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Editor-in-chief
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The Impact Of Readership On Translating Simile Into Arabic
Mohamed Abdel Razzaq Shindala *
Luqman Abd-AlKarim Nasir**

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Abstract:
This research deals with the concept of readership and its influence on the translation of literary texts in general, and figurative language in particular. The research aims to determine the relationship between the readership and the translation process, and to determine the method of translation used by a translator for each type of reader. The research hypothesizes that readership affects the selection of a translation strategy. Therefore, the research suggests an evaluation of the translation in terms of the nature of the reader to highlight the translator's knowledge of this variable.

Theoretically, the study presents an account of the concept of readership as well as a brief account of literary texts, especially the figurative language as a representative of such texts. Practically, a group of texts, specifically five types of simile from Shakespeare's comedy “The Merchant of Venice” and four translations were selected as research samples to determine the extent to which the translators adopt certain strategies towards the intended reader.

Keywords: Readership, Simile, Translation strategy.

1. Introduction
Catford (1965; 20) defines translation as the replacement of material in one language, i.e. Source Language by an equivalent material in another language, i.e. Target Language. Venuti (1998:127) adds that the task of the translator is considered rather difficult because he has to present an accepted translation for different tastes, that is a translator, in the process of translation, must take many variables or determining factors into consideration while selecting a translation strategy. Some of these factors are: Text typology, universal and cultural specific terms, intentionality of the SL writer, and readership.

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2. Text Typology

Texts, have been classified on different bases such as: function, purpose, field of discourse, etc. Newmark (1988:39) in this regard, points out that there are three types of texts according to the basis of the three functions of the language. These types are:

A- The Expressive texts : such as poetry, political, speeches, Autobiography.

B- The Informative texts : such as Scientific, commercial and economic.

C- The Vocative texts : such as notices, instructions and persuasive writing.

The importance of text typology has also been highlighted by Reiss (1989: 110) who states that text type is one of the major factors that affect the process of translation. In this regard, Chen and Zhang (2020: 35) state that each text type has its own method of translating. For the informative text, the translator has to follow the semantic translation, he must transmit all the content of a text without redundancy, and he must focus on the contents rather than the literary style of the author, so the translation must be explicit and brief. As for the expressive text, the communicative method must be adopted. The translated text must reflect the aesthetic qualities of the ST, as well as ensure the accuracy of delivering the information.

3. Universal and cultural-specific terms.

Lado (1957: 111) defines culture as “structural systems of patterned behavior”. Translators take into consideration the cultural features of a text, besides the ideological connotations that are contained in that text. The translator becomes more obvious when the text is extremely sensitive (Hatim and Munday 2004: 103). The importance of culture in the formulation of a language has also been highlighted by Bassnett (1992: 14) who says that “No language can exist unless it is steeped in the context of culture”. Nida (1993: i) specifies the relation between language and culture where he says: “The role of language within a culture and the influence of the culture on the meanings of words and idioms are so pervasive that scarcely any text can be adequately understood without careful consideration of its cultural background”. Where language reflects the interests, ideas and customs of a society. Words or phrases of a language manifest the important areas of a culture, whether religious, political, ritual, etc. Some of these vocabularies are confined to some communities, i.e. culture-specific terms; other vocabularies are common to wide range of communities, i.e. universal terms.

As for translation, Nord (1991: 92) states that translation varies
among cultures; translation also varies inside the same culture at different times, which is the main reason why translations once judged acceptable at a particular point in time, and less accepted at another.

These differences among cultures form an area of difficulty or rather untranslatability, the degree of which depends on whether the languages involved in translation are culturally close or remote. This implies that translation between languages of unrelated cultures is more complex than performing translation between languages that are culturally related. However, this does not imply, that translation between languages that are culturally related or similar is an easy activity (Ilyas ,1989: 123).

A universal term, that is common to some communities, Arabic and English in this case, i.e. sun, moon, or pray can be translated semantically or literally, since it has the same denotation in both cultures. Whereas a cultural-specific term, that is restricted to a community or has a different denotation from one community to another, cannot be translated semantically, it must be translated communicatively. For example, the phrase (news that warms the chest) must be communicatively translated into Arabic as (خبر يثلج الصدر) since joy is associated with coldness, but not warmth, in Arabic culture (Ilyas ,1989: 128).

4. Intentionality of the SL writer

The notion of intentionality is interpreted in a variety of ways by different scholars. Searle ( 1983: 6), for example, states that speakers express their attitudes, believes, desires, and intentions verbally adding that spoken sentences have the capacity to express the propositions. He (1983: 27) confirms that language is derived from intention.

Regarding translation, Newmark (1988: 12 -13) states that each text has its own intention. A reader may find that two texts may depict the same discussion expressing the same facts and figures, but the type of language used and even the grammatical structures in each case may indicate distinct points of view. This text intention indicates the SL writer's point of view on the subject matter.

A translator's intention is supposed to be the same as that of a writer. But sometimes a translator may intentionally change his translation for a specific reader, for example: A translator may translate a handbook of instructions for a less educated reader, allowing for a considerably wider explanation in his translation than the reproduction. Accordingly, Daraghmeh et. al. (2010: 15-16) state that translators may intervene to decrease the ideological loads of the source text. For example, when a Palestinian translator translates the phrase “terrorists”
into “gunmen” the message is emptied of its ideological force, and when translating “Israel defense force” into “قواث الاحتلال الاسرائيلي,” the translator produces the opposite image presented by the original.

5. Readership

One of the most basic and important aspects of translation is that of readership. It is important since it affects the quality of translation. In this regard, Newton (1992:224) says that since the translation of the information of a text is not intended to publication, it is done in a cheap and a quick way for a certain type of readership. Style, in this case, is not an important matter. However, Hervey et al. (1995:131) confirm this fact when he says that all texts are directed to a certain consumer and say that each kind of text tends to the tastes of a particular readership. The type of translation is strongly related to the type of readership.

Venuti (1998:14) confirms this point by saying that the process of a translation varies according to the type of readership. Oittinen (2000:43-44) also points out that the choice of translation strategy heavily depends on the choice of the type of readership. Adamczyk-Grabowska (1988:137-138) confirms that before starting the process of translation, a translator must keep in his mind the type of readership for whom he is translating to. Dimitrova (2005:141) gives empirical support to translators that they often direct themselves towards a targeted readership, and specifies the existence of different scales of readership. But the problem here is that SL readership is different from that of TL Ferreira (1999:360), where such a difference is caused by different cultures. In this regard, Silis (2007:7) states that the differences in readership expectations reflect the discrepancy between both the source language and target language cultures.

Newmark (1988:13) states that readership diversity is not affected by culture only, but by the education level, the social class, age, and gender of the readership. An SL writer writes his piece of work to a specific type of SL readership, a translator of this work must read it thoroughly taking into consideration the type of readership and context, and when translating this work he keeps in his mind a specific type of TL readership, it is not necessary to be the same as that of SL readership; since readerships are the not the same among cultures.

6. Readership and Translation Strategy

Venuti (1998:240) states that translation strategies “involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it”. He makes use of the concepts of domesticating
and foreignizing to refer to translation strategies. Scholars of translation differentiate between the strategies that deal with the whole text, and the procedures that deal with parts or segments of a text, labeled with various notions. In this regard, Newmark (1988: 81) differentiates between methods and procedures, where he points out that “while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language”.

As for the relationship between readership and translation strategy. Translators use various methods and strategies in translation to meet the needs of different factors; one of these factors is the readership. Sometimes, the translator is obliged to modify the SL text in order to satisfy these needs. In this regard, Lefevere (1992: 66) mentions that a publisher sometimes modifies a text to avoid any offence to a readership. To do so, different translation procedures are used. This fact is highlighted by Venuti (1998:67) who points out that the text appeals to a broad audience must be facilitated by translation procedures. Venuti (1998: 16), for example, says that adding footnotes to the translation can narrow the domestic audience to a cultural elite since footnotes are an academic convention. Korkas (2005: 3) also adds that in some cases, readership can affect the linguistic choices in the creation of a target text that meets the text’s requirements. To sum up, it can be said that readership is one of the factors that determine the method that must be adopted for each type of texts (Nasser and Safi, 2014: 45).

Newmark (1988) adds that there is more than one type of readers. In fact, he differentiates between three types of readers: the highly educated reader; i.e. a specialized reader in a specific field, the mid-educated reader; i.e. a reader who has a moderate knowledge of a specific field, and a less educated reader; a simple reader who has no knowledge about the subject matter. Newmark points out that each reader has his own strategy for translation. Transference or borrowing SL words into TL is just enough for an expert reader. An educated reader requires a functional equivalent procedure, i.e. generalizing, neutralizing, or using a culture-free word. A less educated or layman reader needs the cultural equivalent. In other words, each reader has his own language, a layman needs a straightforward language, but an expert requires a highly figurative language that is very metaphorical and indirect to leave the interpretation to his imagination. An educated reader, on the other hand, would be satisfied with an indirect language with little simplification. For instance, (Na Cl) is enough for a specialist reader who works in chemistry, he knows the exact meaning of these single letters, while for
an educated reader, it must be (Sodium chloride) to get the exact meaning, the layman is not capable of detecting the right meaning until it is (salt).

7. Translator and Readership

One of the biggest obstacles that the translator faces during the process of translation is that of readership. He must produce an accepted version for different types of readers. In this regard, McAuley (2015: 221) states the success of a translation depends on the interaction between the translator from one hand, and the readership on the other hand; interaction of different factors: the linguistic and semantic components of the translation, reader’s ability to realize these intentions, and the readiness of the target audience to accept a target text with those encoded intentions. That explains why we have more than one translation of a single work.

Newmark (1991: 46) adds that, only in so far as the original text does not contradict known material and moral truths, the translator must be "faithful" to it. The translator must correct the dissent, inside or outside the translation, if a defective text is likely to mislead the readership. The translator is responsible for the translation, even if it means adding a 'not found' footnote to a neologism that must be interpreted. The translator does not need to be an expert on the subject matter of the text, but it must be comprehended and translated in a suitable, peculiar, ordinary, or technical language.

In this regard, Daraghmeh et. al. (2010: 15) say that the translators of news adjust the translation and modify the source text in accordance with the needs of the readership by making paradigmatic choices, and textual manipulation. The strategy of translation is affected by the readership, to the degree that the translator may change the propositional content of the ST, where Venuti (2005:198) says that some translators resort to omitting the difficult parts of the ST, for the target reader may lack the coherent plot, or the reader may need special knowledge of literature. Modifying or changing the ideas of a text is considered excessive. Translating a text in a way that achieves the same equivalent effects on the target reader as that experienced by the original one, shouldn’t distort or change the original message. When a translator opts to modify a text, when a situation is needed, this modification must be confined to the minimum limits Golan (2006:21). Nord (2006: 33) believes that the translator should assess the audience's comprehension and cooperation abilities, as well as predict the effects that various modes of expression may have on the readership. Regarding a functional
approach to translation, Newmark (1988: 40-45) relates the notion of readership to the function of the text, claiming that the readership, or the addressee, lies at the heart of the vocative function. The term vocative refers to the sense of encouraging readers to act, think, or feel in the way that the text intends. Newmark (1988: 41) also points out that there are two important factors concerning the notion of readership, the first one is the relationship between the writer and the readership that is embedded in almost all vocative texts. The second factor is that such texts should be written in an immediately comprehensible language to interact with the readership. Shi (2005:4) speaks in terms of style, he states that a translator who wants to make his translation version more acceptable to the reader, must pay attention to the principal part of style. Korkas et al. (2005: 5) state that the matters of readership and style can be highlighted by viewing the same topic in different genres. For instance, a public health brochure on AIDS has a lower degree of specialization and is intended for a larger (and less academically competent) readership than a scientific paper on the same subject. Texts that are less specialized are frequently more expressive, with greater redundancy and a more varied register. A translator must also take into consideration the cultural, ideological and, political aspects of the target reader, because such linguistic expressions may have values related to SL and its readers, but clash with the beliefs and standards of the target readers. This tendency, in translation theory, is called “the cultural turn” cultural turn (Hatim and Munday2004: 102).

8. Kinds of Readership

Hervey et. al. (1995: 12) believe that, when a text is translated for a modern reader, that differs from the original, it may lose some of its true meaning and inherent value. Nasser and Safi (2014: 45) state that people share many differences in many aspects. The level of education is one of these aspects. In fact, people differ in their level of education even. Such differences constitute a main problem for the translator, since he has to deal with different levels of people, eventually with different points of view regarding life, culture and how texts are written; even in the same culture, time constitutes a big problem. This is due to the fact that when translating old texts for a modern audience, some lexical items’ references may need to be adjusted because they change over time.

Scholars classify readers into many types, and point out the characteristics of each reader. Newmark (1988: 15), for example, points out that there are three types of readers: the expert, the educated layman and the uninformed. Sager (1997: 28) states that there are two types of
readers: primary and secondary. The distinction between the two notions is important for translation because it is related to the difference between message and text. By primary reader, he means “A primary reader is the person a writer has in mind when producing a message”. Secondary readers, on the other hand, are “all readers not included in a writer’s original scope of addressees”. Nasser and Safi (2014: 50) mention that there are three types or readers: Specialist, educated and layman.

9. Figurative Language

Figurative language refers to words or phrases that have another meaning; a second meaning; a figurative one, beside their literal meaning, which is given in the dictionary. For example, the word (tree) literally denotes a plant larger than a bush, while figuratively it can be used to describe (family members) if it is used in the context of family. Trope is another word that refers to the use of figurative language as a rhetorical device (Thornborrow and Shân, 1998:77). Figurative language is any process that enables the same linguistic expression to refer to different kinds of things .Crystal (2008: 491)

Evans and Green (2006 :290) state that figurative language denotes the use of phrases or expressions in such a way that is different from the actual use or meaning of them; it refers to the non-literal use of language. In non-literal meaning, speakers say something but intend something else. They say something that is completely different from the actual meaning of the words themselves. They use figurative language to add special effects to their language. In other words, literal language denotes directly and exactly what it refers to ,while figurative language refers indirectly to the thing it denotes to show some effects. Consider the following example :

Achilles is brave.
Achilles is a lion.

In the first example, the word (brave) denotes directly to what it refers to, however in the second example, the word (lion) denotes indirectly courageously. This interpretation comes from our knowledge about lions as they have the qualities of courageousness and fearlessness.

10. Simile

Larson (1998 :271) states that simile is a type of figurative language that involves a comparison between two different entities by using “as” or “like”. Two objects are compared to each other to show the similarity between them. Consider the following example :
He ran like the wind. 
In the above example, the word (he) is compared with the word (wind), by using the word (like), that he has the quality of running fast just like the wind does. 
Simile refers to the case where two dissimilar things are made to appear alike, by the existence of the words “as” or “like” Baake (2003: 55). 
The translation of similes sometimes becomes difficult and very tricky, posing many different troubles if the translator is not aware of the cultural differences, especially in the case of the absence of the corresponding equivalent in the TL. Consider the following example suggested by Aziz (1999: 22). 
وجنتها كالتفاح Her cheeks are like roses

Now let us consider the renditions given by four translators and see what strategies are adopted in their translations and how they deal with English similes.

11. Related studies
Nasser and Safi (2014), in their research titled as “Readership and the Translation of Figurative Language in the Shakespearian Tragedy Julius Caesar into Arabic” do a similar study on the figures of speech of the Tragedy Julius Caesar. Nasser and Safi study three different figures of speech, those are: pun, metaphor and metonymy. The current study is different in that it just focuses on the simile type of figures of speech.

12. Data Analysis and discussions
To achieve the aims of the study and investigate the validity of the hypothesis, five images of (similes) from the play “The Merchant of Venice” by Shakespeare and four of their Arabic renditions are taken to be analyzed to be the data of the study. The researcher adopts the model of Newmark, i.e. Semantic and Communicative methods of translations in the analysis.
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SL Text (1):

<table>
<thead>
<tr>
<th>No.</th>
<th>translator</th>
<th>TL texts</th>
<th>Type of figure</th>
<th>Readership</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Simile</td>
<td></td>
</tr>
<tr>
<td>T1</td>
<td>حسین أحمد امین</td>
<td>إذا ما الذي يدعو انسانا يجري الدم دافعاً في عروقه إلى الجلود جلسة تمثال من الرخام لاحد اجادة؟</td>
<td>Layman and Educated</td>
<td>*</td>
</tr>
<tr>
<td>T2</td>
<td>خلیل مطران</td>
<td>علام يرضى الإنسان- إذ الدم ما يزال حاراً في عروقه- إن يتشبه بالمرمر المصنوع منه تمثال جدته</td>
<td>Educated</td>
<td>*</td>
</tr>
<tr>
<td>T3</td>
<td>رحب عكواي</td>
<td>علام يرضى الإنسان- إذ الدم لا يزال حاراً في عروقه- إن يتشبه بالمرمر المصنوع منه تمثال جدته</td>
<td>Special List</td>
<td>*</td>
</tr>
<tr>
<td>T4</td>
<td>محمد علی</td>
<td>ان كان قد الإنسان الساخن يجري في جسده، فلماذا يقع دون حراك تمثال لعجز ممر؟</td>
<td>Special List</td>
<td>*</td>
</tr>
</tbody>
</table>

Discussion:

In this text, the writer uses simile. Simile is like metaphor, the only difference between them is that simile has the words “like” or “as” in its structure, while metaphor does not. The writer uses this simile expression “Sit like his grandsire cut in alabaster” to show that a man should work, but not to stay idle. The writer or “Gratiano”, the character, tries to encourage his friend “Antonio” because “Antonio” was sad, giving an image that a man who does nothing, looks like a marble statue. T(1) and T(4) translate this expression semantically into "اٌجٍٛط جٍسخ رّثبي اٌشخبَ لادذ اجذادٖ؟" and "؟فٍّبرا ٠مجغ دْٚ دشان رّثبلا ٌؼجٛص ِٓ ِشِش" respectively in a way that maintains the same meanings chosen by the SL writer. These translations keep the emotional value of the text and call for the reader to analyze the figurative language to reach the intended meaning of the SL writer. It is clear that T(1) and T(4) use an indirect language to maintain the original SL image chosen by the writer. T(1) and T(4) presuppose that the reader has the ability to analyze such highly figurative language. This ability is restricted to specialist readers who have the required background knowledge, therefore, these translations are considered to be directed to specialist readers. T(2) and (3), on the other hand, translate it also semantically into "ان يتشبه بالمرمر المصنوع منه تمثال جدته". What makes their translation different from that of T(1)and T(4), is adding the word
"which eases the understanding and analyzing of the simile expression. T (2) and T (3) do not explicate it completely, nor keep it as it is. They provide a little help for the reader to analyze the intended meaning. It is clear that these translations are directed to a reader less than a specialist one, who is in this case an educated reader.

SL Text (2):

<table>
<thead>
<tr>
<th>SL Text (2)</th>
<th>His [Gratiano] reasons are as two grains wheat hid in two bushels of chaff... (Act: 1. Sc: 1. L: 115-118).</th>
<th>Type of figure</th>
<th>Readership</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.</td>
<td>translator</td>
<td>TL texts</td>
<td>Simile</td>
</tr>
<tr>
<td>T1</td>
<td>حسين أحمد امين</td>
<td>فاما ما قد يحويه كلامه من معان فاشبه</td>
<td>*</td>
</tr>
<tr>
<td>T2</td>
<td>خليل مطران</td>
<td>الاسباب التي بيني عليها أقواليه، اشبه بحبيتي قمح في مكالين مفعمين بالتين.</td>
<td>*</td>
</tr>
<tr>
<td>T3</td>
<td>رحاب عكاوي</td>
<td>الاسباب التي بيني عليها أقواليه، اشبه بحبيتي قمح في مكالين مفعمين بالتين.</td>
<td>*</td>
</tr>
<tr>
<td>T4</td>
<td>محمد عفاني</td>
<td>اما معانيه فهي مثل حبتي من حبوب القمح ضاعتين في كومتين من تنين كثيرة.</td>
<td>*</td>
</tr>
</tbody>
</table>

Discussion:

In this text, the writer uses the simile expression “His reasons are as two grains wheat hid in two bushels of chaff” to give an image that a worthless speech is like two grains in two bushels. It is clear that T (1), T (2) and T (3) adopt a semantic method of translation in translating the expression, by which translators use the exact image of the author “grains, bushels” therefore, interpreters render such expressions into “فاما ما قد يحويه كلامه من معان فاشبه” and "الاسباب التي بيني عليها أقواليه، اشبه بحبيتي قمح في مكالين مفعمين بالتين". T (1), T (2) and T (3) keep the same emotional value of the SL text, leaving the interpretation for the reader, presupposing that the reader is able to analyze this figurative language. This ability is restricted to specialist readers. Therefore, the reader in this case is a specialist. It is noted that
the situation is completely different for T (4). Where he uses a communicative method of translation, he translates it into اما معانيه فهي “مثل حبتي من حوب القمح ضائعين في كومتين من تين كثيرة”. he tries to explicate the intended meaning by adding the word “ضائعين”. The translator uses a direct language, in a way that makes the reader easily get the intended meaning. Therefore this translation is directed to a layman reader.

SL Text (3):

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>T1</td>
<td>ما اشبهه بالعشار الذليل.</td>
<td>Simile</td>
<td>Layman</td>
</tr>
<tr>
<td>T2</td>
<td>خليل مطران ما اظهر الرفض علی وجهه المرانی بالتقوي.</td>
<td>Educated</td>
<td></td>
</tr>
<tr>
<td>T3</td>
<td>رحاب عدایی ما اظهر الرفض علی وجهه المرانی بالتقوي.</td>
<td>Specialist</td>
<td></td>
</tr>
<tr>
<td>T4</td>
<td>کم يتظاهر بالتقوى و الورع.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Discussion:

The writer uses this simile expression to show enmity and hatred. It is noted that it is communicatively translated by T (2), T(3) and (4), into: “ما اظهر الرفض علی وجهه المرانی بالتقوى.”, “الظهر الرفض علی وجهه المرانی بالتقوى.” and “کم يتظاهر بالتقوى و الورع.” respectively. Translators use direct language and explicate what is intended by the author in an easy way, presupposing that a less educated reader doesn’t have the ability to analyze the highly figurative language. Therefore, there translations are considered to be directed to a layman reader who may find some difficulty in understanding such a figurative expression. T (1), on the other hand, translates the expression semantically into “ما اشبهه بالعشار الذليل.” in a way that keeps the emotional value of the original text and make the reader depends on his background knowledge ability to analyze the intended meaning of the writer. Therefore, this translation is directed to a specialist reader.

SL Text (4):
Discussion:

The writer uses this simile expression to express happiness by giving an image of man who wins a prize in a competition. The expression “Like one of two contending in a prize/That thinks he hath done well in people’s eyes…(Act: 3. Sc. : 2. L. : 140-145)” is semantically translated by T (1) and T (4) into “إني أقف أمامك ابتها السيدة متناهية الحسن، ووقوف أحد المنافسين على جائزة، يحسب انه قد ارضي الناس بأدائه.” and “لكنني مثل الذي ينزل الغريم في حيلة، ووقوف احد المنافسين على جائزة حيلة.”. These translations maintain the same image of the original SL text. These words have the same connotation in Arabic, although the term حيلة seems more appropriate than جائزة. Therefore, such translations are directed to a specialist reader. T (2) and (3), on the other hand, use the communicative method in translating the expression, they don’t keep the image provided by the writer, rather they use a direct language and explain the expression in a detailed way. They use the word “مشبه” to
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explicate the simile expression in a way that makes any less educated level reader understand it easily. Therefore, such translation is aimed to be read by a layman reader.

SL Text (5):

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Simile</td>
<td></td>
</tr>
<tr>
<td>T1</td>
<td>Hussein Ahmed Amin</td>
<td>فلا تسمع غير نصيحة العين الحمامة التي لا ترى المخبر فتخدع الخطاف الذي يبني عش فوق جدران المنزل الخارجية فيعرضه للريح والمخاطر</td>
<td></td>
</tr>
<tr>
<td>T2</td>
<td>خليل مطران</td>
<td>لاكتفاهن بس منهية النظر عن تبطن السراير فهم كالخطاف الذي يبني أعشابه فيما يبرز من أعلى الجدران، فيتعرض بذلك للطوارئ والأفات</td>
<td></td>
</tr>
<tr>
<td>T3</td>
<td>رحاب عكاوي</td>
<td>لاكتفاهن بس منهية النظر عن تبطن السراير فهم كالخطاف الذي يبني أعشابه فيما يبرز من أعلى الجدران، فيتعرض بذلك للطوارئ والأفات</td>
<td></td>
</tr>
<tr>
<td>T4</td>
<td>محمد علاني</td>
<td>أكثر خلق الله لهم الجهله من ينخدعون بما تشهد عين الغفلة عين لا تنفد للباطن بل تبني مثل الخطاف الأعشاب على الجدران بهمه الريح وفي مجرى الأخطار</td>
<td></td>
</tr>
</tbody>
</table>

Discussion:

In this text, the simile expression “But like the martlet/Builds in the weather on the outward wall” is communicatively translated by all the 4 translators. They use a simple direct language, they explicate the image provided by the SL writer. The writer implicitly indicates that the “martlet” will be in danger when it builds its nest in the weather. T1 explains it by adding “فيعتعرض بذلك للريح والمخاطر”. T2 and T3 add “فيعتعرض لفمه الريح والمخاطر” . T4, on the other hand, adds “فيعتعرض بهمه الريح و في مجرى الأخطار”. All the translators explain the intended meaning in such a way that any low educated reader can easily figure out the intended meaning. Translators presuppose that the reader, in this case, lack the ability to
analyze such a highly figurative language. For this reason, this translation targets a layman reader.

Conclusions:

Translation of figurative language is one of the most difficult tasks that faces the translator of literary works. This difficulty stems from the fact that the translator handles indirect language which reduces a certain idea to express a point of similarity between two elements that are related to different semantic fields as in the case with simile. This similarity could be a formal or objective one in the connotational or denotational meaning. The translator who faces the problem of translating figurative language has to decide whether to render the text as it is (that is to keep the image used in the figure), or to replace it with a target language one that has the same effect of the original image, or to explicate the implied similarity by using simile or explanation. The translator may also resort to show the intended meaning directly or to use a collection of choices by combining simile and sense.

This paper shows that the translators usually neglect the variable of readership as seen in the absence of readership strategy. Table (1) below shows that the translators have addressed different readers in their renditions of the figurative language. However, translator no. 1 has shown a sort of strategy in that he addresses specialist and layman readers; whereas, translators (2, 3 and 4) have not shown a specific strategy. The researcher recommends that readership should be taken into account in translation in general and in the translation of figurative language in specific.

<table>
<thead>
<tr>
<th>Text No.</th>
<th>Translator (1)</th>
<th>Translator (2)</th>
<th>Translator (3)</th>
<th>Translator (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>specialist</td>
<td>Educated</td>
<td>Educated</td>
<td>Specialist</td>
</tr>
</tbody>
</table>
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<table>
<thead>
<tr>
<th>2</th>
<th>specialist</th>
<th>specialist</th>
<th>specialist</th>
<th>Layman</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>specialist</td>
<td>layman</td>
<td>layman</td>
<td>layman</td>
</tr>
<tr>
<td>4</td>
<td>Specialist</td>
<td>layman</td>
<td>layman</td>
<td>specialist</td>
</tr>
<tr>
<td>5</td>
<td>layman</td>
<td>layman</td>
<td>layman</td>
<td>Layman</td>
</tr>
</tbody>
</table>

Table (1): Consistency of Translators vs. Readership

References


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أثير مفهوم القارئ في ترجمة التشبيه لللغة العربية

محمد عبدالرزاق شندالة

لقمان عبدالكريم ناصر

المستخلص:

يتناول هذا البحث مفهوم القارئ وآخره في ترجمة النصوص الأدبية بشكل عام واللغة المجازية بشكل خاص. ويقدم البحث إطاراً نظرياً لمفاهيم القارئ وآخر علاقته في الترجمة واستراتيجياتها إذ تمثل تلبيبة متطلبات القارئ مشكلة حقيقية تواجه المترجم في الترجمة وفرضاً عند ترجمة اللغة المجازية. تفترض هذه الدراسة أن نوع القارئ يؤثر في اختيار استراتيجيات الترجمة. هذا، يهدف البحث إلى تحديد العلاقة بين القارئ وعملية الترجمة وتحديد طرق الترجمة المستعملة لكل صنف من القراء. ويراقح البحث آلية تقييم الترجمة من حيث طبيعة القارئ لإبراز مدى معرفة المترجم بهذا المتغير.

تقدم الدراسة من الناحية النظرية وصفاً لمفهوم القارئ وفقاً وصف موجز للنصوص الأدبية بشكل خاص اللغة التصويرية كمثصلة عن هذه النصوص. وفيما يخص الجانب العملي فقد تم اختيار خمسة أنواع من التشيّبيه من مسرحية شكسبير الكوميدية تاجر البندقية، وأربع ترجمات لها كعينات بحثية لمعرفة مدى تبني المترجمين لاستراتيجيات معينة تجاه القارئ المقصد.

الكلمات المفتاحية: القارئ، التشبيه، استراتيجيات الترجمة.

طالب ماجستير /قسم الترجمة/ كلية الآداب/ جامعة الموصل

** أستاذ / قسم الترجمة/ كلية الآداب/ جامعة الموصل

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