

THE TRANSLATION OF SIMILE IN
CHARLOTTE BRONTE'S JANE EYRE

by

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Dedication

For my husband and my sons: Abdulrahim, Mohammad and Omar.

Abstract

This thesis examines the translation of similes in Charlotte Bronte's novel *Jane Eyre* (1847). Data is collected from the original work and two Arabic translations of it by Munir Baalabaki (1985) and Helmi Morad (2003). It uses a critical contrastive analysis to assess the degree of accuracy between this original rhetorical device and its rendition into Arabic. This thesis posits that translation of similes of *Jane Eyre* suffers from serious mistranslation. Some similes deviated from the intentions of the original text; others violated linguistic and cultural norms of the target text. Consequently, this mistranslation undermines the overall literary value of the novel in Arabic. The nature of similes used in the novel and the translators' overreliance on formal equivalence approach and literalism along with inconsistent translation strategies resulted in mistranslation of a good number of similes.

Search Terms: Literary Translation, Stylistic Devices, Simile, Jane Eyre, Charlotte Bronte

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List of Abbreviations

HM: Helmi Morad

MB: Munir Al-Baalbaki

SL: Source Language

ST: Source Text

TL: Target Language

TT: Target Text

Chapter One: Introduction

1.1 Overview

Translation of literature belongs to the field of literary translation and presents a set of issues and problems that are shared with other areas of translation studies. However, due to the rhetorical nature of literary text, it presents a set of specific issues and problems that are encountered in the translation of foreign literature. The problems of literary translation lie in the fact that, as Sánchez (2009) confirms, “Literary translation covers an enormous semantic and stylistic field whose dimensions are practically impossible to measure in any precise form” (p. 123), thus it pushes the limits of translatability beyond solving linguistic problems.

Literature depends on a range of rhetorical figures, such as simile and metaphor. Simile, as a rhetorical device, plays an important role in literary writing. It likens one thing to another dissimilar by the use of the word *like* or *as*, making an explicit comparison between the two. Why is it important? Simile paints an immediate image in the mind of the reader of the world that the writer is trying to create in the literary work. As most comparisons do, simile highlights one aspect or one quality of the object of comparison. However, such comparison or association is not always simple, as the simile might evoke a complex set of features that are taken as a whole or multidimensional. Eco (2001) asks the question, “Should a translation lead the reader to understand the linguistic and cultural universe of the source text, or transform the original by adapting it to the reader’s cultural and linguistic universe?” (p. 22). This question lies at the heart of the translation strategy determination and the analysis of rhetorical devices such as simile. Thus, the translation procedure should be conducted with these two critical strategies in mind in order to understand whether mistranslation or deviation from the source text message is part of the chosen translation strategy or just an aberration of translation. As Darwish (2010) observes, “knowledge and social change are being shaped by translation. Translation is a central activity in the transfer of knowledge, beliefs and values across cultures and civilizations and in mediating reality” (p.33). He adds that selecting the improper translation strategy leads to mistranslation and deviation from the message in the ST. One area where such mistranslation is identified is the translation of rhetorical devices and figures of speech such as simile (Darwish, 2010).

1.2 Purpose and Significance of the Study

The purpose of the study is to analyze the translation of similes in Charlotte Bronte's novel *Jane Eyre* and to assess the impact of two translations on the integrity of the original text in terms of reproducing or not the message of the source text. Two translations have been selected for this contrastive study. These two translations were carried out by two translators, Munir Baalabaki and Helmi Morad who are known for their translation of famous literary works. Two translations by two famous translators may be sufficient in presenting an idea about problems and solutions in translating similes in the novel. In *Jane Eyre* simile plays an important role in the style of writing that the author chooses for the novel. The significance of the study of simile translation can hardly be overemphasized or given the critical role simile plays in literary work and more specifically in *Jane Eyre* where simile is used to describe the speaker's environment. By using simile she drew mental images to describe cruel weather which make the reader feel cold as if he/she is surrounded with fog and snow. She could achieve reader's sympathy by using similes in describing the cruelty of her surroundings and in describing her deep feelings when she is treated unjustly. As a result, this study gives us the opportunity to understand the nature and processes of simile translation and insights into the reasons for mistranslation and deviation from the original message in the source text (ST).

The thesis seeks to answer the following questions:

Q1. How do translators deal with similes in literary texts?

Q2. What is the impact of the translation strategies used in dealing with similes on the TT?

1.3 Limitations of the Research

The process of analysis is necessarily highly selective, given the length and complexity of the work under examination and the time and space of the current research. It is also not the intention of the present study to examine *Jane Eyre* in its entirety as a novel, but to narrow the focus on the translation of a representative set of similes used in the novel.

1.4 Thesis Structure and Organization

This thesis consists of five chapters as follows:

Chapter one is the Introduction and it provides an overview of the research, its context and background and identifies the research topic.

Chapter two is the Literature Review and it presents a review of landmark publications relevant to the object of enquiry of the current research. It sheds light on the complexity of literary translation and translation approaches adopted in this type of translation.

Chapter three is the Methodology and it describes the research model and the theoretical basis of the research. It also outlines the research design and strategy and the data collection and analysis methods chosen for this study.

Chapter four is the Discussion and Analysis and it presents the main findings with regard to the research questions. It presents a summary, discussion and general conclusions based on the findings of the study.

Chapter five is the conclusion of the thesis. It presents the summary of the findings based on the data analyzed in the thesis.

Chapter Two: Literature Review

2.1 Overview

The aim of this chapter is to review literature relevant to the subject of enquiry of the current research. It explores the various relevant models of translation and the main issues that have been at the centre of debate of literary translation. Consequently, a survey of key translation theories and models is undertaken in this chapter, with the aim to ground the analysis of data in a conceptual and theoretical framework.

2.2 What is Literature?

The definition of literature is capacious. It cannot be defined without mentioning its genres and characteristics. It is written in a special language that differs from other writings. Literary texts pay special attention to form which has to be attractive, interesting and entertaining. Cambridge Online Dictionary defines it as “written artistic works, especially those with a high and lasting value” (2016). The main feature of literary texts is their form. They are not what is said, but how it is said. The Arab famous scholar and writer Al-Jahiz (776-868AD) in his famous book *البيان والتبيين* (*Eloquence and Exposition*), described literature as follows:

"الأدب قائم على تحلية النصّ. وهو قائم على الزينة التي يضيفها إلى المعنى لا على المعنى" (1998 :254)
(Literature is based on making texts attractive. It adds flavor to the meaning but does not create new meanings).

Al-Jahiz (1998) believes that literary texts are lively and interesting. They have the power to affect and change readers' opinions and views because of their emotional expressive language (Al-Jahiz, 1998, p. 254). Literary writers create their own expressions and their own style in the way they want. No obligation makes them follow others' rules or methods. According to Sartre (1965), when writers write their own texts they have the choice how to express themselves, the way that a music composer and a painter do, and they have the freedom that readers have. Readers have the right to read whatever and whenever they like and writers have the right to write whatever and however they want (Sartre, 1965, pp. 1-31). There are no core differences in definitions of literature. Scholars in general agree on the special language of literary texts. Not far from what Aljahiz (1998) said about what literature is, Eagleton (1983) defines it by stating that “Literature transforms and intensifies ordinary language, deviates systematically from everyday

speech” (p. 2). Literary language differs from the daily language in a way that meanings are not always stated directly. Words usually have connotative meanings presented by using many devices. “... the literary work as a more or less arbitrary assemblage of 'devices', and only later came to see these devices as interrelated elements or 'functions' within a total textual system” (ibid: 3). Foucault (2015) believes that, in literature, the usage of words in ordinary manner is violation of literature rules (Foucault, 2015, pp. 49-50). In other words, deviance from normal language is what gives texts their value and classifies them into literature.

2.3 Literary Translation

Literary translation has been a topic of debate since translation theory had been studied. Time, discussions and arguments have been devoted for this field of translation. Many books and articles on literary translation and problems literary translators face have been published. The especial language of literary texts may make translators not sure about decisions they make and it probably forces them to be in doubt and inconsistent. What makes the situation more complicated is the absence of a consensus on which approach should be followed in translating literature. It is agreed that literary texts are creative works loaded with imaginative and expressive language. The translators’ task is to reflect all linguistic, semantic and stylistic features of the literary text they translate. A literary translator has to be aware of the characteristics of literary texts, and has to have the capacity to evaluate those texts in both source language (SL) and target language (TL). This awareness enables translators to recognize and render the imaginative and expressive language of literary texts without violating linguistic and stylistic norms of the TL. According to Landers (2001) “...of all the forms translation takes such as commercial, financial, technical, scientific, advertising etc. only literary translation lets one consistently share in the creative process” (p. 5). He describes it as "the most demanding type of translation" (p. 7). He believes that literary translation is more difficult than creating one’s own literary text, “It is more difficult than writing literature” (p. 7). Translators need to recognize the intension of the writer of the original text when he/ she does not state the meaning directly. They also need to realize the reason behind choosing specific words and expressions and the equivalent words and expressions in the target language. Translation studies theorists believe that in literary translation it is not enough to render the content

only, but also the effect it creates on the reader as Nida's Dynamic equivalence requires (Nida, 1964, p. 159). It should reflect the beauty of the original work. Newmark (1993) explains this by saying, "I love certain musical works, poems, plays, fiction and paintings, and I want, rather too concisely, to convey the love to any readers I have" (p. X).

Meanings in literary texts are not stated directly. Words, phrases, and expressions are composed in a way that they can create some mystery and vagueness. This is one peculiar quality that characterizes a text into literature. Translators, after many readings of the source text (ST), can recognize the connotations in it and recognize where the text producer stated denotative meanings and finally decide the suitable rendering in the TL. Newmark (1988) states that "in a literary text, you have to give precedence to its connotations, since, if it is any good, it is an allegory, a comment on society, at the time and now, as well as on its strict setting" (p. 16).

One main source of difficulty in translating literature is the density of stylistic devices in the ST. Newmark (1988) states "In fact, the greater the quantity of a language's resources (e.g. polysemy, word-play, sound-effect, metre, rhyme) expended on a text, the more difficult it is likely to be to translate, and the more worthwhile" (p. 17).

Translation can be the only access people have to literary texts written in a language they do not speak. This puts the criteria of faithfulness in translation in a predominant position. People may think that faithfulness in translation is to transfer all aspects of the ST to have the effect on TT reader the same as on the ST reader. But Landers (2001) has a different point of view. He is more flexible and less strict than Newmark in this aspect. He believes that although a good translator should have good command in the two involved languages, the SL and the TL, and a good knowledge in the two cultures of the source and the target languages, perfection cannot be expected under any circumstances. The richness of the original work can never be reached (Landers 2001, p. 8). It is not about the ability of the translator or if he/ she is a qualified translator or not. It is about languages and the differences between the SL and the TL. Translators may face an untranslatable word or expression. He/ she may face a word unacceptable to be translated or an idiom that does not have an equivalent idiom in the TL. Differences between source culture and target culture also burden the translator.

Newmark (1998) believes that any translator's attempt to translate literary texts should bear in mind that some features cannot be ignored under any circumstances in this kind of texts, and should be rendered into the TT. These features are: figurativeness, allegory, onomatopoeia, rhythm, each word count and polysomic words and collocations (Newmark, 1998, pp. 102-103). Here it seems that Newmark asks for the impossible as we know that onomatopoeia cannot be translated into Arabic for example. If we take into consideration that literary texts are characterized by special stylistic devices that cannot be translated, we figure out why it is considered a special type of translation. Landers (2001) wonders how any translator can transfer tone, pun, slang, colloquialisms, proverbs, culture references and metalanguage (Landers, 2001, p. 5).

If literature is the pot containing all aspects of culture, translators need to know not only the source language, but also the source culture. Because literary texts are always full of cultural references, some theorists believe in the impossibility of translating literature. In *The Encyclopedia of Literary Translation to English*, Classe (2000: pp. 348-349) states that Jacques Derrida and Paul de Man always had different views in politics, literature and philosophy, but they agreed on what Benjamin wrote in his essay, "it is a well-nigh impossible task of the translator to render this incommunicable form of the original in the target language". But Peter France has a different point of view. He states that literary translation is any translation planned to be read as literature (as cited in Hermans, 2007, p. 78). Holmes (1988: 101) contends that, a translator can achieve a text close to the ST but sameness is out of their reach. Goethe (1813), as cited in Newmark (1988) states that, "translation is impossible, essential and important" (p. 8). In literary translation, translators have to transfer meanings and style with all its aspects of sentence length order and stylistic devices. That is too much to be asked because literary discourse, norms and style are different from one language to another.

Ghazala (2014) describes definitions as unsatisfactory. He insists that the term 'literary translation' should imply that the TT should be a literary text because sometimes the translation of a literary text can be not literary" (p.14). He articulates his own definition on which he insists on rendering the form, content and effect on the target reader:

I define literary translation as a special type of translation that is concerned solely with translating literary genres and sub-genres into literary pieces of work in the

TL, accounting for all features of literariness and creative style of the original, especially, re-registration, semantic density, syntactic and lexical intricacies, polysemy, displaced interaction, multi-layeredness, symbolism, aestheticism, figurativeness, and most importantly, tone: the involvement of human feelings, sentiments and emotions. (Ghazala, 2014, p. 16)

In spite of being not identical, the above mentioned definitions of literary translation have many points in common: literary translation is not an easy task; it is a highly demanding type of translation and the translation should transfer all aspects of the ST to the TT; the focus should be on both the form and content; stylistic features and devices in the ST should be rendered in the TL. In other words, literary translation is that kind of translation that pays special attention to style as an important aspect in literary texts.

2.4 Style in Literature

In simple words, style is used to describe patterns that distinguish types of writings. Some texts are written in a formal style whereas some are in an informal style. Leech and Short (2007) define style as “the way in which language is used in a given context, by a given person, for a given purpose, and so on” (p. 7). Here we are speaking about “*langue* and *parole*” (p. 7). These two terms were introduced into the vocabulary of theoretical linguistics by the Swiss linguist Ferdinand de Saussure. *Langue* means language as a communication system and *parole* means speech and the uses of the language. Generally speaking, style in literature is used to describe the language of specific writers and specific periods, like the style of Hemingway and the style of The Victorian Literature. Style is a reflection of writers’ personalities because it reflects their feelings and attitudes. Each writer usually follows a style she or he likes and satisfied with. Style here means linguistic features and stylistic features which characterize any text. Murry (1961) states that “Style is a quality of language which communicates precisely emotions or thoughts or a system of emotions or thoughts peculiar to the author” (p. 71). When analyzing language of any genre of any period, we are talking about style. The field that studies style is stylistics. The aim of this branch of study is to analyze literary texts, how stylistic devices like simile, metaphor, alliteration are used and what value they add to the text. Malmkjær (1991) defines stylistics as “the study of style in spoken and written text” (p. 591). Leech and Short (1981) state that “Stylistician often quires into why one set of linguistic options is favored over others by the writer” (p. 10).

2.4.1 Stylistic devices. Attempts to define literature were almost on the same bases: fictionality and nonfictionality; what is known as literature works from one generation to another and deviance from the ordinary language. What creates this deviance is the use of stylistic devices. Stylistic devices are usually used to make the text interesting and lively. They give the text its aesthetic aspect and taste and they are usually connected with literary works. According to Leech and Short (2007) a stylistic device is the occurrence of a linguistic feature or a stylistic feature, and they distinguish between the two categories by stating that a linguistic feature includes nouns, verbs, questions...etc. Stylistic features, on the other hand, include parallelism, alliteration, personification... etc. (see the definitions and discussion below). They describe stylistic features as a complex phenomenon and hard to define but describable by linguistic terms. (pp. 64-65).

Eagleton (1983) states that, “the formalists define literary work as “a more or less arbitrary assemblage of device” (p. 2). These devices are important because they give texts the deviance of ordinary language, and give them their characteristics as literature. The common function of stylistic devices according to Eagleton is “their 'estranging' or 'defamiliarizing' effect” (p. 2). By using personification for example, we find death a gentleman as Emily Dickenson says in her famous poem *Because I could not Wait for Death*. By using metaphor, we realize that the voice of the one we love is music, as Shakespeare says in his *sonnet 130*. These devices are not used randomly. On the contrary, good writers use them wisely to add a special flavor to their texts, verse or prose, which makes them entertaining and pleasing. At the same time, these devices are important in building the whole text.

2.4.2 Simile in English. Simile has not received as much attention as metaphor although it is frequently used in writing genres in general. It is usually studied along with metaphor and rarely investigated as a figure of speech by itself. It is easy to be recognized and understood even by non-native speakers of the language. Childs and Fowler (2006) state that “simile is a comparison, discursive, tentative, in which the ‘like’ or ‘as . . . as’ suggests, from the viewpoint of reason, separateness of the compared items” (p. 138). It is an important device used to affect the mental state of the reader but it does not have that sudden effect of the metaphor and it does not “demand the same degree of mental commitment to the image” (ibid: 138). Abrams (2012) describes its function by stating that

“in a simile, a comparison between two distinctly different things is explicitly indicated by the words ‘like’ or ‘as’” (p. 130). Pierini (2007) discusses the nature and function of similes, the criteria for their classification, and their interpretation. According to her, simile can be defined as “...the statement of a similarity relation between two entities, essentially different but thought to be alike in one or more respects, or a non-similarity relation” (p. 23). According to her, similes can fulfil various functions. For instance, “they serve to communicate concisely and efficiently: they are one of a set of linguistic devices (figures of speech) which extend the linguistic resources available. Secondly, they can function as cognitive tools for thought in that they enable us to think of the world in novel, alternative ways, namely, they can create relations of similarity” (p. 27). She identifies two categories of similes: (1) literal (*Blackberries are like raspberries*) and (2) nonliteral (*Crime is like a disease*). Most of the elements of simile are common with the elements of metaphor. These elements, according to Pierini are: topic, which is the person or object described by the simile (Pierini, 2007, p. 23). They were presented by Richards (1936) as tenor and vehicle which is the entity to which the topic is compared (Pierini, 2007, p. 23).

2.5 Translation of Simile

It is thought that simile is usually easy to recognize and interpret based on the presence of the comparator; however, it is not always the case. Similes are sometimes misleading because all elements which compose them have connotative meanings. Simile may come in the form of idiom or fixed expression or it may have allusion that refers to an unknown or uncommon reference for the translator and the TT readers. In these cases, it is not easy to be recognised and interpreted. The presence of the marker of the comparison or the comparator does not help in deducing the whole meaning of the simile as a unit. If we know that formal translation is the preferable approach in translation by Arab as Darwish (2010) contends “Literal translation is an old legacy in Arabic literature and translation that has been perpetuated in both directions by both Arab and Arabist translators, and continues to make a serious dent in the lexis, idiom and structure of the Arabic language” (p. 249), we may expect what kind of translated simile the product is. Different types of similes require different translation approaches. Specific strategies by Pierini (2007) are suggested to translate similes. These strategies are:

S1: Literal translation (retention of the same vehicle)

S2: Replacement of the vehicle with a different vehicle

S3: Reduction of the simile, if idiomatic, to its sense

S4: Retention of the same vehicle plus explication of similarity

S5: Replacement of the vehicle with a gloss

S6: Omission of the simile (Pierini, 2007, p.29)

2.5.1 Similes using idioms. An idiom is “a fixed expression whose meaning cannot be deduced from the denotative meanings of the words that constitute it” (Dickins, Hervey, & Higgins, 2002, p. 237). For example, “Her constitution was as sound as a bell” (Bronte, 2003: p. 53) is a simile but it is an idiom and it should be dealt with as an idiom. The difficulty in translating idioms is that they are culturally bound and translating them requires a good knowledge of SL culture and TL culture. One more challenge a translator faces when translating idioms is that they are not easy to be recognized, so translator may start dealing with them literally which leads to bad and vague translations. Baker (1992: 72-77) suggests four strategies to translate idioms:

1. Using an idiom of similar meaning but dissimilar form.
2. Translation by paraphrasing.
3. Translation by omission. When none of the above mentioned strategies work, omission is the right choice.

2.5.2 Similes using allusions. Abrams (1999) defines allusion as “a passing reference, without explicit identification, to literary or historical person, place or event or to another literary work or passage.” For example, “She won’t look like Queen Boadicea leaning against those purple cushions” (Bronte, 2003: p. 248) (p. 9). Kirillov (2003) categorizes allusions into five groups: Historical allusion (people, places, events), biblical allusion (texts of Old Testament), literary allusion (such as characters, settings, plot), the arts (music, works of art, theatre), popular culture (people, places... etc.) (as cited in Niknasab (2011). Allusions are not used randomly or aimlessly; they are used for specific functions. According to Irwin (2002), “it has aesthetic function” (p.528) and like other stylistic features it adds beauty and attraction to literary texts and “it also has communicative function because it connects the reader with traditions” (ibid). Pasco (1994) states that “in literature, allusion is used to link concepts that the reader already has knowledge of the concepts discussed in the story” (p. 67)

Leppihalme (1997) suggests specific strategies to translate allusion. As mentioned above, allusions may refer to proper names or may refer to events. In translating proper names, the proper name can be maintained unchanged, or unchanged with explanation or not; or it can be replaced by a TL name, or the name can be omitted. In the second case there are also specific strategies (Leppihalme, 1997, p. 84) as follows:

1. To use standard translation if there is one.
2. Literal translation with slight changes.
3. Add extra allusive guidance to the text.
4. Provide additional information (footnotes, endnotes,...etc).
5. Introduce textual features that indicate the presence of borrowed words.
6. Replace with a performed TL.
7. Rephrase the allusion with an overt expression of its meaning.
8. Re-create the allusion by creatively constructing a passage that produces its effect.
9. Omit the allusion completely (Leppihalme, 1997, pp. 78- 79).

2.6 Style in Arabic

Generally speaking the term أسلوب (style) is used in Arabic to refer to the way of doing something or the attitude of somebody. Ibn Manzour (1311-1232 CE) defines الأسلوب (style) as, الطريق والوجه والمذهب (way, space and attitude.) (Ibn Manzour, 1955, p. 4237). He adds هو فن الكلام (it is the art of speech). According to Ghazala (2011), history of style in Arabic has been through many stages. First, it was not known in literary classic Arabic works. Then the term أسلوب was used for the first time by Abu Bakr Al- Baqillani (950-1013 CE). Abudul-Qaher Al-Jurjani (1009-1078CE) probably was the most famous Arab linguist who defined style as “الضرب من النظم والطريقة فيه” (2008, p. 469) (the patterns and the way of writing). In his مقدمة (Introduction), Ibn Khuldoun (1332-1406 CE) states that,

جودة اللغة وبلاغتها في الاستعمال تختلف باختلاف طبقات الكلام في تطبيقه على المقاصد والمعاني. ولكل مقام أسلوب يخصه من إطناب أو إيجاز أو حذف أو إثبات أو تصريح أو إشارة أو كناية واستعارة (1980 : 490)

(The quality of the language and its rhetoric differs according to its functions, and to what extent it can convey the intended meaning which can have different purposes. Each context requires a specific style which can involve verbosity, ellipsis, affirmation, negation, explicitness, implicitness, metonymy or metaphor). (1980, p. 490).

2.6.1 Types of style in Arabic. Al-Jarim and Amin (2010) define style as the meaning formed by words that as a whole unit give the closest intended meaning and has the deepest effect on the hearer. They classify style in Arabic into three types: scientific style, rhetorical style and literary style. According to them, each type has its own specific characteristics.

Literary style (الأسلوب الأدبي) is known by its aesthetic language. It is full of imagery, similes, and metaphors. It treats concrete objects as abstracts and abstracts as concretes. Writers of this style are usually far from scientific facts and they try to invent imaginary reasons for natural phenomena. However, it deserves mentioning that overusing figurative language is not always praised. It becomes a kind of exaggeration that makes the text look artificial and unnatural (pp. 12-13).

2.6.2 Simile in Arabic (التشبيه). The definition and elements of simile in Arabic are close to them in English. Abdul-Raof (2001) states that, “simile takes place when we compare two things in an imaginative or descriptive way using one of the comparison particles (كـ like, as) or (مثل- like, as)” (p. 149). Al-Maidani (1996) states that simile has four elements: المشبه، المشبه به، أداة التشبيه، وجه الشبه. Their counterpart elements of simile in English respectively are : (topic, vehicle, comparator and property). Topic and vehicle are called *simile ends*. The comparator can be a particle as (كأن، كـ)، or a verb as (يضارع،)، or a noun (شبيهه، مثيل، يحاكي).

According to Al-Maidani (1996, pp. 173-174), types of similes are divided into the following categories:

1. أنت كالبحر في عطائه is when the common property is mentioned, for example:
2. الناس كأسنان المشط is when the property is not mentioned, for example:
3. خالد أسد is when the comparator and property are not mentioned, for example:
4. تشبيه تمثيلي which is originally تشبيه مفصل, but the property is a combination of many features taken from many objects, for example:
وتراه في ظلم الوغى فتخاله قمرأ يكرُّ على الرجال بكوكب.
5. تشبيه ضمني is when the topic and the vehicle are not compared to each other explicitly, for example: وأصبح شعري منهما في مكانه وفي عنق الحسناء يستحسن العقد.

The speaker here compares his poetry in these two persons to a necklace in a beautiful woman's neck implicitly.

Any simile has the comparator is تشبيه مرسل, so there is:

1. خالد كالأسد في الشجاعة, تشبيه مرسل مفصل, for example, . It is مرسل because the comparator is mentioned and مفصل because of the presence of the property.
2. خالد كالأسد, تشبيه مرسل مجمل, for example, . It is مرسل because the comparator is mentioned but the property is not is not.
3. خالد أسد في الشجاعة, تشبيه مؤكد مفصل, for example, . It is مؤكد because the comparator is not mentioned but the property is.

Simile is usually used for specific purposes. Abdul-Raof (2006, pp. 208- 209)

summarizes functions of simile as follows:

1. to provide clarification, as in الزرافة مثل الجمل دون سنام.
2. to identify specific feature, as in الحسد كالنار تأكل بعضها.
3. to praise someone, as أنت شمس وغيرك كواكب.
4. to dispraise someone, as in يأكل زيد كالبهيمة.

2.7 Style and Translation

The term ‘style,’ when it is mentioned with translation, is referred to as a difficulty facing translators. Literary translators hesitate how to deal with style. Are they to render the meaning of the ST using their own style, and in a way that satisfies them, or to transfer the style of ST without changing it? It is important to know that the literary translator must have a good knowledge of the style in both SL and TL. Boase- Beier (2006) states that “a translator who is stylistically aware is likely to be able more fully to appreciate both stylistic effects and the state of mind or view that informs them” (p. 29). Ghazala (2011) discusses three points related to the translation of style. The first is that stylistic systems in SL and TL are different. The second is that using devices like imagery, metaphorical expressions and others lead to different reading and different interpretation by translators as readers. The third is the intention and style of the author is author specific not translator or reader specific (Ghazala, 2011, pp. 108-125).

Languages are different and have different style norms. For example, English and Arabic differ in length of sentences. Arabic tends to use long sentences and frequent use of the connector و (and). We can find a whole paragraph consisting of one sentence. Also, using active and passive is not the same in the two languages. Some texts have intended ambiguity. Is the translator to solve and clarify this ambiguity or maintain it as it is in the

(ST)? These are real problems facing literary translators in general, especially when some theorists in translation studies assert that translators have nothing to do with style. Savory (1968) states,

a perfect translation, it has been said, conveys the spirit of the original author by giving us the words that he would have used, had his language been that into which his writings are about to be translated. The findings of these words, it may be added, must take into account the author's style which depends on his personality as well as the special circumstances in which he wrote (p. 138)

But Baker (2000) believes that it is impossible to render the original text without leaving some of translator's style on the TT "... as it is to handle an object without leaving one's fingerprints on it" (p. 244). It is not an absolute right for them, according to Baker on the same page "but they cannot create their own style, they can leave just traces indicate their style" (Baker, 2000, p. 244).

This debate is still making theorists in translation studies trying to figure out a reasonable solution that does justice to the original writer of the text, the translator and the reader. It can be relieving to know that there is a consensus on one fact which says: different languages have different styles and norms, and there is no style matches more than one language. Moreover, many of literary translators are writers who are able to create great works in literature; they have their own style.

2.8 Approaches in Literary Translation

The term *equivalence* is a key term in translation studies. It has been the topic of many debates and published works. Before exploring what theorists said about it, let us agree on the fact that there are no identical languages; and equivalence does not mean sameness. According to Gut (1993), "the notion of equivalence is meaningful only with regard to conceptual framework that spells out the aspects of the text to be compared under what conditions equivalence is thought to pertain" (p. 10). Holmes (1978) believes that the term "equivalence is perverse, as to ask for sameness is to ask for too much" (as cited in Bassent-Mc Guire, 1980, p.28). He adds "sameness cannot even exist" (p. 29). Nida (1964) states that "the total impact of a translation may be reasonably close to the original, but there can be no identity in details" (p. 156). All the above illustrate that sameness in translation is impossible, but generally, translators do their best to reproduce texts in which message and effect are rendered. Many approaches in translation have been created by

famous translation theorists, and translators choose the ones that suit them and the text. Each approach has some features that make it a good approach, and some features do not satisfy translators because they are not applicable on some texts. But generally speaking, there is no approach that fits all types of texts. The following section introduces some approaches followed in literary translation; their strengths and weaknesses.

2.8.1 Formal and dynamic equivalence. From all approaches in translation, Nida's theoretical paradigm has been chosen to be adopted in this study because it grants great scrutiny to form, content and effect which give literary works their speciality.

Nida argued that there are two types of equivalence, formal equivalence and dynamic equivalence. In formal equivalence, equal weight is given to the form and the content of the message. Nida (1964) states that, "the target text should match as closely as possible the different elements in the source language" (p. 159). "It is basically source-oriented and is designed to reveal as much as possible of the form and content of the original message" (p. 165). He also states that "the formal equivalence focuses attention on the message itself" (p, 165). In other words, translation basically depends on transferring all features from the ST to the TT. Adopting this approach makes the translator stick to the forms of SL even if the meaning of the original is not conveyed or if they do not follow the norms of the TL. Nida and Taber (1969) describe formal equivalence by saying that "this strategy distorts the grammatical and the stylistic patterns of the receptor language and hence distorts the message" (p. 20). But the result of adopting this approach is not always bad. It could have advantages; it helps in introducing the style of a certain writer and what patterns used by some writers or forms of writings. According to Hatim and Mason (1990) "formal equivalence is a means of providing some degree of insight into the lexical, grammatical or structural form of ST" (p. 7)

Dynamic equivalence, on the other hand, focuses on the effect of the message rather than the meaning. Nida (1964) states that, this kind of approach "attempts to produce a dynamic rather than a formal equivalence" (p. 159). It seeks an effect on the TT reader to be equal to the effect on the ST reader "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (p. 159). Likewise, Hatim and Mason (1990) define dynamic equivalence as "the principle of equivalence of effect on the reader of TT" (p. 7).

The translator's task when adopting dynamic equivalence is to naturalize all terms and expressions in the source text and make them understandable by the target text reader (Nida, 2000, p. 129). Furthermore, Nida (1976) emphasizes this point. He states that:

a satisfactory translation of an artistic literary work requires a corresponding artistic ability on the part of the translator. The pleasing use of words demands aesthetic sensitivity in the same way that the pleasing arrangement of colors or of three-dimensional space requires aesthetic competence (p. 65).

Forasmuch as the general purpose of literature, whether it is original or translated, is to please the senses, the aesthetics of literary texts should be preserved in translation. Wilss (1982) states that "in literary texts, linguistic form has not only a text-cohesion, but also an aesthetic function, it carries the creative will of the artist, and this lends the literary text an outward appearance which, in principle, can never be repeated and can therefore be realized in the TL only in analogous form" (p. 76).

2.8.2 Domestication and foreignization. Venuti (2004) describes these translation strategies as the visibility and invisibility of translator in the TT. He states that, "either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him" (Schleiermacher as cited Venuti, 2004, p. 49). Yang (2010), clarifies that the debate between the elements of this dichotomy is "cultural and political rather than linguistic extension of the time-worn controversy over free translation and literal translation" (p. 77). Foreignization is keeping all cultural references as they are which makes the TT readers easily recognize that the text is translated. It is a source-text oriented approach which is adopted where translators choose to transfer all cultural codes in the ST to the TT and when they aim to reproduce faithful translation. Vermeer (1996) points out that "a literary text must be translated 'faithfully', because the purpose of such translation is to provide an approach for target-culture recipients to a foreign author and his work, his intentions and style" (p. 37).

On the other hand, domestication as Venuti (1995) describes is, "bringing back a cultural other as the same, the recognizable, even the familiar" (p.18). Domestication helps the TT reader to read without being shocked by strange cultural codes which may present an obstacle that prevents fluency. It is described by Venuti (2004) as the

invisibility of translator in the TT and it makes the TT natural and fluent. Fluency is a significant criterion in assessing and reception of translation. Lack of fluency can be the reason that some works are rejected by readers and publishers as “deviation from fluency may limit the circulation of a translation or even prevent it from getting published” (Venuti, 1995: p. 186) According to Munday (2001), domestication aims to “minimize the foreignness of the target text” (p. 146). Domestication also keeps languages safe from the risk of imposing strange conventions and norms. In foreignization, translators keep linguistic and cultural aspects that may violate those of the TL and culture which lead to rejected texts by the TT readers. Bassnett (2002) states that, “to attempt to impose the value system of the source language culture on to the target language culture is dangerous ground” (p. 30).

The above mentioned dichotomies have similarities and differences. Formal equivalence and foreignization both are SL-oriented approaches while dynamic equivalence and domestication are TL-oriented approaches. Formal and dynamic equivalence are adopted to deal with linguistic aspects of a text while the concern of foreignization and domestication exceed the linguistic boundaries and they concern culture in particular.

2.8.3 Other translation procedures. The translations of *Jane Eyre*, the topic of this study, made use of translation procedures in dealing with linguistic and cultural issues. There are procedures other than those discussed so far, that are adopted in literary translation. Newmark (1988) states that, “while translation methods relate to whole texts, translation procedures are used for sentences and smaller units of language” (p. 91). Only procedures found to be used in both translations of the novel are discussed here. They are ordered according to their frequency in both translations.

1. **Literal Translation:** is known to be rendering the exact words of the original text without any addition, deletion, modulation or any other changes. That makes it accurate. Newmark (1988) believes that this approach has the priority to be adopted in translation in general except in cases where it does not work. “You only deviate from literal translation when there are good semantic and pragmatic reasons” (p. 73).

2. **Transposition:** It is “replacing one word class with another without changing the meaning of the message” (Vinay and Darbelnet, 2000: p. 85). It is widely used in translating languages from different origins like Arabic and English. It can be optional or obligatory. In some cases translators choose to change a word. For example, they change an adjective into a noun or the singular to plural. In these cases, optional transposition is adopted. But in some cases changing is obligatory, like changing the sequence of adjective and noun because the order is different in these two languages.
3. **Omission:** it means to drop a linguistic unit while translating when it does not have an equivalent in the TL or when its translation violates any cultural norms of the receptors.
4. **Addition (Notes, footnotes and glosses):** In translating technical and cultural texts, some translators add information to make translation unidiomatic. An addition can be a short definition or explanation, especially for new terms that may be not common in the TL and culture. According to Newmark (1988), this addition can be used in many places. It can be a bracketed note following the term that needs clarification, or it can be a footnote in the end of the page, or it can be a glossary in the end of the text (Newmark, 1988: pp. 91-93).
5. **Reduction and Expansion:** Newmark (1988) calls them “rather imprecise translation procedures” (p. 90). Clearly, reduction means when the number of the words in the ST is more than they are in the TT and expansion is the opposite.
6. **Modulation:** Vinay and Darbelnet (2000) defines it as, “a variation of the form of the message, obtained by a change in the point of view” (p. 88). It offers a solution in translating prose where literal translation and transposition reproduce a translation that violates the TL linguistic norms such as translating passive to active where passive is inapplicable in the TL. It is also used where these other procedures are not sufficient to reproduce unidiomatic. “when, although a literal or even a transposed translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic, or awkward in the TL” (p. 88).
7. **Particularizing Translation and Generalizing Translation:** Dickins et al. (2002) state that, “translating by hyponym implies that the TT expression has a narrower and

- more specific denotative meaning than the ST expression” (p. 56). For example *خال* is more specific in Arabic than “uncle” is in English. Generalization is translating by hyperonym as “it implies that the TT expression has a wider and a less specific denotative” (ibid: 56).
8. Borrowing: It is used when a term in the ST does not have an equivalent in the TL. According to Vinay and Darbelnet (2000), it is used “to overcome a lacuna usually a metalinguistic one (e.g. anew technical process, unknown concept)” (p.85). Some translators used it sometimes to “maintain the flavor of the ST culture” (p. 85).
 9. Transference (loan word, transcription): is the process of transferring a SL word to a TL text as a translation procedure. It is the same as Catford's transference, and includes transliteration, which relates to the conversion of different alphabets: for example: proper names (Newmark, 1988, p. 81).

2.9 Conclusion

This chapter discussed the set of problems specific to literary translation mainly because literary work relies mostly on stylistics and distinctive stylistic that are not easy to be translated. In the presence of linguistic and cultural differences, especially between languages of different origins like English and Arabic, difficulties are unavoidable. Simile is one of the salient features of style that distinguishes one literary work from another. It can be used in different forms like idioms and allusion which make it require certain translation strategies. This chapter presented translation strategies recommended in translating literary works in general and simile in particular.

The following chapter introduces, *Jane Eyre*, the topic of this study, and introduces the data and methodology of the study.

Chapter Three: Data and Methodology

3.1 Introduction

This chapter describes the methodology used in the present research. It describes the research model and the theoretical basis of the research and outlines the research design and strategy, the data collection and analysis methods chosen for this study.

3.2 Design of the Study

The design of the study was driven by the research question about the role of simile in literary work and in literary translation.

To conduct the present research, the following steps were taken. First, *Jane Eyre* was chosen as the subject of enquiry. Then two main Arabic translations of the novel were chosen: Munir Baalabaki's (1985) and Helmi Morad's (2003). Data relating to similes were then extracted from the translations and correlated to their equivalents in the original novel. The analysis of the translations vis-à-vis the original was carried out in terms of the degree of modifications.

3.3 The Novel and the Novelist

In the year 1847, a novel by an unknown male writer called Bell Curren was the center of attention in literary circles. The writer broke social rules and norms of that time. Shortly after that, second and third editions of the same novel were published under the name Charlotte Brontë. Bell Curren turned out to be the penname of a twenty-nine year old female writer. She had chosen the masculine pseudonym Bell Curren because she knew how people would receive the novel if the writer was a female.

Charlotte Brontë (1816-1855) was one of the most famous writers of Victorian English. Her novel *Jane Eyre* has been in the spotlight since it was published to present day. Lodge (2009) summarizes how this novel was received and what was written and published about it by writers, critics, celebrities, poets and average readers. Lodge states that Queen Victoria herself wrote in her diary that she loved the novel and she admired the language, the tone and the style of the novel (Lodge, 2009, p. 2). Formalists critics assert that it is a well-structured work which gained this feature "through compelling patterns of symbol and image" (Lodge, 2009, p. 2). The novelist William Makepeace described the style and the language of *Jane Eyre* by saying "if the writer is a woman, she knows the

language better than most ladies do” and he added “the style is very generous” (Lodge, 2009, p. 4).

Bronte’s *Jane Eyre* has been adapted to film, radio, television and theatre, numerous times, and in several languages. In Arabic, it was produced as a movie in 1962, with the title هذا الرجل أحبه (I Love this Man). It has also been translated into Arabic by many translators.

However, two major translations are worthy of note. The first one is by Munir Baalabaki, published in November 1985, and the second is by Helmi Morad published in May 2004. These two translations are used in this research to examine the problem of translating figurative language, and more specifically, simile.

Translating this masterpiece is not an easy task. In the first place, it is a literary work that demands specific skills and specific knowledge. *Jane Eyre* is written in a Victorian English. The novel contains historical events and figures, religious references, and culture with its all aspects, which are frequently referred to. This novel was written in 1847, when women were underestimated and unjustly treated, which made the writer publish the first edition under a masculine pseudonym (Gaskell, 1997). The author of this novel, Charlotte Bronte, wanted to change a woman’s status in her society, so she wrote a novel that reflected her knowledge, education and personality—that is of a sophisticated person using sophisticated language. According to Havelly (1978), Charlotte Bronte did not have access to libraries that possessed much recent fiction and she does not seem to have been influenced by contemporary novelists. However, “she had read English novels of the eighteenth century, including Samuel Richardson’s *Pamela* (a first person narrative in which a servant girl resists her master’s attempts to seduce her, and eventually marries him), which is the prototype for *Jane Eyre*” (Havelly, 1978, p. 9).

Havelly (1978) contends that despite the fact that Charlotte Bronte set her novels, including *Jane Eyre*, in the past, nearer to the beginning of the century, to avoid the charge that they ought to be tackling the problems of the day, *Jane Eyre* remains a novel with a purpose. He emphasizes:

From the outset it is far more than just a story of what happens to Jane. It insists on telling us something about the human condition, and the urgency of the human needs. It proclaims the rights of Jane every bit as urgently as other novelists proclaimed the rights of industrial workers to a living wage and decent conditions.

And it goes on demanding, hectoring, insisting, protesting and rebelling in a manner quite consistent with a conventional love story (Havely, 1978, p. 11).

This background and its associated factors make the translators' task more difficult. Charlotte Bronte's writing style is distinguishably loaded with stylistic devices. Simile is one such device that is analyzed in this thesis to investigate how simile in the novel was translated. In this thesis, similes are analyzed in two major Arabic translations. The first is carried out by the Lebanese translator Munir Baalabaki (1918- 199). He is famous for Al-Mawrid Dictionary and Encyclopedia. He translated many important literary works. The second is the Egyptian translator Helmi Morad (1919- 1998). He had studied law and finance. He had many literary translated works.

3.4 Data Collection

Based on the presence of the comparators 'like', 'as', and 'as... as', two hundred similes in the original text have been selected and extracted from the novel (see the appendix). The translations of these similes were identified and extracted from two major Arabic translations of the novel and were matched to the source language similes in the novel. These selected similes are the dataset for the analysis of this research

Focusing on text typologies, Hatim and Mason (1990) advance three approaches to translation: author-centred, text-centred and reader-centred. They argue that instead of prescribing abstract rules for translator behaviour, "it seems preferable to begin by taking into consideration differences in the basic orientation of the author. Thus it is what some communicators speak of author-centred translating, text-centred translating and reader-centred translating" (Hatim & Mason, 1990, p. 16). They explain that the distinction between author-centred and reader-centred depends on the status of the source text. Translators will have more loyalty to source texts that are held in high esteem or reverence, such as religious scriptures.

3.5 Methodology

Two hundred (200) similes with the comparators as, like and as...as are selected from the ST; then their counterparts in Baalbek's translation (translation A). Then similes in Morad's (translation B) were traced. Representative and problematic samples (based on the nature of the similes) of translation (A) were examined and analyzed. It is then decided whether the translation transferred the message correctly or not. The same examination and

analysis were applied to the most representative and problematic examples, contrasting those of (A) and those of translation (B). The evaluation of both translations is on the basis of faithfulness (rendering the message and effect) and preserving the TL norms (linguistic and cultural rules), using Pierini's (2007 model) (see Chapter 2). At the end of analyzing and examining, and in the light of analysis, suggested translation is provided where both translations failed.

With the foregoing discussion in mind, the method of assessment chosen for assessing the quality of the Arabic translations of the selected similes will attempt to answer the research questions specified in in the above (see chapter 1). It will also seek to establish:

1. Whether the translation is source-text oriented or target-text oriented.
2. Whether the translations succeeded or failed in transferring the simile into an appropriate equivalence.

3.6 Conclusion

This chapter outlined the methodology developed specifically for this research and the underlying conceptual framework adopted for the process of enquiry. It also outlined the approach to be used in assessing the translation of similes in *Jane Eyre*. This assessment approach is informed by translation methods and approaches identified in the literature on Translation Studies.

Chapter Four: Discussion and Analysis

4.1 Introduction

This chapter introduces the nature of similes in the novel. It also presents discussion and analysis of representative examples. The main findings with regard to the research questions are summarized and discussed.

4.2 Similes in *Jane Eyre*

In this novel, simile is used frequently. Here is an example:

‘Wicked and cruel boy!’ I said. ‘You are like a murderer—you are like a slave-driver—you are like the Roman emperors!’ (p. 14).

It is assumed that translating simile is easier than translating other stylistic devices such as metaphor. However, this is just an assumption as we will discover in the analysis of similes in *Jane Eyre*. For a novel like *Jane Eyre*, that is set not only in the past of its time, but also in a different time from that of the twentieth century Arabic translators, translating simile demands excellent command of linguistic and cultural aspects, such as religion, history, idioms, and proverbs of ST and the target language TL. Most of the similes in *Jane Eyre* are tied to culture and many similes do not have any equivalent in the TL culture. Problematic areas in translating similes in *Jane Eyre* can be classified into the following classes: similes which are classified as idioms, and allusions referring to religion and historical events references. Other similes are in Standard English in the ST but they are translated into Arabic spoken dialects. Some similes are meaningful in the ST culture but they are meaningless in the TL culture; some similes were translated into Standard Arabic but using terms that are classic and unfamiliar to the TT reader. For example, “Life rolled together like a scroll” (p. 425). This simile was translated by Baalabaki into: لقد التفتت الحياة مثل طومار من الطوامير (p. 452). The vehicle of the simile, *scroll*, was translated into طومار which is not clear, so the message in the ST probably was not conveyed. The translation strategies employed by both translators seem to overlap. There is evidence of inconsistency and fluctuation between dynamic and formal translation of similes resulting in mistranslation and distortion.

Without starting the analysis prematurely, it must be said at this point that some clear similes were mistranslated because the translators transferred one meaning while the expression has other meanings more suitable for the context, causing loss of meaning.

Mistranslation also occurred when the translator failed to convey the intended message and deviated from the original text because of probable misunderstanding of the original message. The translation strategies employed by both translators seem to overlap. There is evidence of inconsistency and fluctuation between dynamic and formal translation of similes resulting in mistranslation and distortion.

4.3 Discussion

This section discusses the representative examples of different types of simile found in the ST. The analysis of the data collected used the taxonomy of similes found in *Jane Eyre*: idioms, biblical allusions (refer to bible), religious allusions (refer to religion in general) and figures. It also discusses strategies followed by translators and how it affected the rendering message of the ST.

4.3.1 Plain similes. The term plain similes is used here to refer to similes that do not use allusions, idioms or any cultural references. The focus of this chapter is on what happened to similes in both translations, with a special attention to mistranslations for the reasons outlined in each discussion. Certainly, not all the similes that appear in *Jane Eyre* are mistranslated or distorted in the Arabic versions. It goes without saying that for a large part of the novel, some similes were translated correctly. In Baalabaki's translation 101 similes were translated correctly and in Morad's translation there are 130 similes were translated correctly. If the translation succeeded in conveying the intended message without violating linguistic and cultural norms of the TL and culture, it is correct. Here are two examples where similes were translated correctly:

1. He went on as a statue would, that is, he neither spoke nor moved. p. 10

A. واستمر كالتمثال، يعني أنه لم يتكلم ولم يتحرك MB p. 122

B. وظل في جلسته كالتمثال، لا يتكلم ولا يتحرك HM p. 15

The topic of this simile is “he”; the vehicle is “statue”; the comparator is “as” and the property is “neither spoke nor moved”. Both translations adopted formal equivalence and they both conveyed the intended message. All elements of the simile were translated literally.

In the following examples both translators succeeded partially in conveying the intended message but with a loss of style of simile in the ST.

2. Do you suppose I eat like an ogre or a ghou, that you dread being the companion of my repast? p. 273

A. أتحسبين أنني أكل مثل غول حتى ترتعدي من تناول الطعام على مائدتي؟ MB p. 294

B. أتحسبين أنني ألتهم طعامي كالغول حتى ترتعدي من تناول الطعام على مائدتي؟ HM p. 264

In The Oxford Online Dictionary, *ghoul*, is defined as “an evil spirit or phantom, especially one supposed to rob graves and feed on dead bodies”. The dictionary adds “its origins go back to the late 18th century, from Arabic *gūl* (غول), a desert demon believed to rob graves and devour corpses”. In The Oxford Online Dictionary, *Ogre*, is defined as “a man-eating giant; a large frightening character in children stories that eats children. Its origins go back to the early 18th century, from French”.

The topic of this simile is “I”; the vehicle is “ogre and ghou”; the comparator is “like”; and the property is “eating.” Both translations adopted formal equivalence approach. In translating the vehicle “an ogre or a ghou”, reduction procedure was adopted because there is only one term that can stand for both *ogre* and *ghoul* in the TL and culture. In AL- Mawrid Al Hadeeth Dictionary (2010), both *ogre and ghoul* are translated into غول. In either case, the translation seems to have conveyed the original simile without a great loss of meaning but arguably with some loss of the original style. To keep the same style of the ST a term that indicates an imaginary fearful creature that may be close to *ghoul* or *ogre* like عفريت or مسخ can be used side by side with غول. Consequently, translation in (A) and (B) can be said to be target-language.

However, some similes do not pose any difficulty, but were mistranslated due to the translator’s desire to keep the form and content of the ST and convey them as they are, even the order, into the TT:

3. Why had the mere name of this unresisting individual—whom his word now sufficed to control like a child—fallen on him, a few hours since, as a thunderbolt might fall on an oak? p. 213

A. لماذا سقط مجرد اسم هذا الفرد الذي لا يقاوم- والذي استطاعت كلمة منه، هو روتشيستر، الذي سيطر

MB p. 230 عليه وكأنه طفل من الأطفال- على رأسه، قبل ساعات قليلة، مثل سقوط الصاعقة على شجرة سنديان.

B. ولماذا كان لمجرد ذكر اسم هذا الرجل - الذي لا يعرف المقاومة وليست له إرادة- وقع الصاعقة على مستر . HM p. 167 روتشيستر منذ بعض ساعات.

The ST sentence has two similes. The first one compares the man to a child; the second compares falling of his name on Mr. Rochester to the falling of a thunderbolt on an oak. The topic of the first simile is ‘individual’; the vehicle is “child”; the comparator is “like”; the property is ‘being controlled easily’. In translation (A), the topic is “الفرد”; the vehicle is “طفل”; the comparator is “كأن”; the property is “سهولة السيطرة عليه”.

Translation (B) omitted the first simile and described the man who is totally controlled by Mr. Rochester. The second simile was rendered to a plain sentence that does not have a simile. Translation (B) is more acceptable and the omission of the first simile has not caused much translation loss.

Translation (A) is formal and source- text oriented. It almost kept the word order of the original text, even the punctuation. The intended message is not clear in translation (A). The topic and vehicle of the first simile are separated. Translation (B) conveyed the intended message clearly by rendering the tow similes into one sentence.

4. The passions may rage furiously, like true heathens, as they are. p. 203

A. إن الأهواء قد تنثور على نحو ضار كما يثور الوثنيون الحقيقيون MB p. 219

B. إن الأهواء قد تهتاج في صخب وعنف BM p.149

The topic of this simile is “passion”; the vehicle is “true heathens”; the comparator is “like” the property is “rage furiously”. In translation (A), the topic is “الأهواء”; the vehicle is “الوثنيون الحقيقيون”; the comparator is “كما”; the property is “تنثور على نحو ضار”. In translation (B), the simile is omitted.

Translation (A) produced a simile not familiar for the TT receptor. If the simile in the ST should be maintained in the TT, it should be familiar and clear for the receptors. The speaker is talking about her love and desire. She is telling herself that she should listen to her mind, not only to her passion and desire, although her passion is difficult to be controlled. Translation (B) makes the TT readers go smoothly and fluently into the translation but the simile is omitted. Omission here is not justifiable as it has an equivalent in the TL and target culture. Translation (A) makes the TT readers stop reading to wonder what الوثنيون الحقيقيون means. So it deprives them from fluent and smooth reading. The reason behind this mistranslation is adopting the formal equivalence approach which is a literal procedure. Translation (A) is source-text centered and it fails to convey the intended

إن الرغبة قد تضطرم في النفس وتثور كالبركان message. The following translation may be suggested .This translation compares passion to an object familiar in the TT culture.

5. In that attitude, she remained silent as an Indian. p. 69

A. واعتصمت في وضعها ذاك بحبل الصمت وكأنها مخلوقة من الهند MB p. 75

B. وظلت على هذا الوضع صامتة، كهندية مستغرقة في التأمل! HM p. 143

The topic of this simile is “she”; vehicle is ‘an Indian’; the comparator is “as”; the property is ‘silent’. In translation (A) the topic is “هي”; the vehicle is “مخلوقة من الهند”; the comparator is “كأن”; the property is “صامتة”. There is expansion that presents an explanation to clarify the object which is vague in translation (A). In translation (B) the topic is “هي”; the vehicle is “هندية”; the comparator is “الكاف”; the property is (صامتة).

The ST compares Helen Burns to an Indian who is practicing meditation. In the previous sentence, there is a description of her way of sitting: “She sat down on the ground near me, embraced her knees with her arms, and rested her head upon them; in that attitude she remained silent as an Indian” (p. 69). Although it is not mentioned directly, this is a description of *yoga*, an Indian kind of meditation. Translation (A) begins with واعتصمت واعتصموا بحبل الله“ which is derived from a Quranic expression that alludes to (Surat Al-Imran, verse 103) giving the style a religious profile. There is also the addition of “مخلوقة”, which produces a mistranslation. What do the TT readers take from كأنها.

Certainly not what the source text expresses. Translation (B) adopted the dynamic equivalence which makes it more communicative and understandable by the TT reader. The translation also has expansion which means adding words to the ST. This expansion brings the vehicle from implicit to explicit (Newmark, 1988, p. 90). Translation (A) is source- text centered and it failed to convey the intended message of the ST. Translation (B) is target- text centered and it succeeded to convey the intended message.

6. These words fell like the knell of doom. p. 64

A. ولقد سقطت كلماته على رؤوسنا وكأنها النفخ في الصور. MB p. 64

B. وقد وقعت كلماته كالصاعقة HM p. 134

The topic in this simile is “words”; the vehicle is “Knell of doom”; the comparator is “like”. In translation (A) the topic is “كلماته”; the vehicle is “النفخ في الصور”; the comparator is “كأنها”. In translation (B) the topic is (كلماته); the vehicle is الصاعقة; the comparator is الكاف.

In Al- Mawrid Al Hadeeth (2010), knell is (إيذاناً بوفاة أو جنازة أو كارثة) قرعة ناقوس. Doom means: قانون، حكم، قرار، وبخاصة حكم قضائي، يوم الحسنات أو الدينونة، قدر وبخاصة: قدر مشؤوم، موت، هلاك. In translation (A), the simile is over-translated because it is translated as a simile with religious connotations. The speaker is describing the instructions said by Mr. Brouklhurst about students' clothes and haircut using clear simile which explains their shock. Translation (B), on the other hand, presents the simile in simple words that conveyed the shock the students had after hearing the strict hard instructions without violating any norms of the TT language and culture, in addition to being translated into a familiar expression in the TL, so it conveyed the intended message in the ST, but translation (A) did not. Translation (A) is source-language oriented and it failed to convey the intended message of the ST, while translation (B) is a target-language oriented and it succeeded to transfer the intended message of the ST.

7. This is you, who have been as slippery as an eel this last? p. 281

A. أهدأ أنت؟ أنت التي كنت خلال هذا الشهر الأخير فرارة مثل الإنكليس؟ MB p. 230

B. أنت، أنت التي ظللت طوال الشهر الماضي تنزلقين من يدي مثل السمكة. HM p. 275

The topic of this simile is 'you'; the vehicle is 'eel'; the comparator is "as...as" the property is 'slippery'. In translation (A), the topic is "أنت"; the vehicle is "الإنكليس"; the comparator is "مثل"; the property is "فرارة". All elements of simile are maintained so it is تشبيه مفصل. In translation (B) the topic is "أنت"; the vehicle is "السمكة"; the comparator is "مثل"; the property is "تنزلقين". All elements of simile are maintained so it is تشبيه مفصل.

In the ST it is not mentioned that "eel" is a kind of fish because it is known in the culture of the ST that *eel* is a fish. Translation (A) is source text centered, sticks to the ST and has not added any information to clarify what 'الإنكليس' is. In translating the property 'slippery' dynamic equivalence is followed. The speaker means that she keeps avoiding him and he cannot have a private talk with her, so it has been translated to فرارة.

In translation (B), formal equivalence approach is adopted, but two translational procedures have been followed in translating this simile. The first one is transposition; the adjective 'slippery' is translated into the verb تنزلقين; the second strategy is generalization; eel, which is a specific kind of fish, is translated into السمكة. Translation (B) conveys the original message more than translation (A) does, although translation (A) reflects a good

knowledge of the translator that the TT readers may not have. Translation (B) presents the message in the shortest form.

Some similes were translated from Standard English into regional dialects. A regional dialect is the distinct form of a language spoken in a particular geographical area. A shift from standard language to regional dialects in translation is evidence of target-reader focused translation.

8. I contrived to find pleasure in loving and cherishing a faded graven image, shabby as a miniature scarecrow. p.2

A. MB p. 33 لقد بذلت غاية الجهد لكي أجد متعة ما في حب هذه اللعبة الناصلة الوسخة مثل نُطَار قزم.

B. HM p. 96 وقد وطنت نفسي على ان اجد متعة في حب صورة محفورة باهتة اللون في قذارة خيال المقاته.

The topic of this simile is ‘image’; the vehicle is ‘miniature scarecrow’; the comparator is “as”; the property is ‘small and shabby’. In translation (A), the topic is “اللعبة”; the vehicle is “نُطَار”; the comparator is “مثل”; the property is “قزم”. In translation (B) the topic is “صورة”; the vehicle is “خيال المقاته”; the comparator is “في”; the property is “قذارة”.

Jane Eyre is a novel that is written in Standard English. The speaker in this simile is a child describing her doll when she was a ten years old child. The vehicle of the simile, *scarecrow*, is a problem. Translation (A) used a term that is used in some areas in Lebanon. The geographically restricted term النُطَار is accompanied by a footnote to make it clear for the TT reader: النطار (بضم النون) خيال منصوب بين الزرع

Register in the novel is of a writing mode. The speaker is a child who speaks Standard English. *Scarecrow* is understandable by the average English speaker. In Hans Wehr (1960), both فزاعة and نطار means ‘scarecrow’. It also defines خيال الزرع into scarecrow. Although the term نُطَار is a correct translation it is not common in the TT audience. Translation (B) rendered the vehicle to a spoken dialect in Egypt but it is not the only problem in this translation. It has two more problems. The first is that ‘image is translated into صورة which is one sense of image. The co-text proves that the writer means *doll* not *picture*. The second problem is translating *scarecrow* into خيال المقاته which is a term of a geographical dialect used in Egypt used since ancient times. It is worth noting here that the translator misspelled خيال الماته and wrote it خيال المقاته due to overcorrection of the phonological feature of the letter in Egyptian dialect in contrast with standard Arabic.

9. Burnt porridge is almost as bad as rotten potatoes. p. 45

A. MB p. 51 فالثريرد المحروق لا يقل رداءة عن البطاطا العفنة.

B. HM p. 101 والعصيدة الشايطة كالبطاطس العفنة.

The topic of this simile is “burnt porridge”; the vehicle is “rotten potatoes”; the comparator is “as...as”, the property is “bad”. In translation (A) the topic is “الثريرد المحروق”; the vehicle is “البطاطا العفنة”; the comparator is “لا تقل”; the property is “رداءة”. All elements of the simile are mentioned, so it is تشبيه مفصل. In translation (B) the topic is “العصيدة الشايطة”; the vehicle is “البطاطا العفنة” and the comparator is “الكاف”.

Formal equivalence is adopted in both translations, so both of them are target text-centered. In translation (A), the comparator ‘as...as’ was translated to لا يقل عن to indicate the same degree of bad quality and taste. Transference also has been adopted when the adjective ‘bad’ has been translated to noun رداءة. In translation (B) both العصيدة and شايطة are Standard Arabic vocabulary; they are also used as spoken dialects in Egypt and elsewhere. The average TT reader will have the impression that the collocation is colloquial. To avoid this, the translator could use the synonym instead محترقة.

4.3.2 Similes having cultural references. Culture is clear in most similes of the novel. Of course writers usually build similes from their environment which is different from those of the target text receptors.

10. We might well then start when a gay voice, sweet as silver bell, exclaimed. p. 367

A. MB p. 394 كان طبيعياً أن نجفل عندما سمعنا صوتاً بهيجاً عذباً مثل رنين جرس فضي يهتف

B. HM p. 152 فوجئنا بصوت مرح عذب كرنين جرس فضي يهتف

This simile compares the lady’s sweet voice to a silver bell. The topic of this simile is “voice”; the vehicle is “silver bell sound”; the comparator is “as ... as”; the property is ‘sweet’. In translation (A), the topic is “صوت”; the vehicle is “رنين جرس فضي”; the comparator is “مثل”; the property is “عذباً”. All elements of the simile are mentioned. In translation (B), the topic is “صوت”; the vehicle is “رنين جرس فضي”; the comparator is “الكاف”; the property is “عذباً”.

In Cambridge Advanced Learner’s Dictionary (2005) silver bells are *those bells that have a pleasant clear musical sound*. In the SL culture it has sense and it is meaningful to compare a nice voice to a sound of silver bell, but in the TL culture (جرس فضي) is meaningless. The culture differences have not been taken into consideration and both

translators stuck to formal equivalence approach which led to an unclear meaning. Comparing the sweet voice in something common in Arabic conveys the intended message: فوجئنا بصوت عذب كصوت العندليب. Both translations adopted formal equivalence and both are source- text centered. They deviated from the communicative intension of the ST.

But formal equivalence worked in translating the following simile that describes a lady although it seems an unacceptable comparison.

11. She had Roman features and a double chin, disappearing into a throat like a pillar. p. 173

A. كانت رومانية القسمات، ذات ذقن إضافية تنتهي عند رقبة أشبه بعمود من الأعمدة. MB. p. 187

B. ذات الملامح الرومانية. MH p. 101

The topic of this simile is “a throat”; the vehicle is “pillar”; the comparator is “like” and the property is implicit. In translation (A), the topic is “رقبة”; the vehicle is “عمود”; the comparator is “أشبهه” property is implicit, so it is تشبيهه مجمل. In the TL culture, some specific metaphors are used to describe a woman’s beautiful neck. For example, بعيدة مهوى القوط, implies having a long beautiful neck. However, in this simile the speaker describes an ugly neck. Whether it is intentionally or not intentionally, translation (A) conveyed the negativity in this simile by following formal translation strategy. Formal equivalence strategy was adopted and the translation is source- text centered. Translation (B) omitted the simile because it is a problematic simile. This omission is unjustifiable and it led to a remarkable loss in the intended message of the ST.

4.3.3 Similes using idioms. Similes with idioms are widely used in the novel. In all cases, translators dealt with them as normal sentences with clear meanings. The difficulty in translating idioms is that they are culture bound and translating them requires a good knowledge of SL culture and TL culture. One more challenge a translator faces when translating idioms is that that they are not easy to recognize, so the translator may start dealing with them literally, which leads to mistranslation. Examining the similes in *Jane Eyre* shows how both translators approached idioms.

12. Her constitution was sound as a bell. p. 53

A. أما جسمها فكان سليماً مثل جرس. MB p. 40

B. وجسمها كان في قوة الجرس. HM p. 81

Be as sound as bell is an idiom which means, according to Cambridge International Dictionary of Idioms (1998), to be very healthy or in very good condition.

The topic of this simile is “constitution”; the vehicle is ‘bell’; the comparator is “as”; the property is “sound”. In translation (A) the topic is ‘جسمها’; the vehicle is “جرس”; the comparator is “مثل”; the property is “سليماً”. In translation (B) the topic is ‘جسمها’; the vehicle is ‘جرس’; the comparator is: ‘في’; the property is ‘قوة’.

Pierini (2007) suggests that rendering simile into the TL depends on the linguistic and cultural aspects of both languages. In the case of idiomatic simile, she suggests “reduction of the simile, if idiomatic, to its sense” (p.29). But such a recommendation is fraught with problems since it is difficult to pin down the exact sense of the idiom. According to Nida (1984), “one of the problems involved in determining the sense of any verbal symbol, whether of a single word or even an entire discourse, is that the concept of meaning is so complex” (p.40). Baker (1992) recommends paraphrasing as a strategy in translating idioms to cover the intended meaning (Baker, 1992, p. 74). However, this concept is also beset by a host of problems as the intended meaning cannot be easily discerned. Whether the sense or the intended meaning is extracted from the idiomatic expression, the difficulty also remains present with regard to the equivalent translation. So comprehending the meaning of the simile is one aspect of the problem and reproducing it in the target language is another.

In this example, the topic of this simile is ‘constitution’; the vehicle is ‘bell’; the comparator is “as”; the property is ‘sound’. Let’s examine this example in its larger context: “her skin was dark and opaque, her hair nearly flaxen; her constitution was sound as a bell—illness never came near her” (p. 61). Clearly, the simile is part of a list of characteristics of Mrs. Reed. The focus of the comparison, that is, “being perfect and faultless, is confirmed by the sentence that follows: “illness never came near her.” Comparing this to the Arabic translations of both Baalabaki and Mourad, reveals the degree of literalism in the translation.

Baalabaki: كانت بشرتها داكنة معتمة، وكان شعرها ضارباً إلى الشقرة. اما جسمها فكان سليماً مثل الجرس، ذلك p. 41 بأن الأمراض لم تقترب منها في أي يوم من الأيام .

Morad: وكان جلدها قاتماً معتماً، وشعرها كتانياً، وجسمها بقوة الجرس، إذ أن المرض لم يكن يقترب منها على p. 80 الإطلاق.

Formal equivalence has been adopted in both translations, so both translations are source-language centered. But in translation (B) transposition (shift) procedure has been adopted. It means according to Newmark (1988), to change the grammar from the SL to the TL like changing singular to plural, when specific structure in the SL does not exist in the TL, changing noun to verbs and vice versa, passive to active (Newmark, 1988, p. 86). Nonetheless, this shift in translation (B) is not justifiable because there is no lexical or grammatical gap in TL. In this translation, transposition was adopted with the adjective ‘sound’ rendered as noun قرة. Both translations fail to convey the intended meaning as they both deviate from the reference to one being “perfect and faultless. Moreover, the vehicle “bell” in Arabic جرس does not suggest one being perfect, faultless or fit. The Arabic word جرس does not connote perfection, faultlessness or fitness – or even strength. If at all, the Arabic word (جرس) stands for the sound of the bell or the bell itself. There are no denotations or connotations to “perfection or fitness”. The only reference to جرس in the Arabic proverbs and idiomatic expressions that can be found is: جرس على ذيل بغل أو برقبة يغل, which is a Palestinian saying that refers to the news spreading fast. Al-Karmi offers the following translation: في حالة صحيحة من الدرجة الأولى, which is not a workable translation in a literary work. So, an alternative translation that conveys the sense rather than the simile is required: كانت سليمة الجسم. This suggested translation covers the meaning of this simile by transferring the sense, rather than the form, because it has no equivalent idiom in the TL.

13. Be as still as a mouse. p. 152

A. الزمي الهدوء مثل فأرة. MB p.164

B. التزمي سكون الفئران. HM p. 56

The topic of this simile is “you”; the vehicle is “mouse”; the comparator is “as” and the property is “still”. In translation (A), the translator followed formal equivalence. There is also Shift/ transposition procedure in rendering the adjective “Still” which has been translated to noun الهدوء. The whole sentence is an imperative that starts with the imperative *Be*, which is a helping verb that has been translated into a main verb. It has been translated into كوني التزمي. In translation (B), formal equivalence has been adopted. The topic is the implicit ‘أنت’; the vehicle is ‘الفئران’; the property is ‘سكون’. Transposition procedure has been followed twice in this simile; the adjective *still* has been translated to the noun سكون and the singular *mouse* has been translated to plural الفئران which makes it collective.

The speaker of the utterance in the novel wants the receptor, *Jane Eyre*, to be quiet because he does not want anybody in the house to wake up and notice what is happening. This simile is an idiom that does not lend itself to formal equivalence translation approach. Formal equivalence depends on meanings, but the meaning of a whole idiom cannot be deduced from the meanings of its separate words. This source- text focused approach fails to convey the idiomatic meanings of the simile because Arabic does not compare stillness or quietness to that of mice. Mice in Arabic usually refer to weakness and cowardliness. The idiom *as still as a mouse* and its standard variations *as quite as a mouse*, according to Cambridge Idiom Dictionary (2006), means very quiet. So reducing this simile to its intended idiomatic sense is a proper strategy that conveys the intended meaning. Let's consider this simile in its larger context in the novel.

“Remain where you are till I return; be as still as a mouse” (p.152)

”الزمني الهدوء مثل الفأرة. إنَّ عليَّ أن أقوم بزيارة الدور الثالث. لا تنسي أن من واجبك أن لا

تتحركي وأن لا تنادي أحدا." (MB p. 164)

" التزمي هدوء الفئران إلى أن أعود إذ لا بد لي من أن أزور الطابق الثالث وتذكري أنّ عليك ألا

تتحركي أو تستدعي أحدا " (HM: p.265)

The literal translation of be *as still as a mouse* may have introduced a cultural anomaly for the reasons discussed above. The following translation may be suggested اجمدي ولا تتحركي. This translation is clear for the TT receptor and does not violate any norms of the TL and culture and at the same time fits into the larger context of the surrounding text.

Similes (12) and (13) are idioms. Formal equivalence was adopted in translating these similes. Both translators probably did not recognize that these similes are idioms and they resist formal equivalence. None of Baker's (1992) or Pierini's (2007) strategies in dealing with these idioms were adopted.

4.3.4 Similes using allusions. Biblical allusions are abundant in in *Jane Eyre*. The novelist grew up in a strict religious environment (Gaskell, 1997). So it is not unusual for her to allusion referring to bible, allusions referring to religion (religious traditions and parties), allusions referring to history (historical events and habits) and allusions referring to mythology.

14. I thought I saw beyond its wild waters, a shore sweet as the hills of Beulah. p. 153

A. MB p. 166 وُخِّلَ إِلَيَّ فِي بَعْضِ الْأَحْيَانِ أَنِّي لَمَحْتُ وَرَاءَ مِيَاهِهِ الثَّائِرَةِ شَاطِئًا، جَمِيلًا كَهَضَابِ فَلَاسْطِينَ.

B. Omitted

The topic of this simile is “shore”; the vehicle is ‘hills of Beulah’; the property is “sweet”. In translation (A) the topic is “شاطيء”; the vehicle is “هضاب فلسطين”; the comparator is “الكاف” and the property is “جميل”. The vehicle *Beulah* is originally Hebrew and has many definitions. Merriam Webster online dictionary defines it as, “an idyllic land near the end of life’s journey in Bunyan’s Pilgrim’s Progress”. The Online Dictionary defines *Beulah* as “a name applied to the land of Israel or Jerusalem, possibly as denoting their future prosperity. Isaiah. 62: 4”. According to the Bible, *Beulah* is also considered “a reference to heavens”. The translator has chosen one translation of *Beulah* and followed *domestication* strategy in dealing with it. This strategy seems to have been used for cultural/political reasons rather than linguistic. Through adopting this strategy, the translator seems to be expressing his ideology. Moreover, he knew that if *Beulah* was translated into إسرائيل, it would be likely to be unacceptable by TT readers. So, for nationalistic and ideological reasons related to the TT readers as well as to the translator himself, he avoided using إسرائيل. If we take into consideration that Baalabaki translated *Jane Eyre* in 1985, only three years after the Israeli invasion of Lebanon, we realize that choosing فلسطين not إسرائيل as the translation of *Beulah* was the right decision given the sentiment in the Arab world at that time. Translating it into فلسطين made the translation acceptable by the TT reader and natural in the TL discourse. Translation (B) omitted the whole simile. Omission is the last strategy suggested by Leppihalme (1997) in translating allusions but in translating this similes it caused translation loss.

15. She has sent her here to be healed, even as the Jews of old sent their diseased to the troubled pool of Bethesda. p. 67.

A. MB p. 74 ولقد أرسلتها إلى هنا لكي تعالج، كما كان اليهود القدماء يرسلون مرضاهم إلى بركة (بيشيدا العكرة).

B. ولقد أرسلتها لكي تعالج، تماما كما كان اليهود في الماضي يرسلون الموبوتين إلى بحيرة (بتسيذا) الجارية المياه. HM p. 139

The topic of this simile “she”; the vehicle is “the Jews of old”; the property is “diseased people sent to specific places to be healed”. In translation (A), the topic is “هي”; the vehicle is “القدماء اليهود”; the comparator is “كما” and the property is “diseased people sent to specific places to be healed. This simile is an allusion that refers to Bible. Both

translations followed Nida's formal equivalence in translation (A) but translation (B) has adopted the dynamic equivalence in rendering the diseased as موبوتين which can be closer to the intended meaning in the ST than translation (A). Hans Wehr (1960) defines وباء as "infectious disease, epidemic" and defines موبوء as "infected, contaminated, infested, and stricken." In the ST, Mrs. Reed does not want her children to be affected by Jane's behavior, so موبوء is more dangerous on other people than مريض because وباء is contagious and widespread. Troubled pool of Bethesda was mistranslated in translation (A). According to Bible Meanings Online Bethesda is a pool where people of chronic diseases used to seek cure as it is mentioned in The Bible. "it is called in the Hebrew tongue Bethesda, having five porches; in these lay a great multitude of impotent folk, of blind, halt, withered, waiting for the moving of the water, etc". In translation (A), troubled pool was translated into البركة العكرة and in translation (B), it was translated into البحيرة جارية المياه while it is البركة جارية المياه. 16 .And I put on my black frock which Quaker-like as it was. p. 100

A. وارتديت ثوبي الأسود – الذي كان برغم شبيهه بملابس الكويكرين يمتاز على الأقل بأنه منسجم مع تقاطيع جسمي. MB p. 108

B. HM p. 199 وارتديت معطفي الأسود الأنيق

The topic in this simile is 'black frock'; the vehicle is 'Quaker frock'; the comparator is 'like'; the property is implicit but the speaker in the paragraph described it as simple, decent with no decoration and that is the reason she feels it goes with her personality. In translation (A), the topic is "ثوبي"; the vehicle is "ملابس الكويكرين"; the comparator is "شبيهه ب"; the property is implicit, with an anaphoric reference to "ثوبي الأسود". The *frock*, in Al- Mawrid Al-Hadeeth (2010), is defined as رداء الراهب، عباءة. This translation is source language focused. *Quaker* in translation (A) is transferred into the target language. According to Newmark (1988), transference (loan word, transcription, transliteration) is the process of transferring a SL word to a TL text as a translation procedure (Newmark, 1988, p. 81). In Online Dictionary, it means a coarse outer garment with large sleeves, worn by monks. Quaker has been transferred because it is a proper name that has no equivalent in the TL. In Cambridge Advanced Learner's Dictionary (2005), *Quaker* means a member of a Christian group called *The Society of Friends*, which has no formal ceremonies. The Arabic Oxford Dictionary renders the terms as الكويكر and Al-Karmi's Dictionary Al-Mughni Al-Kabir provides the term الفرندز for *friends*.

To my knowledge, TT readers are not familiar with this proper name. An addition in any form can be helpful for the TT receptor to clarify who the Quakers are or generalization procedure can result in acceptable understandable translation. Generalization is translating by hyperonym “it implies that the TT expression has a wider and a less specific denotative” (Dickins et al., 2002, p 56). By adopting generalization, the vehicle becomes any dress worn by religious people that is dark and simple. The message of the ST can be rendered without the term *Quaker-like as follows*: وارتديت ثوبي الأسود المعتاد: الذي كان شبيها بملابس الجماعات الدينية في حشمته وبساطته. This suggested translation covered the intended meaning which goes with the speaker’s personality, with not much translation loss.

Translation (B) omitted the simile, condensed the sentence and compensated for it with an addition that is not justified, that is الأنيق. The speaker in the ST seems to be describing her frock as neither elegant nor beautiful, but the translation has ‘الأنيق’ which gives a meaning not found in the simile in the (ST). It also contradicts the fact that *Jane Eyre* likes decency and simplicity and does not care about appearances. However, when the simile is examined in its larger context, the sense of neatness in Translation (B) is understood to refer to the word (nicety) in the source text.

17. You are afraid of me because I talk like a Sphynx. p. 46

A. MB p. 152 أنت خائفة مني لأنني أتكلم مثل أبي هؤل.

B. HM p. 46 هل أنت خائفة مني لأنني أتحدث في غموض أبي الهول.

The topic of this simile is “I”; the vehicle is “sphinx”; the comparator is “like” and the property is “way of talking”. In translation (A) the topic is “أنا”; the vehicle is “أبي هؤل”; the article is “مثل”; the common feature is “طريقة الكلام”. In translation (B) the topic is “أنا”; the vehicle is “أبي الهول”; the comparator is “في” and the property is غموض. The context where this simile said is when Mr. Rochester is trying to play on words to make *Jane Eyre* admit that she loves him. In translation (A), formal translation has been adopted. Even the indefinite article *a* has been translated when a *Sphynx* was translated into أبي هؤل without the definite article (ال) which made the translation odd and unidiomatic. Translation (B) made the property explicit which solves the ambiguity of the simile partially, nonetheless erroneously. The vehicle أبي الهؤل made it senseless because TT readers know أبي الهول the statue in Egypt which does not talk. It is clear that both translations mistook the word

Sphynx for *Sphinx* – although the spellings are used interchangeably in modern times - and translated it into أبي الهول, when *Sphynx*, according to Oxford Online Dictionary, refers to “a type of cats. A cat of a hairless breed, originally from North America.” Moreover, according to the Online Mythology Encyclopedia, in the Greco-Roman mythology, a *sphynx* was a mythical monster that spoke in riddles. “The Sphinx stopped travelers on the road to Thebes and posed them a riddle. If they answered wrong, they died.

Subsequently, both translations fail to render the simile correctly. This simile is an allusion that has a mythological reference. As explained above, The Sphinx in the Greco-Roman mythology used to speak in riddles, and the combinatory effect of the Sphynx cat’s behavior and the mythological creature that speaks in riddles, and harasses people, is what the simile is most likely supposed to convey. This is lost completely in both translations. A footnote to solve the ambiguity can be long and disturb the reader, so transferring the sense, which is unclear speech, would convey the intended meaning.

Translating this simile into a normal sentence without the simile could be more acceptable. The common property between the topic and the vehicle is *not clear* which is in Arabic هل أنت خائفة مني لأنني أقول كلاماً غامضاً. This translation transfers the sense of the simile from ST to the TT and understandable by the TT readers.

Not all similes with allusion failed in transferring the intended message. Here is an example where the simile has historical allusion:

18. You are like the Roman emperors. p. 10

A. أنت مثل الأباطرة الرومان MB. p. 35

B. أنت تشبه أباطرة الرومان HM. p. 13

In this example, the topic is “you”; the vehicle is “Roman emperor”; the comparator is “like”; and the property is implicit. Both translations succeeded in conveying this simile in Arabic accurately and without loss of denotative and connotative meanings. It could be argued though that translation (A) is closer syntactically to the original because uses the adjective مثل as the comparator, while translation (B) used the verbal comparator (تشبه). Both translations are source-language oriented. Both of them rendered the simile to a simile in the TL.

Worth noting here that there is a possibility that the translator of the more recent translation of 2003, Helmi Morad might have looked at the translation of Munir Baalabaki

of 1985 as a guide in translating many similes; in dealing with some similes as they both provided almost the same translation. Since Baalabaki's translation was published many years before Morad's, perhaps the latter looked at the former's translation.

It is noticed also that the context in which the translation has been carried out and published has affected the TT. Baalabaki most likely published his translation within the pan-Arab context and in a time when Standard Arabic is almost the only acceptable form of writing. Therefore, he could have realized that his audience is not only in Lebanon, his country, but Arab readers everywhere. He rarely used the Lebanese dialect and it was followed with a note to clarify the meaning and help readers who are not familiar with this dialect to understand. On the other hand, Morad published his translation in a time when using colloquial variety of a geographical dialects in writing is a trend in some markets such as Egypt and not considered a violation of linguistic norms. Morad used many words from the geographical dialect of Egypt, his country, in translating many similes and he might have assumed that his audience at large is the Egyptian readers or readers who are familiar with the Egyptian dialect.

4.4 Categories of Translation Strategies

In the examples discussed so far, we see tendency to have source –language oriented translation due to adopting formal equivalence approach which is basically, a source-language oriented approach, in translating most similes. Baalabaki adopted this approach in translation twelve (12) similes and adopted a target-language oriented approach in translating six (6) similes while Morad adopted a source-language oriented approach in translating six (6) similes, and a target-language oriented approach in translating six (6) similes. Morad adopted omission in dealing with six (6) similes.

It is noticed that the more the translator sticks to a source-language oriented approach, the more he produces mistranslated similes. Baalabaki succeeded in conveying the intended message in the ST in only one third of the total number of the examples discussed, i.e. six (6) similes and he mistranslated two thirds, i.e. twelve (12) similes. On the other hand, Morad succeeded in conveying the intended message in one third of the similes, mistranslated one third of the similes and omitted the remaining one third. He adopted omission where there might be problematic areas, instead of adopting other

strategies suitable for rendering these similes. From the six (6) omissions, only one can be justified (see example 3), and in the other cases, omission cannot be justified.

Upon examining the two hundred (200) chosen similes used in *Jane Eyre*, the following results were found. Balabaki adopted a source-language oriented approach in rendering 188 similes (94 %) and a target-language oriented approach in rendering 12 similes (6%). Morad adopted a source-language oriented approach in rendering 120 similes (60%) and a target-language oriented approach in rendering 47 similes (23.5%). He omitted 33 similes (16.5%). Baalabaki succeeded in transferring the intended message in 101 similes (50.5%) and failed in transferring the intended message in 99 similes (49.5%). Morad succeeded in transferring the intended message in 130 similes (65%), and failed in transferring the intended message in 37 similes (18.5%) and omitted 33 similes (16.5%).

4.4.1 Strategies in translating similes in *Jane Eyre*. Formal equivalence has been adopted in translating most similes. Two hundred simile with like, as, and as... as were chosen from the whole novel. Baalabaki adopted formal equivalence approach in translating 188 similes (94%) and the dynamic equivalence in translating 12 similes (6%). Morad adopted formal equivalence in translating 120 similes (60%) and dynamic equivalence in translating 47 similes (23.5%). Adopting formal equivalence in translating a literary text rich with figurative language resulted in mistranslated similes that do not convey the intended message of the ST and violate the norms of the TL and culture. Dynamic equivalence was much less adopted in translating similes and adopting it led to translations that convey the intended message of the ST.

There are other translation strategies that were used but not so frequently (see Table 1 below). Literal translation procedure has been given priority over other procedures in translating similes in general. Although many other translational procedures are suitable for translating small units like words, they were rarely adopted in dealing with similes in *Jane Eyre*. Baalabaki's translation is more literal than Morad's. The translation of some similes involved more than one procedure. Here are two examples: "She glances at him and chats like a wren" (p.178). Baalabaki translated this simile into: وكانت ترفع بصرها إليه وتثرثر مثل الصفراعون. (p. 192). He accompanied the literal translation with a footnote: الصفراعون الغرد هو طائر غريد. In this simile, literal translation and adding a footnote were

adopted. Morad translated this simile into: وكانت ترفع إليه عينيها وتتحدث معه وكأنها عصفور صغير. Literal translation and generalization were adopted in this translation. “The next day was as fine as its predecessor” (p. 170). This simile was translated by Morad into: وكان اليوم الجديد في جمال سابقه. Two procedures were adopted in translation here, literal translation and transposition. The transposition occurs when the adjective *fine* was translated as جمال which is a noun.

It is noticed that each translator preferred specific translational procedures to others. For example, Munir Baalbaki preferred literal translation approach and adding footnotes, while Helmi Morad also preferred literal translation in addition to omission. He used it frequently even in clear similes.

Table 1: Translation Procedures

No.	Procedure	Translation (A) by Balabaki	Translation (B) by Morad
1.	Literal translation	168	112
2.	Transposition	14	27
3.	Omission	0	33
4.	Addition (footnotes, in-text notes)	13	2
5.	Modulation	4	11
6.	Expansion/ reduction	5	13
8.	Generalization / specification	1	5
9.	Borrowing	2	1
10.	Transference	2	1

4.5 Conclusion

Jane Eyre is a novel famous for its sophisticated language. Stylistic devices are countless. Simile in this novel is frequently used to enrich the style. Unfortunately, most similes in the novel have been mistranslated. Linguistic and cultural differences between the ST and TT are not the reason behind this major mistranslation, but adopting

inappropriate translation approaches. Both translators, Baalabaki and Morad, adopted formal equivalence approach and ignored other strategies proposed to translate similes. Adhering to formal equivalence approach caused deviation from the intended message and violation of linguistic and cultural norms of the TL.

Chapter 5: Conclusion

The aim of this study was to examine the translations of similes in Charlotte Bronte's novel *Jane Eyre* in two major Arabic translations of this classic novel. This chapter presents the summary of the findings and conclusions based on the discussion and analysis provided in Chapter Four. Stylistic devices, in general, may present an issue that is not easy to deal with, but when it comes to simile, translators seem not to have worries because it can be thought that a simile is easy to be recognized and translated. Consequently, translators usually deal with it like any other units of language use. They may tend to depend on literal meanings of its contents perhaps believing that they present a faithful translation that conveys the message intended in the ST. However, this belief is untrue. Simile can be difficult and misleading. Because simile is an important stylistic device, and because it is usually dealt with required attention, it has been chosen to be the topic of this study that sought to examine and assess the degree of success in translating this stylistic device. The background of this study was provided by studying the literature on literary translation, rhetorical devices, and stylistics. The Arabic translations of the similes and the passages specific to those similes were used to build the data base for the research.

The present study has touched on an area of literary translation that has been under investigated or glossed over in Arabic. The research set out to answer two questions:

Q1. How do translators deal with similes in literary texts?

Q2. What is the impact of the translation strategies used in dealing with similes on the the TT?

The research revealed major mistranslation and translation loss between the original and the TT and the variation between the two translations. Baalabaki mistranslated 49.5% of the similes and Morad mistranslated 18.5% similes and omitted 16% of them. Mistranslation came from two sources: The first is the nature of similes, and the second is adopting inappropriate strategies in dealing with these similes. Most similes in *Jane Eyre* are culture bound. A good number of them include allusions. Mistranslation had an impact on the readability of the TT. Similes in the TT are neither fluent nor clear. A good number of them are meaningless in the TT. Theorists of translation studies agree on the point that culture bound items resist literal translation or any direct translation strategies. However,

cultural differences cannot be blamed. Translators can be blamed because they did not exert enough efforts and sufficient search in recognizing the nature of similes they were translating and consequently choosing proper strategies to carry out their task.

Formal equivalence was adopted by both translators in rendering most similes. Translation procedures, whose function is to deal with small units, were not adopted so frequently. Two strategies of Pierini's (2007) model were adopted: literal translation and omission. Baker's (1992) model for translating idioms was completely ignored and all similes involving idioms were translated literally, which resulted in opaque and odd expressions. Lippelame model in translating allusion presents alternative strategies ending with omission which was frequently adopted by Morad. Adhering to formal equivalence and literal translation in dealing with most similes failed to convey the intended message in the ST.

While the focus is on the translation of one aspect of the literary work, which is similes in *Jane Eyre*, may lead to the conclusion that the mistranslation that has been detected in the current research is critical to the faithfulness of the translation. It should be noted that such assessment or conclusion should not ignore the overall effect of the entire translation. Other aspects of the novel and the two translations need to be assessed. Similes are only one element of writing and the combinatory effect of all stylistic and rhetorical devices and techniques should not be overlooked in the overall assessment of the translation. However, the current study has highlighted major issues with the translation of similes in *Jane Eyre* that have contributed to the success or failure of either translation as a whole.

It is recommended that similar studies should be conducted to investigate other stylistic devices in *Jane Eyre*. With regard to the assumption of mistranslation of those devices, it should be investigated if it resulted from improper translation strategies or inability of the translators to process them. It is recommended also to investigate how adopting different translation strategies would affect the quality of the literary work in its translated version.

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Appendix: Similes in Jane Eyre

No	Simile in the ST
1.	I sat cross- legged like a Turk.
2.	Like any other rebel slave, I felt resolved, in my desperation, to go all lengths.
3.	Curtains of deep red damask, stood out like a tabernacle in the center.
4.	I thought it like one of the fairy tiny phantoms, half fairy, half imp.
5.	I was like nobody there.
6.	I grew by degrees cold as a stone.
7.	Vain favor! Coming, like most other favors long deferred often wished for, too late.
8.	The word book acted as a transient stimulus.
9.	The tower- like men and women.
10	“A long time ago” came out like the saddest cadence of funeral hymn.
11.	To grow up like one of the poor women I saw.
12.	With her long curls and her blue eyes, and such a sweet color as she has; just as if she were painted.
13.	She had flown out him like a mad cat.
14.	Those little Holland pockets outside their frocks- they were almost like poor children.
15.	She hurried in gait and actions, like one who had always a multiplicity of tasks on hands.
16.	The bedroom was like the schoolroom.
17.	A great book like a Bible was on each table.
18.	Little pockets of Holland (shaped something like a Highlander’s purse).
19.	The next day commenced as before, getting up and dressing by rushlight.
20.	The kind whisper went to my heart like a dragger.
21.	We keep our spirits “like stalwart soldiers”.
22.	I felt their eyes directed like burning- glasses against my scorched skin.
23.	Her constitution was sound as a bell
24.	Be as still as a mouse
25.	You are like a slave driver.
26.	I thought I saw beyond its wild waters, a shore sweet as the hills of Beulah.
27.	And I put on my black frock which Quaker- like as it was.
28.	And whether she won’t look like Queen Boadicea, leaning back against those purple cushions.
29.	. She has sent her here to be healed, even as the Jews of old sent their diseased to the troubled pool of Besthesda
30.	Chests in oak or walnut, looking with their strange carvings of palm branches and Cherub’s heads, like types of the Hebrew arks.
31.	I am laying good intentions, which I believe durable as flint.
32.	You are afraid of me because I talk like a sphinx.
33.	Mary was too slim to her height, but Blanche was moulded like a Dian.
34.	I contrived to find pleasure in loving and cherishing a faded graven image, shabby as a miniature scarecrow.
35.	Burnt porridge is almost as bad as rotten potatoes.
36.	Hold her arms, Miss Abbot: she is like a mad cat.
37.	Your eyebrows have become as thick as my fingers.
38.	In that attitude, she remained silent as an Indian.
39.	These words fell like the knell of doom.
40.	I will load these fairy- like fingers with rings.

41.	We might well then start when a gay voice, sweet as silver bell, exclaimed.
42.	She had Roman features and a double chin, disappearing into a throat like a pillar.
43.	Why had the mere name of this unresisting individual—whom his word now sufficed to control like a child—fallen on him, a few hours since, as a thunderbolt might fall on an oak?
44.	The passions may rage furiously, like true heathens, as they are.
45.	The other was certainly Georgiana: but not the Georgiana I remembered- the slim and fairy- like girl of eleven.
46.	She glances up to him and chats like a wren.
47.	This is you, who have been as slippery as an eel this last?
48.	Her thin face, her grey eyes are like a reflection from the aspect of an angel.
49.	Mists as chill as death wandered to the impulse of the east winds along those purple peaks.
50.	I was wondering like a troubled soul.
51.	I looked: I saw a woman attired like a well- dressed servant.
52.	A new chapter in a novel is something like a new scene in a play.
53.	A very chill and vault- like air pervaded the stairs.
54.	I surveyed the ground laid like a map.
55.	The field, wide as a park, dotted with its ancient timber.
56.	The attic seemed as black as a vault.
57.	Above me sat the rising moon; pale as a cloud.
58.	It was exactly one form of Bessie's Gytrash – a lion- like creature with long hair and huge head.
59.	Like heath that, in wilderness, the wind whirls a way.
60.	The new face, too, was like a new picture introduced to the gallery of memories.
61.	A Gytrash- like Newfoundland dog, might be again apparent.
62.	Thornfield Hall was a changed place: no longer silent as a church.
63.	He went on as a statue would, that is, he neither spoke nor moved.
64.	The hair streamed shadowy, like a beamless cloud torn by a storm.
65.	On the neck lay a pale reflection like moonlight.
66.	A brow quite bloodless, white as bone.
67.	I am hard and tough as an Indian ball.
68.	My thoughts are galled with dwelling on one point, cracking as a rusty nail.
69.	So much better as pure ore is than foul dross.
70.	I pass a law, unalterable as that of Medes and Persians, that both are right.
71.	She stood there like one of those who appeared to Macbeth on the heath of Forres.
72.	His poor etiolated arms, feeble as the wing of a chicken in the pip.
73.	Eyes rather like Mr. Rochester.
74.	Amy was rather little naïve, and child- like and manner.
75.	Love if discovered and responded to, must lead to ignis- fatus- like, into miry wilds.
76.	There she sat and sewed, and probably laughed to herself – as a companionless as prisoner.
77.	They then descended the staircase almost as noiselessly as a bright mist.
78.	The next day was as fine as its predecessor.
79.	Both sisters were as fair as lilies.
80.	Miss Ingram was dark as Spaniard.
81.	She remained fixed like a statue in its niche.
82.	Mr. Eshton, the magistrate of the district, is gentleman- like.
83.	Her finger like fairy tales.
84.	They are tiny like phantoms.

85.	It was as pale as a cloud.
86.	The breeze blew as chill as snow.
87.	It was like a tent in the center.
88.	His eyes were like the eagle's.
89.	Lord Ingram, like his sisters, is very tall.
90.	He is very tall like them.
91.	A pleasure like what the thirst- perishing man might feel who knows the well to which he has crept is poisoned.
92.	The ladies have become lively as larks.
93.	Mr. Rochester stands on the hearth as solitary as she stands by the table.
94.	A shockingly ugly old creature, miss, almost as black as a crock.
95.	She seemed reading a little black book, like a prayer book.
96.	The fine people flitting before you like shapes in a magic- lantern.
97.	People like shadows of human forms.
98.	So many smiles have been shed into Mr. Rochester's eyes that they over- flow like two cups filled above the brim.
99.	The eye shines like dew.
100.	Her accent, her gesture, and all were familiar to me as my own face in a glass.
101.	Return to your nests like a pair of doves.
102.	They were like ships in full sail.
103.	Thornfield Hall was again as hushed as a desert.
104.	I could walk on the matted floor as softly as a cat.
105.	I heard thence a snarling, snatching sound, almost like a dog quarrelling.
106.	He took a sponge, dipped it in, and moistened the corpse like face.
107.	She worried me like a tigress.
108.	Little birds were just twittering in the blossom blanched orchard trees, whose boughs drooped like white garlands over the wall.
109.	A strapper- areal strapper, Jane: big brown, with hair just such as ladies of Carthage must have had.
110.	She is Georgiana, the slim fairy- like girl of eleven.
111.	This was a full blown, every plump damsel, fair as a waxwork.
112.	I declare she talked to me once like something mad, or like a fiend.
113.	John is like me and my brothers.
114.	You are like- why, you are like Jane Eyre!
115.	Yes- just one of your tricks: not to send for a carriage and come clattering over street and road like a common mortal.
116.	He had spoken of Thornfield as my home.
117.	It was as if a band of Italian days had come from South, like a flock of glorious passenger birds.
118.	I went a part into the orchard. No nook in the grounds more sheltered and more Eden like.
119.	But no- eventide is as pleasant to him as to me, and attractive, and he strolls on, now lifting the gooseberry- tree branches to look at the fruit, large as plums.
120.	I see necessity of departure, and it is like looking on the necessity of death.
121.	Jane, be still; don't struggle so, like a wild frantic bird.
122.	Do you suppose I eat like an ogre or a ghou?
123.	He handed her over as she had been a lapdog.
124.	His smile was such as a sultan might in a blissful and fond moment, bestow on a slave.
125.	And to this object did I press, as blind as eagerly.
126.	But wide as pathless was the space that lay our lives between.

127.	Dangerous as the foamy race of ocean- surges green.
128.	It was haunted as a robber bath.
129.	On sped my rainbow, fast as light, I flew as in a dream.
130.	You are dripping like a mermaid.
131.	For me, this world blossomed like a rose.
132.	What a hot and strong grasp he had! And how like quarried marble was his pale, firm, massive front at this moment.
133.	It snatched and growled like some strange wild animal.
134.	And quantity of dark grizzled hair, wild as a mane hid its head and face.
135.	You play a little, I see; like any other English school- girl.
136.	My eyes were covered and closed, edging darkness seemed to swim round me, and reflection came in as black and confused a flow
137.	Five minutes of that death- like hush.
138.	I should have forced the lock like a burglar.
139.	Thornfield Hall, this accursed place- like the tent of Achan.
140.	I pursued wondering as wild as those of March- spirit.
141.	I had awaked from the trace- like dream.
142.	The last was an awful blank, something like the world when the deluge was gone by.
143.	I saw ripe bilberries gleaming her and there- like jet beads in the heath.
144.	What countless systems there swept like a soft trace!
145.	While I thus wandered about like a lost and starving dog.
146.	I was like her child.
147.	She does look as white as clay or death.
148.	I lay on it motionless as a stone.
149.	Diana had a voice toned, to my ear, like the cooing of a dove.
150.	Mr. John was sitting as still as one of the dusty pictures on the walls.
151.	His face was like a Greek face.
152.	If I helped you, it must be as the blind help the lame.
153.	Mr. St, John spoke almost as automaton.
154.	He repeated, in a voice low and hollow as an echo.
155.	His face was blanched as her gown.
156.	She turned twice to gaze after him as she tripped fairy- like down the field.
157.	Diana had designated her brother “inexorable as death”.
158.	She would pout like a disappointed child.
159.	Is this portrait like?
160.	The cloak that covered his tall figure all white as a glacier.
161.	As I looked at his lofty forehead, still and pale as a white stone.
162.	He was serene as glass.
163.	Life rolled together, like a scroll.
164.	The mad lady was as cunning as a witch.
165.	Dead: Ay, Dead as those stones on which her brain an blood were scattered.
166.	She is as a little kind nurse.
167.	For me, he is cold as iceberg.
168.	They let us ramble in the wood, like gipsies from morning till night.
169.	It shivered in my heart like a suffering child in cold cradle.
170.	Concealing the mad woman’s neighborhood from you, was something like covering a child with a cloak.
171.	I must struggle on: strive to live like the rest.
172.	Every atom of your flesh is as dear to me as my own.

173.	It demanded him with ceaseless longing, an impotent as a bird with both wings broken.
174.	They grow there, firm as weeds among stones.
175.	I had never seen that handsome- featured face of his look more like chiseled marble than it did just now.
176.	A man who had one little owe that was dear to him as a daughter.
177.	The crisis was perilous, but not without its charm: as the Indians, perhaps feels when he slips over the rapid in his canoe.
178.	The air was like sulphur steams.
179.	The sea, which I could hear from thence, rumbled dull like an earthquake.
180.	The moon was sitting in the waves, broad and red like a hot cannon- ball.
181.	You opened your eyes like an eager bird.
182.	I am disposed to be as content as a queen.
183.	My bed was like a shelf.
184.	I am not cold like corpse.
185.	Nor vacant like air am I?
186.	You are like a murderer
187.	You are like the Roman emperors!
188.	He was standing as a statue.
189.	My impulse was to raise from it like a spring.
190.	There was an ample cushioned easy- chair like a pale thorne.
191.	Fall! You are like a baby a gain.
192.	I learned to speak like them.
193.	She had fallen at him like a mad cat.
194.	The grim face at the top was like a carved mask.
195.	She swept me like a whirlwind into the nursery.
196.	They are almost like poor people's children.
197.	She bound it like a phylactery around her forehead.
198.	I have seen their pale gold gleam in overshadowed spots like scatterings of sweetest lustre.
199.	The succeeding week seemed by: it came to an end at last, however, like all sublunary things.
200.	I examined the document long: the writing was old- fashioned and rather uncertain like that of in elderly lady.

Vitae

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