Applying Newmark's Translational procedures in translating Original metaphor in Shakespearean play: Macbeth

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Abstract

Original metaphor is one of the fascinating and main types of metaphor. This type of metaphor is concerned with conveying the sense of a particular word or phrase in an inaccurate literary way. Since, the original metaphor is the most used in this play the study will exclude the other types of metaphor except the original metaphor.

This study aims at investigating, the translation procedures employed in rendering the original metaphor that exists in Macbeth. Also to remark whether the selected translators have succeeded in translating the original metaphor properly into Arabic or not.

The study hypothesizes that applying Newmark's Translation procedures(١٩٨٨) can fulfill an appropriate rendering and assist to notice some problems that the translators may face.

The study concludes that the selected translators give different translations according to their comprehension of the original metaphor examples included in Macbeth. Furthermore, the procedure of representing the same form in the TL is the most frequently employed since it offers the best rendering possible to transfer the message from the ST while keeping the SL's context.

Keywords: Metaphor, The original metaphor, Newmark's Translational procedures, Macbeth

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1. Introduction

Translation is an important link between the author of a literary text and those who wish to read it in another language. This study tackles one of the main types of metaphor: the original metaphor and the translational procedures of Newmark that will be adopted in this study.

Newmark(1988:5) defines translation as the rendering of the meaning of work into a different language in the manner intended by the author. A successful translation is critical to obtain the message from the original language to the target language most efficiently and accurately. The translation is challenging due to the disparities in the source and target languages, as well as the variances in their cultures. This is especially true when translating work comprises a number of figurative languages. Lakoff and Johnson (2003: 7) agree that human language is loaded with metaphorical terms that are related to abstract notions and that these difficult concepts can be better understood as a result of them.

Newmark (1988:113) classified six kinds of metaphor: dead metaphor, cliché metaphor, stock/standard metaphor, adapted metaphor, recent metaphor, and original metaphor, besides that he(1988:107) offers seven procedures to convey metaphors, which are (1) representing the same form in the TL, (2) shifting the SL form with a basic TL form that is incompatible with TL culture, (3) rendering of metaphor by simile, (conserving the image), (4) rendering of metaphor (or simile) by simile as well as meaning, or (5) sometimes metaphor plus meaning conversion of metaphor to the meaning, (6) omission, and (7)rendering the metaphor by the same metaphor joined with the meaning.

2. The concept of Metaphor

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

Holman and Harmon (1992:287) point out that a metaphor is a likeness that compares one object to another. For instance (She is my heart). The pronoun (she) is directly compared to the word (heart).

Larson (1998: 276-277) explains a few factors why metaphors are confusing and cannot be conducted directly, one of these is that the form produced can be foreign to TL receptor. The form, topic, and point of similarity are the three most significant elements in translating metaphors. After these characteristics are referred to, an efficient translation into TL can be made.

Metaphors, according to Lakoff and Johnson (2003: 5), are understanding and experiencing one kind of thing in terms of another. They also state that "every experience occurs against a vast backdrop of cultural presuppositions."

Original metaphor is used by the writer in the current play, so the discussion will only cover this type.

3. Original metaphor

An original metaphor is one of the metaphor types that explains an object or act in an untrue literary manner, but assists describe an idea or inform a comparison between two things that are not the same (blog.https\\www.grammarly.com). According to Newmark (1988: 106), an original metaphor is one that the SL writer creates or quotes to make the text more

interesting. The original metaphor should be translated to the greatest extent possible. If, on the other hand, a metaphor is obscure and its absence will not affect the target reader's comprehension of the ST, the translator should replace it with a descriptive metaphor or transfer its meaning into a sense.

4. Newmark's Translational procedures for translating metaphor:

Translation of literary work especially the play is a difficult matter since the text may have more than one special meaning and the translator should be aware to convey the author's intended meaning of the text. Furthermore, the literary work may have figurative language as a metaphor which causes difficulty in translating. Newmark (1988) suggested seven translational procedures for metaphor as follows:

1. Representing the SL image in the TL. This procedure is used if it has comparable frequency and currency in the appropriate register. According to this procedure, the image of metaphor is transferred from SL to TL. (Newmark,1988:112).

2. Shifting the SL image with an equivalent TL image provided no cultural overlap occurs.

3. Rendering of metaphor by simile. Because simile and metaphor work in a similar way, this approach can be used to alter the shock of any metaphorical term.

4. Rendering the metaphor by simile as well as meaning is a compromise procedure. In this procedure, communicative and semantic translations are fused, and also the emphasis is put on the gloss rather than the equivalent effect.

5. Converting a SL metaphor into its meaning in a TL is the common and preferred procedure particularly when the image is too wide of the sense. The translator should analyze the sense of metaphor componential and chooses to depend on the type of the text. Moreover, it is preferred to be used between the language of a different culture.

6. An omission is a redundant metaphor if the text is not authoritative or expressive. The translator can follow this procedure only when the metaphor is repeated and fulfilled elsewhere in the text.

7. Representing in the TL the same SL metaphor joined with the meaning. This procedure is useful if the metaphor is repeated, nevertheless, it reveals a lack of confidence in the power and clarity of metaphor.

5. Metaphor in Arabic

The term AL-Majaz is employed to cover all types of metaphor, and to describe something more effectively and concisely than is possible by using literal language giving new concepts to a variety of expressions.

Arab rhetoricians distinguish between two types of AL-Majaz: aqly (mental) and lugawi (linguistics). Under the second type, a word or construction which has known basic meaning in the language is temporarily lent, as it was to something other than the original object. therefore, it is called istiara(Al-Jurjani, 1954:29; Abass,1987:157).

As in English, Arabic istiara consists of the tenor (Mushabbah), the "vehicle" (Mushabbah bih), and the "image of similarity" (Wajhu shabah) (Faiq,1998:230). It is also regarded as an abbreviated form of "Tashbih" (similar), for it has a more eloquent effect than similar. Moreover, in metaphor, the vehicle and the tenor are united whereas they are merely alike in similar (ibid:230).

6. The Model adopted in the original metaphor translation

Due to the difficult essence of this topic which deals with one of the complex types of metaphor, the study will adopt Newmark's Translational procedures in an attempt to analyze some problems which may appear in them.

7. Data Analysis

Some sentences from the Shakespearean play: Macbeth have been selected for analysis with their renderings by the translators (Mataar 2019, Ameen1994, and Jabra 2008), annexed with a table prepared by the researcher and then the researcher's discussion of these renderings.

SLT: 1

Table (1): The translational procedures of SLT according to Newmark's Translational procedures(1988)

SLT		Type of Metaphor
Rosse say:" Where **the norweyan banners flout the sky and fan our people cold"** (I.ii.51,p.7)		Original
TLTs	**The Renderings**	**The Procedures Adopted**
Matraan	_____	Omission
Ameen (1994:I.ii.28)	حيث **ارتفعت رايات النرويج تتحدى السماء وتبث في قلوب رجالنا الرعب**	Shifting a SL image with an equivalent TL image
Jabra (2008:I.ii.55)	حيث **البيارق النرويجية كانت تهزأ من السماء وترف اخمادا لنار ربعنا**	Converting to meaning

Discussion

The three selected translators have provided different literary renderings of the original metaphor. According to Newmark translational procedures, the first rendering was adopted the omission procedure, so (Matraan) delete the metaphor. While the second translator (Ameen) transferred the intended meaning which seems more appropriate rendering when he chose to apply the procedure of replacing the SL image with an equivalent TL image, whereas the translator (Jabra) dropped the additional sense of fear, which is embedded in the second image (cold) when he applied the procedure of Converting to sense.

SLT 2:

Table (2): The translational procedures of SLT according to Newmark's Translational procedures(1988)

SLT	Type of Metaphor
Macbeth says:" Here lay Duncan, <u>**His silver skin laced with his golden blood".**</u> (II.iii.109p.79)	Original

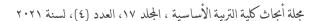| TLTs	The Renderings	The Procedures Adopted
Matraan (2019:II.II.52)	نظرت ودنكان صريع بجانبي <u>يتدفق الدم ارجوانيا زاهرا من صدره</u>	Converting to meaning
Ameen (1994:II.iii.60)	فهنا كان يرقد دانكان <u>وعلى اديم جسمه الفضى خطوط متشابكة من دمه الذهبى</u>	Representing the SL image in the TL
Jabra (2008:II.iii.91)	هنا رقد دنكن <u>وفضى اهابه موشى بذهبى دمه</u>	Representing the SL image in the TL

Discussion

Matraan's rendering seems inappropriate one for he distorted the whole image by converting this metaphor to its inaccurate sense: adding the word **(ارجواني)** is irrelevant and using the preposition **(من)** doesn't signify the whole body is covered with blood. While the two other translators (Ameen & Jabra) succeed in transferring the image, though they differ in presenting their renderings for the original metaphor, yet it is clear that they used the same translation procedure of Newmark's model which is transferring the image. through employing an easy literary language and despite their proper translations, I see that the following rendering seems clear.

Proposed rendering: هنا يرقد دنكان **حيث مزجت بشرته الفضية بدمه الذهبي**

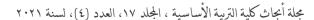**SLT 3:**

Table (3): The translational procedures of SLT according to Newmark's Translational procedures(1988)

SLT	Type of Metaphor
Macduff says:" **new sorrows strike heaven on the face, that it resounds. As if it felt with Scotland, and yelled out like syllable of dolour".** (IV, iii, 5 p.171)	Original

TLTs.	The Renderings	The Procedures Adopted
Matraan	حتى لادخال السماء قد اخذت تستمع لدعاء اسكتلندة وترثي لا عوالها ونحييها	Omission
Ameen (1994.IV.iii.104)	**ويشهد احزانا مستجدة تلطم وجه السماءفتردد صدى اللطمات وكأنما تتعاطف مع سكوتلندا وتصدر صيحات لوعة مماثلة.**	Rendering metaphor by simile plus the meaning
Jabra (2008:IV.iii.127)	**وويلات جديدة تصفع وجه السماء فترجع السماء كأنها تشعر مع اسكتلندا صارخة الفاظ حزن مماثلة**	Rendering metaphor by simile plus the meaning

Discussion

The three translators have presented different renderings by employing different translational procedures. Matraan deleted part of the sentence which is the original metaphor image "strike heaven on the face where sorrows are compared to human in his action from his rendering, and he uses instead of that the inexpressive phrase (ادخال السماء) which seems unsuitable and incorrect rendering. Ameen& Jabra used the same fourth translational procedure of Newmark in presenting their different translations which that seem proper. However and according to my opinion, I find that reproducing the same image in the TL can convey the same meaning in the ST. **Propose rendering:** احزان جديدة تصفع وجه السماء بشكل مدوي كما لو انها متعاطفة مع اسكتلندا صارخة مثل لفظ حزن مماثل.

SLT 4 :

Table (4): The translational procedures of SLT according to Newmark's Translational procedures(1988)

SLT		Type of Metaphor
Macduff says:" <u>**This avarice Sticks deeper grows with more pernicious root than summer seeming lust"**</u> (IV, iii,84-85,177)		Original
TLTs	**The Renderings**	**The Procedures Adopted**
Matraan	_____	Omission
Ameen (1994:IV.iii.106)	<u>جذور هذه الرذيلة اعمق واخطر عمرا من الشهوة المرتبطة بربيع العمر.</u>	Shifting the SL image with an equivalent TL image
Jabra (2008:IV.iii.129)	<u>هذا الجشع اعمق بعدا وينمو بجذر اشد دمارا من شبق كصيف عابر</u>	Representing the SL image in the TL

Discussion:

(Matraan) failed to translate the original metaphor, and used deletion to evade the lack of understanding the metaphorical image. (Ameen) used the procedure of replacing a SL image with an equivalent TL image. Whereas the last translator (Jabra) though he transferred the image he failed to reproduce the accurate sense of metaphor which signifies the increasing of harm and fastness with depth.

Proposed rendering : ينمو هذا الجشع بشكل اعمق من جذر متضررا من شهوة صيف

SLT 5:

SLT		Type of Metaphor
"Macduf: Lest our **old robes sit easier than our new"** (II.iv.39,p.89)		Original
TLTs	**The Renderings**	**The Procedures Adopted**
Matraan (2019:II.ii.54)	وزعمي وخشيتي <u>ان تكون الثياب الجديدة اقل ملاءمة لاجسامنا من الثياب العتيقة.</u>	Same metaphor joined with meaning
Ameen (1994:II.٦٥)	ذلك ما اخشاه <u>هو ان يكون رداؤنا القديم انسب لنا من الجديد الذى ارتديناه.</u>	Representing the SL image in the TL

Table (5): The translational procedures of SLT according to Newmark's Translational procedures(1988)

Jabra (2008:II.iv.95)	لئلا تلائمنا **ارديتنا القديمة اكثر من الجديدة.**	Representing the SL image in the TL

D

iscussion

The translator (Matraan) applied the procedure (Same metaphor combined with sense) and he added the words **(اقل)** and **(اجسامنا)** to fit his rendering. (Ameen) and (Jabra) applied the same procedure of (Transferring the image).

All the translators didn't convey the metaphorical image, because Macduf here compares the ruling system to clothes, the old clothes: old clothes refer to Duncan's times and the new ones refer to Macbeth's times, and in case the old times suit them better than the times to come.

Proposed rendering : اخشى ان يكون ماضينا افضل من حاضرنا

Conclusion

It seems from the analyzed data that translating metaphor and especially translating original metaphor is not an easy matter. The selected translators presented different renderings according to their comprehension of this type.

The translators should be bicultural to be able to translate the literary work and rendering of metaphor and any shortcoming in this matter leads to inappropriate translation as shown in some of the selected examples.

However, it seems that the procedure of reproducing the same image in the TL which is similar to literal translation can be regarded as the best procedure to transfer the original metaphorical image from the ST to the TT.

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B- *Arabic Text*

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تطبيق اجراءات الترجمة لنيومارك في ترجمة الاستعارة الاصلية في مسرحية شكسبير : ماكبث

المستخلص

الاستعارة الاصلية هي احد الانواع الرئيسة للاستعارة وتعنى بنقل معنى كلمة معينة او عبارة بطريقة غير صحيحة حرفيا. نظرا لان الاستعارة الاصلية هي الاكثر استخداما في هذه المسرحية فسيتم استبعاد دراسة الانواع الاخرى من الاستعارة في الدراسة الحالية.

تهدف هذه الدراسة إلى التحقق من وجود إجراءات الترجمة المستخدمة في ترجمة الاستعارة الأصلية في ماكبث. كما نلاحظ ما إذا كان المترجمون المختارون قد نجحوا في ترجمة الاستعارة الأصلية بشكل صحيح إلى العربية أم لا. تفترض الدراسة أن تطبيق إجراءات نيومارك للترجمة (١٩٩٨) يمكن أن يحقق العرض المناسب ويساعد في ملاحظة بعض المشكلات التي قد يواجهها المترجمون.

تستنتج الدراسة إلى أن المترجمين المختارين يقدمون ترجمة مختلفة وفقًا لفهمهم لأمثلة الاستعارة الأصلية المدرجة في مسرحية ماكبث . بالاضافة الى ذلك, ان اجراء إعادة إنتاج نفس الصورة في اللغة الهدف والذي يماثل الترجمة الحرفية هو الإجراء المطبق غالبًا لأنه يوفر أفضل ترجمة ممكنة لنقل الرسالة من النص المصدر مع الحفاظ على سياق اللغة المصدر.

الكلمات المفتاحية : الاستعارة, الاستعارة الاصلية, اجراءات نيومارك للترجمة, ماكبث