the domain of sight (الجميل'beautiful'). In contrast, Gabra has ignored the translation of the word "sweet" and has rendered it as الأفكار الصامتات

5.4 *Dehumanizing*

The dehumanizing metaphors "ascribe animal or inanimate properties to a human being, [which] frequently have a ring of contempt."(Leech 1969:158). The following line contains a dehumanizing metaphor in which a human being is given the attributes of a heavenly body that can replace stars in heaven.

When sparkling stars twire not thou gild'st the even. (sonnet 28)

Both translators have kept the SL image intact as in Tawfeeq's rendering
أقول إنك تشع زينة للسماء عندما تحتجب عنها النجوم المتلألئة، and in Gabra's rendering
بأنك، حين لا تستطع النجوم، تسجد السماء.

6. Procedures for the translation of metaphors

Four procedures have been employed in the translations of Shakespeare's metaphors:
a. Upholding the SL image in the TL. b. Replacing the SL image with a standard TL image. c. Reducing the metaphor to sense. d. Translation of metaphor with the same metaphor combined with sense. The procedure concerning the translation of the SL metaphor as a simile is not attested in the sample. The following are some samples from the translations of Tawfeeq and Gabra, which illustrate how the data have been analyzed:

6.1. *Upholding the SL image in the TL.*

Here we have a humanizing or animistic metaphor in which the image is that of heaven with eyes, like human beings or animals:

Sometime too hot the eye of heaven shines, (sonnet 18)

Both translators Badr Tawfeeq and Gabra have reproduced the SL image in the TL as in
وعين السماء آنا تشرق بقيظ ملتهب Gabra's and تشرق عين السماء أحيانًا بحرارة شديدة عين السماء Tawfeeq's

6.2. *Replacing the SL image with a standard TL image*

In the following line, which contains a concretive metaphor, the translators have used a TL metaphor instead of the SL metaphor:

For precious friends hid in death's dateless night, (sonnet 30)

In this line 'death' is presented as a hiding place for 'precious friends'. Note that 'death' in this metaphor is a passive element which functions as a dark place; the friends took the initiative and managed to hide in the dark place. Tawfeeq and Gabra have replaced the SL image with a TL one. Tawfeeq has replaced it with a descriptive metaphor
لى الأصدقاء الغوالي الذين طواهم الموت فى ظلامه السرمدى
where 'death' is an active element that folded the precious friends and restored them in its dark box. In contrast, Gabra has used a different descriptive metaphor على حميم الصحب أخفاهم
من الموت ليل لا ينجلى، where the 'night' set out to hide the friends out of death's sight.

6.3. *Reducing the metaphor to sense.*

The following lines have an extended metaphor which is "a metaphor which is developed by a number of different figurative expressions, extending perhaps over several lines of poetry" (Leech 1969:159). Here a glorious morning is given the attributes of a human being such as flattering and kissing. Also the mountain tops are capable of being flattered:

> *Full many a glorious morning have I seen*
> *Flatter the mountain tops with sovereign eye*
> *Kissing with golden face the meadows green* (sonnet 330)

Note that Tawfeeq has resorted to sense reduction when he translated the SL image expressed in this line Flatter the mountain tops with sovereign eye as قمم على جمالها تضفي الجبال بالنظرة الآسرة. Gabra also has reduced the metaphor to sense when he rendered it as يرعى قمم الجبال بعين ملكية. As it has been shown, the morning is described as a human being with a face that is used in kissing the green meadows. This has been upheld by Tawfeeq when he rendered it as تُقَبِّلُ بوجهها الذهبي السهول السهول الخضراء. In contrast, Gabra has reduced it to sense as لائما خضر المروج بوجه ذهبي evidenced in

6.4. *Translation of metaphor with the same metaphor combined with sense.*

> *Thou art the fairest and most precious jewel. (sonnet 131)*

Here the poet is comparing his love to the fairest most precious jewels. This is not used to convey a ring of contempt as Leech (1969) claims. Rather, it indicates that he considers his love very beautiful and valuable. Note how Tawfeeq has qualified the meaning by adding the word جميعا

Gabra	**Tawfeeq**
أجمل وأغلى جوهرة.	أجمل الجواهر وأغلاها جميعا

7. Analysis and discussion

These sonnets contain 36 metaphors, which fall into five categories: concretive, humanizing, animistic, synaesthetic and dehumanizing metaphors. The humanizing metaphor comes first, recurring 16 times, with the frequency count of 42.1%. It is followed by concretive metaphors which recurs 10 times, its frequency count being 26.3%, then animistic metaphors recurring 6 times with the frequency count of 15.8% and the synaesthetic and dehumanizing metaphors, each recurring 3 times with the frequency count of 7.9%.
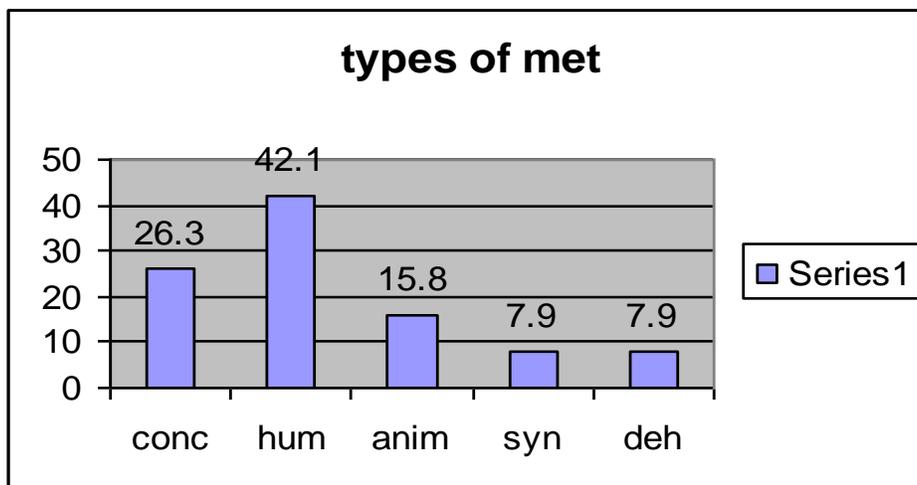
Fig. 1: types of metaphor

Each translator has translated 36 metaphors of different types. The two translators have used three procedures in dealing with these metaphors: reproducing the SL image in the TL, reducing the metaphor to sense, and reproducing the SL image combined with sense. Only one of them (Tawfeeq) has replaced the SL metaphor with a TL one. In no time has any of the two translators used other procedures or strategies such as replacing the metaphor with a simile.

Table 1 demonstrates Tawfeeq's and Gabra's application of the translation procedures. It shows that both translators have relied heavily on reproducing or upholding the SL

Table 1: the procedures of metaphor translation

Trans	Reduce to sense	reproduce the SL image	Replace it with a TL	Rep the SL imag with sense	Tot al
Taw	6 (16.7%)	28 (77.7%)	1 (2.8%)	1 (2.8)	36
Gab	4 (11.11%)	31(86.11%)		1 (2.8)	36
Total	10 (13.8)	59 (82)	1 (1.4%)	2 (2.8%)	72

image in the TL. But Gabra has used it (31 times or 86.11%) more than Tawfeeq (28 times or 77.7%). Tawfeeq has used the procedure of reducing the metaphor to sense 6 times, with the frequency count of 16.7%, whereas Gabra has used it 4 times, with the frequency count of 11.11%. As for the procedure of reproducing the SL image with sense, each translator has employed it once, the frequency count being 2.8% for each procedure. These results are compatible with the claim presented in Al-Thebyan et al. (2011:65) concerning Gabra's translation of Shakespeare's works in which "he [Gabra] generally uses the prosaic and literal methods of translation.". However. Al-Thebyan et al. (2011:71) have criticized

Gabra for preferring the procedure of reproducing the SL image in the TL to the procedure which reduces metaphor to sense as in this excerpt from the *Tempest*:

> *Prospero: .... Which raised in me*
> *An undergoing stomach, to bear up*
> *Against what should ensue.* (2.1. lines. 156-8)

It has been claimed that Gabra's rendering of the expression "an undergoing stomach" [Lit. "solid stomach"] as "mi'da saamida" is not acceptable because it does not have a clear meaning. In fact, this criticism is not viable, for it fails to differentiate between different translation procedures or strategies. Gabra used the procedure of reproducing the SL image in SL. Al-Thebyan et al.(2011:71) would prefer another procedure when they "suggest the Arabic "mimmaa maddani bish- shajaa'a wal-israar" [Lit. "that gave me courage and insistence"]".

It is also possible to determine which procedures are prevalent in the translations of Shakespearean sonnets. As figure 2 shows, upholding the
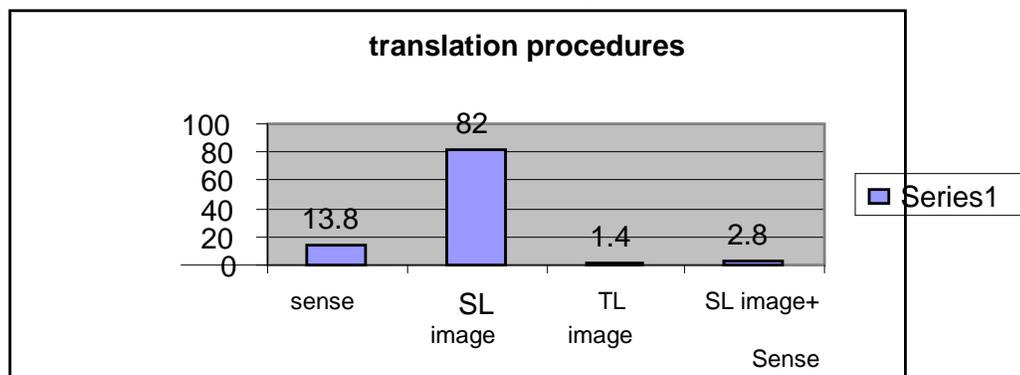

Fig. 2: translation procedures

SL image in the TL is the most common procedure that is applied in the two translations with the translations with the frequency count of 82%. This is followed by the procedure which reduces metaphor to sense, with the frequency count of 13.8%. The procedure of Reproducing the SL image combined with sense comes third in the frequency count (2.0%). The least frequently applied procedure was that of replacing the SL metaphor with a TL metaphor, which has the frequency count of 1.4%. The translators, however, have not used the procedure in which an SL metaphor is translated into a simile.

The procedure or strategy of upholding the SL image in the TL is quite appropriate for preserving all the nuances of the SL image, including the emotive power accompanying the image. As Abou-Bakr (1999:388) points out, "the translation of figurative language aims more at producing figurative language that has parallel emotional power.". Since both translators embarked on rendering poetry into Arabic, they were keen to reproduce the figurative language along with its emotive aspect. Following Mahfouz (1999:487), the translator of poetry is torn between two tasks: "a translator of verse will produce the poetic form native to the source text in the target one, or create a form that is considered equivalent in its artistic and metaphysical values.". This explains why the sense procedure,

which has the frequency count of 13.8%, were not as frequently applied as the procedure relying on upholding the SL metaphor, which has the frequency count of 82%.

As shown in figure 2, the procedure of replacing SL metaphors with TL ones has had the least frequency, with a score of 1.4%. This finding against the characterization of metaphorical translation (Shunnaq 1999:16) as involving "the translation of SL metaphors into TL metaphors.".

Thus the paper has answered all the questioned raised in section 3. The translators, Tawfeeq and Gabra, have dealt with the metaphors used in the SL and have employed certain procedures to render them into TL: (a) upholding the SL metaphor in the TL, (b) reducing the SL metaphor to sense, (c) reproducing the SL metaphor combined with sense, and (d) replacing the SL metaphor with a TL one. Note that no metaphor has been translated as a simile in the sample. There is little difference between the two translators as to the most preferred procedure: the frequency count of the first procedure in Tawfeeq's translation is 77.7% and in Gabra's 86.11%. The overall frequency count of the first procedure is 82%. As a consequence of this procedure, the category of most metaphors (e.g. humanizing, concretive etc.) have been preserved.

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