Diachronic Translation of Figures of Speech in Antara's Mu'allaqã

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Abstract

Translating literary texts is a way to get to know other language-specificities in terms of figurative language, structure, and tone, among others, during the translation process. Since translated texts from a specific period might be seen differently at another period, this study attempts to examine how figures of speech are dealt with diachronically. It particularly examines how they are translated from Arabic into English and what translation procedures were adopted in the process. In doing so, Abdul-Raof's (2006) classification of figures of speech and Van Doorslaer's (2007) translation procedures model are followed to describe and compare the translation of certain components of figures of speech of the source texts and the target texts in Antara's *Mu'allaqã*. The data are identified, collected, and analyzed manually, using criterion-sampling. The findings reveal that translators have mainly employed ten procedures: paraphrase, compensation, adaptation, literal, modulation, addition, and substitution, whereas borrowing has been used as an additional procedure. The study also reveals that the translated texts have shorter sentences and a lower lexical density; this indicates that the translated texts have become simpler, more straightforward, and less complex in recent decades, which makes the recent translations more functional than the earlier ones.

Keywords: Figures of speech, diachronic, translation procedures, simile, metonymy, metaphor, Mu'allaqāt

1. Introduction

Text is the authentic use of language in the form of words, sentences, and paragraphs that hold a communicative purpose. Text types are seen as a theoretical framework that allows texts to be categorized according to their communicative goals, which fulfill a broad rhetorical function (Hatim & Mason, 1990). When translating any type of text, the translator should know the features of every text before transferring it into the TL, which also applies to literary texts. It is evident that literary work is made up of a language that differs from everyday language that is used by common people in their daily lives, whether it is spoken or written. However, this has changed dramatically, as the language used by people in their daily lives is now used in literature. Fabb (2010) believes that there is a variation between literary language and everyday language in terms of lexicon, phonology, and syntax, which results in significant interpretation challenges. According to Newmark (2001), literary language is the language of novels, short stories, plays, and poetry, in which the latter is centred; it is a highly specialized and intensified form of language that employs all the elements of the language. In short, literary language is the language used in literature and has its own syntactic, stylistic, and aesthetic characteristics that express people's ideas, feelings, emotions, etc.

Al-Jāhiliyyah poetry (pre-Islamic poetry), which is the time before the spread of Islam, differs from modern poetry (Lesmana, 2019). It uses more rich and complicated structured words that, in some cases, need a dictionary to be understood. Among the most famous poems of al-Jāhiliyyah are al-Mu'allaqāt which include seven pre-Islamic Arabic odes regarded as a treasure in pre-Islamic Arabia, and they were put up on the curtains of the Kaaba Temple (Lahiani, 2020). They include many themes, namely: al-nasib (love), al-ritha' (lamentation), al-hijā' (lampoon), al-fakhr (self-glorification), al-wasf (description), al-hikam (wise sayings) and (panegyric). Figurative language is widely used in literature. It is a language that utilizes words to produce a more nuanced or strong effect than what would be expected from their literal meaning. McArthur (1992) states that figurative language is the language that employs figures of speech like metaphors, personification, idioms, etc. Hence, the translation of figures of speech is one of the challenges faced by literary translators, particularly when translating between languages that are not in the same language family, like Arabic and English.

Richard (1965, p.105) mentions that "the two most common figures of speech are metaphor and simile, but there are many other less common ones." Accordingly, the current study investigates the translation of metonymy, metaphor, and simile, which are the most important and commonly used in poetry. They are extracted from three translations of al-Mu'allaqāt, to answer the following questions:

1.   What are the translation procedures used by the translators in translating the figures of speech of al-Mu'allaqāt?

2.   How do the translators deal with figures of speech in *al-Mu'allaqāt* across various time periods?

This study is expected to provide insights into how translators' decisions are taken diachronically. Accordingly, this study aims to identify the procedures used by the translators in translating the figures of speech of *al-Mu'allaqāt* and to understand the decisions made by the translators when dealing with figures of speech of *al-Mu'allaqã* across various periods of time.

2. Literature Review

Poetry is a form of literature that is written to achieve a particular emotional reaction or incentivize imagination by employing specific words that are chosen and arranged according to their rhythm, meaning, and sound. Ollila and Janats (2006) define poetry as a rhythmically structured work that is spoken or written and aims to transfer a story or express feelings, ideas, or states of being. Marabout (2010) implies that it is widely acknowledged that the most difficult type of translation is literary translation. Frost (1969) also considers poetry as a speech that is remembered but lost in translation. This means that it is impossible to transfer poetry from one language into another. This raises the question, 'is poetry translatable?'

Some scholars believe that poetry is impossible to translate (Jakobson, 1966; Landers 2000; and Tisgam, 2014) owing to the cultural and linguistic differences between the original poem and the TL of the poem. This applies to the translation between Arabic and English which, from the perspective of translation studies, hold several issues (Alzghoul & Alazzam, 2021). Undoubtedly, when a translator is translating between two distinct cultures, the SL culture and the TL culture, the first problem they encounter is finding an equivalence between the terms of the language being translated and its meaning. Abushihab (2015) notes that a "text is meaningful because there is a continuity of senses among the ideas stated in it." Accordingly, to translate a poem, "the translator should be a poet." (Raffel, 2010, p. 182). In fact, poems are difficult to translate due to their content and form, which are used together to expand the literal meaning of a word. Some possible elements of a poem are alliteration, assonances, rhymes, repetition, meters, figurative language, etc. Some of these elements are difficult to transfer into another language.

2.1 Figures of Speech

Metonymy

Metonymy is described by Radden & Kȍvecses (1999, p. 21) as "a cognitive process in which one conceptual entity," the vehicle, "is mentally accessed via another entity," the target, within an idealized cognitive model. It is the use of a term or a phrase that is closely connected to its true meaning (Atmaja, 2022). Metonymy, like metaphor, can realize a high degree of communicative value for its aesthetic purpose (Newmark, 1982). Therefore, it is the translator's responsibility to recognize an appropriate equivalent in the TL. Metonymy raises several difficulties for different readers which are the product of a different culture and society (Nida, 1964). Consequently, Larson (1984, p. 114-252) suggests three procedures for translating metonymy:

1. Translating the sense of the metonymical word.
2. Retaining the word in the original text with its sense, as in a word with its sense.
3. Replace the SL figurative word (i.e., the metonymy) with a suitable metonym in the TL.

An example of metonymy in Arabic is تعمل مصر في الذهب الأسود (t'ml Misr fy al- thahab al- ʾswd), literally translated as 'Egypt works in producing black gold', whereas al- *thahab al- ʾswd* refers to oil (nfṭ).

Metaphor

Metaphor is a type of figurative language in which the author describes something by referring to something else that has something similar to attract readers attention and make them imagine new things in new ways. Dickins (2005) defines metaphor as a type of figure of speech that occurs when an expression or a word is employed in a non-basic sense, which implies similarity with a different basic sense of the same expression or word. According to Larson (1984), metaphors can be found in many languages as they are common figures of speech. This illustrates that metaphors are culturally bound and not easy to understand, which might cause a problem for translators. This is confirmed by Newmark (1988), who points out that universal metaphors are easier to translate than cultural ones. To identify whether an expression or a word is a metaphor, one should think of the similarity between the topic (A) and the vehicle (B), which is known as mapping (Goatly, 2007). For example, 'he is a lion' is a metaphorical expression that can be translated as هو /أسد (hwa ʾsad) in reference to bravery and strength.

Simile

Simile is derived from the Latin word simile, which means resemblance or likeness. It is used to compare two unrelated things using the words *like*, *as*, or *than*. Cuddon (1980) states that a simile is a type of figurative language in which an item is related to something else to explain, clarify, and improve an image. Baldick (2001) states that a simile, unlike metaphor, is a figure of speech that is widely utilized in both prose and verse and that it "is more tentative and decorative." When it comes to translating a simile, it might be assumed that it is easy to translate because it is clear. However, some scholars, such as Larson (1984), report that certain similes cannot be understood easily and therefore cannot be transferred to the TL literally. This might result in misinterpretation due to the different points of similarity, the image that the simile holds, or cultural differences with the TL.

In literature, metaphor and simile are investigated simultaneously as they are intimately related to each other. For example, Kennedy (2007) says that a simile is also a metaphor. However, metaphor is seen as a covert comparison, while simile is an overt one (Leech, 1969). In short, a simile can be derived for every metaphor by writing out a vehicle alongside and showing the similarity between the two using

like or other formal indicators (Mohammed, 2017). For example, the metaphor, 'she floated on air when she danced' can be translated into a simile as 'she danced like she was floating on air'. Larson (1984) has a similar view; he mentions that when it comes to translating metaphor, it can be replaced by a simile by adding *like* or *as*. Accordingly, metaphor plays a main role in the conceptual mechanism of simile, as both are comparative figures of speech. In other languages, a simile that is translated literally may be interpreted incorrectly.

2.2 Translation Procedures

Translation procedures are the ones that function on a particular textual element. In other words, translation procedures are used for sentences and the smaller units of language, while translation methods relate to whole texts (Newmark, 1988). Munday, Pinto, and Blakesley (2022, p. 75) state that translation procedure "is a specific technique or method used by the translator at a certain point in a text" (e.g., the borrowing of a word from the SL, the addition of an explanation or a footnote in the TT). However, this idea is rejected by Vinay and Darbelnet (1958), who voice the view that the translator works with ideas and feelings in different semantic fields and not individual lexemes. Several translation procedures are proposed by Newmark (1988), Vinay and Darbelnet (1995), and Van Doorslaer (2007), which appear to be broader and more comprehensive.

2.3 Previous Studies on Translation of Figures of Speech

In a study co-authored by Khalifah and Zibin (2022), the researchers aimed to analyze the translation of metaphors from Arabic into English in a novel from a cognitive linguistic perspective. The results show that the most common category is related to metaphors mapping conditions realized similarly, and metaphors mapping conditions realized differently. The study also clarifies the strategies used in translating each category. Kilian (2019) conducted a study to find out the translation methods utilized to translate figures of speech in *Kill a Mockingbird* novel; it was revealed that there are three translation methods employed, namely: literal, communicative, and free methods; the literal method is found to be the most dominant. Manipuspika (2018) examined metaphor translation in Lauren Kate's novel entitled, *Fallen;* Newmark's model (1988) was applied in that study. The findings show that five procedures were employed to translate the metaphors: replacing the SL image with a standard TL image, translating the metaphor by using simile, converting the metaphor into sense, and deleting the metaphor. The justification for following these procedures is that the metaphoric images in the novel are either universal, confusing, offensive, religious, or have a broad definition or quality. In his study, Mehawesh (2016) attempted to shed light on the translation of similes and metaphors in King Abdullah's II political speeches. The study revealed that similes and metaphors should be used in TL texts in an emotive manner to elicit strong emotions from the audience while remaining true to the text itself.

3. Methodology

This study is designed using qualitative descriptive analysis methods to answer its research questions. It focuses on three English translations of Antara's Arabic *Mu'allaqã* which were translated by Sir W. Jones (1782), Johnson (1893), and Arberry (1957) over three different periods of time. This *Mu'allaqã* was chosen due to its significance in Arabic poetry, which is an old *Jāhiliyyah* poem (pre-Islamic poem), and because it includes many themes that are part of Arab culture. In addition, this is one of three *Mu'allaqāt* that were translated by the same translators over three different periods of time, while the other *Mu'allaqāt* do not hold this feature. This study limits itself to three figures of speech: metonymy, metaphor, and simile.

Accordingly, the study is carried out manually by reading and examining both the ST and TTs to extract the figures of speech under study. The study is based on the criterion-sampling technique, which means to determine, review, and select all cases that meet some predetermined criterion of importance (Shaheen & Pradhan, 2019, p. 34). Therefore, the data is collected and identified by reading the entire poem, and the verses that include figures of speech which later are classified according to Abdul-Raof's (2006) classification of figures of speech. The ST and the TTs are compared to identify the translation procedures which have been chosen by the three translators, following Van Doorslaer's (2007). This also has been highlighted by Munday, Pinto, and Blakesley (2022, p. 75).

Theoretical Framework

In his book *Arabic Rhetoric: A Pragmatic Analysis* (2006), Abdul-Raof offers an explanation of figures of speech in Arabic. According to him (2006), the primary constituents of the rhetorical discipline of "ilm al-bayan" are simile, metonymy, and allegory, which metaphor lies under. Abdul-Raof (2006) mentions three uses of simile: a) explaining an opinion or a feeling; b) producing two close meanings; and c) comparing two entities in terms of praise, dispraise, ornamentation, or repugnance. As for metaphor, Abdul-Raof (2006) argues that the communicator can use metaphor to transform "the cognitive or abstract into concrete that can be felt, seen, or smelt." It is referred to in Arabic rhetoric as al-isti'ara. According to him, metonymy can be used to refer to characteristic features of someone and conceal them by employing a specific language rather than saying them clearly or directly (Abdul-Raof, 2006).

Van Doorslaer (2007) has presented translation procedures under the concept of a "transfer map" in the context of translation studies. The transfer map includes all aspects that remain to be essential to the real translation process, including translation procedures. He (2007) highlights several translation procedures that affect the transfer of meaning from one SL or culture to another which depends on the translation's goal, context, and the translator's approach. According to Munday, Pinto, and Blakesley (2022), procedure refers to "a specific technique used at a given point in a text".

Key terms

Delineation: make a semiological analysis of the text, by cutting out and pairing the words which constitute single concepts in order to translate them into their proper counterparts (Jones, 2014).

Diachronic: is the study of language which focuses on how language and its components evolve over time (Raclavsk ý, 2014).

Style: is the manner of expression that is typical of a translator, […] the translator's characteristic use of language, his or her individual profile of linguistic habits, compared to other translators (Baker, 2000).

Simile: is used to compare two things that appear different at first but turn out to be remarkably similar using connective usually like, as, than, or a verb (Kennedy & Gioia, 2002).

Metaphor: is the use of words to illustrate an analogy or relationship between two things in a way that differs from the original meaning (Knowles & Moon, 2006).

Meronomy: is a form of indirect reference in which one entity is used to stand for another entity closely associated with it (Fass, 1997).

Delineation is used in this study as a sentence analysis tool to assess translation quality in terms of meaning gain and meaning loss. Accordingly, a total number of 51 data have been identified and classified into three types of figures of speech: simile, metonymy, and metaphor.

The following is the theoretical framework adopted from Abdul-Raof (2006) and van Doorslaer's (2007):
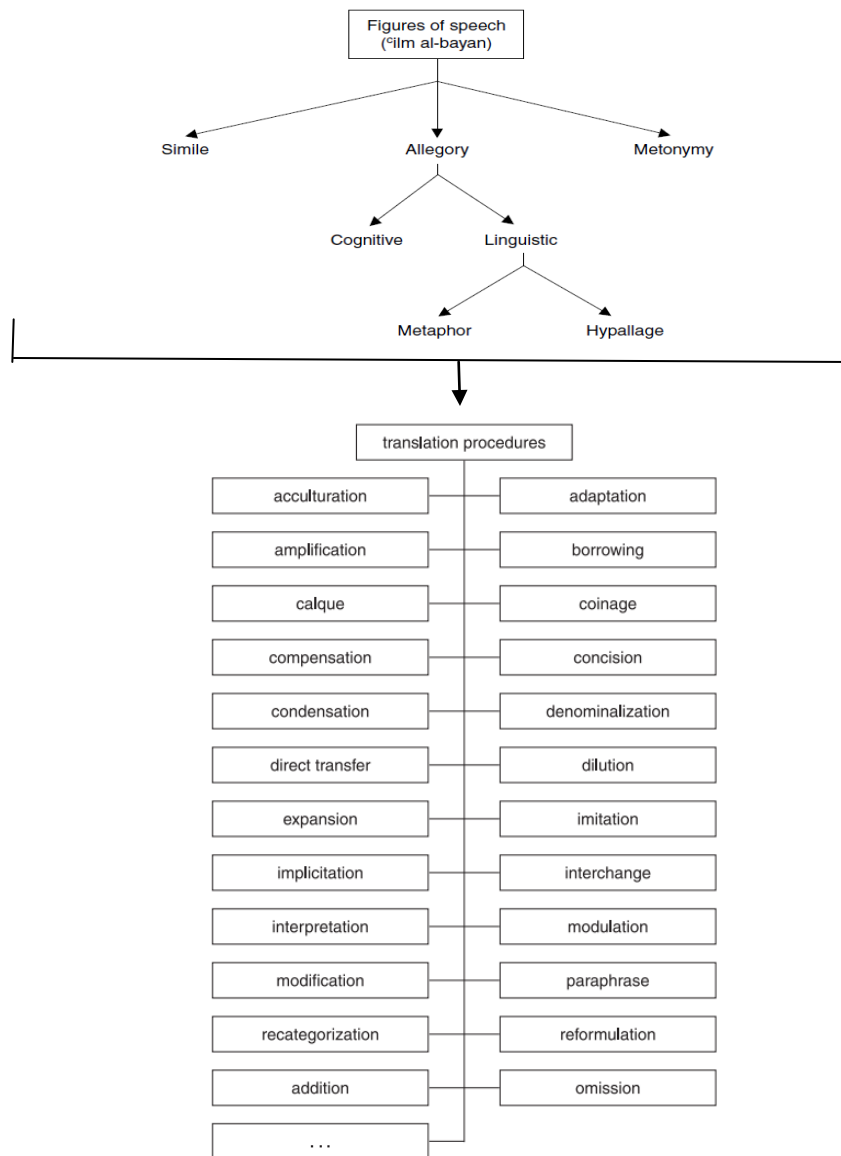

Figure 3.1. Theoretical framework adapted from Abdul-Raof's (2006) categorization of figures of speech and van Doorslaer (2007) translation procedures

4. Results

The poem includes 79 lines consisting of two verses, "bayt." A total number of 51 instances have been collected from the study corpus. As the table below shows, and according to Abdul-Raof's (2006) classification of figures of speech. The most common figure of speech which has been employed by Antara in his poem is simile, which has been found to occur in 22 verses (28 %). Then, metonymy, which has occurred 17 (22 %) times, and finally metaphor which has occurred 12 (15 %) times.

Table 1. Figures of speech size in the ST

Figure of Speech	Frequency	Percentage
Simile	22	28 %
Metonymy	17	22 %
Metaphor	12	15 %
Total	51	65 %

The following table, table 2, shows the most frequent translation procedures used by the three translators to translate similes. The total number of procedures employed is seven. Jones employed five translation procedures, while Johnson and Arberry employed seven translation procedures. The most frequently used procedure is paraphrasing, which is used 20 (30.3 %) times. This is followed by adaptation with a total number of 12 (18.18 %) occurrences. Compensation translation procedure has 10 (15.15 %) occurrences, while literal and modulation procedures have 7 (10.6 %) for each, and addition has 5 (10 %) occurrences. Following a combined procedure of paraphrase and borrowing, which is used to translate the same simile, has 3 (4.54 %) occurrences. Meanwhile, borrowing has 1 (1.51 %) occurrence, and the combined procedure of literal and borrowing, which is used to translate the same simile, has only 1 (1.51 %) occurrence.

Table 2. The number and percentage of procedures used in the translation of simile in Antara's Mu'allaqã

Translation Procedure	Jones (1782)	Johnson (1893)	Arberry (1957)	Total	Percentage
Paraphrase	11	6	3	20	30.3 %
Adaptation	5	2	5	12	18.18 %
Compensation	2	4	4	10	15.15 %
Literal	0	4	3	7	10.6 %
Modulation	3	1	3	7	10.6 %
Addition	0	3	2	5	7.57 %
Paraphrase and Borrowing	1	1	1	3	4.54 %
Borrowing	0	0	1	1	1.51 %
Literal and Borrowing	0	1	0	1	1.51 %
Total	22	22	22	66	100%

Table 3 illustrates the total number of procedures used to translate metonymy in Antara's *Mu'allaqã*. Accordingly, seven different procedures are utilized in total. All three transaltors used five procedures. The most commonly used ones are modulation with 14 (27.4 %) occurences, literal translation procedure with 12 (23.5 %) occurences, paraphrasing which has a portion of 10 (19.6 %) occurrences, and adaptation procedure with 9 (17.6 %) occurences. The least used translation procedures are addition, which is used 5 (9.8 %) times, and substitution which is employed only once 1 (1.9 %).

Table 3. The number and percentage of procedures used in the translation of metonymy in Antara's Mu'allaqã

Translation Procedure	Jones (1782)	Johnson (1893)	Arberry (1957)	Total	Percentage
Modulation	6	4	4	14	27.4 %
Literal	2	6	4	12	23.5 %
Paraphrase	3	4	3	10	19.6 %
Adaptation	5	2	2	9	17.6 %
Addition	1	0	4	5	9.8 %
Substitution	0	1	0	1	1.9 %
Total	17	17	17	51	100 %

Table 4 indicates that seven procedures are employed to translate metaphors in Antara's *Mu'allaqã*. Every translator used five procedures. They are: adaptation, 10 (27.7 %) occurences, paraphrasing, 8 (22.2 %) occurences, literal translation procedure, 6 (16.6 %) occurences, and modulation procedure has 5 (13.8) occurences. Meanwwhile, substitution is used 4 (11.1 %) times, addition procedure, 2 (5.5 %) times, transposition and compensation procedure are used only once (2.7 %).

Table 4. The number and percentage of procedures used in the translation of metaphor in Antara's Mu'allaqã

Translation Procedure	Jones (1782)	Johnson (1893)	Arberry (1957)	Total	Percentage
Adaptation	5	2	3	10	27.7 %
Paraphrase	3	4	1	8	22.2 %
Literal	0	3	3	6	16.6 %
Modulation	0	1	4	5	13.8 %
Substitution	1	2	1	4	11.1 %
Addition	2	0	0	2	5.5 %
Compensation	1	0	0	1	2.7 %
Total	12	12	12	36	100 %

The most common translation procedure that has been used by the three translators is paraphrasing, 34 (22.8 %) times and the least procedures that have been used are borrowing, transposition, and the combined procedure of literal and borrowing with only 1 (0.67 %) data for each. While both Jones and Johnson favour paraphrasing procedure, Arberry favours modulation and literal procedures. Several shifts have been utilized over time due to the influence of cultural references and context on the translation decision. Further illustration can be found in the discussion below.

5. Discussion

5.1 Simile

فَوَقَّفْتُ فيها نَاقَتي و كَأَنَّها   فَدَنٌ لأَقْضي حَاجَةَ المُتَلَوِّم

[5][4][3][2] [1]   [9] [8] [7] [6]

Jones
There I stooped **my camel, large as a tower,** the anguish of my passion having
           [3   ], [6][5][6   ],
delayed the accomplishment of my bold enterprise.

Johnson
I halted **my she-camel** in that place; **and it was as though she were a *high* palace**; in
      [3   ]   [4][5   ][6   ];
order that I might perform the want of the lingerer.

Arberry
For there I halted **my she-camel, huge-bodied as a castle,** that I might satisfy the
           [3   ],[6   ][5][6],
hankering of a lingerer;

In this verse, the poet says that he let his camel stand in his beloved dwelling to satisfy his need to grieve over his beloved and their separation. He compares his camel to a castle, as they are both huge and great, which represents the simile feature. The topic of the simile is the poet's camel, the vehicle is the castle, the comparator simile element is the particle كـ in وكأنها, and the implicit simile feature is related to size, i.e., large, and huge. The Arabic noun ناقة refers to the camel, and فدنٌ literally means castle.

All the simile elements are translated by all three translators using different procedures. The translator, **Jones** decides to use the modulation procedure to match the cultural and linguistic norms of the target audience. He compares the camel to a *tower* and modifies it using the adjective *huge,* showing the simile feature between the topic and the vehicle of the simile. Unlike Jones, the translator, **Johnson** opts for the strategy of addition to include extra details, ensuring the readers fully grasp the imagery. For example, he adds the pronoun *she* before *camel* to clarify that it is feminine as the English equivalence does not reflect the same. He also adds the adjective *high* before *palace* to enrich the meaning in the target version showing the simile feature. In my view, it is not essential to explicitly highlight the simile feature, as readers can infer the image from the vehicle. As for the translator **Arberry**, he prefers to stay faithful to the original simile and translates it literally without any addition or change. This is because the ST image is simple and direct which enables the translator to maintain the same image, meaning, accuracy, and depth of symbolism. It is noteworthy that all three translators exhibited over-translation by emphasizing the simile feature in the verse.

عَهدِي بِه مَدَّ النَّهارِ كَأَنَّما   خُضِبَ البَنَانُ   و   رَأسُهُ بِالعِظْلَمِ

[5]   [4][3][2][1]   [10   ][9] [8][7][6   ]

Jones
My engagement with him lasted the whole day, until **his head and fingers, covered**
                              [9   ][8][7],[6   ]
with clotted gore, appeared to be stained with the juice of idhlim.
      6   ], [5   ][10   ]

Johnson
My meeting with him was when the day spread out, **and he was as if his fingers and**
                              [5   ][7   ][8]
his head were dyed with indigo.
[9   ][6   ][10   ]

Arberry

and when the sun was high in the heavens I descried him

his fingers and his head as it were dyed with indigo.

[7   ][8][9   ][5][6   ][10   ]

The poet describes the knight who he killed, saying that he saw him all day while his blood drayed over him and comparing the dry blood covering the knight to a head and fingers colored with the red color of *al-Aẓlam* plant. The topic of the simile is the knight, the vehicle is the fingers and head colored red, the simile element is the particle كأنما (lit. like, as), and the simile feature is being covered with red color.

To meet the cultural norms of the target audience, the translator **Jones** opts for paraphrasing procedure clarifying in detail the meaning intended by the poet and enhancing readability, acceptability, and natural flow. Moreover, he borrows the term *al-Aẓlam* from the ST to maintain accuracy and specificity, and apparently, the translator did not find an equivalence for it in the TL. The translators **Johnson** and **Arberry** have chosen adaptation procedure to translate this simile. Both agree on using 'were dyed' as an equivalence for the vehicle and the word, 'indigo', which refers to a plant with different colors, including red, as an equivalence to the Arabic term *al-Aẓlam*. This offers a clear understanding of the ST poetic simile and provides a rhythmic version. As noted, **Johnson** and **Arberry's** translation seems more faithful to the ST units, as there is over-translation in **Jones's** translation which could have been avoided.

سَبَقَتْ عِوَارِضَها إليكَ مِن الفَم	وكَأَنَّ فَارَةَ تَاجِرٍ بِقَسِيْمَةٍ
[9][8] [7][6][5]	[4][3][2][1]

Jones

From the mouth of his lovely damsel, when you kiss her lips, proceeds the fragments of musk,

[8][9   ][7   ],

as from the vase of a perfumer.

[1][2   ][3   ]

Johnson

It was as though the musk bag of a merchant in his case of perfumes preceded her teeth

[1   ][2   ][3   ]

towards you from her mouth.

[7   ][8][9   ]

Arberry

You might think **a merchant's musk-bag** born in its basket

[3   ][2   ]

has outstripped the press of her side-teeth, wafted **from her mouth to you.**

[8][9   ][7]

In the above verse, the poet compares his beloved to the musk bottle, as a beautiful smell precedes her teeth when one wants to kiss her. The Arabic noun فارة literally means boil over, and it is used to describe the merchant's musk bottle because the beautiful smell spills over out of it when it's open. The noun عوارض means teeth, and الفم literally means mouth. The topic of the simile is the mouth, the vehicle is the musk bottle, the simile element is the particle ك in كأن, and the simile property feature is the beautiful smell.

The translators have rendered the original simile quite differently using two different procedures. If the above simile is translated literally, it will cause a loss of meaning or nuance. The translator **Jones** modifies the original terms and adapts more culturally related terms to align with the target culture. He adheres to the TT norms, focusing on the acceptability of the translation by the target audience. For example, he describes the vehicle using the term, 'vase' while keeping the topic as it is. Moreover, he includes a description highlighting the beauty of the poet's beloved. As for the translators **Johnson** and **Arberry**, both have used compensation procedure because they were not able to find an appropriate equivalence for the vehicle. They agree on using 'musk bag' while keeping the topic as it is and add the pronoun, 'her' to clarify that the poet describes his beloved one. **Johnson** is more faithful to the original simile as he keeps the same word order, while **Jones** and **Arberry** did not. That is due to language flexibility, which also allows **Arberry** to translate the simile into a non-simile as he did not use the simile element particle *as* or *like*. Hence, the reason that all three translators preferred the previous procedure is that using the equivalence, 'boil over', will sound odd and unclear in the culture of the TL readers culture, which results in an over-translation as can be noted from the TT units.

5.2 Metonymy

مَالي وعِرْضي وافِرٌ لَم يُكلَّمِ	فإذَا شَرِبْتُ فإنَّني مُسْتَهْلِكٌ
[9][8][7][6][5]	[4][3][2][1]
وكَما عَلِمتِ شَمائِلي وتَكَرُّمي	وإذَا صَحَوتُ فَما أَقَصِّرُ عنْ نَدَئ
[10][9][8][7]	[6][5][4] [3][2][1]

Jones
When I drink it, my wealth is dissipated, **but my fame remains abundant** and
                              [6   ][7   ]
unimpaired;
And when I return to sobriety, **the dew of my liberality continues as fresh as**
                         [6   ][4
before: give due honour, therefore, to those qualities which thou knowest me to
    4   ]
possess.

Johnson
And when I have drunk, verily, I am the squanderer of my property, **and my owner is**
                                                      [6   ][
great, and is not sullied.
7   ],
And when I have become sober, **I do not diminish in my generosity**, and as you
                         [3   ][4   ][6   ],
know, so are my qualities and my liberality.

Arberry
And whenever I have drank, recklessly I squander my substance,
while **my honour is abounding, unimpaired,**
        [6   ][7   ],
and whenever I have sobered up, **I diminish not my bounty,**
                    [4   ][3][6   ],
my qualities and my nobility being as you have known them.

The poet describes in the two verses his generosity and good morals, whether he is drunk or not. In the first verse, the term عرض refers to someone's honor, and the adjective وافر means abundance. In the second verse, the term أقصر means to fall short, and ندى (lit. dew) means generosity. The metonymy here indicates the poet's pride and good morals through his generosity.

The translators revert to different translation procedures to translate the above metonymies. To make his verse more effective, the translator **Jones** went for modulation procedure choosing the term, 'fame' and describing it as being 'abundant and unimpaired'. His translation is accurate, natural, and easy to understand as it follows the TL norms while respecting the ST lexical items and images. For the second one, he creates an image by adapting the ST lexical items to evoke similar emotions and sensations in the target audience. For example, he uses the literal meaning of the term ندى *dew* and describes it as fresh, and to avoid meaning loss, he adds the noun *liberality*. While his translation is acceptable and aligns with the TT norms, and meets readers' expectations, cannot be considered faithful. On the other hand, both translators, **Johnson** and **Arberry** prefer faithfulness by translating both metonymies literally to preserve ST stylistic features where the author's unique style and linguistic choices are integral to the text's artistic expression. They use the words, 'owner' and 'great'/'abounding' as equivalence for عرض and وافر, and the words, 'diminish' and 'generosity'/'bounty' as equivalence for أقصر and ندى, successfully reflecting the meaning intended by the poet.

والشَّاةُ مُمْكِنَةٌ لِمَنْ هُو مُرْتَمـي   قَالتْ: رَأيتُ مِنَ الأَعادي غِرَّةً
[10] [9] [8][7][6   ]   [5][4][3][2   ]:[1]
Jones
She said: "I have seen the hostile guards negligent of their watch, **and the wild heifer**
                                          [6   ]
may be smitten by any archer who desires to shoot her".
[7   ][8   ][9][10   ]

Johnson
She said: 'I saw carelessness on the part of the enemies, **and that the doe is possible**
                                      [6   ][7   ]
to him who is shooting".
[8][9][10   ].

Arberry

She said: "I saw the enemy were off their guard and **the dawn was attainable to any**

[6   ][7   ][8]

good marksman".

[10   ]

The poet, in this verse, talks about his bondwoman and says that she is available for visitors. The noun الشاة (lit. sheep) refers to the woman, ممكنة means available, and مرتم means to shoot. The metonymy lies in the second part of the verse; it denotes inattention and negligence.

During *al-Jāhiliyyah* era, people used to describe women using many terms like 'ewe' الشاة. The three translators refer to different procedures to translate the above metonymy. The translator **Jones** expands his text to make his version more accessible and acceptable to readers. Therefore, he opts for paraphrasing by using 'wild heifer' in old English as an equivalence for الشاة and explaining that it might be hit by any archer. The translator **Johnson** transfers this metonymy with great accuracy while adhering to the TT cultural norms. He follows the word order of the ST and substitutes the Arabic noun الشاة with a more modern noun, 'doe', which is more culturally appropriate as it is used in the target culture to describe women and their beauty. The translator **Arberry** does a similar thing, using the noun, 'fawn' in modern English, making the poem more accessible to the target readers and respecting the cultural norms. He also aims to enrich imagery and poetic effect using an extra descriptive word. He adds the adjective, 'good' to modify the noun and stress the marksman's skill, which is a matter of choice taken by the translator. It can be noted that there is over-translation in **Jones** and **Arberry's** version to boost the TT image making it more acceptable in the TL.

5.3 Metaphor

وَعِمّي صَبَاحاً دَارَ عَبْلَةَ واسلَمِي   يَا دَارَ عَبْلَةَ بِالجَواءِ **تَكَلَّمِي**

[11][10] [9] **[8][7][6]**   **[5][4][3] [2][1]**

Jones

O bower of Abla, in the vally of Jiwaa, **give me tidings of my love!** O-bower of Abla,

[5   ]!

may the morning rise on thee with prosperity and health!

[8   ][7]

Johnson

Oh house of ʾAblah *situated* at Jiwáa, **talk *with me* about those who resided in you**,

[5   ]

Good morning to you, oh house of ʾAblah, **and be safe** *from ruin*.

[7][8   ]

Arberry

O abode of Abla at El- Jawá, **let me hear you speak;**

[5   ];

I give you good morning, abode of Abla, and greetings to you!

[7   ][8]

There are two metaphors in the above verse. The first one lies in the first part of the verse, تكلمي, which literally means to speak, and دار refers to the dwelling of the poet's beloved Abla. The second one lies in عمي صباحاً, which is used for greeting and it means 'have a good living in your mornings. The poet is speaking to his beloved dwelling, asking it to speak and tell him about its residents and where they went. Then he greets the dwelling. He portrays his beloved dwelling, which represents the borrowed-to in the two metaphors, as a person who can speak and respond to his greeting. The borrowed-from, a human being, is deleted by the poet, leaving it understood abstractly in the locutionary and perlocutionary acts.

The above metaphors are connected, and the image they hold is used by many different poets in different cultures. The first metaphor is simple and can be easily understood by the reader. Hence, translators have **used** different procedures to produce an equivalent image with a similar impact. The translators, **Jones** and **Arberry,** have employed modulation, but in a different way. **Jones** shifts the perspective to produce a version that adheres to the TT cultural and contextual norms and translates it as 'as give me tidings of my love'. On the other hand, **Arberry** uses modulation to adjust the level of formality and translates it as 'let me hear you speak'. It can be noted that **Arberry's** translation is closer and more faithful to the ST metaphor, but both versions are acceptable in the TT culture and norms. Due to the flexibility of the target language, which provides a wider range of options, translator **Johnson** has used a literal procedure, staying more faithful to the ST units. He also adheres to the ST grammatical pattern using the imperative form. As for the second metaphor, all three translators use modulation, but in a different way. They attempt to produce an image that fits the linguistic and cultural norms of the target reader focusing on the acceptability in the target culture. It can be concluded that both **Jones** and **Arberry** have over-translated the first metaphor, and all three translators have over-translated the second one for reasons related to culture.

فَـازْوَرَّ مِنْ وَقْـع القَنا بِلِبانِـهِ   و شَـكَا إِلَيَّ بِعَبْرَةٍ وَ تَحَمْحُمِ

[1] [2] [3][4] [5]   [6][7] [8] [9] [10][11]

Jones

My steed bent aside with the stoke of the lances un his forehead,

complained to me with gushing tears and tender sobbing.

[7   ][8][9   ][10][11   ]

Johnson

Then he turned on account of the falling of the spears on his breast, **and complained**

                                [6][7   ]

to me with tears and whinnyings

[8][9][10][11]

Arberry

and he twisted round to the spears' impact upon his breast

and complained to me, sobbing and whimpering.

[6][6   ][7][8][9][10]

The metaphor lies in the second part of the verse وشكا اللي بعبرةٍ وتحمم. The Arabic verb شكا literally means to complain, عبرة means a teardrop, and تحمم is the loud voice, which refers to the horses neighing in this verse. The poet describes how his horse complains with teardrops and neighing what hits it of enemies' spears for the poet to sympathize with it. Hence, the horse is compared to a person who complains and cries. Accordingly, the borrowed-from, which is human, is deleted by the poet, leaving it understood abstractly, referring to the borrowed, and the borrowed-to, 'the horse'.

In light of the above, this metaphor is translated differently by the three translators, by using two procedures to create a close translation to the original verse. The translator **Jones** decides to use the addition procedure, which is a translator's choice to preserve the stylistic elements, enhance the reader's experience, and preserve acceptability. He uses the adjective, 'gushing' to modify 'tears' and the adjective 'tender' to modify 'sobbing'. In his translation, **Jones** maintains rhythm and meter, and clarifies and strengthens the meaning. The translator **Johnson** uses a substitution procedure by substituting a linguistic element with another one that is more contextually appropriate and acceptable in the TL. He substitutes the Arabic term, تَحَمْحُمِ with 'whinnyings', which refers to the horse's voice maintaining an idiomatic flavour. As for the translator **Arberry**, he resorts to a transposition translation procedure that keeps the exact meaning of the ST units without any addition or clarification and produces an accurate image. In translating this metaphor, this procedure is optional, since the image's simplicity allows for a direct translation of the ST syntactic structure without any problem, which TL can accommodate. He has chosen the verbs 'sobbing' and 'whimpering' instead of the Arabic adverbs. Still, all three translators succeeded in transferring the above image into the TL despite the over-translation or the syntactic or lexical changes that took place.

وَلَـكانَ لو عِلِمْ الكَلامَ مُكَلِّمِـي   لو كانَ يَدْري مَا المُحاوَرَةُ **اشْتَكَى**

[11][10][9][8][7]   [6][5][4][3][2][1]

Jones

Had he known the art of discourse, **he would have addressed me in a plaintive**

                          [6

strain; and he possessed the faculty of speech, **he would have spoken to me**

  6]   [11

distinctly.

   11   ]

Johnson

If he had known what conversation was, **he would have complained with words**,

                      [6   ]

and verily he would have, had he known speech, **talked with me**.

                        [11   ]

Arberry

Had he known the art of conversation **he would have protested,**

                  [6   ]

And had he been acquainted with speech, **he would have spoken to me**.

[11   ]

There are two metaphors in this verse. The first one lies in اشتكي which means to complain, and the second lies in مُكلمي, which refers to the act of talking, in which the suffix ـي is the object pronoun *me*. The poet describes his horse saying that if it was able to speak, it would complain about its suffering and talk about its wounds. For both metaphors, the borrowed-to is Antara's horse, and the borrowed-from is a human being. The borrowed is to complain in the first metaphor and to talk in the second one.

The three versions are translated differently by the three translators using different procedures. The translator Jones uses modulation procedure in an attempt to capture the emotional nuance, poetic style, and cultural context of the ST. He portrays the horse addressing the poet with 'a plaintive strain' instead of 'complaining', which shows a sorrowful or mournful tone, capturing the essence of the original term. Meanwhile, the translator Johnson translates the metaphor by paraphrasing, explaining that the horse uses 'words', which are implicit in the ST, to capture the essence of the meaning and reflect a similar image, by comparing the horse to a person who can speak. To assure that readers have a similar depth of meaning and emotional resonance, the translator Arberry resorts to modulation using the borrowed, 'protested' instead of 'complained'; this has brought about a different meaning from the one intended by the poet. This expresses disapproval or objection to something, whereas 'complain' expresses dissatisfaction or annoyance towards something.

When it comes to the second metaphor, the three translators succeed in transferring the same image and producing a faithful translation. Jones utilizes addition procedure using the adverb, 'distinctly', which does not exist in the source text. This procedure is optional, and it is used to enhance the meaning and sensory experience of the reader. Johnson and Arberry prefer to keep the image as it is, using a literal procedure even though different grammatical aspects are used. Johnson employs simple past while Arberry employs past perfect. In fact, Arabic does not make a distinction between tense and aspect. According to the TU in both the ST and the TT, there is over-translation in both Jones and Johnson translations and under-translation in Arberry's.

6. Conclusion

The study investigates the translation procedures used by three translators who translated Antara's *Mu'allaqã* over three different periods of time. The study shows the similarities and differences between the three translators based on their decisions on word usage, structure, style, and translation procedures. It is found that the translators used words, structures, styles and translation procedures following the language norms and translation norms of the target language. Moreover, some translation procedures have been frequently used and some are infrequently used due to the SL and TL peculiarities.

The paraphrasing procedure is the most used procedure by the three translators to produce an appropriate equivalence for figures of speech in the TL. Borrowing is found to be used as an additional procedure to the other procedures. Despite the time gap between the translators, it has been found that the translators were affected by the translations carried out before them; they used, to some extent, similar translation procedures. Moreover, the recent translations seemed more functional than the earlier ones, and the main difference lies in the choices of lexical words and structures based on the continuous evolution of the target language, English.

The study also reveals that, comparing the ST units with the TT units, that the TTs had shorter sentences and a lower lexical density, which makes the translated texts simpler, more straightforward, and less complex in recent decades. This can be attributed to the translation procedures used by every translator and the development of the English language. Although the present study helps to understand the decisions made by translators and the diachronic development of their translations, future studies are recommended to be carried out in other text types like speeches, short stories, etc. to have a general conclusion in figures of speech translation.

Study implication. The findings of this study are useful to human translators and machine translation in that the data are tangible data that are on a par with language norms, and translation norms and are diachronically functional on translation and language evolution.

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