Towards a New Model for Implied Metaphor Translation: English Translations of *Al Muallaqat*

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Abstract

This two-part paper argues that metaphor in both English and Arabic is defined and classified in almost the same way with some slight, but far from insignificant, differences. Those differences along with the linguistic nature of implied metaphor can be attributed to the failure in translating that type of metaphor from Arabic into English as shown particularly in Jones', Johnson's, and Arberry's translations of *Al Muallaqat*. The fourteen examples of implied metaphor, chosen from "*Muallaqa* of Imru Al-Qais," are translated by employing two main strategies based on the linguistic component of implied metaphor – none of which (this study argues) succeeds in translating implied metaphor into implied metaphor. In criticizing some, if not all, prominent models suggested by eminent figures, this study argues that theorists since the 1980s have not been involved in proposing new procedures that settle down such a problem in lieu of being preoccupied with iterating almost what Newmark (1988) suggests. Accordingly, this paper suggests a new cross-linguistic classification of metaphor – a classification that might better belittle the discrepancies of other classifications. More importantly, this study proposes a new model for translating implied metaphor into implied metaphor.

Keywords: Metaphor, *Istiʃarah*, Implied Metaphor, Vehicle-oriented Metaphor, Tenor-oriented Metaphor, Pre-Islamic Poetry, *Al Muallaqat*, Super-ordinate Metaphor, Subordinate Metaphor

1. Introduction

Al Muallaqat can be considered the most famous landmarks of Arabic literature, composed before the advent of Islam by the greatest Pre-Islamic poets. Those *Muallaqat* almost similarly use a systematic structure. Each *Muallaqa* or *qasidah* begins with "weeping over ruins." Then it describes "the departure of tribes," "the erotic encounters," to use Decter's (2007, p. 43) words, the poet's desert adventures, the night, the horse, the camel, and the birds. In the main, the poet celebrates his generosity, bravery, and his mastery of his poetic language. Among the most remarkable *Muallaqat* is "*Muallaqa* of Imru Al-Qais." Imru Al-Qais bin Hujr al-Kindi (520 AD – 565 AD) was one of the most eminent Pre-Islamic poets, renowned for his metaphorical portrayal of the woman, the desert, the horse, the camel, the night, the storm, the wolf, to name but some, if not the most recurring, topoi. This metaphorical description is highly appreciated by Al-Jurjani (n.d.), Ibn Al-Mutaz (1981), Al-Khafaji (1982), among many other rhetoricians.

Some Western Orientalists translated *Muallaqat* into English. Among the most notable English translations are Jones' *The Mo'allakat or Seven Arabian Poems* (1807), Johnson's *The Seven Poems Suspended in the Temple at Mecca* (1893), and Arberry's The *Seven Odes* (1953). In collating the target and source texts, differences on semantic and syntactic levels come to the fore due to the linguistic subtleties between the two languages. More to the point, common to all those translations is the failure to translate implied metaphor – a failure manifested in these three translations of "*Muallaqa* of Imru Al-Qais" as a prime case in point. Therefore, the purpose of this two-part study is fourfold: first, it evaluates implied metaphor translation in Jones', Johnson's, and Arberry's translations of "*Muallaqa* of Imru Al-Qais." Second, it contrasts the concept and types of metaphor in English and Arabic. Third, it suggests a new metaphor classification, and finally it proposes a new model for implied metaphor translation.

2. Literature Review

Arabic translated poetry discourse represents a less explored field in the study of metaphor translation. Few studies, involved in the issue of metaphor in Arabic, can be counted on the fingers of one hand. Alhasan (2012) stylistically analyzes the Blunts' translation of *Al Muallaqat* in terms of semantics and syntax, but she leaves out of account metaphor translation. In his interesting paper on metaphor in modern Arabic poetry, Simawe (2001) argues that Al-Qais' *Muallaqa* includes only twenty-four examples of simile and six examples of metaphor. This is by no means an accurate account since some of the examples, considered as implied metaphor, are in fact examples of simile. The poem encompasses fourteen examples of implied metaphor, most of which have been left out of account by Simawe. Moreover, Simawe does not only refer to the translator of those lines, but he also does not even analyze the translation problems into the bargain. In his enthusiastic call for innovation, Abu Libdeh (2011) theoretically explains the outfits of Arabic figures of speech, surveying various definitions of these figures of speech by Western and Arab theorists. What

is appealing in his paper is the ability to coin *IstiSarah* as metaphor proper without justifying this ambiguous categorization. Drawing on her own experience, Rihani (2002) enumerates the problems she faces during translating Nizar Qabbani's "Granada;" however, she does not suggest any new model for metaphor translation from Arabic into English. Dickins, Hervey, and Higgins (2002) examine the problems of metaphor translation from Arabic into English. In modifying Newmark's typology (1988) and Lakoff and Johnson's model of metaphorical schemata (2003), they suggest two (to say confusing) models for metaphor translation from English into Arabic. Youssefi's (2009) *An Analysis of the Translation of Metaphors in Hafiz's Selected Poems*; Rura's "Analysis of Translated Tropes: Metaphors, Similes & Analogies in a Case Study of the English & Dutch Translations of the Russian Poet Alexander Galich" (2010); and Zohdi and Saeedi's *Translating Metaphor and Simile from Persian to English: A Case Study of Khayyam's Quatrains* (2011); these are the few studies that deal with metaphor translation into English.

3. Methodology

1- **Material:** The corpus of this study consists of the Arabic version of "*Muallaqa* of Imru Al-Qais" and its English translations by Jones, Johnson, and Arberry.

2- **Procedures:** After reading the Arabic version of "*Muallaqa* of Imru Al-Qais," fourteen examples of implied metaphor are found. English translations of those examples are identified in Jones', Johnson's, and Arberry's translations. Strategies used in translating those examples are identified and analyzed.

3.1 Data Analysis

It is found that Jones translated only twelve examples and ignored two, whereas each of Johnson and Arberry translated fourteen examples. Consider the following table:

Table 1. Strategies Employed in Implied Metaphor Translation

Strategy		Poets		
		Jones	Johnson	Arberry
1. Translating the explicit linguistic component (i.e. tenor/ vehicle)	1. Keeping the same metaphor	1. nor withhold from me the fruits of thy love, which again and again may be tasted with rapture	1. and do not repel me from your repeatedly tasted fruit*	1. and oh, don't drive me away from your refreshing fruit.
				2. She turns away, to show a soft cheek, and wards me off, with the glance of a wild deer of Wajra, a shy-gazelle with its fawn.
				3. the cloud started loosing its torrent about Kutaifa turning upon their beards the boles of the tall kanahbals.
	2. Using personification	1. Other horses that swim	1. Then I said to him, (i. e., the night), when he stretched his loins*	1. and I said to the night, when it stretched its lazy loins
			2. and followed it with his buttocks*	2. followed by its fat buttocks
			3. and removed distant his breast*	3. and heaved off its heavy breasts .
	3. Using simile	1. she gave a timid glance with languishing eyes, like those of a roe in *the groves of* Wegera looking tenderly at her young	1. She […] is prohibiting me from caressing her with a glancing eye, like that of a wild animal, with young, in the desert of Wajrah*	--
	4. Incorporating the implicit component	1. nor withhold from me the fruits of thy love, which again and again may be tasted with rapture.	1. your two eyes did not flow with tears, except to strike me with your two arrows	1. Your eyes only shed those tears so as to strike and pierce with those two shafts of theirs.

		2. yet thy tears flow merely to wound my heart with the shafts of thine eyes.	in my broken heart*	
	5. Losing the metaphorical effect	--	1. many a leather water-bag of the people, I have placed its strap over my shoulder. 2.and he who cultivates after the manner of my cultivation and your cultivation will become thin.*	1. just draw off my garments from yours, and they will slip away 2. Many's the water-skin of all sorts of folk I have slung by its strap over my shoulder.
2. Deleting the explicit linguistic component (i.e. tenor/ vehicle)	1. Translating a relevant word and keeping almost the same metaphor	--	1. The storm commenced pouring out its waters over Kathaifah overturning upon their faces the big trees called kanahbul	--
	2. Translating the implicit component	--	1. then put away my heart from your heart, and it will be put away 2. at the first downfall of its rain *	1. when the first onrush of its deluge came
	3. Translating the sense a. Exact sense	1. a hunter with smooth short hair, of a full height, and so fleet as to make captive the beasts of the forest	2. When the swift horses	1. Many's the fair veiled lady
	b. Partial sense	1. with many a spotless virgin	1. many a fair one 2. on a *horse* well-bred, long bodied, outstripping the wild beasts *in his gallop*	1. my horse short-haired, outstripping the wild game, huge- bodied
	c. Mistranslated Sense	1. till the rushing torrent lays prostrate the groves of canahbel-trees 2. in the heights of the flood	--	1. When the mares floundering wearily
	4. Translating a different derivation resulting in losing the metaphorical effect	--	--	1. tillers of our tilth go pretty thin
	5. Mistranslation	1. when she seemed to extend her sides 2. to drag on her unwieldy length 3. and to advance slowly with her breast	--	--

Table (1) shows the only two strategies used by Jones, Johnson, and Arberry in translating fourteen instances of implied metaphor chosen from "*Muallaqa* of Imru Al-Qais." Apparently those two strategies involve either translating or deleting the explicit linguistic component, which must be either the tenor or the vehicle.[i] In translating the explicit linguistic component, the translators kept the same metaphor, used personification and simile, incorporated the implicit component, and lost the metaphorical effect. Keeping the same metaphor and using personification, because of retaining almost the same metaphorical effect, are more effective than the other options. As regards keeping the same metaphor, Arberry translated only three examples, whereas each of Jones and Johnson translated only one example. Accordingly, Arberry's translation is more effective than the other two translations. Out of the fourteen examples, only one example, in which the translators kept the same metaphor, was similarly translated by the three translators. This transliterated

instance, *wa la tubʕideeni min janakil-muʕallali*,[ii] was translated by Jones as "nor withhold from me the fruits of thy love, which again and again may be tasted with rapture;" by Johnson as "and do not repel me from your repeatedly tasted fruit;" and by Arberry as "and oh, don't drive me away from your refreshing fruit." In translating that example, the translators succeeded in keeping the same metaphor due to the fact that using the tree and fruits as symbols of love and sexuality is unsurprisingly common in both English and Arabic cultures.

In using personification, Jones translated *iða mas-sabiħatu* as "other horses that swim." Unlike Jones, Johnson used personification to translate *fa qultu lahu lamma tamaTTa biSulbihi*, *wa ardafa aʕdӠazan*, and *wa naʕa bikalkali*, as "Then I said to him, (i. e., the night), when he stretched his loins," "and followed it with his buttocks" and "and removed distant his breast," respectively. In addition, Johnson, unlike Jones and Arberry, used glossing in order to make meanings clear as shown in Table (1) in the examples marked with an asterisk (*). Like Johnson, Arberry translated the same three examples as "and I said to the night, when it stretched its lazy loins," "followed by its fat buttocks," and "and heaved off its heavy breasts." Both Johnson and Arberry correctly identified the two main components of each example. In this transliterated example, *fa qultu lahu lamma tamaTTa biSulbihi*, the explicit component is *biSulbihi*, serving as the tenor, and meaning "camel's loins," whereas the implicit component is "the midnight," supposedly serving as the vehicle. Both translators retained the loins and assigned them to the midnight. In this way, the night is described as a camel and the midnight as its loins. Thus, stretching of the lions stands for the late approach of the midnight because of the lost love.

Jones and Johnson similarly used simile to translate only one example. Jones translated *bi naÐiratin min waħʃI wadӠrata muTfili* as "she gave a timid glance with languishing eyes, like those of a roe in *the groves of* Wegera looking tenderly at her young." However, Johnson translated the same example as "prohibiting me from caressing her with a glancing eye, like that of a wild animal, with young, in the desert of Wajrah."

Along with translating the explicit linguistic component, the translators incorporated the implicit component when translating the following example *illa litaDribi bisahmaiki*. Jones translated it as "yet thy tears flow merely to wound my heart with the shafts of thine eyes;" Johnson translated it as "your two eyes did not flow with tears, except to strike me with your two arrows in my broken heart;" and Arberry translated it as "Your eyes only shed those tears so as to strike and pierce with those two shafts of theirs." The three translators incorporated the implicit linguistic component (i.e. the tenor) which is the tears in lieu of *bisahmaiki*, which is the explicit component, meaning "your two arrows." This similitude among the three translators is attributed unsurprisingly to the association of love or tears with arrows in both cultures.

In two cases, Johnson's and Arberry's translations of the explicit linguistic component result in demetaphorizing two translated examples. The following example, *wa qirbati aqwamin dӠaʕaltu ʕiSamaha ʕala kahilin minni*, was translated by Johnson as "many a leather water-bag of the people, I have placed its strap over my shoulder," and by Arberry as "Many's the water-skin of all sorts of folk I have slung by its strap over my shoulder." In the source culture, *qirbati*, meaning "water-bag," is identified with the rights of people. Because this seems uncommon in the target culture, those translations demetaphorized that source verse in the target language.

As regards the second strategy, deleting the explicit linguistic component belittles the effectiveness of this strategy because it may result in losing the metaphorical essence or even in mistranslating the source text. Jones, Johnson, and Arberry employed this strategy seven times, six times, and five times, respectively. Instead, the three translators replaced the explicit linguistic component by translating only an exact, partial, mistranslated sense, or by translating the implicit component.

In one case, only Johnson translated a relevant word to the explicit linguistic component and kept the same metaphor. *jakubbu ʕalal-aðqani dawħal-kanahbali*, was translated as "The storm commenced pouring out its waters over Kathaifah overturning upon their faces the big trees called kanahbul." In the transliterated example, the explicit linguistic component is *ʕalal-aðqani*, meaning "chins." It was deleted and replaced by a relevant word, which is "faces." This replacement does not change the meaning of that metaphor, so the translators, in so doing, kept the same metaphor. Further, Johnson and Arberry translated the implicit linguistic component in lieu of the explicit linguistic component. In the following example, *ʕaraneena wablihi*, the explicit linguistic component is *ʕaraneena*, meaning "noses," the implicit component is "first downfall." Johnson translated it as "at the first downfall of its rain," whereas Arberry translated it as "when the first onrush of its deluge came." Both translators replaced *ʕaraneena* by "first downfall" and "first onrush." In both translations, metaphor is apparently lost.

With respect to translating the sense, it is noticed that the three translators employed this strategy to translate almost the same examples. Such a strategy is not effective because metaphor is lost, and the sense itself is not always complete. For instance, in *wa baiDati xidrin*, the explicit linguistic component is *baiDati*, meaning "egg," and the implicit linguistic component is "the beloved." In so doing, the beloved is described as virgin, pure, clean, and veiled. The three translators deleted the explicit linguistic component and translated the exact or partial sense. The same example was translated by Jones as "with many a spotless virgin," by Johnson as "many a fair," and by Arberry as "Many's the fair veiled lady." Jones and Johnson translated the partial sense, whereas Arberry translated the exact sense. No matter which sense they translated, they destroyed metaphor, so to speak.

As translating a different derivation along with the loss of metaphor, only Arberry employed it to translate *wa man jaħtariɘ ħarɘi wa ħarɘaka jahzali* as "tillers of our tilth go pretty thin." In this transliterated example, *ħarɘi wa*

ħarɵaka, meaning "my cultivation" and "your cultivation," acts as the explicit linguistic components. In using "our tilth," Arberry's translation has lost the metaphorical effect.

Out of the fourteen examples, Johnson and Arberry translated four and six examples respectively in which both used personification and kept the same metaphor. However, Jones translated only one example out of twelve in which he used only personification. Apparently, Jones' translation was the poorest, whereas Johnson's and Arberry's translations were quite equally more faithful than Jones'. This failure in translating implied metaphor from Arabic into English underlines the significance of English and Arabic definitions and classifications of metaphor, and the problems of the most well-known metaphor translation models.

4. Definitions of Metaphor

For the purpose of this study, it is significant to begin with various and cross-cultural definitions of metaphor. On a linguistic level, according to *The Online Etymology Dictionary*, the English word, metaphor, derives from "M.Fr. *metaphore* (O.Fr. *metafore*, 13c.), and directly from L. *metaphora*, from Gk. *metaphora* "a transfer," especially of the sense of one word to a different word, lit. "a carrying over," from *metapherein* "transfer, carry over; change, alter; to use a word in a strange sense," from *meta-* "over, across." In the same vein, Deignan (2005, p. 34) iterates, "metaphor is a word or expression that is used to talk about an entity or quality other than that referred to by its core, or most basic meaning. This non-core use expresses a perceived relationship with the core meaning of the word, and in many cases between two semantic fields." Aristotle (Cohen, 2003) explains the definition further by claiming that one thing is given the name of another, which do not resemble each other. In this sense, metaphor involves transferring one thing from one realm to another thing from a completely different realm. In supporting this, Aristotle (Stamvobsky, 1988, p. 117) argues, "[m]etaphor consists of giving the thing a name that belongs to something else; the *transference* being from genus to species, or from species to genus, or from species to species, or on grounds of analogy."

On a literary level, the meaning and attributes of one thing are transferred to another thing, resulting in its unusual, non-literal meaning. In this sense, metaphor can be seen as a word semantically deviated from the linguistic, logical norms. In a similar way, Newmark (1988, p.105) views metaphor as "the figurative word used, which may be one-word, or "extended" over any stretch of language from a collocation to the whole text." It is in this sense that metaphor is considered as a figure of speech in which a word is semantically dislocated and alienated in that it becomes odd according to the norms of logic. Furthermore, metaphor refers to identifying two things, notions, objects, or names on the basis of analogy. It is a kind not only of identification but also of comparison. According to Vivian (1900, p. 109), it is "[a]similitude briefly expressed without any indication of comparison." More obviously, Aristotle (Stamvobsky, 1988, p. 12) defines it as "an elliptical simile, a comparison of things without the use of 'like' or 'as'." Accordingly, the sentence, "John is a lion," is an example of metaphor, whereas "John is like a lion" is an example of simile. According to Dickins *et al* (2002, p. 147), "[m]etaphor can be defined as 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 with another more basic sense of the same word or phrase." It can be observed that these definitions do not state explicitly whether one component of metaphor must be hidden or not. Such a kind of metaphor is so subtle to identify.

In Arabic, the noun, *Istiʕarah* derives from the verb *Istaʕara*, meaning to ask to casually borrow something from someone or somewhere. By implication, the process of borrowing involves three things, one being the borrowed object, another the object borrowed from, and third the object borrowed to. For instance, John borrowed (*Istaʕara*) the book from the library. The book, the borrowed thing, is carried over outside the library. The library is the original place from which the book is borrowed. John is the borrowee, who temporarily has the right to use what is borrowed. The sentence (John borrowed the book from the library) means that he took the book outside the library in order to use it. What is borrowed is transferred or carried over from the library the (source) domain to the borrower the (target) domain. Temporarily, the target domain is associated with the source domain by means of the book, acting as the unifying unit between the two domains. In light of this meaning of the word, *Istaʕara* can be defined as linguistic borrowing of a lexical unit as argued by Arab theorists. Notable among them is Ibn Al-Mutazz (1935), who defines *Istiʕarah* as the act of borrowing a word and associating it with a strange thing. Following Aristotle, Tha'lab (Hashim, 1994) also argues that *Istiʕarah* is giving an object the name of another. According to Al-Jurjani (Leezenberg, 2001, p. 47), *Istiʕarah* is a word "applied to something other than was originally meant by it, and temporarily carried over onto something else, so that it appears there, so to speak, as if it were borrowed." This kind of borrowing aims at temporarily establishing similitude between what is borrowed from and what is borrowed to. In defining *Istiʕarah*, Ibn Qutaiba (Cohen, 2003, p. 56) suggests, "The Arabs "borrow" (*tastaʕiru*) one word and then put it in the place of another word, provided the thing named by it (i.e., the first word) is related casually to the other one, or adjacent to it or similar [to it]."

It is imperative to suggest that this process of linguistic borrowing involves the transference of a lexical unit from one semantic field to another. Like Western theorists, Arab rhetoricians, such as Abu Ubaydah (1905), define metaphor as transferring a word from its original linguistic context to a new context not originally assigned to it. Consider the following example. The verb, "write," follows an animate subject, particularly a human being. You can say "The student writes his name," but according to the semantic norms, you cannot say "The mountain writes his name." The original context, in which this verb should be used, is that someone writes something. Otherwise, as the second example shows, the sense and features of someone who writes are semantically transferred to the mountain which logically cannot write. In this way, the mountain becomes like the student. That is, the mountain is identified with the student. Cohen (2003: 56) says: "Arab theorists observed that *Istiʕarah* can always be traced to an underlying simile: the term X

can be borrowed to refer to Y only if "X is like Y" in some way." However, it is noticeable that what Cohen (perhaps unintentionally) ignores is the obligatory textual absence of either X or Y as the most fundamental feature of metaphor in Arabic. It is in this apparent way that metaphor is different from simile, which involves the obligatory textual presence of both X and Y according to Al-Khafaji (1982) and Al-Jarjani (2006). After surveying how Western and Arab theorists define metaphor, it is not surprising to observe that metaphor, to a large extent, is viewed in a similar way apart from its cross-culturally controversial difference from simile.

4.1 Types of Metaphor

It can be argued that undeniably theoretical preoccupation with metaphor classification, presumably supposed to making metaphor translation as easy as falling off a log, unfortunately makes translation demanding if not impossible. That being the case, Dagut (1976), Van den Broeck (1981), and Newmark (1988) – each one of them confusingly categorizes metaphor in his own way. To begin with, Dagut (1976) suggests the following three categories of metaphors: (a) ephemeral metaphors of literature and journalism, (b) semantically embalmed metaphors of literature, and (c) metaphors taken up and used by many other speakers. In the same vein, Van den Broeck (1981) categorizes metaphor according to its form into three types: (a) Lexicalized metaphors, (b) Conventional metaphors, and (c) Private metaphors, which are created by poets. Similarly, Newmark (1988) categorizes metaphor into the following six types: (a) Dead metaphor, (b) Cliché metaphor, (c) Stock or standard metaphor, (d) Adapted metaphor, (e) Recent metaphor, and (f) Original metaphor.

Unlike Dagut (1976), Van den Broeck (1981) and Newmark (1988), Lakoff and Johnson (2003) coin the concept of conceptual metaphor and highlight its universality. In particular, they classify metaphor into (a) Orientational metaphor, which is related to spatial organization as in (up/down, front/back, on/off, near/far etc.); (b) Ontological metaphor, which associates activities, emotions, and ideas with entities and substances; and (c) Structural metaphor, built on the other two types, and allows structuring one concept in terms of another as in argument is war.

Apart from the above-mentioned categories, in English there are some linguistic classifications based on the absence and presence of the lexical units of metaphor. Direct metaphor, for instance, specifies both the tenor and the vehicle as in "John is a lion." If either the tenor or the vehicle is not specified, it is called implied metaphor. If the vehicle is specified, it is called implicit metaphor. Submerged metaphor does not specify the vehicle, but it retains one of its indicators, while the tenor is suspended from the text.

Like Western theorists, Arab theorists differ also in their classifications of metaphor. Abdul-Raof (2006) summarizes the main types of metaphor as suggested by Arabic rhetoricians. The types include explicit, implicit, proverbial, enhanced, naked, and absolute metaphors. Al-Jurjani (Leezenberg, 2001, pp. 48-50) suggests two types of metaphor: the first is non-expressive metaphor, which relies on synonyms of two words as in using "claws" in lieu of "hands." The second is expressive metaphor, classified as that with and that without a "referential substrate" as in "I saw a lion."

That cross-culturally lexical turmoil in classifying metaphor calls for a new metaphor classification, drawing on Richards's terminology (1936):

1- Vehicle-oriented metaphor: it requires the textual presence of the vehicle in the metaphorical expression as in "Your eyes strike arrows."
2- Tenor-oriented metaphor: it requires the textual presence of the tenor in the metaphorical expression. The vehicle is hidden, but a relevant indicator to it is explicitly stated. This indicator semantically does not go with the vehicle (i.e. it deviates from the norm). For instance, when one says: "The flowers dance," he likens flowers to girls. He deletes girls and retains an indicator (dance)
3- Tenor-vehicle-integrated metaphor: it requires the textual presence of both the tenor and vehicle. Both are explicitly stated in the metaphorical expression as in "John is a lion." It is important to iterate that this type of metaphor is considered an expressive simile in Arabic rhetoric.
4- Implied metaphor: it includes either vehicle-oriented metaphor or tenor-oriented metaphor

4.2 Pitfalls of Well-known Models

Metaphor translation theorists, including Van den Broeck (1981), Newmark (1988), Larson (1998), and Morneau (Fadaee, 2011, p. 176) iterate almost the same procedures for translating metaphor. Their procedures involve these three stages: (1) keeping the same metaphor, (2) substituting metaphor with another equivalent metaphor or simile, and (3) demetaphorization. Common to all these procedures is a huge gap in translating implied metaphor and in suggesting procedures for retaining the same metaphor with the same connotations. Apparently, only the first two operate effectively in translating poetical metaphors. To begin with, Van den Broeck (1981) suggests the following three procedures: (1) Translation 'sensu stricto' by which both the tenor and the vehicle in the source language are transferred into the target language; (2) Substitution in which the source language vehicle is replaced by a different one in the target language, but the tenor is more or less kept; and (3) Paraphrase where a metaphor is rendered by a non-metaphorical expression in the target language. Van den Broeck iterates almost the same procedures. However, unlike Newmark, Van den Broeck refers to the tenor and vehicle of metaphor. In the process, Van den Broeck's procedure (1) can be reworded as changing metaphor into simile. This means that keeping the same metaphor is invalid because one of the elements must be hidden. As for procedure (2), replacing the source language vehicle with target language vehicle is not safe because the target language vehicle might not exactly have the same connotations of the source language vehicle. As argued above, paraphrasing demetaphorizes the metaphor.

Like Van den Broeck (1981), Larson (1998) suggests the following steps: (1) keeping the same metaphor if the receptor language permits; (2) translating metaphor as simile; (3) substituting metaphor with metaphor of the receptor language which has the same meaning; (4) keeping the same metaphor along with explaining its meaning by adding the topic or point of similarity; and finally (5) translating the meaning of the metaphor without keeping the metaphorical imagery.

In following Van den Broeck (1981), both Newmark (1988) and Larson (1998) suggest the following eight procedures for translating metaphor:

(1) Reproducing the same image in the target language.

(2) Translating the same metaphor combined with sense.

(3) Translating metaphor by simile.

(4) Translating metaphor by simile plus sense.

(5) Replacing the image in the source language with a standard target language image.

(6) Modification of metaphor

(7) Converting metaphor to sense.

(8) Deleting.

Out of those eight procedures, which demetaphorize the poetical metaphor, only (1) and (5) retain almost the metaphorical effect by means of translating metaphor into metaphor. Keeping the same image in the target language is debatable. The following questions arise naturally: Does keeping the same image convey the same connotations in the target language? Does retaining the same image in the target language involve keeping the same metaphorical expressions? If not, does the metaphorical effect differ? Newmark (1988) does not even consider those questions or suggest procedures for keeping the same metaphor. The other procedures deprive poetry of its poetical metaphor. In so doing, translating poetical metaphor into simile or even sense negatively affects the quality of translating poetry because metaphor (it can be argued) is the soul of poetry, and, thus, such a translation deprives metaphor of its allure. More importantly, procedure (6) needs further investigation. Newmark (1988) does not explain further how to translate the most appropriate sense if the metaphor has more than one. An in-depth analysis of the three translations of the poem, as will be shown below, reveals that the sense is divided into three subcategories: exact sense, partial sense, and wrong sense. The point here is that some of Newmark's procedures need modification, focusing on how to retain the same image and how to convert the metaphor into simile or even into sense.

In the same vein, Morneau (Fadaee, 2011, p. 176) states five techniques, similar to Newmark's: (1) Translating metaphor exactly, word-for-word; (2) Re-phrasing metaphor as simile; (3) Translating metaphor into an equivalent metaphor in the target language; (4) Translating metaphor using literal language; and (5) Using metaphor, but providing all the necessary referents so that any listener will understand it. It can be suggested that Larson and Morneau who have not innovated any new procedures, but have iterated Newmark's model without modifying or even building on it.

On the whole, the procedures, explained above, are similar not only in their iteration but also in their inability to propose any new procedures for translating metaphor into the same metaphor or translating implied metaphor into implied metaphor. They also leave out of account the differences that emerge between metaphor in English and metaphor in other languages such as Arabic. What is considered metaphor in English might not be metaphor in Arabic as argued above.

4.3 Towards a New Model for Implied Metaphor Translation

The translators' failure in translating implied metaphor in "*Muallaqa* of Imru Al-Qais" is in accord with the belief that metaphor in poetry is highly untranslatable as argued by Van den Broeck (1981). Along with this controversial argument, the translators' failure, attributed to their misunderstanding of the poem and unawareness of the nature of Arabic rhetoric, intrigues the researcher to propose the following steps that help translating implied metaphor into implied metaphor – a proposal that no previous study has tackled so far:

1- Underline the linguistic metaphorical expression(s) (i.e. the semantically deviated expression) and name it subordinate metaphor.
2- Identify the directly stated linguistic component of subordinate metaphor. You have to decide whether it is the tenor or the vehicle. If it is the tenor, this type of metaphor is called tenor-oriented metaphor. If it is the vehicle, this metaphor is called vehicle-oriented metaphor.
3- Identify the other implicit component of subordinate metaphor, which must be inferred from the context.
4- Transform that metaphor into tenor-vehicle-integrated metaphor as follows: (Tenor is Vehicle).
5- Infer what the directly stated linguistic component of subordinate metaphor belongs to. For instance, if this linguistic component is a leaf, it belongs to a tree.
6- Infer what the implied linguistic component of subordinate metaphor belongs to. For instance, if this linguistic component is an eye, it belongs to the face.
7- Consider those components to which the components of subordinate belong to as parts of the main metaphor, which might be classified super-ordinate metaphor.
8- Remember that the tenor of subordinate metaphor is subordinated to the tenor of super-ordinate metaphor, and the vehicle of subordinate metaphor is also subordinated to the vehicle of super-ordinate metaphor.
9- Transfer the super-ordinate metaphor into tenor-vehicle-integrated metaphor as follows: (Tenor is Vehicle).

10- Realizing that subordinate metaphor derives from super-ordinate metaphor, assign the tenor and vehicle of super-ordinate metaphor (T) and (V), respectively and those of subordinate metaphor (t1) and (v1), respectively.

11- Incorporate only (v1) and (T) in your translation. Do not translate (t1).

5. Conclusion

By way of concluding, it can be said that the sincerity of implied metaphor translation is estimated by the strategy employed by the translator. It is translating the explicit linguistic component (in particular, keeping the same metaphor and using personification) that makes translation more reliable. Unfortunately, out of the fourteen examples, Johnson and Arberry translated four and six examples respectively in which both used personification and kept the same metaphor. However, Jones translated only one example out of twelve in which he used only personification. Apparently, Jones' translation was the poorest, whereas Johnson's and Arberry's translations were quite equally more sincere than Jones'. That similarity between Johnson and Arberry might imply that the latter relied heavily on the former. However, none of the three translators succeeded in translating most of the examples properly – a failure that might be attributed to the discrepancies of metaphor classification in English and Arabic and to their misunderstanding of the source implied metaphor along with their unawareness of the most appropriate strategy they needed in order to sort out such a dilemma. Such a failure intrigues the researcher to propose a new cross-linguistic classification of metaphor -- a classification that might better belittle the discrepancies of other classifications -- and a new model for translating implied metaphor into implied metaphor properly.

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Acknowledgments

Appendices

Appendix (1) Classification and Components of Source Metaphor

No.	Source Text	Transliterated Text	Type of Metaphor	Tenor	Vehicle
1	ولا تبعديني من جناك المعلل	wa la tubʕideeni min janakil-muʕallali	vehicle-oriented	kisses	Janakil, meaning your fruits
2	فسلي ثيابي من ثيابك تنسل	fa sulli θiɟabi min θiɟabiki tansali	vehicle-oriented	my heart	θiɟabi, meaning my garments
3	الا لتضربي بسهميك	illa litaDribi bisahmaiki	vehicle-oriented	tears	sahmaiki, meaning your two arrows
4	وبيضة خدر	wa baiDati xidrin	vehicle-oriented	beloved	baiDati, meaning egg
5	بناظرة من وحش وجرة مطفل	bi naÐiratin min waħʃI wadʒrata muTfili	vehicle-oriented	Beloved's eyes	naÐiratin, meaning roe's eyes
6	فقلت له لما تمطى بصلبه	fa qultu lahu lamma tamaTTa biSulbihi	tenor-oriented	Sulbihi, meaning camel's loins	midnight
7	وأردف أعجازاً	wa ardafa aʕdjazan	tenor-oriented	aʕdjazan, meaning camel's buttocks	dawn
8	وناء بكلكل	wa naʔa bikalkali	tenor-oriented	Kalkali, meaning Camel's breast	evening
9	وقربة أقوام جعلت عصامها على كاهل مني	wa qirbati aqwamin dʒaʕaltu ʕiSamaha ʕala kahilin minni	vehicle-oriented	people's rights	qirbati, meaning

					water- bag
10	ومن يحترث حرثي وحرثك يهزل	wa man jaħtariθ ħarθi wa ħarθaka jahzali	vehicle-oriented	behaviour	ħarθI, ,meaning my cultivation
11	بمجرد قيد الأوابد هيكل	bimundʒaridin qaidil-awabidi haikali	vehicle-oriented	,meaning horse	qaid, meaning trap
12	إذا ما السابحات	iða mas-sabiħatu	vehicle-oriented	,meaning horses	sabiħatu, meaning swimming fish
13	يكب على الأذقان دوح الكنهبل	jakubbu ʕalal-aðqani dawħal-kanahbali	vehicle-oriented	crowns	aðqani, meaning chins /beards
14	عرانين وبله	ʕaraneena wablihi	vehicle-oriented	first downfall	ʕaraneena ,meaning noses

Appendix (2) Jones's, Johnson's and Arberry's Translations

No.	Source and Transliterated Verses	Jones's translation	Johnson's translation	Arberry's translation
1.	ولا تبعديني من جناك المعلل wa la tubʕideeni min janakil-muʕallali	nor withhold from me the fruits of thy love, which again and again may be tasted with rapture	and do not repel me from your repeatedly tasted fruit	and oh, don't drive me away from your refreshing fruit
2.	فسلي ثيابي من ثيابك تنسل fa sulli θijʃabi min θijʃabiki tansali	rend at once the mantle of my heart, that it may be detached from thy love	then put away my heart from your heart, and it will be put away	just draw off my garments from yours, and they will slip away
3.	الا لتضربي بسهميك illa litaDribi bisahmaiki	yet thy tears flow merely to wound my heart with the shafts of thine eyes	your two eyes did not flow with tears, except to strike me with your two arrows in my broken heart	Your eyes only shed those tears so as to strike and pierce with those two shafts of theirs
4.	وبيضة خدر wa baiDati xidrin	with many a spotless virgin	many a fair one	Many's the fair veiled lady
5.	بناظرة من وحش وجرة مطفل bi naÐiratin min waħʃI wadʒrata muTfili	she gave a timid glance with languishing eyes, like those of a roe in *the groves of* Wegera looking tenderly at her young	She … is prohibiting me from caressing her with a glancing eye, like that of a wild animal, with young, in the desert of Wajrah	She turns away, to show a soft cheek, and wards me off, with the glance of a wild deer of Wajra, a shy-gazelle with its fawn
6.	فقلت له لما تمطى بصلبه fa qultu lahu lamma tamaTTa biSulbihi	when she seemed to extend her sides	Then I said to him, (i. e., the night), when he stretched his loins	and I said to the night, when it stretched its lazy lions
7.	وأردف أعجازاً wa ardafa aʕdʒazan	to drag on her unwieldy length	and followed it with his buttocks	followed by its fat buttocks
8.	وناء بكلكل wa naʔa bikalkali	and to advance slowly with her breast	and removed distant his breast	and heaved off its heavy breasts
9.	وقربة أقوام جعلت عصامها على كاهل مني wa qirbati aqwamin dʒaʕaltu ʕiSamaha ʕala kahilin minni	Not translated	many a leather water-bag of the people, I have placed its strap over my shoulder	Many's the water-skin of all sorts of folk I have slung by its strap over my shoulder
10.	ومن يحترث حرثي وحرثك يهزل wa man jaħtariθ	Not translated	and he who cultivates after the manner of my cultivation and your cultivation will become	tillers of our tilth go pretty thin

	ħarɵi wa ħarɵaka *j*ahzali		thin	
11.	بمنجرد قيد الأوابد هيكل bimun*d3*aridin qaidil-awabidi haikali	a hunter with smooth short hair, of a full height, and so fleet as to make captive the beasts of the forest	on a *horse* well-bred, long bodied, outstripping the wild beasts *in his gallop*	my horse short-haired, outstripping the wild game, huge- bodied
12.	إذا ما السابحات i*ð*a mas-sabiħatu	Other horses that swim	When the swift horses	When the mares floundering wearily
13.	يكب على الأذقان دوح الكنهبل *j*akubbu ʕalal-a*ð*qani dawħal-kanahbali	till the rushing torrent lays prostrate the groves of canahbel-trees	The storm commenced pouring out its waters over Kathaifah overturning upon their faces the big trees called kanahbul	the cloud started loosing its torrent about Kutaifa turning upon their beards the boles of the tall kanahbals
14.	عرانين وبله ʕaraneena wablihi	in the heights of the flood	at the first downfall of its rain	when the first onrush of its deluge came

Appendix (3) Arabic Letters and Their Transliterated Symbols

No.	Letter	IPA Symbol
1.	ع	ʕ
2.	ي	*j*
3.	ض	D
4.	ص	S
5.	ظ	Đ
6.	ط	T
7.	خ	x
8.	ح	ħ
9.	ج	*d3*
10.	ش	ʃ
11.	ق	q
12.	ء	ʔ
13.	ذ	*ð*

Notes

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[i] See Appendix 1.

[ii] See Appendices 2 and 3.