

Translating Literary Styles of Metaphors in Brontë's *Jane Eyre* and Translators' Authority

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Abstract: This study investigates the different authors' styles in translating metaphors of the canon *Charlotte Brontë's Jane Eyre* novel and examines whether translators' authorial weights (TT1 and TT2) may assist maintaining the ST content and messages. It also examines to what extent the target texts have been successfully able to render the ST metaphors faithfully in Arabic language based on using the equivalent's style. This study is a qualitative comparative analysis in nature and it is based on the theoretical part of Newmark (1998); Abdul-Raof (2015); Yassen (2013); Oliynyk (2014); Zahaprova (2016); Dickins, Hervej, & Higgins (2017); Bani Abdo (2017); and Haynes (2015). The studied sample (20 metaphors) is chosen randomly by the researcher. Two translators are selected based on their authorial weight as authors and translators. The translator of the TT1 ought to have more authority and authorial weight as a writer and a translator than in TT2. The study concludes that TT2 sometimes fails to render the exact intended meaning of the source text's metaphors. TT1 also represents to some extent successfulness in translating the selected sample. Additions or omissions may successfully be used sometimes. Finally, the data analysis reveals that translators who possess sufficient authorial weight and experiences as an author and/or a translator are said to have a better translation. As a result, this study reveals that TT1 was more successful to translate the ST than TT2.

Keywords: literary styles, authorial weight, metaphor, translation, English-Arabic

Introduction

Translating a literary work from a language into another is not an easy job. As to figure out the aesthetic features of any literary work might be problematic and takes long time. The aesthetic features of any work might be included by the author to represent messages for readers (Bani Abdo and Abu-faraj, 2019). These features sometimes are hard to be figured out by the translators. Being a good translator, writer, or author may help in finding these features that assist the translator to render the ST into the TT appropriately (Bani Abdo, 2017). Translators or authors who have the same authorial weight as the original author who could figure out the aesthetic features and the figurative elements in the source text (ST) and involve it in TT may support the claim of having an identical work in the TT compared to the ST (Teilyano, 2007). Consequently, this study investigates if the target equivalents' (TT1 and TT2) of *Charlotte Brontë's Jane Eyre* can/ cannot be achieved successfully with canon translators who have authorial weight to some extent. Therefore, this study examines the different styles of two Arabic translators (*Munir Baalbaki* (TT1) and *Helmy Murad* (TT2)) in translating the canon

work (*Jane Eyre*) of a canon writer (*Charlotte Brontë*). One of those translators is considered to be a canon writer and a translator in the Arabic world; whereas, the other is not. In this study, the aesthetic features and the figurative elements of the ST metaphors will be examined in two Arabic translations (TT1 and TT2).

As known, translation is textual replacements' substitution in the TT (Classe, 2000 p.352). It also considered to be messages' replacement of different languages (Newmark,1998, p.21) or an equivalent of linguistic structures of text equivalence as for Jiang (2008) and Bajnaid et al. (2019). Bani Abdo and Abu-Hammad (2019) indicate that translating a literary work can be analyzed through multidimensional implications of both source and target cultures and languages. Translation for other scholar is a style substitution and preserving the intended meaning (Boase-Beier, 2014 and Bani Abdo, 2017). Jiang (2008) believes that figurative language is also must be clearly rendered in the translation. It is considered much more than replacing words between languages. These elements of figurative features of any text are not given as readymade or finally formed realities. These elements are inherited images for realization. Translators must be aware of them and must actualize them in the translation. House (2015) states that translators must be faithful in translating the ST. translating metaphors couldn't be easily outlined but translators must work to have the best shape of the ST and render it in the TT (Abdo and Yaseen, 2019). Assessment of translation must include all aspect of the ST and transfer it into the TT. Therefore, this study examines metaphors' substitutions of the ST in TTs.

Statement of the Problem

Authorial weights and canon authors' issues are rarely discussed in the field of the translation. These issues are really crucial to get faithful equivalences in the TT compare to the ST. Translators must be conscious when they translate a canon text that has authorial weight within a specific culture or they might misinterpret the text into another language or culture. Many Arabic translators would translate any type of work with no sense of canonistic for the original author and what might do that mean. Therefore, this study focuses on these issues and how these important elements may affect the translation. As a result, this study discusses *Charlotte Brontë* as a canon writer and her authorial weight as an English novelist and poet and to compare her notable work (*Jane Eyre*) with two Arabic translators. The study will seek of to find the differences among the canon work (*Jane Eyre*) and the two Arabic translation through investigating different metaphors used in the ST and compare them to their counterparts in TT1 and TT2.

Purpose and Significance of the Study

The main purpose of this study is to evaluate the translations (TT1 and TT2) of *Charlotte Brontë's Jane Eyre* novel stylistically. It examines the translation of *Jane Eyre's* metaphors in Arabic provided by two translators. It may significantly help translators to achieve a high degree of equivalence in translating a canon text by canon author from English into Arabic. How translators' styles may affect the attended meaning by the canon author depending on their knowledge about the authorial weights of the writer and his work. This study draws attention to important concepts (canon text, canon author, and authorial weight) in the translation field that might be very supportive for translators to understand their abilities in rendering a canon text of a canon author.

Research Questions

This study investigates whether the different styles of authors in translating metaphors in a canon novel (*Charlotte Brontë's Jane Eyre*). It also examines whether translators' authorial weight (TT1 and TT2) assist maintaining the ST style. It also examines to what extent has TTs been successfully rendered the ST metaphors in Arabic based on using the equivalent style.

Review of Literature

There is always the need to translate the important literary works from language into others which helped to develop a global culture understanding. In the part of the study, the researcher will shed the light on the author (*Charlotte Brontë*), her novel (*Jane Eyre*), the translators, and the related concepts of this study.

The Novel (ST- Jane Eyre)

The novel is the second novel written by *Charlotte* and was published in 1847 as an Autobiography. It contains 38 chapters and three volumes and it is considered to be one of the most famous romantic novels of all time. *Charlotte Brontë* has been called the “first historian of the private consciousness”, since that novel has made a revolution for prose fiction and considered to canon work of the English culture. *Charlotte* uses the first- person narrative style focuses on its protagonist's moral and spiritual development. The novel involves social criticism based on Christian morality. It discusses different topic such as class, sexuality, religion, and feminism (UTC, 2020).

The Author of the ST

Charlotte Brontë is a canon English novelist and poet. Her novels represent the classics of English literature. She was born in Thornton, England in 1816 and died in 1855. She wrote many novels such as *Jane Eyre*, *Shirley*, *Villette*, and *The Professor*. She wrote her first poem at age 13 and more than 200 poems. Her style of writing had shifted from supernatural tales into realistic stories and took out her sorrows (UTC, 2020).

The Translators (TT1 and TT2)

The first translator is *Munir Baalbaki*, who is a Lebanese literary figure in the Arab world. He is a well-known novelist and named the ‘master of Arabic dictionaries and translation’ as he is known by his lexicographical work *Al-Mawrid Dictionary*, *Al-Mawrid encyclopedia*, and *mu'jam rawā'i' alḥakma wala'qwāl alḳālida*. He is also known as an experienced translator into Arabic language. He has translated more than 25 novels into Arabic language. He received many international awards (Wikipedia, 2020). The second translator is *Helmy Murad*. *Dr. Murad* is an Egyptian writer who was the minister of education at Egypt in 1969. He got his PhD from University of Paris majoring in public affairs. He translated many novels such as *Jane Eyre* and *Doctor Zhivago* (Alkhateeb and Hussien, 2019). Accordingly their translations of *Jane Eyre* lack the authorial status of the original. The translator of TT2, ‘*Helmy Murad*, is not well known either as a novelist, translator, or as a scholarly figure. His translation of *Jane Eyre* can,

accordingly, be regarded as having even less authority than that of *Baalbaki* who is known as a writer and a translator.

Types and Problems of Translation

Catford (1965, P.25) and Dickins, Hervey, & Higgins (2017) have categorised translation into the following types:

1. Free translation is considered as unbound equivalences.
2. Word for word translation is essentially rank bound at word level or to some extent morpheme equivalences. They call it as interlinear translation that shed light on the ST structure.
3. literal translation is the straight donotative meaning from dictionary.
4. Free translation, as believed that the grammar or vocabulary are completely different.
5. Translation by omission is simply omitting word, pharses, or sentences in TT.
6. Translation by addition is simply adding information the (TT) that is not found in the (ST).

Meryem (2009) identifies some translations problems that face by translators as follows: (i) Grammatical problems; (ii) Stylistic problems; (iii) Lexical problems; and (v) Culture problems.

Style, Authority, Canonity, and Metaphor

O'Neill (1992) states that good translatos' styles give the readers an interesting experience simliar to the original one. Good translators may add extra element to make the translated work meet readers' expectations. Such addition could be sensed mostly when the translator is an author with a special importance, or has his canonity and authority in his work. Professional translators who are well informed with good knowledge of both languages can produce excellent translations with good weigh. In addition, writer and the translator's styles affect the way that readers accept the work. There is an assumption that translations done by "real authors already" are somehow superior, better, more the "real thing" than translations done by individuals who are not real authors.

Yassen (2013, p.59), Park (2009), and Oliynyk (2014, p.124) classify metaphors as the following: (i) Absolote metaphor are those where there is no apparent similarity, possible perception between the borrowed name to it, and the borrowed name of it; (ii) Active metaphors are those that have not yet become part of the daily use of language; (iii) Complex metaphors are those that blend uniform over another; (iv) Compound Metaphors that draw attention to the multiplied similarities between the borrowed name of it and the borrowed to it; (v) Dead Metaphor are metaphors without figurative meaning. Dead metaphors often used when describing the time and space, geographical objects and activities of people, metaphors are often words that distinguish parts of the body, natural phenomena, and abstract astronomical concepts; (vi) Clichés Metaphors are metaphors that lost their aesthetic sense and are used only in connotative function, in order to express thoughts more clearly often with a larger share of emotions; (vii) Stock Metaphors are effective means of describing concrete or abstract concepts, which have an emotional impact on the reader and unlike dead metaphors have active aesthetic function.

Arabic metaphors are called *Istiarah*. there are two types if Arabic metaphors. The first one is Metaphor declarative (*Alistiarah Altasriheia*) and the second one is *Al istiarah Al makniah* (Abdul-Raof (2015).

The choice of the optimal translation principle for the whole text and translation of metaphors are the major challenges for translators. Metaphors are divided into single lexical unit and compound or common which represent by a word-group, a phrase, a sentence or a whole text. Newmark explains metaphors depend on two functions as the connotative and aesthetic ones. The connotative function describes both concrete and abstract concepts vividly and the aesthetic function that provides an aesthetic impact on the reader (Newmark 1998).

Zahaprova (2016) discusses five types of translation's mistakes and their reasons of occurrence as follows: (i) Mistakes, condition by misunderstanding of the meaning of the source; (ii) Miscomprehension at the level of "sign-concept; (iii) Misunderstand at the level of sign-a complex concept; (iv) Lack of understanding at the mark of sign – judgment; and finally (v) Misconception of an objective situation. Haynes (2015) believes that translating style is distinctly approves the ability to transfer the way in which something is written or performed as distinct from the content of the writing or performances. Style may affect the translation process, ways of thinking and cultures. Translators must show a bi-lingual ability and a bi-cultural vision in order to overcome the translation problems of metaphors. Bani Abdo (2017) says that style is not easy to define. It is the sum of the linguistic features and contextual parameters associated with any text.

Translation equivalence is essential part of the translation process between the SL and the TL text (Meryem, 2009, p.5). Dickins, Hervey, & Higgins (2017) mention two types equivalence. The descriptive equivalence which denotes the relationship between ST features and TTfeatures that are seen as directly corresponding to one another, regardless of the quality of the TT. The second one is the prescriptive equivalence which denotes the relationship between an SL expression and the canonic TL rendering of it as required.

Methodology

Background of the Study

Translating metaphors of *Charlotte Brontë's Jane Eyre* in Arabic language is not an easy task. It is one of the most problematic issues for translators that may lead to misinterpretations or loss of meaning. Capturing all the denotative or the connotative associations of any metaphor may seem really problematic for translators and may not be successfully fully captured in the TT. The study investigates the translation metaphors in order to define the different styles might be used by ST author and translators. Therefore, the study examines the corresponding Arabic equivalents of *Charlotte Brontë's Jane Eyre* metaphors. Consequently, this study is a qualitative comparative analysis investigating two Arabic translations of *Jane Eyre* in terms of translating metaphors' styles based on the theoretical part of Newmark (1998); Abdul-Raof (2015); Yassen (2013); Oliynyk (2014); Zahaprova (2016); Dickins, Hervey, & Higgins (2017); and Haynes (2015).

Newmark (1998) suggests different tactics to convey metaphors into another language. They are (i) Reproducing the same image in the TL; (ii) Replacing the image in the SL with a standard TL

image which does not clash with the TL culture; (iii) Translating of metaphor by simile, retaining the image; (iv) Translation of metaphor (or simile) by simile plus sense, or occasionally metaphore plus sense; (v) Conversion of metaphor to sense; and (vi) Deletion. If the metaphor is redundant or serves no practical purpose, there is a case for its deletion, together with its sense component. Translation of metaphor by the same metaphor combined with sense. The addition of a gloss or an explanation by the translator is to ensure that the metaphor will be understood.

In addition, the analysis is based on different features of authorial weight, canon author compare to non canon translators and to see how these features may affect the translation's product of *Charlotte Brontë's Jane Eyre*.

Procedures

Jane Eyre is known to be highly metaphorical. A lot of metaphors can be found on every page of the novel to express a different idea. The selected sample of the study represents the prominent metaphors of the ST. As mentioned earlier that the novel consists of three volumes with different themes. The study has selected 20 metaphors from the ST randomly as a representative data to study. These selected metaphors are categorized based on Newmark (1998) classification of metaphors. Then, a comparison between the source text and the target text are structured to see if these metaphors and the ST author's style are conveyed ideally. Finally, the final findings will be attached to the authorial weight of the ST style and TTs styles. The present study analyses the English to Arabic translation approaches adopted in rendering metaphors in the novel. This study adopts an analytical and comparison method, and focuses on the translations of metaphors of the selected novel.

The researcher has identified two translators based on how well-known in the sense of their authorial weight as writer and translators. The first translator is *Munir Baalabki* who is known of his work in the Arabic world and to some extent has authorial weight as a writer and a translator. His lexicographical work such as *Al-Mawrid Dictionary and Al-Mawrid encyclopedia* are canon works for the Arab world. *Helmy Murad* was the second translator of *Jane Eyre*. Although, he was an well-known Egyptian politician but he has less authorial weight as an author or a translator compared to *Baalabki*.

The following scripts in table (1) are the selected metaphors including the ST and their Arabic target equivalents.

Table: 1

ST and their Arabic target equivalents.

No.	ST	TT(1)	TT(2)
1	He called me "Rat! Rat!"	لكنه «صرخ فأرة! فأرة»	لكنه راح يصيح بي : « يا لك من فأرة! فأرة...»
2	I really saw in him a tyrant: a murderer.	رأيت فيه حقا طاغية من الطغاة، قاتلا من القتلة.	رأيت فيه شخصا عاتيا... قاتلا حقا.
3	Take here a way to the red room	ابعداها الى الحجرة الحمراء	احملاها الى الحجرة الحمراء
4	She is like a mad cat	انها مثل قطة مسعورة	لانها اشبه بقطعة مجنونة!
5	Or rather out of myself as the French would say.	او خارجة عن طوري بعض الشيء كما يقول الفرنسيين	او بالأحرى اقلت مني زمام الامور
6	I mounted into the window-seat	و ارتقيت الاركة المحاذية	ثم ارتقيت قاعدة النافذة

7	I sat cross legged like a Turk	جلست متربعة على الطريقة التركية	جلسة متربعة كجلسة الاتراك
8	With nipped fingers and toes	اصابع خدرها البرد الذي اضر بيدي وقدمي	اصابع يهرؤها البرد
9	I know her naughty tricks	انا اعرف حيلها الشيطانية	انني اعرف حيلها الخبيثة!
10	I cry because I am miserable	انني ابكي لانني فتاة بانسة	انما ابكي لانني تعسة!
11	So cruel that I think I shall never forget it	عملا وحشيا - وحشيا الى درجة يخيل الي معها اني لن انساها ما حبيت	قسوة بالغة لن انساها قط
12	She said possibly I might have some poor ,low relations called Eyre	فكان جوابها من الجائز ان يكون لي انسياء فقراء حقيرون يدعون باسم «ايير»	فقالت: ان من المحتمل ان يكون لي بعض اقرباء فقراء وضعيين من عائلة ابي
13	Poverty looks grim to grown people	ان الفقراء ليبدو في اعين الكبار كالح الوجه بشعا	ان الفقر يبدو في نظر الكبار عابسا كالحا
14	But one really cannot care for such a little toad as that	لكن المرء لا يستطيع ان يكلف بضعفه صغيرة مثلها	لكن المرء لا يسعه ان يعني بمثل هذه الضفدعة الصغيرة !
15	It tarried, however days and weeks passed	فقد تصرمت ايام و اسابيع	انقضت ايام و اسابيع
16	Bad animal !	البهيمة الشريرة	الحيوانة الشقية!
17	Swept me like a whirlwind	جرقتني في عنف وكأنها زوبعة	دفعنتني كالاعصار
18	Crushing me down on the edge of my crib	ثم طرحنتني على حافة السرير	ثم سحقنت احد ضلوعي
19	And gazed at me as if she really did not know wether I where child or fiend	وحدقت الي و كأنها لم تدر، حقا اطفلة انا ام عفريته	حملقت في و كأنها لم تكن تدري فعلا ما اذا كنت طفلة او (عفريته)!
20	You a little sharp thing	يا لك من مخلوقة صغيرة لاذعة اللسان	يا لك من صغيرة لاذعة

Data Analysis

This analysis explains the meaning of each metaphor. Then, it discusses the metaphorical features and provides a discription of each metaphor. The types of metaphors; the common type; the Arabic translations to determin the metaphors' elements (topic, vehicle, and the ground of similarity) are categorised and based on Newmark (1998); Abdul-Raof (2015); Yassen (2013); Oliynyk (2014); Zahaprova (2016); Dickins, Hervey, & Higgins (2017); and Haynes (2015). The analysis of the 20 selected metaphors is as follows:

1. He called me "Rat ! rat!"

- ST- This metaphor expresses 'when Jane fought with John, she hit him hard so he called her Rat. He depicted her like Rat probably because of her small size compares to his, and how she attacked him like a prey. This metaphor is a compound metaphor.
- TT1- translated this metaphor as (لكنه "صرخ فأرة ! فأرة) and TT2 as ("يا لك من) (لكنه راح يصيح بي :يا لك من) (فأرة ! فأرة..).
- The image of Jane as a 'rat' is clear in the ST, TT1 and TT2. TT1 did not mention the topic (المشبه). Arabic readers might think that 'John really saw a rat'. TT1 omitted the 'topic'.
- TT2 used literary translation as (لكنه راح يصيح بي). The metaphor, here, are known in Arabic as 'declarative metaphor' and the elements of metaphor is called *Istiarah*.
- TT1 omitted the topic.

- TT2, Jane is the 'topic', the vehicle is the 'rat', and the ground of similarity is the small size and the attack speed like a rat.

2. *I really saw in him a tyrant : a murderer*

- ST- when John fought with Jane, she described him as a tyrant and as a murderer, to describe John of being unjust and oppressor who takes others' right. Calling him as a murderer (who committed a crime) when they fought with each other. She depicted him as a tyrant and a murderer who took control her rights. this metaphor is a compound metaphor.
- TT1 and TT2 translated the metaphor as (رأيت فيه حقا طاغية من الطغاة, قاتلا من القتلة) and (رأيت) (فيه شخصا عاتيا... قاتلا حقا) respectively.
- TT1 has conveyed th metaphor and the image. TT1 uses verbal assurance when the translator ahs repeated these words (killer and killers قاتلا من القتلة) and (tyrant and tayrants طاغيا من الطغاة).
- TT2 is a literal translation. The metaphor and image are conveyed. The translator uses the word (really حقا) to be confirm the adjective (murderer). It is a declarative metaphor. The topic is 'John', the vehicle is a 'tyrant' and a 'murderer'. The ground of similarity is being 'oppressor, cruel, and violent'.
- TT1 is more faithful to the ST than the TT2.

3. *Take her away to the Red Room*

- The ST metaphor (red room): 'the room' is refered to 'fear, darkness, punishment, loneliness, and dreadful dreams'. 'Red' color demonestrats 'danger'. ST portrays 'the red room' as a 'place of horror'. The metaphor is compound metaphor.
- TT1 and TT2 translate the metaphor as (ابعدها الى الحجرة الحمراء) and (احملاها الى الحجرة) respectively.
- Both TT1 and TT2 translate the metaphor as (الحجرة الحمراء), which means the room at the bottom of the house with no lights. The same words are used in TT1 and TT2.
- TT1 uses the word (ابعدها), means 'put her away and in isolation'. TT2 uses the word (احملاها) which means 'to put something with no value somewhere is not important.
- The Arabic equivalent is 'implicit metaphor'. The topic is the 'red room'. The vehicle is not mentioned. The ground of similarity is 'fear, punshiment, loneliness, and horror'.
- This meaning and the image of the metaphor is clearly conveyed in TT1 and TT2.

4. *She is like a mad cat*

- The ST metaphor is 'a mad cat'.The metaphor accured when Bessi called her as a 'mad cat' that means she like an animal describing her actions where she is not realizing her actions.
- TT1 and TT2, both have translated the metaphor as (انها مثل قطة مسعورة) and (لانها اشبه بقطة) (مجنونة).
- TT1 uses (قطة مسعورة) means a 'frantic cat', the adjective 'مسعورة' is used mainly for dogs not for cats in Arabic language.
- TT2 translate the metaphor as (قطة مجنونة) a wild crazy cat) to express that her actions is out of control.

- both TT1 and TT2 are declarative metaphors. The topic is ‘Jane’; the vehicle is ‘a mad cat’; and the ground of similarity is the ‘small size, crazy, violent, angry’ as if she was angry like a wild cat.
- Each translator uses his own style and taste. The used metaphors are different in both translations. TT2 uses literary translation; whereas, TT1 a word for word translation. Both TT1 and TT2 rendered the ST metaphor appropriately.

5. *or rather out of my self, as the french would say*

- The ST metaphor is stated when Jane remembered the controversy. She took place between her and John, and she said that “I was a trifle beside myself, or rather out of myself, as the french say”. The metaphor appears in ‘as the french would say’, it indicates that the stereotype is related to the french people when they are angry. Jane said when she can not control herself, she would be out of herself as the french would say. This metaphor is a compound metaphor.
- TT1 and TT2 translate the metaphor as the following: (i) او خارجة عن طوري بعض الشيء كما يقول الفرنسيين and (ii) او بالأحرى افلتت مني زمام الامور. TT1 uses word for word translation and conveyed the full metaphor; whereas, TT2 omits the metaphor.
- TT1 is declarative metaphor. Jane is the ‘topic’; the vehicle is ‘the french’; and the ground of similarity is that ‘she talked as the french’ and ‘she imitated them’.
- TT1 is clearly conveyed the metaphor but it omitted in TT2.
- TT1 is confirming the ST style; whereas, TT2 does not.

6. *I mounted into the window-seat*

- The ST metaphor is ‘I mounted’. The writer resembles Jane when she sat on the window as if she is like a knight riding a horse.
- TT1 and TT2 translate ST metaphor as (وارتقيت الأريكة المحاذية) and (ثم ارتقيت قاعدة النافذة) respectively. The word (ارتقيت) means ‘to ride’. TT1 has deleted the word ‘window’ and substituted it with (الأريكة). TT1 is a literary translation. TT2 translate the metaphor as word to word translation including the word ‘window’.
- Both, TT1 and TT2, are implicit metaphors. The topic is ‘Jane’. The vehicle is not mentioned but from the meaning of the sentence readers may derive the word ‘knight’. The ground of similarity is where Jane is mounting into the window seat as the knight who is riding a horse.
- TT1 style is matching the ST one.

7. *I sat cross legged like a Turk*

- Like a Turk is the ST metaphor explains how Jane sat (cross legged) as a ‘Turk’. The ST is compound metaphor.
- TT1 and TT2 equivalents are (جلست متربعة على الطريقة التركية) and (جلست متربعة كجلسة الأتراك) respectively. Both are literary translation and declarative metaphor. Jane is the topic; Turk is the vehicle; the sitting is the similarity ground.
- TT1 and TT2 successfully rendered the ST metaphor.

8. *With nipped fingers and toes*

- The ST compound metaphor 'nipped fingers' means that cold weather is more likely pinching her toes and fingers.
- TT1 and TT2 equivalents are (اصابع يهرؤها البرد) and (اصابع خدرها البرد الذي اضر بيدي وقدمي). TT1 uses the word 'خدرها' as a nipping feeling.
- TT1 uses literary translation
- TT2 uses the word 'يهرؤها' that means frazzle her fingers and toes. TT2 has omitted the word 'toes'.
- TT1 is closely rendering ST metaphor's style.

9. *I know her naughty tricks*

- The ST compound metaphor 'naughty tricks'. Naughty describes Jane's tricks resembling a child's behavior.
- TT1 and TT2 equivalents are (وانني اعرف حيلها الخبيثة!) and (أنا اعرف حيلها الشيطانية). TT1 uses the word 'devilish tricks' and TT2 uses 'nasty tricks'. both are declarative metaphors. Jane's behavior is the 'topic'; the vehicle is the 'naughty tricks'; and 'unhonest behaviour is simliartiy ground. Both translation are clearly and successfully conveyed the meaning and the image of the ST metaphor.

10. *I cry because I am miserable*

- The ST compound metaphor 'I am miserable' expresses the miserable feeling Jane's has.
- TT1 and TT2 equivalents are (انني ابكي لانني فتاة بائسة) and (انني ابكي لانني تعسة!). TT1 includes the word 'بائسة' means misery; where as TT2 uses the word 'تعسة' means unlucky. Both translations are declarative metaphors. Each translator used his own style.
- TT2 involves exclamation mark instead of a period.
- TT1 is a close equivalent to the ST more than TT2.

11. *So cruel that I think I shall never forget it*

- 'So cruel' is the ST metaphor expresses 'pain and suffer' as a consequence of going to the red room.
- TT1 and TT2 equivalents are (عملا وحشيا- وحشيا الى درجة يخيل الي معها اني لن انساه ما حبيت) and (قسوة بالغه لن انساهما قط). TT1 has repeated the word twice 'brutal وحشيا' to reassur the pain and suffer. TTs uses the word 'بالغة extreme' to indicate the degree of curelity. different style are involved, TT1 uses repition, TT2 shows the degree level of the action. Both are declarative metaphors. The 'action' is the topic as being forced to go to the red room and as a punsihment. Cruelity is the vehicle, and 'punshiment as a cruel actions' are the ground simlarties.

12. *She said possibly I might have some poor, low relations called Eyre*

- 'Low relations' is the ST metaphor expresses 'the degrading of Jane's relative by her aunt' to indicate that they are poor and low class.
- TT1 and TT2 have translated the ST metaphor as (فكان جوابها من الجائز ان يكون لي انسباء فقراء) and (فقالت ان من المحتمل ان يكون لي بعض اقرباء فقراء وضيعيين من عائلة ابي) and (حقيرون يدعون باسم "ايير"). TT1 and TT2 represent words as 'bad nasty ones حقيرون' and 'inferior وضيعيين', where both uses show degrading of her relatives from her father's side. Translators uses different synonymous and both are literary and declarative metaphors. 'Relatives' is the topic and lowrelations is the vehicle.

- Both translators conveyed the meaning with different word and style and to some extent are successful.

13. *Povetry look grim to grown prople*

- 'Povetry look grim' is the ST metaphor expresses 'how poor may feel about povetry'.
- TT1 and TT2 have translated the ST metaphor as (ان الفقر ليبدو في اعين الكبار كالح الوجع بشعا) and (ان الفقر يبدو في نظر الكبار عابسا كالحا). TT1 conveys the image with its own style. The TT1 translator uses addition where he resembles the povetry as someone's blue ugly face. TT2 uses addition and resembles povetry to a miserable face. both TT1 and TT2 represent a good images by the addition style and represent declarative metaphors. 'Povetry' represents the topic; grim person and face represent the vehicle; and a 'grim person' and ugly blue face' represent the ground of similarity.

14. *But one really cannot care for such a little toad as that*

- 'A little toad as that' is the ST compound metaphor expresses the between Jane and a toad.
- TT1 and TT2 have translated the ST metaphor as (لكن المرء لا يستطيع ان يكلف بصفده صغيرة) and (لكن المرء لا يسعه ان يعني بمثل هذه الصفده الصغيرة !) (ومثلها). Both have different style of translating this metaphor. They are declarative metaphors.
- TT1 indicates 'ability' and TT2 indicates 'careing'.
- Jane' represents the topic; 'a little toad' represents the vehicle; and 'small size and noisy sound' represent the ground of similarity.

15. *It tarried, however days and weeks passed*

- 'It tarried' is the ST compound metaphor expresses delaying in time.
- TT1 and TT2 have translated the ST metaphor as (انقضت ايام) and (فقد تصرمت ايام واسابيع) (واسابيع).
- TT1 and TT2 are literary translations and both have different style of translating this metaphor. They are declarative metaphors and 'days' represents the topic; 'tarried days' represents the vehicle.

16. *Bad animal!*

- The ST compound metaphor is 'bad animal!'. Jane's aunt calling her as a bad animal for her bad behavior.
- TT1 and TT2 translate ST metaphor as (البهيمة الشريرة) and (الحيوانة الشقية !) respectively. TT1 uses literary translation and TT2 is a word for word translation.
- TT1 and TT2 are declarative metaphors. The topic is Jane, the vehicle is the bad animal, the ground of similarity is barbaric behavior.
- TT1 style is matching the ST equivlence more than the TT2.

17. *Swept me like a whirlwind*

- The ST compound metaphor is 'swept me like a whirlwind'. Jane's aunt expresses her welling of getting rid of Jane as if she a huge whirlwind would sweep a little things.
- TT1 and TT2 translate ST metaphor as (وجرفتني في عنف و كأنها زوبعة) and (دفعتني كالاعصار) respectively. TT1 and TT2 uses literary translation.
- Both conveyed the full image of the metaphor. The topic is Jane; the vehicle is dirty and rubbish. The ground of similarity is the similarity between Jane and something not important and must get rid of it.

18. *Crushing me down on the edge of my crib*

- The ST compound metaphor is ‘Crushing me down on the edge of my crib’. expresses the crushing down and pushing away by her aunt.
- TT1 and TT2 have translated the ST metaphor as (ثم طرحتنني على حافة السرير) and (حيث سحقته) respectively. TT1 uses the metaphor as "طرحتنني" which means to throw down. TT2 uses metaphor as "حيث سحقته" means crush down.
- TT1 is literary translation and faithful.
- TT2 uses omission strategy.
- The topic is Jane's aunt, the vehicle is hidden but guessed as a crushing machine.

19. *And gazed at me as if she really did not know whether I were child or fiend*

- The ST compound metaphor is ‘whether I were child or fiend’ expresses the bad thought about Jane as an evil spirit or a demon.
- TT1 and TT2 have translated the ST metaphor as (وحدقت الي وكأنها لم تدري حقاً، اطفلة انا ام) and (حملت في وكأنها لم تكن تدري فعلاً ما اذا كنت طفلة او (عفريتة)) respectively. both are declarative metaphors. Jane is the topic and fiend is the vehicle.
- TT1 is literary more than TT2.

20. *You a little sharp thing*

- The ST compound metaphor is ‘you a little sharp thing’ expresses that Jane is a bad person and the similarity between Jane and a sharp thing that she was very is intense and able to hurt others.
- TT1 and TT2 have translated the ST metaphor as (يا لك من مخلوقة صغيرة لاذعة اللسان) and (يا لك من صغيرة لاذعة) respectively. both are declarative metaphors. Jane is the topic and a little sharp thing is the vehicle. TT1 uses literary translation, whereas, TT2 is literal translation.
- TT1 uses addition strategy and expresses the ST metaphor more appropriately than TT2.

Conclusion

This study investigates the different authors' styles in translating metaphors in a canon novel (*Charlotte Brontë's Jane Eyre*) and examines whether translators' authorial weight (TT1 and TT2) assist maintaining the ST style. It also examines to what extent has TTs been successfully rendered the ST metaphors in Arabic based on using the appropriate equivalent style. The researcher analysed the translations of the metaphors and evaluated each translator based on different theoretical frameworks of translating metaphors. The analysis shows that compound metaphors are mainly occurred in the (ST), declarative and implicit metaphors are in the (TTs). TT2 uses omission more than TT1. Substitution and addition strategies are adopted more by TT1 than TT2. The study concludes that TT1 and TT2 sometimes use literary translation, word-to-word strategy, omission, or addition. To some extent, TT1 reveals more faithfulness to the ST in translating the selected metaphors more than TT2. The analysis also demonstrates that the most suitable strategy to translate canon works would be doing literary translation as much as possible. The translation of literary canon work is not an easy task. Translators who possess sufficient authorial weight and experiences as an author and a translator are said to have a better translation. As a result, this study reveals that TT1 was more successful to translate the ST than TT2 since the translator of TT1 are almost considered a canon author and a translator.

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