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**A Comparative Analysis of Figurative Language in Two
Arabic Translations of Treasure Island**

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**This Thesis Was Submitted in Partial Fulfillment of the
Requirements for the Master Degree in Translation**

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Declaration

I declare that, except where explicit reference is made to the contribution of others, this thesis is substantially my own work and has not been submitted for any other degree at the Arab American University or any other institution.

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Dedication

With the help of Almighty God and His guidance, this thesis has finally come to fruition.

I dedicate this work to the one whose name I carry with pride my beloved father. His presence, strength, and unwavering support have always been a source of comfort and inspiration. May he always remain a light in my life, and may this achievement make him as proud of me as I have always been of him.

To my beloved mother, the gentle hand that cleared the thorns from my path, who embraced every moment of my weakness with patience and every moment of my strength with pride. Her love has been my anchor and my greatest motivation.

To my dear brothers and sister, whose companionship filled my life with warmth and reassurance. Their encouragement, care, and constant belief in me have been a source of strength throughout this journey. I am grateful for every moment they stood by me, in ease and hardship.

To my family as a whole, who filled my journey with love, reassurance, and a sense of belonging every accomplishment I make is rooted in your support and faith in me. And to everyone who believed in me and stood by my side throughout this journey, I share this achievement with you.

Arouba Ghalib Yousef Ali

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A Comparative Analysis of Figurative Language in Two Arabic Translations of Treasure Island

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Abstract

This study aims to analyze how translators handle figurative language, particularly metaphors and similes, in two Arabic translations of the novel “Treasure Island”. The study employs a qualitative analytical approach, comparing the two translations and relying on Pierini’s (2007) model for analyzing simile translations and Newmark’s (1988) model for analyzing metaphors and similes as the two main theoretical frameworks. The study sample included 40 similes and 24 metaphors. The results showed that Raneem Alamiri excelled in preserving the figurative meaning and stylistic character of the original text. At the same time, Mohamed Nasef’s translation was characterized by simplicity and a weak rhetorical effect. In translating similes, the strategy of retaining the same image was the most frequently used by both translators. In translating metaphors, Raneem Alamiri primarily employed the strategy of replacing the source-language image with a standard image in the target language. At the same time, Mohamed Nasef relied more heavily on the strategy of converting the metaphor to its meaning. These results demonstrate that Raneem Alamiri demonstrated a clear awareness of the balance between communicative and semantic translation, as proposed by Newmark (1988), enabling her to achieve both accuracy and aesthetic appeal. This contrasts with Mohamed Nasef’s translation, which was predominantly interpretive at the expense of the text’s rhetorical impact. The study recommends greater attention to

training translators in handling figurative language in literary texts, emphasizing the importance of cultural and aesthetic awareness in conveying rhetorical images into the target language. It also recommends the use of analytical models, such as those developed by Newmark (1988) and Pierini (2007), in teaching literary translation, as they provide precise tools for evaluating translation quality.

Keywords: Similes, Metaphors, Culture, Translation Strategies, Arabic Translation

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List of Definitions of Abbreviations

SL = Source Language

TL= Target Language

ST= Source Text

TT= Target Text

RAT = Raneem Alamiri Translation

MANT = Mohamed Abdulhafiz Nasef

Chapter One: Introduction

1.1 Background of the Study

Language is not merely a means of communication; it is a stylistic device that reflects profound thoughts, feelings, and psychological insights. One of the most prominent indirect methods of expression that lends texts an aesthetic dimension and semantic richness is figurative language, particularly evident in similes and metaphors, due to their psychological impact on the recipient. Many linguistic studies have examined similes and metaphors for their role in shaping meaning and influencing readers. They have attracted increased attention in the field of translation due to the challenges they pose when translating them from one language to another, especially when the source and target languages have different cultural backgrounds.

Figurative language receives attention in literary translation due to its vital role in enhancing the stylistic character, embodying characters, and creating the overall atmosphere of a literary text. However, translating figurative language from one language to another requires a grasp of aesthetic dimensions and a deeper understanding of meanings to reproduce the same effect in the target language. Hence, the importance of analyzing similes and metaphors in terms of their function and structure, how they are handled during translation, and the effectiveness of the strategies used to translate them to preserve the characteristics of the original text.

This study analyzes the role of figurative language, particularly similes and metaphors, in Robert Louis Stevenson's novel "Treasure Island," first published in 1833, with a focus on how these figures are translated. The study adopts Pierini's (2007) model for analyzing similes and Newmark's (1988) model for analyzing metaphors, aiming to evaluate the success of the strategies used to preserve both stylistic impact and meaning, and to highlight the challenges translators face in translating the novel.

1.2 Statement of the problem

Despite the abundance of Arabic translations of world literature, studies of figurative language translation, particularly metaphors and similes, remain limited in Arabic literary translation. A review of the literature reveals that this aspect has not been

studied in sufficient depth, and that most studies have focused on general translation without comparing different translations or analyzing how figurative language is accurately conveyed. Arabic translations vary in how they handle figurative language, ranging from literalism to substitution and interpretation, which affects the transmission of the original text's aesthetic and semantic impact. The novel "Treasure Island" is a rich example for studying this aspect, thanks to its diverse figurative language and effective integration with the narrative and cultural context.

This study compares two Arabic translations of the novel, focusing on metaphors and similes, to assess the extent to which the translators have successfully preserved the semantic and aesthetic functions of figurative language in the original text. From this perspective, this study aims to bridge the research gap in the analysis of figurative language in Arabic translations of classical literature. It targets academics, translation students, literary translators, and those interested in literary and cultural translation studies. The study also offers practical insights that help in understanding how figurative and cultural meaning is conveyed between two languages that differ in structure, style, and literary perspective, thus contributing to the enhancement of the quality of Arabic translations of classical texts.

1.3 The significance of the study

This study addresses an important topic in literary translation, as one of the most famous classic novels, *Treasure Island*, provides an ideal case for making a significant contribution. It also offers important insights into how to enhance the effectiveness of figurative language transfer in literary translation. By analyzing different translation strategies, translators can gain a deeper understanding of how to handle figurative language, preserving the literary essence of the original text without compromising its cultural context or meaning.

This study stands out as a valuable contribution to literary studies and translation, as it highlights the challenges translators face when dealing with figurative language in Western literature and opens new avenues for future research on similar literary texts. Furthermore, the study highlights how translation choices affect the quality of translated texts and how well they preserve literary style and meaning. In conclusion, this study represents a significant step toward enhancing the quality of

literary translation by emphasizing the importance of handling figurative language carefully in scholarly texts and broadening the understanding of the relationship between translation and the source text.

1.4 Research Questions

1. How do Arab translators deal with figurative language in translating “Treasure Island” into Arabic?
2. What are the different translation strategies used in translating the figurative language of “Treasure Island”?
3. What are the main challenges that translators faced when translating the figurative language of “Treasure Island” into Arabic?
4. Which translation is more successful, and why?

1.5 Objective of the study

1. To analyse how Arab translators deal with figurative language in translating “Treasure Island”.
2. To examine the different translation strategies used in translating figurative language in Arabic translations of “Treasure Island”.
3. To assess the main challenges that translators faced when translating the figurative language of “Treasure Island”.
4. To determine the more successful translation and the reasons for its success.

1.6 Definitions of terms

1.6.1 Lexical Definitions

1. Translation: According to Merriam Webster, “an act, process, or instance of translating: such as, a rendering from one language into another.”
2. Figurative language: According to Merriam-Webster, “language that consists of or includes figures of speech(such as similes and metaphors).”

3. Similes: According to Merriam Webster, “a figure of speech comparing two unlike things that is often introduced by like or as (as in cheeks like roses).”
4. Metaphors: According to Merriam Webster “a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them.”

1.6.2 Operational Definitions

1. Translation: In this study, translation refers to the process by which connotations and meanings are transferred from a text written in the source language to a text written in the target language.
2. Figurative language refers to the use of expressions that are not intended to have a literal meaning but are used to create a specific aesthetic and rhetorical effect.
3. Similes: In this study, a simile is defined as an expression that uses explicit comparison using these tools, such as " as and like.
4. Metaphors: In this study, a metaphor means any expression in which a word or phrase is used to refer to something else that is different from its original meaning.

1.7 Limitations of the study

Due to the lack of available information about the translators' backgrounds in some Arabic translations of “Treasure Island”, this study will focus on only two translations where such information is available. Additionally, it should be noted that among the other translations, one is incomplete, and one is older than the two selected translations. Furthermore, to answer the research question about the challenges translators faced when translating, the researcher was only able to reach one of the translators.

Chapter Two: Literature review

2.1 Introduction

Figurative language, with its rhetorical images of similes and metaphors, represents a particular challenge in the field of literary translation due to its cultural connotations and semantic density that extend beyond the literal meaning of words. This chapter will present the theoretical foundations upon which this research is based, including the relationship between translation and culture, figurative language, metaphors, similes, translation strategies, and translation challenges. Previous studies will also be reviewed to identify the academic gaps that this study aims to address.

2.2 Translation and Culture

Translation is “a literal attempt to convey a written message or phrase from one language to another with the same meaning”(Newmark, 1981). Moreover, translation also involves transferring all the grammatical and lexical features of the source text to the target language with the utmost accuracy, while preserving the full context (Bell, 1991). Consequently, these definitions highlight that translation may be understood as a final written text or as the translator's work. In addition, translation is described as the process of transforming a text from one language to another, while the product is the translated text that the reader sees (Hatem & Munday, 2004). Furthermore, translation has great cultural significance, as it highlights the differences between weak and good texts and reveals the complexities of language. It also plays a role in transferring knowledge across cultures, enabling individuals to absorb others' cultural characteristics, which, in turn, helps them understand the components of their own culture (Newmark, 1981).

Culture is considered a set of beliefs that form a behavioural frame of reference, encompassing elements such as religion, language, economics, politics, and literature (Aziz, 1999). In this regard, language is emphasized as a fundamental component of culture, and translation deals with two different cultures. Moreover, the main challenge lies in preserving the cultural character of the original text while adapting it to sound acceptable and natural in the target culture (Aziz, 1999). Similarly, the task of

translation extends beyond literal word-for-word rendering to encompass conveying the whole meaning, including ideas and messages. This requires a thorough cultural understanding of the source language and its contexts of use (Shunnaq, 1998). In addition, translation becomes more complex when direct alternatives to cultural elements are not provided (Ilias, 1988). In such cases, it is recommended to use an alternative that performs the same function within the recipient's culture, even if it is not formally identical to the original (Ilias, 1988). The cultural specificity of each language is manifested in its own vocabulary and rhetoric, making the success of a translation dependent on the translator's cultural awareness (Ilias, 1988).

2.3 Figurative language

Figurative language refers to the use of words with meanings that extend beyond their literal sense, often inferred from shared cultural references or general context. This is particularly important in understanding metaphor in language (Montgomery et al., 2007). "A figurative word is one used in place of another meaning or expression that is not synonymous with it, but rather is related to it through ideas expressed through elements such as similes, metaphors, or idiomatic constructions" (Nida, 1975). This complexity demonstrates that dealing with figurative language in translation is not merely about transferring words; it requires a careful understanding of the cultural and linguistic contexts. "Translating figurative language requires not only knowledge of the language and cultures of the source and target languages, but also the selection of appropriate words and appropriate translation strategies." (Abdul Wahid, 2017).

The greatest challenge in translation lies in the translator's ability to grasp the cultural dimension intended by the authors of the original text and convey it in a way that ensures the same impact in the target language as if the authors had written it in that language (Abdullah, 2014). This requires the use of precise expressions that enable the recipient to benefit from the content as intended. "It is very clear that the principle of complete equivalence is impossible in translation because languages differ from one another and have different codes and rules governing the construction of grammatical forms that carry different meanings" (Bell, 1991). In the same context, "Each unit contains within itself a set of non-transferable associations and connotations" (Bassnett,

1980). She also argues that “similarity cannot exist even between two versions of the same text in two target languages” (Bassnett, 1980).

Metaphor is defined as “an extension of the literal or basic meaning,” emphasizing that figurative language is based on the traditional concept of metaphor as the use of figures, which express indirect meanings often linked to cultural context (Matthews, 2007). Figurative language, by its very nature, contains a degree of illusion and often relies on similarities between different elements linked by similar meanings, making metaphor a means of expressing one thing through something entirely different (Newmark, 1988). Understanding metaphors is not achieved by analyzing their individual words in isolation. Instead, it requires viewing them as a whole with a complete meaning, as is the case with phrasal verbs (Lakoff & Johnson, 2003). While the patterns of figurative language vary, this study will focus on two main types: metaphor and simile.

2.3.1 Metaphors

Metaphor is a linguistic device that conveys ideas more profoundly and concisely than literal language (Newmark, 1988). Moreover, the difficulty of metaphor in translation often stems from its unfamiliar form in the target language, primarily when it is associated with the source culture. Therefore, understanding the subject, form, and point of similarity is the key to successful translation (Larson, 1984).

Metaphors are not merely linguistic devices, but rather cultural concepts based on understanding one experience through another, influenced by implicit assumptions and cultural backgrounds that shape our understanding (Lakoff & Johnson, 2003). Furthermore, metaphor is considered “far from being a special category of language proper to poets and rhetoricians, “and is pervasive in everyday life, not just in language but in thought and action.” (Lakoff and Johnson as cited in Altman, 1990, p.499)

Metaphor is defined as a type of figurative language that is based on the comparison of two different ideas or elements. Unlike similes, however, metaphors do not use “as” or “like.” They explain that metaphors add a rhetorical and imaginative quality to literary texts (Rozakis, 1995). Furthermore, a metaphor is a linguistic figure of speech in which one thing is named after another, but the literal meaning differs from

the intended meaning. The relationship between them depends on the context, unlike similes, which use conjunctions (Kennedy, 1979, as cited in Maulana, 2023). In addition, a metaphor can be seen as a condensed form of a simile, linking two things without a conjunction, making it a rhetorical device that conveys profound meaning clearly and concisely (Kerav, 1994, as cited in Maulana, 2023).

Six types of metaphors, classified based on their rhetorical effect, nature, and usage (Newmark, 1988, as cited in Aprilia, 2024), as follows: Dead metaphor: These are metaphors that have lost their aesthetic function due to excessive use and are understood in their usual literal sense without the need for metaphorical interpretation. The reader receives them as familiar expressions. Cliché Metaphor: This refers to metaphors that have lost their rhetorical impact due to overuse and have become weak and stereotypical. However, they remain understandable in context and are used to add emotional tone or simplify ideas. Stock Metaphor: This is a common metaphor used to illustrate similarities between seemingly unrelated concepts, contributing to the effective communication of abstract ideas. The challenge in translating it lies in preserving its functions as in the original text. Adapted Metaphor: This involves adapting an existing metaphor to fit a new context while preserving the original meaning. Recent Metaphor: These metaphors arise from changes and are used to represent new phenomena and concepts. They are often contemporary and expandable, and their suitability to the linguistic and cultural context must be considered. This is the most innovative and creative metaphor, rooted in the writer's personal style and imagination. It is not used in everyday speech. Accurate translation is emphasized because it reflects the writer's style and enriches the language. It is preferable to preserve the same metaphor as much as possible (Newmark, 1988).

2.3.2 Similes

A simile is a rhetorical figure of speech that links two things using explicit comparative devices such as “as” and “like,” making the image easier and more precise (Cuddon, 1980). Unlike a metaphor, which conceals the element of comparison, a simile directly highlights the relationship between the two parties and is widely used in literature. Furthermore, simile is more common in literary writing than metaphor and is characterized by a more experimental, decorative style (Baldick, 2001).

In addition, simile relies on connecting devices such as “as” and “like”. It expresses a clear separation between the things being compared, unlike metaphor, which is characterized by the unity and surprise of the image (Child and Fowler, 2006). Therefore, a simile is a temporary, adaptable, and easily renewed interpretive device.

Metaphor and simile share the same conceptual structure, with simile being a form of metaphor that differs only in the way it is expressed (Kennedy, 2007). The success of a simile translation depends on accurately identifying its basic components: the topic, the vehicle, and the similarity feature. She believes that failure to recognize these elements during translation may lead to inaccurate understanding or even semantic distortion. Accordingly, she emphasizes the need to carefully analyze the simile in the source language before attempting to transfer it to the target language to ensure a translation characterized by semantic consistency and clarity (Larson, 1984).

2.4 Challenges in translating Figurative Language

Understanding metaphorical similarity is one of the biggest challenges translators face when dealing with figurative language. Figurative language relies on words that are not used literally but convey implicit meanings that require interpretation beyond a superficial explanation (Montgomery et al., 2007). Therefore, translators must take cultural differences into account to ensure the accurate transmission of the message between the two languages. Proficiency in the source language and knowledge of the target language culture are only part of the requirements for successful translation. Translators must also be highly skilled at selecting words and expressions, as well as using translation tools, to ensure the message is effectively conveyed to the reader in the target language (Abdul Wahid, 2017, p. 17). Additionally, translators face the challenge of selecting the most suitable strategy when translating figurative language. Strategy serves as a functional tool for solving specific translation problems, making understanding the cultural context and the author’s intention essential (Lusher, 1991, as cited in Jumaah, 2024).

Analyzing the elements of a simile, namely subject and image, is a prerequisite for accurately conveying and understanding its meaning (Larson, 1984). Identifying these components in the source text helps accurately translate the simile into the target

language. However, translating metaphorical language can be challenging. Several challenges may hinder a translator, most notably the presence of an equivalent that differs from its meaning, the lack of a direct equivalent, or the literal translation of a metaphor in the source language that results in a different metaphor in the target language. Additionally, differences in the styles and patterns used in metaphorical language between the two cultures can complicate the process (Baker, 1992).

In the same context, challenges related to translating metaphor in general into five categories: literary, related to preserving the literary style; linguistic, resulting from the overlap between the two languages or syntactic ambiguity; aesthetic, related to the technical dimensions of the text, such as rhetorical images; social and cultural, which appear when dealing with cultural contexts and diverse concepts (Adel & Ahmed, 2016). All of these difficulties require the translator to have a strong ability to reconcile the text's semantic and formal dimensions without neglecting its cultural context (Adel & Ahmed, 2016).

2.5 Newmark's theory communicative and semantic translation

One of the most notable contributions to translation theory lies in his elaboration of the concepts of semantic translation and communicative translation (Newmark, 1988). Based on his classification of texts' functions as informative, expressive, and persuasive, he developed two approaches: semantic translation, which seeks to preserve the precise meaning of the original text, and communicative translation, which aims to convey the message to the reader clearly and effectively. Semantic translation and communicative translation should not be seen as opposing paths; instead, they can be combined in complementary ways according to the text's requirements and context. In texts not linked to a specific culture, they can produce similar effects on the recipient (Newmark, 1988).

What distinguishes communicative translation from semantic translation is that it favours the functional and rhetorical impact of the text over literal accuracy when both cannot be combined (Newmark, 1988). Translation is not a mechanical process subject to rigid rules, but instead requires functional flexibility in keeping with the nature of the text and its culture (Newmark, 1988). Communicative and semantic translation do not represent two opposing approaches, but rather fall within a single

domain, with translations varying according to the nature of the text. The appropriate style is chosen based on the text's importance; the greater the importance, the more appropriate the semantic translation. Meanwhile, communicative translation is used for functional texts. Hence, the best translations are those that strike a good balance between the two styles, depending on the context (Newmark, 1988).

2.6 Translation strategies

Translation strategies are a set of techniques that help the translator deal with cultural and linguistic differences, ensuring the message is effectively conveyed to the recipient. Among the most prominent strategies for translating figurative language, particularly metaphors and similes, are the following:

According to Newmark (1988), there are seven procedures for translating metaphor:

1. Reproducing the same image in the TL: This procedure is used for universal sense. The target reader of TL understands the terms in ST.
2. Replacing the image in the SL with a standard TL image is used when no image corresponds precisely to the one in the SL, and it needs to be understandable in the TL culture.
3. Translating a metaphor by a simile. This strategy modifies an emotive metaphorical expression to suit the TL, particularly if the TL text is not emotive in the SL.
4. Translation of a metaphor (or simile) by simile plus sense, combining communicative and semantic translation, in case there is a risk that target readers will not understand the metaphor translation.
5. Conversion of metaphor to sense: This is a strategy where the image of the SL is reduced to its sense and rewritten to suit the TL.
6. Deletion: This procedure is used if the metaphor is excessive for the context.
7. Same metaphor combined with sense: This suggests an addition of a gloss or an explanation to improve the understanding of target readers.

According to Pierini (2007), there are six potential strategies in translating similes to consider by translators:

1. Retention of the same vehicle/image (literal translation): This strategy allows the translator to render the meaning of a simile from TL to SL at the point of similarity to produce natural simile translation.
2. Replacement of the image with a different image: When the image of the simile does not clash with the TL culture, the translator may replace the image in the SL with a standard TL image. (Newmark, 1981). This strategy allows the translator to substitute a different simile in the SL for another that carries a similar meaning.
3. Reduction of the simile, if idiomatic, to its sense: This strategy reduces the idiomatic meaning of the simile and renders the literal meaning of the simile. Additionally, this strategy can be justified only if the simile's function is being fulfilled elsewhere in the text.
4. Retention of the same image plus explication of similarity feature(s): This strategy keeps the simile in ST in the TT to retain the meaning because both have similar features (can be in terms of physical appearance or behaviors).
5. Replacement of the image with a gloss: This strategy can be applied by adding a gloss or explanation to make the image more understandable in the TL.
6. Omission of the simile: A simile is omitted to avoid an unnatural translation. This strategy allows the translator to delete a simile only if it is considered unnecessary. However, the context has to retain the meaning of the SL.

2.7 Related studies

In a study by Sembiring, S. Erlin Aditya. (2020) titled “An analysis of metaphor and simile translation strategies in *The Jungle Book* novel”, this study aims to identify the translation strategies used in translating metaphors and similes in the *Jungle Book* novel. The researcher also explains how the translator handled them, as they often pose challenges. The study adopted a descriptive qualitative approach, in which data were described and analyzed. The sample consists of the original novel and its Indonesian translation. The researcher used the data analysis techniques developed by Spardley (1980), which are based on three stages: domain analysis, classification analysis, and component analysis. In addition, he relied on the Newmark and Pierini models. The study revealed that 20 metaphors were found distributed among original, dead,

standard/stock, and adapted metaphors; original metaphors were predominant. Similes dominated the novel over metaphors. Regarding strategies, reproducing the same image in the TL was the most frequently used strategy for metaphors, indicating that the translator found most metaphors had an equivalent in Indonesian, whereas translating metaphors by simile was the least frequently used. In translating similes, the literal translation strategy/retention of the exact vehicle was the most dominant, indicating that the translator considered most of the similes familiar to the target reader. This suggests that the translator did not face significant challenges because the source text was simple.

In a study by Zahrawi, R., Abdullah, S., Mustapha, N., Abdullah, M. (2024) titled “Strategies for Translation Arabic similes in Al-Manfaluti’s Al-Abrat into English”, this study aims to analyze the translation techniques used by Malik Khan Siddiqui in his English translation of the Arabic similes in Mustafa Lutfi Al-Manfaluti’s Al-Abrat. It seeks to reveal the strategies used to preserve the original text's authenticity and to make it accessible to an English-speaking audience. The sample consists of the original version of the book and its English translation, where 200 randomly selected similes were examined. This number was chosen to facilitate a comprehensive examination and analysis, enabling statistically significant conclusions about the accuracy of translating the similes. Pierini’s (2007) model was adopted as a theoretical framework for his strategies and for categorizing which of them Siddiqui used, thereby providing a more accurate understanding of the translation process. The results revealed that the most frequently used strategy was literal translation/ retention of the exact vehicle, followed by reduction of simile to its sense strategy, replacement of the original image with a different image strategy, retention of the exact vehicle plus explication of similarity feature strategy, and the least frequently used strategy was deletion of simile.

In a study by Alshmmari, J. (2016) titled “Analyzing Arabic Translation Methods of English Similes: A Case Study of The Old Man and The Sea by Ernest Hemingway”, this study aims to identify the translation strategies used by Arab translators when translating similes from English literary texts. The study involves the original version of the novel and two Arabic translations. The sample consists of 40 similes randomly selected from the novel. Pierini’s (2007) model was used as a tool for analysis and comparison. The results showed that literal translation/retention of the exact vehicle was the most common strategy when translating similes from English to

Arabic in both translations. However, the Raneem Alamiri translation used it more than the second. It was also observed that, in Mohamed Nasef's translation, the translator varied more in his strategies than the model did. Overall, the study indicates a tendency toward literal translation in both translations.

In a study by Ningtyas, H., Faridi, A., Sutopo, D. (2021) titled “Translation Strategies and Quality of Metaphor in “Twilight” Novel By Stephanie Meyer”, this study focused on analyzing the translation strategies and translation quality resulting from the transfer of metaphors exist in the novel, represented in the original version of the novel and its Indonesian translation. A total of 164 metaphors were selected as a sample for analysis. This study adopted a descriptive qualitative approach to analyze the translation of metaphors in the novel. It used Newmark’s (1988) model to analyze strategies and Hartono’s (2016) model to examine translation quality in terms of presentation and content. The relationship between the translation strategies used and translation quality was revealed. The results showed that the translator used seven strategies to varying degrees. The most common strategy was reproducing the same image in the TL, followed by conversion of metaphor to sense strategy, replacing the image in the SL with a standard TL image strategy, translating metaphor my simile strategy, translating of metaphor by simile plus sense strategy, and the same metaphor combined with sense and deletion strategies were the least common strategies and were used equally. Regarding the translation's quality, metaphors were often translated well. The study demonstrated that the translator was flexible in choosing the appropriate strategy, taking into account the intended meaning, context, and culture of the source and target languages, and that the chosen strategy significantly impacted translation quality.

In a study by Odelia, R. (2025) titled “An Analysis of Simile Translation Using Pierini Translation Strategy in Critical Eleven Indonesian Novel into English”, this study aimed to explore the strategies used by the translator in translating figurative language (similes) from Indonesian into English in the novel “Critical Eleven” by Eka Natasa. It is a qualitative descriptive study that involves the original version of the novel and its translation. The sample consists of 40 similes. The study adopted Pierini’s (2007) model as a theoretical framework. Data analysis consisted of reading the original novel and its translation, extracting similes, classifying simile components, and analyzing them based on Pierini’s (2007) strategies. The study showed that all six strategies were

used by the translator, with literal translation/ retention of the exact vehicle being the most common, indicating that the translator observed that most of the similes were familiar and could be conveyed literally. The following strategy involved replacing the vehicle with a different one, then replacing it with a gloss, followed by reducing the simile to its literal sense and omitting the simile, which were used equally. The retention of the exact vehicle, along with the explication of the similarity feature, was the least used strategy.

In a study by Simanjuntak, M. (2017) titled “Analysis on the Types and Translation Procedures of English Metaphors into Indonesian in *The Sky Falling*”, this study aimed to analyze the types of metaphors according to Newmark’s (1988) classification and explore the strategies used by the translator in translating metaphors according to Newmark’s (1988) model. This study used a qualitative approach with a descriptive analysis. The study sample comprised 39 metaphors from the novel. The data were analyzed by reading the original novel and its translation, extracting metaphors, and categorizing them and their strategies according to Newmark’s (1988) model and classification. The translation revealed four types of metaphors, according to Newmark’s (1988) classification, in the following order: original metaphors, cliché metaphors, adapted metaphors, and stock metaphors. Also, four strategies from Newmark’s (1988) model were applied: reproducing the same image in the TL, which was the most common; conversion of metaphor to sense strategy; translation of metaphor by simile plus sense strategy; and replacing the SL image with a standard TL image, which was the least used.

In a study by Ramli, W. (2014) titled “The Translation of Simile in *The Hunger Games* Novel: Translation Strategies”, this study aimed to identify the similes in *The Hunger Games* novel and to determine the strategies used by the translator in translating similes from English to Malay. It also aimed to understand the challenges translators face when translating similes across languages. The study involved both the original English version of the novel and its Malay translation. The sample consisted of 60 similes extracted from the novel. The study adopted Pierini’s (2007) model as an analytical tool. The results revealed that only four strategies were used in translating the similes: literal translation/retention of the exact vehicle, reduction of the simile to its sense, retention of the exact vehicle plus explication of the similarity feature, and omission of the simile. The literal translation was found to be the most commonly used,

possibly because similes can be understood and interpreted similarly in Malay. The study confirmed that translating similes is not easy, and that translators must be careful when choosing the appropriate strategy. Translators must read and research to implement the best strategies to convey meaning effectively, whether by preserving it or adapting it to suit the target audience. Translators must also be aware that different cultures and perspectives may lead to unintended interpretations of images and meanings.

In a study by Agoes, F., Naufal, M., and Koesoemah, N. (2021) titled “An Analysis of Indonesian Translation of Similes Used in Philip Pullman’s Novel Entitled the Golden Compass”, this study aimed to analyze the translation strategies used in translating similes in “The Golden Compass” novel. It is a qualitative descriptive study that involves the original version of the novel and its Indonesian translation. The sample included 87 similes collected from the novel, which were analyzed using two theories: Larson’s (1984) theory of simile classification and meaning comprehension, and Pierini’s (2007) theory of translation strategies for similes. The study revealed that of the six strategies proposed by Pierini’s model, only five were used by the translator, with literal translation/retention of the exact vehicle being the dominant strategy, followed by replacement of the image with a different image and retention of the exact vehicle plus explication of similarity feature, which were used equally, followed by replacement of the image with a gloss, and omission of the simile, which was the least frequently used strategy, and reduction of the simile to its sense strategy was not used. The significant use of the literal translation strategy suggests that the translator may have considered most of the images in the similes to be familiar in the TL and did not need to replace them.

In a study by Sauyai, M., Kendenan, E. (2024) titled “An analysis of Similes Translation in The Scarlet Letter Novel by Nathaniel Hawthorne”, this study aimed to analyze the translation strategies used in translating similes based on Pierini’s (2007) simile translation theory and to evaluate the acceptability of the translations among the target readers. This study adopted a qualitative approach. The researcher read the novel and extracted 32 similes and their translations, using the original version and its Indonesian translation. The results were analyzed according to Pierini(2007), and a questionnaire was distributed to three target readers who could understand both languages. The researcher found that only three of Pierini’s six strategies were used in

translating these similes. The most frequently used strategy was literal translation/retention of the exact vehicle, followed by replacement of the image with a different one, and reduction of the simile to its sense, which was the least frequently used. The questionnaire revealed that 29 of the 32 similes were acceptable and three were unacceptable. The study found that although literal translation is acceptable to target readers, preserving the essential meaning of the simile is the highest priority, and taking cultural factors into account can improve the translation's acceptability.

In a study by Fumani, M., Nemati, A. (2013) titled “Strategies for Translation of Similes in Four Different Persian Translations of Hamlet”, this study aimed to examine four Persian translations of Shakespeare’s “Hamlet” play. It adopted Pierini’s (2007) model to analyze translation strategies used in similes and to determine whether there are differences in their application across the four translations. The study involved the original text of Hamlet and its four Persian translations, selected for their completeness, as well as a sample of 85 similes. To enhance reliability after analyzing them, the researcher consulted another researcher with a master’s degree in English to confirm and discuss the classifications, resolving any discrepancies. Statistical analysis programs were also used, including descriptive statistics (frequency counts) and inferential statistics, to answer the study questions. The study revealed that the literal translation strategy/ retention of the exact vehicle was the most frequently used strategy across the four translations. In some translations, the translators resorted to strategies not included in the model, and these were the most frequently used after the literal translation strategy, according to Pierini (2007). The study claimed that this may indicate a deficiency in Pierini’s model or that it is insufficient to cover all the strategies for translating similes from English to Persian. These other strategies included changing the simile to a noun phrase, altering its meaning, and treating it as an adjective, which, in the researcher’s opinion, the translators successfully used, even if they departed from the model. The results of inferential statistics showed that the four translators used the strategies in a generally similar manner.

In a study by Mohamed, A. (2020) titled “Cultural challenges in translating Tayeb Salih’s novel Season of Migration to the North (1969) from Arabic into English: A comparative and analytical study with focus on metaphors and similes”, this study aimed to identify metaphors and similes in Season of Migration to the North, evaluate the accuracy of its translation, determine the translation strategies used by the translator

to convey the cultural elements in metaphors and similes from the Arabic text to English, and describe the impact of translation, what is gained and lost in the translation of the original text. The sample consists of 28 similes and 29 metaphors. The researcher adopted a qualitative, comparative methodology, drawing on descriptive translation studies. Similes are analyzed according to the translation procedures proposed by Larson (1984) and Pierini (2007). Metaphors were analyzed based on the translation procedures proposed by Larson (1984), Newmark (1988), Lakoff and Johnson (1980), and Mona Baker (2008). The results revealed the translator's apparent preference for the literal translation strategy/ retention of the exact vehicle, which he used in 22 similes. This demonstrated that the translator was able to convey the correct meaning of the simile despite its use. Regarding metaphors, the study revealed that most were original, comprising 16 distinct metaphors. The translator preferred to use Larson's strategy, which allows for the retention of metaphors in the target language, as he employed it in 22 instances. The study confirmed that translation between two different languages, such as English and Arabic, often requires significant losses at all linguistic levels (textual, grammatical, rhetorical, and stylistic). The study revealed that most metaphors and similes in the analyzed sample effectively conveyed the meaning of the source text to the target text, despite concerns about the literal translation of figurative language. This suggests that what was lost could be conveyed in another way or replaced. The study also indicated that translating culturally specific concepts represents a significant challenge.

In a study by Omar, K. (2021) titled "The challenges & Translatability of Metaphors Between Languages", this study aimed to determine the best way to translate metaphors based on their characteristics and type. It also sought to explore how to transfer the intended effect of metaphors from the SL to the TL, taking into account their role in deepening the reader's thought. The sample comprised previous academic work on metaphors, with a focus on Newman, who wrote extensively on metaphors and their role in language. The study employs theoretical and comparative analysis, focusing on identifying factors that influence translation, such as structural and cultural differences between languages, and how these factors impact the eloquence or literalness of the translation. The study thus concluded that it is possible to translate metaphors from one language to another, but certain factors must be taken into consideration. Metaphors pose a significant challenge for translators because they are

closely associated with the culture of the source language. Given the different types of metaphors, it is not possible to develop a single theoretical framework for translating them all. However, a theoretical framework can be developed to accurately translate each type of metaphor while preserving its intended effect.

In a study by Demitry, N. (2018) titled “The Translation of Figurative Language and Culture- Specific Items in Two Novels by Naguib Mahfouz: The Thief and the Dogs and Miramar: A Comparative Study”, this study aimed to compare the translation of figurative language and cultural elements in the two novels, focusing on whether the translation of metaphors, similes and cultural elements preserved the cultural and linguistic character of the two novels. It also aimed to provide information on the similarities and differences between the SL and TL structures. The study involves Naguib Mahfouz’s novel *The Thief and the Dogs* (1961) and its English translation by a native English speaker and a co-translator from Arabic. The study also focuses on *Miramar* (1967), translated by a native Arabic speaker. The study relied on Skopos theory as a general analytical framework. This theory enables a comparison between the cultures to which the two novels belong, as it is a culturally oriented theory. The study revealed that, when translating “*The Thief and the Dogs*,” translators ignored the metaphors and similes in the original text and translated only the intended meaning. In some translations, the metaphor is explained by adding an unmentioned meaning, thereby losing some of the original imagery. Metaphors were often misinterpreted, and the presence of an Arabic translator did not effectively preserve the novel's rich cultural background. In “*Miramar*,” the translator sometimes neglected to convey the original imagery, translating similes only for their meaning and invoking metaphors only rarely. Regarding the translation of cultural elements, both translators effectively addressed culturally relevant aspects, sometimes employing strategies such as transliteration with clarifying notes to familiarize readers with Egyptian culture. However, some cultural elements remained unclear because they relied solely on transliteration, without providing clarifying notes or footnotes to fill the cultural gap for the reader. Mohamed Nasef also sometimes omitted these cultural elements because there was no equivalent. The study showed that both translators have shortcomings, and despite their outstanding efforts, it is difficult to favor one over the other.

In a study by Mohammed, E. (2017) titled “Simile As A Translation Problem”, this study aimed to describe similes in Arabic and English. It aimed to examine the

issues arising from the translation of similes from Arabic into English and to identify the translation strategies employed by translators when rendering similes. It also aimed to highlight how this rhetorical device can be overlooked, leading to incorrect translations. The sample consisted of seven similes selected from authentic Arabic sources and distributed to six individuals holding Master's degrees in Translation at Mosul University for translation into English. The strategies proposed in Pierini's (2007) model for translating similes were used as an analytical framework. The study demonstrated that similes are common in both English and Arabic, contributing to the reader's visualization of imagery in narratives. It also demonstrated that translating similes is challenging because they are often culture-specific. One difficulty lies in choosing the best translation strategy, whether by replacing non-figurative language with a figurative equivalent or finding a metaphorical equivalent. The study demonstrated that some translators failed to convey the original meaning due to their attempts to preserve the form of the source message, resulting in ambiguous or incorrect meanings. In some cases, translators prioritized conveying meaning over aesthetic impact. In other cases, translators conveyed the message without altering the vehicle, which is culturally specific, resulting in incorrect and difficult-to-understand translations. Although similes are easy to recognize, translating them can be challenging. Sometimes a simile in the TL is translated into one created by the translators that does not exist in the SL, and a simile used in the SL may be familiar in the TL but mean something else.

In a study by Akundabweni, B. (2014) titled "Translation Challenges of Similes and Metaphors: A Case Study of Treasure Island Translated As Kisiwa Chenye Hazina", this study aimed to focus on the shortcoming in the translation of figurative language, specifically metaphors and similes, by exploring the effects of reduction the source text in translation, determining whether metaphors and similes were added or deleted and their impact on the strength of the figurative language in the translated version, and assessing the difficulties faced by the translator in translating metaphors and similes in the novel *Treasure Island* based on seven variable criteria. The study employed a non-statistical analytical approach, specifically the Iceberg theory, which focuses on implicit omissions in the narrative. The study revealed that 25 similes were omitted despite being easy to translate directly, indicating a deliberate narrowing of the narrative. Another 15 similes were omitted for unclear reasons, which may indicate a

translation difficulty. Metaphors were omitted 100% of the translated text, which is attributed to the translator's abbreviation technique. The study revealed that the problems that a translator may face lie in the difficulty of understanding the metaphor, as the audience of the target culture may not understand the images used in the metaphors, and that sometimes the details of the metaphor may be implicit and unclear to the translator, or the understanding of the similarity feature may differ from culture to culture, or the TL may not contain the types of comparisons in the SL, or metaphors are not common in the TL, or some metaphors may be new to the language, or some metaphors may be new to the translator, making them difficult to understand. The study generally indicated that the translator may have applied an omission strategy, consciously or unconsciously, by avoiding the inclusion of metaphors and similes in the translated text, which may result from a lack of familiarity with the TL or a lack of understanding of the meaning.

2.8 Critique

Related studies have examined the translation strategies of metaphors and similes in literary texts across multiple languages, often focusing on foreign texts and their translations. For example, Simpering (2020) studied the translation of *The Jungle Book* into Indonesian, emphasizing the dominance of literal translation in conveying metaphors and similes, given the simplicity of the source text. Al-Zahrawi, R., Abdullah, S., Mustapha, N., & Abdullah, M. (2024) analyzed Arabic similes in Mustafa Lutfi al-Manfaluti's *Al-Abrat* and its English translation, using Pierini's (2007) model, and found that literal translation was the most commonly used strategy, followed by less common alternative strategies. Alshmmari (2016) demonstrated the tendency of Arab translators to employ literal translation when translating similes from English into Arabic, while Ningtyas, H., Faridi, A., & Sutopo, D. (2021) focused on the translation of metaphors in the novel *Twilight*, analyzing the relationship between the strategy and translation quality. Other studies, such as those by Odelia, R. (2025), Simanjuntak, M. (2017), and Ramli, W. (2014), have also indicated the dominance of literal translation in the transmission of similes and metaphors, noting the use of alternative strategies depending on the nature of the text. Despite these theoretical and methodological strengths, previous studies have been characterized by several weaknesses, including an almost exclusive reliance on qualitative descriptive analysis, a lack of focus on

comparing translations of the exact text, and the neglect of some cultural differences and less common strategies. Akundabweni (2014) study also highlighted the difficulty of translating some metaphors or deliberately omitting them to preserve the narrative, which affects the strength of metaphorical language in the translated text. A clear gap exists in Arabic literature: there are no comparative-analytical studies of translations of “Treasure Island” into Arabic, whether in terms of similes, metaphors, or translation strategies. This study aims to fill this gap by comparing two Arabic translations of the novel, with a comprehensive analysis of similes and metaphors, and evaluating the use of Pierini and Newmark’s strategies, as well as the extent to which culture and meaning are preserved.

Chapter Three: Methodology

3.1 Introduction

This chapter outlines the methodology employed in this study, focusing on the chosen novel, the selected sample, the criteria and analysis tools, and the translators whose works are analyzed. It also explains the reason behind selecting “Treasure Island” as the basis of this comparative study.

3.2 Study design

This study adopts a qualitative approach and uses content analysis to examine Arabic translations of “Treasure Island”. It aims to explore the translation strategies used to handle figurative language, such as metaphors and similes, and how these strategies affect Robert Louis Stevenson’s literary style in the translated texts. A comparative analysis of two Arabic translations of “Treasure Island” will be conducted to identify the patterns followed by the translators. The research will be objective and focus on classifying translation strategies and evaluating their effectiveness in preserving the narrative character, cultural depth, and literary style of the original text. The study aims to investigate the challenges translators encounter when handling figurative language and the impact of various translation choices on the novel’s aesthetic and artistic aspects. The research will adopt these models as standards and as a tool for analyzing and comparing translations of metaphors and similes.

Newmark’s model has seven procedures for translating metaphor:

1. Reproducing the same image in the TL: This procedure is used for universal sense. The target reader of TL understands the terms in ST.
2. Replacing the image in the SL with a standard TL image: It is used when no image corresponds precisely to the one in the SL, and it has to be understandable in the TL culture.
3. Translating metaphor by simile: This strategy modifies an emotive metaphorical expression to suit the TL, particularly if the TL text is not expressive in the SL.

4. Translation of metaphor (or simile) by simile plus sense, combining communicative and semantic translation in case there is a risk that target readers will not understand the metaphor translation.
5. Conversion of metaphor to sense: This is a strategy where the image of the SL is reduced to its sense and rewritten to suit the TL.
6. Deletion: This procedure is used if the metaphor is excessive for the context.
7. Same metaphor combined with sense: This suggests an addition of a gloss or an explanation to improve the understanding of target readers.

According to Pierini's model (2007), there are six potential strategies in translating examples to consider by translators:

1. Retention of the same vehicle/image (literal translation): This strategy allows the translator to render the meaning of a simile from TL to SL at the point of similarity to produce natural simile translation.
2. Replacement of the image with a different image: When the image of a similar does not clash with the TL culture, the translator may replace the image in the SL with a standard TL image. (Newmark, 1981). This strategy allows the translator to substitute a different similarity in the SL for another that carries a similar meaning.
3. Reduction of the simile, if idiomatic, to its sense: This strategy reduces the colloquial meaning of the simile and renders the literal meaning of the simile. Additionally, this strategy can be justified only if the simile's function is being fulfilled elsewhere in the text.
4. Retention of the same image plus explication of similarity feature(s): This strategy keeps the similarity in ST in the TT to retain the meaning because both have similar features (can be in terms of physical appearance or behaviors).
5. Replacement of the image with a gloss: This strategy can be applied by adding a gloss or explanation to make the image more understandable in the TL.
6. Omission of the simile: A simile is omitted to avoid an unnatural translation. This strategy allows the translator to delete similar only if it is considered unnecessary. However, the context has to retain the meaning of the SL.

3.3 The Sample

The researcher selected one of the most famous adventure novels in Western literature, Robert Louis Stevenson's "Treasure Island" (first published by Cassell & Co. in 1883), as a case study. Two Arabic translations were also selected despite the existence of several other translations. This is due to two reasons: first, they are the most recent translations available, and second, information about the translators' backgrounds is available for these two translations compared to the other translations, which lack such information, as well as the completeness of the translations. This research focuses on comparing the extent to which each translator preserved Stevenson's original literary style, the translation strategies used in their translations, and their handling of the novel's figurative language. One of the translations is by Raneem Alamiri, a writer in various fields, including cinema and social sciences. She has worked as an editor for several books. An Iraqi translator, she has translated several books for several Arab publishing houses from English into Arabic, including Takween Publications, Dar Al-Rafidain, and Dar Al-Mada. Her translations include *The Life and Adventures of Robinson Crusoe*, *The Boy in the Striped Pajamas*, *The Parable of the Weights*, *The Night Tiger*, and *The Suicide Club*. Her translation of "Treasure Island" was published by Takween Publications in 2019. The other translation is by Mohamed Abdulhafiz Nasef, an Egyptian playwright, children's writer, short story writer, screenwriter, and translator who has won numerous Arab and Egyptian awards in children's literature, literary studies, short stories, theater, and children's drama. He has published multiple children's books in various genres, including stories, children's theater, translation, and novels, with several Egyptian and Arab publishing houses, both public and private. His translations include *The Spiders*, *The Golden Mask*, *White Tales*, *The Artist's Tale*, *And That's Not All*, *High the Goat Climbs*, *The Fox on the Box*, and *Go Away, Becca*. His translation of "Treasure Island" was published by the National Center for Translation in 2017. The researcher randomly selected chapters and extracted metaphors and similes from them. The researcher chose this sample, which contains 40 similes and 24 metaphors, due to the apparent difference in their translations.

3.4 The story

The story revolves around a young man named Jim Hawkins, the main character of the novel, who helps his parents run an inn near Bristol, England, known as the Admiral Benbenner. One day, a sinister-looking, desperate-looking man, Billy Bones (the pirate), appears and takes a room at the inn. Billy Bones tells Jim that he is a pirate and that he has a map to buried treasure. Jim and his mother find the treasure map among Bones's luggage while preparing to escape from the pirates who have come to the inn and caused Bones's fatal stroke while chasing him. Jim takes the map to Dr. Livesey, who is with Sir Trelawney, and they decide to organize an expedition for the treasure. Led by Captain Smollett, the ship *Hispaniola* is prepared. The crew is joined by a sailor named Long John Silver, who later turns out to be the pirate leader and plans to seize control of the ship, seize the treasure, and kill everyone. The crew splits up after arriving on the island, and clashes break out between the pirates, led by Silver, and Jim's crew. A sailor named Ben Gunn, who was left behind on the island years ago, joins Jim's team after they meet by chance while Jim is exploring the island. Ben Gunn helps Jim and his friends against the pirates and reveals that he had previously found the treasure and hidden it in a safe place. In the end, Jim and his friends defeat the pirates and capture some of them, while Long John Silver escapes, leaving his fate unknown. They then return home with the treasure in their possession. The novel highlights the values of sacrifice, courage, and loyalty, while also revealing the dark side of betrayal and greed. "Treasure Island" remains one of the greatest adventure novels, captivating readers with its exciting events and interesting characters.

3.5 The Author

Robert Louis Stevenson was born on November 13, 1850, in Edinburgh, Scotland, the only son of Thomas Stevenson, a prominent lighthouse engineer. Stevenson displayed a passion for storytelling from a young age, telling imaginative tales to amuse his friends and family. His love for writing and exploring the world around him continued despite his failing health as a child. He attended law school but found himself more deeply involved with books. Stevenson's extensive travels shaped

the themes of his works, and much of his writing was inspired by the people he met and the places he visited. Stevenson achieved literary fame with the publication of "Treasure Island" (1883). He later published other notable works, including "Kidnapped" (1886), an adventure story set in Scotland, and "Dr. Jekyll and Mr. Hyde" (1886), which explored the struggle between good and evil within the human psyche. Stevenson's writings were characterized by their vivid imagery and engaging style, and dealt with human and moral themes, with an emphasis on inner conflict and adventure. His works have become classics of English literature despite his early death. Stevenson moved to the Samoan Islands in 1890 in search of a cooler climate, where he became deeply involved in local life and quickly became a popular figure among the locals. He continued to write until his death on December 3, 1894, at the age of 44, leaving behind a lasting literary legacy.

Chapter Four: Findings

4.1 Introduction

This chapter analyzes a selected sample of metaphors and similes in two Arabic translations of “Treasure Island”. Newmark’s (1988) model for researching and comparing the translation of metaphors and Pierini’s (2007) model for analyzing and comparing the translation of similes. Below are 64 examples selected from “Treasure Island,” the original version, and two different Arabic translations of the novel. These examples help examine how each translator deals with figurative language and the other translation strategies they use in translating similes and metaphors, and to determine which translation is more successful. In addition, the researcher will answer the question, ‘What are the main challenges translators faced when translating “Treasure Island”?’ by reaching out to translator Raneem Alamiri and asking her specific questions. The translation by Raneem Alamiri is referred to as RAT, and the translation by Mohamed Abdulhafiz Nasef is referred to as MANT; also, the original version is referred to as SL.

4.2 Similes

Example 1:

SL	But his teeth were tightly shut and his jaws as strong as iron
RAT	لكن أسنانه كانت مسدودة وفكيه كانا مطبقين كأنهما من فولاذ
MANT	لكن أسنانه كانت مغلقة بقوة وفكيه كانا مثل الحديد

This simile is used when Jim Hawkins tries to help Captain Billy Bones after he collapses following a fight with Black Dog. He noticed that his teeth were tightly closed and his jaw was as rigid as iron, indicating that he had suffered a stroke that had left him in a state of severe spasm. The simile in this context describes the muscle stiffness resulting from the stroke, rendering the captain unable to move or speak. Outside of this

context, the simile is typically used to describe strength, toughness, and stubbornness, telling someone who is strong-willed or stubborn and not easily relenting. The subject is "his jaws," the vehicle is "iron," and the feature of the simile is force. It refers to the strength of Billy Bones' grip or physical tension. In RAT, the translator used the replacement of the image with a different image strategy by replacing the vehicle with *كأنهما من فولاذ*. Here, the translator used *فولاذ* instead of *حديد* in translating the iron, as this adds more intensity to the imagery because steel is harder and stronger than iron. The translator conveyed the simile in a way that is familiar in Arabic without causing cultural ambiguity or distorting the original image. However, her use of the word *مسدودة* was inappropriate, weakening the translation, as she could have used more appropriate vocabulary such as *مغلقة* or *مطبقة*. In MANT, the translator employed the retention of the same vehicle/image strategy, using *مثل الحديد* which is the literal equivalent of the simile in Arabic. The researcher believes that MANT is more successful because it employs the appropriate strategy and utilizes eloquent vocabulary that is suitable for literary Arabic. It also succeeds in conveying the figurative and aesthetic meaning of the simile.

Example 2:

SL	He fell at last into a heavy, swoon-like sleep
RAT	ثم استغرق في نوم شبيهه بالغيوبية
MANT	ثم راح في نوم عميق

Jim Hawkins used this metaphor to describe Captain Billy Bones' physical and psychological state after taking his medication, and the extreme fatigue and exhaustion resulting from his illness and the dramatic events he experienced. Sleep here is not just ordinary sleep; it resembles a faint in terms of the heaviness of the body and the loss of control, highlighting the captain's weakness and the fragility of his health. Outside of this context, the metaphor can be used to refer to a profound and heavy sleep, similar to a faint, resulting from exhaustion, shock, or illness, reflecting a state of weakness or surrender of the body. The topic is sleep, the vehicle is swoon, and the similarity feature is the loss of consciousness or the depth of sleep. In RAT, the translator employed the strategy of retaining the same vehicle/image, thereby keeping the image of swoon as

غيوبية a familiar term in Arabic. This contributes to achieving transparency and enhancing the reader's comprehension. The use of the word شبيهه also corresponds to the construction 'like' in the ST. This is successful, as it maintains the aesthetic and semantic function and accurately conveys the impact of the ST without compromising the meaning. While in MANT, the translator used the strategy of reduction of the simile to its sense, where he omitted the simile 'swoon-like' and focused on the implied meaning of deep sleep. Although this meaning is correct and understandable, its figurative and rhetorical aspects have been lost, and the translator's use of the word راح is inappropriate, as there are more suitable words in the Arabic language to express that a person is asleep, for example, the word غط. The researcher believes that RAT is more successful because preserving the simile when it performs the same rhetorical function and is familiar in the target TL is one of the most successful strategies in translating similes. The simile in this context is culturally unambiguous, which enhances the acceptability of the translation to the Arabic reader. However, to make the translation more straightforward and more Arabic, the researcher believes that this translation should use the strategy of retaining the same image, along with an explication of the similarity feature(s) ثم غط في نوم عميق كأنه في غيوبية.

Example 3:

SL	The thing is as clear as noonday
RAT	الأمر واضح كالشمس
MANT	هذا واضح مثل الظهيرة

The squire Trelawney used this simile when Dr. Livesey was trying to understand Captain Billy Bones's account book and couldn't deduce any clear meaning. The squire used this simile to show that the matter was very clear to him, as the marks in the book represented the names of ships or cities that had been sunk or plundered, and the amounts were the captain's share of the spoils. The simile indicates that something is completely obvious and requires no explanation or contemplation. Outside of this context, this simile is generally used to emphasize the absolute clarity of an idea,

fact, or evidence, and is a common expression in English to emphasize that something is clear to the speaker. The topic is ‘the thing’ and the vehicle is ‘noonday’, and the similarity feature is the absolute clarity. In RAT, the translator used the strategy replacement of image with a different one, although this means that the translation retains the same strong connotation of clarity. This image is deeply entrenched in Arabic and preforms the same function as the original simile. It achieves a successful aesthetic and cultural parallel, as the original image is replaced with a familiar Arabic equivalent, thereby completing the rhetorical affect without ambiguity. In MANT, the translator employed the strategy of retaining the exact image/vehicle, while it maintains the original form; however, this is relatively uncommon as a simile in Arabic, which renders it culturally ineffective. Although it is an acceptable strategy here, it diminishes the rhetorical impact and expressive power of the original simile. While the literal translation is considered adequate when there are no semantic or cultural barriers, it does not align with Pierini’s (2007) model, which focuses on cultural and linguistic appropriateness and rhetorical impact. The researcher believes that RAT is more successful due to the replacement of the image with a familiar image often used in Arabic to convey clarity.

Example4:

SL	and his voice shook too, like a taut rope
RAT	وراحت نبراته ترتعش وتتوتر كحبل مشدود
MANT	وصوته كان مشدودا أيضا مثل وتر

Jim Hawkins used this simile to describe Tom's voice from his hiding place. Jim is watching a tense conversation between Long John Silver and Tom, who is refusing to join the mutineers, despite his obvious fear, his voice trembling like a taut rope when it is under tension. This simile accurately depicts Tom's internal struggle between his courage and fear. He tried to speak steadily, but the tremor in his voice betrayed his deep tension. Just as a taut rope shakes when stretched, Tom's voice trembled under the weight of emotion and fear. Outside of this context, this simile is used metaphorically to indicate extreme confusion or emotional tension that makes the voice unsteady and

unstable. The topic is ‘ his voice’ and the vehicle is ‘ a taut rope’. The similarity feature is the vibration or trembling resulting from tension in the rope is physical, and in the voice it is psychological and nervous. In RAT, the translator employed the strategy of retaining the same vehicle/image. This preserved the original figurative image and accurately conveyed the aesthetic and psychological feeling without requiring additional interpretation. It conveys the sense of tension and pressure effectively, making the voice unstable. The tense situation in which Silver tries to maintain the loyalty of his men is consistent with the image of a taut rope that could break under pressure. In MANT, the translator used the replacement of the image with a different image strategy. Although this conveys a sense of tension, it does not carry the same connotation of instability and vibration. The researcher believes that RAT is more successful because it employed the appropriate strategy in this context, which is recommended in cases where the image is culturally understandable. It preserved the aesthetic function and rhetorical structure of the original simile. The researcher agrees with RAT, but for the sake of clarity, suggests slightly improving the translation to *وراحت نبراته ترتعش وتتوتر كحبل مشدود يكاد ينقطع*, using the retention of the same vehicle/image plus an explication of the similarity feature(s).

Example 5:

SL	Came running to the captain like a dog to the whistle
RAT	وركض باتجاه القبطان ككلب يمتثل لصفير صاحبه
MANT	وجاء مندفعاً إلى الكابتن مثل كلب جاء إلى صفارة

Jim Hawkins used this simile to describe Abraham Gray’s swift and loyal response to the captain, much like a dog rushes to a whistle. He came obediently and loyally in response to the captain’s call. It followed the captain’s warning to the crew and his direct address to Gray, who was torn between loyalty to the captain and the mutinous crew. It highlighted the moment when he decided to fully and unwaveringly pledge his allegiance to the captain. Outside of this context, the simile is typically used to depict someone’s quick and loyal response to a leader or a request, much like a dog’s loyalty and obedience to a whistle. The topic is Abraham Gray, the vehicle is ‘ like a

dog’, and the similarity feature is in his impulsiveness and quick obedience to the voice. The simile is not literal because it likens him to these qualities, although he is not actually a dog. In RAT, the translator retained the image of the dog and the whistle, using the retention of the same vehicle/image, along with an explanation of the similarity feature(s) strategy. The translation successfully fulfilled both the semantic and aesthetic functions, providing a clear and accurate interpretation of the comparison and conveying the intended meaning effectively. In MANT, the translator preserved the image by retaining the same vehicle/image strategy. The translation is literal but lacks rhetorical nuance and fails to capture the stylistic richness, which does not convey the meaning clearly enough for the Arabic recipient. The researcher believes that RAT is more successful because it used a strategy appropriate to the context and it ensures preserving the original figurative image while clarifying the similarity feature, which facilitates rhetorical and cultural understanding in the TL.

Example 6:

SL	Trelawney was as cool as steel
RAT	كان تريلاوني هادئاً بأعصاب من حديد
MANT	كان السيد تريلوني بارداً مثل الصلب

This simile came about during a tense situation, when they were in a small, overloaded boat facing off against villains trying to seize control of the ship’s cannon. In this situation, Trelawney had to fire accurately amidst the threat of the boat sinking, a situation that required extreme calm and composure. Jim Hawkins used this simile to describe Trelawney’s state of being very calm, in control of his nerves, and unafraid despite the imminent danger. In other words, he acted calmly and steadfastly, as if the danger did not affect him. Outside of this context, the simile is used to describe someone who remains calm under pressure, does not lose their composure, and handles difficult situations with confidence and composure, whether facing a challenging test, a crisis, or a situation that threatens their safety. This simile is not limited to battles or the sea. The topic is Trelawney, the vehicle is ‘steel’, and the similarity feature is stability,

coolness, and composure. In RAT, the translator replaces the simile with a culturally familiar and understandable image in Arabic, using the strategy of replacing the image with a different one. This approach translates easily understood and considered familiar in the Arabic context. In MANT, the translator retained the original simile using the strategy of retaining the same vehicle/image. Although he preserved the original structure, it is unfamiliar to the average Arabic reader and could be misunderstood. The researcher believes that RAT is more successful because it used a culturally familiar and understandable image that fulfills the same semantic and aesthetic function as the ST. This strategy is used when the original image does not have the same impact on readers in TL. It is replaced by a culturally equivalent, familiar image that fulfills the same function as the original image.

Example 7:

SL	‘Hang them!’ said the captain. ‘This is as dull as doldrums.’
RAT	اللعة عليهم ! إن هذا الانتظار ممل كالركود في الماء
MANT	اشفقوهم، هذا الأمر كئيب مثل الحزن

Captain Smollett used this simile to describe the extreme boredom and lethargy of the crew during the long wait before the pirate attack. No activity or movement occurred, and everyone was tense and waiting with anticipation. The intended meaning here is the situation itself and the boredom that results from immobility and waiting, not a specific person. Outside of this context, the metaphor is used to describe any monotonous or inactive situation without activity or progress, whether in work, daily life, or any situation that causes extreme boredom and lethargy. The topic is ‘as the doldrums’, the vehicle is ‘this’ means the current situation or waiting, the similarity feature is stagnation, inactivity and boredom. In RAT, the translator retained the nautical element of stagnant water and implicitly interpreted the meaning of doldrums using the strategy of retention of the same vehicle/image plus explication of similarity feature(s), thus preserving the aesthetic function well and closely to the original while maintaining the nautical dimension, which is easy to understand and clear to the Arabic reader as it carries a connotation close to boredom resulting from the absence of movement and

waiting. The translator also added a footnote at the bottom of the page explaining that doldrums are tropical oceanic regions known to be in a state of deadly calm and stillness. A sailing ship sailing in such an area can become stagnant indefinitely due to the lack of wind. However, her use of the word اللعنة عليهم is incorrect, which weakens the translation. In MANT, the translator replaced the original image with a culturally unfamiliar one in the Arab world, employing the strategy of replacing the image with a different one. He translated it which is unfamiliar in Arabic and inappropriate in this context, and also focused on depression, not boredom resulting from the lack of progress. The researcher finds that both translations are unsuccessful and therefore proposes this translation, which retains the same vehicle/image strategy اشنقوهم ! هذا الانتظار ممل كركود البحار.

Example 8:

SL	I slept like a log of wood
RAT	همدتُ كجذع خشبيّ
MANT	نمت مثل كلب الغاية

Jim Hawkins used this simile to describe himself, having fallen into a very deep sleep after a long and exhausting day of physical and mental labour, including gathering firewood, digging Tom Redruth's grave, and standing guard with the captain and friends to face the pirates. The simile is intended to convey how exhausted Jim felt and how he immediately fell into a deep sleep after completing his daily tasks. Outside of this context, this simile is commonly used in English to express a deep and steady sleep, without necessarily being associated with exhaustion or difficult circumstances. It is a common simile used to describe a peaceful and restful sleep. The topic is Captain Smollett 'I', the vehicle is ' a log of wood '. And the similarity feature is stillness and immobility during sleep, which expresses tranquillity and depth. In RAT, the translator kept the simile without modification by using the retention of the same vehicle/image strategy. Although the translation is clear and linguistically correct, it fails to convey the depth of sleep in Arabic culture, which is unfamiliar, thereby reducing the effectiveness of the aesthetic image. In MANT, the translator replaced the original image using the

image replacement strategy. This translation is unfamiliar in Arabic culture and could be understood in a way other than the intended one, such as wakefulness, which is a characteristic of wild dogs. Therefore, the original simile's meaning was not accurately conveyed. The researcher believes neither translation succeeded in conveying the original image of the simile and did not use the strategies appropriately. Therefore, it could be translated in this way to make it more appropriate and understandable to the Arabic reader *نمت كالमित* using the strategy of replacing the image with a different one. This is a familiar image to Arabs and can be easily understood.

Example 9:

SL	Oaths flew like hailstones
RAT	إذ هطلت الشتائم كوابل من البرد
MANT	كانت المجاديف تتطاير مثل حبات البرد

Jim Hawkins used this simile to describe the chaos and anger on board the ship. Sailors Israel Hands and his companion, known as The Man with the red cap, were heavily intoxicated and a heated argument broke out between them. He uses it to describe the profanity exchanged between the sailors, with the rapidity and intensity of their arguments, like hail in a violent storm, reflecting the intensity of their disagreement and their constant anger. The simile illustrates the chaos and tension on board while Jim is busy trying to cut the Hispaniola. Outside of this context, such a simile is typically used to express excessive swearing or sudden, intense anger in any violent or tense situation. The topic is ‘Oaths’, the vehicle is ‘hailstones’. The similarity feature is the abundance, density, and sudden, violent fall. In RAT, the translator retained the same vehicle/image in the original translation, using the retention of the same vehicle strategy while including a verb that denotes rainfall, which is in line with the original text and reinforces the image of the heavy rainfall. This translation is rhetorically successful because it retains the figurative image and translates it in an understandable way. The use of *وابل* denotes abundance and continuity, and the use of curses and slurs strengthens the dramatic impact and violence of the sentence. In

MANT, the translator retained the vehicle using the retention of the same vehicle/image strategy but he did not succeed in conveying the same meaning because he changed the topic. This is not accurate in terms of meaning, as the original simile was not conveyed, but rather an entirely new simile was created and the original meaning was completely changed. It weakened the aesthetic and semantic function of the original text and changed its context, which did not achieve fidelity nor use any strategy correctly. The researcher finds that RAT is more successful, it is familiar and understandable, as it uses the appropriate strategy for the context and expresses it in aesthetically correct manner. However, the researcher believes that translation can be improved in this way انهمرت الشتائم كوابل من البرد.

Example 10:

SL	and the whole ship creaking, groaning, and jumping like a manufactory
RAT	وكانت السفينة بكاملها تُصِرُّ وتئن وتقفز وتقرقع مثل مصنع جيّاش
MANT	كانت هيسبنيولا تحدث صريراً و أنيناً مثل مصنع يعمل

Jim Hawkins used this simile to describe the motion of the Hispaniola as it is violently rocked by the waves while at sea. The wood and hull creak and groan, and it moves erratically and violently. It is used to illustrate Jim's dizziness and fear of the windless ship, as well as to create an atmosphere of tension and dread as they approach the island. Outside of this context, the simile is typically used to describe something large and moving that makes a constant noise and appears busy or erratic in movement, such as a factory or large machine operating nonstop. The topic is 'the whole ship,' the vehicle is 'a manufactory,' and the similarity feature is the noise and busyness of movement, as in a factory. In RAT, the translator retained the original figurative image by using the retention of the same vehicle/image, along with an explication of the similarity feature(s) strategy. This translation successfully conveys the aesthetic and semantic function of the simile. However, the word جيّاش is unfamiliar to the average Arab reader. In MANT, the translator preserved the original figurative image by using the retention of the same vehicle/image strategy. This translation succeeded in

conveying the semantic function of the simile, but it is less aesthetically. The researcher believes that both translations can be improved to create a translation that maintains the aesthetic function and is familiar to the Arab reader, as follows, by using the strategy of retaining the same vehicle/image and expounding the similarity feature(s) وكانت السفينة
بأكملها تصيرُ وتئن وتقرقع كأنها معمل يضج بالحركة.

Example 11:

SL	he answered, and his voice sounded hoarse and awkward, like a rusty lock
RAT	فأجاب بصوت أجشٍّ وغريب، كقفل علاه الصدأ
MANT	فأجاب بصوت أجش وصعب

Jim Hawkins used this simile when the mysterious man asked him who he was. He replied, “Ben Gunn.” Jim commented, describing his voice as hoarse and strange, like a rusty lock. In this context, the author likens Ben Gunn’s voice to a rusty lock to indicate that he has not spoken to anyone in a long time, which has left his voice hoarse and broken due to his prolonged isolation on the island. The implication is that Ben Gunn has been isolated from people for three years, and therefore his speech has become tired and unfamiliar. Outside of this context, the simile used metaphorically to describe someone’s voice being hoarse or tired, or one that has lost its smooth nature due to neglect or prolonged silence, reflecting the stagnation and desolation Ben Gunn experienced in his solitude. The topic is ‘his voice’, the vehicle is ‘a rusty lock’, and the similarity feature is the uneven, strange, and rough voice. In RAT, the translator retained the simile while maintaining the original structure of the simile by using the strategy retention of the same vehicle/image. Despite the strangeness, it is understandable and not offensive, and the Arabic reader can imagine the sound, as her emphasis on the rusty lock reinforces the image of prolonged disuse, which align with Ben Gunn’s isolation. In MANT, the translator focused solely on the adjective and omitted the simile using the strategy reduction of the simile to its sense, which weakens the aesthetic and pictorial impact. The researcher believes that RAT is more successful because it employed a literal translation strategy. This is possible and desirable when the simile is relatively

understandable, but the similarity feature requires further clarification in the TL. While MANT, employed the strategy of reduction the simile to its meaning without conveying the figurative image. However, this strategy is used when there is ambiguity or the original simile is not culturally understood.

Example 12:

SL	From trunk to trunk the creature flitted like a deer
RAT	كان هذا المخلوق يتسلل كغزال من جذع شجرة إلى آخر
MANT	كان يتحرك من جذع شجرة لأخرى وكأنه دب

Jim Hawkins used this simile to describe the creature he saw while walking alone on the island. He saw a strange creature moving quickly through the trees. The creature was actually Ben Gunn, the sailor who had been left behind on the island three years earlier, but Jim, unaware of its identity at that moment, felt frightened and confused. Jim likens the creature's movement to that of a gazelle, describing it as moving swiftly and lightly from tree to tree, reflecting its grace and mystery at the same time. This simile highlights the tension Jim felt and captures the dangerous and uncertain nature of the situation. Out of context, the simile is used metaphorically to denote quick, light, and alert movement, as if a person were moving lightly and gracefully to avoid danger or hide. The topic is 'the creature,' the vehicle is 'a deer,' and the similarity feature is 'flitted,' which is the light and quick movement from one place to another. In RAT, the translator preserved the simile by employing the retention strategy of the same vehicle/image, thereby preserving the original figurative image and successfully conveying it, as the deer is familiar and carries the same connotation in Arabic, namely lightness and agility in movement. In MANT, the translator replaced the original image using the strategy of replacing it with a different image. This creates a contradiction, as the bear is not characterized by lightness and agility, but rather suggests slow, heavy movement, which alerts the function of the simile and diminishes its beauty. He changed the original figurative image but did not convey the meaning correctly. The translator here sacrificed accuracy in conveying the original description.

The researcher believes that RAT is more successful because, as she states, when the simile is familiar in the target culture and carries the same connotation, the most appropriate strategy is to retain the same vehicle. The translator successfully choose the appropriate strategy for this context and also conveyed the figurative meaning clearly and understandably in Arabic. As for MANT, the translator did not use the appropriate strategy for the context, nor he convey the figurative meaning understandably or familiarly.

Example 13:

SL	I been in places hot as pitch
RAT	لقد جيت أماكن حارّة كالقار
MANT	فقد كنت في أماكن ساخنة جداً

Captain Billy Bones used this simile when talking to Jim Hawkins at the inn. When the doctor forbids him to drink a glass of rum, he justifies his need for rum and highlights his seafaring experience. He says he has lived in places “hot as pitch,” meaning extremely hot and dangerous, such as tropical regions plagued by diseases like yellow fever. The simile serves as sustenance for him in these harsh conditions. The purpose of the simile is to convince Jim that his seafaring experience surpasses that of the doctor and that he knows how to navigate the most challenging situations. Outside of this context, the simile is used metaphorically to indicate extreme heat or the difficulty of a situation, and the hot tar simile is used to approximate the meaning of extreme heat or harsh conditions. Pitch is a black, sticky substance extracted through the distillation of crude oil under pressure and temperatures. It is used in shipbuilding in the maritime field to seal the seams of ships, as it was boiled and used while it was very hot. The topic is ‘places,’ the vehicle is ‘pitch,’ the similarity feature is ‘hot,’. In RAT, the translator retained the original image, using the strategy retention of the same vehicle/image, preserving the figurative image. This strategy ensured that the original meaning was conveyed in a way that is culturally understandable in the Arabic context. This translation effectively maintained the rhetorical effect and aesthetic function,

clearly and expressively conveying the simile. In MANT, the translator reduced the simile to its meaning and replaced the figurative image with a more direct phrase using the reduction of the simile to its sense strategy. This strategy might be appropriate if the goal was simplicity and clarity of expression, but the most important thing was to preserve the original image and the rhetorical effect. Here, the translation failed to convey the intended figurative image and did not adequately express the harshness of those experiences. The researcher believes that RAT is more successful because the simile is universally and culturally understood in Arabic and there is no cultural ambiguity. This strategy is used when the simile is culturally understood in the target language and does not cause ambiguity. However, since average readers may not understand القار and it may require academic knowledge of the Arabic language, the translation could be improved by using a more familiar word, such as لقد جبت أماكن حارة كالقطران retaining the same image/vehicle strategy. As for MANT, the reduction strategy is used when it is difficult to convey the figurative image accurately and when it is not rhetorically significant in the context. Therefore, its use loses the aesthetic and pictorial function added by the original simile. Pierini (2007) also believed that preserving the simile, especially when possible, is the best option.

Example 14:

SL	Mostly he would not speak when spoken to, only look up sudden and fierce and blow through his nose like a fog – horn
RAT	وإذا ما وجه أحدهم الحديث إليه، لا يردّ، بل تعلق وجهه بغتة نظرة شرسة وينفخ من منخريه مُنذراً مثل بوق الضباب،
MANT	لم يكن الرجل العجوز يتحدث غالباً مع أحد وإذا حدثه أحد ينظر إليه فجأة بغضب وتنتفخ أوداجه وأنفه كصفارة عاصفة

Jim Hawkins used this simile to describe the mysterious sailor who arrives at the Admiral Benbow Inn, saying that most of the time, he doesn't even speak when addressed. Instead, he suddenly looks up fiercely and makes a nasal noise, like a lighthouse whistle, lending his demeanor an air of awe and mystery, making it difficult to approach him or decipher his intentions. These qualities caused everyone at the inn to

avoid bothering him, while Jim himself felt fearful and wary, especially as a young child. This observation is intended to highlight the man's silent and fierce nature and give the reader a sense of the mystery and danger surrounding this character, who will play a pivotal role in the novel's events. Generally speaking, outside of the novel's context, the phrase describes a silent person who is intense in their gaze and actions, inspiring a sense of awe or reverence with their mere presence. The topic is the way the old man breathes, the vehicle is 'a fog – horn ,' and the similarity feature is a loud, sudden, and startling sound. In RAT, the translator retained the original figurative image by using the retention of the same vehicle/image strategy. The translation preserved the same figurative image, it may be successful if the Arabic reader has a clear conceptualization of the sound or a cultural background related to it. However, this is not the case here; it is an unfamiliar image in Arabic culture. In MANT, the translator replaced the figurative image with another one that may be more familiar in Arabic. Still, he did not succeed because it is not familiar or understandable to Arabic readers. The researcher believes that both translations are neither comprehensible or culturally familiar to the Arab audience, and both translators do not apply the strategies appropriately in a way that aligns with the context. Accordingly, a possible translation would be as follows, using the strategy of replacing the image with a familiar and understandable one in Arabic culture, such as كزمجرة الأسد.

Example 15:

SL	replied the maroon, wriggling like an eel in his embarrassment
RAT	فأجاب الرجل الماروني وهو يتلوى كتعبان بحر من فرط إحراجة
MANT	فأجاب بن جن وهو يتلوى مثل سمك الجريث في ارتباكاه

Jim Hawkins used this simile to describe Ben Gunn, the man left alone on the island, when he introduces himself to Dr. Livesey, Jim Hawkins, Long John Silver, and Gray after betraying the pirates and helping the doctor, reflecting his feelings of shame and unease upon confronting Silver after everything that had happened. Ben Gunn was embarrassed because, although he had been the hero for finding and hiding the treasure,

he was unsure how Silver would react to him after his previous rebellious and clever actions on the island. Furthermore, his actions and appearance had become eccentric after his long period of isolation, which only increased his embarrassment and nervousness when confronting Silver. This writhing movement expresses his sense of fear, uncertainty, and responsibility for what he had done. The simile also humanizes his character and adds a touch of humour. Outside of this context, it can be used to describe anyone who acts in a writhing or zigzagging manner to express shame or to try to evade an embarrassing situation. The topic is ‘ the maroon,’ the vehicle is ‘eel,’ and the similarity feature is wriggling associated with embarrassment. In RAT, the translator retained the figurative image by employing the retention of the same vehicle/image strategy, thereby maintaining the aesthetic and rhetorical function of the simile. It is easily understood and familiar in the Arabic culture. In MANT, the translator also retained the figurative image using the strategy of retaining the same vehicle/image. Although the translator used a suitable strategy in this context, the selection of the vehicle سمك الجريث is inappropriate because it is not familiar to the Arab audience. The researcher believes that both translators used the appropriate strategy for this context and preserved the structure of the simile. However, RAT is more successful because it conveys the same figurative meaning in Arabic in a way that can be easily understood.

Example 16:

SL	holding on to the walls as he went for support and breathing hard and fast like a man on a steep mountain.
RAT	مستنداً على الجدران، يتنفس بصعوبة وبسرعة مثل رجل يتسلق جبلاً شديداً الانحدار
MANT	ويواصل الخروج من تلك الجدران كلما أراد أن يشم الهواء ويدعم نفسه، فقد كان مثل رجل على حافة جبل ولم يكن يبلغنا ذلك

Jim Hawkins used this simile to describe Captain Billy’s condition after his severe illness and excessive drinking rum. He says that the captain would clutch the walls as he moved for support due to his weak body, breathing heavily and rapidly, like someone climbing a steep mountain. This image demonstrates the extent of the captain’s

physical weakness and demonstrates that his physical strength is no longer what it once was, despite his rigor and occasional recklessness. This description used to highlight the captain's deteriorating health and physical condition after his illness. Outside of this context, this simile could be used to describe anyone who needs support while moving due to fatigue, illness, or old age, and who breathes heavily due to physical exertion. The topic is 'the Captain,' the vehicle is 'a man on a steep mountain,' and the similarity feature is rapid and heavy breathing due to physical strain and exhaustion. In RAT, the translator employed the retention of the same vehicle/image strategy, which allowed the translator to convey the vehicle in a literal sense. This approach enabled the translator to maintain the original structure of the simile and use the appropriate strategy, as the figurative image is familiar to Arab readers. This translation preserved the original functions of the simile in terms of expressing the sense of exhaustion and conveying the sensory image. In MANT, the translator employed a different image by replacing it with a new image strategy. The translator replaced the rhetorical function with a different one, here it evokes a sense of an abyss and the danger of falling, which is a completely different image and meaning from the original. The translator added *ولم يكن يبلغنا ذلك* which is not in the original text, and this addition weakens the aesthetic impact of the simile. The researcher believes that RAT is more successful because the translator used the appropriate strategy for this context, preserved the original structure of the simile and its semantic and aesthetic functions. While MANT, the translator, did not succeed in conveying the simile correctly because he used the replacement strategy, which is inappropriate when the figurative image is familiar and can be easily understood by Arab readers. He also added unnecessary explications, and did not preserve the aesthetic and semantic function of the simile.

Example 17:

SL	he and his crutch was as helpless as a ship in stays
RAT	فقد كان هو وعكازه عاجزين كسفينة بلا أشرعة في مهب ريح
MANT	هو وعكازه لم يكونا مساعدين له مثلما كانا في السفينة

Jim Hawkins used this simile to describe the difficulty Long John Silver faced as he attempted to climb a hill. The sloping ground, tree trunks, and soft sand rendered him helpless despite his strength and courage. This simile illustrates the challenge of the natural conditions before him. Outside of this context, it is a nautical simile used to describe someone or something that is unable to move or is completely stopped due to surrounding conditions, such as a ship caught in the wind. The topic is ‘ he and his crutch,’ the vehicle ‘a ship in stays,’ and the similarity feature is the inability to move or progress and a state of complete helplessness. The simile serves a semantic and aesthetic function, as it conveys Gray’s helplessness at a crucial moment and is used here to urge him to make a fateful decision, thereby imbuing it with moral and rhetorical significance. In RAT, the translator replaced the figurative image with another by replacing the image with a gloss. She used a familiar Arabic nautical image that performs the same rhetorical function, and succeeded in conveying the general meaning of helplessness. She also added a gloss at the bottom of the page explaining that; in stays is an expression used of a ship that is heading into the wind without any means of steering it, or that has failed to change direction due to the wind’s resistance to the sails, i.e., has failed to move from one side to the other. The captain used this simile to urge Gray to change his allegiance from Silver to his right captain. Which enhances understanding and explains the original meaning. In MANT, the translator reduced the figurative image to its essential meaning using the reduction of the simile to its sense strategy. The translation transformed the simile into a superficial description, losing its semantic, aesthetic, and rhetorical functions. The researcher believes that RAT is more successful because it employs the appropriate strategy, as the image is not entirely familiar in Arabic, and adds a gloss to facilitate understanding. Whereas in MANT, the translator did not use the appropriate strategy for the context, which is used when the simile is difficult to transfer the simile to the target culture nor he conveyed the intended meaning of the original simile.

Example 18:

SL	I’ll stove in your old block house like a rum puncheon
RAT	سأحرق حصنكم هذا كبرميل روم

Long John Silver used this simile as a dire threat to Captain Smollett and his companions after the captain refuses to hand over the map. He will smash their small fortress from the inside out like a large barrel of rum, a practical and violent threat. Silver uses a familiar seafaring simile to reinforce his threat, demonstrating his anger and arrogance. The scene reflects the tension between the pirates and Captain Smollett and his companions, who represent law and order. It demonstrates how Silver uses sea language and everyday imagery to depict the anticipated violence. Outside of the literary context, the simile can be understood as a threat to destroy any protected building or site, and its use adds power and clarity to the meaning. The topic is ‘your old block house,’ the vehicle is ‘a rum puncheon,’ and the similarity feature is the intensity or force of destruction in likened to the destruction of an old block house being smashed by a huge rum puncheon. The imagery here conveys the meaning of violent smashing with a heavy and massive thing. A rum puncheon is large wooden vessel used to store alcohol and was very common on ships, especially among sailors and pirates. The simile serves an aesthetic and rhetorical function, aiming to portray the force and violence Silver uses to destroy, employing an exaggerated, graphic style that reflects a state of aggression and anger. In RAT, the translator retained the figurative image using the retention of the same vehicle/image strategy. The translator maintained the original structure of the simile. Still, her literal translation of كبرميل روم may be inappropriate because it is unfamiliar in Arabic culture, and the reader may not understand the similarity without a maritime cultural background. Also, translating ‘I’ll stove’ as سأحرق changes the meaning, as it is intended to mean destruction and smashing, not burning. However, translating ‘your old block house’ as هذا حصنكم هذا is appropriate because it is a maritime context, which is represented by the place where one takes shelter. In MANT, the translator employed the reduction of the simile to its sense strategy, clarifying the meaning of ‘threat’ without relying on a figurative image. The translation is understandable to the Arabic reader and conveys the meaning of the threat directly; however, it loses the original rhetorical imagery and aesthetic dimension, and does not reflect the nautical tone. Also, translating ‘I’ll stove’ as سأشعل changes the meaning, and translating ‘your old block house’ as بيتك القديم is inappropriate in the nautical context. The researcher believes that neither translations successfully uses the appropriate

strategy for this context and does not convey the semantic and rhetorical function of the simile. In RAT, this strategy is employed when the simile is familiar in the TL; however, this is not the case here. Accordingly, the translation could be as follows: سأحطم حصنكم هذا كبرميل خمر أجوف using the retention of the same vehicle/image plus an explication of the similarity features.

Example 19:

SL	Well, HE'S dead now, he is- as dead as bilge;
RAT	والآن هو ميت، هامد وراكد كالماء الأسن في قعر السفينة
MANT	ولكنه الآن مات، صار مجرد جثة متعفنة

Mr. Hands used this simile in reference to O'Brien, the man he would work with to take control of the ship. The implication is that O'Brien is already dead, and that his death is certain. He uses it after Hands has drunk some brandy and bandaged his wound, while talking to Jim Hawkins about the current state of the ship and who will be commanding it, to make it clear that they have no choice but to deal with Jim. The old nautical simile refers to something dead or worthless, such as stagnant, stinking water at the bottom of a ship, and is used to emphasize the death of a person or the complete failure of something. The topic is 'O'Brien,' the vehicle is 'bilge,' and the similarity feature is dead, which evokes the notion of death. The simile here serves a semantic and aesthetic function, conveying a strong figurative dimension that connects death-not just being dead, but dead to the point of rot and stagnation-with a familiar image of the marine environment. It reflects this harsh marine environment of the novel and adds a cultural and stylistic touch. According to Merriam Webster, "bilge is the part of the underwater body of a ship between the flat of the bottom and the vertical topsides." It is unclean water used to provide stability to a vessel or hull. In RAT, the translator preserved the original image of the simile and added an explanation using the retention of the same vehicle/image, along with an explication of the similarity feature(s) strategy. The translator persevered the original figurative image and clarity. She also added an explication هامد وراكد making it understandable to Arab readers and succeeding in

conveying the same figurative meaning. In MANT, the translator reduced the simile using the reduction of the simile to its sense strategy. This translation conveyed only the essential meaning of death and decomposition, without preserving the simile, the nautical character, or the original image. The researcher believes that RAT is more successful because it employs a context-appropriate strategy, making it more understandable to the Arab audience, as the simile may not be fully understood or familiar in Arabic. MANT used the reduction strategy, which is used when it is difficult to translate the simile into the target language and culture.

Example 20:

SL	Silver doubled his pace, digging away with the foot of his crutch like one possessed;
RAT	فضاعف سيلفر من سرعته وكان يحفر بعقب عصاه الأرض كما لو كان ممسوساً
MANT	زاد سيلفر من سرعته و بدأ يحفر بقدمه الخشبية مثل الأخرى التي يمتلكها

Jim Hawkins used this simile to describe how Long John Silver walks noticeably faster, wielding his cane vigorously, as if possessed by a madman or possessed by an intense obsession. This movement demonstrates Silver’s passion for the gold and his unbridled ambition, to which everything else, even his own promises and the warnings of others, becomes secondary. This simile occurs as they approach the location of the treasure, reflecting Silver’s obsessive nature and his excessive ambition to control the wealth. Outside of this context, the simile is typically used to describe someone who behaves exaggeratedly or obsessively, as if driven by a force beyond their control, whether due to greed, anger, or intense enthusiasm. The simile serves a semantic and aesthetic function, enhancing the dramatic atmosphere in line with the exciting nature of the adventure story. The topic is ‘ Silver,’ the vehicle ‘ one possessed,’ and the similarity feature is the abnormal behaviour of obsession and impulsiveness. In RAT, the translator preserved the original image of the simile by using the retention of the same vehicle/image strategy. The translation is a well-understood and familiar expression in Arabic, carrying a strong connotation of abnormal behavior. The translator successfully preserved the dramatic effect and aesthetic function of the simile. In

MANT, the translator replaced the figurative image with a different one by replacing the original image with a new one. The translation used a different image that is not understood from the original as it did not maintain the textual and aesthetic function of the simile. The replacement here made the simile lose its original effect and weaken the meaning of the edits, except that the original simile is familiar in Arabic. The researcher believes that RAT is more successful because the translator employed the appropriate strategy for the context, which is literal translation. The original image is familiar and can be easily understood within the context of Arabic culture. She translated it in a way that is understandable to the Arabic audience and preserved the rhetorical and aesthetic function. While in MANT, the translator did not employ the appropriate strategy, as he replaced the image with another. Additionally, the translation is unclear and loses the original meaning, as well as the rhetorical and aesthetic function of the simile.

Example 21:

SL	The man with the bandage spun round like a teetotum and fell all his length upon his side, where he lay dead, but still twitching;
RAT	أما الرجل ذو الضمادة فقد دار حول نفسه كمبرصاع وسقط على جانبه ميتاً ولكنه ما زال يرتعش،
MANT	وسقط الرجل الذي يوجد ضمادة حوله مثل لعبة الخدروف القديمة بكل طوله على جنبه، حيث خرّ ميتاً

Jim Hawkins used this simile to describe what happened during the surprise attack that saved them from the pirates. After Dr. Livesey and his companions fired from the trees, one of the pirates, Merry, fell into the hole. The bandaged man, one of the wounded mutineers, spun around like a top hat and then fell to his death, lying face down on his side. He could still move slightly, despite being dead. This simile illustrates the severity of the shockwaves that hit his body, causing him to spin and lose his balance before he falls to the ground. The author uses this simile to convey the chaos, violence, and speed of the battle scene. Outside of this context, the simile is used figuratively in English to mean someone who spins or moves very quickly without balance. This simile serves an aesthetic function, as it vividly describes the man's movement, thereby enhancing the visual perception of his rapid and violent movement. The topic is ‘ the man with the bandage,’ the vehicle is ‘ teetotum,’ and the similarity

feature is the rotation of a thing around itself. Teetotum is a game similar to a spinning top that is rotated with the fingers. In RAT, the translator replaced the original image using the replacement image strategy. This translation utilized an image that is unfamiliar or unintelligible to the average Arab reader. In MANT, the translator used the retention of the same vehicle/image strategy. Both translations preserved the structure of the original simile and its aesthetic and rhetorical function. Still, they may not be understandable to average readers and may also be culturally ambiguous to Arabs. The researcher believes that neither translation succeeded accordingly. It can be translated as *فدارَ الرجل ذو الضمادة حول نفسه مثل لعبة بلبل وهوى على جانبه ميتاً ولكنه ما زال يرتعش* using the replacement of the image with a different image strategy that is familiar and understandable in Arabic.

Example 22:

SL	Every thought of his soul had been set full-stretch, like a racer, on that money;
RAT	كان قد كُرس كل فكرة تراوده على ذلك المال كما لو أنه في سباق
MANT	فكل فكرة من روحه قابلة للأخذ و الرد مثل المقامر من أجل المال، قد يكسب وقد يخسر

Jim Hawkins used this simile to describe Long John Silver at the moment the pirates discovered the treasure had disappeared. Silver had focused all his mind and soul on the money, like a runner racing toward the finish line his entire mind was devoted to the treasure, with nothing else on his mind. When he realized in an instant that all his effort was for nothing, he pulled himself together with amazing speed. Instead of collapsing like his comrades, he regained his composure and immediately changed his plan. Outside the context of the novel, the simile suggests that a person can devote all their energy and effort to a single goal until they are completely absorbed in it and see nothing else. The topic is ‘Every thought of his soul,’ the vehicle is ‘racer,’ and the similarity feature is seriousness, complete impulse, and focus towards a goal which is the treasure. The aesthetic and semantic function of the simile is to highlight complete involvement and tension. In RAT, the translator replaced the figurative image using the replacement of image strategy. The translation is culturally familiar and understandable

in Arabic. In MANT, the translator also replaced the original image with another one using the replacement image strategy. The semantic function shifted from focus, launch, strength, and determination to hesitation and risk, as the word 'gambler' was used. Which is an image did not convey the same original meaning. He also added *قد يكسب وقد يخسر* which are not in the original simile, as they deviate from the text and are unnecessary because the image generally carries a different connotation from the original. The researcher believes that although RAT is closer to the meaning, it did not convey the required figurative image nor employed the appropriate strategy, as the simile is familiar in Arabic and can be maintained. Also in MANT, there was no need to replace the original image because it is understandable, and an inappropriate strategy was used in this context. The researcher suggests retaining the same vehicle/image strategy for this translation *كانت كل فكرة تراوده تجاه ذلك المال كعداء يبذل أقصى جهده*.

Example 23:

SL	But the dead men, sir, hang about your neck like mill-stones.
RAT	ولكن يا سيدي إنّ ذنب القتلى معلق في رقبتك وإنه لعبء ثقيل كحجر الرحي
MANT	لكن الرجال الأموات يا سيد سيلفر سوف يظنون معلقون في رقبتك مثل أحجار الطاحونة

Mr. Trelawney used this simile to address Long John Silver at Ben Gunn's cave after the treasure is found. Trelawney reminds him that, although he will not be legally punished, his crimes and treason will still follow him like a heavy burden from which he cannot escape. The simile refers to heavy millstones, a metaphor for the weight of guilt and remorse that accompanies a person after committing heinous acts. The implication is that the souls of the men who died because of Silver will still symbolically hang around his neck, like an unbearable burden. Outside of this context, the simile is used metaphorically to signify sins or heavy responsibilities that bind a person and prevent them from resting or being freed; it symbolizes a permanent moral burden that is difficult to shake off. He compares them to millstones, which according to Merriam Webster "is something that grinds or crushes / a heavy burden". The connection in this simile is not physical, but rather in the moral and spiritual sense, as the sins that pursue

Silver are likened to be weight that paralyze and drags a person to destruction, just as millstones do when hang around someone's neck. The topic is ' the dead men,' the vehicle is ' mill-stones,' and the similarity feature is the psychological and moral pressure, the burden, the weight, and the overwhelming sense of guilt. In RAT, the translator retained the original image and added an explication to facilitate understanding, using the retention of the same vehicle/image, along with an explication of the similarity feature(s). She transferred the same figurative image and added وإنه لعيب ثقيل which is an explication of the similarity feature between dead men and millstones, in case it is not understood by average Arab readers, making the image more understandable. This translation successfully preserved the semantic and aesthetic function of the simile. In MANT, the translator retained the same figurative vehicle/image using the retention of the same vehicle strategy. He did not clarify the similarity feature, which might confuse the reader who is not accustomed to this type of imagery or is unfamiliar with what is meant by the simile. The researcher believes that RAT is more successful because it employs the appropriate strategy, and she added clarification that makes it easily understandable, especially to average Arab readers. While in MANT, although it is acceptable may not be entirely understandable.

Example 24:

SL	Ah, its a fine dance – I'm with you there – and looks mighty like a hornpipe in a rope's end at Execution Dock by London town ,
RAT	نعم أنا متفق معكم أنها رقصة جميلة كرقصة هورنبايب على أنشودة في منصة للإعدام في لندن،
MANT	نعم كان رقصاً جيداً وكنت معكم هناك أبدو مثل الزمار الذي يعزف في اغتيال دوك قبل مدينة لندن،

Silver used this simile to suggest that the actions of George and his companions when they accuse him appear to be like a clumsy dance on a noose that is, they are in a very dangerous situation. Still, they are acting exaggeratedly and sarcastically, similar to sailors dancing on a tightrope. Within context, the simile is intended to defend himself and show that the critics themselves are acting ridiculously in a highly dangerous situation, which diminishes the authority of their criticism and strengthens his own position. Outside of context, the simile can be understood as a description of any absurd

or clumsy behaviour in a deadly or extremely dangerous situation, combining irony and danger. The topic is ‘ the dance,’ the vehicle is ‘ a hornpipe in a rope’s end at Execution Dock,’ and the similarity feature is the rapid, random movement, perhaps as a result of resistance and panic, which resembles a nautical dance performed by someone writhing under the weight of rope. According to Merriam Webster hornpipe is “ a lively folk dance of the British Isles originally accompanied by hornpipe playing” . In RAT, the translator retained the same figurative image by using the retention of the same vehicle/image, along with an explication of the similarity feature(s) strategy. She also added a footnote explaining that the hornpipe dance is a fast-paced dance associated with sailors, typically performed by a single person. Execution Dock is a pirate hanging platform located on the River Thames in Wapping. The translation successfully preserved the aesthetic function and the original meaning of the simile while maintaining the image itself and the historical context by adding a footnote. However, it is unfamiliar to the average Arab reader. In MANT, the translator replaced the original image with another one using the replacement image strategy. This new image is inaccurate, as it does not convey the same meaning of death and hanging, and thus weakens the aesthetic and cultural impact of the original. The researcher finds that RAT is not successful because it employed an inappropriate strategy, as the image is unfamiliar to the Arab reader. MANT is also not successful because, although it employed the appropriate strategy, it did not utilize an image familiar to the Arab reader. Therefore, the researcher believes that it can be translated in this way by replacing the image with a different image strategy

أه يا لها من رقصة رائعة حقاً ! معك حق لكنّها تشبه كثيراً شخصاً
يرقص على حبل المشنقة في مرسى لندن للإعدام

Example 25:

SL	But such was not the squire’s pleasure, and the squire’s pleasure was like law among them all..
RAT	ولكن هذه لن تكون رغبة الملاك، ورغباته كالقانون الذي يسري على الجميع
MANT	وهذا لا يسعد الإقطاعي رغم أن سعادة الإقطاعي تربلوني مثل قانون بينهم

Jim Hawkins used this simile to describe the behaviour of the staff at Squire Trelawney's house, particularly how Old Redruth, who is always complaining, can do nothing because Squire Trelawney's wishes are enforced as absolute law among them. He compares Squire Trelawney's wishes to a law, meaning that any order or preference he gives is binding and unquestionable. This simile highlights Squire Trelawney's power and organization in preparing the voyage and assembling the crew, and demonstrates his absolute authority over those around him. Outside of context, it can be generally understood to mean that a person whose wishes or decisions are treated as law has absolute and unchallenged authority, whether at work or in any social system. The topic is 'the squire's pleasure,' the vehicle is 'law,' and the similarity feature is the desire. In RAT, the translator preserves the same figurative image by retaining the same vehicle/image strategy, successfully preserving the semantic and aesthetic functions of the simile and maintaining its original structure. In MANT, the translator also preserved the figurative image by using the retention of the same vehicle/image strategy. This translation also preserves the semantic and aesthetic function and structure of the original simile, but translates 'pleasure' as سعادة however, this is not the intended meaning here, as it refers to desire and will. The researcher finds that both translations successfully employed the appropriate strategy for the context, as it is familiar and easily understood. However, RAT is more successful in translating the word pleasure. Despite this, and because the character of Squire Trelawney is a major character in the novel known by this social title, according to Cambridge dictionary, it means "in the past in England, a man who owned most of the land around a village." which is a social class. the researcher believes that it is better to keep it instead of using words like الملاك or الإقطاعي using the strategy of retention of the same vehicle/image and translating it as ولكن هذه لن تكون رغبة السكواير، ورغبته كالقانون الذي يسري على الجميع.

Example 26:

SL	There were the two watchmen, sure enough: red-cap on his back, as stiff as a handspike
RAT	وهنا، لاح لي الحارسان، كان ذو القلنسوة الحمراء ممدداً على ظهره، ويابسا كوتد رحوية
MANT	كان على السفينة اثنان من الحراس، إحداهما كان صاحب القبعة الحمراء على ظهره وكان ممدداً مثل العتلة

Jim Hawkins used this simile to describe the state of one of the guards on board the ship after the violent events that took place there. The simile refers to the guard wearing a red cap, comparing the stillness and rigidity of his body to the ship's long wooden pole, which portrays him as frighteningly rigid or stiff, as if his body were hanged or otherwise motionless. The purpose of this description is to convey the sense of horror and chaos that Jim experienced upon seeing the guards in this position, highlighting the extreme stillness and rigidity. Outside of this context, this simile can be understood as a general expression of the absolute rigidity or extreme rigidity of any object. The topic is 'red-cap,' the vehicle is 'a handspike,' and the similarity feature is stiff. In RAT, the translator replaced the original figurative image with another using the replacement of the image with a different image strategy. The translation preserved the aesthetic and semantic function of the simile; however, the word وتد رحوية may not be familiar and understood by average Arab readers, and the use of the word ممدداً على ظهره is inappropriate. In MANT, the translator preserved the figurative image by retaining the same vehicle/image strategy, which preserved the semantic and aesthetic functions and structure of the original simile. Still, its use of the word عتلة is also unfamiliar in Arabic, and there is no need to mention السفينة as it is not present in the original text. The researcher believes that neither translation is entirely successful and that it can be translated in this way to be familiar to the Arab reader while maintaining its aesthetic function by using the strategy of replacing the image with a different one وها هما الحارسان بلا شك أحدهما الحارس ذو القبعة الحمراء مُلقى ومتصلب بجمود كحجر.

Example 27:

SL	I regard it as an act of virtue, sir, like stamping on a cockroach.
RAT	فإنني اعتبرها فضيلة يا سيدي، كما لو أنك تسحق صرصوراً
MANT	انظر لذلك كنوع من الفضيلة يا سيد ، مثلما تركل صرصوراً

Squire Trelawney used this simile to express his admiration for Mr. Dance's courage after recounting his adventure with the terrible black criminal. Trelawney likens Mr. Dance's action to a simple and obvious act of kindness against something vile, indicating that what he did was noble and brave but at the same time did not pose a great danger. In general, outside of this context, the simile is used to describe an action that is right or virtuous but straightforward, such as performing a good deed against something harmful or trivial, which demonstrates virtue or courage in an obvious and straightforward manner. The topic is 'chasing bad guys,' the vehicle is 'stamping on a cockroach,' and the similarity feature is getting rid of something dirty and dangerous. In RAT, the translator preserved the original figurative image by using the retention of the same vehicle/image strategy, which is understandable and succeeded in preserving the semantic and aesthetic function of the original simile. In MANT, the translator replaced the original figurative image using the replacement of the image with a different image strategy, here, the replacements he used the verb تركل instead of تسحق which conveyed the same semantic meaning of disgust and getting rid of something, but it did not carry the same intensity of the original image, and it retained the same vehicle. The researcher believes RAT is more successful because it uses the appropriate strategy for this context, as it is familiar and can be easily understood by Arab readers. While MANT does not use the appropriate strategy, the image is partially changed, as it is familiar and can be translated literally, and there is no need to change the verb.

Example 28:

SL	He drank slowly, like a connoisseur..
RAT	شربه على مهلٍ وكأنه ذواقه خبير بالشراب
MANT	وبدا يشربها بتلذذ وتريث وكأنه طعمها لأول مرة

Jim Hawkins used this simile to describe the mysterious sailor who arrived at his father's hotel. The simile refers to Billy Bones, a sailor with a sabre scar, who appears to be a strong, cautious, and experienced person. The simile illustrates his drinking style: he doesn't drink hastily or haphazardly, but rather tastes slowly and carefully, like a

connoisseur or professional taster. This reflects his meticulousness and caution in even the simplest matters, adding to the mystery surrounding him. Outside of this context, the simile simply means that a person handles something, usually food or drink, with care and appreciation, as if they were an expert appreciating quality and small details. The topic is 'Billy Bones,' the vehicle is 'a connoisseur,' and the similarity feature is the high appreciation for drinking and deliberation. In RAT, the translator maintained the same figurative image by retaining the same vehicle/image strategy, along with an explication of the similarity feature(s), which is the closest equivalent to the simile. The translation preserved the original structure of the simile, maintained its semantic and aesthetic functions, and succeeded in conveying it in a way that can be understood in Arabic, even by those unfamiliar with it. In MANT, the translator replaced the original figurative image with another one using the replacement of the image with a different image strategy. This results in a beautiful, creative, and literary translation that reflects enjoyment, but it is less faithful to the original image. It changed the meaning of the simile, as it did not convey the idea that he is an expert, but rather gave the impression that he is experiencing the drink for the first time. The researcher believes RAT is more successful because it employs the appropriate strategy, translating literally in an understandable manner and successfully preserving the semantic and aesthetic function of the simile. MANT, while acceptable fails to maintain the same semantic function and employs a replacement strategy, despite being understandable.

Example 29:

SL	For a while the ship kept bucking and sliding like a vicious horse
RAT	ظلت السفينة لفترة تميد وتثب كما لو أنها جواد جامح
MANT	للحظة كانت السفينة مثل الحصان الشرير الذي طرح فارسه أرضاً

Jim Hawkins used this simile to describe the movement of the Hispaniola. He likens the ship's violent movement, rocking and bouncing on the waves, to that of a ferocious horse, reflecting the difficulty of balance and the danger of falling. The simile makes the ship's movement tangible and clear to the reader, conveying Jim's sense of

danger and tension, and enhancing the suspense of the scene. Outside of this context, the simile can be understood as a means of depicting any violent or uncontrolled movement using the image of a ferocious horse. The topic is ‘the ship,’ the vehicle is ‘vicious horse,’ and the similarity feature is the violent, uncontrolled movement. In RAT, the translator replaced the original figurative image using the replacement of image strategy. This translation successfully preserved the semantic and aesthetic function of the simile. Her use of *جامح جواد* perfectly reflects a strong sense of rebellion, risk, and difficulty controlling, and its translation is familiar and completely understandable in Arabic. Furthermore, its translation as *تميد وثنب* is perfect in maintaining both the original image and this one. In MANT, the translator preserved the same figurative image and added a clarification using the retention of the same vehicle/image plus explication of the similarity feature(s) strategy, creating a new image that conveys the meaning of the rider and the fall, and does not depict the unstable movement of the ship. The researcher believes RAT is more successful because it employs an appropriate strategy, replacing the image with one that is familiar and fully understandable in Arabic, while also preserving the semantic and aesthetic function of the original simile. While MANT, although appropriate, it employs the strategy in a manner inconsistent with the original simile.

Example 30:

SL	The dirk, where it had pinned my shoulder to the mast, seemed to burn like a hot iron..
RAT	وقد اکتویت بالخنجر الذي سمرني به من كتفي على الصاري، كما لو أنه قضيب حديدي ساخن،
MANT	يبدو أن الخنجر الذي دبس كتفي في الصاري يبدو أنه حرقني مثل قطعة حديد ساخنة

Jim Hawkins used this simile to describe the pain he felt when Israel Hands nailed his dagger to the mast, the long pole that holds the sails of a ship and extends vertically from the deck to the top of the ship. The simile expresses the intensity of the pain, both physical and psychological, as it aims to convey the sense of tension and danger Jim faced while being injured and threatened with drowning. Jim uses this simile to vividly describe his personal feelings, allowing the reader to imagine the heat and

severity of the pain. Outside of this context, it can be used to express intense pain or a burning psychological or emotional sensation, such as betrayal or great shock. The topic is ‘the dirk,’ the vehicle is ‘ a hot iron,’ and the similarity feature is the sensation of burning pain and heat. In RAT, the translator maintained the figurative imagery by using the retention of the same vehicle/image strategy. This preserved the original imagery and structure of the simile while also successfully maintaining its aesthetic and semantic function. In MANT, the translator also maintained the figurative imagery by using the retention of the same vehicle/image strategy. This translation also succeeded in preserving the original structure and imagery of the simile while maintaining its semantic and aesthetic functions. The researcher believes that both translations are successful because they employ the appropriate strategy, as the simile is culturally familiar and can be easily understood by the Arab audience, and both preserve the simile’s function. However, the researcher suggests this translation *الخنجر الذي ثبنتي على الصاري بدا وكأنه يحرقني مثل قطعة حديد ساخنة* due to the possibility that the Arabic reader will not understand the words *دبس* and *سمّرنى*.

Example 31:

SL	And then I slept like a log up hill and down dale through stage after stage,
RAT	فغفوْتُ عميقاً طوال الطريق أعلى التل أو أسفل الوادي ومن محطة عربات إلى أخرى،
MANT	نمت وكأنني سفينة تصعد تلاً وتهبط لوادٍ فترة بعد أخرى

Jim Hawkins used this simile to describe his deep sleep during the journey to Bristol after leaving home with Tom Redruth and another man. He expresses his deep, steady sleep, with no conscious movement, despite the carriage's rocking and bouncing along the way. This simile is intended to convey the narrator’s weariness and exhaustion after moments of joy and excitement in preparation for the sea adventure. It also adds a literary touch that makes the scene more vivid for the reader. Outside of this context, this simile can be understood to refer to any profound, steady sleep, where one is unaware of surrounding noise or movement, reflecting rest and reassurance after extreme physical or mental fatigue. The topic is Jim Hawkins, the vehicle is a log, and

the similarity feature is the heaviness, immobility, and complete unconsciousness resulting from deep sleep. In RAT, the translator did not use a direct simile or its equivalent, but reduced it to its sense, utilizing the strategy of lowering the simile to its meaning. She expressed the meaning by using the word عميقاً contenting it with the general meaning of the simile. Although she succeeded in preserving the semantic function of the simile and generating an equivalent meaning, she did not succeed in keeping its aesthetic function. In MANT, the translator replaced the original simile with another, employing the strategy of substituting one image with a different one. The image used is entirely contradictory to the original image and does not fit with it. Its use of سفينة here suggests stagnation and depth. It failed to maintain the aesthetic and semantic function of the simile. The researcher believes that, although RAT is more successful, it did not succeed in using the appropriate strategy here and instead employed the reduction strategy, which could have preserved the original image. MANT, although it employed the proper approach of replacement, used a completely different image than intended. Thus, a translation can be suggested as follows: نمت كالميت طوال الرحلة على وعرها وسهلها، ومحطة تلو الأخرى using the strategy replacement of the image with a different image.

Example 32:

SL	Then he rapped on the door with a bit of stick like a handspike that he carried.
RAT	دفع الباب بواسطة قضيب رحوية كان يحمله ،
MANT	أطرق على الباب بعصا قصيرة مثل رافعة حديدية يحملها

Jim Hawkins used this simile to describe Billy Bones's stick, which he uses to knock on a door. He compares it to a handspike, a long nautical tool used by sailors to move masts or pulleys on a ship. This simile suggests that the stick is strong and sturdy, reflecting Billy Bones's tough nature and seafaring experience. Even his everyday actions bear the hallmarks of a sailor accustomed to practical, robust matters. Jim Hawkins uses this simile to give the reader a clear picture of Billy Bones' character. He is not an ordinary inmate, but a sailor accustomed to authority and reliance on his

physical strength. The simile here reflects this vividly and tangibly. Outside of context, the simile symbolizes strength, toughness, and self-reliance in general, particularly in difficult situations. The topic is ‘ a bit of stick,’ the vehicle is ‘ a handspike,’ and the similarity feature is the shape of the stick used to tap on the door, resembling a handspike. In RAT, the translator reduced the simile to its meaning by employing the strategy of lowering the simile to its sense; she did not convey the simile of the stick, but instead mentioned the vehicle. She also attempted to find an equivalent for the handspike, using قضيب رحوية which is unfamiliar to the average Arab reader as it is associated with navigation and the field of ships. Also, the use of the word دفع is incorrect. In MANT, the translator preserved the original figurative image by employing the retention of the same vehicle strategy, which succeeded in protecting the original simile’s function; however, there is a defect in the sentence's structure and arrangement. The researcher finds that the respondent is unfamiliar with RAT and does not use the appropriate strategy. In MANT, although it is understandable and employs the proper approach, it is not sufficient. Therefore, the researcher believes that the simile can be translated as follows using the retention of the same vehicle/image strategy طرق على الباب .بعصا قصيرة كان يحملها تشبه الرافعة الحديدية

Example 33:

SL	But the captain soon knuckled under, put up his weapon and resumed his seat, grumbling like a beaten dog..
RAT	انتهت بأن أغمد القبطان سلاحه، وتراجع إلى مقعده متبرّماً مثل كلب مضروب
MANT	و اضطر الكابتن أن يخضع في النهاية ويضع سلاحه في جدايه وسحب مقعده و دمدم و تدمر مثل كلب مهزوم

Jim Hawkins used this simile to describe the surrender of old Captain Billy Bones to Dr. Livesey. He used this simile to illustrate how the Captain, despite his physical strength and fearsome reputation, was forced to yield after facing the force of the law and the firmness of Dr. Livesey. The metaphor depicts the Captain's psychological and behavioural state: he sits, grumbling and defeated, like an exhausted dog after a defeat, without any capacity for threat or control. Outside of this context, this simile is used to describe anyone who was once domineering or powerful and then

forced to surrender after a confrontation or defeat, focusing on the feeling of defeat and grumbling, rather than the violence itself. The topic is ‘the Captain,’ the vehicle is ‘beaten dog,’ and the similarity feature is the broken and grumbling psychological state after submission. In RAT, the translator retained the figurative image using the retention of the same vehicle/image strategy. The translation successfully preserved the structure, semantics, and aesthetic function of the simile. In MANT, the translator also retained the figurative image by employing the retention of the same vehicle/image strategy, which is also successful and preserves the aesthetic and semantic function of the simile. The researcher believes that both translations successfully employed the appropriate approach, as the simile is familiar and culturally understandable. However, the use of the word مهزوم is more relevant than مضروب in this context, as it expresses a feeling of humiliation and psychological defeat, and is more familiar in Arabic culture, while مضروب expresses physical defeat. Additionally, adding the word جدابه in MANT is incorrect because it is both unnecessary and incomprehensible. Therefore, the following translation can be suggested: واضطر الكابتن في النهاية إلى خفض سلاحه والجلوس متبرماً، متذمراً: مثل كلب مهزوم.

Example 34:

SL	his grizzled hair tumbling over his face, and his face itself as red as a red ensign with his haste and fury .
RAT	وكان شعره الرمادي الأشعث يتناثر حول وجهه الممتقع احمراراً كلون العلم البريطاني، لفرط سرعته في مطاردتي وشراسته و غضبه
MANT	وشعره الرمادي منتشر على وجهه الذي احمر مثل راية البحرية البريطانية وبفعل السرعة والغضب

Jim Hawkins used this simile to describe Israel Hands as he is being chased on the deck of a ship. The simile refers to Hands’ grey or whitish hair being swept chaotically across his face as a result of speed and violence, and to his intense red face, reflecting both physical and psychological rage and agitation. The purpose of this description is to highlight the speed, force, and fury with which Hands moves, heightening the reader's sense of danger and excitement. Outside of this context, this simile could be used to describe anyone in a state of extreme anger or agitation, as their physical features are clearly visible and reflect their psychological state. According to

Merriam Webster, red ensign is ‘an ensign with a red field borne by British merchantmen’. In RAT, the translator replaced the figurative image using the replacement of the image with a different image strategy, the translator used the word العلم البريطاني although the British flag is familiar in Arabic, it does not carry the same connotation of red as the original vehicle. In MANT, the translator retained the original figurative image using the retention of the same vehicle/image strategy, which is the literal meaning of the vehicle and carries the connotation of bright red. The researcher believes both translations are not entirely successful. In RAT, although it replaced the image to make it more familiar to the Arab reader, the image used does not carry the same connotation of redness. In MANT, although it works when the reader is culturally familiar with the red ensign, this is not the case for the average Arab reader. Therefore, the appropriate strategy is not used because the simile is not familiar or understood in Arabic culture. As for this a possible translation could be suggested as follows وشعره الرمادي منتشر على وجهه الذي احمرّ مثل الجمرّة بفعل السرعة والغضب using the replacement of the image with a different image strategy.

Example 35:

SL	In the midst of all this the lamp still cast a smoky glow, obscure and brown as umber.
RAT	وفي وسط كلّ هذه الفوضى كان القنديل يتوهجّ بضوء مدخّن غامض ومبهم وذو لون بنيّ قاتم كحاء شجرة
MANT	يوجد في المنتصف مصباح ما زال ينشر وهجه الدخاني الغامق البني المائل للاصفرار مثل سمك اللبيس الأوروبي

Jim Hawkins used this simile to describe the lamp in the midst of all this chaos, casting a smoky, dark, and umber-brown light. This simile illustrates the weak, opaque light in the cabin after the crew’s mutiny, with the dark brown rays reflecting the atmosphere of chaos, corruption, and evil that pervades the place. The purpose of using this simile is to enable the reader to visually envision the scene and sense the mystery and gloom that pervades the place. Outside of this context, this simile can be used to refer to any light or object that is dark, opaque, or dirty, reflecting a general sense of gloom and mystery. According to Merriam Webster, umber is “ a moderate to dark

yellowish brown/ a moderate brown / a brown earth that is darker in colour than ochre and sienna because of its content of manganese and iron oxides and is highly valued as a permanent pigment either in the raw or burnt state”. The topic is a smoky glow, obscure and brown, the vehicle is umber, and the similarity feature is the dark brown colour. In RAT, the translator replaced the figurative image using the replacement of image strategy. She used tree bark, which is often dark brown, thereby conveying and preserving the connotation of the dark brown color, a common feature in Arabic culture. The translation successfully preserved the aesthetic and semantic functions of the simile. In MANT, the translator also replaced the figurative image using a replacement strategy with a different image, which is an unfamiliar concept in Arabic culture, and failed to preserve the semantic and aesthetic functions of the simile. The researcher believes that RAT is more successful, although both translators employed the appropriate strategy. She replaced the original image with one that is comprehensible and familiar to the Arab reader. In contrast, MANT replaced it with another image that is neither comprehensible nor familiar to the Arab reader.

Example 36:

SL	his face as white, under its tan, as a tallow candle
RAT	وقد شحِب وجهه الذي كانت الشمس قد سفعتَه حتى صار لونه يشبه شحم الشمعة
MANT	وجهه يبدو أبيض مشرب بسمرة أشعة الشمس مثل شمعة الودك

Jim Hawkins used this simile to describe Israel Hands’ weakened and deteriorating health after the scenes of violence and alcohol on the ship. His face appears pale and lifeless, reflecting the effects of conflict and physical and psychological exhaustion. The simile is intended to provide the reader with a clear and poignant picture of Hands’ horrific state and to emphasize the fragility of his body in comparison to his former strength. Outside of this context, the simile is typically used to denote pallor, weakness, or severe illness, any pale or deteriorating state of health in a person. The topic is ‘his face,’ the vehicle is ‘tallow candle,’ and the similarity feature is the pale, yellowish white. In RAT, the translator maintained the figurative image by

retaining the exact vehicle/image, along with an explication of the similarity feature(s) strategy, which is understandable in reference to the yellowish-white substance that drips from a candle when it melts. She has tried to alleviate the unfamiliarity by adding the clarification وقد شحب وجهه. In MANT, the translator maintained the figurative image by employing the retention of the same vehicle/image strategy, which preserved the aesthetic and semantic functions of the original simile. The researcher believes that, although MANT is more successful in maintaining the aesthetic and semantic functions, neither translation familiarly conveys the simile to the average Arab reader. The researcher suggests translating as follows: وجهه أبيض شاحب تحت سمرته مثل شمعة قديمة using the replacement of the image with a different image strategy to make it familiar.

Example 37:

SL	shot behind shot, like a string of geese, from every side of the enclosure
RAT	طلقة إثر طلقة، كما لو كانت سرباً متتالياً من الأوز
MANT	كانت الطلقة وراء الطلقة مثل خيط من الأرز يأتي من كل جانب من السياج الذي حولنا

Jim Hawkins used this simile to describe the succession of bullets that cascade from every direction when the pirates attack Captain Smollett's crew, who were holed up in the wooden house. This sequence resembles lines of geese flying one after the other, giving the reader a visual sense of the intensity, speed, and chaos of the attack. Its purpose is to highlight the danger and pressure facing the defenders. Outside of a combat context, this simile can be used to depict any rapid and orderly succession of events or objects, such as a downpour of rain or lines of migrating birds. The regular sequence of gunfire is described, enhancing the reader's sense of the engagement's intensity. The topic is 'shot behind shot,' the vehicle is 'a string of geese,' and the similarity feature is the organization and sequence, as the gunshots follow one another as if they were marching in a line like a flock of geese. In RAT, the translator retained the original figurative image by using the retention of the same vehicle/image strategy. The translation successfully preserves the structure of the original simile, as well as its semantic and aesthetic functions, conveying the exact meaning of sequence and

intensity, given that the flock of geese is large in number and marches in sequence. In MANT, the translator replaced the original image using a different image strategy. However, the replacement of the image with a different one did not convey the same meaning, and the chosen image was inappropriate, as it did not preserve the semantic and aesthetic function of the original simile. The researcher believes RAT is more successful because it used the appropriate strategy and translated the simile literally, as the original figurative image is understandable in Arabic. However, in MANT, the translator did not use the proper strategy, as he replaced the representational image, which is understandable. Also, he replaced it with an inappropriate image that did not convey the same meaning.

Example 38:

SL	He had lain like a Trojan behind his mattress in the gallery;
RAT	لقد ربض مثل طرواديّ خلف المرتبة عندما كان في دهليز السفينة
MANT	رقد مثل تروجين على فراشه في الردهة

Jim Hawkins used this simile to describe Tom Redruth, suggesting that he was as steadfast and courageous as the legendary Trojans during the siege of the fort. This simile highlights Tom's resilience and loyalty. He did not complain or show fear throughout the violent events, but remained silent and endured the danger, hiding behind his bed in the gallery, yet prepared for whatever he might face. The use of the simile here demonstrates courage, patience, and calm endurance, and is a tribute of respect to his loyal and responsible character. Outside this context, it is generally used to describe anyone who shows steadfastness and courage in the face of adversity or hardship, whether in war or under challenging situations in everyday life. The topic is 'he,' the vehicle is 'a Trojan,' and the similarity feature is endurance and courage. According to Merriam-Webster, a Trojan is "one who shows qualities (such as pluck, endurance, or determined energy) attributed to the defenders of ancient Troy." In RAT, the translator retained the figurative image through the same vehicle/image strategy. The translator maintained the clarity of the simile and its aesthetic function. Still, the Trojan

may be unfamiliar to the average Arab reader, making it difficult to determine what the simile refers to and what its semantic function is. In MANT, the translator also retained the figurative image through the same vehicle/image strategy. This translation also used an image unfamiliar to Arabic culture, thereby losing its semantic function. The researcher believes both translations fail to convey the semantic function of the original simile, as the constancy and steadfastness, which are the essence of the simile. Retention is not an appropriate strategy in this context, as the original simile might be unfamiliar to the average Arab reader. Thus, a translation such as ربيض صامداً كالصخرة خلف الممر مرتبته في الممر can be suggested, using the replacement strategy to replace the original image with a different one.

Example 39:

SL	Would not the first of them who saw me wring my neck like a snipe's ?
RAT	ألن يدقّ عنقي كطائر الطيطوى أول واحد منهم يراني؟
MANT	وهل لن يراني أول واحد منهم وأنا الوي رقيتي مثل طائر الشنقب حين أعود؟

Jim Hawkins used this simile as an internal monologue while observing Silver and the pirates, to express his intense fear of being spotted and instantly killed by a murderous pirate after witnessing Tom being killed by Silver. The simile here refers to the way the hunter quickly and cruelly grabs the sunbird and strangles it, demonstrating Jim's vulnerability and helplessness in the face of the pirates' brutality. He feels like a small, defenceless bird in the face of his hunter. Outside of this context, this simile can be used metaphorically to refer to the swift killing or violent punishment of a weak, defenceless person. The simile becomes a symbol of the extreme danger and terror of facing a powerful, defenceless force. The topic is 'me,' the vehicle is 'a sniper,' and the similarity feature is the violence and speed of death, as if his neck were twisted like a bird, meaning a painful and swift fate. In RAT, the translator replaced the figurative image with another, using the replacement strategy. This translation successfully preserved the semantic and aesthetic function of the simile, but طائر الطيطوى may be unfamiliar to the average Arab reader. In MANT, the translator retained the figurative

image by using the same vehicle/image strategy. This translation completely changed the meaning of the simile using وأنا ألوي رقبتي which is entirely illogical. Therefore, this translation failed to preserve the semantic and aesthetic functions of the original simile, giving it a completely different meaning. The researcher believes RAT is more successful because it used an appropriate strategy and replaced the image with another that may be familiar. However, the translation could be improved to be more familiar to the average Arab reader as follows: ألن يدقّ عنقي مثل غصن يابس أول واحد منهم يراني؟ using the same strategy, but with an image that is easily understood. MANT, however, failed to use the appropriate approach and completely changed the meaning of the simile by altering its original structure into something entirely different.

Example 40:

SL	you'll die- do you understand that? Die, and go to your own place, like the man in the Bible
RAT	هل تفهم كلامي ستموت وسيكون مصيرك مثل مصير ذلك الرجل في الكتاب المقدس
MANT	ستموت ... هل تفهم؟ سنلقى حتفك كما يقول الانجيل

Dr. Livesey used this simile to address Captain Billy Bones after he became paralyzed from drinking too much rum. The “man in the bible” refers to Judas Iscariot, who betrayed Christ, hanged himself, and went to his “place,” eternal damnation, as described in Acts. The doctor likens Billy Bones’ fate to that of Judas, meaning that both are headed for destruction because of their own actions: the former through his betrayal, the latter through his addiction and evil. The simile carries a moral, symbolic meaning, highlighting the idea that man creates his own destiny, and that those who follow evil ultimately go to their natural “place,” which is damnation. It is also used outside of context as a symbolic warning about the consequences of sin and persistence in evil, meaning that each person receives the reward for their actions and goes to the place they deserve based on their choices and behaviour in life. The topic is ‘you,’ the vehicle is ‘the man in the Bible,’ and the similarity is the inevitability of death and a specific, predetermined place. In RAT, the translator retained the original image using the same-vehicle/image strategy. The translation is ambiguous to some readers because Arabs

from different religious backgrounds may find it completely unfamiliar, as it does not preserve the semantic function of the simile, making it difficult to understand the similarity; a dire fate for those unfamiliar with the religious reference. In MANT, the translator reduced the simile to its sense using the reduction-to-sense strategy, but this did not clarify the intended similarity feature, as it lost the specific threat of the dire fate. The researcher finds that both translations were not successful because they did not use the appropriate strategy, and the literal translation left the religious reference ambiguous. MANT, although it could be translated into Arabic, decided to reduce it, and this strategy is used when it is difficult or impossible to translate the simile into the TL. Based on this, the researcher suggests that this translation be familiar to all Arab readers and to carry the same connotation of bad fate, using the replacement of the original image with a different image strategy: ستموت... هل تفهم؟ ستموت وتلقى مصيرك المحتوم كالذي يلقاه كل فانٍ آثم.

4.3 Metaphors

Example 1:

SL	and if I'm not to have my rum now I'm a poor old hulk on a lee shore,
RAT	وإذا لم أشرب الروم الآن فسوف أكون مثل سفينة قديمة متهالكة على ساحل مهجور
MANT	فإذا لم أشرب الروم الآن سأكون مثل رجل ضخم الجثة فقير يبحث عن شاطئ وملاذ

Captain Billy Bones used this metaphor when begging Jim to bring him rum despite the doctor's orders. In this metaphor, he likens himself to an old, rickety ship blown to the windward shore, where it is about to be wrecked. He sees himself in a state of extreme weakness and danger. This metaphor expresses his feelings of helplessness and despair if he does not drink the rum he is accustomed to, claiming that deprivation will lead to his collapse, just as the ship crashes against the shore. Outside this context, the metaphor denotes a weak person facing imminent danger and with no means of escape. It has an aesthetic and semantic function as it excites the reader, attracts their attention, and accurately and indirectly expresses the character's state. It is an original

metaphor, and according to Newmark (1988), when a metaphor is original, it is better to preserve it. In RAT, the translator transformed the metaphor into a simile using the translation metaphor by simile strategy. She changed the metaphor to a simile, weakening its rhetorical and inventive power while preserving the imagery. In MANT, the translator extracted the meaning and reformulated it using the conversion of metaphor to its sense strategy. This translation eliminates the metaphor and merely interprets its meaning. This is an inappropriate strategy when the metaphor is original. The researcher believes that both translations are unsuccessful because they employ an inappropriate strategy and fail to convey the metaphor's semantic and aesthetic functions. The researcher suggests this translation *وإذا لم أشرب الروم الآن فساكون سفينة متهالكة* using reproducing the same image in the TL strategy.

Example 2:

SL	and small thanks to you big, hulking, chicken – hearted men
RAT	لا شكر لكم أيها الرجال الضخام الشداد، بقلوب مثل قلوب الدجاج
MANT	وشكراً قليلاً للرجال الأقوياء الذين يملكون قلوب الدجاج

Jim's mother used the metaphor when the village men refused to help her return to the inn to retrieve her money from the dead captain's chest. The metaphor describes extreme cowardice, as chickens are seen as symbols of fear and flight. The mother did not mean that they actually resembled chickens; instead, she likened their cowardice to that of chickens in a declarative metaphor. She said this line to express her anger and contempt at their cowardice, as they refused to help her out of fear of Captain Flint's men, even though she was in dire need of support. Outside of this context, it is generally used in English as a familiar metaphor to describe a coward or someone lacking courage. It is a stock metaphor because it is common in English and is used to describe a coward using chickens. In RAT, the translator directly transformed the image into a simile using the translating metaphor by the simile strategy. This translation successfully preserved the metaphor's communicative and semantic functions and conveyed it in a familiar way within Arabic culture. Although it is understandable, this

strategy is used to reduce the shock of the metaphor. The metaphor here is understandable and familiar, so it is preferable to maintain it. In MANT, the translator preserved the original image by reproducing it in the TL strategy. This translation did not convey the metaphor's ironic tone, nor did it faithfully preserve the semantic function; its use of الأقباء also contradicts the negative connotation of physical hugeness. Also, using the word شكراً قليلاً is not appropriate. The researcher believes that this translation is more understandable أصحاب قلوب الدجاج الجثام الضخام الرجال الضخام الجثام أصحاب قلوب الدجاج لا شكر لكم أيها الرجال الضخام الجثام الضخام الجثام أصحاب قلوب الدجاج الجثام الجثام using same metaphor combined with sense strategy.

Example 3:

SL	If you had the pluck of a weevil in a biscuit you would catch them still
RAT	لو كنتم ولو بهمة دودة تنخر بالكعك، لكان بمقدوركم العثور عليها
MANT	لو كنتم تمتلكون شجاعة سوسة الفاكهة في قطعة بسكويت لاستطعتم أن تقبضوا عليهم

Blind Pew used this metaphor to address the other pirates after they failed to find the chest or catch Jim and his mother. He likened their lack of courage to a tiny weevil living inside a biscuit, a weak insect with no strength or courage, referring to their cowardice and hesitation. This metaphor was intended as a rebuke and a mockery, meant to encourage them to take action rather than stand by helplessly, and to emphasize that, despite his blindness, he was braver than they were. Outside this context, this metaphor denotes a cowardly person who lacks even the slightest courage. It is an original metaphor because it is the author's creation, and has a semantic and aesthetic function. In RAT, the translator reduced the metaphorical image to its meaning by treating it as a sense strategy, a familiar and completely understandable image to the Arab reader. It preserved the semantic and aesthetic functions of the metaphor and successfully used the word بهمة which denotes courage and determination. In MANT, the translator preserved the figurative image by reproducing it in the TL, and the use of the word شجاعة generalized it, especially given the intended meanings of ambition, ability, and discipline. The researcher believes both translations are not entirely successful therefore this translation could be suggested using same metaphor combined

لو كانت لديكم جسارة ولو بمقدار إصرار سوسة في قطعة بسكويت لكان بمقدوركم with sense strategy الإمساك بهم.

Example 4:

SL	he had left his pipe below, and being slave to tobacco, had meant that I should fetch it
RAT	كان قد ترك غليونه في الأسفل، ولأنه كان عبداً للتبغ، فقد كان يريد مني أن آتيه بـغليونه
MANT	وضع البايب في الأسفل ولأنه كان مدمناً، أمرني أن أذهب وأحضره مرة أخرى

Jim Hawkins used this metaphor to describe the doctor. It doesn't mean that the doctor is a literal slave to tobacco, but rather that he is so attached to smoking that the habit controls him, almost as if he were a slave to it. The metaphor is intended to illustrate that, because of this attachment, Dr. Livesey intended to send Jim to fetch his pipe, reflecting his character and his interest in the small comfort tobacco provides. Outside this context, this metaphor is generally used to indicate extreme subservience or symbolic control by a person's habits or desires, as if they rob them of some of their will. It is a cliché metaphor, having lost its aesthetic function and become consumed by itself. In RAT, the translator preserved the original image by reproducing it in the TL strategy, which is understandable in Arabic culture and maintains the original metaphor's connotation. In MANT, the translator reduced the metaphor to its meaning using the conversion of metaphor to sense strategy. This translation abandoned the figurative image and conveyed the meaning clearly and powerfully without any possibility of ambiguity. The researcher believes RAT is more successful as it used the appropriate strategy and conveyed the semantic function of the metaphor. The researcher also believes that, despite its success, the repetition of the word غليونه makes it less eloquent, so the other word should be deleted and translated as follows: كان قد ترك غليونه في الأسفل، ولأنه كان عبداً للتبغ، فقد كان يريد مني أن آتيه به.

Example 5:

SL	Pew was dead, stone dead
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RAT	بيو كان ميتاً ، هامداً كحجر
MANT	لقد مات بيو ميتة شنيعة

Jim Hawkins used this metaphor to describe Pew's final and dramatic death after witnessing him being run over by a horse during his random act of chaos. He uses this metaphor to reflect the severity of the situation and to emphasize the end of the threat to the characters, underscoring the character's irreversible death. Outside this context, the metaphor is used to describe something that has completely stopped or lost all trace of activity or power, such as an old factory that is no longer operating, or something that has ended definitively and irrevocably. It is a dead metaphor because it has become part of the language's everyday vocabulary and is used literally to express complete stagnation. In RAT, the translator translated the metaphor into a simile, using the metaphor to simile translation strategy. This translation succeeded in preserving the metaphor of stillness, a natural image in Arabic that conveys the same meaning. The translator used this strategy to ensure the reader's understanding, as it combines communicative and semantic translation by maintaining clarity, comprehension, and fluency, while conveying the semantic meaning, especially by using the word *هامداً* which means that he is completely dead and motionless, like a solid, inert stone that does not move. In MANT, the translator removed the original image and replaced it with a direct expression, using the metaphor to sense conversion strategy. In this translation, the focus was on the general meaning of the metaphor, which is death, rather than preserving the image and conveying the same sense, which is absolute death, not the ugliness of this death. The researcher believes RAT is more successful as it used the appropriate strategy in this context, preserved the semantic function of the metaphor, and conveyed it understandably. MANT, however, did not employ an entirely appropriate strategy; it could be translated without abandoning the metaphorical imagery, but it also altered the meaning.

Example 6:

SL	I thought this was a very bad sign, for up to that day the men had gone briskly and willingly about their business; but the very sight of the island had relaxed the cords of discipline..
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RAT	ولقد حسبت أنّ هذا نذير شؤم، إذ كان الرجال، وحتى ذلك اليوم، ينجزون مهامهم بدأب وهمّة، بيد أنّ مرأى الجزيرة بحدّ ذاته كان قد أرخى حبال الانضباط
MANT	أعتقد أنّ ذلك إشارة سيئة، وبمرور الوقت من هذا اليوم أصبح الرجال أكثر خفة ورغبة بما يخص أعمالهم وصارت رؤية الجزيرة تجعلهم أكثر راحة للنظام

Jim Hawkins used this metaphor to describe how the sighting of Treasure Island made the ship's crew less disciplined and more rebellious. The ropes represent discipline, and their slackness signifies a loss of order. Out of context, it suggests that a new or exciting situation might undermine usual control and discipline. It is a stock metaphor because it is common and familiar for describing a loss of power and discipline. In RAT, the translator preserved the original image by reproducing it in the TL strategy. This translation preserved the metaphor's aesthetic and semantic functions. She also succeeded in keeping the metaphor's form and content and conveying it in a way understandable in Arabic, and she used an appropriate strategy familiar to both cultures. In MANT, the translator converted the metaphor into a direct meaning, utilizing the conversion of metaphor to sense strategy. This translation lost the original metaphorical image and, consequently, its semantic and aesthetic functions. It also used an inappropriate strategy for this context, as the imagery is familiar and can be conveyed. The researcher believes RAT is more successful because it used an appropriate approach and preserved the metaphor's aesthetic and semantic functions.

Example 7:

SL	All at once there began the most horrid, unearthly screaming, which at first startled me badly,
RAT	وفجأة سمعت صوتاً مروّعاً وشيطانياً كان قد أجفاني جداً حال سماعه
MANT	وبدأ كل شيء في حالة من الصراخ حيث كانت الأكثر رعباً، جعلتني في البداية أعتقد بشكل سيئ

This metaphor describes the sound Jim Hawkins heard as he hid behind a tree to observe the Hispaniola from a distance. He heard a terrifying scream that terrified him, but he later realized it was the voice of Long John Silver's parrot, Captain Flint, which he recognized by its voice and bright feathers. It is a stock metaphor because it is used

to describe abstract and concrete elements that have a clear aesthetic function and convey an ambiguous meaning. In RAT, the translator converted the metaphor to its meaning using the conversion of metaphor to sense. This translation successfully conveyed the intended meaning and preserved the metaphor's semantic function. Its use of the word شيطاني carries the powerful and terrifying connotation of the original imagery. In MANT, the translator converted the metaphor to its meaning using the conversion of metaphor to sense. This translation did not preserve the metaphor nor maintain its semantic and aesthetic functions, and its strange linguistic structure distorted the meaning. The researcher believes that although both translators used the same strategy, RAT is more successful.

Example 8:

SL	As I continued to thread the tall woods, I could hear from far before me not only the continuous thunder of the surf
RAT	وفيما كنت أشقّ طريقني بحذر خلال الأشجار الطوال، كنت أسمع من مكان بعيد أمامي، ليس صوت الأمواج الهادرة فقط
MANT	عندما كنت أعبّر الأشجار العالية بحذر سمعت من بعيد ليس فقط صوت الرعد المستمر للموج

Jim Hawkins used this metaphor to describe the sound of violent waves crashing onto the shore. He doesn't mean actual thunder, but rather to emphasize the intensity of the sound and the power of the sea as it moves through the jungle toward the island's eastern coast. This is to convey the danger of nature, the excitement of the scene, and to add an atmosphere of tension and adventure to his journey. Outside of this context, it expresses a violent noise, natural force, or the awe-inspiring effect of anything continuous and noisy, such as the sound of large machinery, the roar of the wind, or the movement of waves anywhere. In other words, the metaphor focuses on violence, continuity, and the ability to arouse attention or fear. It is a stock metaphor because it is popular and retains its powerful aesthetic and sensual impact. In RAT, the translator replaced the original image in the SL with a standard TL strategy. This translation uses a familiar image that is entirely understandable in Arabic and conveys the same connotation as the intense sound of waves, while maintaining the aesthetic and semantic function of the original metaphorical imagery; however, its use of الأشجار الطوال is

inappropriate. In MANT, the translator preserved the original image by reproducing it in the TL strategy. This translation is understandable, but it is not smooth and does not maintain the aesthetic function of the metaphor; however, its use of الأشجار العالية is appropriate. The researcher believes that both translations are not entirely successful; however, the RAT is more successful, as it preserved the metaphorical imagery and used the appropriate strategy. The researcher believes it can be improved as follows وفيما كنت أشقّ طريقى بحذر خلال الأشجار العالية، كنت أسمع من أمام مسافة بعيدة، ليس صوت الأمواج الهادرة فقط.

Example 9:

SL	and some time in the following night, without sign or sound, he went to his maker
RAT	وفي ساعة ما من الليلة التالية، ودون إشارة أو صوت، أسلم روحه إلى بارئها
MANT	وقضى بعض الوقت في الليل بلا صوت أو حركة ثم مضى إلى خالقه

Jim Hawkins used this metaphor to suggest that Hunter died quietly during the night, without any sound or sign, and passed on to his Lord or Creator. The metaphor is used instead of the direct statement “he died” to be more dramatic and formal, reflecting the religious and moral sentiment common in classical literature, where death is viewed as a transition to the Creator. Outside of this context, the metaphor is used in English to mean death gently or politely, suggesting a transition to an afterlife or a return to the Creator, rather than simply the end of biological life. It is a common religious metaphor in English that refers to death, but in a literary and euphemistic form. It is a cliché metaphor because it is repetitive and familiar, giving death a spiritual and linguistic character. In RAT, the translator replaced the original image using a standard TL image strategy. This translation uses a familiar Arabic image that conveys death rhetorically and corresponds to the meaning inherent in the original text, while also preserving the semantic and aesthetic functions. In MANT, the translator converted the metaphor to its meaning using the conversion of metaphor to sense strategy. This translation is understandable, but it has lost some of its aesthetic function. The researcher believes RAT is more successful because it employed the appropriate approach, conveyed the

metaphor's aesthetic and semantic functions, and used an equivalent, familiar Arabic image.

Example 10:

SL	But there was no unusual sound – nothing but the low wash of the ripple and the croaking of the inmates of the wood
RAT	ولكن لم يكن ثمة من أصوات غير اعتيادية، لا شيء باستثناء هدير الأمواج الخافت ونعيب أبوام الغاب
MANT	لم يكن هناك أي صوت غير عادي، لا شيء سوى خرير الماء ونقيق ساكني الغابة

Jim Hawkins used this metaphor to describe the state of anticipation and fear he and his mother feel as they flee to the neighbouring village after the captain's death and the presence of criminals in the area. He means that the only natural sounds heard are the lap of the small waves on the shore and the creaking or croaking of the creatures living in the forest, giving nature life and character. This metaphor highlights the tension of the situation and the dread experienced by Jim and his mother, as every sound seems significant and demands attention. It also adds an emotional dimension to the scene, presenting nature as a living entity surrounding them, enhancing the reader's sense of fear and anticipation. Out of context, it can be understood as a depiction of living nature or a sense of loneliness and anticipation. It is an original metaphor because it is the author's own creation used to depict the forest creatures as inmates in an enclosed space, and it creates a sense of dread about the forest. In RAT, the translator converted the metaphorical image into its meaning; she overidentified it and directly interpreted it nonmetaphorically. This translation abandoned the symbolic image and did not use the strategy correctly. In MANT, the translator converted the metaphorical image to its meaning using the conversion of metaphor to sense strategy. Although this translation is partially understandable, it did not preserve the metaphor's aesthetic and semantic functions. The researcher believes both translations are not successful accordingly the researcher suggests this translation لكن لم يكن هناك صوت غير اعتيادي لا شيء using replacing the image in the SL with a standard TL image strategy.

Example 11:

SL	I began to be horribly frightened, but I kept my head, for all that.
RAT	بدأ الرعب يدب في أوصالي، ولكنني بقيت خلال كل ذلك محافظاً على تركيزي
MANT	زاد الرعب جداً لكنني كنت أعني كل ما يحدث من حولي

Jim Hawkins used this metaphor to mean that, despite feeling extremely frightened by the rough seas and the difficulty of the boat ride, he was able to control himself and think clearly. This metaphor demonstrates his courage and determination to handle the dangerous situation wisely. Outside this context, it refers to the ability to control one's mind and make sound decisions under pressure or in the face of fear. It is a dead metaphor because it is common and concerns its semantic function rather than its aesthetic function. In RAT, the translator converted the metaphorical image to its meaning using the conversion of metaphor to sense strategy. This translation succeeded by using the appropriate strategy because it is universally understood, especially when clarity is the priority. This is the case with dead metaphors; the priority here is to convey the meaning clearly, even if it does not express the figurative image or lacks a cultural equivalent in the TL. In MANT, the translator also converted the metaphorical image to its meaning using the conversion of metaphor to sense strategy. This translation also uses the appropriate strategy in this context. The researcher believes both translations succeeded in using the proper strategy and conveyed the meaning. However, RAT is more successful at conveying the connotations of self-control and fearlessness. The researcher believes that this translation can be improved by using a cultural equivalent of the metaphor in Arabic and translating it as *بدأ الرعب يدب في أوصالي، ولكنني ظللت محافظاً* by using a standard TL image strategy to replace the image in the SL.

Example 12:

SL	Dick, was it? Then Dick can get to prayers," said Silver. "He's seen his slice of luck, has Dick, and you may lay to that."
RAT	أهو ديك؟ إذن على ديك أن يبدأ بالصلاة. فقد رأى شيئاً من حظه

MANT	إذن هو ديك، على ديك أن يذهب للصلاة ويستغفر الرب، وسوف يرى جزاء عمله وعليك أن تدعن لذلك

Long John Silver used this metaphor in reference to Dick, a pirate crewman who tore a piece of the Bible to create the Black Spot. The metaphor refers to Dick's share of luck, which, in this context, was bad luck stemming from his own misfortune. Silver used this metaphor in an ironic, clever way to suggest that Dick was in serious trouble, implicitly warning him of potential consequences and highlighting his misfortune at that moment. Outside of this context, it refers to a person's share of luck, whether good or bad. Everyone gets a bit of luck in their life, and this luck can be positive or negative depending on the circumstances. It is a stock metaphor because it is common and retains some of its pictorial power. It is used to express that his luck has run out because of what he did, which still leads him to his fate and bad luck. In RAT, the translator preserved the original image by reproducing it in the TL strategy. This translation failed to convey the meaning and lost the figurative image, thereby affecting the metaphor's aesthetic and semantic functions. She did not use the appropriate strategy because the metaphor was unfamiliar. In MANT, the translator converted the metaphorical image to its meaning using the conversion of metaphor to sense strategy. This translation did not convey the same meaning nor preserve the metaphor's aesthetic and semantic functions. The researcher believes both translations are unsuccessful and suggests this translation: *إذن هو ديك؟ إذن على ديك أن يبدأ بالصلاة، فقد رأى نصيبه من الحظ* using the replacement of the image in the SL with a standard TL image strategy.

Example 13:

SL	Well, let 'em come, lad — let 'em come," said Silver cheerily. "I've still a shot in my locker."
RAT	دعهم يأتون أيها الفتى، دعهم يأتون. فما زالت عندي فرصة لمعالجة الموقف
MANT	حسناً، دعهم يأتوا، ما زال في الجراب الكثير

Long John Silver used this metaphor to express that he had not yet exhausted all of his abilities and still had a means to defend himself or confront opponents. Even as the other pirates closed in on him, Silver said this to reassure himself and Jim and to demonstrate his confidence, courage, and control over the situation. Literally, the phrase refers to having a bullet kept in a magazine; figuratively, it means that a person still has an option or means they can use if needed. Outside of this context, this metaphor is used to express the retention of an ability or opportunity that has not yet been exhausted; that is, a person has not yet exhausted all of their potential and can still act intelligently or forcefully when needed. It is a stock metaphor because it is common in English and expresses the presence of a backup plan. In RAT, the translator reduced the metaphorical image to its meaning using the conversion-of-metaphor-to-sense strategy. This translation is clear and understandable in Arabic, but it has lost the aesthetic function. In MANT, the translator replaced the original image with a standard TL image using the SL image replacement strategy. This translation is understandable and familiar in Arabic, and it also preserves the semantic and aesthetic functions of the metaphor. The researcher believes MANT is more successful because it used the appropriate strategy when it was possible to maintain the metaphorical image and preserve the aesthetic and semantic functions. However, the researcher suggests a more familiar image: دعمهم يأتون أيها الفتى، دعمهم يأتون. فما زال في جعبتي الكثير using of replacing the image in the SL with a standard TL image strategy.

Example 14:

SL	Through all this sneering talk, I was made to feel the threat of death that overhung me,
RAT	وكان قد حرص على أن يُشعرني طوال هذا الحديث الساخر، بأن الموت يتربص بي
MANT	فقول هذا الحديث الحقير جعلني أشعر بالتهديد بالموت الذي يتوعدني

Jim Hawkins used this metaphor to depict his sense of danger. This metaphor doesn't mean that death was literally hanging over his head; rather, it expresses Jim's immediate psychological threat from the presence of Silver and his henchmen. They posed a literal danger to his life, and their sarcastic remarks were enough to fill him

with fear and dread. This metaphor, which is part of Jim's internal narrative, illustrates the extent to which he feels psychologically threatened and potentially dead, even in the absence of an actual, tangible threat at the time. Outside of this context, this metaphor can be used to depict any sense of imminent danger or significant threat, whether physical or psychological, that a person experiences. It is an adapted metaphor, because "overhang" is a familiar image; the author adapted it here in a way that suits this context to create a particular effect. He used it to illustrate the presence of death. In RAT, the translator applied a standard TL image strategy, using the SL image. This translation successfully used a familiar Arabic image that conveys threat and preserved the metaphor's aesthetic and semantic functions, which are understandable and appropriate in Arabic culture. In MANT, the translator reduced the metaphorical image to its meaning using the conversion of metaphor to sense strategy. This translation preserved the semantic function but did not preserve the metaphor's strong symbolic nature and aesthetic function. The researcher believes that RAT is more successful because it conveys the intended meaning and preserves the metaphor's aesthetic and semantic functions. It also used the appropriate strategy, as conveying the metaphorical image is preferable when possible, as is the case here, where it used a familiar Arabic cultural equivalent. Although RAT is successful, the researcher suggests a translation, which is the preferred strategy when the metaphor is adapted or original; translated it as *خلال كل شعرتُ بالتهديد بالموت الذي يخيم عليّ* using the same image-reproducing strategy in the TL.

Example 15:

SL	here you are, in a bad way — ship lost, treasure lost, men lost, your whole business gone to wreck;
RAT	أنتم في وضع سيء، فقد فقدتم سفينتكم، وضيعتم كنزكم، وخسرتم رجالكم، وقد ذهب كل ما عملتم لأجله أدراج الرياح
MANT	أنك هنا في موقف سيئ وقد فقدت السفينة وفقدت الكنز وفقدت الرجال وكل أعمالك قد ذهبت وحطمت

Long John Silver used this metaphor to illustrate Jim's precarious state. It doesn't literally mean that all is lost, but rather that Jim's situation is catastrophic, fraught with danger, and potential loss. These words serve to make Jim realize the magnitude of the

danger surrounding him and heighten his psychological pressure before deciding whether to join Silver or reject him. Outside this context, this metaphor can be used to describe any catastrophic situation or all-encompassing predicament in which a person feels as though everything around them has collapsed, making it a powerful metaphor for despair and hardship. It is a common stock metaphor in English. In RAT, the translator used a standard TL image strategy to replace the original image in the SL. This is a successful translation, as it uses a cultural and metaphorical equivalent of the original image while preserving the metaphor's semantic and aesthetic functions. In MANT, the translator reduced the metaphor into its meaning using the conversion of metaphor to sense strategy. This translation conveyed the ultimate meaning of destruction but lost the metaphorical image and failed to maintain the metaphor's aesthetic function. The researcher believes RAT is more successful because it employed an appropriate strategy and kept the aesthetic and semantic function.

Example 16:

SL	They had set me with my back against the wall, and I stood there, looking Silver in the face, pluckily enough, I hope, to all outward appearance, but with black despair in my heart
RAT	كانوا قد وضعوني مستنداً بظهري إلى الجدار، فوقفت في مكاني أهدق في وجه سيلفر، وكنت أمل أن أبدو بمظهر الشجاع لمن يراني، ولكن في الحقيقة كان القنوط قد لف قلبي بظلامه
MANT	وضعوني وظهري إلى الحائط، وقفت هناك أنظر إلى وجه سيلفر بشجاعة وبسالة كافيتين، كان لدي أمل في الظهور الجسدي للجميع، لكن كان هناك أسى أسود موجود في قلبي

Jim Hawkins used this metaphor to describe his deep inner feelings of despair and fear as he confronted Long John Silver and the other sailors. The word “black” adds power to the meaning, showing that his feelings are dark and heavy, and that he is psychologically helpless despite his attempts to show courage to others. This metaphor conveys Jim’s inner conflict and deep fear at that critical moment. Outside of this context, this metaphor is used to describe any intense feeling of despair or deep anxiety in difficult or frustrating situations in everyday life. It is a stock metaphor that expresses despair in a sensory, emotional way. In RAT, the translator used a standard TL image strategy to replace the original image in the SL. It is an eloquent Arabic formulation that expresses the heat’s immersion in despair and spiritual gloom. It is a highly successful translation, demonstrating a deep understanding of the original metaphor and an ability

to convey its aesthetic and emotional meaning in a natural style, which is preferable when a literal translation is difficult or inappropriate. In MANT, the translator preserved the original image by reproducing it in the TL strategy. This translation is understandable; however, it did not have the same fluency and aesthetic effect in Arabic as it did in English, and literal translation in this case may lose some of its original impact. The researcher believes RAT is more successful because it used the appropriate strategy and preserved the metaphor's semantic and aesthetic functions.

Example 17:

SL	You're a good lad, Jim," he said; "and you're all in a clove hitch, ain't you? Well, you just put your trust in Ben Gunn — Ben Gunn's the man to do it.
RAT	أنت شاب صالح يا جيم. ويبدو أنكم قد وقعتم في عقدة محكمة الإيثاق، أليس كذلك؟ حسناً عليك أن تضع ثقتك في بين غان، فهو رجلك المنشود
MANT	أنت شاب جيد يا جيم، جميعكم في عقدة و حزمة واحدة، أليس كذلك؟ حسناً ومن الممكن أن تضعوا ثقتكم في بن جن، بن جن هو الرجل الذي سيفعل ذلك

Ben Gunn used this metaphor to express Jim's complicated situation. It doesn't literally mean he's tied down; it suggests that Jim is in a problematic or tangled situation in which he needs to rely on a competent person. He used it to reassure Jim and give him confidence that he can be relied upon in these circumstances, and to assure him that he is the right man to take on the task and help him through the difficult situation. Outside this context, this metaphor can be understood to refer to anyone involved in or connected to a complex situation who needs support from an experienced person. According to the Cambridge Dictionary, a clove hitch is "a type of knot used to fasten a rope around a pole, used in sailing and climbing". It is a stock metaphor because it carries a strong sensory image. In RAT, the translator preserved the image by reproducing it in the TL strategy. This translation preserved the image of the knot and added a description that captures the complexity of the situation. It is also familiar and understandable in the Arabic culture. In MANT, the translator also preserved the image by reproducing it in the TL strategy. This translation has tried to maintain the metaphor, but its use of the word حزمة واحدة is unsuccessful because it does not convey the idea of a challenging predicament accurately, as it indicates unity and gathering, which is different from the original meaning of the metaphor, which is to get involved in a

problem or predicament. The researcher believes that although both translations used the same appropriate strategy, RAT is more successful because it preserved the aesthetic and semantic function of the metaphor and translated it in a familiar way in Arabic.

Example 18:

SL	and above all, with that filthy, heavy, bleared scarecrow of a pirate of ours, sitting, far gone in rum, with his arms on the table
RAT	وبين ذلك القرصان القذر بالأخص، السمين، المعتم، شبيه الفزاعة، الجالس قبالتنا وذراعه على الطاولة غارقاً في شراب الروم
MANT	مقارنة بخيال المآة الثقيل البديء، قرصان الفندق الجالس يحتسي شراب الروم ويداه على المائدة

Jim Hawkins used this metaphor to describe Captain Billy Bones as he sat in the inn, likening him to a “scarecrow” to portray his shabby, heavy, and drunken appearance, with his eyes looking blurry and his clothes ragged, as he sat motionless at the table. This metaphor isn’t used literally; rather, it illustrates the impression the captain makes on others, showing how messy, frightening, and reprehensible he appears. It’s also intended to convey the narrator’s bewilderment and fear of this man, especially when compared to Dr. Livesey, who seems tidy. Outside of this context, it can be used to describe anyone who appears sloppy, shabby, or ridiculous in their appearance and behaviour, as if they are weak and incapable of acting responsibly. It aims to shock the reader and convey a sharp visual image of him, likening him to a scarecrow used to scare birds. In RAT, the translator transformed the metaphor into a simile using the translating metaphor by simile strategy. This translation conveyed the image clearly, avoided any cultural ambiguity, and modified the shock of the metaphor by transferring it into a simile. It is understandable and familiar in Arabic. Although it’s preferable to render the original metaphor exactly as it is whenever possible, this translation is appropriate because if translated literally, it could be ambiguous and not entirely clear. By converting it to a simile, she removes any potential ambiguity or strangeness. In MANT, the translator tried to preserve the image by reproducing it in the TL strategy. This translation did not convey the meaning clearly and used an image unfamiliar or unclear to the average Arabic reader. The researcher believes RAT is more successful because it preserved the metaphor’s aesthetic and semantic meaning and used

a familiar image in Arabic culture. However, the researcher believes it can be improved as follows: وفوق كل شيء، مع ذلك القرصان الفذر الثقيل مغشى العينين شبيه الفزاعة الجالس وذراعه على الطاولة مُترنحاً من أثر الروم.

Example 19:

SL	Long John's eyes burned in his head as he took the chart, but by the fresh look of the paper I knew he was doomed to disappointment
RAT	أبرقت مُفلتا جون الطويل في رأسه عندما تناول المخطّط ، ولكن بنظرة واحدة على الورقة أدركت أنه محكوم بالخيبة
MANT	اخترقت عينا لونج جون حين أخذ الخريطة، ولكن من خلال نظرة جديدة لورق الخريطة عرفت أنه قد أحبط

Jim Hawkins used this metaphor to describe Long John Silver upon seeing the map. It expresses his intense concentration and inner excitement. While he tried to hide his frustration and anger at the lack of red markings and written text on the map, Silver's desire for the treasure was evident in the glow of his eyes. The metaphor contrasts his apparent calm with his inner excitement. Out of context, it can be understood as an expression of intense inner excitement or anger toward something important to him, even if he appears calm on the outside. It is an original metaphor because it is the author's own creation. It describes Silver's emotional state and highlights his intense desire to find the treasure. In RAT, the translator replaced the SL image using a standard TL image strategy. This translation successfully preserves the metaphor's aesthetic and semantic functions, and it uses an understandable Arabic image. In MANT, the translator replaced the image using a standard TL image replacement strategy. This translation failed to replace the image with one that conveys the same meaning, as it emphasizes sharp focus and attention rather than the passion and eagerness intended in the original image. The researcher believes RAT is more successful because it used the strategy appropriately and preserved the metaphor's semantic and aesthetic functions.

Example 20:

SL	But not you, you can't; you hain't got the invention of a cockroach. But civil you can speak, and shall, George Merry, you may lay to that
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RAT	ولكن ليس باستطاعتك أن تجيبيني، فليست تملك عقل صرصار حتى، لذا كل ما ستفعله هو أن تتأدب في حديثك معي، وإلا فالويل لك مني، يا جورج، يقيناً
MANT	ولكنك أنت لن تستطيع، لن تستطيع أن تحصل على دعوة صرصور ولكنك تتكلم جيداً فقط، ولا تعرف كل الكلام، وربما لا تفهم غير ذلك

Long John Silver used this metaphor for George Merry, comparing a person's ingenuity and resourcefulness to a cockroach's ability to survive even the most difficult circumstances. The implication is that George Merry lacks the cunning and intelligence to handle difficult situations, but at least he can speak politely. This metaphor was Silver's way of controlling rebels, combining harsh criticism of weakness and lack of tact with guidance to maintain civil behaviour. Outside this context, the metaphor refers to anyone who lacks the ingenuity, adaptability, and cunning to survive, as opposed to someone or an object that excels in resourcefulness and survival under the most challenging circumstances. It is an original metaphor because it is the author's own creation and is used to insult and ridicule. In RAT, the translator replaced the original image using the standard TL image strategy. This translation successfully used a familiar and understandable image in Arabic culture and also preserved the metaphor's aesthetic and semantic functions. Although it is original and preferred to protect the same image when possible, it will not be understandable when translated almost literally. The translator used this strategy intelligently, ensuring it was understandable while maintaining the metaphorical image. In MANT, the translator did not clearly employ any strategy appropriately, and it appears that he misunderstood the word 'invention' in this context. This is closer to a mistranslation. The researcher believes that RAT is more successful because it preserves the metaphor's aesthetic and semantic functions.

Example 21:

SL	"leastways, if you don't, I do and I wait here – and I'm still your cap'n, mind – till you outs with your grievances and I reply; in the meantime, your black spot ain't worth a biscuit. After that, we'll see."
RAT	ولكنك إن لم تفعل، فأنا أعرفها، وإني ماكن في مكاني ولا أزال قبطانكم حتى تتقدم بشكواك أمامي و أجيبك عنها، بعد ذلك سنرى. أما رقتك السوداء فهي لا تساوي عندي قطعة كعك

MANT	على أي حال اذا لم تفعل سأفعل أنا، سأنتظر هنا وأنا ما زلت ربان السفينة وقائدك ، تذكر ذلك. حتى تقول مطالبك وأجيب عليها، في أثناء ذلك بقعتك السوداء لن تستحق بسكوتة وسوف نرى ذلك
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Long John Silver used this metaphor to refer to his mutinous crewmen who had given him the “black spot,” a piece of paper that gave a threatened pirate the right to challenge his leadership. Silver used this phrase to emphasize that he was still the legitimate leader and that the perceived threat they posed did not alter his authority. He said they should first air their grievances so he could respond, as the black spot they held was “worth nothing” until the real issues were discussed. Outside this context, the metaphor can be understood as belittling a threat or an official document that is, the perceived threat does not alter reality or actual authority. It is a stock metaphor because it is common and is used to describe contempt and worthlessness. Silver used it here to show that, in his view, the black spot is worthless. In RAT, the translator preserved the original image by reproducing it in the TL strategy. This translation successfully preserved the semantic and aesthetic function of the metaphor and used the appropriate approach, as it is understood in Arabic culture to indicate worthlessness. In MANT, the translator also preserved the original image by reproducing it in the TL strategy. This translation is also understandable and preserves the same meaning. The researcher believes both translations succeeded in choosing the appropriate plan and conveying the meaning. Still, RAT is more successful, as it preserved the metaphor's aesthetic function and used more appropriate vocabulary for the literary context. In contrast, MANT's use of *لن تستحق بسكوتة* is too colloquial for a literary text.

Example 22:

SL	And yet, in this breath of time, the fight was over and the victory was ours.
RAT	مع ذلك، وخلال برهة الزمن القصيرة هذه، كانت المعركة قد انتهت وكان النصر من نصيبنا
MANT	وفي هذا الوقت بدأنا نشم أنفاسنا وانتهت المعركة وكانت لصالحنا

Jim Hawkins used this metaphor to describe the astonishing speed with which the battle transitioned from a difficult defensive position to a sudden victory. It is a

metaphor that depicts everything happening in a very short moment, adding a sense of tension and excitement, and highlighting the sudden change in the situation. This metaphor was used to illustrate the speed of events and to show Jim and the homeowners' surprise at the sudden turn. Outside this context, this metaphor is generally used to describe any event that occurs very quickly or is rapidly achieved. It is a stock metaphor because it is common in literature to express a short period of time. In RAT, the translator reduced the metaphorical image to its meaning by using the conversion of metaphor to sense strategy. This translation conveys the meaning, which is a reference to a very short period of time. Although it's preferable to preserve the figurative image of the metaphor, he considers this a particularly successful choice if there is no cultural equivalent in the TL, or if literal translation might lead to ambiguity or an unnatural image in the target language, as is the case here. In MANT, the translator did not use any strategy appropriately, as he changed the meaning from the speed at the end of the fight to a rest after exertion and fatigue, radically altering the metaphor. The researcher believes that RAT is more successful because it clearly preserved meaning and used the strategy appropriately.

Example 23:

SL	As soon as I remembered I was not defenceless courage glowed again in my heart and I set my face resolutely for this man of the island and walked briskly towards him
RAT	وبمجرد أن أيقنتُ من كوني لستُ أعزلاً أضاءت الشجاعة قلبي، وبممتُ وجهي بعزمٍ صوب رجل الجزيرة هذا، ثم مشيتُ نحوه حثيثاً
MANT	وبمجرد أن تذكرت ذلك لم أكن بلا دفاع، توهجت شجاعتي مرة أخرى في قلبي ونظرت لرجل الجزيرة هذا بحزم وإصرار وذهبت بشجاعة إليه

Jim Hawkins used this metaphor to portray courage as a physical thing that glows in the heart. As soon as Jim remembered he had a gun to defend himself, his courage and confidence returned, and he resolved to confront the stranger, Ben Gunn, with determination. Outside of this context, the metaphor can be understood as any feeling of confidence or determination that suddenly resurfaces after fear or hesitation, as if inner strength glows from within and drives a person to act courageously. It is a stock metaphor because it is common to inner feelings and illustrates Jim's transition from fear to boldness. In RAT, the translator preserved the original image by

reproducing it in the TL strategy. This translation successfully preserved the semantic and aesthetic functions of the metaphor, is understandable in Arabic, and uses the appropriate approach, as the image is familiar and can be preserved. In MANT, the translator also preserved the original image by reproducing it in the TL strategy. This translation is also understandable and preserves the original metaphor's semantic function. Still, it does not fully maintain its aesthetic function due to the style's clumsiness and weak formulation. The researcher believes that although both translations used the same appropriate strategy, RAT is more successful because it maintains both the aesthetic and semantic functions of the metaphor.

Example 24:

SL	The doctor changed countenance a little, but next moment he was master of himself
RAT	تغيّرت ملامح الطبيب لو هلة، ولكنّه سرعان ما تمالك نفسه
MANT	تغيّرت ملامح الدكتور لفيزي قليلاً ، لكنه استطاع أن يسيطر على نفسه بعد ذلك

Jim Hawkins used this metaphor to describe Dr. Livesey's changing facial expression as he senses a shift in his inner feelings, followed by his quick control of his emotions to appear calm and collected as he silently reveals his secret to him, so that others on the surface do not hear. This is an urgent news story about the pirates' movements and their potential plan against the crew. This metaphor illustrates the Doctor's ability to control his emotions despite the shock of the news or the anxiety he felt at the time. Outside this context, the metaphor refers to anyone who can control their emotions in a problematic or surprising situation, reflecting willpower and self-control. It is a dead metaphor because it has become a regular expression of self-control and has largely lost its aesthetic function due to excessive use. The metaphor serves a semantic function because it describes a person's ability to manage their emotions and control themselves. In RAT, the translator replaced the SL image using a standard TL image strategy. This translation successfully preserves the metaphor's aesthetic and semantic functions, and it uses an understandable Arabic image. This translation successfully conveyed the meaning in Arabic and used the appropriate strategy for this

type of metaphor, focusing on its semantic function and communicating it clearly, avoiding ambiguity. In MANT, the translator reduced the metaphorical image to its meaning by using the conversion of metaphor to sense strategy. This translation also conveyed the meaning; however, it did not use the appropriate approach, as it would have been possible to preserve the metaphor rather than simply translating it into its meaning, and it is also less eloquent. The researcher believes that RAT is more successful because it used a more familiar and precise Arabic expression, which is more concise and appropriate to the nature of dead metaphor in the SL.

4.4. Summary

After analyzing the sample of 40 similes and 24 metaphors and applying Newmark's (1988) and Pierini's (2007) models, the following results were revealed, which answer the research questions:

1. How do Arab translators handle figurative language when translating "Treasure Island" into Arabic?

It was noticed that Raneem Alamiri, when dealing with similes, preserved the original image and structure of the simile in most cases. She also ensured the preservation of the aesthetic and semantic function of the simile rather than merely transfer it, as shown in the examples No.2, N.4, and N.9. In case where the simile was not understood or contained unfamiliar cultural element to Arab culture, she would replace the image with a familiar one in Arabic as shown in the examples No.3, No.6, and No.22. When dealing with metaphors, she often focused on the meaning as a top priority and dealt very carefully with the examples that a cultural equivalent could not be found or could not be retained, balancing dealing with metaphors according to their cultural clarity. No. 16 and No. 22. It was also noticed that Mohamed Nasef, when translating similes, often preserved the figurative image. Still, in some examples he ignored the fact that it was not understood nor familiar in Arabic culture, preferring to maintain the structure of the simile over cultural clarity as in the examples No.3, and No.6. When dealing with metaphors, he often tried to transform them into their intended meaning, but in some examples, he failed to convey the intended meaning or used vulgar vocabulary as in the examples No.1, and No.7.

2. What are the different translation strategies used in translating the figurative language of “Treasure Island”?

The analysis revealed that Raneem Alamiri have used five out of six strategies to translate the similes form Pierini’s (2007) model in the following order: retention of the exact vehicle twenty times in similes No.2, No.4, No.8, No.9, No.11, No.12, No.13, No.14, No.15, No.16, No.18, No.20, No.25, No.27, No.28, No.30, No.33, No.37, No.38, No.40, replacement of the image with a different image ten times in similes No.1, No.3, No.6, No.21, No.22, No.26, No.29, No.34, No.35, No.39, retention of the exact vehicle plus explication of the similarity feature(s) seven times in similes No.5, No.7, No.10, No.19, No.23, No.24, No.36, reduction of the simile to its sense twice in similes No.31, No.32, and replacement of the image with a gloss once in simile No.17, while she did not use the omission of the simile strategy.

Mohamed Nasef used four out of six strategies to translate the similes from Pierini’s (2007) model in the following order: retention of the exact vehicle eighteen times in similes No.1, No.3, No.5, No.6, No.9, No.10, No.15, No.21, No.23, No.25, No.26, No.30, No.32, No.33, No.34, No.36, No.38, No.39, replacement of the image with a different image fourteen times in similes No.4, No.7, No.8, No.12, No.14, No.16, No.20, No.22, No.24, No.27, No.28, No.31, No.35, No.37, reduction of the simile to its sense seven times in similes No.2, No.11, No.13, No.17, No.18, No.19, No.40, and retention of the exact vehicle plus explication of the similarity feature(s) once in simile No.29, while he did not use the replacement of the image with a gloss, and omission of the simile strategies.

As for metaphors Raneem Alamiri have used five out of seven metaphor strategies from Newmark’s (1988) model, in the following order: replacing the image in the SL with a standard TL image eight times in metaphors No.8, No.9, No.14, No.15, No.16, No.19, No.20, No.24, conversion of metaphor to sense six times in metaphors No.3, No.7, No.10, No.11, No.13, No.22, reproducing the same image in the TL six times in metaphors No.4, No.6, No.12, No.17, No.21, No.23, translation metaphor by simile three times in metaphors No.1, No.2, No.18, and translation of metaphor by simile plus sense once in metaphors No.5, while she did not use the same metaphor combined with sense and deletion strategies.

Mohamed Nasef used three strategies out of seven strategies form Newmark’s (1988) model, in the following order: conversion of metaphor to sense twelve times in metaphors No.1, No.4, No.5, No.6, No.7, No.9, No.10, No.11, No.12, No.14, No.15,

No.24, reproducing the same image in the TL eight times in metaphors No.2, No.3, No.8, No.16, No.17, No.18, No.21, No.23, replacing the image with a standard TL image three times in metaphors No.13, No.19, while he did not use the strategy of translation metaphor by simile plus sense, translation metaphor by simile, same metaphor combined with sense, and deletion strategies. In addition, in two metaphors, he did not use any strategy from the model because the translations were not precise in metaphors No. 20 and No. 22.

3. What are the main challenges that translators faced when translating the figurative language of “Treasure Island” into Arabic?

To answer this question, the researcher asked the translator, Raneem Alamiri, about the challenges she faced when translating similes and metaphors in “Treasure Island” and how she overcame them. The translator answered that one of the most prominent challenges she faced was that all the characters in the novel speak the language of the sea, and their metaphors and similes are entirely formed from the vocabulary of sailing, ships, and the ocean. We are faced with a text so closely connected to the world of the sea that the reader never feels they have left it, even when the dialogues take place inside homes, which are the homes of sailors. This is similar to what we see in coastal cities, where everyday language is imbued with the spirit of the water. In this novel, this is strongly evident because the adventure itself is nautical and because the world of pirates is clearly present, with all its dangers, character confrontations, and conspiracies. One of the main challenges she faced in translating the similes and metaphors was understanding the nature of this maritime language, the speaker's psychology, and the environment from which he spoke. She also faced challenges with the novel's variety of dialects. A villager speaks with a different dialect than a pirate, and the other differs from speakers from the upper or educated classes, such as a doctor or a feudal lord. Therefore, she had to precisely understand the intended meaning of a word or expression before considering its translation and how to convey it.

4. Which translation is more successful and why?

After analyzing the samples of similes and metaphors, the researcher found that Raneem Alamiri successfully translated 23 of the similes, compared to 2 out of 40 for Mohamed Nasef. Raneem Alamiri succeeded in translating 18 of 24 metaphors, while

Mohamed Nasef encountered significant difficulties in some instances. Although Mohamed Nasef made reasonable attempts in certain cases, Raneem Alamiri's translation is more consistent in preserving the literary style and figurative meaning.

Chapter Five: Discussion and Recommendations

5.1 Introduction

In this chapter, the results of the study presented in the previous chapter will be discussed, with a focus on interpreting them and linking them to the research objectives, theoretical framework, and related previous studies. This chapter aims to provide a critical perspective on the extent to which the research objectives were achieved and to clarify the similarities and differences between the study's results and previous studies. The challenges translators face when translating similes and metaphors will also be discussed, and recommendations that may benefit researchers and translators in the future will be presented.

5.2 Discussion

1. How do Arab translators handle figurative language when translating “Treasure Island” into Arabic?

By analyzing metaphors and similes in “Treasure Island” and the results presented in the previous chapter, it becomes clear that Raneem Alamiri's translation was more successful in handling figurative language than Mohamed Nasef's. This success is attributed to several factors, including the ability to understand the original text and render it into Arabic while preserving its rhetorical and aesthetic impact.

Raneem Alamiri possessed a rhetorical sense that enabled her to choose culturally and aesthetically appropriate figurative images in Arabic. She used images that retained the figurative impact while accounting for the cultural differences between the two languages. She also demonstrated a clear awareness of the importance of figurative language in shaping the novel's overall literary atmosphere and, in most cases, attempted to convey the same rhetorical effect, whether by equivalent meaning in Arabic or by preserving the image itself. Her translation was characterized by stylistic harmony and semantic coherence, while accounting for differences in the cultural contexts of Arabic and English. Her translation successes far outnumbered her failures.

However, Mohamed Nasef's translations sometimes resorted to unfamiliar or colloquial structures, transforming figurative language into literal meanings without preserving its aesthetic and rhetorical function, or even into meanings that were not

fully understood, depriving the text of its literary impact. He was more conservative, often resorting to literal solutions to clarify and accommodate the Arab reader, resulting in the loss of the text's literary and figurative dimensions. In some cases, the translation appeared to simplify or interpret the figurative meaning rather than reproducing it where it could be reproduced. This affected the text's rhetorical effectiveness and richness, as his translation failures were far more numerous than his successes compared to Raneem Alamiri. The researcher believes that successful handling of literary figurative language cannot be achieved without awareness of the rhetorical and cultural contexts of both the SL and the TL. Translation is not merely a transfer of meaning; it is also a means of cognitive and cultural construction that contributes to shaping the reader's awareness and to reproducing the original text in light of a new cultural and linguistic system, which is the most essential element. Figurative language is not merely a linguistic challenge; it is a test of the translator's sensitivity to the text and their understanding of literary language.

2. What are the different translation strategies used in translating the figurative language of "Treasure Island"?

The sample analysis in the previous chapter showed that the translators relied on a set of strategies according to Pierini (2007) and Newmark (1988) models, as it showed that the translator relied heavily on the retention of the same vehicle strategy in Raneem Alamiri translation, as it was the dominant strategy in her translation of similes that to preserve the rhetorical image in the TL, which is consistent with Newmark's theory of semantic translation and with the findings of the studies of (Alshmmari,2016), (Zahrawi et al.,2024), (Odelia, 2025), (Ramli, 2014), (Agoes et al.,2021), (Sauyai et al.,2024), and (Fumani et al.,2013), where literal translation/ retention of the exact vehicle was the dominant strategy, as some of them justified that the reason might be the ease of understanding the similes in some cases and transferring it as it is to the TL. The most widely used strategy after that is to replace the image with a different image, using appropriate images that successfully convey the meaning of the original simile and are understandable or familiar to the Arab reader. When using the same-vehicle retention strategy, she often clarified the similarity feature during translation when it was unfamiliar or added a footnote, which confirms her attention to understanding and cultural clarity. When using the reduction of the simile to its sense strategy, which is used only in the case of the absence of an equivalent or difficulty in translating the

simile, she succeeded in reducing its use. She used it once in a successful way, and the second time she used it even though it could be translated naturally, but the researcher believes that it is possible to choose this to suit the marine environment, although it was unfamiliar. Using the replacement of the image with a gloss strategy, despite its use only once, was very successful, as this balance between preserving the rhetorical image and using culturally appropriate alternative images reflects textual and contextual awareness that enhances the quality of the translation.

Mohamed Nasef also relied heavily on the same-vehicle strategy, which was the most commonly used. However, he sometimes used it in situations where the original image was unclear or unfamiliar to the Arabic reader. However, this strategy is used when there is cultural clarity and ease of understanding. The translator also relied on replacing the image with another. However, he failed several times to find an equivalent image in terms of impact and meaning, resulting in an inaccurate or even misleading translation. This indicates the translation's failure to preserve the original text's aesthetic function. This strategy aligns with Newmark's (1988) communicative theory, which assumes that the same effect on the reader in the SL will be reproduced through a more familiar image in the TL. In using the reduction of similes as a sense strategy, the translator employed it more frequently than Raneem Alamiri and used it in similes that did not present cultural ambiguity or translation difficulties. While some similes were culturally ambiguous, he did not translate them in a way that was understandable or familiar to the original. In using the retention of the exact vehicle plus explication strategy, he used it once, conveying an unintended meaning.

Despite similar strategies, the practical application of the two translations differs radically between the translators. Raneem Alamiri's translation demonstrated greater ability to select alternative images that align with the text's thematic and rhetorical context, thereby achieving a better balance between expressive effectiveness and fidelity to the original. Meanwhile, Mohamed Nasef used alternative images that were irrelevant to the context, lacked impact, or distorted the rhetorical dimension, thereby weakening the text's aesthetics and semantic impact. The researcher believes that literal translation alone is insufficient to convey complex similes unless it is supported by a thorough understanding of the text's rhetorical function. However, attempting to use communicative translation requires deep cultural and linguistic expertise, which Mohamed Nasef lacked. Therefore, the difference lies not only in the strategy used but also in its effective employment. Although both translators used them, Raneem

Alamiri's translation achieved greater rhetorical impact due to the precision of its choices.

As for metaphors, the two translators employed distinctly different strategies. Raneem Alamiri primarily relied on replacing the image in the SL with a standard TL image, a strategy she used most frequently in her translations. The purpose of this strategy was to create a rhetorical image familiar to both the Arabic language and culture, while simultaneously preserving the original meaning and aesthetic function of the metaphor. Raneem Alamiri applied this strategy with great care, thus maintaining the spirit and rhetorical beauty of the original text without sacrificing comprehension or clarity. She also used the strategy of reproducing the same image in the target language in some cases where the original image could be conveyed literally and understood by the Arabic reader. The strategy of converting metaphor to sense was used only when conveying the original image would lead to ambiguity or cultural alienation. This diversity of styles reflects a balance between communicative and semantic translation, in line with Newmark's (1988) theory, as the translator sought to ensure the text's clarity for the Arab reader while preserving its rhetorical value.

As for Mohamed Nasef, he relied more heavily on the strategy of converting metaphor to sense, aiming to convey the direct meaning to the Arab reader, even at the expense of the original rhetorical image. This approach can be explained by his attempt to simplify the text, making it clear and easily understandable, especially in passages where the metaphor in the source language might be complex or culturally unfamiliar to the Arab reader. However, the excessive use of this strategy sometimes weakened the text's rhetorical impact. It diminished its literary beauty, particularly when Mohamed Nasef resorted to colloquial vocabulary or conceptually imprecise expressions, leading some constructions to lose their literary quality. It is worth noting that previous studies, such as those by Sembiring (2020), Nigtyas (2021), and Simanjuntak (2017), have shown that the most frequently used strategy for translating metaphors is to reproduce the same image in the target language. However, the results of this study differ from those findings.

It was found that Raneem Alamiri's most frequently used strategy was to replace the image in the source language with a standard image in the target language, while Mohamed Nasef's most common strategy was to transform the metaphor into a meaning. The researcher believes this difference can be attributed to the language and

cultural differences, as this study was conducted from English to Arabic. In contrast, previous studies were conducted between more culturally similar languages.

These results are likely related to the nature and culture of the target language, as translation into Arabic sometimes requires reshaping the rhetorical image to align with the literary and cultural traditions of the Arab reader. The researcher suggests that Raneem Alamiri may have resorted to a replacement strategy to make the rhetorical image more accessible to the reader. At the same time, Mohamed Nasef relied on semantic shifts to avoid ambiguity or misunderstanding, reflecting a difference in approach and style between the two translators.

Furthermore, Mohamed Nasef deviated from the strategies classified in Newmark's (1988) model at least twice, resulting in an inaccurate and incomprehensible translation. The figurative features were absent from the target text and could not be categorized within or outside of any of Newmark's (1988) strategies. This contrasts with the findings of Fumani et al. (2013), in which the translator deviated from the established model, yet the translation remained comprehensible and successful. This may indicate a stylistic or cultural awareness that enabled the translator to produce an effective translation, although deviating from the model does not necessarily equate to failure. Among the strategies employed, neither translator omitted metaphors; instead, both sought to preserve them through substitution, transformation, or reproduction. This contrasts with the Akundabweni (2014) study, which showed that the translator omitted 100% of metaphors, deeming them difficult to convey or unnecessary. This indicates a different approach to dealing with literary texts, perhaps due to varying awareness among the translators of the importance of rhetorical imagery in shaping the narrative's overall atmosphere, or to differences in the methodologies employed in analysis and translation.

The researcher found that translators' use of diverse translation strategies based on the models of Newmark (1988) and Perini (2007) clearly demonstrates the application of Newmark's theory in communicative and semantic translation. They move between strategies aimed at making the text more transparent and understandable to the target-language reader, and others that preserve the semantic and stylistic meaning of the source text. This application demonstrates a thorough understanding of the text's needs and cultural context. It underscores that effective translation requires balancing the translation's suitability for the recipient with its fidelity to the original text.

3. What are the main challenges translators faced when translating the figurative language of “Treasure Island” into Arabic?

After providing a brief overview of the challenges the translator faced in translating metaphors and similes, the researcher will present the translator’s answers, supported by examples, explaining these challenges and how she overcame them. Raneem Alamiri stated that it was difficult, especially when describing ship parts, but the novel's ship is different from traditional Arab ships, which made the task even more challenging. She searched through books and online sources and discovered that many of the terms do not appear in Arabic ship terminology. Even when she did find sources that described local sailing ships, such as the ‘boom boat’, for which she found drawings detailing the ship’s parts, but in the colloquial dialect common among Gulf sailors who use this vessel. Therefore, she needed a great deal of time and effort to identify the name of the required part and translate it accurately. As for deletion, she did not delete anything from the text, because one of the objectives of this translation was to be complete; she was careful to keep every detail, even the seemingly minor ones, because they contribute to the text's richness.

For example, in ‘ He drank slowly, like a connoisseur,’ the word ‘connoisseur’ has a precise meaning. However, its use is intentional, as the speaker likens this man, with his rough, suspicious appearance, to a connoisseur or wine expert. This use is both humorous and cleverly contradictory. Thus, she wanted to maintain this clever observation. In the example ‘ like a fog-horn,’ the fog-horn carries its own meaning, a horn sounded to alert and warn when fog is gathering and making it difficult to see. However, here we return once again to the importance of the environment. Here, the English sailor uses the fog-horn as a simile when he sees someone blowing with anger. Just as an Arab Bedouin uses a familiar image, describing anger as a fire boiling in his chest or a burning coal in his heart, or someone who feels bad about him likens his voice to the cawing of a crow, the English sailor uses tools from his environment. The foghorn is well-known in the novel, so when the character uses this simile, it is familiar in the novel's world but may not be to the Arab reader. So she researched it, understood its function, and then translated it.

In this novel, she often leaned toward literal translations because they preserve the text's spirit. However, she sometimes added a footnote to clarify it when she felt it was ambiguous. Although she knows that footnotes are not preferred in novels, and

some see them as burdensome or disruptive to the reader's focus, in some cases, she finds them necessary. They clarify an obscure concept she did not want to translate into a familiar alternative in the mind of the Arab reader, or perhaps because they touch on something new that the Arab reader is not familiar with and has not encountered elsewhere, and requires clarification about it and its function.

In the example 'the doldrums,' an area in the ocean where the winds abide, making it difficult to navigate, the simile here comes from the heart of the ocean itself. She could have used a simile closer to the Arab reader's mind, but it would have come from outside the novel's world. She felt that she was stepping outside the spirit of the text. In the example 'wriggling like an eel,' it means like a snake, but also specifies the type of snake: a sea snake. This reaffirms that the rhetorical images in the text are not arbitrary but drawn from the characters' everyday experiences. These characters do not see desert or jungle snakes, but rather, in their daily lives, they see sea snakes, and this is where the simile comes from. Therefore, she was keen to keep the reader within this aquatic world as much as possible, even if that required a simple explanation or marginal note in certain places. Even in 'And if I am not to have my rum now I am a poor old hulk on a lee shore,' when the character longs for the pirates' favourite drink (rum), she could have chosen an image closer to the Arab environment, as if the character had translated it as saying *وإذا لم أشرب الروم الآن فسوف أكون مثل سفينة قديمة متهالكة على ساحل مهجور*. This would be understandable to the Arab reader, but it deviates from the maritime dialect the character speaks. The pirates' favourite drink is rum, and the simile is very clever, so she preferred to translate it as is, because it conveys the maritime atmosphere and the world of ships.

In the example 'a fine dance- like a hornpipe in a rope's end and an Execution Dock,' it would have been possible to suffice with a translation that conveyed the general meaning. However, omitting details like the hornpipe dance or the execution noose would have deprived the text of much of its depth and historical context. Pirates were executed by public hanging to serve as an example, with their bodies hanging in the air. Therefore, when the speaker used this description, it was not random. The scene of a pirate being hanged in the air is familiar to all pirates. Another major challenge was the pirates' accent, which reminded her of the accent used in the Pirates of the Caribbean film series. She was careful to convey their way of speaking without making their translation sound like the other characters' accents, as each group has its own distinct style. Therefore, for her, the translation was a combination of literal and

interpretive translation to make the similes and metaphors as straightforward as possible in Arabic.

For example, in ‘relaxed the cords of discipline,’ she chose to translate it as أرخى حبال الانضباط. The meaning is clear to the reader even with a literal translation, and the choice of the word ‘cords’ in the original text is intentional; it is directly related to the ship’s environment, where ropes are used to control everything. It could have been translated to mean something similar, such as a loss of discipline or a slackening of order, but the metaphor in this form lacks the same nautical character. Therefore, the literal translation here is more appropriate as it is precise, clear, and preserves the image of the sea. In the example ‘your whole business gone to wreck,’ she chose to translate it familiarly, while retaining the element of wind, which is still associated with sailing ships.

In the example ‘you are all in a clove hitch,’ which is the name of a knot in a rope and is a metaphor used by sailors to denote being in trouble. It is like falling into a quandary. If she had translated it, the meaning would not have been entirely clear. Therefore, she decided to integrate the interpretation within the sentence using وقعتم. She relied on the reader’s intelligence and completed the original sentence with it, because this verb conjures up the idea of being in a predicament.

In the example ‘he went to his maker,’ she chose to translate it as أسلم روحه إلى بارئها. This is one of the phrases that can be understood from the context, even in a literal translation. However, if it were translated as عاد إلى صانعه it would sound strange, unfamiliar, and clumsy. Therefore, she used a familiar expression that accurately conveyed the meaning. Even if she had translated it as عاد إلى خالقه the meaning would have been conveyed. However, she found that أسلم روحه إلى بارئها conveys the meaning without compromising the original. In ‘slave to Tobacco,’ she translated it as عبد للتبغ. The translation is literal but explicit, conveying the intended meaning without any need for modification or clarification. Many people are prisoners of their habits, and since the speaker is referring to a man who smokes heavily, he is a slave to his habit. Therefore, she found the literal translation to convey the meaning clearly, and it is also beautiful in its original form.

In the example ‘But the dead men, sir, hang about your neck like mill-stones,’ she translated it as ولكن يا سيدي إنَّ ذنب القتلى معلق في رقبتك وإنه لعبء ثقيل كحجر الرحي This is also a literal translation, but it is entirely understandable in Arabic and has a very

aesthetic and expressive effect. The researcher believes that, through these examples, the translator was aware of the challenges of figurative language and this particular novel, and attempted to overcome them through individual effort and flexibility in adapting to the text. Her decisions indicate her constant endeavour to consolidate the text's aesthetic and semantic functions, reflecting her creative engagement with the translation and her awareness of the importance of figurative language in enriching it, including similes and metaphors. She also believes that translating figurative language is not an easy task, as it requires research and a deep understanding of the text to be translated, as well as knowledge of cultural elements and what is familiar and unfamiliar to the Arab reader, so that the translator can produce a rich, understandable translation that preserves the original character of the source text.

4. Which translation is more successful, and why?

Based on the researcher's use of Pierini's (2007) and Newmark's (1988) models for translating similes and metaphors, and considering these two models as reference tool for analyzing translation performance and the strategies used, it became clear that Raneem Alamiri translation is more successful than Mohamed Nasef translation, whether in translating similes or metaphors, as the translator showed an excellent and clear consistent with the adopted models, as she was able in most cases to apply the appropriate strategy to the context in which the simile or metaphor appeared, while ensuring understanding and taking into account the Arab reader, and at the same time preserving the aesthetic and semantic function of the figurative language that has a maritime character and enriches the text, which contributed producing a successful Arabic text. This is consistent with Newmark's (1988) theory of semantic and communicative translation, as the translator achieved an outstanding balance between the two approaches and succeeded in most cases due to her flexibility, awareness of her translation choices, and well-considered decisions.

5.3 Summary

The analysis in this chapter demonstrates that translating the figurative language in "Treasure Island" requires a delicate skill to balance preserving the rhetorical impact of the source text with adapting to the TL's cultural and linguistic characteristics. The

study highlighted apparent disparities among translators in their ability to convey figurative meaning, with Raneem Alamiri demonstrating greater proficiency in navigating linguistic and cultural differences, thereby contributing to a more impactful and profound literary translation. The chapter also addresses the most prominent challenges faced by translators, identified through an interview with translator Raneem Alamiri, thereby enabling a deeper understanding of cultural and rhetorical characteristics to ensure the quality of literary translation. This study opens the door to future studies aimed at developing translation performance and enhancing the integration of theory and practice.

5.4 Recommendations

Based on the results of the study, the researcher suggests the following recommendations:

1. Enhancing the cultural aspect of literary translation.
2. Choosing eloquent vocabulary appropriate to the literary style and avoiding vulgar or colloquial vocabulary that may detract from the beauty of the text.
3. Adopting a comparison between different translations of the text to understand translation choices.
4. Preparing bilingual dictionaries specialized in figurative images in English and Arabic.
5. Encouraging the establishment of training programs and workshops to enhance translators' understanding of figurative language and literary rhetoric.
6. Enhancing the practical aspects of training translation students, especially in literary translation and figurative language.
7. Directing attention to the translation of children's literature, as it contains many metaphors that are difficult to convey.

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Appendices

Editing Report

This is to certify that I, Dr. Tahani R. K. Bsharat, have thoroughly proofread and linguistically edited the thesis, A Comparative Analysis of Figurative Language in Two Arabic Translations of Treasure Island. The entire dissertation was carefully reviewed to ensure accuracy, grammatical correctness, and stylistic consistency throughout all chapters. During the editing process, I corrected grammatical and structural errors, refined sentence constructions, and rephrased several passages to enhance clarity, coherence, and academic tone.

Furthermore, the thesis was fully processed and checked using Grammarly, ensuring a comprehensive linguistic review and adherence to the highest standards of academic English. As a result, the thesis is now free of significant linguistic errors and presented in a clear, precise, and academically polished style.

Sincerely,

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تحليل مقارن للغة المجازية في ترجمتين عربيتين لرواية جزيرة الكنز

عروبه غالب يوسف علي

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ملخص

تهدف هذه الدراسة إلى تحليل كيفية تعامل المترجمين مع اللغة المجازية، وخاصةً الاستعارات والتشبيهات، في ترجمتين عربيتين لرواية "جزيرة الكنز". وتعتمد الدراسة على منهج تحليلي نوعي قائم على مقارنة الترجمتين، بالاعتماد على نموذج بيرني (2007) لتحليل ترجمات التشبيهات، ونموذج نيومارك (1988) لتحليل الاستعارات والتشبيهات، كإطارين نظريين رئيسيين للتحليل. وشملت عينة الدراسة 40 تشبيهاً و24 استعارة. وأظهرت النتائج أن ترجمة رنيم العامري تميزت بالحفاظ على المعنى المجازي والطابع الأسلوبي للنص الأصلي، بينما اتسمت ترجمة محمد ناصف بالبساطة وضعف التأثير البلاغي. وفي ترجمة التشبيهات، كانت استراتيجية الحفاظ على الصورة نفسها هي الأكثر استخداماً من قبل كلا المترجمين. في ترجمة الاستعارات، اعتمدت رنيم العامري بشكل أساسي على استراتيجية استبدال الصورة في اللغة المصدر بصورة قياسية في اللغة الهدف، بينما اعتمد محمد ناصف بشكل أكبر على استراتيجية تحويل الاستعارة إلى معناها. تُظهر هذه النتائج أن رنيم العميري أظهرت وعياً واضحاً بالتوازن بين الترجمة التواصلية والدلالية، كما اقترح نيومارك (1988)، مما مكنها من تحقيق ترجمة دقيقة وجذابة من الناحية الجمالية. يتناقض هذا مع ترجمة محمد ناصف، التي غلب عليها الطابع التفسيري على حساب التأثير البلاغي للنص. توصي الدراسة بزيادة الاهتمام بتدريب المترجمين على التعامل مع اللغة المجازية في

النصوص الأدبية، مع التأكيد على أهمية الوعي الثقافي والجمالي في نقل الصور البلاغية إلى اللغة الهدف. كما توصي باستخدام نماذج تحليلية، كتلك التي طورها نيومارك (1988) و بيرني (2007)، في تدريس الترجمة الأدبية، لأنها توفر أدوات دقيقة لتقييم جودة الترجمة.

الكلمات المفتاحية: التشبيهات، الاستعارات، الثقافة، استراتيجيات الترجمة، الترجمة العربية