

Nuances of Translating Metaphoric Expressions in *Macbeth* : A Restylization Perspective

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Abstract:

This study investigates the restylization of metaphorical expressions in the Arabic translation of Shakespeare's *Macbeth* by Jabra Ibrahim Jabra, with a focus on how shifts in style and metaphor reflect interpretive decisions made during the translation process. Drawing on the analytical models of Elena Semino (conceptual metaphor analysis), Leech and Short (stylistic analysis), and Jiří Levý (translation as decision-making), the research examines ten metaphor-rich excerpts from the original play and their Arabic counterparts. The findings reveal that while the translator generally strives to preserve the conceptual metaphors of the source text, such as "the container," "darkness as concealment," and "life as performance", he frequently engages in restylization to accommodate linguistic, cultural, and pragmatic demands of the target language. These shifts occur at the lexical, syntactic, and interpersonal levels, affecting tone, imagery, and communicative intent. The study concludes that restylization is an inherent aspect of literary translation, demonstrating the translator's active role in reinterpreting and reshaping the stylistic and metaphorical fabric of the source text for a new readership.

Keywords: metaphor translation, restylization, literary style, stylistic shifts, conceptual metaphor, Arabic translation.

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الفروقات الدقيقة في ترجمة التعبيرات المجازية في مسرحية ماكبث منظور إعادة التشكيل الأسلوبي^(*)

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الملخص:

تبحث هذه الدراسة في إعادة صياغة التعبيرات الاستعارية في الترجمة العربية لمسرحية ماكبث لشكسبير، التي أجراها جبرا إبراهيم جبرا، مع التركيز على كيفية انعكاس التحولات في الأسلوب والاستعارة على القرارات التفسيرية المتخذة أثناء عملية الترجمة. و بالاعتماد على النماذج التحليلية لإيلينا سيمينو (تحليل الاستعارة المفاهيمية)، وليتش وشورت (التحليل الأسلوبي)، وجيري ليفي (الترجمة كعملية صنع قرار)، يدرس البحث عشرة مقتطفات غنية بالاستعارات من المسرحية الأصلية ونظيراتها العربية. وتكشف النتائج أنه بينما يسعى المترجم عموماً إلى الحفاظ على الاستعارات المفاهيمية للنص الأصلي، مثل "الحاوية"، و"الظلام كإخفاء"، و"الحياة كأداء"، فإنه غالباً ما يُجري إعادة صياغة لمواكبة المتطلبات اللغوية والثقافية والبراغماتية للغة الهدف. تحدث هذه التحولات على المستويات المعجمية والنحوية والتفاعلية، مما يؤثر على النبرة والصور والقصد التواصلية. تستنتج الدراسة إلى أن إعادة الأسلوب جانباً متأصل في الترجمة الأدبية، مُظهرة دور المترجم الفعّال في إعادة تفسير وتشكيل النسيج الأسلوبي والاستعاري للنص المصدر لجمهور جديد.

الكلمات المفتاحية: ترجمة الاستعارات، إعادة الأسلوب، الأسلوب الأدبي، التحولات الأسلوبية، الاستعارة المفاهيمية، الترجمة العربية.

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1. Introduction

This paper explores the issue and challenges of restylization in translating *Macbeth* into Arabic. Translating literature is considered one of the most arduous duties for a translator (Sanchez, 2009), owing to the complexity of social, communicative, and stylistic elements in literary writings and the distinctive characteristics of language use. A significant issue in translating literary works is the presence of metaphors, which are imbued with several levels of meaning, serving a fascinating function in indirect communication. Scholars and translators alike have often pointed to the originality and richness of Shakespeare's metaphors as a key source of difficulty in translation (Omar, 2012).

Shakespeare's tragedies, especially *Macbeth*, have undergone several translations into Arabic, more than any other theatrical works; yet, few of these translations can be deemed academic, as they fail to adequately preserve the linguistic and stylistic integrity of the original text. Furthermore, studies on Arabic translations of Shakespeare's works have primarily concentrated on cultural or thematic elements, with little emphasis on the language and stylistic dimensions that constitute the core of Shakespearean drama (Omar, 2012). *Macbeth*, one of Shakespeare's most famous tragedies, has five actions and was written around 1606. Despite being the shortest of his tragedies, it is packed with vivid imagery, symbolic language, and intense metaphorical expressions.

Drama as a literary genre consists of foundational elements. According to Nurgiantoro (2010, pp. 22–23), these elements are generally categorized into intrinsic and extrinsic components. Both are closely connected and influence one another, as external (extrinsic) factors often shape inherent aspects. One of the key intrinsic elements in drama is language style. As Albertine (2005, p. 51) explained, language style originates from commonly used traditional and literal expressions to describe people or objects. Through the use of figurative language, the presentation becomes more vivid and memorable. Language style includes word meanings, imagery, parables, and symbols. These meanings range from denotative (literal meanings) to connotative (figurative meanings), while parables encompass similes, metaphors, etc. This study attempts to provide answers to the following questions:

1. How are metaphorical expressions in *Macbeth* stylistically rendered in its Arabic translation by Jabra Ibrahim Jabra?
2. To what extent do shifts in metaphor translation reflect processes of restylization at the textual and interpersonal levels?
3. How do these stylistic shifts influence the overall tone, imagery, and communicative intent of the translated text?

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2. Literature Review

This literature review examines the concept of style in translation, with a specific focus on its relevance to literary texts and the restylization process. It explores how different scholars have defined and approached style from various linguistic, cognitive, and translational perspectives. The review highlights the importance of both the source and translator's styles in shaping the final translated product. It surveys key theories and methodologies that have influenced the study of style in translation. By examining foundational works as well as more recent contributions, the literature review aims to establish a theoretical background for investigating restylization as a dynamic and interpretive process in literary translation, especially in the case of *Macbeth* rendered into Arabic.

Style, whose definition largely depends on the specific field of study and the researcher's focus, can be regarded as an umbrella term (Huang, 2015, p. 17). Based on the research focus, style can be understood as a genre, a language variant, or a text type. In a broad sense, style in translation refers to the characteristics of a register or genre, the choices made by a writer or translator, or their specific method of composition (Beier, 2019). The examination of style has captivated the fascination for several years. In antiquity, Aristotle and his much disparaged Sophist adversaries explored the interplay among grammar, rhetoric, and style. Recently, the style has re-emerged as a focal point of literary and linguistic studies; yet, there remains a lack of consensus regarding its definition and characteristics (Shiyab & Lynch, 2006, p. 262). Researchers in the field of translation have focused on style for quite some time. However, defining style with precision remains challenging, as the concept is inherently ambiguous, and research in this area continues to be somewhat unsystematic (Huang, 2011, p. 54).

Style is an inherent component integrated within the language of a literary work. Stylistics provides systematic and cohesive theoretical language approaches for analysing style, transcending mere intuition. For literary translators, stylistics aids in recognising significant stylistic elements in the source text and evaluating the existence and functional equivalence of these elements in one or more translations (Huang, 2011, pp. 289-290).

From a linguistic standpoint, the style of a text is defined as "the aggregate of contextual probabilities of its linguistic items" (Enkvist, 1964, p. 28). This definition asserts that, firstly, style is intricately linked to the frequencies of specific linguistic elements; secondly, these elements must be contextualised; and thirdly, the style of a text can only be elucidated through an exhaustive analysis of the frequencies of linguistic items across all levels. Enkvist also suggests that "to measure the style of a passage, the frequencies of its linguistic items of different levels must be compared with the corresponding features in

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another text or corpus which is regarded as a norm and which has a definite contextual relationship with this passage” (p. 29). In other words, style can be seen as a form of deviation from certain textual norms.

Focusing on the features of good translation, Tytler (1907/2007) held that “the style and manner of good translation should be of the same character with that of the original” and “should have all the ease of original composition” (p. 9). An adept translator must promptly discern the authentic nature of the author’s style. He/She must precisely ascertain the class to which it belongs, whether it is grave, exalted, easy, lively, florid, and embellished, or plain and unaffected. The translator must be able to make these distinctive qualities as noticeable in the translation as they are in the original text (pp. 63–64). Huang (2015) posited that Tytler’s notion of “style” pertains more to “language style,” namely the level of formality in the original text. Furthermore, the author’s style is seen as sacrosanct in translation, with the effective conveyance of the source text’s style being a paramount concern for nearly all translators (p. 22).

Nida and Taber (1969) discuss the concept of style in their definition of translation: “Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style” (p. 12).

According to the above definition, style in translation is meant to “reproduce” the style of the source text (ST). However, Nida and Taber’s (1969) further discussion reveals that their concept of “style” includes several components: (1) genre, such as poetry and prose, etc.; (2) text type, such as “narrative,” “expository,” and “argumentative”; (3) the author’s style, for example, “the fast-moving, brisk style of Mark”, “the much more polished and structured style of Luke”, etc.; and (4) rhetorical devices, including plays on words, acrostic poems, and rhythmic units. Despite these diverse aspects, they indicate that the style in translation should ultimately reflect the ST style or the author’s style (pp. 13_14).

Within Corpus-Based Translation Studies, Baker (2000) introduces the idea of a “translator’s style”, which is descriptive and analogous to the author’s style. She investigates the distinctive translation approaches of two literary translators. She suggests a methodology focused on corpus statistics, such as standardized type-token ratio, sentence length, and reporting structures, specifically through the frequency of the verb “SAY” in all its forms. She defines style as a “kind of thumbprint that is expressed in a range of linguistic — as well as non-linguistic — features [...]”. More crucially, a study of a translator’s style must focus on the manner of expression that is typical of a translator, rather than simply instances of open intervention.” The study aims to capture the “translator’s characteristic use of language” and their unique linguistic habits, comparing them with those of other translators. This indicates that translator’s style, as applied in her study,

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relates to “patterning” or “preferred or recurring patterns of linguistic behavior” in a translator’s work, regardless of the source text (Baker, 2000, p. 245). Baker also proposes that utilising corpora, such as the Translational English Corpus, facilitates the analysis of particular translators’ styles. She posits that identifying the contributing variables, such as the effects of the source language or the translator’s cultural and ideological orientation, is not inherently straightforward (Baker, 2000, p. 258).

Munday (2008), like Baker, examines style from the perspective of the translator, focusing on two main questions: “What are the prominent characteristics of style, or “linguistic fingerprint”, of a translator compared with the style of the ST author and of other translators?” and “What is the relationship of the style of the translation to the environments of the target texts, (...)in other words how far is it possible to determine the impact of external factors on the translators’ decision-making?” (p. 7). He asserts that the style of translation is intrinsically non-systematic, in contrast to Baker’s. Patterns do manifest; nevertheless, none of the translators he examines consistently translates in the same manner across all instances. In translation, “there is always an element of choice and poetic and taste”. “The stylistic criteria that guide translators are themselves subjective and hazy...” (p. 277).

Malmkjær (2003) introduces the concept of “translational stylistics,” which refers to the study of “why, given the source text, the translation has been shaped in such a way that it comes to mean what it does” (p. 39). She differentiates this technique from the analysis of style, commonly characterized as a statistically significant regularity in the recurrence of specific items and structures, or categories of things and structures, within the entirety of the language (p. 38).

Although Malmkjær’s analysis focuses on the writer-oriented by seeking explanations in the translator’s agency, her primary emphasis remains on style as a textual feature. She contends that the primary distinction in elucidating stylistic features between original texts and translations lies in the recognition of the intrinsic intertextuality of texts and the interpretative processes involved. This perspective allows us to perceive the creative writer as a free agent expressing their thoughts, emotions, or imagination regarding phenomena they deem relevant. Conversely, a translator, regardless of their creativity, must willingly forgo the freedom to invent and instead produce a text that directly mediates its source, rather than being influenced by broader intertextual factors (p. 15).

Boase-Beier (2006) examines the translator’s intentions within a cognitive-stylistic framework, interpreting style as a manifestation of cognitive states and worldviews. A fundamental component of her theory is that translators are primarily readers, and hence, they will reconstruct the style of the source text according to their readings of that material. The reader or translator deduces the reasoning for the decisions made and assigns them to the presumed author. The

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author's true goals remain obscured to readers, but this does not prevent them from ascribing such motives (p. 34). The "inferred author," as described by Boase-Beier, is a construct created by the reader, who assigns goals and a worldview based on the text's style (p. 38).

Boase-Beier (2006) emphasizes the critical role of style in literary translation. She believes that literary translation "can be seen as the translation of style because it is the style of a text which allows the text to function as literature" (p. 114). Her focus is on "the style of the source text as perceived by the translator and how it is conveyed or changed or to what extent it is or can be preserved in translation" (p. 5). However, her view is not limited to the source text; she also acknowledges the stylistic significance of the target text. She asserts that since a translation multiplies voices in the text, and therefore the cognitive contexts in which to understand the text, the effects can be more rewarding and the translation will be a "more literary text than an untranslated text" (p. 148).

In light of the different attitudes toward style in translation studies, Saldanha (2011b) distinguishes translator's style from translational style stating that "Malmkjær and Boase-Beier are concerned with the style of the text (translation style)," which is "a way of responding to the source text," but "Baker [is concerned] with the style of the translator," which refers to the "stylistic idiosyncrasies that remain consistent across several translations despite differences among their source text" (p. 27, emphasis in original). Thus, Saldanha elaborates on a translator's style as a "method of translation" that is identifiable across multiple translations by the same translator, differentiates their work from that of others, establishes a coherent pattern of choices that are "motivated," implying they serve a specific function or functions, and cannot be solely attributed to the author's or source text's style, nor merely as a consequence of linguistic limitations (p. 31).

Huang (2016) indicates that Saldanha's definition highlights that a translator's style is mostly uninfluenced by the source text style or target language conventions, and is instead a product of the translator's consistent behaviour across all their translated works. This suggests that the examination of a translator's style should concentrate solely on the linguistic patterns arising from the translator's subconscious decisions, so paralleling the analysis of an author's style. This perspective is idealized, as only subconscious decisions made by translators can be deemed free from source text interference, and these decisions are frequently difficult to recognize clearly (p. 27).

Regarding the importance of translating stylistic issues, lots of previous studies have focused on such processes in different areas. Some studies focused on the history of translating stylistic matters, whether in academic or scientific

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discourse. Little has been done regarding the translation of stylistic issues in dystopian works specific to translation studies.

In her work, Susan Opperman (2018) examines the ethical and stylistic challenges involved in translating Bosman's English short stories into Afrikaans, notwithstanding the recurrent presence of the derogatory k-word for black individuals in his literature. While ethical considerations currently govern the field of Translation Studies, there are grounds to assert that ethical questions have been overlooked in recent translations of Bosman's English short stories into Afrikaans. The focus should be on recommending that disparaging racial epithets included in older works be mitigated in contemporary translations, and on addressing the existing gap in translation practices by emphasising the need to consider the "sensitive" elements of the original work.

Sakalova (2014) examines numerous lexical, grammatical, and stylistic challenges faced by translators in conveying the expressiveness of the source text, specifically in the context of Belarusian-English poetic translation. The emphasis is on fundamental types of transformation, exemplified by fresh and vivid illustrations. The article's author examines both linguistic elements of translation and pertinent pragmatic adjustments.

4. Methodology

4.1 Data collection

The data for this study consist of ten metaphorical expressions selected from Shakespeare's *Macbeth* (1606) and its Arabic translation by Jabra Ibrahim Jabra (1980). These examples were chosen for their strong metaphorical and stylistic features, focusing on conceptual metaphors like the "container" and "darkness as concealment," which are central to the play's imagery.

The English text is taken from a standard edition of *Macbeth*, and the Arabic translation has been taken from Jabra's version. The choice is intended to discuss how the patterns of metaphor are maintained, transformed, or restylized in translation, and how the changes of style and interpersonal tone of the target text are affected.

4.2 Models of Analysis

This study uses three analytical models to analyse the translation of metaphor and style in *Macbeth*. Elena Semino's model of metaphor analysis, Leech and Short's model of stylistic analysis, and Jiří Levý's model of translation shifts.

The method of metaphor analysis used by Elena Semino (2008) is a combination of concepts from Conceptual Metaphor Theory (CMT) with discourse-oriented approaches to the study of how metaphors operate in particular texts and contexts. Semino focuses on the recognition of conceptual metaphors like "life is a journey" or "emotions are substances in containers" and examines the way the metaphors are linguistically expressed in discourse. Her

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model also concerns metaphor patterns such as recurrence, extension, and clustering that show how metaphors are constructed, sustained, or changed in a text. The framework of Semino is applied in this study to extract and analyse the conceptual metaphors of *Macbeth* and assess the way in which the metaphors are maintained, adapted, or restylized in Jabra Ibrahim Jabra's Arabic translation. Through studying metaphorical mappings and their discourse functions, this model helps shed light on the translator's choices and stylistic changes between languages and cultures.

Leech and Short (2007) asserted that stylistics aims to elucidate the utilization of language and its artistic importance (p. 11). Moreover, they contend that any stylistic study seeks to reveal the "artistic principles" (p. 60) that influence a writer's choices. Stylistics typically emphasizes particular stylistic categories rather than overarching language categories. However, it maintains a strong connection to linguistic elements. Leech and Short delineate four primary topics of inquiry within stylistics. The initial category comprises lexical categories, which entail the examination of lexical items present in the text, such as nouns, verbs, adjectives, and adverbs. The second category encompasses grammatical categories, which analyze sentence structure, including aspects such as tense utilization, sentence complexity, active or passive voice, and diction. The third category is cohesiveness and context, which play a major role in understanding linguistic style. Cohesion refers to the interconnection of words and sentences within a text, while context refers to the surrounding text. Cohesion and coherence are essential for a book to have "a coherent discourse" (p. 61). The fourth category encompasses figures of speech, which are linguistic forms that diverge from conventional language and incorporate "figurative language." According to the definitions provided by Leech and Short, Figures of speech constitute an essential element of stylistic analysis. They utilize language in non-literal or metaphorical manners, enriching the text with additional levels of meaning and creative expression. Figures of speech encompass a range of methods, including similes, metaphors, personification, hyperbole, among others. These strategies enable writers to articulate intricate concepts, generate vivid imagery, elicit emotions, and captivate readers profoundly. The analysis of figures of speech in stylistics investigates how certain rhetorical techniques enhance the aesthetic and communicative efficacy of a work.

Leech and Short (2007) clarified that metaphor constitutes a type of figurative language that reveals the "sense of analogising in figures of speech" (p. 71). Metaphor can be defined as a form of analogy or comparison, but it is expressed implicitly. Moreover, they assert that poetic metaphor drives individuals to "reject a literal interpretation" (p. 21) and instead inspires them to pursue meaning through analysis and rephrasing.

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Jiří Levý (1967) conceptualized translation as a decision-making process, where the translator moves through a sequence of choices among available alternatives. Two main types of instructions guide each choice: definitional instructions, which define the general set of possible options, and selective instructions, which narrow these options according to the immediate context. Levý explains that translation operates simultaneously as a communication process, focused on conveying meaning, and as a decision process focused on navigating choices under constraints. Each decision made by the translator limits the available paths for future choices, resembling moves in a strategic game. Furthermore, Levý introduces the concept of the minimax strategy, whereby the translator aims to achieve maximum communicative effect with minimum effort. He also distinguishes between two critical stages in translation: the interpretation of the source text and the reformulation of meaning in the target language. This model highlights that while lexical choices may involve clear paradigms of options, choices at higher textual levels, such as syntax, style, and pragmatics, are far more complex and open-ended.

In this study, Levý's model is a theoretical framework for the examination of metaphoric and stylistic changes that take place in the Arabic translation of *Macbeth*. As the translator negotiates complex metaphorical expressions and stylistic devices, the process involves making strategic decisions influenced by linguistic, cultural, and pragmatic factors. Levý's emphasis on the cumulative nature of translation decisions, as well as the role of selective instructions and pragmatic considerations, offers an effective lens for understanding how restylization emerges in the target text. By applying Levý's concept of translation as a structured yet dynamic decision-making process, this research examines how metaphorical structures and stylistic features are preserved, adapted, or transformed in the Arabic version of *Macbeth*.

4.3. Data analysis

This study explores the nuances of translating stylistic issues in the Arabic version of *Macbeth* translated by Jabra Ibrahim Jabra. Below are some of the important selected excerpts taken from this play:

Hie thee hither

that i may pour my spirits in thine ear

and chastise with the valor of my tongue all that impedes thee from the golden round, which fate and metaphysical aid doth seem to have thee crowned withal. Act one scene (V), 25-29

أسرع إليّ ، فأصب حيويتي في أذنك ، و أطرّد بجرأة لساني كل ما يعوقك عن المستدير الذهبي
الذي يبدو أن القدر و العون الخارق كليهما قد توجّاك به.

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In this text, Lady Macbeth reveals her intention to guide and influence her husband, where she describes him as a container. She intends to fill this container with her spirits (Semino, 2008, p. 62).

In Act One, scene (V), she is in a position to invoke the spirits to “fill her top-full of direst cruelty “. The conceptual metaphors dominating Macbeth are “the container, “as shown by Freeman (1995).

On the textual level, the same text starts with the imperative verb (Hie) and (chastise). The system of Mood plays a significant role in the production of translation and definitely it has an impact upon the restylization process in translation (for more details about mood nuances in translation, see Jabir, 2020). In the translation version, the translator uses an imperative verb for the first clause (إسرع), but he completes it using a different model and style. In the original text, the second clause is completed by using a statement in the imperative mode. In the Arabic equivalent, this part is in imperative mode. However, the translator has used (المستدير الذهبي) as a counterpart for the golden round, which is a literal translation. In fact, what is meant by the golden round is the throne of the kingdom. One of the patterns of metaphors is using a literal metaphorical expression, as indicated by Semino (2008, p.27). In the same quotation, in the second clause, there is a complement which is (that I may pour my spirits in thine ear). Still, in the translation, this part has been rendered as an indicative mode statement, avoiding the use of the auxiliary verb (may) where the translator has used a verb in the present tense. As far as restylization is concerned, the translator has used a shift in his translation product. So, here is a difference in the interpersonal metafunction, which is an indication of restylization in translation. According to Freeman (1995), in *Macbeth*, another prevalent metaphorical mechanism is the use of (path). In this example, we have a movement triggered by Lady Macbeth via the movement of pouring of her spirits into Macbeth’s ear. A characteristic of Shakespearean drama is the use of extension on the part of the ordinary conventional metaphor of death as sleep, a point which reflects creativity, where the ear is considered a container as a metaphorical domain prevalent in *Macbeth*. As far as conceptual metaphor theory, the mental life of characters in drama is metaphorically represented by using expressions that amalgamate as a set of conceptual metaphors.

Hover through the fog and filthy air. Act one scene (I), 12

فهيا حوموا في حلقة من ضباب و ققام

In the source text, we can find “extension” as one of the important patterns of metaphors (Semino, 2008, p. 25), where “several metaphorical expressions belonging to the same semantic field or evoking the same source domain one used in close proximity to one another in relation to the same topic, or to elements of the same target domain “. It is a scenario filled with obscurity and moral ambiguity. In the translation version, the translator adds a lexical item

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strengthening the meaning of mystery obscurity, namely the noun (حلقة) (darkness). In fact, the lexical item (قتام) implies darkness when the translator has used it as equivalent to “filthy air”. According to Semino (2008, p. 23), this use of (حلقة) can be considered “recurrence,” which is another patterning of metaphors. Recurrence entails the use of different items of the same broad source domain. To Goatly (1997), this is a kind of modification. As far as the ideafimal function of language as proposed by Haliday (1987). The role of the lexical items adopted here is to help construct the reality of the world. In this context, the focus is on the negative side of life. On the interpersonal level, both the source text and the target one uses the imperative mode via the verb of command (Hover through) and (حوموا) respectively. As for restylization, as mentioned above, both clauses are in the imperative mode; however, by inserting the prepositional phrase (في حلقة), the translator has used a translation shift, from a noun phrase (the fough and filthy air) into the prepositional phrase (في حلقة من ضباب و قتام). This speech by the witches hints that very few things are objectively good or bad. In this context, definitely the witches reflect upon a gloomy atmosphere, where (filthy air) refers to a dark day with cold, stormy weather and driving rain. This is a point in the restylization issue in the *Macbeth* translation version.

Come, you spirits

That tend on mortal thoughts, unsex me here

And fill me from the crown to the toe top-full

Of direst cruelty! make thick my blood. Act one scene (V) 41-43

عليَّ بك أيتها الأرواح التي ترعى خطط القتل و الدمار، و انزعي جنسي عني هنا، و املئيني بأعتى القسوة من رأسي حتى القدم، فأطفح بها! أغلظي دمي.

In this text, Lady Macbeth calls upon supernatural forces to strip her of femininity and fill her with unrelenting cruelty. She addresses these spirits that influence mortal thoughts, urging them to aid her in committing ruthless deeds. She conceptualizes herself as a container that can be emptied and refilled (Semino, 2008, p. 62). The phrase “fill me from the crown to the toe top-full” presents the container metaphor, where emotions and psychological states are depicted as substances contained within the body. The dominant conceptual metaphor in *Macbeth* is “the container”, as shown by Freeman (1995). In the translation version, the container schema is maintained through “املئيني بأعتى “، but the translator intensifies the imagery with “فأطفح بها”، reinforcing the idea of emotional excess. On the textual level, the source text heavily relies on imperative verbs (come, unsex, fill, make) to emphasize Lady Macbeth’s determination and authority. This stylistic feature is preserved in Arabic with the imperative verbs (اغلظي، املئيني، انزعي، عليَّ بك) to reflect her commanding tone. In the Arabic version, the translator has used a literal translation for “unsex me here” (انزعي جنسي عني هنا)، preserving the foreignness and dramatic impact rather than using a more idiomatic Arabic phrase. Similarly, “make thick my blood” is

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rendered as (أغظي دمي), ensuring fluency while retaining the metaphorical force. As far as restylization is concerned, the translator has made a shift in syntactic structure while keeping the metaphor intact, demonstrating how translation choices affect interpersonal metafunctions. The transformation of Lady Macbeth's plea into Arabic reflects not only a linguistic adaptation but also a stylistic shift that aligns with the translator's interpretation of her psychological transformation.

The spring, the head, the fountain of your blood

Is stopped; the very source of it is stopped. (Act two, scene III, 74-75)

ينبوع دمك، مصدره، رأسه، قد سُدَّ، منبعه الأصلي قد سُدَّ.

In this quotation, Macbeth uses metaphor to inform Donalbain and Malcolm of Duncan's murder. He conceptualizes Duncan's body as a "spring" and a "fountain," which gives a steady flow to fluid that sustains life, just as water does. In this metaphor, the terms "spring," "head," and "fountain" symbolize essential sources of life and vitality. In both the source text and the Arabic version, repetition plays a significant role, particularly in the phrase "is stopped," which is rendered in Arabic as "قد سُدَّ." As Semino (2008, p. 22) stated, "the simplest kind of pattern involves the repetition of a particular metaphorical expression in the course of a text," and here, this repetition reinforces the finality and irreversibility of Duncan's death. On the textual level, in the source text, parallel noun phrases (the spring, the head, the fountain) are used to intensify the imagery, a strategy reflected in the Arabic translation (رأس، مصدر، ينبوع). The translator has used a literal translation of these nouns phrases maintaining stylistic fidelity. As for restylization, the translator largely relied on a literal approach, demonstrating a careful balancing act between preserving the original's stylistic features and adapting them to the target language. This reflected Levý's (2011) view that "the translator's goal is to preserve, capture and convey the original work, and not to create a new work having no precedent in the source" (p. 57). By maintaining the original metaphor and its structure, the translation ensured fidelity to Shakespeare's stylistic choices while making the imagery accessible to the Arabic reader.

Yet do I fear thy nature;

It is too full o' th' milk of human kindness

To catch the nearest way. (Act one, Scene V, 16-18)

و لكنني أخشى طبعك، إنه أملأ مما ينبغي بحليب الإنسانية، فلا يتشبث بأدنى الطرق.

Lady Macbeth expresses her fear that her husband is "too full of the milk of human kindness" to take ruthless action, conceptualizing kindness as a substance contained within Macbeth, reinforcing the container metaphor identified by Semino (2008, p. 62). The Arabic translation, "إنه أملأ مما ينبغي بحليب الإنسانية," maintains this metaphor through the adjective phrase (أملأ), and prepositional

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phrase (بـحليب الإنسانية) but shifts “human kindness” to the broader moral concept of “humanity.” On the textual level, the syntactical construction in both the original and the translation mirrors each other, but there is a shift in lexical choices: in the original, the adjective “too full” is used, while in the translation, the verb “أملأ” is employed, which slightly alters the emphasis. This restylization shift impacts the interpersonal metafunction by changing how the relationship between Lady Macbeth and her husband is conveyed, especially in terms of his emotional state. The phrase “catch the nearest way” is translated as “فلا يتشبث بأدنى الطرق”, where the verb “يتشبث” implies clinging or holding on, altering the intended meaning of actively taking the direct route. This shift subtly changes the emotional tone and adds a sense of reluctance to Macbeth’s actions. The translation does well in preserving the container metaphor, but the restylization affects the dynamic between the characters and Macbeth’s internal conflict.

Come to my woman’s breasts

And take my milk for gall. (Act one, Scene v, 47-48)

تعالى إلى ثديي المرأة منى، و أبدلي حليبيها بعلم.

In this metaphor, the term “come” signifies that Lady Macbeth’s body is depicted as a container, therefore aligning with the visual schematic structure of the source domain of containment. Lady Macbeth invokes malevolent spirits to substitute her breast milk, which symbolises maternal and traditionally feminine traits, with “gall.” Consequently, her body becomes a vessel of poison, malice, and cruelty, metaphorically represented as another liquid essential for the heinous act. The source text used imperative verbs (“Come” and “Take”). In the Arabic version, the translator uses imperative verbs such as “تعالى” and “أبدلي”, maintaining the forcefulness of her speech. However, while “take my milk for gall” is direct in English, the Arabic translation shifts the structure by using “أبدلي” (replace), which makes the transformation more explicit. Additionally, the phrase “ثديي المرأة منى” introduces a stronger self-identification, emphasizing her awareness of her femininity before rejecting its nurturing qualities. As for restylization, the translator’s choice to specify “ثديي المرأة منى” instead of a direct equivalent of “my woman’s breasts” shifts the emphasis, making her gender more overt in Arabic. These textual choices contribute to a shift in stylistic presentation while preserving the metaphorical essence of the original, demonstrating an instance of restylization in translation.

Come, thick night,

And pall thee in the dunest smoke of hell,

That my keen knife see not the wound it makes,

Nor heaven peep through the blanket of the dark. (Act one, scene V, 50-53).

تعال أيها الليل الكثيف، و تسربل بأحلك ما في جهنم من دخان، لكيلا ترى مديتي الماضية الجرح من طعناتها، و لا تنفذ السماء بعينها غطاء الظلام.

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In these lines, Lady Macbeth calls upon the night to cloak itself in the thickest smoke of hell to hide her deed from both heaven and gods' eyes. She calls for darkness not only to reflect the evil nature of her plans, but also to metaphorically 'hide' her actions from others so nobody can see her crime. The dominant conceptual metaphor here is darkness as concealment, which aligns with the idea that a conceptual metaphor is "understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 1980, p. 5). On the textual level, the source text relies on imperative verbs (Come) and (pall), which highlights Lady Macbeth as the most commanding and perhaps the most awe-inspiring figure that Shakespeare created, marked by her authoritative and urgent tone (Bradley, 1992, p. 322). The translator retains this commanding voice through imperative verbs "تعال" and "تسربل", ensuring the same forceful impact. However, a syntactic shift occurs in rendering "that my keen knife see not the wound it makes" as "لكيلا ترى مديتي الماضية الجرح من طعناتها", where the translator explicitly introduces "مديتي", making the subject more explicit than in the original. Likewise, "Nor heaven peep through the blanket of the dark" is translated as "ولا تنفذ السماء بعينها غطاء الظلام", where "peep" is transformed into "تنفذ", shifting the imagery from discreet observation to active perception. As far as restylization is concerned, the translator retains the metaphorical framework but modifies syntactic structures, demonstrating a stylistic shift that aligns with their interpretation of Lady Macbeth's plea for darkness to shield her from guilt.

Why do you dress me

In borrowed robes? (Act one, Scene III, 107-108)

لماذا تلبسونني أردية مستعارة؟

In this metaphor, Macbeth questions why he is being "dressed" in borrowed robes, meaning why he is being given a title (Thane of Cawdor) that he believes does not rightfully belong to him, since the Than of Cawdor is still alive. This metaphor suggests that he feels unworthy of the honor and implies he is being addressed as someone he is not. On the textual level, the original phrase uses the verb "dress", which evokes the physical act of putting on clothes, reinforcing the metaphor of status as something external. The Arabic translation "تلبسونني أردية" maintains this imagery by preserving the key terms "أردية" (robes) and "مستعارة" (borrowed), ensuring the metaphor's clarity. The translator has used "أردية مستعارة", which is a literal translation; one of the patterns of metaphor is using literal metaphorical expressions, as indicated by Semino (2008, p. 27). As for restylization, the translation remains largely faithful to the source text, retaining the metaphor while adapting the grammatical structure to fit Arabic syntax.

He hath honored me of late, and I have bought

Golden opinions from all sorts of people,

Which would be worn now in their newest gloss,

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Not cast aside so soon. (Act one, Scene VII, 33-36)

لقد أكرمني مؤخراً، و لقد ابتعتُ آراءَ ذهبيةً من شتى الأناس ، عليّ الآن أن أرتديها وهي في أقشِب لمعانها، لا أن أُلقي بها عني بهذه العجلة.

Macbeth uses a clothing metaphor to express that he should embrace the honor of being named Thane of Cawdor and the admiration he has received, because he got it by fair means. He even wants to give up his plan of killing Duncan, as he begins to question whether he should risk losing his newfound respect (Bae, 1997, p. 145). Comparing these honors to new garments, he suggests they should be worn and appreciated rather than discarded. On the textual level, the adjective phrase “golden opinions” metaphorically represents the admiration Macbeth has earned, while “worn now in their newest gloss” extends the metaphor by portraying these opinions as garments at their freshest and most prestigious state. The Arabic translation mirrors this metaphor by maintaining “ابتعتُ آراءَ ذهبيةً”. Additionally, the phrase “worn now in their newest gloss” was rendered as “أرتديها وهي في أقشِب لمعانها”. The translator has employed a literal metaphorical expression, particularly in “آراءَ ذهبيةً”. As for restylization, the translator has maintained the metaphorical concept but shifted its emphasis in a way that could reflect cultural or linguistic differences in how qualities of objects are described. The change in the adjective from “newest” to “أقشِب” indicates a departure from the original meaning, thus illustrating restylization through a shift in the way qualities are conveyed.

Out, out, brief candle!

Life's but a walking shadow, a poor player That struts and frets his hour upon the stage and then is heard no more (Act Five, Scene V, 23-26)

الا انطفئي يا شمعة وجيزة
ما الحياة إلا ظل يمشي، ممثل مسكين
يتبخر و يستشيط ساعته على المسرح ، ثم لا يسمعه أحد

This metaphor is one of the most famous expressions of existential despair in the play, capturing Macbeth's emotional collapse as his soul dies a slow death in self-revulsion and despair, with his depression pulsating through his dark words (Walling, 1997, p. 282). After Lady Macbeth kills herself, Macbeth, upon hearing of her death, compares life to fleeting and insubstantial images: a “brief candle,” a “walking shadow,” and a “poor player” on the stage. These metaphors emphasize the transient and meaningless nature of human existence, suggesting that life is short, insubstantial, and ultimately forgotten.

In the Arabic translation, “الا انطفئي يا شمعة وجيزة” closely mirrors the original metaphor, preserving the image of the candle as a symbol of life. However, “Brief” is translated literally into “وجيزة”; however, this word is normally used to describe a timeframe ‘brief moment’, rather than describing an object. “ما الحياة إلا ” simplifies some of the nuances. The translation of “walking

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shadow” as “ظل يمشي” retains the general meaning, but it lacks the ghostly, illusory connotation of the original. Additionally, “a poor player” is rendered as “ممثل مسكين”, which keeps the idea of a struggling actor but omits the notion of “strutting and fretting,” meaning an actor who anxiously performs before vanishing.

5. Results and Discussion

The analysis of the metaphorical expressions in Shakespeare’s *Macbeth* and their Arabic translation by Jabra Ibrahim Jabra reveals the nuanced process of restylization in literary translation. Through examining ten metaphor-rich excerpts, the study highlights how metaphor, as both a conceptual and stylistic device, undergoes subtle shifts when rendered across linguistic and cultural boundaries. These shifts often reflect interpretive decisions that influence tone, rhythm, and communicative intent.

Across the examples, Jabra demonstrates a consistent effort to preserve the underlying conceptual metaphors of the source text, particularly dominant patterns such as the “container” schema, “darkness as concealment,” and “life as performance.” These metaphors, central to the thematic and emotional depth of *Macbeth*, are generally retained in the Arabic version, although their realization often involves restylization at the lexical or syntactic level. For example, container metaphors related to emotional intensity are preserved but occasionally amplified through added expressions or shifts in word choice that heighten psychological force. Such choices contribute to a change in interpersonal metafunction, subtly altering the tone or authority of a character’s speech.

Furthermore, metaphorical expressions that rely on rhythm, sound, or mood, such as those invoking supernatural imagery or existential despair, pose unique challenges. In several instances, Jabra opts for literal metaphorical translations, a strategy that helps retain the poetic density of the original while aligning with Arabic rhetorical norms. However, even where metaphors are literally translated, the resulting structures often introduce restylization through altered syntactic patterns, more explicit imagery, or culturally resonant equivalents that reshape the metaphor’s emotional undertone.

The findings also show that restylization occurs not only in individual metaphors but also in broader metaphorical patterns such as extension, recurrence, and clustering. For instance, repetitions of darkness or blood imagery are maintained in Arabic, but the translator occasionally inserts intensifiers or explanatory elements to reinforce mood or clarify metaphorical meaning. These adaptations demonstrate an awareness of target audience expectations, particularly where metaphorical associations differ across languages or cultural traditions.

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Ultimately, the analysis affirms that metaphor translation is inherently interpretive. Jabra's work reflects a translator's dual responsibility: to preserve the conceptual richness of the source text and to ensure its stylistic coherence in the target language. His translation of *Macbeth* shows sensitivity to metaphorical nuance, yet it also reveals how restylization is an unavoidable and often productive aspect of translating literary style. Rather than a loss, these shifts highlight the translator's role in reimagining Shakespeare's metaphors for a different linguistic and cultural context, enabling the play's figurative and emotional power to resonate with Arabic-speaking audiences. As shown by Wilss (1982), the process of translation "requires the syntactic, semantic, stylistic and text pragmatic comprehension of the original text by the translator" (cited in Jabir, 2021, p. 3).

6. Conclusion

This study set out to examine the restylization of metaphorical expressions in the Arabic translation of Shakespeare's *Macbeth*, focusing on how shifts in style and metaphor emerge through the translator's decision-making process. Drawing on the analytical models of Leech and Short, Semino, and Jiří Levý, the analysis has demonstrated that metaphor translation is not merely a linguistic operation but a deeply interpretive act influenced by textual, cultural, and pragmatic factors.

The examples analyzed reveal that Jabra Ibrahim Jabra generally strives to preserve the conceptual metaphors of the source text, such as "the container," "darkness as concealment," and "life as performance." However, in doing so, he often engages in subtle restylization, adapting the syntactic structures, emotional tones, and cultural nuances of the original metaphors to better suit the target language and audience expectations. These shifts are evident in the translator's lexical choices, syntactic reconfigurations, and occasional amplification or simplification of metaphorical imagery.

Applying Levý's model of translation as a decision-making process has proven particularly insightful, illustrating how every translation shift results from a series of constrained but strategic decisions. Similarly, Leech and Short's focus on stylistic features and Semino's conceptual metaphor framework have provided essential tools for understanding how metaphor and style interact within and across languages.

Ultimately, this study underscores that restylization is an inherent part of literary translation. It highlights the translator's role as an active interpreter who not only mediates between languages but also reshapes the stylistic and metaphorical fabric of the original work. By analyzing the translation of metaphors in *Macbeth*, this study contributes to a deeper understanding of the

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complexities and creative choices involved in the translation of literary style and figurative language.

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