



## The Translation of English Figurative Expressions in "The Pearl" Novella into Arabic

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### Abstract

The aim of this study is to shed light on the translation of figurative language FL in literature, which is our core domain because to its significance in giving literary works a unique touch and due to the fact that FL is completely different from ordinary one. It also highlights the types of figures of speech FSP, with specific reference to personification, simile, metaphor, hyperbole, and symbol in literature as a whole accompanied by many excerpts from literary works, it then investigates (15) excerpts from those specific FSP in John Steinbeck's 1945 novella The Pearl particularly in light of its two Arabic translations by Yusuf Al-Jahmani (1999) and Mahmoud Hosny (2017) and comparing the two translations to the original, considering that the novella is replete with figurative expressions FE. It shows that both translators faithfully maintain FE in their translations and primarily conveyed it.

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## ترجمة التعبيرات البلاغية الإنجليزية في رواية "اللؤلؤة" إلى العربية

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### المستخلص

تهدف الدراسة الى لقاء الضوء على اللغة البلاغية في الأدب والتي هي موضوع بحثنا الأساسي نظراً لأهميتها في إضفاء طابع خاص على الأعمال الأدبية وأيضاً بالنظر إلى حقيقة أن اللغة البلاغية تختلف اختلافاً جديراً عن اللغة العادية. وتطرقنا أيضاً إلى أنواع أقسام الكلام البلاغية وخاصة التشخيص والتشبيه والاستعارة والمبالغة في الأدب بشكل عام مع بعض الأمثلة المقتبسة من الأعمال الأدبية، وتم اختيار (15) مثال من هذه التعبيرات البلاغية من رواية "اللؤلؤة" للكاتب الأمريكي جون شتاينبك (1945) ومقارنتها مع ترجمتي كل من يوسف الجهماني (1999) و محمود حسني (2017) إلى اللغة العربية، وقد تبين أن كلا المترجمين قد وُفق في نقل التعبيرات البلاغية بأسلوبه الخاص وأنها زاخرة بهذه التعبيرات.

**الكلمات المفتاحية:** أدب، أقسام الكلام البلاغية، تراجم مقارنة، جون شتاينبك.

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## **1. Figurative Language**

Figurative language, by definition, is a language that uses figures of speech, for instance, metaphor, simile and hyperbole. Dictionary of Literary Terms (1980:78) describes the importance of FL's use: "the result of the writer's deliberate departure from usual word usage to gain strength and freshness of expression." Kennedy (1983:479) points out that FL uses exaggerations or comparisons to make association with other points, which are meant to be taken imaginatively rather than literally. (Omitted paragraph) This requires the reader to use imagination in order to catch the author's intention. Figurative expression as stated in *Oxford dictionary* by Hornby (2009:571) "is a word or phrase used in a way that is different from the usual meaning, in order to create a particular mental picture or effect." For example, "he exploded with rage" shows a figurative use of the verb 'explode'.

FE is often used in literary works and genres such as: novels, short stories and poems in order to create special effect on the reader, Morner & Rausch (1991:83) mention that the writer uses rhetorical devices for the sake of freshness, emphasis and imagination, which departs from the usual denotations of the words. When the author uses literal language, he is simply stating the facts as they are. In other words, FL is a way to engage the readers in the works, affecting them with a more creative tone. There are approximately twelve common types of FE: symbolism, imagery, personification, metonymy, simile, metaphor, hyperbole, alliteration, onomatopoeia, idioms, synecdoche and oxymoron. (The idioms.com)

## **2. Figures of Speech**

FSP are considered as a deviation from the usual use of words or phrases in order to increase their effectiveness. According to Merriam Webster's Dictionary (2010), it is "a form of expression (such as simile or metaphor) used to convey meaning or heighten effect often by comparing or identifying one thing with another that has a meaning or connotation familiar to the reader or listener."

Figures of speech (also called "rhetorical figures" or "figures of rhetoric") are "saying something and meaning another", it is used for some good purposes, the writer or speaker opts for these figures in order to say what he wants to say more vividly than he can by saying it directly. FSP present another way of adding extra dimensions to language (Arp & Johnson, 2006:714,715). As outlined above, literary language employs FSP to make a rhetorical effect. In fact, Arp & Johnson (ibid:722-723) present fair purposes of using FSP:

- 1- FL affords the reader imaginative pleasure. Imagination may provide the ability to the mind to shift from one idea to another. The mind enjoys making these sudden shifts, "in seeing likeness between unlike things." It is a matter of pleasure looking to the clouds and shaping them into faces or animals, or seeing a man in the moon. Therefore, it is enjoyable to use FSP.
- 2- FSP are a means to transmit attitudes along with information and to give emotional dimension to remarks that would otherwise be purely informative. When we say, "my feet are killing me," we mean both emotional and informative sense.
- 3- FSP are a powerful tool of concentration and a way to convey a lot of information in brief compass. For example, think about the advantages of comparing life to a candle, as Shakespeare indicates in *Macbeth* (p 780). "Life is like a candle in that it burns and ends in darkness."

In conclusion, Arp & Johnson (ibid:724) note that it is good for everyone to have some degree of imagination, and that imagination may be enhanced. One can improve his comprehension of FSP through practice.

In his book *Figuratively speaking* (2011), Fogelin presents FSP that concern meaning as irony, metaphor, simile and others to show their functions and to explain their significance. Basing on the ideas of Grice H.P and Tversky A., Fogilen states that FL derives its power from the reader participation in the text, who looks to the implied meaning.

## 2.1 Types of Figures of Speech

There are different types of FSP that incorporate in literary works. This study highlights five types of figures, which are associated with this research with an explanation of each type. With specific reference to the ones used in Steinbeck's novella *The Pearl*. Steinbeck offers various forms of FL in his novella in order to help readers create their own images and to make the actions come to life.

**2.1.1 Personification:** means embedding an idea with human qualities.

Lakoff & Johnson (1980:33) describe personification as “the physical object that is further specified as being a person. This allowed us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics, and activities.” for example:

“*Life* has *cheated* me.”

“Inflation is *eating up* our profits.”

In these examples, there is something nonhuman as human.

Lakoff & Johnson (ibid:34) regard personification as a broad category that encompasses a wide variety of metaphors, each of which highlights different characteristics or perspective about a person. According to Kennedy (1983:686), it can be briefly defined as “a figure of speech in which an animal, a thing, or an abstract term (truth, nature) is made human.” For instance, in daily life people use some phrases like 'thirsty ground, furious sea, and pitiless cold'. (omitted paragraph) Arp & Johnson (2006:718) attribute personification to metaphor arguing that: “it is really a subtype of metaphor, an implied comparison in which the figurative term of the comparison is always a human being.”

An example in literature “the slings and arrows of *outrageous fortune*”. In this famous quote from *Hamlet* in which "fortune" – a random event in life that is out of our control – is defined as outrageous and as shooting stones and arrows (from a sling) – which both describe how it can feel, and highlight the fact that it can seriously injure you. (literaryterms.net)

Within *The Pearl*, there are numerous examples of personification, for instance: “the news of the baby's illness *travelled* quickly among the brush houses.” (Steinbeck, 1945:48), Steinbeck uses the verb *travel* to express how news is spreading quickly. Also, “the wind *cried* and *whisked* in the brush”. (Steinbeck, 1945:95)

**2.1.2 Simile:** a highly common figure of speech used in both prose and verse to compare two things, usually with terms like: "as, like, than, such". According to Cuddon (1998:830), a simile is a figure of speech used to clarify and improve an image by comparing one item to another. It is an

explicit comparison (as opposed to the metaphor, where the comparison is implicit). Baldick (2001:237) identifies simile as “an explicit comparison between two different things actions, or feelings, using the words 'as' or 'like', as in Wordsworth's line: “I wandered lonely *as* a cloud” simile is regarded more tentative and decorative than metaphor.

An example of Simile in *The Pearl*: “The gray oysters with ruffles *like* skirts on the shells”. (Steinbeck, 1945:23)

**2.1.3 Metaphor:** is the most significant and widespread figure of speech, which means denoting an idea or concept by another expression. An implied simile helps to make a comparison between two things, ideas or actions without using words of simile explicitly. (Descamp, 2007:20)

Richard (1936) asserts that the use of metaphor is not just a linguistic matter as much as it is an intellectual and mental process. In addition, this is also consistent with the concepts of Reddy (1977) about metaphor, his ideas are considered a real revolution in the field of thought and language, paved the way for Lakoff & Johnson (1980) to make their own new ideas in their book “*Metaphors We Live By*”. It is evident that they are influenced by the general theories and principles for which "cognitive linguistics" are founded or established. The two theorists (ibid:21) believe in this regard that “metaphor is an abstract concept associated with thought, not with language.” They (ibid:3) summarize the new concept of metaphor by saying:

*“Metaphor is for most people a device of the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action”*

Lakoff & Johnson notice that metaphor is used frequently in speech, thought, and behavior in daily life. People think and behave in terms of conceptual framework, that is basically metaphorical in nature. Newmark in his book *A Textbook of Translation* (1988:104) points out: metaphor is a FE in which the meaning of a physical word is transferred to describe something in terms of something else. Metaphors can be one word or extended (an idiom, a proverb, a collocation, a sentence, or a complete text). As stated by Barnhart (1995:118), “A metaphor is figure of speech in which a word or phrase is taken out of its usual setting and placed with another word to suggest a likeness.”

Baldick (2001:153) presents a simple notion for 'tenor' and 'vehicle' in metaphorical expressions. In the metaphor “the *road of life*” the tenor is *life*, and the vehicle is *road*. According to modern metaphor and simile analysis, the tenor is the primary literal term and the vehicle is the secondary figurative term.

Metaphor is the fundamental pillar of literary works, found in many well-known works of literature:

“If *music* be the *food of love*, play on.” (*Twelfth Night*), Act1-Scene1, Shakespeare.

“*Time* is a *drug*. Too much of it kills you.” (*Small Gods*) by Terry Pratchet.

“*Hope* is the thing with *feathers*.” (Poem title) by Emily Dickinson.

“Her *mouth* was a *fountain of delight*.” (*The Storm*) by Kate Chopin. (ProWritingAid.com.)

Metaphor is akin to simile; this notion is described by Arp & Johnson (2006:715), they state that simile and metaphor are both used to compare two essentially unlike things. Metaphor is

not expressed by explicit words but is created by substitution of literal term by a figurative one. Unlike simile that uses some words or phrases like (*than, as, seems, or similar to*). To say, “He is a lion in the battle” is a metaphor, whereas to say, “He fights *like* a lion” is a simile. (Dictionary of Literary Terms, 1980:117)

The role of metaphor and its linguistic and rhetorical importance can be summarized as states by Zayed in his book *Al-balagha Bayn Al-bayan wa Al-badee'* (2009:120):

- Aesthetic and coordination: add internal music and rhythmic aesthetic that attracts the reader's attention and fascinates him.
- Brevity: it gives the reader a lot of meanings and overtones in simple succinct words. In our saying: “the ship plows the waves” is a short metaphor equivalent in meaning to the following long phrase: “the action of the ship in the waves is similar to the action of the plow in the soil.”
- Novelty: the word or phrase acquires new and innovative connotations.
- Clarity: a means of revealing the flaws of the skilled writer and his secrets because of its rhetorical and expressive peculiarities that ordinary language hard to convey.

Steinbeck uses metaphors in his work to make it more interesting to the readers. Below are some examples of metaphor in *The Pearl*:

“Her voice was **brave** against the threat of the dark music” (Steinbeck, 1945:75) as Juana wants to protect herself and her baby from the dangerous things and evil, to feel warmth and safety of the family. “His eyes and his voice were **hard and cold**” “This Thing is **evil**,” she cried harshly. (Steinbeck, 1945:54).

**2.1.4 Hyperbole:** is a kind of FL used to emphasize a point to the reader. It is used to create a strong impression or to evoke strong feeling, and is not meant to be taken literally. Baldick (2001:119) mentions a common example of hyperbole “I've been waiting here **for ages**.” In the dramatic speech, hyperbolic expressions are frequently used, as in the scene in Shakespeare's *Antony and Cleopatra* where Cleopatra praises the deceased Antony: “His legs **bestride the ocean**: his reared arm **Crested the world**.” *Oxford Dictionary* (2009:765) refers to hyperbole as “a way of speaking or writing that makes something sound better, more exciting, or dangerous, than it really is.” Based on the definitions stated above hyperbole is an intentional exaggeration used deliberately to heighten effect for the sake of emphasis in a figure of speech.

Hyperbole is used in fiction works, for example “every breath from the hills **so full of life**, that is seemed whoever respired it, though dying, might revive.” (ch27) Emily Bronte's *Wuthering Heights* (1847). Another example of John Whiting's (1918 – 1963) *A Penny for a Song* “There have been a number of times when **I've died for love**” “لقد مت اشتياًقاً للحب مرات عديدة”.

In *The Pearl* hyperbole shows up in many different situations as: “this is what **the pearl will do**”. (Steinbeck, 1945:38) Kino's hopes of the pearl were great and he thought that it would solve all his problems. Another example is when “he was terrified of that **monster of strangeness** they called the capital. It lay over the water and through the mountains, over a thousand miles, and every **strange terrible mile was frightening**” (Steinbeck, 1945:72). This feeling expresses Kino's fear from the capital, as if it were a monster, he spent all his life in a small and poor village and never seen the capital that separated from the village by mountains and water. It is a terrible mystery for him to travel to the capital.

### **2.1.5 Symbolism**

Etymologically, the word 'symbolism' is derived from the Greek verb *Symballein*, which means 'to put together' and its noun *Symbolon*, 'mark', 'token' or 'sign'. In literature, Dictionary of Literary Terms (1980:197) defines symbolism as "the use of objects or actions to imply ideas or emotions. In Shakespeare's *Macbeth*, for example, Lady Macbeth's attempt to wash her hands symbolizes her desire to cleanse herself of guilt. In *Hamlet*, *Yorick's* skull is a symbol of man's mortality." Newmark in his book *A Textbook of Translation* (1988:106) states that Symbol is "a type of cultural metonym where a material object represents a concept – thus 'grapes' as fertility or sacrifice." Cuddon (1998:885) defines symbol in short as "an object, animate or inanimate, which represents or stands for something else." In other words, any mode of expression that instead of referring to something directly refers to it indirectly. He (ibid:886) states, "literary symbol combines an image with a concept". Some pieces of literary works contain instances of concrete images used to express emotions or abstract ideas.

Arp & Johnson (2006:735) identify the importance of using symbols as:

- 1- Recognition and identification of symbols entails tact and perception. The greatest risk that readers face when they first become aware of symbolic values is a tendency to go wild – to discover symbols everywhere and to interpret all kinds of fancy meanings of a story. They note that symbols almost signal their existence by three main factors: repetition, emphasis, and position.
- 2- Another condition to achieve symbolism is that an item must convey a meaning that is distinct from its literal meaning; a symbol is more than just the representative of a type or class.
- 3- A symbol could signify more than one meaning. It might imply variety of meanings. It is like a many-faceted jewel as it flashes various colors when turned in the light. (See Arp & Johnson, 2006:279-281)

In general, Literature has a great deal of symbols. Abu al-Ala' al-Me'arri's *Resalat Al-Ghofran (Epistle of Forgiveness)* written around (424A.H) (1033AD), and Dante Alighieri's *Divine Comedy* (1308 – 1321) are structurally symbolic. The masterpieces of Shakespeare are replete with symbols, in *Macbeth*, blood image symbolizes guilt and violence, in addition to (the three witches) scene that symbolizes darkness of the human soul. In *Hamlet*, the recurrence of weeds and diseases symbolize decay and corruption. In *King Lear*, clothes symbolize authority (Cuddon, 1998:885). The works of W. B. Yeats (1865 – 1939) "Irish poet, dramatist and prose writer" involve many kinds of symbolic expressions, his poems are full of symbols and he has been called as the chief representative of (The Symbolist Movement in English Literature). In the opinion of Yeats, symbols give life to dumb things. 'Rose' is a significant symbol and it symbolizes earthly love and spiritual beauty in "*Rose of Peace*". Yeats used 'tower' to symbolize spiritual worship; while in "*A Prayer for My Daughter*", the tower symbolizes the dark future for humans. (Lenoski, 2017:210) Indeed, it is through symbolism writers aim to create in their reader's minds their own emotional experiences, which reflect their beliefs and ideas.

More specific, John Steinbeck uses so many symbols in his works, *The Pearl* novella is enriched with symbols, Steinbeck gives his story universal significance and symbolic features; the characters and actions are symbolizing certain universal concepts, and the readers attach their own understanding to these symbols. Arp & Johnson (2006:275) indicate, "in a story authors may choose names for their characters that not only label them but also suggest something about them."

In *The Pearl*, Steinbeck chooses *Kino* to represent all 'men', and his wife *Juana* – the meaning of her name is 'woman' – again gives an impression that she is meant to represent all women, the child also represents the coming generation and future hopes. The doctor stands for

greed, corruption and hypocrisy, even the name of the novella *The Pearl* is symbolic, the pearl itself is the major and essential symbol of *The Pearl*. Arp & Johnson (ibid) stress that “more important than name symbolism is the symbolic use of objects and actions because the symbols reinforce and carry the meaning”.

### Data Analysis and Discussion

#### Personification

##### Ex1: Ch 1 – P3

“The day had drawn only *a pale wash of light* in the lower sky to the east”.

- 1- Al-Jahmani "كان النهار قد رسم حزمة شاحبة فقط من الضياء على أسفل السماء."
- 2- Hosny "والنهار يحاول أن يرسم ضوءاً شاحباً في الأفق ناحية الشرق، حيث السماء تبدو قريية وتكاد تلامس الارض."

#### Discussion

Interpretation “The eastern sky was pale with the promise of the day.”

Steinbeck compares the 'faint light' to the pale of frightened or sick man, borrowing the term (pale) – a purely human characteristic – to indicate the 'dim light'. It is noted that two translations are direct literal. Al-Jahmani prefers to use the collocation (حزمة من الضياء) to translate the sense appropriately. Hosny, however, limits it to (ضوءاً شاحباً).

##### Ex2: Ch3 – P32

“A town is a thing *like a colonial animal*. A town has *a nervous system and a head and shoulders and feet*.”

- 1- Al-Jahmani "البلدة، إنها شيء شبيه بحيوان المستعمرات، للبلدة جهاز عصبي ورأس وكتفان وقدمان."
- 2- Hosny "تبدو البلدة وكأنها حيوان استعمر المكان، تشعر وكأن لديها جهازاً عصبياً، ورأساً، وأكتافاً، وأقداماً."

#### Discussion

Steinbeck means, “No two towns are the same. And a town has feelings.” He compared town with animal. Here, the town has a living organisms and emotions.

Al-Jahmani makes a proper choice of duality; his translation is preferable. Hosny, meanwhile, inserts the verb (تشعر) to evoke the reader imagination. Both of them translate personification literally, because it expresses the exact meaning of ST.

##### Ex3: Ch 5 – P79

“*The late moon arose*.”

- 1- Al-Jahmani "استيقظ القمر، الذي قدم متأخراً."
- 2- Hosny "ارتفع القمر كسولاً متأخراً."

#### Discussion

Al-Jahmani proposes a free translation, using two phrases in a trial to give a sheer human quality for the moon. Although Hosny does not use the personification *arose*, but he employs it in other place of the sentence, which is (كسولاً). He offers plausible and acceptable translation, accompanied with two successive modifiers.

Supposed translation could be: "أرسل القمر ضوئه الخافت"

#### Simile

##### Ex4: Ch3 – P33

“There is no alms-giver in the world *like* a poor man who is suddenly lucky.”

- 1- Al-Jahmani "ليس هناك متصدقاً في العالم أكرم من ذلك الذي جاءه الغنى فجأة، بعد أن كان معوزاً."
- 2- Hosny: "ما من أحد يعطي صدقات بكرم في العالم مثل رجل فقير، أصبح فجأة محظوظاً وغنياً."

#### Discussion

"A poor man is very kind to beggars when he is going from rags to riches" Adhwaa dictionary (2011:151).

Al-Jahmani hides the simile marker by using negation statement, and creates flow and suitable translation. Hosny submits it semantically without remarkable changes in style.

#### Ex5: Ch3 – P48

"For sickness is second only to hunger *as* the enemy of poor people."

- 1- Al-Jahmani "لأن الاعتلال كان كسيف إقليدس، كعدو معلق فوق رؤوس الفقراء، يأتي في المرتبة الثانية بعد الجوع."
- 2- Hosny "فالمرض هنا هو أكبر عدو بعد الجوع بالنسبة للفقراء."

#### Discussion

Al-Jahmani uses simile explicitly, appointing to (الاعتلال) which is significant noun, and symbolizing it as (سيف إقليدس) which is a remarkable enhancement (adds vehicle). Basically, he proposes a satisfactory translation as he reproduces the same image of ST with an elegant TL style. Hosny's style is simple as if he is writing for young readers. He tends to reduce simile into sense, to make the sentence more familiar.

#### Metaphor

##### Ex6: Ch1 – P11

"His teeth *were bared and fury flared in his eyes* and the Song of the Enemy *roared in his ears*."

- 1- Al-Jahmani "كانت أسنانه تصطك والشرر يتطاير من عينيه، في وقت كانت فيه أنغام أغنية العدو تزار في أذنيه."
- 2- Hosny "كانت أسنان كينو ظاهرة، وعيناها تنطق بالشرر، وأغنية العدو تزمجر في أذنيه."

#### Discussion

This metaphor has translated differently by each translator. Al-Jahmani converts metaphor by giving the alternative expression (تصطك), the plausible translation can either be: "show his teeth" and "الشرر يتطاير من عينيه" (Adhwaa 2011:187). Their selection of "الشرر يتطاير من عينيه" and "عيناها تنطق بالشرر" is a right option; they match metaphor with counterpart metaphor.

##### Ex7: Ch2 – P26

The water was *oily smooth*."

- 1- Al-Jahmani "كان الماء ناعماً كنعومة الزيت."
- 2- Hosny "كان سطح الماء يبدو أملس، كما لو كان زيتياً."

#### Discussion

Al-Jahmani and Hosny both make help of simile markers to emphasize the quality and currency of their translation (it is the third point of Newmark's approaches in translating metaphor). Yet, each one selects a different technique to achieve the purpose of metaphor. Al-Jahmani translates (oily smooth) to "ناعماً كنعومة الزيت". Hosny adds further explanation (يبدو أملس) to make it explicit. Hence, both submit satisfactory translation.

##### Ex8: Ch 4 – P70

"This is not a pearl- it is *monstrosity*."

- 1- Al-Jahmani "إنها ليست بلؤلؤة، إنها كالهولة. (الهولة: حيوان أو نبات مشوه الخلقة)."
- 2- Hosny "إنها كبيرة بشكل غير مألوف وبشعة."

#### Discussion

Al-Jahmani employs simile, using an expressive term (الهولة) along with an explanatory footnote to explain it. Hosny prefers explanation, deletes metaphor, and suggests its meaning instead; to provide a direct link between the topic and the reader's background knowledge, making it simpler for them to understand.

### Hyperbole

#### Ex9: Ch2 – P31

“Kino's fist closed over the pearl and *his emotion broke over him*. He put back his head and *howled*. His eyes *rolled up and he screamed and his body was rigid*.”

- 1- Al-Jahmani "أطبق كينو قبضته على اللؤلؤة، وأخذ يحاول كبح جماح مشاعره، لكنه لم يستطع الى ذلك سبيلاً. وما كان منه الا أن استلقى على ظهره وأسند رأسه على قاع القارب وأخذ يعوي كالكلاب جحظت عيناه وتصلب جسده، وعاد الى الصراخ ثانية." "الى الصراخ ثانية."
- 2- Hosny "أغلق كينو راحته على اللؤلؤة، بينما انفعاله يزداد ويعلو. وقف، وأرجع رأسه الى الوراء، وصرخ. خرج صراخه كما لو أنه عواء. تصلّب وهو يصرخ، ودارت عيناه في الأفق."

### Discussion

Al-Jahmani sets opposite sense by translating "his emotion broke over him" into "أخذ يحاول كبح" (فاضت عواطفه وغمرته). Hosny, on the other hand, uses another expression to allude the overstatement "انفعاله يزداد ويعلو". They both employ simile to express the verb (howled) "أخذ يعوي كالكلاب" and "خرج صراخه كما لو أنه عواء" respectively, with addition of 'dogs' by Al-Jahmani. As for (his eyes rolled up) each translator inserts such expressions to emphasize aesthetic value in Arabic text as "جحظت عيناه" and "دارت عيناه في الأفق"

#### Ex10: Ch3 – P34

“*Their eyes squinted and their finger-tips burned a little.*”

- 1- Al-Jahmani "عيونهم تنظر شزراً، وأطراف أصابعهم كأنها تشتعل فيها النيران."
- 2- Hosny "زأغت أعينهم ، وازدادت حرارة أصابعهم قليلاً."

### Discussion

Interpretation: "the pearl buyers are too eager to see and touch the pearl."

Al-Jahmani & Hosny interpret this overstatement in a different way; in "their eyes squinted" they succeed in conveying the precise meaning: "زأغت أعينهم" and "عيونهم تنظر شزراً". Al-Jahmani gives more exaggeration in his translation "كأنها تشتعل فيها النيران" which is just "a little" in ST. Hosny's translation for the second phrase is moderate; he maintains the original sense with adequate Arabic style.

#### Ex11: Ch 4 – P60

“All of the neighbors hoped *that sudden wealth would not turn Kino's head*, would not make a rich man of him, *would not graft on to him the evil limbs of greed and hatred and coldness.*”

- 1- Al-Jahmani "أمل جميع جيران كينو، بأن الثروة المفاجئة لن تتمكن من قلب رأس كينو، وسوف لن تخلق منه رجلاً على شاكلة الأثرياء، وسوف لن تجرفه دروب شيطانية تعج بالكراهية والجشع والتجبر."
- 2- Hosny "كل الجيران تمنوا الا تغير الثروة المفاجأة كينو، ألا تجعل الرجل الغني منه يذهب في طريق الشر، والجشع، والكراهية."

### Discussion

Al-Jahmani maintains literal translation for (Kino's head) while Hosny converts it to the sense. The term (graft) could not be translated literally in this context, thus, Al-Jahmani's translation is acceptable (سوف لن تجرفه) along with the verb (تعج). The same could be said for the term (coldness) it is hard to say بودة or فتور literally, so both translators make a good choice of التجبر

and الشر. Hosny modifies "graft on to him evil limbs" (يذهب في طريق الشر) deletes metaphor (evil limbs) he focuses on the peripheral meaning not specific.

It is more effective to say "ألا تغرس فيه أوصالاً شريرة من طمع وحقد وجفاء"

**Ex12: Ch 4 – P71**

"his rage blood pounded in his ears, and he burst through and strode away."

- 1- Al-Jahmani "ثورة الغضب كانت قد أخذت تدق في أذنيه، إلا أنه تابع اندفاعه وابتعد."
- 2- Hosny "وكان دمه الغاضب يدق في أذنيه، وقد اندفع بين الحشد وهو يخطو خطوات كبيرة."

**Discussion**

Al-Jahmani transforms the (rage blood) to ثورة which does not refer to the blood, (replaced blood by rampage). Hosny translates it literally as it exists in the original text. The second part of hyperbole in Al-Jahmani's translation is conveyed in less effect than the original, he translates "he burst through and strode away" as "تابع اندفاعه وابتعد" simply. The following analogous metaphor could be supposed: "أخذ الدم يغلي في عروقه وأصم أذنيه."

**Ex13: Ch3 – P53**

"A wild fear surged in Kino's breast, and on the fear came rage, as it always did."

- 1- Al-Jahmani "أخذ خوف مسعور يخترق صدر كينو، ومع الخوف قدم الاهتياج، الأمر الذي يحدث دائماً."
- 2- Hosny "تدفق خوف وحشي في صدر كينو. ومع الخوف يأتي الغضب والكراهية، كما يحدث له دائماً."

**Discussion**

They use different lexical items, مسعور and وحشي, for (wild) وحشي is more suitable because the adjective مسعور bears meanings as (sick or crazy) not related to (fear). Moreover, اهتياج for (rage) is accurate and matches with (fear) more than (الغضب والكراهية). Both translators use additions to express this hyperbole as يتدفق and يخترق.

**Symbol**

**Song**

**Ex14: Ch 6 – P96**

"The music of the pearl was *triumphant* in Kino's head, and the *quiet melody of the family underlay it*."

- 1- Al-Jahmani "كانت موسيقى اللؤلؤة تفرع في رأس كينو، بينما اللحن الهادئ لأغنية العائلة، كان يعزف على طبقة أدنى من ذلك."
- 2- Hosny No translation.

**Discussion**

Interpretation: "the music was loud and dominant in Kino's head, he returned to hope again as expressed by (triumphant)". Al-Jahmani lessens its original sense by using only (تفرع) simply, the notion of victory is not conveyed. In the second phrase, he strengthens the text by adding (يعزف على طبقة). This sentence is fully neglected by Hosny. Proposed translation is:

"كان لحن العائلة الهادئ مستقراً في رأس كينو، تعلوه موسيقى اللؤلؤة وهي تعزف لحن النصر."

**Pearl**

**Ex15: Ch 3 – P55**

"The beauty of the pearl, winking and glimmering in the little candle, cozened his brain with its beauty. So lovely it was, so soft, and its own music came from it---its music of promise and delight, its guarantee of the future of comfort, of security. Its warm lucence promised a poultice against illness and a wall against insult. It closed a door on hunger."

- 1- Al-Jahmani "أخذ جمال اللؤلؤة يومض ويشع في الضياء الصادر عن الشمعة الكنسية، بطريقة جعلت عقله يختال "بجمالها. كانت محببة، وناعمة، الى درجة أنها كانت تصدر موسيقى خاصة بها، إنها موسيقى الوعود والبهجة والسرور، إنها ضمان لمستقبل من الراحة والأمن. إنها تلقي الدفاع على الصفاء وتعد بكلمات شافية المرض ثانية، وجران تعزل عن الإهانات. إنها تغلق الأبواب في وجه الجوع."

"كانت اللؤلؤة تبرق جمالاً، يسقط ضوء الشمعة الصغيرة، وينعكس من عليها، تخادع عقل كينو بجمالها. كم هي 2-Hosny ناعمة، ورائعة. وموسيقاها تأتي من قلبها – موسيقى تعدُّ بالسعادة والبهجة، بالمستقبل والراحة، والأمان. ملمسها الدافئ يعد بالحماية من المرض، هي بمثابة حاجز أمام الإهانة والتحقير. هي بمثابة صدِّ وغلق الباب أمام الجوع."

### Discussion

Symbol of fake beauty and promise.

The synonym for the verb (cozened) is 'charmed' (تخلب، تسحر). Al-Jahmani and Hosny tend to communicative translation (عقله يختال) besides the usage of (تخادع) in an accurate description, since the pearl beauty is fallacious and deceptive. Hysteron proteron is used by Hosny, who also flavors his translation by aesthetic addition as "يسقط ضوء الشمعة الصغيرة وينعكس من عليها" using a fancy language: "وخلب جمال" This symbol can be translated as "اللؤلؤة – وهي تتلألأ وتتألق بتأثير نور الشمعة الخافت – عقله. جميلة جداً إلى هذا الحد كانت، وعذبة جداً، وانبعثت موسيقاها الخاصة من جوهرها".

### Conclusions

1. Concerning the FSP, both Al-Jahmani & Hosny maintain the FE of the novella rightfully, they hardly ever deleted them, and they transferred most symbols, metaphors, similes, and hyperboles in such a professional and distinctive manner whether literally or communicatively, with the exception of few excerpts where they may not have felt it necessary or they were duplicated. In most cases, they transferred exquisite rhetorical images into Arabic as though they were originally formulated in Arabic style. The novella's easygoing language, which lacked any complexity or specific cultural sentences in general, contributed to this.
2. There are no specific strategies to translate symbols, personifications and hyperboles. As a result, there are no clear-cut roles to assess whether being fulfilled or not in discussion. The strategies include just similes and metaphors, handled by Newmark. Consequently, the emphasis is to the degree the translators succeeded in conveying it, the strategies they followed, their translation styles, the terms they selected, and other variables.

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