

**Translating English Broken Heart Quotes into Arabic: A
Rhetorical Study**

Omar Dawood Omar

Assistant professor

**Dept. of English/College of
Basic Education/ University of
Mosul**

أ.م. عمر داود عمر

أستاذ مساعد

قسم اللغة الانكليزية/كلية التربية
الأساسية/جامعة الموصل

omardawood@uomosul.edu.iq

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Abstract

This rhetorical study explores the intricate process of translating English broken heart quotes into Arabic, with a focus on capturing the emotional essence and rhetorical nuances of the original text. It aims to investigate the challenges and strategies involved in conveying the intended sentiments while maintaining cultural relevance and linguistic aesthetics during the translation process. Due to the disparities between English and Arabic, it is hypothesized that speaking one's mind is dissimilar. To establish this point, One hundred heartbreak quotes are selected¹ and analyzed based on the quantitative method. Among them, Ten quotes are translated into Arabic by three instructors at the Department of Translation, College of Arts, University of Tikreet (2023/2024), and analyzed according to the qualitative method, and Newmark's (1988) Translation model.

The conclusions of this study are expected to contribute to the fields of translation studies, rhetoric, and cross-cultural communication.

¹ The data are retrieved from:

<https://www.inspiringmomlife.com/broken-heart-quotes/>

تبحث هذه الدراسة البلاغية العملية المعقدة لترجمة اقتباسات كسر الخواطر في اللغة الإنجليزية إلى اللغة العربية، مع التركيز على فهم الجانب العاطفي والفروق البلاغية للنص الأصلي. إذ تهدف الدراسة إلى سبر غور التحديات والاستراتيجيات التي ينطوي عليها نقل المشاعر المقصودة مع الحفاظ على الصلة الثقافية والجماليات اللغوية أثناء عملية الترجمة. ونظرًا للتفاوتات بين اللغة الإنجليزية والعربية، تقتض الدراسة أن التعبير عما يدور في خلد الفرد أمر مختلف. وللتحقق من هذه الفرضية، تم اختيار مائة اقتباس لكسر الخواطر وتحليلها على أساس المنهج الكمي. ثم تم اختيار عشرة اقتباسات من مجموع العينات وقام بترجمتها إلى اللغة العربية ثلاثة أساتذة في قسم الترجمة، كلية الآداب، جامعة تكريت (٢٠٢٣/٢٠٢٤)، وتم تحليلها وفقًا للمنهج النوعي، ونموذج الترجمة نيومارك (١٩٨٨). ومن المتوقع أن تساهم استنتاجات هذه الدراسة في مجالات دراسات الترجمة والبلاغة والتواصل بين الثقافات.

1. Introduction: The universal experience of heartbreak has inspired countless literary expressions across cultures and languages. Love, with its moments of bliss and pain, transcends linguistic boundaries and becomes a shared human emotion. As a result, individuals often seek solace, understanding, and healing in the poetic and poignant words of broken heart quotes.

Translating a text from one language to another is a science and an art, according to translation studies. The translation of English broken heart quotes into Arabic, with their highly emotive and frequently metaphorical vocabulary, becomes a complex and intriguing rhetorical analysis. The intricacies of translating the subtleties of heartbreak, longing, and despair from one linguistic and cultural setting to another are examined in this study.

The aim of this study goes beyond simply translating English quotations into Arabic. Rather, its aim is to investigate the ways in which rhetorical devices—like personification, similes, metaphors, and symbolism—are used to arouse readers' emotions and leave a lasting impression. It also looks into how language, cultural, and historical contexts influence the words and expressions used to best express the underlying feelings.

By engaging in this rhetorical analysis, one might develop a more profound comprehension of the particular difficulties and creative choices that translators face when handling sensitive subjects. Put differently, it illuminates the relationship between language and feeling and shows how specific Arabic linguistic traits can be used to convey sadness in a way that isn't always the same as in English.

A number of well-known English phrases about broken hearts will be examined in detail for their rhetorical strategies and emotional resonance in this investigation. The study will then go on to show their equivalent translations into Arabic, examining the decisions taken by the translators and how they might affect the efficacy and meaning of the quotes.

In the end, this research aims to make a contribution to the larger fields of cross-cultural communication and translation studies by highlighting the importance of comprehending rhetoric, emotion, and cultural context in the delicate art of translating sentiments as deep as those found in quotes about broken hearts. Through this study, one can have a deeper understanding of the difficulties involved in translation as well as the ability of language to capture the depths of human experience, even in the face of tragedy.

2. Literature Review: A broken heart demonstrates the human spirit's sensitivity and ability to love and be loved despite excruciating suffering. As one probes into the realm of frustration, they encounter a potent mixture of emotions: anger, sadness, confusion, and a yearning for what once was.

Grief is an emotional reaction to actual or impending loss. Its vocal and nonverbal manifestation varies between cultures and people even though it is universal. A loss-producing event is one that the people involved regard as being unpleasant to varied degrees and having the potential to cause long-term changes in a person's relationships and cognitions. There is a mismatch between the vocabulary used by specialists and the bereaved when expressing their grief. In light of this, Silverman (2007:168) observed that "The vocabulary we use to describe and explain the experience [of grief] may not be consistent with the experience of the bereaved."

When a loved one passes away, bereavement results. This status is socially created and has both emotional and societal importance. For instance, Victorians used stationery with black edges to indicate a writer was grieving for a loved one. In some societies, widows are expected to dress in all black for a year. This practice may be an external manifestation of internal mourning, but it also complies with social expectations. According to a social perspective, persons who have experienced a loss must exhibit certain behaviors, as must those who engage with them (Wolfelt, 1988:11).

Grief symptoms can be classified as either behavioral, emotional, cognitive, or physical. When experts speak to the bereaved about the grieving process, one of the unintended outcomes is that it may hinder communication by separating the bereaved from their feelings of grief. Furthermore, the meanings and feelings conveyed in the bereaved's language of mourning may be lost in translation when the bereaved adopts the language of the grieving process. Putting more emphasis on the personal language that the bereaved use to convey their grief may be a more supportive strategy for the griever. Grieving manifestations can be distinguished from the grieving process and the condition of bereavement (Doka, 1989).

There is a wealth of literature on the grieving process, with conceptualizations ranging from the aim of "closure" for the bereaved to the more recent acknowledgment of "continuing bonds"; that is, the death of a person who is important to the individual still counts as a loss despite the individual making accommodations to the individual's absence in a variety of ways and to a variety of degrees. The statement "there is no one right or universal way to experience or respond to loss" is crucial to remember (Rubin et al., 2012: 20).

Wierzbicka (1992) studies the cultural relativity of emotions and how linguistic differences impact the expression of feelings.

Badawi (1992) analyzes Arabic rhetorical traditions, such as metaphor, simile, and hyperbole, which play a significant role in expressing emotions.

Adapting broken heart quotes from English to Arabic requires a keen understanding of both languages' emotional lexicons. Finding Arabic

equivalents that faithfully capture the feelings stated in the original English quotes is the first step in translating quotes about broken hearts. Since some concepts might not translate directly and could need to be modified, Hatim and Mason (1997) emphasize the significance of cultural sensitivity and knowledge while choosing linguistic equivalents.

Knowing the rhetorical strategies used frequently in Arabic literature is crucial to translating broken heart quotes effectively.

To put it briefly, a good rhetorical study on this subject should take into account the significance of comprehending both Arabic and English rhetorical methods, the special difficulties associated with interpreting emotional expressions, and the function of translation in cross-cultural communication. By putting these components together, translators can produce emotionally charged Arabic translations of quotes about broken hearts that nevertheless capture the spirit of the original English words while taking into account the subtle cultural differences of Arabic-speaking audiences.

The English broken heart quotes rhetorically and translationally, however, have not been scrutinized. This is why this topic, for the researcher, is challenging, particularly in terms of the literature review, previous studies, and categorization of sense and function.

3. Rhetorical Devices:

1. **Alliteration:** Alliteration, commonly referred to as "head rhyme" or "initial rhyme," is the recurrence of similar sounds—typically the first consonant of a word or a stressed syllable—in any order of close-proximity words: "Landscape lover, lord of language" (Tennyson). It was once a necessary component of Celtic verse (where alliterated sounds could frequently be placed in positions other than the beginning of a word or syllable) and Germanic poetry (including Old English and Old Norse), where it is now an optional and incidental decorative effect in verse or prose. The alliterative verse is a type of poetry where the main basis of repetition is alliteration rather than rhyme, and its rules also

permit a vowel sound to alliterate with any other vowel. Additionally, assonance, consonance, and alliterative meter are all mentioned (Baldick 2001:6).

2. **Amplification:** An element is given stylistic prominence when it is amplified, which gives it conceptual significance in the discourse and salience in the audience's thinking. The element that is amplified can be anything from a keyword to factual detail, a powerful image to an abstract idea, or a specific argument to a discourse's structural element. Rhetors must next translate their intentions or instincts into linguistic techniques after deciding, or simply "knowing," which aspects will harm or help a certain audience. How might a potentially harmful component be reduced? How might the significance and advantages of another component be increased? Auxesis (Greek) or amplification (Latin) is the process of making an element significant stylistically. Meiosis (Greek) or diminution (Latin) is the process of devaluing a stylistic component. Amplification always received the most emphasis in the manuals, which is not surprising given that any aspect not amplified is decreased by default and that advice on its opponent sometimes amounted to "do the opposite." The general strategy of amplification unavoidably incorporates techniques for changing the organization of sentences to emphasize certain words or phrases. However, amplification covers a lot more ground than emphasis. (Fahnestock, 2011:390).
3. **Anadiplosis:** a rhetorical device when a word or phrase appears both after one clause, sentence, or stanza and at the start of the following, connecting the two units (Baldick, 2001:9).

4. **Antimetabole:** The speaker or writer uses the same essential terms but alters their relative places in the paired units in this example of parallel phrasing rather than using antonyms like the antithesis (Fahnestock, 2011:233-4).
5. **Antithesis:** A philosophical or rhetorical contrast or antagonism. Any use of language in rhetoric that emphasizes a contrast or opposition of ideas, typically through balancing related sentences with parallel grammatical constructs (Baldick, 2001:14).
6. **Aphorism:** The aphorism, which is a succinct and pointed declaration of a serious principle, viewpoint, or general truth, should be distinguished from short, pithy sentences of humor. Ars longa, vita brevis est, "art is long, life is short," is one of the shortest and best-known aphorisms. It initially appears in a collection of succinct instructions on how to conduct medicine called Aphorisms, a text credited to the Greek physician Hippocrates (Abrams and Harpham, 2013:113).
7. **Apostrophe:** The act or occurrence of addressing a missing person, an intangible concept, or an imagined item (Garner, 2016:990).
8. **Appeal:** The ability of a literary work or specific portions within it to move us emotionally, especially through appealing to our compassion, pity, and empathy (Baldick, 2001:187).
9. **Asyndeton:** One of the rhetorical devices that Aristotle mentions in Book III of the Rhetoric is this one: "Asyndeta have a special characteristic; many things seem to be said at the same time; for the connective makes many things seem one, so that if it is removed, obviously the opposite results: one thing will be many." Amplification is thus produced by asyndeton. If polysyndeton accentuates the process of joining and consequently draws attention to each item linked together, then eliminating all

conjunctions highlights the accumulation (Fahnestock, 2011:248).

- 10. Chiasmus:** Its origins lie in the Greek word for the letter X or a crossover. It is a series of two parallel-syntactic sentences or phrases where the words are arranged in the opposite order. As a result, in the following sentence from Pope, the verb comes first, and then the adverbial phrase: Works without show, and pomp presides. Alliteration and other similarities in the length and individual word sounds might sometimes serve to further emphasize the crossover (Abrams and Harpham, 2013:345).
- 11. Concession:** It is making a claim that is not supported by any evidence and that the author purposefully ignores. This kind of assertion is referred to as a "premise without force" or a concession. Some concessions show the arguer is aware that the audience is aware that there is a competing argument. But in the act of accepting it, the arguer will disregard it (Fahnestock, 2011:367).
- 12. Enumeration:** Some writers have a propensity to leave out and before the last element, especially in lengthy enumerations. It is frequently infelicitous to do this since the reader is startled by the abrupt period that ends the sentence and might even question whether something has been left out. With a certain nuance in mind, one may occasionally omit and before the last member in an enumeration. The series is implied to be incomplete without and; rhetoricians refer to this construction as "asyndeton." It is implied that the series is over. In contemporary writing, this meaning's nuances are becoming more subtle (Garner, 2016:49).
- 13. Epigram:** An amusingly condensed prose expression or a brief poem with a clever turn of phrase. The epigram, originally a type of monumental inscription in ancient Greece, was transformed

into a literary form by poets of the Hellenistic era and by the Roman poet Martial, whose epigrams were frequently profanely disparaging (Baldick, 2001:83).

- 14. Epiphora:** It is a rhetorical device that involves repeating a set of words after proximity clauses to emphasize them. This contrasted with anaphora, a stylistic method that involves repeating words at the beginning of phrases

<https://www.myenglishpages.com/english/writing-epiphora-epistrophe.php>

- 15. Epistrophe:** It is repeating the final words of subsequent clauses. Such repetition produces groups of comparable terms, phrases, and clauses—and consequently, groups of related meanings—in a text, and these groups have persuasive effects. They serve passage organization and construction first. When readers or listeners notice that a series of clauses (or other text segments) begin with the same phrase, they tend to group such segments in their brains. Since speakers face more difficulties enforcing structure on the stream of speech, opening and closing repetition at places of emphasis (anaphora and epistrophe) is especially helpful to them. Second, repetition builds a pattern, which instills anticipation in the listener or reader, preparing them for another occurrence. Third, the partial repetition produced by these devices, particularly by anaphora and epistrophe, results in parallel sentences that raise the issues raised by the aforementioned argument forms, including comparison, induction, and education. Finally, the auditory effects used in all of these techniques, including the quick repeat of a key term, provide its strength. They give the rhetor a brief moment of incantatory prosody to hammer home a point with rhythmic force (Fahnestock, 2011:230-1).

16. **Epizeuxis:** the act of emphasizing a point by using the same word or phrase several times in a row, usually inside the same sentence. A nearly comparable rhetorical technique is called diacope, which comprises word repetition that is interrupted by one or a few intervening words (Garner, 2016:1003).
17. **Euphemism:** A neutral expression is substituted for a direct one that might be uncomfortable or embarrassing. Euphemisms are often used while discussing topics like religion "Gosh darn!" for "God damn!", death "pass away" instead of "die", bodily functions "comfort station" instead of "toilet", and sex "to sleep with" instead of "to have sexual intercourse with" (Abrams and Harpham, 2013:117).
18. **Exhortation:** A speech that makes strong emotional appeals to motivate, inspire, or excite the audience is known as an exhortation. (<https://www.thoughtco.com/exhortation-speech-term-1690618>).
19. **Hyperbole:** Using hyperbole to emphasize a point while using a figure of speech that is not intended literally. The common complaint, "I've been waiting here for ages," is one such instance. The dramatic speech known as bombast, which is exaggerated, sometimes uses hyperbolic terms (Baldick, 2001:119).
20. **Hypophora:** The act of asking and responding to questions, especially in-depth ones; the process of asking and responding to one or more questions about an argument that one's opponent might make (Garner, 2016:1009).
21. **Imagery:** The use of language in a literary work that invokes sensory sensations through literal or figurative references to perceptible or "concrete" things, scenes, acts, or feelings, as opposed to the language of abstract argument or exposition, is referred to as this fairly ambiguous critical phrase. The set of

images that a literary work employs is thus referred to as its imagery; these need not be mental "pictures," but rather, they may appeal to senses other than sight. The phrase is frequently used with figurative language, notably metaphors, and similes, in a piece of writing. Symbols are frequently defined as visual representations that imply additional associations and meanings beyond the comparatively straightforward identifications of metaphor and simile (Baldick, 2001:121-2).

22. **Irony:** A way of speaking that conveys meanings that are different from and frequently contradict the stated or apparent meanings. Irony comes in a variety of forms, but there are primarily two types: situational irony and verbal irony. However, the conviction in and use of the contrast and distance between words or occurrences and their settings is essential to the efficacy of any irony (Childs and Fowler, 2006:123).
23. **Metaphor:** A rhetorical device that indirectly refers to one thing while discussing another. Clarity may be given (or obscured), or it may reveal unnoticed connections between two disparate concepts (Fahnestock, 2011:104).
24. **Oxymoron:** A paradoxical phrase that usually consists of two words and two words that are discordant or contradictory. In other words, a contradiction is created by putting words together that seem incongruent (Garner, 2016:1019).
25. **Paradox:** An unexpectedly self-contradictory phrase or expression that prompts us to look for a different sense or context in which it makes sense (although some paradoxes cannot be resolved into truths and remain simply self-contradictory, such as Everything I say is a lie). Notable literary examples include Shakespeare's statement "The truest poetry is the most feigning" and Wordsworth's "The Child is the Father of the Man." Ancient

rhetorical theorists referred to paradox as a figure of speech, but critics of the 20th century have given it more weight as a means of comprehension through which poetry subverts our preconceptions. Poets of the 17th century in particular encouraged paradox, frequently in the verbally condensed form of an oxymoron. It can also be found in prose epigrams and is widely used in Christian literature, which is known for its paradoxes. The phrase can also be used more broadly to describe someone or anything that exhibits noteworthy contradictions (Baldick, 2001:183).

26. Parallelism: formal similarity between two sentences, phrases, or even larger discourse parts. As listeners and readers "consume" assertions structured into similar units, parallel structure equalizes or coordinates content, which can have persuasive effects. Understanding how parallelism functions requires an appreciation of its various but ultimately combinable sources, including repetition, similar prosodic or stress patterns, comparable length of segments in syllables or words, and similar prosodic or stress patterns (Fahnestock, 2011:224).

27. Paralysis: The most common application of the figure is during public speaking engagements when an introducer claims that a speaker doesn't need an introduction before giving a lengthy introduction to the speaker. The most famous literary instance is Mark Antony's funeral oration, which is built on the recurrent and devastatingly satirical usage of this figure in the third act of Shakespeare's Julius Caesar. For instance, the speech begins, "I came to bury Caesar, not to praise him," before praising Caesar and inciting his listeners to retaliate against the "honorable men" who killed him (Abrams and Harpham, 2013:346).

28. Personification: The portrayal of a thing, especially one that is inanimate, or an idea, as having a personality or human traits (Garner, 2016:1021).

29. Polysyndeton: Using conjunctions repeatedly to join a string of words, phrases, or sentences together is known as conjunction repetition in rhetoric (Baldick, 2001:199).

30. Repetition: The sets of linked nouns, phrases, and clauses that are produced by such repetition have persuasive effects because they have similar meanings. They are used first for passage organization and construction. People tend to link text segments together in their heads when they hear or read that a series of clauses (or other text segments) begins with repeated phrasing. Since speakers face more difficulties putting a structure on the stream of speech, opening and terminating repetition in locations of emphasis (anaphora and epistrophe) is particularly helpful to them. Second, repetition builds a pattern, which makes the listener or reader expectant and ready for another occurrence. Third, these strategies' partial repetition, particularly that produced by anaphora and epistrophe, results in parallel sentences that refer to the aforementioned argument structures, including comparison, induction, and education. Finally, the aural effects of all these gadgets, including the quick repeating of a crucial sentence, give them power. They permit a brief passage of incantatory prosody from the rhetor, hammering home a point with rhythmic insistence (Fahnestock, 2011:231).

31. Rhetorical Question: A phrase that has the structure of a question but is said to have more expressive power than a plain declaration rather than solicit information or elicit a response. For instance, in casual conversation, the rhetorical inquiry "Isn't it a

shame?" serves as a powerful substitute for the statement "It's a shame." (According to contemporary speech act theory, its "illocutionary force" is to proclaim rather than ask an inquiry.) The figure is frequently used in persuasive speech and tends to give an utterance, whether in prose or verse, an oratory-like tone (Abrams and Harpham, 2013:346).

- 32. Simile:** the use of the term "like" or "as" to indicate an explicit comparison between two typically extremely different things: "as brave as a lion" (Garner, 2016:1029).
- 33. Triad:** Peirce is obsessed with the number three and even named his passion "tried many." Since Peirce is interested in semiosis, the act of signifying, the triad description of this act portrays it as a mediation between two terms by a third. This gives the triads a specific dynamic quality in Peirce's account. The interpretant is a sign in and of itself, therefore the process repeats: "A sign is anything which is related to a Second thing, its Object... in such a way as to bring a third thing, its interpretant, into relation to the same Object." Most of Peirce's terminology, except those characterizing the relationship between the sign and its object, are no longer used; Peirce provides a thorough and tedious taxonomy of all elements of semiosis; Peirce varies from Saussure in that he gives motivated linking a bigger role (Childs and Fowler, 2006:213).

Table (١). The Rhetorical Devices with Their Frequency

No.	Rhetorical Devices	Out of 33	Frequency
1.	Repetition	19	57.57%
2.	Antithesis	55	166.66%
3.	Parallelism	18	54.54%
4.	Epigram	1	3%
5.	Metaphor	49	148.48%
6.	Oxymoron	2	6%

7.	Alliteration	3	9%
8.	Hyperbole	14	42.42%
9.	Personification	2	6%
10	Simile	4	12%
11	Rhetorical Question	13	39.39%
12	Irony	3	9%
13	Imagery	10	30.30%
14	Paradox	7	21.21%
15	Aphorism	2	6%
16	Triad	1	3%
17	Epiphora	1	3%
18	Amplification	3	9%
19	Euphemism	1	3%
20	Apostrophe	1	3%
21	Epizeuxus	1	3%
22	Chiasmus	6	18.18%
23	Antimetabole	1	3%
24	Concession	1	3%
25	Enumeration	3	9%
26	Exhortation	1	3%
27	Paralipsis	1	3%
28	Hypophore	1	3%
29	Polysyndeton	1	3%
30	Epistrophe	1	3%
31	Anadiplosis	1	3%
32	Asyndeton	1	3%
33	Appeal	1	3%

Table (٢). The Sense and Function of the Heartbreak Quotes with Their Frequency

Number	Sense	Function	Frequency
1.	Letting Go	Distress	8%
2.	Healing	Forgiveness	5%
3.	Philosophical	Guidance	7%
4.	Lessoned	Self-Awareness	11%
5.	Optimistic	Cheerfulness	9%
6.	Painful	Comfortability	1%
7.	Analogous	Soothing	2%
8.	Hypothetical	Unlikely Happening	2%
9.	Sorrowful	Reminding	2%

10.	Vulnerable	Reciprocity	4%
11.	Self-Love	Empowerment	4%
12.	Nostalgic	Self-Formation	4%
13.	Pessimistic	Introspection	3%
14.	Poetic	Appreciation	1%
15.	Wisdom	Reflection	8%
16.	Reproaching	Disapproval	1%
17.	Commentary	Inspiration	2%
18.	Non-Returnable	Release	1%
19.	Blaming	Frustration	1%
20.	Missing	Longing	1%
21.	Time Punishment	Delayed Gratification	1%
22.	Emotional	Contemplation	1%
23.	Selective	Compatibility	1%
24.	Regressive	Recognition	1%
25.	Self-Reproach	Slow-wittedness	2%
26.	Non-Compensable	Authenticity	1%
27.	Cautious	Mindfulness	1%
28.	Doomed	Unfruitfulness	1%
29.	Willpower	Indecisiveness	1%
30.	Unrepentant	Distance	1%
31.	Kind-Hearted	Dishonesty	1%
32.	Unforgettable	Suffering	1%
33.	Unsolvable	Doubtlessness	1%
34.	Justified	Reassurance	1%
35.	Renew	Reconnection	1%
36.	Self-Accommodative	Adaptability	1%
37.	Deceptive	Misleading	1%
38.	Factual	Credibility	1%
39.	Advisory	Guidance	1%
40.	Unrecoverable	Closure	1%
41.	Paradoxical	Duality	1%
42.	Validated	Appreciation	1%

4. Newmark's (1988:106-13) Model of Translation

As metaphor is the most frequent rhetorical device in the quotes, Newmark's model is the most suitable for rendering them into Arabic. Here are five strategies adapted by the researcher to handle this topic:

1. Creating the same impression in the target language as it does in the source text.
2. Substituting a different image in the target language for the image in the source text.
3. Using a simile, a figure of speech that compares, to transfer the image.
4. Using a simile or literal meaning to maintain the image.
5. Rewriting the metaphor in the target language such that it has the same literal meaning.

Data Analysis

Source Text (ST)1

"You may have a broken heart, but you may find someone else".

Rhetorical Analysis

The statement begins with an antithesis, which is the contrasting pairing of two ideas. In this case, it presents the concept of a "broken heart" juxtaposed against the possibility of "finding someone else." This contrast emphasizes the idea of hope and the healing potential, despite the current emotional pain. The statement appeals to the emotions of the reader or listener, particularly evoking feelings of sadness, heartbreak, and loss associated with having a broken heart.

The implied credibility lies in the fact that the speaker understands and acknowledges the emotional turmoil associated with heartbreak, potentially drawing from personal experiences or shared human experiences.

The purpose of this statement appears to be to offer comfort and hope to someone who is going through heartbreak. It may serve as a reminder that despite the pain they are feeling, there is a possibility of moving forward and finding happiness with someone new. The audience is likely individuals who are experiencing emotional distress due to a failed relationship or romantic disappointment.

Translations (Ts):

١. "ربما سيتحصل على قلب مكسور ولكنك ستجد شخصاً آخر لتجبه"

٢. "قد يكون هناك من حطم قلبك ولكن ربما هناك أيضاً من سيصلحه"

٣. "ربما تكون منكسر القلب ولكن ربما تجد شخصاً آخر"

Translation Analysis

Trans. 1: This Trans. retains the metaphor of a "broken heart" and offers a literal Trans. of it. It maintains the image conjured in the source text while presenting it in the target language.

Trans. 2: This Trans. uses a simile to transfer the image of a "broken heart" to the target language. The comparison of someone "breaking" and someone "fixing" a heart maintains the metaphorical aspect while using a different image.

Trans. 3: This Trans. reproduces the same image of a "broken heart" in the target language without altering it. It closely follows the source text's imagery.

This Trans. is the most figurative of the three. It uses the phrase "منكسر القلب" which means "broken-hearted" more poetically and expressively. The use of the term "منكسر القلب" brings forth emotions and imagery, making it the most figurative choice.

(ST)2

"Where you used to be, there is a hole in the world, which I find myself constantly walking around in the daytime, and falling in at night. I miss you like hell."

Rhetorical Analysis

The statement employs vivid imagery to convey the depth of loss. The phrase "a hole in the world" creates a powerful visual representation of the emptiness left behind by the absence of the person being referred to. This image suggests that their presence was so significant that their absence is akin to a void in the speaker's life. The phrase "I miss you like hell" employs exaggeration, using exaggerated language to portray

the intensity of the speaker's sentiments. The word "hell" implies great emotional suffering, demonstrating that the speaker's longing for the person is tremendously powerful.

The second sentence's contrast between "daytime" and "night" highlights how the speaker's sadness is ongoing. The agony of the loss is unbearable for the speaker, regardless of the time of day. Besides, the phrase "I miss you like hell" not only conveys the depth of the speaker's longing but also suggests a sense of torment and suffering associated with the absence of the person. This connotation further intensifies the emotional impact of the statement.

(Ts):

١. "ان المكان الذي اعتدت ان تكون فيه هو ذلك الفراغ في العالم حيث اجد نفسي اجوب فيه في وضح النهار باستمرار وأسقط فيه في المساء . أني اموت شوقاً اليك."

٢. "في مكانك المعتاد توجد هناك حفرة أجد نفسي نهارا أحوم حولها ثم أسقط فيها مساء أحترق شوقا اليك."

٣. "هنالك فتحة في العالم حيث أعتد ان تكون فيها وجدت نفسي تدور باستمرار حولها في النهار وتقع فيها في الليل. افتقدك كثيرا."

Translation Analysis

Trans. 1: This Trans. mostly reproduces the original image, maintaining the metaphorical structure and emotional intensity.

Trans. 2: This Trans. also reproduces the original image with some variations in the wording. The metaphorical content is retained, though the expression "أحترق شوقا اليك" adds a new layer of imagery.

Trans. 3: This Trans. transfers the metaphor using a simile ("هنالك فتحة"), and the global image is maintained while utilizing Arabic imagery.

The most figurative Trans. among these is Trans. 2, since it uses vivid and imaginative language, with the metaphor of circling a hole during the day and falling into it at night, accompanied by the powerful image of burning with longing. It captures the figurative essence of the

English statement and conveys the emotional depth and intensity of the speaker's feelings.

(ST)3

"Human hearts are elastic. They have room for all sorts of passions, and they can break and heal and love again and again."

Rhetorical Analysis

The author employs the metaphor of the "human heart" to represent the emotional capacity and resilience of individuals. By comparing the heart to something "elastic," the author suggests that it can stretch, adapt, and recover from emotional experiences. Besides, the use of repetition in the phrase "and again and again" emphasizes the cyclical nature of the human heart's experiences. It reinforces the idea that emotions can be felt multiple times, and the heart can endure and regenerate despite these cycles.

The parallel structure in the statement ("break and heal and love") creates a rhythmic and impactful effect, emphasizing the interconnectedness of different emotional states. This pattern underscores the idea that the heart can go through various emotional phases and still retain its capacity to love.

(Ts):

١. "يا لقلوب البشر الكبيرة!!! أنها مكان رحبٌ لجميع انواع العاطفة و تستطيع ان تنكسر وتتعاوى وتحب مرة تلو الأخرى."
٢. "قلوب البشر مرنة يمكنها استيعاب كل أنواع الشوق وكما أنه يمكن تحطيمها يمكنها الشفاء أيضا ومواصلة الحب مرة بعد أخرى."
٣. "قلوب البشر مرهفة فيها متسع لكل انواع العاطفة. ويمكن أن تكسر وتشرف وتحب مرة أخرى وأخرى."

Translation Analysis

Trans. 1: This Trans. seems to fall under the strategy of "Using a simile, a figure of speech that compares, to transfer the image". The phrase "أنها مكان رحب لجميع أنواع العاطفة" compares hearts to a welcoming place for all kinds of emotions, but it doesn't directly retain the metaphor or image from the source text.

Trans. 2: This Trans. is "Substituting a different image in the target language for the image in the source text". The concept of elasticity is replaced with the concept of flexibility (مرنة), which conveys a similar idea but uses different imagery.

Trans. 3: This Trans. appears to combine elements of both "Using a simile or the literal meaning to maintain the image" and "Transferring the image by using a simile". The use of "مرهفة فيها متنسع" could be seen as a way of comparing the concept of room for emotions to the notion of spaciousness. Also, the repetition of "وتحب مرة أخرى وأخرى" seems to capture the cycle of breaking, healing, and loving again, which retains the metaphor. Thus, its global language and tone elevate the figurative quality, making it the most expressive and vivid rendition of the original statement.

(ST)4

"Have you ever been in love? Horrible isn't it? It makes you so vulnerable. It opens your chest and it opens up your heart and it means that someone can get inside you and mess you up. You build up all these defenses, you build up a whole suit of armor so that nothing can hurt you, and then one stupid person, no different from any other stupid person, wanders into your stupid life.... You give them a piece of you. They didn't ask for it. They did something dumb one day, like kiss you or smile at you, and then your life isn't your own anymore. Love takes hostages. It gets inside you. It eats you out and leaves you crying in the darkness, so simple a phrase like Maybe we should be just friends turns into a glass splinter working its way into your heart. It hurts. Not just in the imagination. Not just in the mind. It's a soul-hurt, a real gets-inside-you-and-rips-you-apart pain. I hate love."

Rhetorical Analysis

This quote is abundant with rhetorical devices and vivid language to convey a strong emotional response to the concept of love. The writer begins with a rhetorical question: "Have you ever been in love?" This question immediately engages the reader or listener, drawing them into the discussion. Furthermore, s/he employs emotional appeal throughout the statement to evoke empathy and understanding from the audience. The use of words like "horrible," "vulnerable," "hurts," and "pain" creates a sense of emotional intensity.

The writer uses vivid imagery to describe the effects of love. The phrases "open your chest," "open up your heart," "build up all these defenses," and "whole suit of armor" paint a clear picture of how love impacts a person's emotional state and how they protect themselves.

The addresser contrasts the vulnerability of love with the idea of protecting oneself. They juxtapose being hurt by love with building defenses and armor. This creates a powerful contrast in the reader's mind. To add, hyperbole is used to emphasize the intensity of the pain caused by love, as in, "It hurts. Not just in the imagination. Not just in the mind. It's a soul-hurt, a real gets-inside-you-and-rips-you-apart pain."

(Ts):

١. "هل وقعت في الحب يوماً ما؟ انه لشيء مروع. اليس كذلك ؟ يجعل منك ضعيفاً جداً . يخترق صدرك و قلبك عند سماحه لشخص ما الدخول في جسدك والعبث فيك. تسعى الى بناء دفاعاتك اذ تقوم بعمل درع كي لا يؤذيك شيء عندما يقوم شخص ما غبي لا يختلف عن اي شخص غبي بالعبث في حياتك الغبية عندما تعطيهم جزءاً منك لم يطلبونه منك عندما قاموا يوماً ما بشيء غبي نحوك كتقبيلك او الابتسامة لك عندها لم تعد حياتك كما كانت سابقاً. يأخذ الحب رهائن و يتغلغل فيك يلتهمك ويتركك تبكي في الظلام. ان تلك العبارة البسيطة " دعنا نكون أصدقاء فقط" تتحول الى شضية زجاجية تجد طريقها نحو قلبك أنها مؤلمة. ليس فقط في الخيال او العقل بل للقلب ايضاً اذ تدخل اعماقك وتمزقك . أني اكره الحب."

٢. "هل أحببت مرة؟ ألم يكن رهيباً؟ يجعلك ضعيفاً مكشوف الصدر مفتوح القلب وهذا يعني أنه بإمكان شخص ما الولوج الى داخلك والبعث كما يشاء. تتبنى كل تلك الدناءات وتنشئ كل تلك التحصينات لملائمة حتى لا يتمكن أي شيء من أن يؤذيك لتجد بعدها أن غيباً ما لا يختلف عن غيره يتجول في حياتك الملعونة وتعطيهم قطعة منك رغم أنهم لم يطلبوها. كل ما تقومون به هو عمل شيء بسيط يوماً ما كأن يعطوك قبلة أو ابتسامة فلا تعد حياتك ملكك بعدها الحب يأسرك يغوص فيك يلوعك ويتركك تبكي في الظلام فعبارة بسيطة مملة ربما علينا أن نكون مجرد أصدقاء تحول كمشوية زجاج تشق طريقها في قلبك انه أمر مؤلم ليس فقط في الخيال ولا حتى في العقل بل في الروح حقيقة أنه يطعنك ويمزقك ألماً. أنا أكره الحب."

٣. "هل أحببت يوماً ما؟ شيء مرعب ليس كذلك. يجعلك معرض للمخاطر. يفتح قلبك وصدرك مما يعني أن شخصاً يمكن ان يدخل قلبك ويربك. قمت ببناء كل هذه الدفاعات تبني بدلة مدرعة وذلك لكي لا يؤذيك. بعدها يأتيك شخص غبي لا يختلف عن الأغبياء الآخرين يدخل حياتك البائسة تعطيهم جزء منك لا يطلبونه يفعلون شيء لك بصمت في احد الايام مثل تقبيلك او الابتسامة لك وبعدها لن تعد حياتك كما كانت الحب يحتجز الرهائن يسري بداخلك يلتهمك ثم بعدها يتركك تبكي في الظلام ربما تتحول عبارة بسيطة مثل ربما كان علينا أن نكون اصدقاء فقط. الى شذية من الزجاج تشق طريقها إلى قلبك. انها تولم ليس في الخيال فقط او في العقل ولكنها تؤذي الروح تتقلقل بداخلك ويقسمك الألم الى جزئين. اكره الحب."

Translation Analysis

In all three Transs. , the metaphors and images from the source text are reproduced relatively faithfully. The Transs. maintain the core imagery presented in the original text. None of the Transs. seem to replace the images from the source text with entirely different images. They all stick to the original imagery.

All three Transs. retain the imagery using a combination of similes and literal meanings. They use various linguistic techniques to ensure that the essence of the images is preserved in the target language. The Transs. seem to avoid reducing the metaphors to their literal meanings. Instead, they strive to maintain the figurative impact of the text. There's no evidence of removing redundant metaphors in the Trans.s. The metaphors seem to be kept intact.

Generally, the Arabic Transs. appear to adhere closely to the original imagery and metaphors from the source text. The translators seem to have prioritized maintaining the emotional and figurative impact of the text while adapting it to the target language. While there are variations in the choice of words and phrasing among the Transs, they all manage to convey the emotional depth of the original text effectively.

(ST)5

"There are many ways of breaking a heart. Stories were full of hearts broken by love, but what broke a heart was taking away its dream – whatever that dream might be."

Rhetorical Analysis

This statement is a powerful and evocative piece of rhetoric that employs some rhetorical devices to convey a deeply emotional message. The contrast between "hearts broken by love" and "taking away its dream" highlights two different aspects of heartbreak. The first part suggests the conventional idea of heartbreak caused by love, while the latter introduces a more profound and universal concept of heartbreak related to dreams. Furthermore, the heart is used metaphorically to represent emotions and vulnerability. It is not just a physical organ but a symbol of human feelings and desires.

(Ts):

١. "هنالك الكثير من حالات انكسار القلب بسبب الحب فالقصص تعج بحكايتها . ان ما يكسر القلب فعلاً هو ان يدمر ذلك الحلم."
٢. "هنالك عدة طرق لتعظيم القلوب وهناك قصص مليئة بقلوب حطمها الحب. الا أن ما يحطم القلب فعلاً هم سلب حلمه أيا كان ذلك الحلم."
٣. "هنالك طرق متعددة لكسر القلوب القصص مليئة بقلوب حطمها الحب ولكن ما يحطم القلب في الحقيقة هو سلب حلمه مهما كان ذلك الحلم."

Translation Analysis

Trans. 1: This Trans. reproduces the same image and meaning from the source text, adhering to Newmark's first principle.

Trans. 2: This Trans. replaces the metaphor of "breaking a heart" with a different metaphor related to "enlarging hearts," thus following Newmark's second principle.

Trans. 3: This Trans. retains the metaphor while using a simile in the second sentence ("ما يحطم القلب في الحقيقة هو سلب حلمه مهما كان ذلك الحلم") to explain the concept, conforming to Newmark's third principle.

The first Trans. captures the figurative meaning of the original English statement more effectively than the other strategies. It maintains the metaphorical language and emotional depth of the original text. The phrase "ان يدمر ذلك الحلم" (to destroy that dream) successfully conveys the idea of taking away someone's dream, which is central to the figurative meaning of the English statement.

(ST)6

"Heartbreak could be lived with if it weren't accompanied by regret."

Rhetorical Analysis

The addresser in this quote reflects on the experience of heartbreak and suggests that heartbreak itself might be manageable or tolerable if it were not for the presence of regret. Heartbreak is a universally understood concept associated with deep pain, sadness, and loss. This emotional appeal grabs the audience's attention and engages their empathy. By juxtaposing these two concepts, the speaker highlights regret as the more significant or unbearable element. This contrast creates a sense of tension and makes the audience consider the implications of the connection between the two.

The conditional construction ("could be lived with if it weren't...") is used to express a hypothetical scenario. This construction invites the audience to consider a situation where heartbreak is separated from regret, encouraging them to ponder the consequences of such a separation. Also, the repetition of the "if it weren't" phrase in the conditional statement emphasizes the importance of the regret factor.

The parallel structure reinforces the idea that regret is the critical element that exacerbates the pain of heartbreak.

(Ts):

١. "يمكن العيش بقلب مكسور مالم يصحبه ندم."

٢. "حطام القلب قد يستمر اذا لم يصطحبه ندم."

٣. "ربما يستطيع محطم القلب العيش اذا لم يصاحب ذلك الندم."

Translation Analysis

Trans. 1: This Trans. falls under Newmark's strategies 1 and 4. It reproduces the same image as the source text by using similar words and structure.

Trans. 2: This Trans. falls under Newmark's strategy 3. It transfers the image using a simile by comparing "heartbreak" to "حطام القلب" (heart wreckage).

Trans. 3: This Trans. falls under Newmark's strategy 2. It replaces the image in the source text with a different image in the target language.

Among the three Trans.s, the most figurative one is the second Trans. because it creatively uses the metaphor "حطام القلب" (heart wreckage) to represent "heartbreak," making it the most figurative of the three strategies.

(ST)7

"I'm proud of my heart. It's been played, stabbed, cheated, burned, and broken, but somehow still works."

Rhetorical Analysis

This statement utilizes various rhetorical devices to evoke emotion and convey a deeper meaning. It begins with an antithesis, contrasting the positive emotion of pride with the negative experiences the heart has endured. This contrast immediately captures the reader's attention and creates a sense of intrigue. The heart is used as a metaphor for the speaker's emotional resilience and capacity to endure hardships. It represents not only the physical organ but also the emotional core of the individual. The phrases "played, stabbed, cheated, burned, and

broken" are presented in parallel, with each item separated by commas. This parallel structure helps to build momentum, intensify the emotional impact, and demonstrate the diverse range of challenges the speaker's heart has faced.

The heart represents not only the emotional core of the speaker but also the entirety of their being. It's a synecdoche that conveys the message of their global strength despite adversity. Finally, the repetition of the "d" and "b" sounds in "played, stabbed, cheated, burned, and broken" creates alliteration, adding a poetic and rhythmic quality to the statement.

(Ts):

١. "أني فخورٌ بقلبي إذ ما زال ينبض بعد أن تم التلاعب به وطعنه وغشه واحرقه وكسره."

٢. "قلبي محط افتخاري فبالرغم مما عاناه من عبث وطعن وغش واحترق وتحطم لازال سليما نوعا ما."

٣. "انا فخور بقلبي تم التلاعب به وحيث تم طعنه وغشه واحرق وتحطم ولكنه ما زال يعمل."

Translation Analysis

Trans. 1: This Trans. falls under the strategy of "Using a simile or the literal meaning to maintain the image." It retains the metaphors and images of the original text while also providing a literal Trans. of the concepts.

Trans. 2: This Trans. combines elements of "Creating the same impression in the target language as it does in the source text" and "Using a simile or the literal meaning to maintain the image." It maintains the global imagery of the original text while using a simile ("قلبي محط افتخاري") to express the idea of pride in the heart.

Trans. 3: This Trans. primarily falls under the strategy of "Creating the same impression in the target language as it does in the source text." It captures the main metaphors and images from the original text, without significant alterations.

The third Trans. includes the figurative expression "لكنه ما زال يعمل" (but somehow still works). This part of the Trans. adds a touch of metaphor and figurative language, indicating that the heart has endured various hardships but is still functioning. It suggests a deeper meaning of resilience and strength despite the challenges it has faced.

(ST)8

"I'm not crying because of you; you're not worth it. I'm crying because my delusion of who you were was shattered by the truth of who you are."

Rhetorical Analysis

The statement starts with a parallel structure that emphasizes the speaker's feelings and reasons for crying. The repetition of "I'm not crying because" helps to create a clear and impactful structure. Also, it contains an antithesis, contrasting two opposing ideas. On one hand, there is the person the speaker believed the subject to be (a delusion), and on the other hand, there is the truth of who the subject is. This contrast enhances the emotional impact of the statement. The use of emotional language, particularly the word "crying," intensifies the emotional weight of the statement. It conveys the depth of the speaker's hurt and distress.

The phrase "you're not worth it" serves as a strong repudiation of the subject's actions or behavior. It suggests that the subject has done something hurtful or disappointing, leading to a loss of value in the speaker's eyes. There is an element of irony in this statement. Instead of blaming the subject for causing the tears directly, the speaker takes responsibility for their own emotions. The subject's actions merely shattered the illusion the speaker held about them, leading to tears.

(Ts):

١. "ابكي بسببك لكنك لا تستحقه. ابكي لان حقيقتك كشفت زيف اوهامي تجاهك".
٢. "لا أبكيك لا تستحق البكاء. فبكائي كيف وهمي بك قد تحطم بحقيقة من تكون".
٣. "انا لا ابكي بسببك لأنك لا تستحق ولكن ابكي بسبب وهمي بك الذي تناثر بحقيقة من انت".

Translation Analysis

Trans. 1: This Trans. follows the model by reproducing the same image from the source text in the target language. It maintains the emotional essence of the original while keeping the imagery intact.

Trans. 2: This Trans. slightly modifies the image in the source text. It replaces "you're not worth it" with "لا تستحق البكاء," which retains the negative sentiment but changes the image. The second part also replaces "shattered" with "قد تحطم," maintaining the global emotional impact.

Trans. 3: This Trans. transfers the image using a simile, where "كشفت" replaces "my delusion of who you were was shattered by the truth of who you are." While the image is replaced with a similar idea, the emotional essence is retained.

In a word, the first Trans. appears to be the most figurative and evokes the emotional depth of the original English statement, making it the preferred choice among the strategies.

(ST)9

"You can die of a broken heart — it's a scientific fact — and my heart has been breaking since that very first day we met. I can feel it now, aching deep behind my rib cage the way it does every time we're together, beating a desperate rhythm: Love me. Love me. Love me."

Rhetorical Analysis

The statement heavily relies on pathos to evoke strong emotions in the reader. The phrases "broken heart," "aching deep behind my rib cage," and "beating a desperate rhythm" are all vivid descriptions that create a sense of heartache and desperation. The use of emotion-laden words like "Love me" repeated three times further emphasizes the longing and desire for love and connection. So, the statement employs hyperbole by

suggesting that the speaker could "die of a broken heart." While this is not meant to be taken literally, it intensifies the emotional impact and communicates the magnitude of the speaker's feelings. It also uses vivid imagery to create a powerful mental picture of the speaker's emotions. The image of an aching heart "deep behind my rib cage" and the desperate beating rhythm invoke a strong sense of the speaker's emotional pain.

The parallel structure in the phrase "Love me. Love me. Love me." creates a sense of urgency and insistence. It also serves as a climax, heightening the emotional intensity of the statement. The statement personifies the heart by suggesting it can "ache" and "beat a desperate rhythm." This personification adds depth to the emotional portrayal and makes the heartache feel more relatable.

All in all, the entire statement is based on the metaphor of "dying of a broken heart." This metaphorical expression signifies the emotional devastation and profound impact of unrequited love or heartbreak.

(Ts):

١. "القلب المكسور يمكن ان يتسبب بموت صاحبه وهذه حقيقة علمية لا غبار عليها. لقد انكسر قلبي منذ اليوم الاول للقائنا وما زلت اشعر به الان بنفس الشعور منذ لقائنا الاول نبرة في اعماقي تعزف ايقاعاً بائساً احبني - احبني - احبني"
٢. "قد تموت جراء تحطم القلب - حقيقة علمية. وان قلبي ليتحطم منذ اللحظة الأولى التي التقيتك. والان أشعر به يتألم بعيداً خلف قضبان أضلعي كما يفعل كل مرة كنا بها معا. وينبض بالقصيدة اليايسة أحبني أحبني أحبني."
٣. "يمكن أن تموت من انكسار القلب. انها حقيقة علمية. قلب تحطم من منذ اليوم الأول الذي التقيت بك استطيع ان أشعر بالألم خلف اضلعي بنفس طريقه الألم التي أحس بها كل مرة نكون سوياً."

Translation Analysis

Trans. 1: This Trans. primarily falls under the first strategy (Creating the same impression in the target language as it does in the source text). The translator has accurately captured the image and emotions

conveyed in the source text while maintaining its structure and emotional impact.

Trans. 2: This Trans. involves both Strategy 1 (Reproducing the same image) and Strategy 2 (Substituting a different image in the target language for the image in the source text). While some elements are retained, such as the broken heart and the rhythm of "Love Me," the global imagery is slightly altered.

Trans. 3: This Trans. aligns with Strategy 4 (Using a simile or the literal meaning to maintain the image). The translator has kept the essence of the imagery intact while simplifying certain phrases for the target audience.

All in all, the first Arabic Trans. is the most figurative one, as it includes poetic expressions and figurative language that evoke emotions and imagery beyond the literal meaning of the statement.

(ST)10

"The shattering of a heart when being broken is the loudest quiet ever."

Rhetorical Analysis

The statement starts with the metaphor "the shattering of a heart when being broken." This metaphor compares the emotional pain of heartbreak to the physical act of shattering, implying that the pain is so severe that it feels like the heart is breaking into pieces. This metaphor is highly effective in conveying the emotional intensity of the experience.

The latter part of the statement introduces a paradox when it says, "the loudest quiet ever." A paradox is a statement that seems self-contradictory or illogical but may reveal deeper truths. In this case, the juxtaposition of "loud" and "quiet" creates a sense of contradiction, but it serves to emphasize the emotional complexity of heartbreak. The phrase "the loudest quiet" is also an oxymoron, which is a combination of contradictory words. It heightens the emotional impact by evoking a sense of conflicting emotions—loudness usually signifies noise and chaos, while quiet conveys silence and calmness.

The use of the word "ever" at the end of the statement amplifies the emotional intensity of the experience. It suggests that this particular kind of quietness is unmatched and unrivaled, emphasizing the depth of the emotional pain felt during heartbreak.

(Ts):

١. "عندما ينكسر القلب يتشظى بصمت رهيب."
٢. "ان صوت تحطم القلب هو أقوى صمت على الإطلاق."
٣. "تحطم القلب عندما يتم كسرة هو اعلى أصوات الهدوء."

Translation Analysis

Trans. 1: This Trans. falls under Rewriting the metaphor in the target language such that it has the same literal meaning. It captures the idea of a heartbreaking and terrifying silent tremor.

Trans. 2: This Trans. employs Creating the same impression in the target language as it does in the source text. It maintains the image of a shattered heart and its loud silence while expressing it in Arabic.

Trans. 3: This Trans. adopts transferring the image by using a simile (a figure of speech used for comparison. It uses a simile to convey the idea of a shattered heart having a high level of quietness. The use of "أصوات الهدوء" (sounds of quietness) is a simile in this context.

According to the rhetorical assessment, the second Trans. is the most figurative Trans. among the three strategies. It best conveys the idea of the heartbreak being both loud and silent, emphasizing the figurative meaning intended in the original English statement.

Table (3). The Translation Strategies with their Frequency

No.	Translation Strategy	Frequency
1.	Creating the same impression in the target language as it does in the source text	50%
2.	Substituting a different image in the target language for the image in the source text	20%
3.	Using a simile, a figure of speech that compares, to transfer the image	20%
4.	Using a simile or the literal meaning to maintain the image	50%

5.	Rewriting the metaphor in the target language such that it has the same literal meaning.	10%
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Conclusions

1. Metaphor is the most frequent rhetorical device in the source texts. It compromises 148.48% out of one hundred quotes. Thus, The model of translating metaphor has been adapted.
2. Strategy one and four form the highest frequency percentage. The former represents 50%, as in: ST1 Rrans3, ST7 Trans2&3, ST9 Trans1, and ST10 Trans2. Likewise, the fourth strategy is 50%, as in ST1 Trans1, ST3 Trans3, ST7 Trans1&2, and ST9 Trans3.
3. Strategy two and three represent 20%. The first is seen in ST3 Trans2 and ST9 Trans 2. The second strategy is realized in ST1 Trans2 and ST3 Trans1.
4. Strategy 5 is the least frequent, where it stands at 10%. It is apparent in ST10 Trans1.
5. The study shows how specific rhetorical devices and language choices affect the emotional aspects of the translated quotes.
6. It prioritizes how emotions are expressed and perceived differently in these two languages and cultures.
7. Due to the emotive nature of the quotes and the cross-linguistic translation involved, the study faces various challenges in accurately conveying the intended emotions.
8. The research is valuable to translators, linguists, scholars in the fields of comparative literature or cultural studies, and anyone interested in the challenges and nuances of translating emotional content between different languages.
9. The study could contribute to improving the understanding of how language and rhetoric are used to express emotions in English and Arabic. It also provides insights into the art of

translation and helps translators approach similar emotional themes more effectively.

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