



RESEARCH ARTICLE

SHAHEEN'S TRANSLATION STRATEGIES AND ORIENTATIONS IN RENDERING ANTHROPOMORPHIC METAPHORS IN CONRAD'S NOVEL "HEART OF DARKNESS"

Adeep Muhsin Hussien Thabit^{1,*}

¹ Dept. of English Language, Radfan University College, University of Lahej, Yemen

* Corresponding author: Adeep Muhsin Hussien Thabit; E-mail: adeepmuhsin@gmail.com

Received: 13 February 2026 / Accepted 06 March 2026 / Published online: 31 March 2026

Abstract

The translation of metaphor in literary texts poses one of the most challenging areas in translation studies, as metaphors carry complex semantic, cultural and aesthetic dimensions. This study investigates the translation of anthropomorphic metaphors in the first chapter of Conrad's novel "Heart of Darkness" (1996), by Harb Shaheen (2004). It predominantly focuses on Shaheen's translation strategies and orientations. Based on Ullmann's (1972) categorization of metaphor and Newmark's (1981) model of translation strategies, the study utilizes quantitative and qualitative approaches to identify the anthropomorphic metaphors in the source text and analyze the strategies and orientations employed in rendering them into Arabic. The findings indicate that Shaheen generally adopts all Newmark's strategies focusing on literal translation and metaphor preservation, which reflects a fidelity-oriented approach. However many instances of paraphrase, semantic adjustment, reshaping and deleting the metaphorical image indicate occasionally creative intervention. The study concludes that Shaheen's translation exhibits a generally fidelity-oriented tendency with many creative modifications to accommodate linguistic and cultural considerations.

Keywords: Anthropomorphic metaphors; Translation strategies; Translation orientations.

Introduction

Metaphors constitute a fundamental feature of literary language. Among the various types of metaphor are the anthropomorphic metaphors, that attribute human qualities to non-human entities. Such metaphors are particularly prominent in Joseph Conrad's novel "Heart of Darkness" (1996), where natural elements, abstract concepts, and inanimate objects are frequently given human characteristics. The translation of anthropomorphic metaphors poses considerable challenges, since the translator must preserve the semantic meaning and aesthetic effect while navigating the linguistic and cultural differences with the decisive choice of a fidelity or creativity orientation. Despite the largest number of studies carried out on metaphor translation, limited attention has been paid on the translation of anthropomorphic metaphors into Arabic. This study aims to examine Shaheen's (2004) translation strategies and orientations in translating anthropomorphic metaphors into Arabic. The significance of this study lies in its contribution to translation studies by providing an analysis of this type of metaphor as well as offering insights into the balance between faithfulness and creativity in translation.

Statement of the Problem

This study discusses one of the most important problems that face translators in translating English literary contexts into Arabic, which is the translation of metaphor.

Related to this translation difficulty due to the culture, Larson (1984) stated that "One of the most difficult problems in translating is found in the differences between cultures" (p. 137). Metaphor is one feature of the

culture's differences. Despite the substantial scholarly attention given to metaphor translation in general, limited attention has been paid to the translation of anthropomorphic metaphors, especially in the context of Arabic literary translation. In "Heart of Darkness" novel by Joseph Conrad, anthropomorphic metaphors are fundamental features in this novel. Rendering such metaphors into Arabic poses great linguistic and cultural challenges to translators, since it involves more than lexical substitution; it requires strategic decisions that may preserve, modify, reshape or delete the humanizing imagery embedded in the source text which reflects a fidelity-oriented or creativity-oriented approaches. The lack of focused analysis creates a gap in understanding how anthropomorphic imagery is mediated in Arabic translation. Therefore, there is an urgent need to conduct a study focusing on analyzing the types of anthropomorphic metaphors and the translation strategies and orientations used by Harb Shaheen in translating metaphors in the first chapter of the novel "Heart of Darkness" by Joseph Conrad from English into Arabic. The study will be beneficial for the translators and translation students when dealing with metaphor translation.

Research Objectives

This study aims to:

- 1- Identify the strategies adopted by Shaheen in rendering the novels' anthropomorphic metaphors into Arabic.
- 2- Investigate the extent to which Shaheen's translations reflect fidelity-oriented or creativity-oriented approaches in translating these metaphors.

Research Questions

- 1- What translation strategies are adopted by Shaheen in rendering anthropomorphic metaphors into Arabic?
- 2- To what extent do these renderings reflect fidelity-oriented or creativity-oriented translation approaches?

Significance of the study

This study is important since it contributes to the translation study field by examining how anthropomorphic metaphors are rendered into Arabic as it highlights Newmark's translation strategies employed by an Arabic translator, as well as identifying his preference orientations in rendering these metaphors. The findings provide useful insights for researchers and literary translators concerned with metaphor translation and fidelity-oriented versus creativity-oriented approaches.

Delimitations of the Study

This study is delimited to the analysis of one of Ullmann's categorization of metaphors that is the anthropomorphic metaphor in the first chapter of Conrad's novel "Heart of Darkness". It excludes the other categories. The study focuses exclusively on one selected Arabic translation "Shaheen's translation". The translation strategies adopted are applied according to Newmark's (1981) model. Furthermore the analysis is also confined to the translator's tendency toward fidelity-oriented or creativity-oriented translation.

Literature Review

This part deals with the relevant literature related to the topic. It displays a general introduction to literary translation, metaphor and translation, definition of metaphor, types of metaphors based on Ullmann's category, Newmark's translation strategies of metaphors, and translation orientations of fidelity and creativity

Literary Translation

Literary translation, which is probably the most famous of the many types of translation, is the translation of literary texts, and the people who are responsible for translating literary works (novels, short stories, poetry, etc.) are literary translators.

According to Bush (1998), literary translation is "an original subjective activity at the center of a complex network of social and cultural practices" (p. 127).

In literary translation the translator approaches the text not merely as a linguistic mediator but he/she must attempt to produce a text which is aesthetically as well as linguistically similar to that in the SL. Although it is often possible to overcome the linguistic barrier between the target language and the source language, it is not so easy to overcome the barrier created by the differing literary traditions. These differing literary traditions create stylistic difficulties, which can lead to the concept of impossibility of translation. This is through misunderstanding the concept of equivalence, which does not mean sameness and identity, but rather approximation of the ST in the target language. The translator must balance fidelity to the source text with creative adaptation to preserve semantic content and artistic effect.

Translation of a Novel

Translating a novel is more difficult translating than any academic texts. Novels are complex narrative structures in which meaning is distributed across plot development, dialogue, symbolism, and stylistic features (Bakhtin, 1981). Translators usually have problems in translating figurative languages (metaphors, similes, personifications, etc), and idiomatic expressions because they should reproduce in the target language (TL) the closest natural equivalence of the source language (SL) message in terms of meaning and style that is socio-culturally accepted. Other problems come from the translated text and the readers of the translated novel. The translated text may contain errors in linguistic equivalence since some expressions are not translated correctly with acceptable target language equivalence. Other dilemma in the translation of a novel is how to convey the figurative and aesthetic images of the source text into the target text. The translators of novels and literary works as a whole, are sometimes on the horns of a dilemma of whether to stick to the meaning of the source text at the expense of the figurative and aesthetic aspects or to sacrifice the meaning of the source text at the expense of conveying the acceptable figurative images.

Metaphors and Translation

Metaphors are regarded as one of the main characteristics of any literary work. A typical linguistic problem that translators face in communication with target language readers is the translation of metaphors. Metaphors charge our surroundings, manifesting not only in words but also in thought and action, as proposed by Lakoff and Johnson (1980). They manifest in various aspects of life, ranging from literary works, music, movies, and newspapers to everyday speech. According to Richards (1965) (as cited by Zheng, 2015), a metaphor is likely to appear in every three sentences of our daily conversations. Furthermore, Keraf (2010) characterized metaphor as a concise analogy connecting two things explicitly. Metaphors reflect human experience and can contribute to the expression of the way human lives are embedded in language. They can include a personalized, compressed use of language or be related to specific cultures. Therefore, metaphor translation requires in-depth knowledge and a solid research background to achieve appropriate equivalence of lexis and syntax as well as of style, text types, and cultural elements.

Definition of Metaphors

"Metaphor is a linguistic process used to make a comparison between the attributes of something/ somebody and something else" (Ghazala, 2021, p. 76). It is the process of transferring or transporting qualities from one object to another: from an animal to a person, a thing to an animal, a flower to a human being, a thing to another, etc.

Types of Metaphors

Ullmann's Typology

According to Ullmann (1972), metaphors can be divided into the following types:

Anthropomorphic Metaphors

Anthropomorphize is derived from the Greek words, anthropo means "human", and morph means "form". Hence, this type of metaphor compares human-related things like the mind, emotions, characteristics, or human experiences and parts of the body like the heart, eyes, mouth, hands, and others. In other words, it is a type of metaphor regarded as a personification that refers to the parts of the human body and the characteristic of humans, which then relates to inanimate objects, animals, or situations such as the mouth of the river, the lung of a town, the leg of the table, etc.

Animal Metaphors

Animal metaphors use animals as a point of comparison with people and objects because they share a characteristic. Several animals are used in this type of metaphor for their positive aspects and to admire someone who has that feature, whereas others are used to embarrass or ridicule someone because of their negative features such as she behaves in such a catty or dogged way, or he is a fox.

Concrete to Abstract Metaphors

Abstract refers to ideas or concepts that have no physical reference (Rina & Yanti, 2022), such as love, success, freedom, etc. It can be identified and is able to be understood but is intangible. Concrete to abstract metaphors transfer the concrete object into abstraction. For example, "he dropped his bad behaviour", 'the pain of separation', 'the light of learning'. There is also **Abstract to Concrete Metaphors** which assigns material or physical characteristics to an abstract concept such as, 'the dusk fell on the stream', 'The hopes started to shrink.'

Synesthetic Metaphors

Synesthetic metaphors represent a metaphor that makes use of the switching of meaning. It shows that one sense adjusts or shifts to another. For example, it can be a transfer from the aspect of sound to the aspect of vision, or from the aspect of sound to touch. For example, a warm voice, a cold voice, loud colors, dark sounds and sweet smells.

Anthropomorphic metaphors are among the most frequently employed and influential type of figurative language in both literary and non-literary texts. Anthropomorphic metaphor is one of the most dominant metaphors. According to Ullmann (1972) "anthropomorphic metaphors occur in all languages of the world and that is especially in literature". By attributing human qualities to animals, objects, or abstract concepts, they provide readers with familiar cognitive and emotional reference points, making more abstract ideas more accessible and engaging.

Translation strategy

Krings (as cited in Akbari 2013) explains the strategy applied in translation as a plan used by the translator to solve translation difficulties within the framework of a concrete translation process. Wills (as cited in Leppihalme 1997, p. 24) calls translation strategy a "rather diffused concept"; he deals with it quite briefly, considering the term to refer to "the general transfer perspective or transfer concept for a particular text".

Metaphor Translation Strategies

According to Larson (1984, p. 17) there are some reasons why it is difficult to translate metaphor and why it cannot be translated literally. Those are: a. The image used in the metaphor is not recognized in the target language. b. The topic of the metaphor is not clearly explained. c. The point of similarity is implicit and difficult

to be recognized. d. The point of similarity can be interpreted differently depend on the culture. e. There is no comparison for the metaphor in the target language as their existences in the source language. f. Every language has their differences in the frequency of using metaphor and also the difference in the way they are created.

Newmark's Translation Strategies

Newmark (1981, pp. 88-91), proposed seven manners to translate metaphor, namely:

- 1) Reproducing the same image in the TL literally.
- 2) Replacing the image in the SL with a standard TL image.
- 3) Translating metaphor by simile keeping the image.
- 4) Translation of metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense.
- 5) Conversion of metaphor to sense (meaning).
- 6) Reproducing the same metaphor combined with sense.
- 7) Deleting the metaphor completely.

According to Newmark, it will be easier for a translator to do his/her job especially when he/she meets any text with metaphor content. Those opinions above can be a guideline for a translator to transfer the exact message and meaning of the metaphor texts. The border and limitation are clear enough to support a translator to overcome his/her problem that usually comes in translating metaphors.

Fidelity and creativity

The literary translation is a hard task, and the translator in the field of literary translation stands at the crossroads of two equally vital but sometimes conflicting principles: fidelity and creativity. These dual demands define the translator's role and make literary translation a uniquely challenging and nuanced endeavor. Guranik (1979), in Webster's English Dictionary defines fidelity as "the quality of being accurate, reliable, and exact". In that case, the meaning that best matches the source text's meaning is the one that best complies with the precision, accuracy, conformity to the original (adhesion to a fact, or to an idea). Fidelity emphasizes the accurate transfer of meaning, style, and tone from the source text to the target text. This principle ensures that the translated work preserves the essence of the original, allowing readers in the target language to engage with the text as closely as possible to how the source audience would.

According to Sternberg and Lubart (2004) creativity can be defined as "the ability to produce work that is novel and appropriate" (p. 3). Ghazala (2021), in his turn, defines translative creativity as "creating a new translated text that is constructed by the translator in stylistic cognitive terms" (p. 45).

Ghazala (2021) confirms that: Changes of style, grammar, cultural expressions, compensations for losses and adjustments of any kind to the original can be seen as a kind of creativity in translation. Creativity is against translation as imitation. Creativity in translation starts where imitation stops. (p. 46).

Methodology

Research Design

Kothari (2004) defines the research design as "the conceptual structure within which research is conducted; it constitutes the blueprint for the collection, measurement and analysis of data" (p. 31). This study is analytical, and descriptive. It is a product-oriented study that focuses on the Arabic translation of anthropomorphic metaphors in the novel of "Heart of Darkness" by Joseph Conrad.

The data of this study were the patterns of the anthropomorphic metaphorical expressions in the novel's first chapter and Shaheen's Arabic translations. The anthropomorphic metaphorical expressions in the first chapter of source text of Joseph Conrad's novel "Heart of Darkness" were analyzed to grasp how they were

transferred into Arabic through identifying the types of the anthropomorphic metaphors used in the novel, and the translation strategies adopted by Harb Shaheen, according to Newmark's (1981) metaphor translation strategies as well as examining Shaheen's translation orientation.

Data and Source of Data

The source text is a novel titled "Heart of Darkness" by Joseph Conrad (1996). Shaheen's (2004) Arabic translated version of the novel was selected. The first chapter of the novel was closely read to identify the anthropomorphic metaphors in the source text and identification has followed Ullmann's (1972) classification of metaphors.

Sixty four (64) patterns of anthropomorphic metaphors in the first chapter of the source text and Shaheen's Arabic translation in the target text were selected. The selected anthropomorphic metaphorical expressions have been traced in Shaheen's Arabic translation, then Arabic rendition of each metaphor is extracted and aligned with the English metaphor for comparison.

Data Collection Method

The method used in collecting the data is content analysis which involves both: quantitative and qualitative analysis (triangulation) of the anthropomorphic metaphors in the first chapter of the novel "Heart of Darkness" and its Arabic Shaheen's translations, as the given data needed to be collected and analyzed quantitatively and qualitatively. First, the anthropomorphic metaphorical expressions were identified based to Ullmann's (1972) classification of metaphors. Subsequently, both quantitative and qualitative approaches were employed to determine the strategies adopted by Shaheen based on Newmark's (1981) model for translating metaphors, thereby Shaheen's translation orientations are analyzed and determined.

This method is called a mixed method or triangulation. Saldanha & O' Brien (2014) states that "When two methods are used to collect and analyze data on the same research question, this is called triangulation, which means cross-checking the results one set of data provides with results from another set of data" (p. 23). Using a mixed method leads to more reliable findings too. Dornyei (2011) stated that by this combination of methods "the final results can be more palatable for certain audiences than the outcomes of a monomethod study" (p. 166).

Data Analysis

Bell (1999) explained that "data collected by means of questionnaire, interview, diaries or any other method mean very little until they are analyzed and assessed" (p. 102).

The content of the Arabic translation of "Heart of Darkness" a novel by Harb Shaheen was analyzed in comparison with the source text. The first chapter of the novel contains 64 patterns of anthropomorphic metaphors which were all analyzed. All Newmark's strategies of metaphor translation were applied, and all the translator's fidelity and creativity orientations were also analyzed and determined.

For the sake of clarity and systematic analysis, one analytical example is presented for each strategy as a representative model.

Table 1. Pattern 1: "venerable stream"

SLT	We looked at the venerable stream not in the vivid flush of a short day. (p.2)
TLT	نظرنا إلى ذلك الجدول الموقر، ليس من خلال التورود الفجائي لذلك النهار القصير. (ص8)
Strategy	(1) Image → the same image literally
Fidelity/ creativity –oriented	Fidelity-oriented

Table 1 above demonstrates that this metaphor falls under Ullmann's category of anthropomorphic, since the human qualities of venerability is attributed to the stream describing it as "venerable", that is highly respected. Shaheen has applied Newmark's first strategy in which the same image is reproduced literally into the TL, as he rendered it into *الجدول الموقر*, that completely matches "venerable". His choice of that strategy leads to the preservation of the source metaphor's meaning, structure, metaphorical imagery and aesthetic resonance, thereby a high fidelity-orientation is sustained.

Table 2. Pattern 2: "there was silence on board the yacht".

SLT	There was silence on board the yacht. (p.1)
TLT	خيم صمت ثقيل على ظهر اليخت (ص8)
Strategy	(2) Image → standard TL image
Fidelity/ creativity –oriented	Creativity-oriented

As shown in table 2 above, this metaphor exhibits anthropomorphic characteristics, as silence is personified as a person boarding a ship. Shaheen has followed Newmark's second strategy, whereby the figurative SL image was replaced with a more common and familiar image in Arabic, as Shaheen rendered it into *خيم الصمت*. This is a kind of creativity in translation which involves replacing the SL image with a standard image while preserving the same meaning and replicating the stylistic beauty embedded in the metaphor despite linguistic differences.

Table 3. Pattern 3: "its light was dim, and a heavy writing-disk squatted in the middle".

SLT	Its light was dim, and a heavy writing-disk squatted in the middle. (p.9)
TLT	حيث كان الضوء ضعيفاً باهتاً، شاهدت في الوسط طاولة كتابة ثقيلة الوزن، تبدو كأنها تجلس القرفصاء (ص17)
Strategy	(3) Metaphor → simile
Fidelity/ creativity –oriented	Fidelity-oriented

Table 3 above illustrates that this metaphor is anthropomorphic, since an inanimate object "desk" is endowed with a human posture "squatted". Shaheen has rendered the metaphor by using Newmark's third strategy of translating metaphor by simile, keeping the image, as he translated it into *تبدو كأنها تجلس القرفصاء*, indicating a largely fidelity-oriented approach that slightly explicated the image without eliminating it, and thus maintains the aesthetic effect to a large extent.

Table 4. Pattern 4: "a tiny projectile would give a feeble screech - and nothing happened".

SLT	A tiny projectile would give a feeble screech - and nothing happened. (p.13)
TLT	ثم تبعتها قذيفة صغيرة أخرى لتنتقل كصرخة دعر ضعيفة منهوكة، ومع كل ما حدث لم يحدث شيء يذكر. (ص25).
Strategy	(4) Metaphor → simile + sense
Fidelity/ creativity –oriented	Fidelity-oriented

Table 4 above highlights that this metaphor is considered anthropomorphic, since an inanimate object "projectile" is portrayed as capable of producing a humanlike cry. In Shaheen's translation " قذيفة صغيرة أخرى "، he has employed Newmark's fourth strategy in which the metaphor is translated by simile combined with sense. This is a creativity-oriented approach due to simile formation and the additional wording "دعر، منهوكة" by which Shaheen intensified the explanation and made the effect even stronger.

Table 5. Pattern 5: "a scar in the hillside"

SLT	Then, I nearly fell into a very narrow ravine, almost no more than a scar in the hillside. (p.16)
TLT	سقطت بعد ذلك ومن حيث لا أدري في وهد ضيق جداً، لا يتجاوز صخرة خفيفة عند منحدر الجبل. (ص29)
Strategy	(5) Metaphor → sense
Fidelity/ creativity –oriented	Fidelity-oriented

As can be seen from table 5 above, this metaphor is identified as an anthropomorphic metaphor, since a scar on a human body is mapped onto a physical mark on the landscape, thereby personifying the hillside and intensifying the visual impact. Shaheen has applied Newmark's fifth strategy in which the metaphor was converted into sense (meaning), since he rendered it into **صخرة خفيفة** عند منحدر الجبل. Here he abandoned the anthropomorphic metaphor "scar" and replaced it with a literal physical description "light rock". He creatively made this replacement to resonate with the Arabic audience in spite of the fact that the aesthetic impact is lost in translation.

Table 6. Pattern 6: "the old river spread out in the tranquil dignity of a waterway"

SLT	The old river spread out in the tranquil dignity of a waterway leading to the uttermost ends of the earth. (p.2)
TLT	فقد اعتاد النهر أن يبسط نفسه ويمتد بزهو وقور يليق بمجره المائي حتى يصل إلى أقصى اليابسة. (ص8)
Strategy	(6) Metaphor → metaphor + sense
Fidelity/ creativity –oriented	Fidelity-oriented

Table 6 above shows that this metaphor in the source text is anthropomorphic, since it assigns the human quality of dignity to natural entity, namely the river, thereby personifying the metaphorical expression. Shaheen has utilized Newmark's sixth strategy of reproducing the same metaphor combined with sense, so he rendered it into **اعتاد النهر أن يبسط نفسه ويمتد بزهو وقور يليق بمجره المائي**. Shaheen here added extra words "يمتد، يليق" to make the metaphor clearer. Shaheen showed clear fidelity-oriented approach to the ST metaphor by retaining the same meaning, anthropomorphic image, and emotional impact.

Table 7. Pattern 7: "(the ship of) Golden Hind returning with her round flanks full of treasures"

SLT	(the ship of) Golden Hind returning with her round flanks full of treasures. (p.2)
TLT	جولدين هند التي كانت تقفل من جولتها مكتظة بالألأ والمجوهرات. (ص9)
Strategy	(7) Deleting the metaphor completely
Fidelity/ creativity –oriented	Creativity-oriented

According to Table 7 above, this metaphor falls with the anthropomorphic category, since human-like qualities are attributed to the ship "her round flanks". Shaheen has employed Newmark's seventh strategy which involves deleting the metaphor completely (deleting the human flank image). This strategy is creativity-oriented resulting in significant loss of image, figurative fidelity, esthetic force, however semantic fidelity that is the essential idea that the ship is carrying treasure is conveyed implicitly through **مكتظة والمجوهرات بالألأ**.

Findings

From the analysis of the data collected, the findings of the study revealed that the extracted anthropomorphic metaphors found in the first chapter of Conrad's novel are 64. Shaheen adopted all

Newmark's seventh strategies in translating them into Arabic. Newmark's first strategy was employed in the translation of 32 anthropomorphic metaphors, accounting for 50% of the total strategies used. Nine anthropomorphic metaphors were rendered through Newmark's second strategy; this represents 14%. As for the third and fourth Newmark's strategies, each was applied twice, constituting 3% for each. The fifth strategy of Newmark, which ranks second after the first in terms of frequency, was applied in the translation of 13 anthropomorphic metaphors, representing 20% of the total metaphors analyzed. Finally, the sixth and seventh Newmark's strategies were used equally with each occurring three times, accounting for 5% per strategy as shown in the following table and figures.

Table 8. The frequency of anthropomorphic metaphor strategies in accordance with Newmark's (1981, pp. 88-91) translation strategies proposed to translate metaphor:

Strategy	Frequency
Strategy 1: Reproducing the same image in the TL literally.	32
Strategy 2: Replacing the image in the SL with a standard TL image.	9
Strategy 3: Translating metaphor by simile keeping the image.	2
Strategy 4: Translation of metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense.	2
Strategy 5: Conversion of metaphor to sense (meaning).	13
Strategy 6: Reproducing the same metaphor combined with sense.	3
Strategy 7: Deleting the metaphor completely.	3

With regard to the percentage of Shaheen's adopted strategies, the following figure illustrates the different rates.

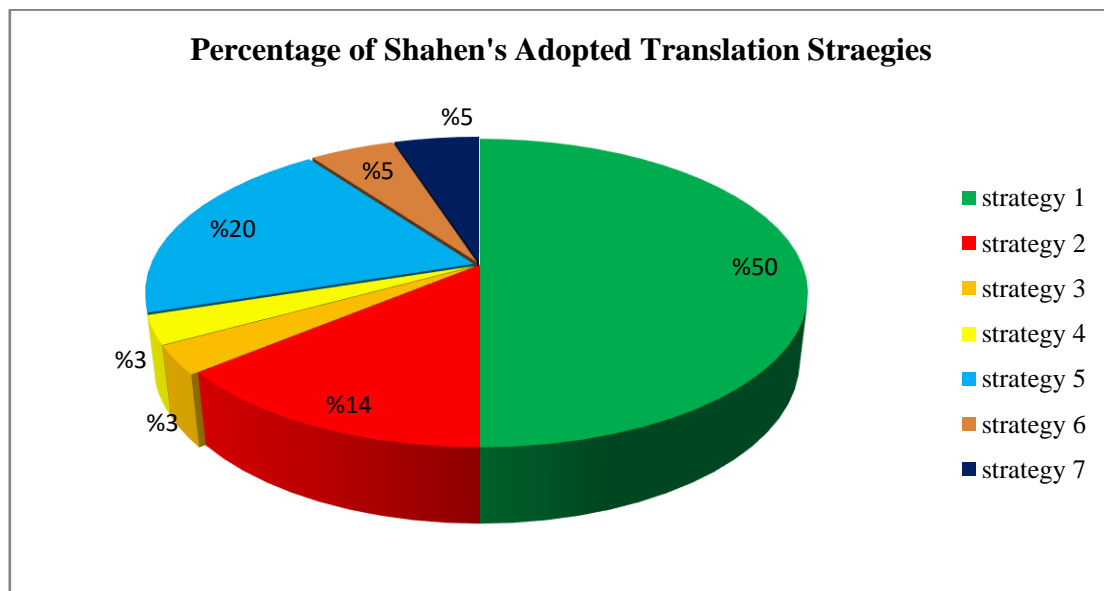


Figure 1. The percentage of Newmark's strategies adopted by Shaheen

Concerning the fidelity-oriented and creativity-oriented approaches, according to figure 2 below and as it is known, Shaheen rendered a total of 64 anthropomorphic metaphorical expressions into Arabic. In each instance, the translation can be categorized as either fidelity-oriented or creativity-oriented. The analysis indicated that Shaheen generally demonstrated a clear inclination toward fidelity-oriented translation, adhering closely to the SL in terms of structure, imagery, and meaning, without omission, addition, creating or reshaping

new images as he adopted a fidelity-oriented approach in 36 rendering metaphor patterns, whereas his rendering tended toward creativity in 28 cases through replacing, paraphrasing, or deleting the source anthropomorphic metaphorical image.

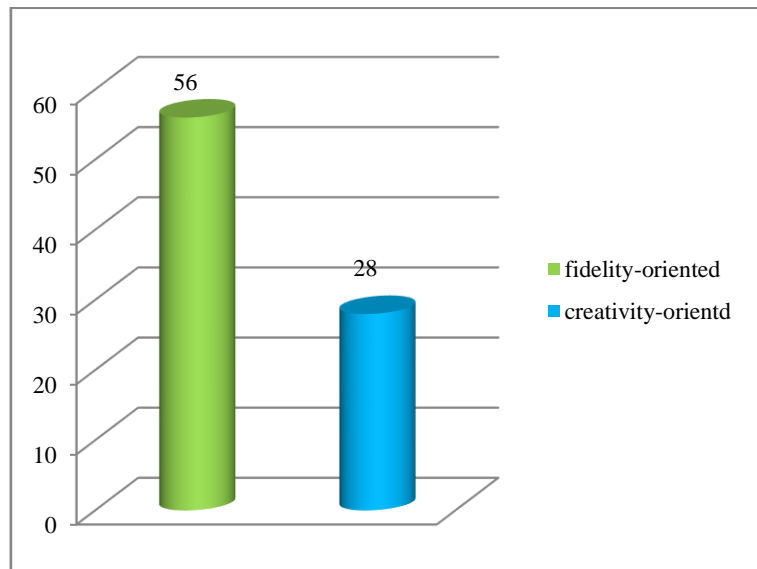


Figure 2. The number of translation orientations

On the other hand, the percentage of the fidelity-oriented and creativity-oriented approaches are illustrated in the following figure.

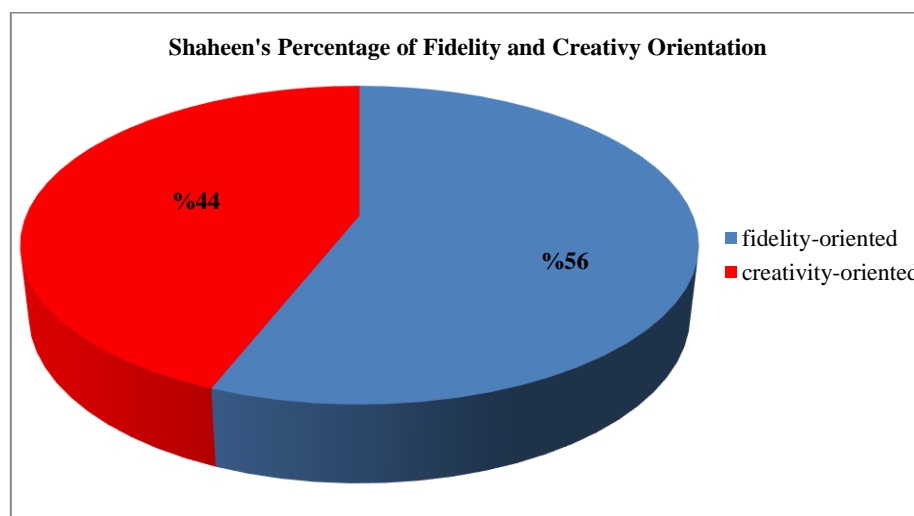


Figure 3. The percentages of translation orientations

As previously mentioned, the total cases of anthropomorphic metaphors to be translated to Arabic were 64, and there are one translation strategy for each translation, so there are 64 translation orientations adopted by Shaheen (each case either fidelity-oriented or creativity-oriented).

As can be seen from figure 3 above, the study findings revealed that Shaheen generally exhibited a fidelity-oriented tendency in his translation of anthropomorphic metaphors, albeit with differing degrees of adherence. Shaheen's fidelity-oriented renderings accounted for 56% of the total metaphorical instances, while his creativity-oriented translations represented 44%.

It can be concluded that Shaheen had to some extent a semi-equal percentage of fidelity and creativity orientation, since he was a bit freer in altering, reducing, explaining, replacing, or omitting the original anthropomorphic metaphorical image, thereby introducing a degree of interpretative or stylistic intervention.

Conclusion

This study has examined the translation of anthropomorphic metaphors in the first chapter of Conrad's novel "Heart of Darkness" as translated into Arabic by Harb Shaheen (2004). Using Ullmann's classification for identifying metaphors and Newmark's model for analyzing metaphors translation strategies. The study analyzed 64 anthropomorphic metaphors by using both quantitative and qualitative methods. The findings of the study indicate that Shaheen has employed all Newmark's metaphor translation strategies, though with varying frequencies. The findings also show that Shaheen's translation has demonstrated a predominantly source-text orientation approach especially in preserving the anthropomorphic imagery which constituted more than a half of all the translated cases. On the other hand, many anthropomorphic metaphors were rendered using creativity-oriented approaches thereby Shaheen applied replacing, reshaping or deleting the anthropomorphic image in order to preserve the semantic meaning at the expense of sacrificing the anthropomorphic image and aesthetic effect.

References

- [1] Akbari, M. (2013) Strategies for Translating Idioms. *Journal of Academic and Applied Studies*, 3(8) 73-91.
- [2] Bakhtin, M. (1981). *The Dialogic Imagination: Four Essays*. (C. Emerson & M. Holquist, Trans.). Austin, TX: University of Texas Press.
- [3] Bell, J. (1999). *Doing Your Research Project*. Buckingham: Open University Press. Berman, A. (1992). *The Experience of the Foreign: Culture and Translation in Romantic Germany*. SUNY Press.
- [4] Bush, P. (1998) Literary Translation. In M. Baker, (Eds.), *Routledge Encyclopedia of Translation Studies* (pp. 127-130). London: Routledge.
- [5] Conrad, J. (1996). *Heart of Darkness*. Boston, MA.: Bedford Books of St. Martin's Press.
- [6] Dornyei, Z. (2011). *Research methods in applied linguistics*. New York: Oxford University Press.
- [7] Ghazala, H. (2021). *A Textbook of Literary Translation*. Jedah: Konooz Al-Marefa Company for Printing and publishing.
- [8] Guranik, D. (1979). *Webster's New World Dictionary of the American Language*. Cleveland: Collins.
- [9] Keraf, G. (2010). *Diksi dan Gaya Bahasa*. PT. Gramedia.
- [10] Kothari, C. (2004) *Research Methodology*. New Delhi: New Age International (P) Ltd., Publishers.
- [11] Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. University of Chicago Press. Larson, M. (1984). *Meaning-Based Translation: A Guide to Cross-Language Equivalence*. New York: University Press of America.
- [12] Leppihalme, R. (1997). Culture bumps: an empirical approach to the translation of allusions (Vol. 10). *Multilingual matters. Literator: Journal of Literary Criticism, Comparative Linguistics and Literary Studies*, 23(3), p-81.
- [13] Newmark, P. (1981). *Approaches to Translation*. Oxford: Pergamon Press.
- [14] Rina, N., & Yanti, Y. (2022). Type and functions of metaphors in the English quotes. *Journal culingua*, 3(3), 138-148.
- [15] Saldanha, G. O' Brien, S. (2014). *Research Methodologies in Translation Studies*. London and New York :Routledge.
- [16] Shaheen, H. (2004). *Qalb Alzalam (The Heart of Darkness)*. Damascus: Dar Al Masir.

- [17] Sternberg, R. and Lubart, T. (2004). The Concept of Creativity: Prospects and Paradigms. In R. Sternberg (Ed.) *Handbook of Creativity* (pp. 3-15). Cambridge: Cambridge University Press.
- [18] Ullmann, S. (1972). *Semantics : An introduction to the science of meaning*. Basil Blackwell.
- [19] Zheng, J. (2015). Translation of Metaphors in Business English from a Cognitive Perspective. *International Journal of English Linguistics*, 5(2), 132–138.

مقالة بحثية

استراتيجيات شاهين واتجاهاته الترجمة في نقل الاستعارات التشخيصية في رواية "قلب الظلام" للكاتب جوزيف كونراد

أديب محسن حسين ثابت^{1*}¹ قسم اللغة الإنجليزية، كلية ردفان الجامعية، جامعة لحج، اليمن* الباحث الممثل: أديب محسن حسين ثابت؛ البريد الإلكتروني: adeepmuhsin@gmail.com

استلم في: 13 فبراير 2026 / قبل في: 06 مارس 2026 / نشر في: 31 مارس 2026

المُلخَص

تشكل ترجمة الاستعارة في النصوص الأدبية أحد أبرز التحديات في مجال دراسات الترجمة حيث تتضمن الاستعارات أبعاد دلالية وثقافية وجمالية معقدة. سعت هذه الدراسة إلى البحث عن ترجمة الاستعارات التشخيصية في الفصل الأول من رواية "قلب الظلام" (1996) للكاتب كونراد من خلال ترجمة حرب شاهين (2004). ركزت الدراسة بشكل أساسي على استراتيجيات واتجاهات شاهين الترجمة بناءً على تصنيف أولمن (1972) للاستعارات ونموذج نيومارك (1981) في ترجمة الاستعارات. استخدمت هذه الدراسة المنهج النوعي والكمي في معرفة الاستعارات التشخيصية في النص المصدر وفي تحليل الاستراتيجيات والاتجاهات الترجمة التي تم تطبيقها في ترجمة هذه الاستعارات إلى العربية. وقد أشارت نتائج الدراسة بان شاهين كان قد استخدم كل استراتيجيات نيومارك في الترجمة وقد ركز على الترجمة المخلصة والمحافظة على الاستعارات الأصلية والتي تظهر منهجية تتسم بالحفاظ على امانة النص المصدر، ورغم ذلك ظهرت عدة سمات ابداعية في الترجمة مثل اعادة في الصياغة أو تعديل دلالي أو إعادة تشكيل أو حذف الصورة الاستعارية. وقد خلصت الدراسة بان ترجمة شاهين كانت تميل بشكل عام نحو الترجمة المخلصة للنص الأصلي مع ظهور عدة تعديلات ابداعية تم اللجوء إليها كي تناسب الاعتبارات اللغوية والثقافية.

الكلمات المفتاحية: الاستعارات التشخيصية؛ استراتيجيات الترجمة؛ اتجاهات الترجمة.

How to cite this article:

Thabit, A. M. H., (2026). SHAHEEN'S TRANSLATION STRATEGIES AND ORIENTATIONS IN RENDERING ANTHROPOMORPHIC METAPHORS IN CONRAD'S NOVEL "HEART OF DARKNESS". *Electronic Journal of University of Aden for Humanity and Social Sciences*, 7(1), p73-84. <https://doi.org/10.47372/ejua-hs.2026.1.513>



Copyright © 2026 by the Author(s). Licensee EJUA, Aden, Yemen. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY-NC 4.0) license.