

Strategies for Translating Arabic Similes in Al-Manfaluti's Al-Abrat into English

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Abstract

This paper presents a comprehensive analysis of the English translation techniques applied to Arabic similes in Mustafa Lutfi al-Manfaluti's seminal work, "Al-Abrat." Utilising Pierini's (2007) theoretical framework, the study examines the complexities and nuances involved in translating Arabic similes into English, focusing on the translation by Majid Khan Malik Siddiqui. The research methodically analyses a selection of 200 similes from the book, exploring the various strategies employed in the translation process. The study reveals a predominant use of literal translation, reflecting a strong commitment to maintaining the integrity of the original text. Additionally, it discusses the role of creative adaptation and simile reduction in addressing cultural and linguistic challenges, emphasising the translator's role as a cultural mediator. The findings contribute to the understanding of translation practices in literary contexts, highlighting the importance of cultural and contextual awareness in the translation of figurative language. This paper underscores the significance of translation in bridging linguistic and cultural divides, enriching the appreciation of Arabic literature in the English-speaking world.

Keywords: Translation, Translation Strategies, Arabic Rhetorical Language, Figurative Language Translation, Al-Manfaluti, Arabic Similes, Al-Abrat.

Introduction

Translation serves as a crucial bridge between cultures and languages, playing an essential role in disseminating and appreciating literary works across linguistic barriers. This paper explores the complex realm of literary translation, specifically focusing on the English rendition of Arabic similes in Mustafa Lutfi al-Manfaluti's seminal work, "Al-Abrat" (1916). Al-Manfaluti, celebrated in contemporary Arabic literature, is renowned for his profound use of similes that imbue his narratives with cultural depth and emotional resonance. However, translating such figurative language presents significant challenges, requiring not only linguistic precision but also the preservation of cultural essence (Hansen, 2021).

The study's core objective is to analyse the translation techniques used by Majid Khan Malik Siddiqui in his English translation of (The Tears, 2017). Through an examination of 200 similes

from "Al-Abrat," the research aims to uncover the strategies that maintain the original text's integrity while making it accessible to an English-speaking audience. The Pirini (2007) model serves as the theoretical framework for this analysis, providing a structured approach to understanding the complexities of translating similes, rich in linguistic and cultural nuances. This research addresses a gap in the existing literature on the translation of Arabic similes and underscores the broader implications of translation in fostering cross-cultural understanding and appreciation of Arabic literature in the English-speaking world (Mohamed, 2017). This study contributes to translation studies, particularly in the Arabic-English literary context, by shedding light on the multifaceted strategies of translation. These range from literal translation to creative adaptation and simile reduction, highlighting the translator's role as a cultural mediator. The paper's structure places a review of pertinent literature first, then a description of the research methodology, then an analysis and discussion of the findings.

Literature Review

A. Al-Abrat and its Translation into The Tears: State-of-the-Art Mustafa

Al-Manfaluti (1876–1924) was a renowned Egyptian author and poet, noted for his significant contributions to contemporary Arabic literature. He was born in Manfaluti, a city located in Upper Egypt, and came from an aristocratic lineage. At al-Azhar University in Cairo, prominent intellectuals like Sheikh Muhammad Abduh instructed him during his education. Al-Manfaluti authored moral anecdotes, innovative treatises, and novels while advocating for the simplification of the intricate nature of preceding Arabic prose genres, created by Mustafa Lutfi al-Manfaluti, is a wonderful monument to the brilliance of Arabic literature. Mustafa Lutfi al-Manfaluti was a prominent character in contemporary Arabic literature, renowned for his vital contributions to the development of the Arabic language and literary heritage. Although Al-Manfaluti's work holds great importance, it is interesting to observe that there is only a single English translation of this literary gem. who is neither of Arab descent nor a natural English speaker, courageously took on the responsibility of introducing this complex piece of literature to the English-speaking audience through his fascinating translation. The inclusion of this distinctive viewpoint enhances the study of Al-Abrat's translation by emphasising its universal appeal and the transcendent quality of exceptional writing. The presence of English translations of al-Manfaluti's writings, such as, al-Abrat, enhances the cultivation of intercultural literary comprehension and the safeguarding of Arabic literary legacies. By providing readers with the opportunity to delve into the topics, images, and narrative techniques of Arabic literature, this platform cultivates a more profound admiration for the profoundness and cultural heritage of the literary tradition al-Manfaluti. The eloquence of Al-Manfaluti and the translation efforts of Siddiqi act as conduits connecting different cultures and languages, enticing readers to delve into the intricate and magnificent world of Arabic literature, surpassing the limitations of language.

B. Literal Vs Creative Translation Approaches in Translating Arabic Rhetoric Arabic literature

Known for its prolific use of figures of speech, metaphors, and similes, is characterised by its highly figurative and poetic nature. This linguistic richness underscores the importance of transcending word-for-word translation when engaging with Arabic literary works, particularly in the domains of poetry and novels. As Almiqab (2021) aptly noted, an understanding of the fervent and lyrical essence of the Arabic language is paramount, as mere literal translation falls short of capturing the opulent tapestry of Arabic literary traditions. In

the arena of translating Arabic rhetoric, achieving a nuanced equilibrium between literal and imaginative methodologies is imperative. Literal translation, characterised by its commitment to preserving the exact wording and structural integrity of the source text, proves invaluable when dealing with legal and technical subjects where precision is paramount. As Abdelaziz aptly observes, this approach ensures accuracy but grapples with idiomatic expressions and disparities in grammatical structures between Arabic and the target language, often resulting in awkward or unintelligible language that compromises the effectiveness of the rhetoric. Translators, especially when bridging the linguistic and cultural gap between Arabic and English, encounter formidable challenges. This becomes particularly pronounced when grappling with rhetorical techniques such as wordplay, puns, and figurative expressions. Al-Shloul (2023) underscores the necessity of meticulous evaluation of the intended meaning and cultural context to faithfully convey the original text's rhetorical strategies. In contrast, the creative translation approach empowers translators to convey not just the literal semantics but also the underlying essence, mood, and stylistic nuances of the source text. This method proves indispensable in the translation of poetry, literature, and impassioned speeches, especially when the intended emotional impact carries paramount significance. Furthermore, creative translation permits the adaptation of cultural allusions and colloquialisms from the source language to concepts that resonate with the target audience. Nonetheless, it is essential to acknowledge that creative translation is inherently subjective, allowing for diverse interpretations and adaptations by different translators, resulting in variations among translated versions, as discussed by (Robinson) in his work on the double binds of translation. The intricacies of translating Arabic rhetoric are compounded by the language's inherently metaphorical and poetic qualities, along with its frequent employment of figures of speech, metaphors, and similes. As Aburqayeq (2022) cogently argues, successful translation of these rhetorical elements hinges on a thorough consideration of intended meanings and cultural contexts, which is imperative for effectively conveying the original text's rhetorical strategies.

Identifying Similes

Literature extensively uses figures of speech. Tajalli (2003: 100) asserts that figures of speech enhance the aesthetic appeal and lucidity of the text. However, he failed to consider the figurative sense of the words, which could potentially cause ambiguity and result in incorrect translation. Although there are numerous types of figures of speech, certain ones are more widely recognised and utilised than others. According to Richards (1965: 105), metaphor and simile are the two most prevalent figures of speech. Consequently, translation studies place significant importance on metaphor and simile. Mollanazar (2001: 46) asserts that the translation of similes is an intricate procedure that requires the identification and examination of the elements involved. This highlights the significance of scrutinising this subject in the domain of translation, particularly given the rarely explored exploration of this area in the English-Arabic context. Similes can be readily recognised as they employ discernible indicators. In her book "The Poetry Handbook" (1994; Oliver, 1994; 101) explains that similes use terms like "like" or "as" to convey parallels. Pierini (2007;27-8) further outlines other signs that can be used to identify English similes, including (a). Adjectives: identical to, comparable to; (b). Verbs: mimic, bear resemblance to appear to be, sound akin to; (c). Conjunctions: "as though" and "if"; (d). Nouns: a certain type of, a particular variety of; and (e). Prepositions: as/like. These markers can help the translator recognise similes. Hence, recognising similes may not be deemed as challenging as translating them. However,

although it is generally simple to identify similes, interpreting them necessitates understanding their contextual elements. According to Larson (1984; 247) a proper understanding of similes requires the identification of both the subject and the comparison being made. Consequently, if the translator is unsuccessful in this endeavour, there is a potential for significant misinterpretation. Furthermore, the concept of simile can be broken down into three primary elements: picture, likeness point, and theme. Larson provides the following explanations for those components: the topic represents the *object* being compared, the *image* represents the value being compared to the *topic*, and the similarity point represents the established relationship between the topic and the image. In the simile "Sam is as blind as a bat," "Sam" represents the subject, "bat" represents the comparison, and "blindness" represents the point of resemblance. To prevent misinterpretation, it is crucial to identify and analyse the SL simile before translating it into the TL.

Techniques for Translating Similes

Translation methods are considered universal because they can be implemented across multiple languages. According to Neubert & Shreve (1992; 52), Neubert & Shreve (1992; 52) a strategy refers to a generalisation regarding the usual actions taken by professional translators. However, translation researchers have diverse viewpoints when it comes to translation strategies. Löscher (1991:8) defines translation strategies as a deliberate approach to resolving challenges encountered during the translation of a document. Awareness of the translation process seems to have a significant influence on the choice and use of translation techniques. Cohen (1984) has observed and argued that the presence of consciousness is what sets strategies apart from non-strategic activities. However, a translation strategy is not simply a method of translation but also a complex mode of thinking. Venuti (1998) notes that translation strategies encompass the fundamental responsibilities of selecting the foreign content to be translated and devising an approach to translating it. According to him, the translation strategy determines the choice of the source text (ST) and thereafter aims to create a suitable translation process. Nevertheless, his perspective is constrained by the choice of source language texts and the implementation of a certain approach. This perspective fails to encompass the difficulties encountered by translators and their corresponding approaches to overcoming them. Conversely, several academics perceive translation strategy as a complex procedure comprising multiple stages. Jaaskelainen, (2005) defines a strategy as a sequence of skills, a collection of activities or processes that promote the capture, storage, and use of information. This concept implies that translation strategies consist of a series of actions undertaken by translators to address the source text (ST). Translators employ these translation procedures to achieve the desired outcomes in translating the source text. Pierini (2007) proposed a translation model that encompasses six translation techniques specifically designed to address similes. This paradigm comprises multiple stages of simile translation. The initial approach involves a direct and exact translation. Newmark (1981) contends that if the source language (SL) and target language (TL) have a similar comparison, it is feasible to use a word-for-word translation. In addition, (Larson, 1984, p. 280) concurs that when a simile is comprehended by recipients, a direct translation can be employed. The second translation approach involves substituting the source language image with an alternative target language image. According to Newmark (1981) this method involves substituting the source language (SL) simile with a target language (TL) simile when the simile is not common to both languages. In addition, Larson contends that the translator could replace the source language simile with a target language

simile that expresses the same meaning (Larson, 1984, p. 253). The final technique involves reducing the analogy to its essence. According to Newmark (1981) the translator has the ability to assess the significance of the meaning and subsequently diminish it. The translator can employ this strategy to reduce the size of the comparison in the target language. The fourth translation strategy involves retaining the simile and clarifying the points of resemblance. This method permits the translator to retain the original simile while incorporating additional information in the target language. Chesterman (1997) states that providing additional information enhances comprehension. The final translation strategy is known as substituting the simile with a gloss. In this approach, the translator endeavours to enhance the vividness of the simile by incorporating explanatory annotations in the target language. Translators remove the analogy if they deem it inappropriate in the target language, employing a strategy known as omission.

Related Studies on Translation Strategies of Arabic Similes

The reviewed literature includes a range of significant studies focusing on similes and their translation. This comprehensive analysis will first explore the nature, use, and importance of similes in various literary contexts, offering insights into their role and significance. Subsequently, the examination will shift towards the translation of similes. This part will delve into the strategies, challenges, and methodologies involved in translating similes from one language to another, highlighting how these translations affect the preservation of the original text's essence and stylistic elements.

In the research paper "Analysing Arabic Translation Methods of English Similes: A Case Study of *The Old Man and the Sea* by Ernest Hemingway" by (Alshammari, 2016) from the University of Hail, Saudi Arabia, the focus is on the translation of English similes into Arabic, using Hemingway's famous novel as a case study. Using (Pierini, 2007) translation model, this study looks at how two Arabic versions of the book—one by The United Publishers (TT1) and one by Ziad Zakaria (TT2)—were translated by looking at 40 chosen similes. The study uncovers a predominant use of literal translation in both versions, with TT1 applying it in 95% of cases and TT2 in 37.5%. It also notes the employment of other translation techniques like simile reduction, omission, and vehicle replacement, albeit less frequently. The research highlights the challenges of translating literary devices like similes and contributes to the understanding of translation strategies in the context of English-Arabic literary translation. It suggests a preference for literal translation in the Arabic renditions of English similes but also underscores the diversity in translation methods, opening avenues for further research on a broader range of literary works and translation techniques.

In their insightful study, Nguyen & Zuckermann (2012) explored the intricacies of Vietnamese similes, focusing on their structural, rhyming, and semantic characteristics. Their objective was to highlight the distinctions between Vietnamese similes and those prevalent in British culture. To achieve this, they gathered data from a variety of sources, subsequently categorizing Vietnamese similes into two main types: meaning-based similes and rhyming similes. A notable finding of their research was the identification of rhyming similarities between Vietnamese similes and those found in Cockney English. This study emphasizes the diversity and commonalities of similes across different cultures. Such insights are crucial, as they indicate that the process of translation can either be facilitated or made more complex by these linguistic nuances.

In the paper titled "Symbols, Metaphors, and Similes in Literature: A Case Study of 'Animal Farm'," authored by (Fadaee, 2011), a detailed analysis of George Orwell's 'Animal Farm' is

presented, focusing on the use of symbols, metaphors, and similes. Fadaee aims to demonstrate how these literary devices enhance the narrative's effectiveness and enrich the reader's understanding. The paper sets a theoretical framework, defining symbols, metaphors, and similes based on works by scholars like (Pierini, 2007; Newmark, 1988; Fromilhague, 1995) categorizing them into various types. It then applies this framework to 'Animal Farm,' identifying and classifying the use of these figures of speech in the novel. The analysis reveals a predominant use of metaphoric symbols, cliché metaphors, and implicit similes, suggesting Orwell's preference for indirect and figurative communication to engage readers in deeper text analysis. The paper concludes that these literary devices play a crucial role in adding layers of meaning to the narrative, encouraging an exploration of the novel's allegorical dimensions, and significantly impacting the reader's interpretation. References in the study include a range of sources, providing a comprehensive backdrop for understanding the role of figures of speech in literature.

Moon (2008) conducted research in 2008, focusing on the semantic aspects of English similes. This study delves into the semantic diversity and the enduring presence of similes in contemporary English. Adopting a descriptive approach anchored in corpus analysis, the research meticulously analyses data sourced from various fields, such as literature, media, and other relevant texts. The findings underscore the extensive presence and recurring usage of similes in literature, asserting their continual inclusion in the lexicon. This prevalence of similes, particularly in novels, presents an important consideration for literary translators, highlighting the expectation of encountering these figures of speech frequently in literary works.

In their 2014 study, Rapi & Miçoni (2014) explored the use of similes in Thomas Hardy's "Tess of the d'Urbervilles" and its translation into Albanian. Their research began with an examination of the similes' structure, then progressed to assess their semantic and stylistic functions. Upon comparison, the researchers observed that the semantic essence of the original similes in English was mostly preserved in their Albanian counterparts. However, the study uncovered significant stylistic variances, influenced by the translation techniques of manipulation and naturalisation employed in the Albanian rendition. The translator's inclination to insert additional elements in the translated text to enhance understanding typified these variances. This research underscores the importance of the translator's inventive approach in adapting similes to meet the stylistic and contextual requisites of the translated version.

In their insightful 2011 research, Zohdi & Saeedi (2011), delved into the intricacies of translating Persian similes into English, with a specific focus on the English renditions of Omar Khayyam's Rubaiyat poetry by Arberry and FitzGerald. Utilising (Larson, 1984) translation framework for comparison, they meticulously analysed how these translations aligned with the original Persian text. The study uncovered a range of translation strategies, such as direct translation, enhanced literal translation, omission, substitution with different similes, and conveying the essence without using similes. Notably, the research concluded that Arberry (1953)'s approach, characterised by omitting the original similes, was more effective. This conclusion underscores the significance of employing diverse translation methods when dealing with similes, emphasising the need for adaptability and sensitivity to the source material's nuances.

In their notable 2013 research (Shamsaeefard & Nemati, 2013). A delved into the translation strategies used in four Persian versions of Shakespeare's "Hamlet." They based their study on (Pierini, 2007) model of translation analysis. They examined how translators Pasargadi,

Shahin, Beh Azin, and Farzad rendered a collection of 85 similes from "Hamlet" in Persian. The study predominantly identified literal translation as the chief method, highlighting the translators' commitment to maintaining a direct, word-for-word adherence to the original text. This approach reflects a strong dedication to fidelity in translation, prioritising a close replication of Shakespeare's original wording in the Persian versions.

In 2007, Pierini undertook a comprehensive study focusing on the complexities involved in translating English similes into Italian, with particular attention to the systematic and cultural challenges stemming from differences in language and culture. The research identified six distinct approaches to translating similes: direct or literal translation, substitution with a different simile, simplification through reduction, maintaining the original while adding clarification (explicitation), replacing the simile, and adding an explanatory note (gloss), and outright omission. This study provided a crucial framework for understanding the nuances of simile translation. The insights gathered from this, and other related literature highlight various facets of simile translation, emphasising the importance of continued research, especially in the context of translating English literary texts into Arabic, an area that remains underexplored and forms the core objective of this paper.

Research Methodology

This research endeavours to dissect the translation techniques of Majid Khan Malik Siddiqi, particularly in his translation of Arabic similes into English within "Al-Abrat" by al-Manfaluti. To examine Siddiqi's unique method of simile translation in this narrative collection, the study makes use of Pierini's (2007) theoretical framework.

A critical element of this study is the analysis of 200 similes, randomly selected from "Al-Abrat" (Source Text or ST) and their corresponding English translations in Siddiqi's rendition (Target Text or TT). This selection is not arbitrary; the number 200 was chosen to ensure a representative and comprehensive examination of the text's abundant figurative language. This method tries to provide an fair and manageable analysis that covers a large enough area to allow for meaningful and statistically significant conclusions about the subtleties of simile translation in "Al-Abrat." The study aims to illuminate the balance Siddiqi strikes between fidelity to the original text and the fluidity of expression in the English language, providing insights into the intricacies and challenges of literary translation.

By focusing on this sample size and methodology, the research offers a detailed exploration of the complexities inherent in translating cultural and linguistic nuances from Arabic to English, shedding light on the wider implications for the field of translation studies.

In this study, the research methodology entails a thorough examination of 200 similes from "Al-Abrat" and their English translations by Majid Khan Malik Siddiqi. The approach is based on Pierini's (2007) model, which classifies simile translation methods into six categories: 1) Keeping the same vehicle in the target text and keeping the simile's original form; 2) Simplifying the simile to get to the point; 3) Keeping the original vehicle but adding more information to help the target audience understand or put it in context; 4) Replacing the vehicle with a different image that is more relevant to the target language's audience; 5) Adding an explanation gloss, making the simile more clear; Each of the selected similes is analysed to determine which of these techniques Siddiqi employed, offering a nuanced understanding of the translation process. This comprehensive analysis aims to shed light on Siddiqi's translation strategies, revealing the complexities of translating figurative language from Arabic to English and contributing valuable insights to the field of translation studies.

Result and Discussion

Two hundred similes have been gathered from the collection of stories and their corresponding translations. These two hundred similes collectively represent 100% of the dataset. Table 1 provides an overview of the translation strategies employed in the target text (TT).

Table 1

An overview of the translation strategies employed in the target text (TT).

Strategies of Translation	Count	%
Retention of the same vehicle	122	61
Reduction of the simile	26	13
Replacement of the vehicle with a different vehicle	26	12
Explication of similarity feature(s)	18	9
Omission of the simile	8	4
Grand Total	200	200

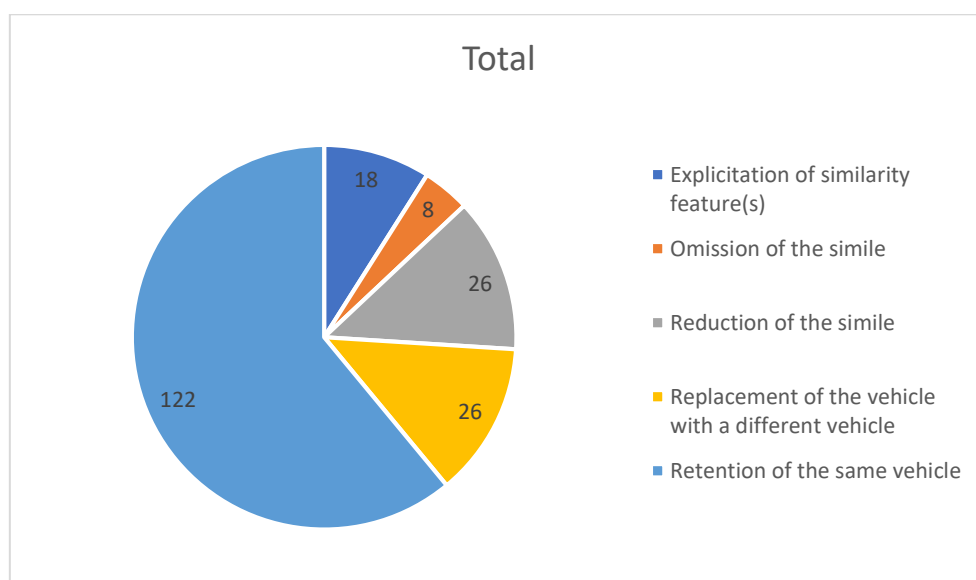


Figure 1: representation of similes translation techniques in al-Abrat (Pierini, 2007)

Table 1 shows various strategies used in the translation of similes, listing the frequency and percentage of each strategy's usage. The most common strategy, "retention of the same vehicle," or "literal translation" occurs in 122 instances, making up 61% of the cases. This approach involves keeping the original imagery or 'vehicle' of the simile in the translation. "Reduction of the simile" and "Replacement of the vehicle with a different vehicle" both occur 26 times, accounting for 13% and 12%, respectively. In the former, we simplify the simile, whereas in the latter, we replace the original vehicle with a different, but analogous, vehicle. The "explication of similarity feature(s)" strategy, used in 18 instances (9%), involves explaining the comparative aspect of the simile more explicitly. Lastly, the "omission of the simile" strategy is the least common, found in 8 instances, or 4%, where the simile is entirely left out of the translation.

These findings provide insights into the dynamics of simile translation and have importance for the wider area of translation studies, delivering vital knowledge for translators, academics,

and educators. This research work seeks to discover the translation strategies employed by Siddiqi when handling Arabic similes in literary literature. To accomplish this objective, the study utilises the (Pierini, 2007) translation model as the theoretical basis for this paper. The researcher chose the case study, consisting of al-Manfaluti's collection of stories titled "al-Abrat" and its English translation. Majid Khan Malik Siddiqi translated the English version. The researcher gathered a sample of 200 similes from the book using a random selection method. Subsequently, the researcher determined the English equivalents of the identified translations. Subsequently, the data is scrutinised, juxtaposing the translation with the original text. Upon conducting analysis, the researcher will ascertain the applied translation strategies.

Retention of the Same Vehicle) Literal Translation)

In Pierini (2007) translation model of simile, the concept of "literal translation" or "retention of the same vehicle" refers to one of the approaches used when translating a simile from the source text (ST) to the target text (TT). Here's an explanation of what it means to have a percentage of 61% of literal translation or retention of the same vehicle: The literal translation or retention of the same vehicle approach translates the vehicle (the part of the simile used for comparison) in the source text directly into the target text without making significant changes. In other words, the translator keeps the original vehicle word or phrase as close as possible in the translation. The percentage of 61% for literal translation or retention of the same vehicle means that in the given set of simile translations, 61% of the similes were translated by preserving the original vehicle word or phrase from the source text. In such a case, the Siddiqi didn't replace the vehicle with another word or phrase, didn't reduce the simile to its sense, didn't omit the simile, and didn't use gloss. Instead, he opted for a more direct and literal approach to maintain the similarity between the source and target texts. This percentage indicates the extent to which the translator chose to retain the original vehicle in the translation process, emphasising fidelity to the source text's wording in those instances. The following are examples of literally rendered simile translations.

Example 1: [Literal Translation]

ST	فَتَكْشِفُ عَنْ مِثْلِ حَلْقِ اللَّيْثِ مَنْظَرًا وَرَيْبًا
TT	It felt like a cage containing lions in it roaring was opened.
Back Translation	شعرت وكأن قفصًا يحتوي على أسود تزارر قد فتح.

Example 1 below shows the simile "فَتَكْشِفُ عَنْ مِثْلِ حَلْقِ اللَّيْثِ مَنْظَرًا وَرَيْبًا" (It felt like a cage containing lions in it roaring was opened) in the context of translation strategy in table 1, Literal Translation or Retention of the Same Vehicle, it becomes evident how this approach is effective in preserving the simile's original imagery and impact. This strategy involves translating the simile while maintaining its core imagery—the roaring lions in a cage, a universally understood symbol of contained power and ferocity. By retaining these elements, the translation ensures the simile's effectiveness across languages, preserving the author's intent and the emotional resonance of the original text. Such an approach is particularly apt when the simile's imagery is universally recognizable, as is the case here, where the vivid picture of a cage of roaring lions effectively conveys a sense of overwhelming force being unleashed. Thus, this strategy not only respects the original literary style but also ensures that the target audience experiences the same intensity as the source audience, making it a faithful and impactful translation method.

Example 2: [Literal Translation]

ST	ثم أخذ ينطق بصوت كأنه جلجلة الرعد في آفاق السماء
TT	It started speaking with a voice like a thunderbolt of lightning in the horizon.
Back Translation	بدأ يتحدث بصوت مثل صاعقة البرق في الأفق..

ST ثم أخذ ينطق بصوت كأنه جلجلة الرعد في آفاق السماء TT It started speaking with a voice like a thunderbolt of lightning in the horizon. BT بدأ يتحدث بصوت مثل صاعقة البرق في الأفق. The simile "ثم أخذ ينطق بصوت كأنه جلجلة الرعد في آفاق السماء," which translates to "It started speaking with a voice like a thunderbolt of lightning on the horizon," serves as a powerful simile in Arabic literature. This imagery likens a voice to the overwhelming and majestic sound of thunder, suggesting not only its loudness but also its commanding presence. Thunder, known for its rumbling intensity, symbolises strength and an imposing character. The comparison to a "thunderbolt of lightning" adds an element of suddenness and formidable power, implying that the voice is striking and impossible to ignore. Moreover, the reference to the "horizon" extends the metaphor, indicating that the voice has a far-reaching and expansive impact, echoing across vast distances much like thunder resonates through the skies. This simile, therefore, paints a picture of a voice that is not only powerful and awe-inspiring but also one that commands attention and respect, resonating with authority and grandeur. In the translation of this simile, the translator didn't replace the vehicle with another word or phrase, didn't reduce the simile to its sense, didn't omit the simile, and didn't use gloss. Instead, he opted for a more direct and literal approach to maintain the similarity between the source and target texts.

Example 3: [Literal Translation]

ST	ذادته عنه دود الظامى الهيمان عن ورده
TT	to cast him away like a poor thirsty being is refused water at his mouth
Back Translation	ليبعده مثل كائن مسكين عطشان يُمنع الماء من فمه

ST ذادته عنه دود الظامى الهيمان عن ورده TT to cast him away like a poor thirsty being is refused water at his mouth BT ليبعده مثل كائن مسكين عطشان يُمنع الماء من فمه The use of the simile "ذادته عنه دود" translated into "to cast him away like a poor thirsty being is refused water at his mouth" in the English translated phrase is an exemplar of literal translation or retention of the same vehicle in translation strategy. This approach is characterized by a direct translation of imagery, where the vivid and universally understandable image of a thirsty person being denied water is retained in the TT, preserving both the metaphorical vehicle and its emotional resonance. Such a strategy ensures that the emotional impact and cultural significance inherent in the original text are maintained in the translation. It also upholds the rhetorical effect of the simile, highlighting the severity and cruelty of rejection as intended in the source language. This contrasts with interpretative translation, which might adapt metaphors and similes to fit the cultural context or linguistic norms of the target language. By retaining the original simile, the translation adheres closely to the source material's intent and emotional tone.

Explication of Similarity Feature(s)

According to Pierini (2007), this strategy involves keeping the original vehicle (the image or concept used in the metaphor or simile) but adding an explanation to make the point of similarity clear in the target language. This can be necessary when the metaphor or simile does not directly translate culturally or conceptually. Table 1 shows that translators utilised this approach in 9% of selected study samples. The following two examples showcase the explication of similarity features.

Example 4: Explication of Similarity Feature(s)

ST	ذهب بوجه يحفه الخجل كأنه سيدة في ليلة زفافها
TT	He went with a face of humility, as if he was a lady on the first night of her wedding.
Back Translation	ذهب بوجه متواضع كأنه سيدة في الليلة الأولى من زفافها.

Basically, this strategy preserves the original simile and further clarifies it to eliminate any possible misunderstanding. The translator employed it in eighteen instances at a percentage of 9%. This technique is one of the less popular strategies as far as this study is concerned. In Example 6 [Explication of Similarity Feature(s)] ST ذهب بوجه يحفه الخجل كأنه سيدة في ليلة زفافها TT He went with a face of humility, as if he was a lady on the first night of her wedding. BT ذهب بوجه متواضع كأنه سيدة في الليلة الأولى من زفافها. The simile in the source text (ST) compares the person's face, marked by shyness or humility, to that of a lady on her wedding night, emphasizing the intense shyness or modesty of the person's expression. This simile compares the person's face, marked by shyness or humility, to that of a lady on her wedding night, emphasizing the intense shyness or modesty of the person's expression. The translation provided in the target text (TT) is: "He went with a face of humility, as if he were a lady on the first night of her wedding." The key feature of this translation that places it under the "Explication of Similarity Feature," according to Pierini (2007), is that it retains the simile's structure and explicitly explains the similarity between the person's face and that of a lady on her wedding night. It breaks down the comparison to ensure that the reader or audience understands the intended meaning and the connection between the two concepts. This explication makes the figurative language more explicit and clearer in the target language, enhancing the reader's comprehension of the original simile's intended effect.

Example 5: [Explication of Similarity Feature(s)]

ST	تترنح في مشيتها كأنما تمشي على رملة ميثاء
TT	She was staggering in her walk as if she was walking upon uneven sand.
Back Translation	وكانت تترنح في مشيتها كأنها تمشي على رمل غير مستوي.

The simile in the source text (ST) compares the way the person walks to walking on "رملة ميثاء" (uneven sand), implying that the person's walking is unsteady or unstable. The translation in the target text (TT) maintains the structure of the simile and explicitly explains the similarity by stating that the person was "walking upon uneven sand." This is an example of the "Explication of Similarity Feature," according to Pierini (2007). The translator chose to clarify the comparison by directly stating the similarity between the person's walk and walking on uneven sand, making the figurative language more explicit and understandable to the target audience. The target text (TT) closely follows the structure and intent of the source text (ST)

while providing a clear explanation of the simile's meaning, which aids in conveying the figurative expression to the target language audience effectively.

Example 6: [Explication of Similarity Feature(s)]

ST	فرأيت في عينيه جمرَةً من الغضب تلتهب التهاًباً
TT	as he entered I saw his eyes full of anger blazing like fire.
Back Translation	وعندما دخل رأيت عينيه مملوءتين بالغضب مشتعلتين كالنار.

The translation of the Arabic phrase "فرأيت في عينيه جمرَةً من الغضب تلتهب التهاًباً" into "as he entered, I saw his eyes full of anger blazing like fire" is an exemplary use of the "Explication of Similarity Feature" strategy in translation. The use of the simile "blazing like fire" explicitly compares the person's intense anger to the fierceness of fire, showcasing the application of the "Explication of Similarity Feature" strategy in translation. Such a comparison is not only vivid but also transcends cultural barriers, making the metaphor universally understandable. The metaphorical use of "جمرة" (ember) in the original Arabic subtly conveys burning anger, a concept that native speakers might inherently understand. However, the addition of "like fire" in the translated English version clarifies this metaphor, ensuring that an audience possibly unfamiliar with such linguistic nuances fully grasps the emotional intensity. This translation strategy not only preserves the original's metaphorical richness but also enhances its emotional impact, making it more accessible and resonant in the target language.

Reduction of the simile to its Sense

This strategy simplifies the simile to its essence in the translation. Table 1 shows that translators utilised this approach in 13% of cases. Translators typically use this approach when the simile is missing or challenging to understand in the translated text. To resolve this issue, the translator would condense the simile to its essence, eliminating any potential ambiguity in the translation. Notable examples include the following:

Example 7: [Reduction of the simile]

ST	ومشيت إلى أبيك كما يمشي الحائن إلى مصرعه
TT	I dragged my feet towards your father like a dead person walks towards their grave.
Back Translation	جررت قدمي نحو أبيك كما يمشي الميت نحو قبره

The phrase "ومشيت إلى أبيك كما يمشي الحائن إلى مصرعه" when translated as "I dragged my feet towards your father like a dead person walks towards their grave," encapsulates a profound sense of dread and inevitability. This metaphorical description vividly conveys the speaker's deep reluctance and heavy-heartedness, as if every step taken is laden with a foreboding sense of doom. The simile of a dead person walking towards their grave powerfully illustrates the magnitude of despair and resignation felt by the speaker. It's more than just a physical journey; it's an emotional odyssey fraught with fear, resignation, or perhaps a sense of unavoidable fate. This translation adeptly captures the essence of the original Arabic text, painting a picture of a journey undertaken with the heaviest of hearts, as if moving towards an inevitable and unwelcome destiny, much like the finality of a grave. The imagery is striking and poignant, effectively conveying a sense of inexorable progression towards a deeply feared or dreaded outcome. So, in the target text, the translator has opted for a simile reduction to

make sense by simplifying the comparison. They have retained the core idea that the speaker is walking towards the addressee's father in a manner akin to how a dead person walks towards their grave. This approach has made the simile more straightforward and understandable in English, eliminating any potential ambiguity and ensuring that the intended meaning is preserved.

In Example 8: [Reduction of the simile]

ST	بَكَابِكُ عَلَيهِ بُغَاءُ النَّادِمِ الْمُتَفَجِّعِ الَّذِي لَا يَجِدُ لَهُ عَنَ مَصَابِهِ عَزَاءً وَلَا سَلْوَى
TT	Hence, cry over this like how a remorseful, shameful being would cry who cannot find any solace or comfort from his misery.
Back Translation	فابكي على هذا كما يبكي الندام المخزي الذي لا يجد من يؤسه عزاء ولا عزاء.

ST ونتيجة لذلك، كان TT As a result, the house which yesterday was blooming with happiness and laughter like that of a wedding night. BT وأصبح البيت الذي كان بالأمس عرساً من الأعراس الضاحكة والمنزل الذي كان بالأمس يزدهر بالسعادة والضحك مثل ليلة الزفاف. The Arabic phrase "وأصبح البيت الذي كان" translates to a poignant and evocative sentence: "As a result, the house which yesterday was blooming with happiness and laughter like that of a wedding night." This translation beautifully captures a moment of profound change, contrasting the present with a vividly joyous past. It brings to life the memory of a house that was once abuzz with the kind of happiness and laughter characteristic of a wedding, a symbol of celebration and joy. The phrase conjures images of a space filled with warmth, cheer, and the lively spirit of a festive occasion. However, the introduction with "as a result" hints at a significant transformation, suggesting that this once jubilant atmosphere has undergone a drastic shift. This not only highlights the fleeting nature of such joyous moments but also imbues the sentence with a deep sense of nostalgia and melancholy, reflecting on how quickly joy can turn to sorrow and how the echoes of laughter can fade into silence. The translation simplifies this simile to "As a result, the house, which yesterday was blooming with happiness and laughter like that of a wedding night," Removing the direct comparison and using more explicit language simplifies the simile while still conveying the same meaning. So, simile translation is discussing the practice of simplifying or reducing similes during the translation process to enhance clarity or understanding in the target language.

Replacement of the vehicle with a different vehicle

According to Pierini (2007), the "Replacement of Vehicle" refers to the practice of replacing the figurative language or vehicle in a source text (ST) with a different vehicle in the target text (TT). This strategy is used when the original vehicle in the source text may not be culturally relevant, effective, or easily understood by the target audience, or when a different vehicle can better convey the intended meaning in the target language. As per table 1, the frequency of using this strategy is 12%. The following two examples are significant in expressing this strategy.

In Example 9: [Replacement of the vehicle with a different vehicle]

ST	فكأنما عمدت إلى سهم رائش فأصمت به كبدي
TT	I felt like the maiden had stuck a sharp arrow in my liver.
Back Translation	شعرت وكأن الفتاة قد غرزت سهماً حاداً في كبدي.

The translation of an Arabic simile, "فكأنما عمدت إلى سهم رائش فأصمت به كبدي," beautifully illustrates this approach, as it literally translates to "I felt like the maiden had stuck a sharp arrow in my liver." Here, the imagery of an arrow piercing the liver vividly conveys deep emotional pain or heartache. In Arabic culture, the liver is often associated with deep-seated emotions, similar to the heart in Western culture. Thus, the simile powerfully describes the profound emotional impact of the maiden's actions on the speaker, akin to a sharp, penetrating pain. Such adaptations in translation are essential to maintaining the emotional resonance and contextual relevance of the original text, ensuring that the essence of the simile is preserved across different languages and cultures. In this case, the figurative expression in the source text is "فكأنما عمدت إلى سهم رائش" (which can be roughly translated as "it's as if she aimed a sharp arrow"), and it is re-placed with "I felt like the maiden had stuck a sharp arrow in my liver" in the target text.

Example 10: [Replacement of the vehicle with a different vehicle]

ST	فَأَنْسُ بِهِ أُنْسَ الْغَرِيبِ
TT	like a traveler becomes attached to his companion.
Back Translation	كما يتعلّق المسافر بصاحبه.

The phrase "فَأَنْسُ بِهِ أُنْسَ الْغَرِيبِ" translates to a sentiment akin to "like a traveler becomes attached to his companion." This is a beautiful example of a simile from Arabic literature that conveys a deep sense of companionship and comfort found in another person. The simile compares the attachment a traveler feels towards their companion to the comfort or solace one finds in someone else. The imagery here is particularly evocative, as it taps into the universal experience of travel, often associated with loneliness and the unfamiliar. The presence of a companion on such journeys can transform the experience from one of isolation to one of camaraderie and shared experience. The traveler in this simile represents anyone who feels lost, alone, or in unfamiliar territory, whether literally or metaphorically. The companion becomes a source of comfort, familiarity, and friendship in an otherwise challenging environment. This simile beautifully captures the human need for connection and the profound impact that companionship can have on our experiences, especially in times of uncertainty or solitude. It emphasizes how the presence of another person can bring about a sense of ease and comfort, transforming a potentially lonely journey into a shared, memorable experience. In this translation, the original figurative expression found in the source text is replaced with a different figurative expression in the target text. While both expressions communicate a sense of pain or discomfort, they achieve this effect through distinct actions: the source text's metaphor involves "aiming an arrow," while the target text employs the metaphor of "sticking an arrow in the liver." The translator's choice of this alternate vehicle is driven by a consideration for cultural relevance and effectiveness, ensuring that the intended meaning resonates more effectively with the target audience.

Omission of the Simile

In Pierini's (2007) translation model, one of the proposed strategies is omission, where the translator intentionally removes the analogy from the text. This means that in certain cases, the simile is entirely excluded from the translation because it either does not contribute significant meaning or contains cultural references that are too specific to effectively convey in the target language. Pierini underscores the importance of selecting the appropriate translation strategy based on the target audience's familiarity with the source material. If the

translator believes that the audience will easily understand the original simile, they may choose to retain it unchanged. However, if there is a likelihood of it being obscure or misunderstood, modifications such as adding explanatory information may become necessary. Translators frequently employ the omission strategy when faced with translation challenges that cannot be effectively addressed and may result in misunderstandings or seem redundant. Out of the total translations analyzed, the omission technique was utilized in eight instances, accounting for approximately 4% of the translations. Here are two notable examples where omission was employed prominently:

In Example 11: [Omission of the simile]

ST	فكأنها في يد الناس العُود في يد المغني يقطع أوتاره ضرباً ليطرب لنغماته
TT	Omitted
Back Translation	it is as if the oud is in the hands of a singer who strikes its strings harshly to delight in its melodies

The Arabic simile "فكأنها في يد الناس العُود في يد المغني يقطع أوتاره ضرباً ليطرب لنغماته" translates to "In this simile, it is as if the oud is in the hands of a singer who strikes its strings harshly to delight in its melodies." The simile employs the image of a singer playing an oud, a traditional Arabic stringed instrument. The key elements here are the instrument, the action of playing it, and the resulting enjoyment of its music. The difficulty in translating this simile into English lies in the cultural and contextual nuances associated with the oud. The oud is deeply ingrained in Arab culture and mu-sic, and its sound, playing technique, and emotional resonance may not be as familiar or evocative to those outside of that cultural context. English does not easily convey the depth of meaning that the oud evokes for an Arabic-speaking audience, including tradition, heritage, and a particular style of music. Additionally, the act of playing the oud "harshly" yet deriving pleasure from its melodies can imply a complex relationship between effort, skill, and enjoyment that might not be immediately apparent to those unfamiliar with the instrument or the style of mu-sic it represents. English translations may convey the literal meaning of the words, but they may not fully capture the richness and cultural significance of the simile. A translator might omit an Arabic simile involving the oud due to its cultural significance and potential confusion for English-speaking audiences. Translators balance literal accuracy with maintaining the original text's tone and style, focusing on capturing the essence and impact of the original text rather than word-for-word translation. This ensures the translated work remains accessible and engaging.

In Example 12: [Omission of the simile]

ST	الزهرة في يد المقتطف يعصر أوراقها عصرًا لينعم بشذاها
TT	Omitted
Back Translation	There is a flower in the hand of the extractor, whose leaves are squeezed to enjoy its fragrance

The Arabic simile "الزهرة في يد المقتطف يعصر أوراقها عصرًا لينعم بشذاها", meaning "the flower in the hand of the picker, who squeezes its petals to enjoy its fragrance," beautifully encapsulates the themes of delicacy, transience, and the paradox of seeking pleasure. The flower represents something fragile and exquisite, and the act of squeezing its petals while extracting its beauty

(the fragrance) also alludes to the potential harm or destruction of that beauty. This imagery richly conveys the transient nature of pleasure and life itself. The translator might omit this simile for various reasons, such as cultural differences, striving for simplicity and clarity in translation, different interpretations, or considering the reception of the target audience. Translation is a complex art that balances literal meaning with cultural and contextual nuances, and the omission of such a simile underscores the challenges and subjective decisions involved in this process.

Conclusion

This paper has delved into the intricate processes and methodologies involved in the translation of similes from Arabic to English, specifically in the context of Mustafa Lutfi al-Manfaluti's "Al-Abrat." Pierini's (2007) theoretical framework reveals that translating similes involves both linguistic and cultural aspects. The analysis of Siddiqui's translation strategies demonstrated a pre-dominant reliance on literal translation, indicating a deep commitment to preserving the original's integrity. The study has also highlighted the versatility and adaptability of translation techniques in the face of linguistic and cultural challenges. Translators like Siddiqui have successfully navigated these complexities, employing a mix of literal translation, creative adaptation, and simile reduction to convey the essence of Al-Manfaluti's work to a diverse English-speaking audience. This approach not only ensures fidelity to the source text but also adapts the content to the cultural understanding of the target audience. Furthermore, the research underlines the importance of context and cultural background in the translation process. Understanding the cultural nuances and the intended impact of the original text is crucial for effective translation, especially in the case of literary works rich in figurative language. This study, therefore, contributes significantly to the field of translation studies by providing insights into the dynamic process of translating Arabic similes into English. In conclusion, the translation of Al-Manfaluti's "Al-Abrat" by Siddiqui serves as a testament to the art of translation. It underscores the translator's role as a cultural mediator who bridges linguistic divides and brings the richness of Arabic literature to a broader audience. This paper not only sheds light on specific translation strategies but also celebrates the broader significance of translation in the preservation and appreciation of cultural heritage. As the world becomes increasingly interconnected, such efforts in translation become ever more crucial in fostering mutual understanding and appreciation among diverse cultures.

The significance of this research extends beyond the mere analysis of translation techniques; it contributes profoundly to both theoretical and contextual understandings in the field of translation studies. Theoretically, this study enriches the existing body of knowledge by applying and testing Pierini's (2007) model in the context of Arabic-English translation—a domain that has been relatively underexplored. By doing so, it validates and expands upon Pierini's framework, demonstrating its applicability and utility in a new linguistic landscape. This research not only reinforces the model's relevance but also potentially prompts its refinement and adaptation, contributing to the evolution of translation theory.

Contextually, the study plays a pivotal role in highlighting the complexities and nuances of translating Arabic literary similes into English. It sheds light on the intricate interplay between linguistic precision and cultural sensitivity required in literary translation. By focusing on Siddiqui's translation of Al-Manfaluti's "Al-Abrat," this research provides a concrete example of how Arabic literary works can be effectively rendered in English while maintaining their cultural and emotional essence. This is particularly significant considering the growing interest

in Arabic literature in the English-speaking world and the need for translations that do justice to the original texts.

Moreover, the research underscores the broader implications of translation for fostering cross-cultural understanding and appreciation. In an increasingly globalised world, translation is not just about converting words from one language to another; it's about bridging cultural divides and enabling the exchange of ideas and literary richness across languages. This study, therefore, plays a crucial role in the context of cultural diplomacy and intercultural dialogue. It highlights the translator's role as not just a linguistic expert but as a cultural ambassador who has the power to open windows to different worlds and perspectives.

In conclusion, the theoretical and contextual contributions of this research are significant. It enhances academic discourse in translation studies, particularly in the realm of Arabic-English translation, and contributes to a deeper understanding of the cultural dimensions of translation. By doing so, it serves as a valuable resource for translators, scholars, and anyone interested in the intersection of language, culture, and literature.

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