Translating *Macbeth*'s Colour Metaphors Into Arabic: A Revised CMT Approach to Shakespeare's Creative Metaphors

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Abstract—Shakespeare is one of the most translated and retranslated English language authors into Arabic. Ever since the rise of the modern translation movement, translating Shakespeare into Arabic has continued to receive the attention of translators and researchers in the field of translating literature. But most academic and critical research on the translation of Shakespeare into Arabic has focused on the sociocultural implications of the translation process while neglecting aspects related to Shakespeare's language and thought. One of the multifarious challenges of translating Shakespeare into Arabic is the Bard's use of creative metaphors which account for the richness, exquisiteness and creativity of Shakespeare's lexical and conceptual legacy. This paper aims to research one of the restrictions of translating Shakespeare's creative metaphors in two Arabic translations of *Macbeth* with specific focus on the colour metaphors of the emotion of fear. The research methods adopt the improved version of Conceptual Metaphor Theory (CMT) in identifying, collecting and analysing the tokens in the source and target texts. The study shows that the translation of a creative metaphor into Arabic is influenced by the degree of saliency in the associations between the metaphor's two conceptual domains. It also concludes that the revised CMT provides a reliable framework for understanding and analysing the communicative function of creative metaphors in discourse. The results also show that the deconstruction of conceptual metaphors back into their basic kernel patterns provides a good but inadequate strategy to translate highly-contextualized uses of creative metaphors in the case of lexical or conceptual restrictions.

Index Terms—translating creative metaphors, translating Shakespeare into Arabic, Revised Conceptual Metaphor Theory, *Macbeth*, Shakespeare's language

I. INTRODUCTION

Translating literature is one of the most challenging tasks a translator can be entrusted with (Sanchez, 2009), not only due to the abundance of sociocultural, communicative and stylistic features of literary texts, but also in view of the salient features of language use. One of the challenges that have been associated with translating literary works is metaphors which are laden with multiple layers of meaning in a way that makes them play an intriguing role in indirect communication. There has been a prevalent assumption among academics and translators that the difficulty in translating Shakespeare's texts arises from the complexity and sheer originality of his metaphoric language (Omar, 2012, 2020). Although the mechanisms of Shakespeare's metaphoric language have been researched and analysed from different perspectives, very few studies investigated the actual sources of difficulty in translating Shakespeare's creative metaphors and how these metaphors behave in translation.

Shakespeare's plays, especially the tragedies, are thought to have been translated and retranslated into Arabic more than any other literary text, but still few translations can be described as academic in the sense of preserving the text inside out and fewer studies researched the translation of Shakespeare into Arabic from the perspective of language as opposed to other translation-related aspects such as culture, subject matter, literary genre, characters, etc. (Omar, 2012). Understanding the intricate mechanisms of Shakespeare's language, and particularly the role of the Bard's metaphoric language with its richness, universality and creativity, in informing the development of his themes and characterization, is very significant for an accurate cross-linguistic representation of his works.

Shakespeare's language is unique for being universal, culturally-embedded and creative. Shakespeare's works speak a universal language because they deal with universally-shared themes and concepts. The argument about Shakespeare's universal language is ascribed to Samuel Johnson in his 1765 "Preface to Shakespeare" that appeared in an annotated version of the Bard's plays (Johnson, 2004). The author argued that Shakespeare's themes discuss universal human topics with characters that speak on behalf of man, in general, rather than the English man, in particular (Goddard, 1951). Yet, the universality of Shakespeare's themes and language is not isolated from the English culture in which it originated. Rather, it is completely harmonious with its contemporary cultural milieu. Although Shakespeare borrowed his universal themes from classical, authoritative sources of literature like Biblical content (Marx, 2000) and myths (Root, 1903), the language of his characters reflected the qualities of Elizabethan English drama in its

outstanding and audacious use of imagery and profound opulent depiction of human suffering (Neilson & Thorndike, 1927).

Another aspect of Shakespeare's linguistic heritage is its expressive power which derives its value from being a universal feature or an English accomplishment. Shakespeare's linguistic tradition can sometimes be viewed as lacking the characteristics of English literary texts for several reasons (Rhodes, 2004). For instance, the Bard's language is impregnated with lexical items from Latin origin (Binns, 1982; Claflin, 1921) and mixes genres, unlike any other writer of his contemporaries. Also, the peculiarity of Shakespeare's individual style makes it lack the qualities of academic writing and resist research as an archetype for "academic rectitude" (Rhodes, 2004, p. 210). Shakespeare's language is unique for being colourful and capable of addressing the heart but at the same time its conceptual force appeals to our minds because of its "ineradicable dualism" (Berry, 1978, p. 5) in interchanging between literal and metaphoric expressions.

This study is significant because it bridges a gap in academic research which investigated the academic translations of Shakespeare into Arabic. Research on Shakespeare's translation from English into Arabic, including studies that addressed the translation of Shakespeare's metaphoric language, has focused on the cultural and stylistic challenges of translating Shakespeare's works (Fung, 1994; Hanna, 2006, 2007, 2009, 2016; Omar, 2020) while evading a close examination of language use and its impact on informing the conceptual content of a particular Shakespearean text. This research paper focuses on one of the most intractable challenges that face Arabic language translators who wish to give a very close representation of the Bard's linguistic genius by exploring the translation of one type of Shakespeare's original metaphors in two academic Arabic translations. The targeted tokens are colour metaphors, and the research methods will adopt the revised version of CMT in collecting and analysing the data. The study aims to answer the following questions:

1. What is the source of difficulty in translating Shakespeare's creative colour metaphors?
2. What possible strategies did the translators use to process the targeted creative metaphors, and how far has an academic translation managed to match the original?
3. What kind of limitations are there for translating Shakespeare's metaphoric language into Arabic? And how useful can the revised CMT be in informing the translator's decisions about translating creative metaphors?

II. SHAKESPEARE'S METAPHORIC LANGUAGE

Although metaphoric representation is one of the unique qualities of Shakespeare's linguistic artistry, the metaphoric component of Shakespeare's language has received little more than modest attention from scholars and literary critics alike. The metaphoric language of Shakespeare started to receive well-deserved attention after the eighteenth-century publication of *Specimen of a Commentary on Shakespeare* in 1794 (Whiter, 1967). This work laid the foundation for studying Shakespeare's imagery and provided a critical survey of the workings of the creative mind with examples from Shakespeare's plays which are rich in creative poetic images. The study researched the creative power of metaphoric associations in forming clustered images which unify the literary work in its totality, a finding which continued to be reinforced by research on the Bard's language and thought (Spurgeon, 1935). Clemen (1977) studied Shakespeare's drama by surveying the Bard's imagery and giving examples that testify to gradation in their intensity to frame the development and unity of theme, structure and stylistic features of the plays.

McDonald (2001) reviewed modern studies on Shakespeare's imagery criticizing the early studies of Shakespeare's metaphoric language for dealing with the content of metaphors irrespective of their cultural and contextual attributes. The author highlighted the significance of studying the "semantic and poetic multiplicity" (p. 71) of Shakespeare's metaphors without isolating them from the context in which they originated as this downplays the socio-historical functions of metaphors. Spurgeon (1935) based her research on the idea that each Shakespearean play is controlled by a group of images which form an 'undertone' that organizes the thematic and stylistic structure of the play.

The controlling undertone in a Shakespearean play intensifies in the form of an emotion that dominates the play's imagery like jealousy in *Othello* and anger in *King Lear*. In *Macbeth*, "fear is the emotion that most colours the atmosphere" of the play (Costello, 2018, p. 23) in culmination of different emotions like ambition, guilt, remorse, despair and others. These emotions intensify in an evolutionary metaphoric model that creates an atmosphere particular to the sociocultural and other contexts of the play. Spurgeon (1935) described this model as 'iterative imagery', explaining how Shakespeare writes with a metaphoric pattern in mind recurring over and over again as an image which dominates the themes of the play and generates a wave of emotions that reflect the author's perspectives in a systematic manner.

Clemen (1977) and Berry (1978) highlighted the role of Shakespeare's metaphors in sustaining the unity of his plays. Both writers viewed these metaphors as a frame for the play's theme and structure in a way they function as integrated cells that promote the unity of the play as a whole. Studies that researched the role of individual Shakespearean metaphors in framing the structure of his plays received criticism for toning down the multiplicity of the metaphoric content. Thompson and Thompson (1987) and Thompson (1990) distinguished between 'macrometaphoric' analysis and 'micrometaphoric' analysis. The authors thought that the first approach was restrictive as it called for processing a metaphor vis-à-vis the controlling theme of the text, regardless of its functional or stylistic variation. Conversely, the second analytical approach called for studying each word or morpheme in the metaphoric structure individually taking

into account all the factors that play a role in producing the metaphoric pattern, without attributing it to the overall dominating theme.

MacCormac (1986) remarked that appreciating creative metaphors requires resilience in finding associations between anomalous conceptual categories. The author explained that the creativity of language users arises from their ability to produce new meanings by viewing conceptual categories as "fuzzy sets" (p. 173). Thus, adopting rational reasoning does not accommodate a logical explanation of creative metaphors. Rather, what accounts for metaphoric creativity is the dynamics of emotion and memory functions. The author gave examples of how Shakespeare juxtaposed lexical items that do not have common associations in normal conditions and remarked that "emotion often plays the largest role in providing the motivation for the production of creative metaphors. Even the conscious intention to suggest a new insight finds roots in a strongly emotion-laden desire" (p. 193).

Shakespeare's literary works provide an excellent source of data for researching the translation of creative metaphors in the literary genre because of the Bard's prolific and exquisite use of metaphoric language (McDonald 2001; Rhodes, 2004). Although Shakespeare derived most of his metaphors from the natural environment and everyday experiences which look familiar to most human beings, his metaphoric language is captivating in its power to observe and capture the smallest details of our pervasive experiences (McDonald, 2001; Spurgeon, 1935). The universality of Shakespearean metaphoric language is congruous with the principle of CMT that our language is dominated by conceptual metaphors which are shared by human beings on a global scale. Yet, there has always been consensus among researchers that Shakespeare used unconventional metaphors which are striking in their peculiarity and audacious in their "unobvious analogies" (Hudson, 1872, p. 97). Hudson (1872) remarked that the opulence and boldness of Shakespeare's metaphoric language originates from the creation of a novel association between the two domains of a metaphor or an extended metaphoric structure which seems interwoven "into one homogeneous mass" (p. 95).

Shakespeare's translation into Arabic is an extended project launched by an initiative of Arab academics and intellectuals who showed interest in evaluating the different endeavours of translating Shakespeare's work into the Arabic language from various perspectives. Some academic research projects on the topic chose to research the Arabic translations of Shakespeare from the angle of the contributions made by notable Arab translators to Shakespeare's translation vis-à-vis the TTs' accuracy in presenting the STs' content on the lexical, conceptual as well as stylistic levels (Alsaai, 1997; Omar, 2012, 2020, 2021; Twaij, 1973; Zaki, 1978). Most academic research, however, especially recent projects, on Shakespeare's Arabic translations focused on the topic from a socio-cultural perspective (Al-Shetawi, 1989, 2013; Hanna, 2006, 2007, 2009, 2016).

A potential common framework for investigating the translation of Shakespeare across different academic projects is metaphor analysis from the perspective of CMT. The findings of Omar (2012) concluded that researching the translation of Shakespeare from the perspective of accuracy is quite restrictive as conceptual metaphors analysis of the STs and TTs proved that even translations which are considered highly authentic in their representation of the STs produced a high percentage of mutation in the content of the translated plays. This paper seeks to answer a number of questions on the translatability of Shakespeare's creative metaphors and to show how investigating the translation of Shakespeare's metaphoric language within the framework of the revised CMT can highlight unexplored areas in translating creative metaphors as it unveils several aspects of the situational and pragmatic contexts of literary metaphors.

III. RESEARCH METHODS

The research methods adopted in identifying, collecting and analysing the data are informed by the revised version of CMT which views metaphors as conceptual patterns that result from the interaction between our reasoning and our physical realities rather than arbitrary linguistic expressions which communicate our ideas indirectly (Lakoff & Johnson, 1980, 1999; Lakoff & Turner, 1989). The revised CMT proposed an extended approach to analysing conceptual metaphors (Kövecses, 2015, 2020a, 2020b) as multilayered conceptual patterns that are grounded in rich contextual content. Kövecses (2020a) criticized the shortcomings of CMT due to its heavy reliance on generalized conventional metaphoric mappings with little consideration for "context as a significant factor both in embodiment and creativity" and "a better framework for the metaphorical conceptualization of emotions" (p. 42).

According to the author, creative metaphors arise from a complex milieu of four contextual levels that explain the creation and continuity/discontinuity of metaphoric associations. The first context is physically-embedded and it originates by relating our thought to our bodily experiences and conditions. The second context is the situational context which is related to the immediate physical, cultural as well as social environments. The third context is the discourse context which comprises the existing discourse (cotext), previous context, speaker and other language users' contextual knowledge as well as prevalent discourse. The fourth context is the larger cognitive context which is framed by our conceptual, historical, ideological as well as individual background. Only when we take into consideration all these dimensions of context that we can understand and account for the value in coining and using novel metaphors.

Creative metaphors do not emerge merely by accumulating universal conventional metaphoric patterns in a hierarchical manner, which is why understanding their meaning and appreciating their function requires profound knowledge of diverse contextual factors that lead to their creation in a continuously evolving discourse. The empirical study adopts the extended CMT in identifying and collecting the data by selecting one type of creative metaphors with a

fixed TD and tracing the variation in the corresponding SDs throughout the ST. It is the variation in the SD content which unveils the type of contextual bond between different conceptual metaphors and their role in informing the metacognitive function of the text. A conceptual metaphor like 'EMOTION HAS COLOUR ASSOCIATIONS' is shared universally. If we delineate the conceptual metaphor further by identifying the type of emotion as in 'FEAR' and diversifying the SD, the 'OBJECT OF COLOUR', we learn more about the communicative function of conceptual metaphors because we can see how a character, plot, author strategy, cultural association, contextual association, etc. unfold based on the degree of intensity and saliency in the metaphor.

In this study, the ST is Shakespeare's *Macbeth* (2005) and the TTs are Jabra's translation of *Macbeth* (2000) and Badawi's translation of *Macbeth* (2001). The selected TD for the creative metaphors is the emotion of 'FEAR' which appears to be associated with different variations of the SD 'WHITE COLOUR'. Shakespeare's 'colour for emotions' metaphors do not reveal an interest in the artistic value of a colour as much as they reveal the Bard's interest in the emotional response it may trigger in human beings (Spurgeon, 1935). Shakespeare allows us to experience the intensity of a character's emotional state by tracing the shifts in the colour of their face or cheeks.

What distinguishes the Bard's sense of colour is how colours can be contrasted with each other as in "black and white, and red and white" (Spurgeon, 1935, p. 63) to indicate different emotions and how the value of a colour evolves with the context in which it is used in a way it becomes "connected with a dominant emotion or theme, and so runs throughout a play" (p. 64). Shakespeare's language unveils deep interest in the contrast and shade of a colour than in the colour itself and employs these creative colour metaphors as a technique to express intense emotions. For instance, Shakespeare uses "the word associated with a colour instead of the colour itself… the sense of fear on the soldiers' faces in Mac., has been depicted, yet its usual colour is not mentioned but expressed" (Janziz, 1997, p. 25). While the emotion of fear occurs 37 times in *Macbeth*, the colour 'white' which appears in close association with this prevalent emotion occurs only one time.

IV. RESULTS

This section provides the results of data collection in the ST and TTs. Having identified the targeted metaphoric pattern in accordance with the framework of the revised CMT, the relevant conceptual metaphors were extracted and analysed taking into consideration the different levels of contextual cues provided in the ST. To illustrate, the conceptual metaphors which underlie the creative uses of the kernel metaphoric pattern (colour for fear) where identified and collected either by looking for direct or indirect references to the TD (FEAR) or the SD (COLOUR/OBJECTS OF COLOUR). Then, the collected metaphoric expressions were deconstructed accurately and contextually by their detailed conceptual patterns regardless of the level of universality in their associations. For example, the conceptual metaphoric analysis preserved the objects of the SD (milk, cream, yogurt, goose, ruby, etc.) instead of reverting these objects to one common universal feature (the colour white). The tables below provide the results of the tokens' conceptual metaphoric analysis in the ST, TT1 (Jabra's translation), TT2 (Badawi's Translation).

TABLE 1
ST'S CONCEPTUAL METAPHORS

ST 'Colour for Fear' Metaphoric Expressions	Fear Conceptual Metaphors
Lady Macbeth Glamis thou art, and Cawdor, and shalt be What thou art promised. Yet do I fear thy nature: It is too full of the milk of human kindness To catch the nearest way (Act 1, Scene 5, 13-16)	LACKING COURAGE IS BEING TOO FULL OF THE MILK OF HUMAN KINDNESS THE BODY IS A CONTAINER FOR EMOTIONS HUMAN KINDNESS HAS THE COLOUR OF MILK (WHITE) HUMAN KINDNESS HAS THE TEXTURE OF MILK (LIQUID)
Lady Macbeth My hands are of your colour, but I shame To wear a heart so white (Act 2 Scene 2, 61-63)	BEING AFRAID IS WEARING A VERY WHITE HEART THE HEART OF A FEARING PERSON IS A DRESS WHICH COVERS THE BODY THE HEART OF A FEARING PERSON IS WHITE COLOURED
Macbeth You make me strange Even to the disposition that I owe, When now I think you can behold such sights, And keep the natural ruby of your cheeks, When mine is blanched with fear (Act 3, Scene 4, 115-119)	FEELING INTENSE FEAR IS LOSING COLOUR FEELING INTENSE FEAR IS THE RESULT OF BEING SUBJECT TO A CHEMICAL PROCESS (HEAT)
Macbeth The devil damn thee black, thou cream-faced loon! Where got'st thou that goose look? (Act 5, Scene 3, 11-13)	FEELING FEAR IS HAVING A FACE WITH THE COLOUR OF CREAM (YELLOWISH) FEELING FEAR IS HAVING A FACE WITH THE TEXTURE OF CREAM (SOFT) FEELING FEAR IS HAVING THE COLOUR OF A GOOSE FEELING FEAR IS HAVING THE LOOK OF A GOOSE
Macbeth Go prick they face, and over red thy fear, Thou lily-livered boy. What soldiers, patch? Death of they soul, those linen cheeks of thine Are counselors to fear. What soldiers, whey face? (Act 5, scene 3, 14-19)	FEELING FEAR IS HAVING A LIVER WITH THE COLOUR OF A LILY (YELLOW WHITE) FEELING FEAR IS HAVING A LIVER WITH THE TEXTURE OF A LILY (WEAK) FEELING FEAR IS HAVING CHEEKS WITH THE COLOUR OF LINEN (OFF-WHITE) FEELING FEAR IS HAVING CHEEKS WITH THE TEXTURE OF

	LINEN (ROUGH) FEELING FEAR IS HAVING A FACE WITH THE COLOUR OF WHEY (YELLOW WHITE) FEELING FEAR IS HAVING A FACE WITH THE TEXTURE OF WHEY (WATERY AND WOBBLY)

TABLE 2
TT1 CONCEPTUAL METAPHORS (JABRA'S TRANSLATION)

TT1 (Jabra's Translation)	Back Translation	Conceptual Metaphors
ليدي مكبث: أمير غلامس أنت، وكودر، ولسوف تكون ما وعدت به. ولكنني أخشى طبعك: إنه أملأ مما ينبغي بحليب الإنسانية فلا يتشبث بأدنى الطرق (جبرا، 681)	But I am afraid of your nature; It is too full of the milk of humanity to cling to the closest way	LACKING COURAGE IS BEING TOO FULL OF THE MILK OF HUMAN KINDNESS THE BODY IS A CONTAINER FOR EMOTIONS HUMANITY HAS THE COLOUR OF MILK (WHITE) HUMANITY HAS THE TEXTURE OF MILK (LIQUID)
ليدي مكبث يداي بلونك، غير أنني أخجل من أن أحمل قلباً كالحاً كالحأ مثلك (ص. 701)	My hands are of your colour, but I shame to carry a heart with a faded colour like your heart	BEING AFRAID IS CARRYING A HEART WITH A FADED COLOUR THE HEART OF A FEARING PERSON IS AN OBJECT WHICH CAN BE CARRIED THE HEART OF A FEARING PERSON HAS A FADED COLOUR
مكبث "إنك تجعلينني اندهش حتى لطبعي أنا، عندما أبصر الآن أن بوسعك رؤية مشاهد كهذه، وتحتفظين بياقوت خديك الطبيعي، بينما يبيضّن ياقوت خدي فزعأ" (ص. 733)	You make me surprised at my nature, When I see now that you can look at such scenes and still keep the natural ruby of your cheeks, while the rubies of my cheeks become whitened with fear	THE CHEEKS OF A FEARING PERSON ARE WHITE RUBY FEELING INTENSE FEAR IS ACQUIRING A WHITE COLOUR
مكبث سخطك الشيطان عبداً أسود، يا وغداً حليبيّ الوجه! من أين لك سحنة الإوزة هذه؟ هناك عشرة آلاف إوزة، يا نذل؟ (ص. 775-776-)	May the devil metamorphose you into a black slave, you milk-faced villain! whence do you get this goose-look of yours?	THE OBJECT OF FEAR IS A BLACK SLAVE THE OBJECT OF FEAR HAS A FACE WITH THE COLOUR OF MILK THE OBJECT OF FEAR HAS A FACE WITH THE TEXTURE OF MILK (LIQUID) FEELING FEAR IS HAVING THE COLOUR OF A GOOSE FEELING FEAR IS HAVING THE LOOK OF A GOOSE
مكبث إذهب، وخز وجهك، وموّه خوفك بالأحمر يا ولداً زنبقي الكبد (الكبد الزنبقية البياض من إشارات الجبن) أيّ جنودٍ، يا مهرج؟ موتأ لورحك! خداك بلون الخام يلقنان الفزع، أيّ جنودٍ يا وجهأ من لبن؟ (776)	Go, prick your face and hide your fear with the red colour You, lily-livered lad (a lily liver is metonymy for cowardice) What soldiers, you clown? Death to your soul! Your cheeks have the colour of raw cloth They teach fear What soldiers, yogurt face!	FEELING FEAR IS HAVING A LIVER WITH THE COLOUR OF A LILY (YELLOW WHITE) FEELING FEAR IS HAVING A LIVER WITH THE TEXTURE OF A LILY (WEAK) FEELING FEAR IS HAVING CHEEKS WITH THE COLOUR OF RAW CLOTH (OFF-WHITE) FEELING FEAR IS HAVING CHEEKS WITH THE TEXTURE OF RAW CLOTH (ROUGH) FEELING FEAR IS HAVING A FACE WITH THE COLOUR OF YOGURT (YELLOW WHITE) FEELING FEAR IS HAVING A FACE WITH THE TEXTURE OF YOGURT (THICK)

TABLE 3
TT2 CONCEPTUAL METAPHORS (BADAWI'S TRANSLATION)

TT2 (Badawi's Translation)	Back Translation	Conceptual Metaphors
ليدي مكبث أنت أمير جلامس وأمير كودر وستكون ما وعدنك به، غير أني أخشى طبعك فهو يفيض بلبن الشفقة مما يردك عن طلب غايتك من أقصر الطرق (ص. 75)	Yet, I am afraid of your nature which overflows with the milk of compassion, and this prevents you from reaching your aim through the shortest road	LACKING COURAGE IS OVERFLOWING WITH THE MILK OF COMPASSION THE BODY IS A CONTAINER FOR EMOTIONS COMPASSION HAS THE COLOUR OF MILK (WHITE) COMPASSION HAS THE TEXTURE OF MILK (LIQUID)
ليدي مكبث يداي بلون يديك، لكني أخجل من أن يكون لي قلب بلون قلبك الجبان (ص. 95)	My hands are of the colour of your hands, but I shame to have a heart with the colour of your coward heart	BEING AFRAID IS HAVING A COWARD HEART THE HEART OF A FEARING PERSON HAS AN UNIDENTIFIED COLOUR THE HEART OF A FEARING PERSON IS A COWARD (PERSONIFICATION)
مكبث	You make me doubt myself and my	THE CHEEKS OF A BRAVE PERSON

إنك تجعلينني أشكّ في نفسي وفي شجاعتي حين أراك تنظرين هذه المناظر وتحتفظين بلون وجنتيك الوردي على حين أنني أمتقع من الخوف (p. 128)	courage when I see you look at these scenes and still keep the rosy colour of your cheeks, whilst I lose colour because of fear	HAVE THE COLOUR OF ROSES THE CHEEKS OF A BRAVE PERSON HAVE THE TEXTURE OF ROSES (SOFT) FEELING INTENSE FEAR IS CHANGING COLOUR
مكبث سوّد الشيطان وجهك أيها الوغد. كيف ابيضّ وجهك من الخوف فصار بلون الاوز المذعور هناك عشرة آلاف... من الاوز أيها الوضيع؟ (p. 169)	May the devil blacken your face, you villain! Your face has whitened out of fear and acquired the colour of scared geese	THE OBJECT OF FEAR HAS A WHITENED FACE THE OBJECT OF FEAR HAS A FACE WITH THE COLOUR OF SCARED GEESE
مكبث اذهب وشكّ وجهك ليصعد فيه الدم فيغطي على خوفك أيّها الولد الجبان. أيّ جنودٍ يا أبله؟ هلكت روحك، إنّ منظر خديك الشاحنين ليبعث الخوف في نفوس الناس. أي جنودٍ يا شاحب الوجه؟ (p. 169-170)	Go and prick your face so that blood may run in it and cover up your fear, you coward boy! What soldiers, idiot? May your soul perish! The look of your pale cheeks trigger fear in the hearts of people What soldiers, pale face?	FEELING FEAR IS HAVING PALE CHEEKS (YELLOWISH) FEELING FEAR IS HAVING A PALE FACE (YELLOWISH)

TABLE 4
ST, TT1, TT2 CONCEPTUAL METAPHORS

ST Conceptual Metaphors	TT1 Conceptual Metaphors Jabra's Translation	TT2 Conceptual Metaphors Badawi's Translation
LACKING COURAGE IS BEING TOO FULL OF THE MILK OF HUMAN KINDNESS THE BODY IS A CONTAINER FOR EMOTIONS HUMAN KINDNESS HAS THE COLOUR OF MILK (WHITE) HUMAN KINDNESS HAS THE TEXTURE OF MILK (SMOOTH LIQUID)	LACKING COURAGE IS BEING TOO FULL OF THE MILK OF HUMANITY THE BODY IS A CONTAINER FOR EMOTIONS HUMANITY HAS THE COLOUR OF MILK (WHITE) HUMANITY HAS THE TEXTURE OF MILK (SMOOTH LIQUID)	LACKING COURAGE IS OVERFLOWING WITH THE MILK OF COMPASSION THE BODY IS A CONTAINER FOR EMOTIONS COMPASSION HAS THE COLOUR OF MILK (WHITE) COMPASSION HAS THE TEXTURE OF MILK (SMOOTH LIQUID)
BEING AFRAID IS WEARING A VERY WHITE HEART THE HEART OF A FEARING PERSON IS A DRESS WHICH COVERS THE BODY THE HEART OF A FEARING PERSON IS WHITE COLOURED	BEING AFRAID IS CARRYING A HEART WITH A FADED COLOUR THE HEART OF A FEARING PERSON IS AN OBJECT WHICH CAN BE CARRIED THE HEART OF A FEARING PERSON HAS A FADED COLOUR	BEING AFRAID IS HAVING A COWARD HEART THE HEART OF A FEARING PERSON HAS AN UNIDENTIFIED COLOUR THE HEART OF A FEARING PERSON IS A COWARD (NO COLOUR IDENTIFIED)
THE CHEEKS OF A BRAVE PERSON ARE RUBIES (SOLID, PRECIOUS, RED OBJECTS) THE CHEECKS OF A FEARING PERSON ARE BLANCHED RUBIES (PRECIOUS STONE THAT LOST ITS COLOUR AND VALUE UNDER THE PRESSURE OF A CHEMICAL PROCESS SUCH AS HEAT) FEELING INTENSE FEAR IS LOSING COLOUR AS A RESULT OF A CHEMICAL PROCESS FEAR IS A CHEMICAL PROCESS (THERMAL)	THE CHEEKS OF A BRAVE PERSON ARE PRECIOUS STONES (SOLID, PRECIOUS, RED OBJECTS) THE CHEEKS OF A FEARING PERSON ARE WHITE RUBIES (PRECIOUS STONE THAT CHANGED COLOUR FROM RED TO WHITE) FEELING INTENSE FEAR IS ACQUIRING A WHITE COLOUR	THE CHEEKS OF A BRAVE PERSON HAVE THE COLOUR OF ROSES (RED) THE CHEEKS OF A BRAVE PERSON HAVE THE TEXTURE OF ROSES (SOFT) FEELING INTENSE FEAR IS CHANGING COLOUR
FEELING FEAR IS HAVING A FACE WITH THE COLOUR OF CREAM (PALE YELLOWISH) FEELING FEAR IS HAVING A FACE WITH THE TEXTURE OF CREAM (THICK AND UNFIXED TEXTURE) FEELING FEAR IS HAVING THE COLOUR OF A GOOSE FEELING FEAR IS HAVING THE LOOK OF A GOOSE	FEELING FEAR IS HAVING A FACE WITH THE COLOUR OF MILK (WHITE) THE OBJECT OF FEAR HAS A FACE WITH THE COLOUR OF MILK THE OBJECT OF FEAR HAS A FACE WITH THE TEXTURE OF MILK (SMOOTH LIQUID) FEELING FEAR IS HAVING THE COLOUR OF A GOOSE FEELING FEAR IS HAVING THE LOOK OF A GOOSE	THE OBJECT OF FEAR HAS A WHITENED FACE THE OBJECT OF FEAR HAS A FACE WITH THE COLOUR OF SCARED GEESE
FEELING FEAR IS HAVING A LIVER WITH THE COLOUR OF A LILY (YELLOW WHITE) FEELING FEAR IS HAVING A LIVER WITH THE TEXTURE OF A LILY (WEAK) FEELING FEAR IS HAVING CHEEKS WITH THE COLOUR OF LINEN (OFF-WHITE) FEELING FEAR IS HAVING CHEEKS WITH THE TEXTURE OF LINEN	FEELING FEAR IS HAVING A LIVER WITH THE COLOUR OF A LILY (YELLOW WHITE) FEELING FEAR IS HAVING A LIVER WITH THE TEXTURE OF A LILY (WEAK) FEELING FEAR IS HAVING CHEEKS WITH THE COLOUR OF UNPROCESSED CLOTH (OFF-WHITE) FEELING FEAR IS HAVING CHEEKS WITH THE TEXTURE OF	FEELING FEAR IS HAVING PALE CHEEKS (YELLOWISH) FEELING FEAR IS HAVING A PALE FACE (YELLOWISH)

(ROUGH) FEELING FEAR IS HAVING A FACE WITH THE COLOUR OF WHEY (YELLOW WHITE) FEELING FEAR IS HAVING A FACE WITH THE TEXTURE OF WHEY (WATERY AND WOBBLY)	UNPROCESSED CLOTH FEELING FEAR IS HAVING A FACE WITH THE COLOUR OF YOGURT (WHITE) FEELING FEAR IS HAVING A FACE WITH THE TEXTURE OF YOGURT (THICK AND IRREGULAR)	

V. DISCUSSION AND FINDINGS

The conceptual analysis of the metaphor 'HUMAN EMOTION (FEAR) HAS COLOUR ATTRIBUTES' in the ST shows that the collected tokens displayed variation and gradation in the intensity of the TD, 'FEAR', as reflected in the variation of the shades of the colour 'WHITE' and the non-colour associations of the objects of 'WHITE'. This gradation and variation form a combined mechanism used by the Bard to generate original metaphors out of universal metaphoric patterns. The analysis of the ST's tokens also reveals that there is salient novelty in the associations created between the SDs and TD. The variation in the conceptual metaphors' SDs and the novelty of the cross-domain associations do not appear clearly if we deconstruct the collected metaphoric expressions back into their universal conceptual pattern, as explained in the research methods earlier, which is why the analysis adopted the methods of the revised conceptual metaphor theory.

To clarify, the universal conceptual metaphor 'HUMAN EMOTION HAS COLOUR ATTRIBUTES' occurs in Shakespeare's *Macbeth* as 'FEAR HAS COLOUR ATTRIBUTES/WHITE'. The analysis shows that 'FEAR' is not only associated with the colour 'white' but also with different degrees of 'white' like 'plain white' (when the author used direct reference to 'white'), 'colourless white' (blanched), lily-white (yellowed), and others. Also, the emotion of 'fear' appears in connection with different objects of the colour 'white'. The variation in the objects of 'white' reflects another aspect of the cross-domain metaphoric association. For instance, associating the emotion of 'fear' with the object of 'milk' triggers different levels of sensory metaphoric associations in the reader's mind as 'milk' is 'white', 'smooth', 'sweet', and others. Whereas associating 'fear' with the object 'whey' captures a new set of sensory associations such as 'greenish yellow', 'loose', 'sour', and others.

The diversification in the SDs of the conceptual metaphoric mappings gives rise to the novelty, audacity, as well as aptness in Shakespeare's metaphoric language as it makes the reader develop different sensory experiences which highlight distinct aspects of theme and characterization. To explain, the variation in the SDs is functional to the development in the theme of the play, and it unveils profound attributes in the main character. Macbeth's emotion of fear intensifies as the events in the play progress towards the climax, to the degree he starts seeing only the shades and the objects of 'white' wherever he looks. Macbeth's uses of metaphoric expressions may strike the readers/audience as exaggerated and unreasonable ways of expressing the emotion of fear, signaling that he is approaching a state of uncontrolled madness similar to that experienced by other Shakespearean characters like Hamlet and King Lear. Yet, his utterances are so artistic in their micro-metaphoric associations that capture infinitesimal details of his sensory experiences. The soldier's liver is lily-white because it is too soft and easy to be crushed, whereas his cheeks are linen-white not only for being colourless out of fear but also for being rough and lifeless.

The conceptual analysis of the metaphoric expressions in the TTs yields interesting results regarding the translation of Shakespeare's creative metaphors into Arabic. An examination of the conceptual metaphors of TT2 (Badawi's translation) shows that the main tendency adopted by the translator was to avoid transferring the saliency in the ST's metaphoric patterns. It was obvious from the analysis that Badawi tried his best to distance his translation from the audacious originality of Shakespeare's metaphors and for this purpose the translator adopted a number of strategies. First, the translator preserved the ST's metaphoric mappings that showed a high level of universality in their associations. Examples of these include the following:
LACKING COURAGE IS OVERFLOWING WITH THE MILK OF COMPASSION
THE BODY IS A CONTAINER FOR EMOTIONS
COMPASSION HAS THE COLOUR OF MILK (WHITE)
COMPASSION HAS THE TEXTURE OF MILK (SMOOTH LIQUID)
THE OBJET OF FEAR HAS THE LOOK OF A GOOSE (WHITE, COWARD, FUNNY, ETC.)

Second, Badawi, changed the metaphoric association between the TD 'fear' and the generic SD 'white' by replacing it with a similar SD such as 'colourless' or 'pale', which is very common in Arabic, and this shows that the translator had a tendency to naturalize the metaphoric associations of utterances for a stronger bond with the readers/audience of the TT, as he proclaimed in the introduction to his translation. Third, the translator demetaphorized the content of original conceptual metaphors by attempting to drop the SDs and turn these metaphors to sense. For instance, the translator deleted the SDs of crème, lily, whey, etc. and described the emotion of 'fear' directly by using utterances such as 'having a coward heart'. It is also clear from the analysis that although the TT2 translator had visible preference for avoiding the novelty of the ST's metaphors, he occasionally preserved this originality whenever the co-text provided for a perceptible contrast like red/white, black/white, as shown in the following example:
THE OBJECT OF FEAR HAS A WHITENED FACE

THE OBJECT OF FEAR HAS A FACE WITH THE COLOUR OF SCARED GEESE

It is obvious from TT2 analysis that Badawi's translation approach of explicating the familiar and downplaying the unfamiliar was motivated by a skopos in mind which can be summarized as a wish on part of the translator to avoid enforcing foreign lexical and conceptual structures on the audience, as mentioned in his introduction to the TT. Badawi stated that he retranslated the play into Arabic as a script to be presented by actors on the stage and his aim was to preserve and at the same time simplify the content for the sake of the audience.

If we compare the conceptual metaphoric analysis of TT1 with that of TT2, we notice that there are both commonalities and differences in the translators' approaches to processing the creative metaphors of 'white for fear'. Jabra's translation also preserved the conceptual metaphors which have obvious universal associations and those which Shakespeare contextualized well by establishing a contrast between two colours. On the other hand, Jabra showed more keenness than Badawi on preserving the originality of the ST metaphors even when it contrasted with the naturalness of the Arabic translation, which implies that his translation was closer to foreignization in its attempt to simulate the metaphoric content of the ST. Nonetheless, a close examination of the results provides more profound findings on the limitations that encountered the translator in his foreignization approach. There were examples which show that the TT1 translator occasionally avoided or mitigated the saliency of the 'white for fear' conceptual metaphor by neutralizing the sense of colour or replacing the SDs of some metaphoric expressions with similar SDs.

Jabra's translation rendered Shakespeare's conceptual metaphor 'BEING AFRAID IS WEARING A VERY WHITE HEART' as 'BEING AFRAID IS CARRYING A HEART WITH A FADED COLOUR'. In this example, the translator avoided the striking association between 'WEARING A WHITE HEART' and 'BEING THE CRIMINAL THAT MACBETH EMBODIES'. The hegemony of the universal metaphors 'WHITE-HEARTED FOR INNOCENT' and 'WHITE-HEARTED FOR LEGITIMATE ROYALTY' has enforced invisible restrictions on the translator's wish to translate Shakespeare's metaphors accurately. The thematic progress of the play unfolds the criminal attributes of Macbeth and Lady Macbeth. But also, the dramatic situation reveals the unnaturalness of the discourse used by both characters. Lady Macbeth's pronouncement that "my hands are of your colour, but I shame to wear a heart so white" (Act 2 Scene 2, 61-63) does not only disclose the unnaturalness of her bloody discourse, it also implies strong irony of Macbeth's lack of courage, as it contradicts the ubiquitous assumptions of the prevalent conceptual metaphor 'BEING AN INNOCENT PERSON IS WEARING A WHITE HEART'. In other words, the boldness of Shakespeare's creative metaphors is not without context or occasion, if we take into consideration the author's skopos as a whole.

As for Jabra's attempts to replace the SDs of the metaphoric associations with similar ones, the interpretation for this tendency is that the translator did so in an attempt to mitigate the conceptual saliency in the created conceptual metaphors, and there are numerous examples which testify to this approach. For instance, while Jabra preserved SDs that are commonly used in association with colour metaphors including 'ruby, milk, lily, and others', he changed the SDs that are not very commonly used in colour metaphors such as 'crème, whey, and linen'. These SDs were replaced with already existing ones like when the translator used 'milk', instead of 'crème', or 'raw cloth', instead of 'linen'. The other interpretation of the translator's approach to replace the conceptual metaphors' SDs is the existence of lexical restrictions in the TL. While Arabic allows for deriving an adjective from some SDs like 'lily' and 'milk', it has restrictions on deriving adjectives from SDs such as 'crème' and 'whey'. Interestingly, the shift in the SDs was not very observable but it confines the intensity and continuity of Macbeth's criminal discourse and ironic attitude.

VI. CONCLUSION

This paper researched the translation of one sample of Shakespeare's creative metaphors in two acknowledged Arabic translations. The paper explored the translation of the universal conceptual metaphor 'HUMAN EMOTION HAS COLOUR ASSOCIATIONS' with particular focus on the conceptual metaphor 'FEAR HAS WHITE-COLOUR ASSOCIATIONS' in *Macbeth*. The selected research methods for data identification, collection and analysis were informed by the improved version of CMT. The results highlighted the inadequacy of the earlier assumptions of CMT and the significance of the revised CMT in analysing the translation of creative metaphors in Shakespeare as the latter accounts for the author's uses of creative metaphors and the translators' decisions in rendering these metaphors in an academic translation. This finding is consistent with the latest research on the topic (Kövecses, 2015, 2020a, 2020b; Omar, 2012).

The conceptual metaphoric analysis of the ST's content reconfirmed the findings of earlier research on the originality and discursive nature of Shakespeare's metaphoric language (Clemen, 1977; McDonald, 2001; Omar, 2012; Rhodes, 2004; Spurgeon, 1935). Although Shakespeare's metaphors are anchored in universal conceptual patterns embedded in our daily physical experiences, the author employs an artistic mechanism which reveals their originality, conceptual uniqueness and perpetuation. Shakespeare's technique of extending already existing metaphoric associations by diversifying the SDs attributed to a fixed TD enabled him to generate creative metaphors that continue to live despite their omnipresent saliency. This finding highlights the significance of the revised CMT in analysing creative metaphors not only in Shakespeare's texts but also in other authoritative texts and the value of relating the uses of metaphors to the discourse functions of their texts and contexts.

This study paves the way for a reconsideration of the academic research on the translation of Shakespeare into Arabic by testing the already-accomplished acknowledged translations vis-à-vis the methods of the revised CMT. The findings

revealed that regardless of the translator's adherence to the ST's content, the main tendency of the translators is to avoid the strong saliency of creative metaphors, even if this saliency does not have cultural or ideological implications. This implies that Shakespeare's creative metaphors resist translation into Arabic if they trigger some sort of conceptual or lexical associations in the minds of the translators. The translation strategies adopted by the translators both of whom are professional translators, academics and researchers in TS were not influenced by the cultural background/content of context or the style of the text in as much as they were influenced by metaphor saliency and its potential impact on the recipients. One of the limitations of translating creative metaphors is the novelty of their conceptual associations or lexical compound structure which cannot be matched in the target language.

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