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## Linguistic and Cultural Challenges in Translating Similes: A Case Study of So Much to Tell You into Arabic

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## Linguistic and Cultural Challenges in Translating Similes: A Case Study of *So Much to Tell You* into Arabic

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### **Abstract**

Similes seem to be easily understood. However, their translation can be challenging, and they need careful attention. The aim of this study is to examine the translation of similes found in John Marsden's novel *So Much to Tell You* into Arabic. The study follows both quantitative and qualitative research design. The analysis involved 53 sentences from the novel that included similes marked by "like" or "as". The study utilized a descriptive, and it used text-based data sources. The study follows the framework proposed by Pierini (2007) model for simile translation and Toury's (2012) Descriptive Translation Studies (DTS) model. The analysis in this study utilizes 53 similes to identify linguistic and cultural challenges in literary translation. The results indicate that literal translation is the most common strategy used in translating the similes in this novel. The results also indicate that image replacement and explication are less frequent in translating similes in the novel. Also, the study shows that translators mostly used foreignization strategies (75.4%) rather than domestication (24.4%), meaning they tried to keep the original culture and language of the text. The results also match well with Pierini's (2007) framework, proving it works well for understanding how similes are translated from English into Arabic.

**Keywords:** Children's Literature, Cross-Cultural Communication, English-Arabic Translation, Figurative Language, Simile, Translation, Translation Strategies.

### **Introduction**

Translation has been widely applied in various literary works. Translating literary works is challenging because they include a lot of figurative language and idiomatic expressions. One of the figurative languages commonly found in literary work is a simile. According to Fatmasari and Khotmalinda, (2021, p.5) simile is "a comparison between two things which are not familiar

in their essences by using connective words such as; seem, like, or as.” For example, “These plants need some water – they’re dry as a bone.” It means that the plants are completely dry. These two markers, which are ‘like’ and ‘as’ are used to identify the similes. Understanding correctly similes depends on the accuracy identifying the topic, image, and similarity points (Larson, 1998). Moreover, recognizing the similes is necessary because it is not always a simile if a sentence contains the words "like" or "as".

Several studies (e.g., Agoes et al., 2021; Beibitova et al., 2024; Erdita, 2021) have examined the translation of similes in literary works. These studies focused on strategies employed by translators. These studies found that different strategies were used. The most common strategies reported in these studies were literal translation, image replacement, and omission (Agoes et al., 2021), image change (Erdita, 2021). These studies highlighted that translators face many challenges to maintain the tone of the original simile (Beibitova et al., 2024).

This study is significant because it contributes to the translation theory by applying the models of Pierini (2007) framework and Toury’s (2012) Descriptive Translation Studies (DTS). It examines the translation of similes found in this novel from English into Arabic. In addition, the study focuses on young adult literature. This type of literature is rich with imaginative language. This can pose a challenge for the translators. This study is significant because it addresses a notable research gap in the analysis of simile translation, particularly in the context of young adult fiction. This can help translators produce more culturally appropriate translations for young readers. While previous studies have predominantly examined the translation of metaphors and similes in classical literature, they have given insufficient attention to similes and largely overlooked young adult fiction. For example, Pratiwi, et al., (2023) compare the translation techniques used to translate similes and metaphors in *The Old Man and The Sea* and their effect on the quality of the translation. The study highlights the importance of careful consideration and selection of appropriate strategies to translate figurative language. In addition to this, the translating young adult’s literature is one of the most challenging tasks translators may encounter. The translator must decide what will work best in the target culture system, to guarantee the production of a coherent flow of the source text (Jobe, 1996).

By analyzing the translation of similes in *So Much to Tell You*, this study aims to contribute to the scholarly discourse on figurative language translation within this underexplored genre.

This study seeks to address the following research questions:

RQ1. What are the predominant strategies used in translating similes from English to Arabic?

RQ2. To what extent are the translation strategies domesticated or foreignized?

RQ3. How effectively do Pierini’s (2007) strategies align with the descriptive trends observed in the translated text?

## Literature Review

### *Translation of Similes*

Translation is essential for preserving and spreading literature across cultures. However, achieving precision in translation is critical to avoid misrepresenting the author's intention or fostering cross-cultural misunderstandings (Alshammari, 2016; Telci & Çoban, 2017; Ugli et al., 2020; Zahrawi et al., 2024). Translators must navigate complex linguistic and cultural

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distinctions, interpreting idioms, stylistic choices, and implied meanings while preserving the original text's cultural and emotional depth (Newmark, 1981; Hatim, 2009).

The fact that Arabic and English belong to different language families poses challenges for translators. English belongs to the Indo-European family, while Arabic belongs to Semitic family. There are many differences between the two languages. This causes errors in translation and may change the meaning (Hussain & Khuddro, 2016; Jabak et al., 2016). To overcome these challenges, several strategies have been employed. In addition to these challenges, young adult literature requires careful consideration while translating similes. *Similes in Young Adult Literature*

Similes are used to increase the understanding of abstract ideas. They make these abstract ideas more powerful (Abrams & Harpham, 2012; O'Sullivan, 2013). In young adult literature, similes have an essential role. They help bridge the gap between complex similes and the understanding levels of young adults. Conversely, translating similes needs attention to linguistic and cultural differences between languages. It also needs to consider the age preferences of the target audience (Bahameed, 2007). This can be more challenging when translators tend to translate similes for young adult readers. This encompasses balancing emotional tone with language suitable for the age of the readers while preventing misrepresentations of the source culture (Alla, 2015; Duthoy, 2023). Additionally, similes in young adult literature often reflect similar cultural experiences, requiring translators to bridge gaps between source and target languages without failing the text's literary and emotional richness.

Translating similes implies understanding the cognitive and cultural processes beyond these comparisons (Schäffner, 2004). Similes can be classified as creative or conventional based on their originality and cultural tone. Each type involves different translation strategies (Pierini, 2007). For young adult literature, similes play a fundamental role in cognitive and linguistic development, providing readers with a richer gratitude of literary language (O'Sullivan, 2013). However, translating similes between languages like English and Arabic highlights the fundamental obstacles of preserving both figurative degree and cultural authenticity (Dickins, 2005).

Larson's (1984) Meaning-Based Translation model classified similes into "dead" (clichéd) and "live" (creative) types. They suggested three main strategies for translating similes: substitution with an equivalent in the target language, retention with added explanation, or rendering the non-figurative meaning. This model is limited in directing culturally specific or complex similes. To address these limitations, Pierini (2007) offered a model designed specifically to the translation of similes in literary texts. Pierini's framework employs six strategies. First, literal translation which retains the original vehicle directly. Second, replacement of the vehicle which means adapting the simile by replacing the vehicle with a culturally correct equivalent. Third, reduction to sense which refers to simplifying similes into non-figurative meanings. Fourth, retention with explication which preserves the vehicle while clarifying the point of similarity. Fifth, replacement with a gloss (i.e., an explanatory phrase). Sixth, omission which means removing the simile entirely. This model requires a structured approach to recognize the difficulties of translating similes. To strengthen the analysis in this study, a practical framework was used to investigate how these strategies are implemented in the translation of similes. The framework that this study employed was the Descriptive Translation Studies (DTS).

*Descriptive translation studies*

Descriptive translation studies are a branch of translation studies that describe what translations are, rather than simply prescribing how they should be. The concept was coined by Toury from the 1970s onwards (Naudé 2012). The reason for this model was that previous theories lacked an awareness of the socio-cultural circumstances under which the process of translation occurs (Bassett 2012). DTS aimed to recognize trends in translation behaviour by first hypothesising on the general nature of translation. These hypotheses were based on in-thorough analyses of earlier texts, rather than intuitive data (Toury 2012). The most common notion of DTS is observing existing translations and recognizing patterns or norms that occur (Rosa, 2010). This approach encompasses comparison between the source text and its translation (Hermans, 2019; Rosa, 2010).

DTS effectively identifies translation norms and trends. However, several criticisms have been made (Hanna, 2016). It is also criticised for its lack of prescriptive guidance and potential subjectivity in defining norms. It focuses on abstract systems associated with translated materials. It tends to ignore the important roles played by the various individuals, or social agents such as translators, authors, editors, and reviewers (Asiri, 2020). *Translation Strategies for Similes.*

Translating similes poses difficulties because of its sensitivity to the communicative setting, often depend on the writer and reader having shared linguistic and cultural frames of reference (Mokhtar, 2016). The main challenges are the ability to identify and translate a figurative language correctly; and the difficulties involved in rendering similes into a target language with the same equivalent that convey the same effect of the source text (Baker, 2011). In addition to these difficulties, the use of suitable and familiarity of the image in the target language and culture. Moreover, the likelihood of both languages having the same image but with different meanings or implications is another problem. For example, in English, an owl is often associated with wisdom (e.g., wise as an owl" are generally used to describe someone who is very smart). However, in Arabic owl is associated with foolishness (Al Salem, et al., 2022).

To overcome these difficulties, many strategies were proposed. For example, Bena et al. (2013) suggested that there should be a balance between culture and faithfulness to the original text. Also, Ugli et al. (2020) found that there should be a balance between sustaining figurative meanings and adapting to target languages. Similarly, Shamsaeefard et al., (2013) indicated that the dominant strategy was literal translations. Also, Erdita (2021) concluded that the dominant strategies were the Chesterman's trope change strategy and structural compression. Regarding the Arabic context, some studies have been conducted to find out the most common strategies used in simile translation. For example, Alshammari (2016) analyzed the translation of Hemingway's *The Old Man and the Sea* into Arabic. The study found that translators used different strategies. The common strategy used was literal strategy. The other strategies were omission and image substitution. In addition, Zahrawi et al. (2024) examined the strategies used in translating *Al-Abrat* from Arabic into English. The study found that while literal translations were common, creative adaptations were often necessary to link cultural gaps and retain figurative depth. Previous studies have paid attention on translating similes in classical literature, giving limited attention to similes in young adult literature. This study addresses this

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gap by analyzing simile translation in *So Much to Tell You*, inspiring the discussion on figurative language in this genre.

### **Methodology**

The study follows both quantitative and qualitative research design. It focuses on text-based data sources. The novel "*So Much to Tell You*", by John Marsden was used as the primary source for the texts translated into Arabic. The translation was done by Yousef Mohammed. The selection of this novel was guided by its prominence and the availability of similes. The analysis involved 53 sentences extracted from the novel, each containing similes explicitly marked by the comparative terms 'like' or 'as.' The selection of these sentences was guided by a systematic approach to ensure methodological rigor and relevance to the study's objectives. This analysis followed the Descriptive Translation Studies (DTS) pair group approach introduced by Toury (2012) and the translation strategies model proposed by Pierini (2007). Pierini's framework was used because it includes a thorough categorization of simile translation strategies. The DTS approach was used to offer an empirical basis for examining patterns and translation types. This combination of DTS and Pierini's framework facilitates an in-depth analysis.

Pierini's work is particularly relevant to my research due to its pioneering exploration of the relatively under-studied field of simile translation. The paper offers both a systematic analysis of similes and practical translation strategies, highlighting the specific challenges they present, especially in cross-linguistic figurative language processing. This framework provides a valuable foundation for my own investigation. On the other hand, (DTS) approach was chosen for this study because it prioritizes understanding what actually happens in translation, rather than prescribing how it should be done. DTS allows me to objectively analyze translated texts and explore the strategies translators employ when dealing with similes translation, providing a valuable framework for uncovering patterns and norms within real-world translation practice. The data analysis was conducted through several steps. First, a comparison of the similes in both versions (i.e., English and Arabic). Second, examination of the translation strategies employed by the translator using Pierini's (2007) framework. Third, description of the similes and the rationale for their categorization within specific translation strategies. Fourth, calculation of the total number of similes for each specific strategy. In other words, the frequency of similes for each strategy was counted and then the strategies ordered based on the numbers obtained. The translation strategies adopted in this study are classified according to the two main concepts proposed by Venuti (1995): domestication and foreignization. According to Venuti (1995), the translation can be either source-oriented or target-oriented, and different translation strategies are applied within these two broad continua. Domestication is defined by Munday (2012: 218) as "translating in a transparent, fluent, invisible style to minimise the foreignness of the target text". On the other hand, foreignisation is a source-oriented translation approach whereby translators retain the cultural and linguistic elements of the source language. The domestication approach includes the following strategies: replacement of the image with a different image, reduction of the simile, if idiomatic, to its sense, replacement of the image with a gloss, and omission of the simile. On the other hand, the foreignization approach includes literal translation (retention of the same image) and retention of the same image plus explicitation of similarity feature(s).

## Results and discussion

This study addresses three key research questions. First, the study examined the predominant strategies employed in translating similes from English to Arabic. Second, the study explored the extent to which these translation strategies are domesticated or foreignized. The study also assessed how effectively Pierini's (2007) strategies align with the descriptive trends observed in the translated text.

### *The Predominant Strategies Used in Translating Similes from English to Arabic.*

A descriptive analysis was conducted to find out the strategies used to translate similes from English into Arabic. The results are shown in Table 1.

<i>Table 1.</i> <i>The strategies used to translate similes from English into Arabic</i>	Translation Strategies	Frequency	Percentage
1	Literal translation (retention of the same image)	37	69.8%
2	Replacement of the image with a different image	10	18.8%
3	Reduction of the simile, if idiomatic, to its sense	0	0%
4	Retention of the same image plus explicitation of similarity feature(s)	3	5.6%
5	Replacement of the image with a gloss	0	0%
6	Omission of the simile	3	5.6%
	Total	53	100%

Table 1 provides an overview of the strategies used to translate similes from English into Arabic, with the most common being literal translation (69.8%), where the original imagery is preserved. On the other hand, in 18.8% of cases, the image is replaced with a culturally or contextually appropriate one, while other strategies include retaining the original image with added clarification (5.6%) and replacing it with a gloss (1.8%) for better understanding. Additionally, 5.6% of the translations omit the simile altogether, likely due to challenges or irrelevance in translation. The absence of strategies that reduce idiomatic similes to their basic sense suggests a preference for maintaining figurative language. Having given an overview of the translation strategies used in the translation of similes, the following sections will be devoted to finding out how similes are translated and the possible reasons behind the translator's choices. The findings of this study support the findings obtained from previous studies (e.g., Alshammari, 2016; Zahrawi et al. 2024) who reported that literal translation is the most

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common strategy used in translation similes from English into Arabic. This finding is in line with Shamsaeefard et al., (2013) who found that literal translation is the most common strategy used in translation similes from English into Persian.

### *Literal translation (retention of the same image)*

Literal translation is the most commonly used strategy in translating similes into Arabic. The following examples show how this strategy is applied.

*Table 2. Example 1.*

English dialogue: It is like the hunchback of Notre Dame wanting to help Esmeralda	
Arabic translation	English back translation
شعرت كما لو كنت أحذب نوتردام عندما أراد مساعدة إزميرالدا	I felt like the hunchback of Notre Dame when he wanted to help Esmeralda
Translation strategy: Reproducing the same image in the TT	

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As can be in Table 2, the simile is rendered as without alteration, although it has a historical and cultural context, which may make transferring its meaning and image quite challenging. In this instance, Hornby (1988) notes that the more information metaphorical expressions have, the more difficult the translation becomes. Newmark (1988, p. 94) adds that "where there is a cultural focus, there is a translation problem due to the 'cultural gap or distance' between the source and the target languages." Nonetheless, the simile was translated literally, and the foreign elements involved were maintained. The reason for literal translation can be linked to the popularity of the names mentioned in the simile among young readers. In 1996, the story was dubbed into Arabic and became a famous children's TV show. Therefore, translating this example by keeping the source image would be more useful for the sake of faithfulness to the source text, as long as the simile is understood. Dong (2010) remarks that where the cultural element is universal, the translatability of this element will be highly achievable.

In addition to similes that incorporate culturally specific references, there are similes enriched with expressive and emotive language that must be faithfully translated, preserving both the imagery and stylistic elements characteristic of the original language, as illustrated below.

*Table 3. Example 2.*

English dialogue: I feel like I'm in a shattered, shocked heap of little pieces on the floor, trying to put myself and everything back together into the new pattern	
Arabic translation:	English back translation
أشعر وكأنني ركام محطم، منثور الأشلاء على بسات الأرض، أجمع شتات نفسي وكل ما حولي لأرسم من جديد نقشاً للحياة	I feel as if I am a shattered wreckage, its fragments scattered across the ground. I gather the pieces of myself and everything around me to draw anew a pattern for life



Translation strategy: Reproducing the same image in the TT

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Table 3 shows that the simile in the source language vividly incorporates multiple images and employs expressive language to convey the speaker's intense feelings of despair and desolation. In translating such a simile, it is crucial for the translator to maintain all the original imagery and to use a literary and expressive style that mirrors the tone of the original text. This preservation shows a profound recognition among translators of the significant role and function that similes play in the source language. To further demonstrate the aesthetic use of language in similes, the following example expands this notion.

*Table 4. Example 3.*

English dialogue: I feel like a black snail, crawling around with it on my back, living under it, hiding in it.	
Arabic translation	English back translation
أشعر كما لو كنت كالحلزون الأسود، قوقعته فوق ظهره أينما ذهب يعيش تحتها ويختفي خلفها	I feel like a black snail, his shell is on the back wherever he goes, lives under it, hides behind it.

Translation strategy: Reproducing the same image in the TT

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The translation in Table 4 shows the image of the original text is maintained in the Arabic translation. Achieving such faithfulness in translation requires considerable effort. This task is particularly challenging given the substantial syntactic, morphological, phonological, and cultural divergences between English and Arabic, which belong to distinctly different linguistic families. Dagut (1987) highlights that one of the hallmark characteristics of figurative language in literary texts is its capacity to produce an aesthetic effect.

Replacement of the image with a different image. This strategy is applied when the image comparison does not exist in the target text or can be difficult to understand if translated literally. This is the second most common strategy used after the literal translation, with 10 (18.8%). The use of this strategy can be seen in the following example in Table 5.

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*Table 5. Example 4.*

English dialogue: It seems he's too powerful still, like a radioactive cloud, finding his dark way into everything.	
Arabic translation	English back translation
لكن يظهر أنه لا مفرّ من أبي، فهو كالشمس الحارقة في الصحراء القاحلة	But it seems that my father is unavoidable, he is like the burning sun in a rigid desert.
Translation strategy: Replacement of the image with a different image	

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In this example, the translator opted to substitute the image of the source language with a different image from the target language. Although the translator changed the image completely, the image is vivid, and the translation has aesthetic rhythms. One possible explanation for the translator's choices can be linked to the absence of the concept of "radioactive," which is not commonly used in Arab culture and might be unknown to some young adults. It can also be noted that using "radioactive clouds" in an English text can be a result of the Chernobyl disaster that occurred one year prior to writing this novel. The consequences of this disaster have almost faded, and translating such information now, after such a period, might not be important and may not make any sense to the target readers. Therefore, replacing the source language image with a target language image is inevitable for the sake of understanding and clarity of the image of comparison. In this example, the translator replaced the term "radioactive clouds" with "burning sun" to make the similes more expressive, as the sun is an integral part of Arab lives. Such creative translation can be a double-edged sword, as it can manipulate the source text, although the translation is more expressive and more imagery than translating the simile literally. To further illustrate the concept and provide a more comprehensive understanding, the following example presents a distinct approach to substituting the image of the source language with a different image from the target language.

*Table 6. Example 5.*

English dialogue: I felt like a kind of club. Footed moth	
Arabic translation	English back translation
شعرت حينها أنني كطير كسير الجناح	I felt like a bird with a broken wing.
Translation strategy: Replacement of the image with a different image	

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The example in Table 6 shows that these similes are some of the most important literary tools, and they possess a special beauty and charm. Therefore, if the text were translated literally, it would lose the beauty and magnificence of the text. Not to mention that such an insect with such a simile might seem unfamiliar to the Arab reader. Since the common factor was weakness and the inability to assist, the text was replaced with an Arabic phrase that is much clearer than what is used in literary and poetic texts. With such a translation, the tone and beauty of the text are preserved, in addition to the fact that the goals of the story have not changed or been affected. On the other hand, intertextuality is used to convey the meaning of the simile in the source by using a different image in the target language, as shown in the following sentence:

*Table 7. Example 6.*

English dialogue: I felt as though all the colors had gone out of my skin	
Arabic translation	English back translation
ضافت علي الأرض بما رحبت	The earth closed in on me in spite of its vastness
Translation strategy: Replacement of the image with a different image	

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The simile in Table 7, with its figurative components, is translated into another metaphorical phrase based on Quranic text that conveys the same meaning. The girl was in extreme embarrassment and wished for death at that moment; therefore, translators may resort to such a creative and target-oriented strategy to express the simile in the best possible way. In other words, preserving the aesthetic characteristics of the source text and the impact found in the source text might be a priority over accuracy for literary translators. Although this strategy is more expressive than translating the simile literally, it is only used 10 times, which is 18.8%. If the simile were translated literally, it might corrupt the metaphorical meaning, making it banal. Thus, the term was translated using a phrase associated with the darkest and most difficult situations, which God Almighty has mentioned in the Quran. This term is popular and used in several fields, especially in literature. According to Lisa Bell, literary translation should preserve the impact found in the original text, the aesthetic characteristics of the text, and express the words in the best possible way.

*Retention of the same image plus explicitation of similarity feature(s)*

*Table 8. Example 7.*

English dialogue: Lisa was as happy as a queen	
Arabic translation	English back translation
كانت ليزا سعيدة كالملكة التي تمتلك كل شيء	Lisa was as happy as a queen who possesses everything
Translation strategy: Retention of the same image plus explicitation of similarity feature(s)	

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As can be seen in the Table 8, the translator added the phrase "who possesses everything" to the original simile, making the comparison more explicit and culturally resonant for the Arabic-speaking audience. This strategy was chosen to ensure that the full meaning and impact of the simile are clear, especially when the cultural context or imagery might not be immediately understood by the target audience. If the translator had opted for a literal translation without explicitation, the simile might have lost its intended effect, potentially leading to confusion or a diminished emotional impact, as the target audience may not fully grasp the connotations of being "as happy as a queen." By enhancing the imagery, the translator ensures that the meaning is conveyed effectively and resonates with the cultural context of the target language.

## *Omission of the simile*

Table 9. Example 8.

English dialogue: The truth hit her like a ton of bricks	
Arabic translation	English back translation
صدمتها الحقيقة	The truth shocked her
Translation strategy: Omission of the simile	

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The example in Table 9 shows that the English simile "The truth hit her like a ton of bricks" is translated into Arabic as "صدمتها الحقيقة" ("The truth shocked her"), omitting the simile entirely. The translator preferred to omit the imagery of "a ton of bricks" because it may not sound as effective with an Arabic-speaking audience. It might be too colloquial or exaggerated. Instead, the translator selected for a direct expression of the impact, "shocked," which suggested the intended emotional effect without relying on a culturally specific simile. If the translator had fastened to a literal translation, the phrase might have appeared awkward or unclear in Arabic, possibly distracting from the intended meaning. By omitting the simile, the translator confirms that the message is conveyed clearly and effectively, without unnecessary or confusing imagery.

## *Foreignisation and domestication*

The findings of this study reveal a clear preference for foreignisation strategies over domestication in the translation process. The most frequently used strategy, literal translation (retention of the same image), makes up 69.8% of the total and aligns with the foreignisation approach. Another foreignisation strategy, retention of the same image plus explicitation of similarity feature(s), contributes an additional 5.6%. On the other hand, domestication strategies like replacement of the image with a different image (18.8%) and omission of the simile (5.6%) are used less often. Notably, strategies such as reduction of the simile to its sense and replacement of the image with a gloss were not employed at all. In summary, foreignisation strategies dominate, accounting for 75.4% of the total, while domestication strategies represent only 24.4%. This indicates a stronger inclination toward preserving the source text's cultural and linguistic elements rather than adapting them to the target culture. This likely stems from a

combination of factors. These could include the target audience's familiarity with the underlying concepts of the similes (since many are universal), the translator's prioritization of source text fidelity, the importance of similes in literary texts, and potentially even the translator's own cultural background or translation philosophy. Further research could explore the relative influence of each of these factors on the translator's strategic choices.

*Pierini strategies align with the descriptive trends*

Pierini's (2007) strategies exhibit a strong correlation with the descriptive trends identified in the translated text. The analysis indicates that all instances of simile translation from English into Arabic adhere to Pierini's proposed framework. This alignment suggests that her model offers a comprehensive and systematic approach to categorizing translation strategies for similes. The consistent applicability of her framework highlights its relevance and effectiveness in accurately representing the translation of similes from English into Arabic.

## **Conclusion**

This study aimed at examining the translation of similes found in John Marsden's novel *So Much to Tell You* into Arabic. The study follows the framework proposed by Pierini (2007) framework for simile translation and Toury's (2012) Descriptive Translation Studies (DTS) model. It identified 53 similes in this novel. Of the six translation strategies outlined by Pierini (2007), five were employed in the Arabic translation of the novel. The predominant strategy was literal translation, which retained the original imagery in 84.9% of the similes. Other strategies included replacing the original image with a different one and adding explicitation to the similarity feature(s), each accounting for 4.7% of the cases. The strategy of replacing the image with a gloss constituted 3.5%, while the least utilized strategy was the omission of the simile, representing 2.3%. Notably, the strategy of reducing an idiomatic simile to its bare sense was not employed at all. Also, this research highlights a clear tendency toward foreignisation strategies in translation, with 75.4% of the strategies leaning in this direction, as opposed to just 24.4% favoring domestication. This suggests a deliberate effort to preserve the cultural and linguistic essence of the source text, particularly through methods like literal translation and retaining the original imagery. Furthermore, the findings reveal a strong alignment with Pierini's (2007) framework, underscoring its effectiveness as a comprehensive and reliable model for categorizing simile translation strategies from English into Arabic.

For future research, it would be valuable to extend the scope of analysis to include other works by John Marsden or similar authors to find out whether the observed translation patterns are specific to this translator or reflective of broader trends. Investigating the reasons behind the absence of certain strategies, such as the reduction of idiomatic similes to their core meaning, could further increase the translator's decision-making process and reveal potential challenges in rendering figurative language across linguistic and cultural boundaries.

The findings emphasize the importance of balancing linguistic faithfulness and cultural adaptation in translation practices. By informing translators about successful strategies, this study contributes to cross-cultural literary engagement and enhances the effective use of figurative language in young adult fiction. However, the focus on the translation of a single novel may limit the generalizability of the findings. Future studies should consider analyzing several works through a comparative study involving multiple translators or a corpus-based

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approach to identify constant patterns or unique deviations. Integrating feedback from young readers could provide valuable insights into how translation choices influence their reading experience and enjoyment.

This study enhances the benefits of applying Pierini's (2007) framework and Descriptive Translation Studies in simile translation, particularly in the field of young adult literature for Arab readers. The findings of this study offer valuable visions for translators who translate texts with figurative language expressions.

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## التحديات اللغوية والثقافية في ترجمة التشبيهات في رواية "لدي الكثير لأخبرك به" إلى اللغة العربية

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### المُستخلص

تُعَدُّ التشبيهات من أهم الأدوات البلاغية التي تُضفي على اللغة جمالاً وعمقاً، وتُساعد في نقل المعاني بوضوح وتأثير، مما يجعلها عنصراً أساسياً في الأدب والشعر والتواصل اليومي، وتتجلى أهميتها أيضاً في تحديات ترجمتها الدقيقة عبر مختلف اللغات. يهدف هذا البحث إلى دراسة كيفية ترجمة التشبيهات في رواية: "لدي الكثير لأخبرك به"، للروائي: جون مارسدن؛ إلى اللغة العربية. واعتمدت الدراسة على منهجية البحث الكمي والنوعي، مُستخدمةً الإطار النظري الذي قدّمه بيريني (٢٠٠٧) لترجمة التشبيهات، بالإضافة إلى نموذج دراسات الترجمة الوصفية (DTS) الذي اقترحه توري (٢٠١٢). شملت البيانات المُستخدمة في التحليل (٥٣) تشبيهاً من الرواية، بهدف تحديد التحديات اللغوية والثقافية التي تواجه الترجمة الأدبية، بالإضافة إلى تحليل الاستراتيجيات المُستخدمة للتعامل مع هذه التحديات. توصلت الدراسة إلى أن الترجمة الحرفية هي الاستراتيجية الأكثر شيوعاً في نقل التشبيهات الواردة في الرواية، في حين استخدمت استراتيجيات استبدال الصورة والتوضيح (التفسير الصريح) بوتيرة أقل. كما أظهرت النتائج أن النموذج الذي اقترحه بيريني (٢٠٠٧) يُعَدُّ ملائماً وفعالاً في التعامل مع التشبيهات وترجمتها إلى اللغة العربية. أيضاً، تشير الدراسة إلى أن المترجمين اعتمدوا بشكل كبير على استراتيجيات التغريب بنسبة (٧٥,٤٪) مقابل (٢٤,٤٪) للاستراتيجيات التوطينية، مما يشير إلى حرصهم على الحفاظ على الطابع الثقافي واللغوي الأصلي للنص. وتتوافق هذه النتائج بشكل كبير مع إطار بيريني (٢٠٠٧)، مما يُثبت فعاليته في فهم كيفية ترجمة التشبيهات من الإنجليزية إلى العربية.

### الكلمات المفتاحية:

أدب الأطفال، التواصل بين الثقافات، الترجمة من الإنجليزية إلى العربية، اللغة المجازية، التشبيه.