Translating Metaphoric Expressions: Translating Culture

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Abstract

This paper is based on the conclusion that metaphoric expressions are conceptual. Their function is not merely easthetic or related exclusively to literary texts. Metaphoric expressions, be them metaphors, simile, imageable idioms including proverbs are expressive of man's experiences within a certain social/cultural reality. And these experiences are expressed by language being "a part of reality, a shaper of reality and metaphor for reality" (Haliday: 1999).

The reality of a native speaker (English and Arabic in the Iraqi society for the purpose of this paper) is permeated with metaphoric expressions as such that there is "a stock of metaphors" the community of the native speaker lives and are representative of his experiences (Kramsch: 1993).

The purpose of this paper is, therefore, to present an analytical view into the translatability of metaphoric expressions being vitally important in the process of meaning-making.

One conclusion of this paper is that correspondent experiences produced by a domestic culture and a foreign culture should make the process of translating them possible and the possibility of getting the nearest possible equivalent wider.

Introduction

Images tend to be universal in languages as they are basically used to enhance understanding in interaction. Images especially in speech would economize on time and effort in passing over the message to the recipient.

Metaphoric expressions represented by metaphor, simile, idioms, in different forms including proverbs are generally based on images.

But are these images perceptive or conceptual? The answer to this question depends on what is meant by language and the social environment within which it is used and the experiences people within certain cultural context may have gone through. Accordingly, translatability of metaphoric expressions should, to a great extent, be possible.

Language as a function:

It must be admitted that analyzing metaphoricity in general would not be

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possible unless we believe that language is not only a code but a behavior and the social context of language behavior is the situation in which meanings are exchanged (Halliday 1984 : P.8). Sapir's view of language being a social reality (1956: P. 69) also supports the argument that metaphorical expressions are the product of a certain cultural context. Among linguists who believe in the social function of language is Firth, "the most important thing about language is its social function" (1957a: 255). He furthermore was more interested in social and expressive functions of language (Ibid: 8).

Culture and Cultural context:

Translating a metaphoric expression would naturally need the translator to look into the conception of culture and culture context that produced them and here it should be admitted that metaphoric expressions are used not simply as figures of speech which can exclusively be found in literary texts but as concepts that everyday interactions and exchanges are permeated with "they are metaphors we live by." (Lakoff and Johnson: 1980)

For Bruner, meaning is act, "cognitively mediated and performed in a social and cultural environment" (Verscheuren 199: p .68). And such acts presumably take place in a certain social context / cultural context.

The Concept of culture:

 The concept of culture has been defined in more than one way:

1. "Culture is all the knowledge and values shared by a society" (Hiperdictionary.com)

2. "Culture is the integrated pattern of human knowledge, beliefs, and behavior that depends upon the capacity for learning and transmitting knowledge to succeeding generations".(Merriam Webster online)

3. "Anthropologists most commonly use the term 'culture' to refer to the universal human capacity to classify, codify and communicate their experiences symbolically". (Wikipedia)

4. "Culture or civilization , taking its wide ethnographic sense , is that
 complex whole which includes knowledge ,belief ,art , morals,
 law, custom and any other capabilities and habits acquired by man as
 a member of society" (Taylor : 1871 , Wikipedia)

The UNESCO's definition of culture(2002): is that " Culture should be regarded as the set of distinctive spiritual ,material , intellectual and emotional features of society or a social group and that it encompasses , in addition to art and literature ,life style ,ways of living together , values systems , traditions and beliefs." (Wikipedia)

One may notice that almost in all definitions of cultures mentioned above there is the common denominator (knowledge / experience within the social context) which is an actual reality.

To go through a certain experience would definitely suggest the availability of the mental capabilities – the process of thinking which would be able to conceptualize reality by means of certain concepts (concept is something conceived in the mind) [Merriam Webster online] reflected by certain images (an image is a mental

picture or impression of something) (Ibid)

It can be assumed that the cultural context can be understood through examining the relation between thought, behavior, and language. Examining the relation of the individual with his social environment, Whorf states there are two levels of contact, the perceptual and the conceptual or cognitive (Fearing 1967: 61). He argues that in perception the contact is immediate. In cognition (or conceptualization) there is relatively greater opportunity for the operation of interpretive or inferential factors.

 Heiderbreder sees the difference between perception and conception as "perception is the experience of the palpable and manipulatable objects perceived as together in space and time, whereas in the attainment of concepts the organism elaborates, selects and organizes. The result is a construct suitable to another mode of reaction, the symbolic" (Ibid: 74)

The Contemporary Theory of Metaphor:

In his Contemporary Theory of Metaphor Lakoff (1992) does not agree with the classical theory of language which sees metaphor as a matter of language. He asserts that "the locus of metaphor is not in language at all, but in the way we conceptualize one mental domain in terms of another". For him "The conceptual system underlying a language contains thousands of conceptual metaphors" (Ibid).

One may assume that Lakoff moves also within the sphere of culture since he considers experience and knowledge as the basic for the theory of metaphor.

In their work, Metaphors We Live By (1980) George Lakoff and Mark

Johnson, a philosopher, suggest that "metaphors not only make our thoughts vivid and interesting but that they actually structure our perceptions and understanding. They look to metaphor as "pervasive in everyday life not just in language but in thought and action".

Moreover they make it clear that "our ordinary conceptual system, in terms of which we both think, and act, is fundamentally metaphorical in nature. They, accordingly, argue that "the way we think, what we experience and what we do everyday is very much a matter of metaphor".

Metaphor concepts in the culture of Lakoff and Johnson are not necessarily the same as in other cultures. Among the many examples they gave to support this argument are the metaphoric concepts of 'argument' and 'money':

- He shot down all of my arguments
- I demolished his arguments

The metaphor and argument being a war is so in the culture of Lakoff and Johnson. They used their experiences with argument in the daily life to conceptualize war.

Earlier to Lakoff's Contemporary Theory, Reddy wrote his paper, The Conduit Metaphor in which he referred to the fact that ordinary everyday English is largely metaphorical dispelling once and for all the traditional view that metaphor is primarily the realm of poetic or figurative language. He showed "the locus of metaphor is thought not language, that metaphor is a major and indispensable part of our ordinary conventional way of conceptualizing the world and that our everyday behavior reflects our metaphorical understanding of experience." (Fearing: 1967)

Stressing the significance of cultural context, Dilley Roy says in her book The Problem of Context that "Context is the central concept of social anthropology" (1999: P.1).

Harvey Penelope describes culture as a "concept which seems hard to dispose of…, looking to it as repository information" (Dilley 1999:213).

Lakoff's conceptual approach to metaphor in general was echoed by Kramsch who believes that "Native speakers of language speak not only with their own individual voices, but through them speak also the established knowledge of their native community and society, the stock of metaphor this community lives by and the categories they use to represent their experience. (Kramsch 1993:43)

Kramsch share's Halliday's view of language being "at the same time a part of reality, a shaper of reality and a metaphor for reality" (Ibid: 67)

Translating images: translating culture Translatability:

As it has already been mentioned it is the social reality/ cultural context which gives shape to our thoughts and concepts produces by certain community. Translating metaphoric concepts from one language into another, therefore, would definitely create problems related to

intercultural communications. On his part, the translator needs to familiarize him/herself with the social reality of the language into which he/she translates. This is to see if he can translate the source image as closer as possible to the target image.

An image-based metaphor, one may argue, can be adequately translated only after being contextualized as "contextualization is one of the most important if not the most important ingredients in verbal generation of meaning". (Verscheuren 1999:111) And "the contextual correlates may be found in the mental, social (or cultural) and physical world." (Ibid 112)

Quoting Goffman, peter Newmark referred in his book Approaches to Translation , to "the cultural cognitive assumptions as one of the social determinants of speech or writing behavior." (1981:121).

Translatability of metaphoric expressions:

It can be said that one basic step to decipher the meaning of the mental image in the source language so that to be translated into the target language is to have an idea about its origin within its cultural context. This is to show how people conceptualize them as a result of interacting with their environment.

Examples:

Mental_image (in English)	Origin	Non-Metaphoric (in Arabic)	Metaphoric meaning (in Arabic)
Cold shoulder	"Visitors to a house who were welcome were given a hot meal, but those who weren't were offered only cold shoulder of mutton" (www.phrases.org.uk)	كتف بارد	ترحيب بارد
a dead letter	A letter which lies in the post office because the address cannot be found. A law which is no longer enforced (seidl/Mcmordie.1997:22)	رسالة ميتة	رسالة لا صاحب لها- قانون غير فاعل-
a red herring	"From the custom of using the smell of a smoked, dried herring (which was red) to train dogs to hunt" (Oxford advanced learners dictionary)	سمكة حمراء	شيئ غير حقيقي
get the sack	"the allusion to tradesmen who owned their own tools, taking them in a bag or a sack when they were dismissed from employer (www.phrases.org.uk)	الحصول على كيس	يطرد من العمل
red tape	"Legal and official documents have been bound with red tape since the17th century and continue to be so.(Ibid)	شريط أحمر	الإجراءات الروتينية
Rule of thumb	"A means of estimation made according to a rough and ready practical rule, not based on science or exact measurement. This has been said to derive from the belief that the English law allowed a man to beat his wife with a stick so long as it was no thicker than his thumb". (Ibid)	قاعدة الأبهام	قاعدة عملية
start from scratch	"It is the world of boxing that has given us the concept of starting from scratch. The scratched line there specified the positions of boxers who faced each other at the beginning of a bout" (Ibid)	البداية من الخدش	البداية من نقطة الصفر
	"The first to be taken a back were not people but ships. The		

taking a back	figurative use of the phrase, meaning surprised rather than physically pushed back" (Ibid)	يؤخذ الى الخلف	تصيبه الدهشة
blood is thicker than water	"It was first cited in sir Walter Scott's book "Guy Mannering, 1815" (Ibid)	الدم أثخن من الماء	القرابة مصدر إسناد
read somebody the riot act	"From an act of Parliament passed in 1715 to prevent riots. It made it illegal for a group of twelve or more people to refuse to split up if they were ordered to go and part of the act was read to them" (Oxford advanced learners dictionary)	يقرأ قانون الشغب	يمنع بالقوة القيام بعمل ما
dog days	"The ancient Romans noticed that the hottest days of the year, i.e. in late July and early August, coincided with the appearance of Sirius, the dog star, in the same part of sky as the sun. Sirius is the largest and the brightest star in the Ganis Major constellation. The ancients believed that the star contributed to the heat of the day" (www.Phrases.org.uk)	أيام الكلب	أشد الأيام حرارة
kettle of fish	"It is a customary for the gentlemen who live near the Tweed to entertain their neighbors and friends with fete Champetre (rural feast), which they call "giving a kettle of fish"… a fire is kindled and live Salomon thrown into boiling kettles. Why a kettle of fish was chosen to represent a muddle or mess is not clear. It may be an allusion to the confusion of bones, heads and skin that is left after the fish has been eaten" (Ibid)	قدر لطهي السمك	حالة من عدم الوضوح والأرباك

These are just few examples of the "experiential bases of metaphor." (Lakoff: 1992)

But these experiences, however, might not be exclusively actually practiced

A paper tiger	to lose face
(نمر من ورق)	(يفقد سمعته)

The metaphor 'a paper tiger' refers to a person who appears to have power, but is in reality ineffectual.

This image is borrowed from the Chinese language. The Chinese leader, Mao Tse-tung, used it to describe China's opponents: "Imperialism and all reactionaries are paper tiger" (www.Phrases.org.uk)

'To lose face' began life in English as a translation of the Chinese phrase (*tiu lieu)*. 'Save face' came later just as the opposite of 'lose face' (Ibid)

These examples come in support of Hoijer's argument that "no culture is wholly isolated, self-contained and unique. There are important resemblances that stem in part from diffusion (itself evidence of successful intercultural communication) and in part from the fact that all cultures are built round biological, psychological and social characteristics common to all kinds." (Hoijer 67:94)

Such similarities are seen by Lakoff as "correspondences in our experience rather than a similarity….. Therefore metaphorical mapping •vary in

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• "there are two main roles for conceptual domains posited in conceptual metaphor ; the source domain-the conceptual domain from which we draw metaphorical expressions and the target domain the conceptual domain that we try to understand " (Lakoff:1992)

by the same community within its domestic culture. They might be borrowed from other cultures. Examples are the following metaphoric expressions:

to save face	sour grapes
(لحفظ ماء الوجه)	(العنب الحامض)

universality, some seem to be universal, others are wide spread and some seem to be culture-specific." (1992)

Accordingly, the translatability of metaphorical expressions conceptualized by correspondent experiences in more than one culture should be more possible than those which are culture-specific. In the former category fall images of Greek origin which can be described as wide spread within different cultures like the image 'sour grapes' which is related to the fable of the fox and the grapes. It is attributed to the ancient Greek writer Aesop (www.Phrases.org.uk) The image 'Sour grapes' is conceptualized by the social reality of the Greek, of the English and via the Iraqi local Arabic in the reality of the Iraqis:

(الماينوش العنب بيدة إيكول حامض ما اريده)

Correspondence in experiences in unrelated social realities seems to have produced somehow similar metaphoric expressions. This can be noted in the examples below:

To carry coals to Newcastle
            (in the English culture)
(أن تحمل فحما الى نيوكاسل)

a)   To carry vinegar to Basrah
            (in the Iraqi culture)

(أن تأخذ خلا الى البصرة)

b)   To take owls to Athens
                (in the German culture)

(أن تأخذ بوما الى أثينا)

d) To sell snow to the Eskimos
      (in the German culture)

(أن تأخذ ثلجا الى الأسكيمو)

In (a) the image is taken from Newcastle which was a well-known coal mining area and the UK's first coal exporting port.(www.Phrases.org.uk)

In (b) the image is taken from Basrah, south of Iraq, which is well-known for vinegar production.

In (c) the image is taken from Athens being well-known for the availability of sufficient wisdom. According to the mythology of ancient Greece, the owl was the Goddess of wisdom. It inhabited the Acropolis in great numbers. It was also the symbol of Athens. Generally it was a good omen for the Greek soldiers. If an owl flew over Greek soldiers before a battle, they took it as sign of victory. (www.owlpages.com)

In (d) the image is taken from the Eskimos who are associated with abundant snow.

The basic principle in the correspondent experiences above is to take something somewhere where it is not needed would certainly be unwise.

Talking about the Iraqi and English cultures, we can find many examples where correspondence in experiences conceptualized many metaphoric expressions in varying degrees. Translating them, therefore, would not be problematic:

Metaphoric expression (in English culture)	Metaphoric expression (in Iraqi culture)	Metaphoric expression In local Iraqi culture
1. Nip in the bud	Nip in the cradle	يئـد في المهد
2. Put the cart before the horse	He made the stable ready before buying the horse	يحضر المعلف قبل الحصان
3. Dog in the manger	Not having mercy nor let God help you	لا أرحمك ولا أخلي الله يرحمك (local Iraqi Arabic)
4. Hunger is the best sauce	Hunger is the best cook	الجوع امهر الطباخين
5. The end justifies the means	The aim justifies the means	الغاية تبرر الوسيلة
6. The last straw	The last straw that broke the camel's back	القشة التي قصمت ظهر البعير
7. Love is blind	Love is blind	الحب أعمى
8. Never buy a pig in a poke	Don't buy fish while in the river	لتشتري سمج بالشط (local Iraqi Arabic)

9. To throw dust in the eyes	To throw dust in the eyes	ذر الرماد في العيون
10. To tighten belts	To tighten belts on the bellies	شد الأحزمة على البطون
11. To heal the rift	To heal the rift	رأب الصدع
12. A shot in the dark	A stone in the dark	إحجارة بالظلمة (LocaI Iraqi Arabic)
13. A slip of the tongue	A slip of the tongue	زلة لسان
14. A stone's throw	A stick's throw	شمرة عصا (Local Iraqi Arabic)
15. To teach a lesson	To teach a lesson	يلقن درسا`
16. To put the clock back	To put the hands of the clock back	يرجع عقارب الساعة الى الخلف
17. Kill two birds with one snow	Two sparrows with one stone	عصفورين بحجر
18. History repeats itself	History repeats itself	التاريخ يعيد نفسه
19. Haste makes waste	Haste makes repent and slowing down makes safety	في العجلة الندامة و في التأني السلامة
20. Every family has a skeleton in the cupboard	Homes have secrets	البيوت اسرار
21. It is easier to pull down than to build	Pulling down is easier than building up	الهدم أسهل من البناء
22. Safety lies in the middle course	The best thing is that in the middle	خير الأمور اوسطها
23. The apples on the other side of the wall are sweetest	The local singer is not good enough	مطربة الحي لاتطرب
24. All that glitters is not gold	Not all that glitters is gold	ما كل يلمع ذهبا
25. One beats the bush, and another catches the bird	Man with sandals tires himself and that with boots reaps the benefit	يتعب أبو كلاش ياكل أبو جزمة (Local Iraqi Arabic)
26. Do as most men do, then most men will speak well of you	Eat what you would like, but get dressed as what people would like	أكل ما يعجبك و ألبس ما يعجب الناس
27. Best is cheapest	The most expensive is the cheapest	الغالي رخيص
28. All roads lead to Rome	All ravines lead to Mecca	كل الشعاب تؤدي الى مكة
29. Better the devil you know you than the devil	The devil you know is better than the devil you	الشيطان الذي تعرفه أفضل من الشيطان الذي لا تعرفه

you do not know	don't know	
30. A bird in hand is worth two in the bush	A sparrow in hand is worth ten in the bush	عصفور باليد خير من عشرة على الشجرة
31. Call a spade a spade	Call things by their names	سمي الأشياء بأسمائها
32. Cut your coat according to your cloth	Stretch your legs according to your quilt	مدد رجلك على كد غطاك (Local Iraqi Arabic)
33. Charity begins at home	Next of kin deserves most to be helped	الأقربون أولى بالمعروف
34. Brevity is the soul of wit	The best speech is the most succinct	خير الكلام ما قل و دل
35. Desperate diseases must have desperate Remedies	The last medicine is cauterizing	آخر الدواء الكي
36. A drowning man will clutch at a straw	A drowning man will clutch at a straw	الغريق يتعلق بقشة
37. East or west, home is best	I have been to Mecca but like my home I have not found	رحت المكة و جيت و مثل بيتي ملكيت (Local Iraqi Arabic)

The above mentioned examples come in support of the conclusion made by the Tunasion researcher Zouhair Maalej: "If the same conceptual metaphors are used to structure our lives despite our belonging to different cultures we are conceptualizing reality in the same way." (Maallej based his research on cognitive perspective)

One may have noticed that such a correspondence in experiences between two cultures-or could be more- should certainly involve no special effort on the part of translator to transfer meaning into the target language provided that he is well – acquainted with the culture of the source language. The equivalent could be found.

Looking at the metaphoric expressions in the table aforementioned, we can notice that the correspondence between the experiences has conceptualized the metaphoric expression via all the components of the

image or via some of the components of the image in the source language. For instance, in metaphoric expressions:

(5,6,7,9,11,13,15,18,21,24,27,28,36) correspondences cover all the components of the image.

The problem would clearly crop up when dealing with metaphoric expressions with different conceptualizations between two different cultural contexts. 'Time' for instance is conceptualized as a valuable limited source within the English culture (time is money). Whereas 'time' within the Arabic culture is conceptualized differently

(Time is just like a sword; if you don't cut it, it will cut you)

الوقت كالسيف ان لم تقطعه قطعك

The metaphor within the Arabic culture conceptualizes 'time' as a sharp sword which cuts. Here the translator needs to activate his knowledge about the culture of the source language. In this way the translator needs not only to be bilingual but also bi-cultural. (Schwarz: 2008)

Schwarz says that she has based her argument on Venetia's two terms of 'Domestication' and 'foreignisation'. A foreign text needs to be domesticated. i.e. brought as nearest as possible to the domestic culture. And a domestic text needs to be brought as closest as possible to the foreign culture in the target language. Such a task could require the translator to move, in the process of transferring the meaning of the metaphoric expression, between 'paraphrase' and 'metaphrase' in the absence of the right equivalent. (Wikipedia)

The metaphoric expression 'to break the ice' in English has no equivalent metaphoric expression in Arabic or even in the Iraqi local Arabic. The translation of this image has come to be known as يكسر'حاجز الصمت ' where part of the image is kept يكسر whereas 'the ice' is conceptualized as 'silence'. But, 'break' and 'silence' can not stand on their own to trigger the same effect of the source language image on the recipient in the target language. Therefore, different concept is introduced to shape, in full, the image. The barrier 'حاجز' is the additional component, which can be 'broken'.

The following examples show how this theory seems to have based its argument on the cultural context of a language:

Metaphoric expression (in English)	Meaning In English (non-metaphoric)	Metaphoric expression as translated into Arabic (standard/ Local Iraqi Arabic)	The image formed within the Iraqi culture
1. Over the moon/on top of the world	Delighted	فوك النخل	Someone up the date palm tree
2. Actions speak louder than words	Actions are more important than words	السيف أمضى من الكلمات	The sword is more powerful than words
3. The stick and the carrot	Threats and bribes	سياسة الترغيب و الترهيب	To attract and threaten
4. To flush out (rebels)	To chase them	يطهر منطقة ما من العصاة	To clean an area up
5. In full swing	To work hard and non stop	على قدم و ساق	On foot and leg

Such a process is what Nida described as working on the level of the dynamic equivalence, "only in Nida and Taber's edition is it clearly stated that dynamic equivalence in translation is far more than mere correct communication of information." (Leonardi: 2000)

There is, however, another category of metaphoric expressions in English which maintain the same imagery when translated into Arabic. This is most probably not because the target language has no equivalent or near equivalent to them. There could very well be (this is not meant to be discussed in this paper). Still, it is noticed that the same image which is English specific-culture finds its way into the translated version into Arabic. It can be argued that this could possibly be attributed to the dominance of the English language on the different channels of communication particularly the news (political news in particular) which usually travels very fast. Political analysts and party members in Iraq are among those who heavily use such literally- translated metaphoric expressions:

Metaphoric expressions (in English)	Literally -translated metaphoric expressions (in Arabic)	Non-metaphoric meaning (in Arabic)
1. Put sticks in the wheels	يضع العصي في العجلات	يعرقل العمل
2. Back to square one	يرجع الى المربع الأول	الرجوع الى نقطة البداية
3. No light at the end of the tunnel	لا ضوء في نهاية النفق	أمر ميئوس من حله
4. To bridge the gap	لتجسير الهوة	لمد جسر بين طرفي الهوة
5. Stick and carrot	العصا و الجزرة	الترهيب و الترغيب
6. To play a role	يلعب دورا	له دور
7. Lame duck	بطة عرجاء	شخص أو مشروع غير ناجح
8. To plug the gap	لردم الهوة	لملء الهوة
9. In cold blood	بدم بارد	يقتل بصورة تدل على تجرده من إنسانيته
10. Black market	السوق السوداء	السوق الخفية غير المعلنة
11. Walk a tight rope	المشي على الحبال	يخاطر بحياته
12. Go back on one's own words	يتراجع عن كلامه	لا يلتزم بوعده
13. Build up confidence	يبني الثقة	يعزز الثقة
14. To fall prey	يسقط فريسة	يسقط فريسة
15. A bottle neck	عنق الزجاجة	ازمة
16. Cutthroat competition	منافسة حادة	منافسة حادة
17. Hard currency	العملة الصعبة	العملة النادرة
18. The road to hell is paved with good intentions	الطريق الى الجحيم مفروش بالنيات الحسنة	النيات الحسنة تقود الى الجحيم
19. Strike while the iron is hot	إضرب عندما يكون الحديد ساخنا	إستثمر الفرصة
20. Those who live in glass houses should not throw stones	الذي بيته من زجاج عليه أن لا يرمي الآخرين بالحجر	الذي فيه عيب عليه ان لا ينتقد الآخرين

Images in the table above are used often by politicians and analysts in

general in Iraq not only in speech but also in writing.

Conclusion:

The social reality of the English people and the social reality of the Iraqi people have produced a great number of metaphoric expressions. This means that they have a vitally important role in understanding meaning in everyday interacting in both the English and the Iraqi communities not to mention the fact that metaphoric expressions can effectively be used in teaching a foreign language.

To be aware about the cultural reality of the source language should undoubtedly help the translator with the process of meaning transfer into the target language.

Since metaphoric expressions have been conceptualized over a long period of time by the culture of the source language , the translator would better get familiarized with the experiential basis of such expressions. Such an insight into the background of the experiences undergone by a native speaker within his culture could help the translator to achieve an adequate level of translatability.

The experiences could be correspondent. In this case, they might have been conceptualized, to a greater extent, in the same way. Translating the metaphoric expressions of this category should not be problematic.

The second category of metaphoric expressions such as 'the stick and the carrot' in English has no correspondent conceptualization in Arabic in the Iraqi community. Here the translator is expected to paraphrase the metaphor should he find no metaphoric equivalent.

In the third category come metaphoric expressions in English which are translated literally into Arabic adopting the same image. This is most probably not because the target language (Arabic) has no equivalent or near equivalent to them. There could very well be. Clear examples of this category can abundantly found in the political discourse of Iraqi politicians and analysts in general nowadays such as 'back to square one', 'a lame duck', and 'to walk a tight rope'

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ترجمة الاستعارة تعني ترجمة الحضارة

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المستخلص

يقوم البحث على الإستنتاج الذي يقول إن تعابير الإستعارة أساسها فكري بمعنى ان عملها لا ينحصر في كونها أدوات لتجميل النص الأدبي فقط بل هي جزء حيوي من الواقع الإجتماعي لمتحدث لغة ما بوصفها لغته الأم . فهي تعبر عن تجارب الإنسان ضمن واقعه الإجتماعي الحضاري. وهذه التجارب تعبر عنها اللغة كون هذه اللغة جزءاً من الواقع الذي تعطيه شكلاً و التي تصوره مجازيا. (هاليدي: ١٩٩٣).

إن الواقع الذي يعيشه المتحدث بلغة ما بوصفها لغته الأم مفعم بالاستعارات على نحو كبير حتى أن هنالك "خزيناً كبيرا من الإستعارات." يعيشها مجتمع هذا المتحدث لتلخص تجاربه على شكل صور مجازية (كرامش:١٩٩٣)

يهدف هذا البحث الى تقديم وجهة نظر تحليلية في قابلية هذه الصور المجازية على الترجمة من اللغة الإنكليزية الى اللغة العربية في المجتمع العراقي وذلك لأهميتها الحيوية في عملية الفهم.

إحدى نتائج هذا البحث هي إن التطابق في التجارب بين ثقافة النص في لغة المصدر و ثقافة النص في لغة الهدف يجعل مهمة ترجمتها مهمةممكنة جداً و إمكانية التوصل الى المعادل الأنسب في لغة الهدف إمكانية كبيرة.