The translation of Shakespeare's sonnet metaphors into Arabic

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Citation

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 recognize the procedures employed by the two translators in rendering the metaphors and to determine the frequency of these procedures in the translations.

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 indispensable 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. Fadade (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

   تسعد البراءات واصفية وجزية. In contrast, Gabra has reproduced 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 metaphor: the wordsummer is treated as something concrete and capable of bending.

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

   So do our minutes hasten to their end; (sonnet 60)
   Both translators have upheld the SL metaphor: the wordend has been rendered as
   يفعل صاع حالاً ومن وعده الجسور وجهاً فيها. 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
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5. These lines also provide us with a concreting 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.

Gabra

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 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)

Tawfeeq has ignored the translation of the word 'brag'.

2. These lines contain an extended humanizing metaphor in which 'time' is ascribed the properties of something as 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: Tawfeeq has rendered these lines as

And Gabra as:

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:

And Gabra has opted to reproduce the SL image in the TL:

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And Gabra has opted to reproduce the SL image in the TL:

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 28)

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 الأرض الحزينة.

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 remembrance..." as يُستدعى ذكريات الأشياء التي اغتست Gabra, however, has resorted to sense as in

5.3. 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:

I come to you and call you in remembrance of things past, (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 الأرض الحزينة.

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 "the zman المفترس" and for Gabra, it is "الزمن المفترس".

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 prey. 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 الخطي" and Gabra as "الزمن السريع الخطي".

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:

*فلا يموت في نبض من نبض من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من نبض يعمر من النشامات.*

5. This line has an animistic metaphor 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 rendered it to sense:

Tawfeeq

وأي ما كانت ترى، فإن أنفخت قدرتي على الحكم السليم،

Gabra

أو إن كانت تعسفع، فإن قد راح أراكات الذي.

5.4. 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):

*To 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

Tawfeeq

" السمع بالعينين من فنون الحب الجميلة"  
Gabra

" السمع بالعينين 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 "ذكاء 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 ("sweet") in such a way that the meaning from the domain of taste ("sweet") is replaced with the meaning from the domain of sight ("beautiful"). In contrast, Gabra has ignored the translation of the word "sweet" and has rendered it as "الأفكار الأمثل.

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:

أول فاكهة تشع بلون السماء عندما تحلك عنها النجوم المظلمة.

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 Tawfeeq's rendering:

"تشرق عين السماء" and Gabra's "وعين السماء أما أن نشاط ودرس عين السماء تشرق بفيظ مثيره.

6.2. Replacing the SL Image with a Standard TL Image

In the following line, which contains a concreting 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 where the '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 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 33)

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 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

In contrast, Gabra has reduced it to sense as 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 contemplation 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

Gabra

أجمل الجوهر و أغلاها جميعا

Tawfeeq

أجمل الجوهر 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 recur 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%.

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 image in the TL. But Gabra has used it 31 times (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 "mimaa 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 SL image in the TL is the most common procedure that is applied in the two 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.

The 14 Sonnets along with the Two Translations: Tawfeeq's Translation is on the Right; Gabr's on the Left

**Sonnet 18**

Gabra  
Tawfeeq

هل أقارنك بيوم من أيام الصيف؟  
هل من نظير في جمالك بين أيام الرياح؟

Shall I compare thee to a summer's day?

Ank أحبب من ذلك وأكثر رقة

Thou art more lovely and more temperate:

الريح القادمة تعصف براعم مايرو الرياحlle

Rough winds do shake the darling buds of May,

وليس في الصيف سوى قصة وحيدة

And summer's lease hath all too short a date:

ترى الشمس أحياء بحرارة شديدة

Sometime too hot the eye of heaven shines,
By chance, or nature's changing course untrimmed:
Nor shall death brag thou wander'st in his shade,
Pluck the keen teeth from the fierce tiger's jaws,
O! carve not with thy hours my love's fair brow,
And every fair from fair sometime declines,
And burn the long-lived phoenix in her blood;
And do whate'er thou wilt, swift-footed Time,
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

Sonnet 19

Gabra                                Tawfeeq

 الزمن المفترس، يلمم براثن الأسد،
Devouring Time, blunt thou the lion's paws

وجعل الأرض تلتهم أبناءها الطبيبيين;
And make the earth devour her own sweet brood;

يتنزع الأسدان البائرة من فك النمر المتوحش،
Pluck the keen teeth from the fierce tiger's jaws,

ويحرق الع脸颊 المزمعة في دمها؟
And burn the long-lived phoenix in her blood;

يجعل كل ما كنلت تميد، ذلك الزمن السريع الخطي،
And do whate'er thou wilt, swift-footed Time,

إلى العالم الوسيع، وكل لذاتك الزائنة،
To the wide world and all her fading sweets;

لكن_embattled عن جريمة واحدة بالغة البشاعة
But I forbid thee one most heinous crime:

لا تحفرَ بساعاتك جبين حبي الرابع،
O! carve not with thy hours my love's fair brow,
Nor draw no lines there with thine antique pen;

Him in thy course untainted do allow

For beauty's pattern to succeeding men.

Yet, do thy worst old Time: despite thy wrong,

My love shall in my verse ever live young

Sonnet 23

Gabra Tawfeeq

As an unperfect actor on the stage,

Who with his fear is put beside his part,

Or some fierce thing replete with too much rage,

Whose strength's abundance weakens his own heart;

So I, for fear of trust, forget to say

The perfect ceremony of love's rite,

And in mine own love's strength seem to decay,

O'ercharged with burthen of mine own love's might.

O! let my looks be then the eloquence

And dumb presagers of my speaking breast,

who plead for love, and look for recompense.

More than that tongue that more hath more express'd.

لا ترسم عليه خطوطا بقلم القديم;
Nor draw no lines there with thine antique pen;

وعلا ترسم عليه خطوطا بقلم القديم;
Nor draw no lines there with thine antique pen;

لديك يدوم أنموذج للجمال للاجيال القادمة
For beauty's pattern to succeeding men.

أنا أقول الكلمات القوية المبرمة عن شعرائك الحبيبي،
The perfect ceremony of love's rite,

وأنا أنفهمها بدأت تضحك،

ومحمولا ببعض قاسم من سطوة حبي ذادت شحتها بأعباء حبي الطاغي
O'ercharged with burthen of mine own love's might.

لا أكتمن نظراً إذ ذاك بلا غنى أكتمن - لقصادي مهاراتها في التعبير
O! let my looks be then the eloquence

والسواقي الصامتات لصدري الحاكي
And dumb presagers of my speaking breast,

والتي يلمس الحب، ويأمل في الجزاء،
who plead for love, and look for recompense.

أكثر من ذلك اللسان الذي فاقاه في تعبيره، أكثر من ذلك اللسان الذي طالتها أضف في التعبير
More than that tongue that more hath more express'd.
O! learn to read what silent love hath writ:

فallahام بالعربية من قصائد الحب الجميلة. السماع بالعربية علامة الحب الديني المرتفع
To hear with eyes belongs to love's fine wit.

**Sonnet 27**

Gabra

Tawfeeq

مرها من الكدح، أخذ نفسي مسرعاً إلى دنيا،
Weary with toil, I haste me to my bed,

الراحة الحبيبة لأعضا الرسالة التي أنكجك الترحال،
The dear repose for limbs with travel tired;

ولكن رحلة تبدأ عندما داخل رأسي
But then begins a journey in my head

تستحتذ ذاكرتي عند انتهاء أعمال البدن;
To work my mind, when body's work's expired:

فبذا، فإن أفكاري، من مكانها البعيد حيث أضقي,
For then my thoughts--from far where I abide--

تنوي رحلتي طويللا متمستا إليك,
Intend a zealous pilgrimage to thee,

مبيقة جفن عيوني التي يطابها النهار مفتوحة للهبة،
And keep my drooping eyelids open wide,

محفصلة في ظلال مثل الظلام الذي يراء الأعم;
Looking on darkness which the blind do see:

لولا أن بصري الخيالة المشروعة طبي نفس
Save that my soul's imaginary sight

يقدّمُ طيفك في رؤية لا تراها العين,
Presents thy shadow to my sightless view,

وهو كالمجرح في دام الليل الرهيب
Which, like a jewel hung in ghastly night,

يجعل من قحمانة حسنا ومن وجهه الجرئ، وجاه فانياً
Makes black night beauteous, and her old face new.

هكذا ترى في النهار أوضاعي، وفي الليل ذكرياتي,
Lo! thus, by day my limbs, by night my mind,

إيّاك وأفلت عضائي ولا في الليل خاطري
 حيث أفناد البدين من ألك، مثلما أوقفت لذيتي
For thee, and for myself, no quiet find.

**Sonnet 28**

Gabra

Tawfeeq

كيف أعود إذن إلى البلد السعيد

أني لى إذن أن أعود في كرب هنيء
How can I then return in happy plight,

بعدما حرم من نعمة الراحة

That am debarred the benefit of rest?

وغم النهار لا يخفف الليل،

When day's oppression is not eas'd by night,

لكنما بلاحق من النهار إلى الليل، ومن الليل إلى النهار،

But day by night and night by day oppressed,

وكل منهما، رغم أنه غير لسلطان الآخر،

And each, though enemies to either's reign,

ويصفح الآخر إجماعا على تذنيبي،

Do in consent shake hands to torture me,

والواحد بالكدح، والثاني بالشكوى

The one by toil, the other to complain

NSInteger ما أعيني، وأنا مازلت عاك مبتدئ؟

How far I toil, still farther off from thee.

أقول لله؟، كي أسمع، إن وصاة 패بكة

And tell the day, to please him thou art bright,

أقول للنّاهر، أن تشععل إضاءة له،

And dost him grace when clouds do blot the heaven:

وإنك تثير عندما تظلم السماء

So flatter I the swart-complexion'd night,

وأقول إنك تشعز زينة السماء عندما تتحطب عنها

أيضا أطرى الليل في طلاله الأدمت المعقد،

And look upon myself, and curse my fate,

وكا اتقل الليل، بالأمس المحيا هكذا

When sparkling stars twire not thou gild'st the even.

أبهر لنت شعز زينة السماء

I all alone beweep my outcast state,

أقبل الله أنك نششعل إضاءة له

And trouble deaf heaven with my bootless cries,

وأقول إنك تحترم عينا كل ليلة،

And night doth nightly make grief's length seem stronger

I tell the day, to please him thou art bright,

والليل بضاع اللجان منى كل ليلة، والطام كل ليلة يجعل وطأة الأمس تبدو أشد وقعا

And look upon myself, and curse my fate,

حين يكون الخزى مصري وترذيري عيون الرجال،

When in disgrace with fortune and men's eyes

حين حظي بي الفرد ويئس على أعلى الناس

I all alone beweep my outcast state,

اذن آدرك وانا في عزلتي المطلبة حالتى الشريدية

And trouble deaf heaven with my bootless cries,

وأرفع إذن السماء الصماء بصراخ ليس يجدى

And look upon myself, and curse my fate,

Sonnet 29

Gabra Tawfeeq
Wishing me like to one more rich in hope,
Featuring like him, like him with friends possessed,

To add to this man's art, and that man's scope,
With what I most enjoy contented least;

Yet in these thoughts my self almost despising,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;

But in these thoughts my self almost despising,
That then I scorn to change my state with kings.

That then I scorn to change my state with kings.

Sonnet 30

Gabra Tawfeeq

When to the sessions of sweet silent thought
I summon up remembrance of things past,
Myself I enjoy, contentsed least;
Yet in these thoughts my self almost despising,
That then I scorn to change my state with kings.

Then can I drown an eye, unused to flow,
And with old woes new wail my dear time's waste:
Else what could I, long hours measure o'er,
In teardrops, deck'd with hours of wasteful time?

For precious friends hid in death's dateless night,
And precious shadows frolick'd in the light;
And what can I, long hours measure o'er,
In teardrops, deck'd with hours of wasteful time?

I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:
Else what could I, long hours measure o'er,
In teardrops, deck'd with hours of wasteful time?
And weep afresh love's long since cancelled woe,
And moan the expense of many a vanished sight:

Och distemper an Asezz forlorn madness,
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
Which I new pay as if not paid before.

But if the while I think on thee, dear friend,
With all triumphant splendour on my brow;

All losses are restor'd and sorrows end.

Sonnet 33

Gabra & Tawfeeq

Gilding pale streams with heavenly alchemy;
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,

And from the forlorn world his visage hide,
Stealing unseen to west with this disgrace:

Even so my sun one early morn did shine,

A Ismaster's Shami, that in Shami, from Shami,
And from the forlorn world his visage hide,
Stealing unseen to west with this disgrace:

He who at dawn's first rays at dawn's first rays,
With all triumphant splendour on my brow;
Sonnet 34

Gabra Tawfeeq

Why didst thou promise such a beauteous day,
And make me travel forth without my cloak,
To let base clouds o’ertake me in my way,
Hiding thy bravery in their rotten smoke?

Yet him for this my love no whit disdaineth;
That heals the wound, and cures not the disgrace:
Nor can thy shame give physic to my grief;
While thou repentieth, yet I have still the loss:

Ah! but those tears are pearl which thy love sheds,
And they are rich and ransom all ill deeds

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Sonnet 55

Gabra                                                               Tawfeeq

Not marble, nor the gilded monuments

Sonnet 60

Gabra                                                               Tawfeeq

Like as the waves make towards the pebbled shore,
And Time that gave doth now his gift confound.
That time of year thou mayst in me behold
And nothing stands but for his scythe to mow:
And yet to times in hope, my verse shall stand
To thee, dear friend, I send this measure. 
Oft in the paths of life I walk alone,
And oft about mine own thoughts I dwell. 

Sonnet 73

Gabra and Tawfeeq

Those paths that in my heart I still pursue,
Are now all overgrown with grass.

And yet in hope, my verse shall stand

And yet in hope, my verse shall stand

The Translation of Shakespeare's Sonnet Metaphors Into Arabic

He who trims the sun's progression, 
Thy worth, despite his cruel hand.

And yet in hope, my verse shall stand
In me thou see'st the twilight of such day

This thou perceiv'st, which makes thy love more strong,
To love that well, which thou must leave ere long.

To new-found methods, and to compounds strange?
Showing their birth, and where they did proceed?

Which by and by black night doth take away,
Death's second self, that seals up all in rest.

In me thou see'st the glowing of such fire,
That on the ashes of his youth doth lie,
As the death-bed, whereon it must expire,
In me thou see'st the twilight of such day

Why is my verse so barren of new pride,
Why write I still all one, ever the same,
To new-found methods, and to compounds strange?

As the death-bed, whereon it must expire,
Consumed with that which it was nourish'd by.

This thou perceiv'st, which makes thy love more strong,

And keep invention in a noted weed,
That every word doth almost tell my name,

Why does my verse so often lack new pride?
Why with the time do I not glance aside

And keep invention in a noted weed,

As after sunset fadeth in the west;

لماذا تبدو قصائي خالية تمامًا من البذع الجديد؟
لماذا أكتب دائمًا نفس الطريقة، وأطول كما أتى
لماذا أشعر بعدم وجود تغيرات أو التقلبات السريعة؟
لماذا لا يتحول انتباهي إلى ما يدور في زمانة

شديدة بعدم وجود التغيرات أو التقلبات السريعة؟
وقد أعدهم كل نوع وكل تغيير حي؟
ولماذا لا أتأثر بعمر شعوراً لا انتهت حولي

وقد أتي عليها كل ما كان يغدوها. مستهلًا نفس الشيء الذي أتائم عليه

إن كنت تعي هذا الشيء الذي يجعل حبك قويًا إلى حد بعيد، تدرك هذا، وهو يجعل حبك أقوى،

Why is my verse so barren of new pride,
Why write I still all one, ever the same,
To new-found methods, and to compounds strange?

Sonnet 76

Gabra

Tawfeeq
What freezings have I felt, what dark days seen!
Like widow'd wombs after their lords' decease:
And yet this time removed was summer's time;
For summer and his pleasures wait on thee,
O! know sweet love I always write of you,
And you and love are still my argument;
And, thou away, the very birds are mute:
For summer and his pleasures wait on thee,
What old December's bareness everywhere!
The teeming autumn, big with rich increase,
Spending again what is already spent:
So all my best is dressing old words new,
And hope of orphans, and unfathered fruit;
So is my love still telling what is told.
Spending again what is already spent:
Yet this abundant issue seemed to me
Like widow'd wombs after their lords' decease:
But hope of orphans, and unfathered fruit;
So all my best is dressing old words new,
And, thou away, the very birds are mute:
And, thou away, the very birds are mute:
For summer and his pleasures wait on thee,
And, thou away, the very birds are mute:
And, thou away, the very birds are mute:
For summer and his pleasures wait on thee,
Or, if they sing, 'tis with so dull a cheer,
That leaves look pale, dreading the winter's near.

**Sonnet 116**

Gabra                                                               Tawfeeq

Let me not to the marriage of true minds
Let me not to the marriage of true minds
Admit impediments. Love is not love
Admit impediments. Love is not love
Which alters when it alteration finds,
Which alters when it alteration finds,
Or bends with the remover to remove:
Or bends with the remover to remove:
That leaves look pale, dreading the winter's near.
That leaves look pale, dreading the winter's near.

Love is not Time's fool, though rosy lips and cheeks
Love is not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
But bears it out even to the edge of doom.

If this be error and upon me proved,
If this be error and upon me proved,
I never writ, nor no man ever loved.
Sonnet 131

Gabra                                                               Tawfeeq

Thou art as tyrannous, so as thou art,
Thou art the fairest and most precious jewel.
And to be sure that is not false I swear,
And thence this slander, as I think, proceeds.

Sonnet 148

Gabra                                                               Tawfeeq

Thy black is fairest in my judgment's place.
Thy face hath not the power to make love groan;
And to be sure that is not false I swear,
And thence this slander, as I think, proceeds.

O me! what eyes hath Love put in my head,
Which have no correspondence with true sight;

And if what is true, then speak, for I am not afraid
Of anything that may come to pass.

And if it be so, then speak, for I am not afraid
Of anything that may come to pass.

Yet, in good faith, some say that thee behold,
Although I swear it to myself alone.

As those whose beauties proudly make them cruel;
For well thou know'st to my dear doting heart
Thou art as tyrannous, so as thou art,
And thence this slander, as I think, proceeds.

For well thou know'st to my dear doting heart
Thou art as tyrannous, so as thou art,
And thence this slander, as I think, proceeds.

Yet, in good faith, some say that thee behold,
Although I swear it to myself alone.

And to be sure that is not false I swear,
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Of anything that may come to pass.

And if it be so, then speak, for I am not afraid
Of anything that may come to pass.

Yet, in good faith, some say that thee behold,
Although I swear it to myself alone.

And to be sure that is not false I swear,
And thence this slander, as I think, proceeds.

O me! what eyes hath Love put in my head,
Which have no correspondence with true sight;

And if what is true, then speak, for I am not afraid
Of anything that may come to pass.

And if it be so, then speak, for I am not afraid
Of anything that may come to pass.
Or, if they have, where is my judgment fled,

وإذا لم يكن هناك، فسوف يشير الجدب جدا إلى ذلك

If it be not, then love doth well denote

أين الحب ليست صادقة تماما فيما يراه الجميع على نحو آخر أن الحب ليست صادقة كعوون

What means the world to say it is not so?

لأن الحب ليست صادقة تماما فيما يراه الجميع على نحو آخر أن الحب ليست صادقة كعوون

Love's eye is not so true as all men's: no,

كيف يكون هذا؟ كيف تكون الحب صادقة

How can it? O! how can Love's eye be true,

وهي مثالية إلى بعد حد ببطالة النظر وبالدموع

That is so vexed with watching and with tears?

لا عجب إذا لم أخطأ في رؤيتى

No marvel then, though I mistake my view;

فالعوم لم ترى جدا إلا بعدا تصف العومن فالعوم نفسها لا ترى أو تنقطع العومن من العومن

The sun itself sees not, till heaven clears.

لا عجب إذا لم أخطأ في رؤيتى

No marvel then, though I mistake my view;

فلالعوم نفسها لا ترى جدا إلا بعدا تصف العومن فالعوم نفسها لا ترى أو تنقطع العومن من العومن

The sun itself sees not, till heaven clears.

أيا حبا ماكر! أيقليتي بالدموع لنلا

O cunning Love! with tears thou keepest me blind,

كيلا ترى عيني، إن صبح النظر، أخطأت الألثمة

Lest eyes well-seeing thy foul faults should find.

References


