

**Metaphors and Translation,
A Cognitive Study of Si Mohand Ou Mhand's Selected Poetry**

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Abstract

This study aims to analyse and evaluate the double translation, from Kabyle into French and from French into English, of twelve metaphors extracted from four poems of Si Mohand's Ou Mhand. Mouloud Feroun translated the poems from Kabyle into French, and then Pierre Joris translated them into English. Thematic Organization Points (TOPs), which is a term advanced by Schank (1982), is used to explain each metaphor and the way it is translated. Cook's schema refreshment (1994) is then used to evaluate the translation itself. The study is cognitive, analytical, descriptive, and qualitative. The study's significance lies in its corpus, as studies regarding Si Mohand's Poetry rarely dealt with three versions at a time. Furthermore, it is exhibited in the way the analysis is conducted, as it puts forward a new way of understanding metaphors separately in each version. It also suggests a way to evaluate the translation. The study aims to investigate to what extent equivalence is achieved within the translated metaphors. Results show that 67% of the metaphors translated from Kabyle into French are schema-reinforcing, 16.5% are schema-preserving, and 16.5% are schema-disrupting. Moreover, 8% of the metaphors translated from French into English are schema-reinforcing, 92% are schema-preserving, while there is no schema-disrupting metaphor. Furthermore, the schemata exhibited within the Kabyle version and the English version are as follows: 75% are schema reinforcing, 17% are schema preserving and 8% are schema disrupting. Based on that, the study concludes that the metaphors' translation process was quite successful as there are only two schemata, which are schema disrupting in the Kabyle/French translation process, none is signalled in the French/English one, whereas only one schema disrupting was deduced in the Kabyle/English translation process.

Keywords: Cook's Schema Refreshment (1994); Metaphor; Si Mohand Ou Mhand's Poetry; Thematic Organization Points (TOPs); Translation.

Introduction

The current study is an evaluation of twelve metaphors extracted from four poems of Si Mohand Ou Mhand. Mouloud Feraoun transcribed the poems into Kabyle and then translated them into French, and Pierre Joris translated them into English later on. This investigation tracks down the metaphors' transformation through the translation process and evaluates the degree of equivalence in each one using the term advanced by Schank (1982): Thematic Organization Points (TOPs). This term is used to explain each metaphor and the way it is translated, and then Cook's schema refreshment (1994) is used to evaluate the translation itself. In addition to the fact that three versions of the poems of Si Mohand are used, the study suggests a new way of explaining and understanding metaphors as a cognitive input, and it proposes a way to evaluate the translation process and deduce the degree of equivalence. The main aim of the study is to estimate the degree of equivalence of the translated metaphors regarding the original Kabyle ones to answer the following research question: To what extent is equivalence achieved within the translated metaphors? To answer this question, we hypothesise that the translation of the metaphors will be faithful, and both translators will reach a high degree of equivalence (Wright *et al.*, 2007; Laiño *et al.*, 2014; Patel and Sobczykńska-Malefora, 2017).

Literature Review

The theoretical framework is essential to this research as it sets down the instruments that are going to be used within the analysis. The term Thematic Organisation Point (TOP) is used throughout the analysis to understand the metaphors in each version. The term is advanced in Schank's Model of Dynamic Memory (1982). The equivalence is deduced using Cook's Schema Refreshment (1994).

Schank Model of Dynamic Memory (1982)

Schank's dynamic memory model is considered flexible, adaptable, developable, and adjustable to new experiences. This would strengthen the comprehension process during the interpretation of the input. It is a theory of reminding applicable to people and artificial intelligence. For instance, a hospital waiting room may remind us of a dentist's waiting room and sometimes confusion occurs between the two because of a memory failure. This confusion shows that scripts have to be related to each other or at least to actions within a given script. This made him think about the organization that can lead to the occurrence of the right reminders, yet enable the mixing up between waiting rooms. He proposes that the organisation of knowledge structures of specific events (called scripts) is included in more general situations (scenes). For example, the dentist's waiting room and a hospital's waiting room are incorporated within the general knowledge of waiting rooms. He also suggests the presence of structure in memory dealing with the organization of memory in appropriate sequences, called Memory Organization Packets (MOPs).

The sequenced actions taking place within a given scene are called a script. A script fulfils only one possible realization of a scene as in the previously mentioned waiting room example. Memory Organization Packets (MOPs) aim to arrange the scenes. They comprise the possible associations that could appear in scenes. A MOP is a combination of scenes as defined by Schank (1982:97). Our knowledge about airport, for instance, can be said to be a M-AIRPORT embedding scenes like: CHECK IN, WAITING AREA, FLYING... yet, these

scenes are not M-AIRPORT specific but are commonly used within other MOPs. A M-HOTEL for example shares the CHECK IN scene but it is activated through different scripts. A M-AIRPORT can be ranged within a bigger MOP which is M-AIRPLANE which can be on its turn part of bigger structure for arranging knowledge about trips. Those structures are meta-MOPs, and aim to reorder the MOPs. A META-MOP-TRIP includes MOPs for PLANNING, GETTING MONEY, ARRANGEMENTS AND PREPARATIONS, DEPARTURE, TRAVEL, ARRIVAL... those MOPs are shared by all kinds of traveling; by car, by plane or by bus. Like scenes and scripts, MOPs can be physical like a M-DEPARTURE, societal like M-TRAVEL and personal like M-PLANNING (Schank, 1982:100).

Intelligence depends on the ability to pick up collateral information across domains. Such ability has a huge impact on reasoning and comprehension. Schank calls the structures designating those cross-textual reminders: Thematic Organization Points (TOPs) which, like MOPs, are formed according to the actual needs. This term, argues Schank, can further explain the way we understand abstract objects such feminism, we can determine its goals, conditions and theme. (Schank 1982: 111– 12). The TOP notion can be applied to this fictional world whenever it has the same goals, conditions, plans and features. A metaphor encompasses a real and a fictional side brought together but still have one purpose i.e. one goal. Starting from this point, we intend to use the term TOP in the analysis to explain the metaphors introduced in the Kabyle, the English, and the French versions. We also use it to compare the original metaphor with its translations.

Cook's Schema Refreshment (1994)

In Cook's schema refreshment, attention is drawn on the linguistic knowledge making up the text and the extra linguistic knowledge used by the reader to comprehend the text. It is signalled by Cook himself that schema refreshment is a concept advanced by the Russian formalist which is "defamiliarization" repeated in discourse analysis but this time the tools used are different (Semino 2014:154). Cook (1994:191) differentiates between three types of schematic knowledge based on the effect it has on discourse. Schema reinforcing, which consists of proving and confirming an already existing schema with further arguments. Schema preserving, which is guarding an existing schema as it is. Schema disrupting leads to schema change, it is the kind of schema that demolishes the old schema and build a new one i.e. this happens when the old schema in question, is proved to be inadequate and wrong, or constitutes new combinations in the network, between already existing schemata (Hidalgo, 2000:134)

Related Studies

Multiple studies have dealt with Si Mohand's Poetry. Scholars approached it in literary way, dealt with its themes, historical contexts, and compared it to other well-known western poets. They also analysed it linguistically and questioned the way words are used and whether other languages were present in the poems. Mouloud Feraoun first transcribed Si Mohand's poems, and many others translated them into French including Mouloud Feraoun, Mouloud Mammeri, Si Said Boulifa, Younes Adli and others.

Yermeche (2002) investigated lexical borrowing as a stylistic procedure in Si Mohand's Poetry. She asserted that the poet had used it in a thoughtful way. She focused mainly on the

use of the Arabic vocabulary and noticed that a lot of it was related to religion. In order to keep up with the rhyming, the poet used xenisms and phonological and morphological borrowing. She deduced that the language used by the poet was a mixed one. Ali-benali (2007) conducted a study about Si Mohand Ou Mhand in which she tackled various points starting from his life and heritage, his poetry and its transition from oral to written, and its translation from Kabyle into French. She gave the example of the translation of first poem of Si Mohand by Feraoun (1960), Mammeri (1982), and Adli (2000/2001) and mentioned that Mammeri's is the one, which is more literal compared to the rest. Then she turns into explaining the poem and accounts for the fact that the poet starts with the invocation of God in the beginning of his poem who prays that it will be great and starts getting to larger audience when expending it to experiencing sad love and expressing temptation. Yermèche (2007) dealt with Si Mohand as being a committed poet. She asserted that it showed the poet clearly positioned himself as being against the French coloniser who was the reason behind the misery of the Algerian society. She also claimed that the poet wanted to raise awareness through his poetry. She pointed to the fact that he indeed wanted that the Algerian society changes at different levels and he even went far and discussed Taboo topics within his poetry. Bala (2007) tried to answer the question: Does Si Mohand Ou Mhand's poetry need to be translated again? By applying some concepts of the discursive based approach on some poems randomly picked from the French translated version of Si Mohand's poems by Mouloud Mammeri, he confirmed that the overall meaning of the poems were not rendered conveniently. He concluded by saying that if the same problems found in Si Mohand's translated poetry are found in other texts and that it should be translated again.

The Poet

Si Mohand Ou Mhand is a well-known Kabyle poet. His poems belong to the Kabyle oral tradition. His date of birth is unknown and his name does not figure in Kabylia civil status records. He died in 1906 (Feraoun 2012). After the rebellion of 1871, Si Mohand's father was executed and their fortune was seized by the state. This broke the family apart and Si Mohand became a vagabond. He died in 1906 at Soeurs Blanches. He was buried at Sidi Said Taleb Sanctum.

The translators

Mouloud Feraoun was born in March 18th, 1913 in Tizi Hibel (Fort National). After studying at l'Ecole Normale de Bouzareah in 1932, he became a teacher at his village Tizi Hibel. He was one of the writers that collected and transcribed Si Mohand's poetry. In 1957, he moved to Algiers and became the director of Ecole Nador. He was killed by l'OAS in March 1962.

Piere Joris was born in July 14th, 1946. He was a poet, a translator, and a professor at the University of Albany. He translated some of Si Mohand's poems from French into English. He got a Ph.D. in Comparative Literature from Suny-Binghamton in 1990. In 1975, he got an M.A in Theory and Practice of Translation. He died in February 27th, 2025.

Materials and methods

The study is qualitative as it focuses on collecting and analysing three versions of metaphors extracted from Si Mohand's poems. The original metaphors are in Kabyle; they are translated into French by Feraoun and then translated from French into English by Joris.

It is also cognitive, since the main theory used is schema theory. Its aim was to explain and analyse the metaphors separately and evaluate their transition during the translation process to deduce the extent to which the translators attained equivalence.

Research Design

The investigation is a case study of twelve metaphors extracted from Si Mohand's poems. The metaphors were pulled out of four poems of Si Mohand's poetry. The poems in question were poem 1, poem 16, poem 17 and poem 18. Feraoun (2012) took the original Kabyle poems from *Les Poèmes de Si Mohand*. Whereas, the English version was taken from *Poems for the Millennium* by Joris, P., & Tengour, H. (2012). The corpus was selected based on the availability of the English translated version of each poem and only four poems were used to meet the appropriate length of the paper.

Data collection and Analysis

The data was selected based on the availability of the English translated version of the poems of Si Mohand, and following the limitation of the number of words set by the journal. The metaphors were extracted from four poems only. Poem 1, poem 16, poem 17 and poem 18 were the first poems to be translated by Pierre Joris, and they happen to be the ones selected as a corpus in the current study. The term Thematic Organization Point advanced by Schank (1982) was used to explain all the metaphors in all versions. It enables the establishment of a comparison between the metaphor of the original poem and its translations. Cook's schema refreshment was then used to determine whether the schema created by the translated metaphors is preserving, reinforcing or disrupting. The interview conducted with Pierre Joris added extra information and clarifications regarding the transition from French into English and the translation process in general. Based on all that, the research question is answered and the hypothesis is confirmed or disconfirmed.

Results and discussion

Poem 1

Metaphor 1:

Win is-yeslan ar- ad t-yaru (He who hears it will write it down,)

Ur as iberru (He will not let go)

The main schema is the Impact of the Poem schema, which is introduced by the use of a metaphor. As advanced by Schank, a TOP is activated in this case to comprehend the metaphor "*Ur as iberru*". Literally, the poem is compared in this case to an individual who marries all those who hear it, and never divorce it. In the real world, only people have the ability to get married but, in this case, the poet chooses to show the impact of the poem on readers by incorporating two schemata in one. The first is *hearing and writing* schema and the second is holding on schema. These two schemata were incorporated in the impact of the poem script as they have one goal with is not letting go something that an individual loves.

Qui l'entendra l'écrit, (He who hears it will write it down,)

Ne le lâchera plus (He will not let go)

In the French translated version, a different metaphor was introduced to put emphasis on the not letting go schema in a more direct way. The ones who hear the poem will not let it

go “*Ne le lâchera plus*”. The translator Mouloud Feraoun opted for relating its translation to the real world and (not letting go someone or something out of love) using “*Ne le lâchera plus*”. We logically let go of someone or something physical but not a poem; however, Feraoun pictures the poem as something we can hear, write and hold on to because we love it.

*He who hears it will write it down,
He will not let go*

The same main schema and the same secondary schemata are activated in the English version. The same metaphor is used to show the impact of the poem on readers. The only different thing is that Joris uses a specific personal pronoun “he” whereas Feraoun stays gender neutral. Awkwardly, this pronoun could reflect the original version yet the English version was translated from the French one. Having said that, “win” in the Kabyle version could stand for both genders.

Poem 16

Metaphor 1:

Ad nerrez wala anaknu (We will break but without bending)

This is a well-known Kabyle metaphor “*tumnayt*”. Taruzi schema and *kennu* schema are both related by “*wala*” indicating the choice of breaking instead of going down. The activation of a TOP relating breaking like an object schema, to the internal suffering schema of both the poet and people sharing his beliefs, is accompanied by the instantiation of a main schema using the negative form of “*anaknu*” using “*wala*” to indicate courage, pride and love of the land.

Nous nous briseront sans plier (We will break but without bending)

Feraoun does not relate the act of breaking to bending directly; he rather separates it from it. The equivalent of “*sans*” would be “*bla*” and not “*wala*”. Because of that, the image projected by the two schemata is slightly different. It gives the impression that the act of breaking is inevitable and when it happens, bending is not an option.

We will break but without bending

The English version is similar to the French one. The breaking schema and the bending schema are separated, and no one is conditioned by the other.

Metaphor 2:

Anda ttqawiden ccifan. (When chiefs are pimps.)

Si Mohand does not use a metaphor in this verse; he rather uses a tabo word “*ttqawiden*” to indicate the degree to which chiefs i.e. traitors and colonial rulers had no remorse when it comes to get what they want.

Quand les chefs sont des maquereaux. (When chiefs are pimps.)

A metaphor is introduced in “*Quand les chefs sont des maquereaux*”, by linking between the chiefs and pimps. To comprehend this metaphor, a TOP must be used to create a link across these two elements. Usually, this later is used to indicate that les chefs are like pimps i.e. men controlling and using prostitutes to get money as traitors and colonial rulers were known for having no pity or remorse when it comes to using women to get profit, which is the common point between the chiefs and pimps.

When chiefs are pimps.

Similar to the French version, the metaphor introduced is “When the Chiefs are Pimps”. Its goal is to show that chiefs are pitiless.

Metaphor 3:

Lyerba tura deg uqerru (Exile is inscribed on the forehead)

The first word “*Lyerba*” instantiates the activation of *Lyerba* schema. The reader forms a general idea about someone who is being obliged to leave his country. This later is an ancient well-known cultural metaphor among Kabyle people. In this culture, such expression is used to infer destiny. Anything inscribed on an individual’s forehead cannot be changed and is meant to happen no matter what. Those two schemata i.e., the destiny schema, the inscription on the forehead schema, have a common point that can be deduced by using TOP, and is the fact that either cannot be avoided or changed.

L’exil est inscrit au front : (Exile is inscribed on the forehead)

The same schemata are activated same as the original version. The metaphor is introduced in the same way and its goal is the same as the Kabyle version.

Exile is inscribed on the forehead

The same schemata are activated in the same way as the original French versions. The metaphor is introduced in the same way, and its goal is the same as the Kabyle and French versions.

Metaphor 4:

Wala laEquva yer yilfan (Than to be humiliated among these pigs.)

This schema shows why the poet cannot live in his own country. It is a personal decision yet taken while being obliged because he cannot accept being humiliated in his own land. Within this schema, two other schemata are activated when “*la3quva yer yilfan*” is advanced. This expression contains a metaphor and includes two domains that are typically not related to one another but share one thing when used metaphorically. A TOP brings the two scripts into one i.e., *yilfan* schema and chiefs schema. This later is activated explicitly as it was already mentioned in “*Anda ttqawiden ccifan*”, meaning that the script is previously activated. It is the case as it was activated in the third verse of the second stanza. After being metaphorically compared to pimps, the poet, this time, compares those chiefs to pigs, which are known for being unclean and nasty, as they love playing in the dirt. Again, the poet points to the fact that those chiefs have no conscience since they like playing in the mud just like pigs. He also repeats and upholds his disgust towards those chiefs once again at the end of the poem.

Que d’être parmi ces pourceaux. (Than to be humiliated among these pigs.)

The *être parmi ces pourceaux* script is clearly activated in reference the previous script introduced in “*Anda ttqawiden ccifan*” as I already mentioned above. However, the use of “*être parmi*” as a translation of the word “*la3quva*” which means “ending” creates a change in the situational side of the script, which affects the overall TOP, which is created to understand the metaphor. In this case, the meaning shifts from ending in a situation to being in a situation. The poet compares the chiefs to pigs, as they are nasty and they like being dirty.

Than to be humiliated among these pigs.

The TOP created in the English translated version is close to the one introduced in the Kabyle original version since it adds extra details to the personal script that is describing “*life with no dignity*”. Joris was fortunate to capture the meaning from the French version. However, the situational side was neglected just like the French version as no clue is left to refer to “*la3quva*” but it is predictable since the English version was translated from the French one.

Poem 17

Metaphor 1:

Lukan ray-iw ur yetlif (If I had not lost my mind)

The metaphor, called in Kabyle “*tumnayt*”, is introduced in this verse by the words “*ray*” which means the mind and “*ur yetlif*” which means ruined; yet used to mean lost. To make a link between the reality and the metaphorical meaning, a TOP is introduced. In reality, an object can be lost not a mind. However, the mess that could be created in someone’s head

can be referred to metaphorically to craziness. The use of the negative form “*ur*” was to refer to an upcoming condition to something coming in the next verse.

Si ma raison n'était pas égarée, (If I hadn't lost my mind)

The expression “*perdre la raison*” was first used during the twentieth century then its use spread to everyday conversation. In the French language, the expression is directly understood and there is no need for a TOP.

If I hadn't lost my mind

The expression “*lost my mind*” is idiomatic and reflects the activation of a personal script. In the real world, a thing can be lost and not a mind but the mess that could settle in the poet's mind is quite similar to craziness. The poet incorporates real and fictional because of the “*mess*” as a common point and that is how a TOP is formed.

Metaphor 2:

Ad Eahdey lkif (I would have condemned the kif)

The metaphorical use of “*Ad Eahdey*” which means, “*will make a pact with*” pushes the reader into creating a TOP to understand the metaphorical meaning displayed by the verse. In reality, a pact can be made to God or a person but not to a substance “*the kif*”. The poet uses this word to affirm that he would never go back to the kif again, which is the result of the already mentioned condition introduced in the previous verse “*if I hadn't lost my mind*”.

J'aurais condamné le kif (I would have condemned the kif)

The metaphor introduced in the French version is different from the one of the original version. The word “*condamné*” meaning condemned or sentenced, is followed by “*le kif*”. Feraoun opted for creating a different kind of script in the reader's mind. In reality, a prisoner can be sentenced or condemned, not the kif. The translator, however, uses this word to show the degree to which the poet wants to stop the kif. The poet would condemn the kif as if it is a prisoner. The point they have in common is the fact that both need to be stopped.

I would have condemned the kif

Joris uses the same metaphor used by Feraoun to put forth the result of the condition mentioned in the previous verse and the same mechanism is used to understand it.

Metaphor 3 and 4:

Kul tamurt yebda-t s lhif (It is source of inequality)

Iserbeḥ lewsif

(It has enriched the slave)

In this verse, Si Mohand confirms once again that the kif is not something good and that it only brings harm in all places. He asserts that it takes its harm with it to any country or place it gets into. The poet shows that the kif is a source of harm and misery. The word “*yebda*” which means, “*start*,” signals the use of a metaphor. In fact, a person can start something and bring with it misery but the kif is unable to start anything but it surely brings misery with it. The poet compares the spread of the kif to a person who begins something, and he highlights its negative impact using “*s lhif*” which means “with misery” to indicate that it is its source. In order to understand the meaning of this metaphor, we need to dig further in the following verse, which says “*Iserbeḥ lewsif*” which means ‘it increased the fortune of the slave’. The slave refers to the traitor and all those who betrayed their land and sided with the colonizer. The point that slaves and traitors have in common is that both obey their owners. The poet uses this metaphor to remind the readers once again, of the harm that traitors have caused.

Il est source d'inégalité (It is source of inequality)

Il a enrichi l'esclave (It has enriched the slave)

Feraoun translated the metaphor in way that directly reflects the goal of the original version, which is showing the inequality that the kif creates between the poor and the traitor. The second metaphor displayed in the following verse is the same as the one of the original version and therefore, it is understood the same way.

It is source of inequality

It has enriched the slave

Joris opted for literal translation and, therefore, he used the same metaphors that Feraoun used.

Poem 18

Metaphor 1:

Atas I- yuyen lmitaq (He took the vow of sainthood)

Si Mohand displays hypocrites who appear to be saints but are the opposite of what they pretend to be. The metaphor introduced in this verse describes these hypocrites. The word “*yuyen*” which means, “*buy*” is associated to “*lmitaq*” which is an Arabic word “الميثاق” and means “*pact*”. The poet describes this hypocrite as “the ones who bought the pact or treaty”, and mentions that there are “a lot”, which is signalled by the use of the word “*atas*” in the beginning of the verse which means “a lot”. A pact cannot be bought, as it is an agreement, and when it is bought, it means that it is a fraud. “*Lmitaq*” is actually used to bring out a religion and mention that some people pretend to be religious and they are just like those

who bride to win a treaty or a pact. In reality, no one can ‘buy a pact with God’. The goal of the poet is to show that these people are hypocrites.

Il a fait le vœu de sainteté (He took the vow of sainthood)

The translator chooses to not to use any metaphor while translating the verse from Tamaziyt into French.

He took the vow of sainthood

The translator chooses not to use any metaphor while translating the verse from French into English.

Metaphor 2:

Dnub iɛalleg (And sinks into sin)

The metaphor that the poet used is related to religion like the one of previous verse. The metaphor is formed with the word “*dnub*” which means “sin” and the word “*iɛalleg*” which means in this case “worn”. In reality, a bracelet, for example, can be worn, not sins. The goal of the poet is to describe the amount of the accumulated sins as being a lot.

Et se plonge dans le péché (And sinks into sin)

Feraoun opted for using another metaphor that has the same goal i.e. expressing the big amount of sins accumulated. He asserts that hypocrites are diving “*plonge*” into sin like an individual diving into the sea. The sea in this case represents the sins that the hypocrites made.

And sinks into sin

Joris opted for a literal translation and therefore used the same metaphor.

Metaphor 3:

Ur k-ineq ur k-iɛateq (Expect no charity, no clemency from him :)

The script *Ur k-ineq* means “he will not kill you” and *Ur k-iɛateq* script means, “he would not help you either”. These two expressions used together mean that the hypocrite would not kill you but he would not help you survive either. “*Iɛateq*” is an Arabic word, which means survive. The poet referred to ‘killing’ here to demonstrate the cruelty of hypocrites. In reality, killers are pitiless just like hypocrites, and showing this was the goal of the poet.

N'attends de lui ni charité ni clémence (Expect no charity, no clemency from him:)

The translator chooses not use any metaphor while translating the verse from Tamaziyt into French.

Expect no charity, no clemency from him:

The translator chooses not to use any metaphor while translating the verse from French into English.

Applying Cook's Schema Refreshment

The application of Cook's schema refreshment is exhibited in the tables below and each table is followed by the representation of the results after each table in graphic circles.

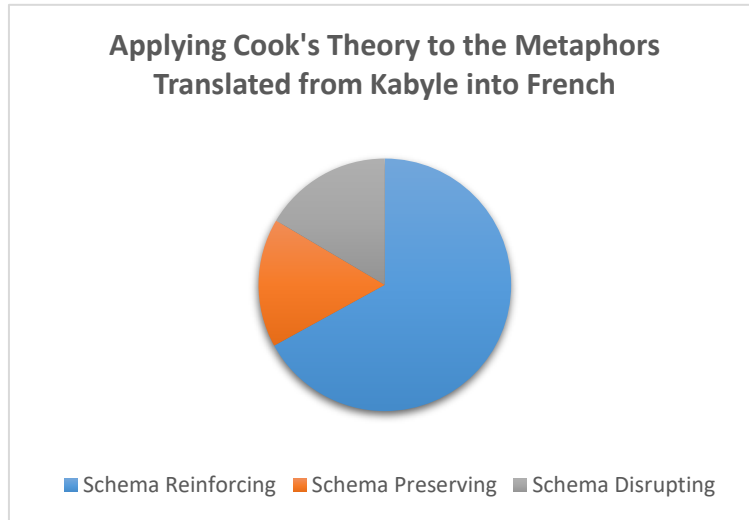
Table 1: Applying Cook's Theory to the Metaphors Translated from Kabyle into French.

Poem /Metaphor	Kabyle Version	French Version	Type of Schema
Poem 1	<i>Win is-yeslan ar- ad t-yaru</i>	<i>Qui l'entendra l'écrira,</i>	Schema
	<i>Ur as iberru</i>	<i>Ne le lâchera plus</i>	Reinforcing
Poem 16	<i>Ad nerrez wala aneknu</i>	<i>Nous nous briseront sans plier</i>	Schema Disrupting
	<i>Anda ttqawiden ccifan.</i>	<i>Quand les chefs sont des maquereaux.</i>	Schema Reinforcing
	<i>Lyerba tura deg uqerru</i>	<i>L'exil est inscrit au front :</i>	Schema Preserving
	<i>wala laEqwa yer yilfan</i>	<i>Que d'être parmi ces pourceaux.</i>	Schema Disrupting
Poem 17	<i>Lukan ray-iw ur yetlif</i>	<i>Si ma raison n'était pas égarée,</i>	Schema Reinforcing
	<i>Ad Eahdey lkif</i>	<i>J'aurais condamné le kif</i>	Schema Reinforcing
	<i>Kul tamurt yebda-t s lhif</i> <i>Iserbeḥ lewsif</i>	<i>Il est source d'inégalité</i> <i>Il a enrichi l'esclave</i>	Schema Reinforcing/ Schema Preserving
Poem 18	<i>Atas I- yuyen lmitaq</i>	<i>Il a fait le vœu de sainteté</i>	Schema Reinforcing
	<i>Dnub iEalleq</i>	<i>Et se plonge dans le péché</i>	Schema Reinforcing

Ur k-ineq ur k-iĖateq

*N'attends de lui ni charité ni
clémence*

Schema
Reinforcing



*Figure 1: Applying Cook's Schema Theory to the Metaphors
Translated from Kabyle into French*

Table 1: Applying Cook's Theory to the Metaphors Translated from French into English

Poem /Metaphor	French Version	English Version	Type of Schema
Poem 1	<i>Qui l'entendra l'écrira, Ne le lâchera plus</i>	<i>He who hears it will write it down, He will not let go</i>	Schema Preserving s
Poem 16	<i>Nous nous briseront sans plier</i>	<i>We will break but without bending</i>	Schema Preserving
	<i>Quand les chefs sont des maquereaux.</i>	<i>When chiefs are pimps.</i>	Schema Preserving
	<i>L'exil est inscrit au front:</i>	<i>Exile is inscribed on the forehead</i>	Schema Preserving
Poem 17	<i>Que d'être parmi ces pourceaux.</i>	<i>Than to be humiliated among these pigs.</i>	Schema Reinforcing
	<i>Si ma raison n'était pas égarée,</i>	<i>If I hadn't lost my mind</i>	Schema Preserving
	<i>J'aurais condamné le kif</i>	<i>I would have condemned the kif</i>	Schema Preserving
	<i>Il est source d'inégalité Il a enrichi l'esclave</i>	<i>It is source of inequality It has enriched the slave</i>	Schema Preserving (x2)

Poem 18	<i>Il a fait le vœu de sainteté</i>	<i>He took the vow of sainthood</i>	Schema Preserving
	<i>Et se plonge dans le péché</i>	<i>And sinks into sin</i>	Schema Preserving
	<i>N'attends de lui ni charité</i>	<i>Expect no charity, no</i>	Schema
	<i>ni clémence</i>	<i>clemency from him:</i>	Preserving

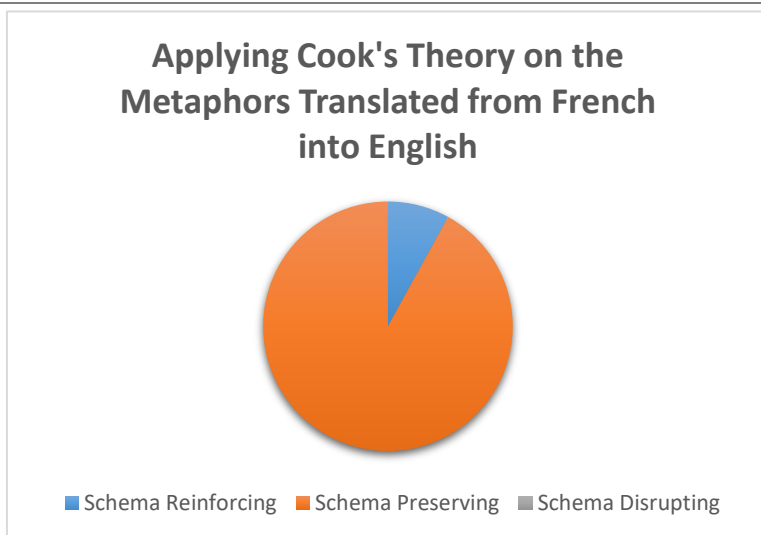
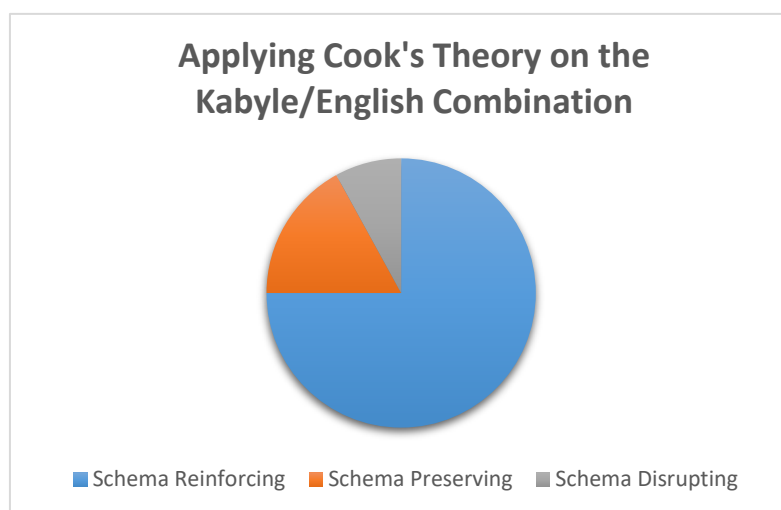


Figure 2: Applying Cook's Schema Theory to the Metaphors Translated from French into English

Table 3: Applying Cook's Theory to the Metaphors in Kabyle/English Combination.

Poem /Metaphor	Kabyle Version	English Version	Type of Schema
Poem 1	<i>Win is-yeslan ar- ad t-yaru</i> <i>Ur as iberru</i>	<i>He who hears it will write it down,</i> <i>He will not let go</i>	Schema Reinforcing
Poem 16	<i>Ad nerrez wala aneknu</i>	<i>We will break but without bending</i>	Schema Disrupting
	<i>Anda ttqawiden ccifan.</i>	<i>When chiefs are pimps.</i>	Schema Reinforcing
	<i>Lyerba tura deg uqerru</i>	<i>Exile is inscribed on the forehead</i>	Schema Preserving
	<i>wala laEquva yer yilfan.</i>	<i>Than to be humiliated among these pigs.</i>	Schema Reinforcing
Poem 17	<i>Lukan ray-iw ur yetlif</i>	<i>If I hadn't lost my mind</i>	Schema Reinforcing
	<i>Ad Eahdey lkif</i>	<i>I would have condemned the kif</i>	Schema Reinforcing
	<i>Kul tamurt yebda-t s lhif</i> <i>Iserbeḥ lewsif</i>	<i>It is source of inequality</i> <i>It has enriched the slave</i>	Schema Reinforcing/

Poem 18	<i>Atas I- yuyen lmitaq</i>	<i>He took the vow of sainthood</i>	Schema Preserving
	<i>Dnub iEalleq</i>	<i>And sinks into sin</i>	Schema Reinforcing
	<i>Ur k-ineq ur k-iEateq</i>	<i>Expect no charity, no clemency from him:</i>	Schema Reinforcing
			Schema Reinforcing



*Figure 3: Applying Cook's Schema Theory to the Metaphors
Translated from Kabyle into English*

Pierre Joris' Interview

To Pierre Joris, the norms conveyed by the original poem must be conveyed in way that; the target language readers understand them easily. He added: "American poetry is very much involved with a restoration of orality in poetics. The American idiom is still closer to the spoken than to a 'written' literary language", which makes it, close to Tamazight "Kabyle". He mentioned that; "French is a very written language, and the separation between

the oral & the written is nearly absolute in France”. This explains the transition from *L'exil est inscrit au front* to *Exile is inscribed on the forehead*, as the TOP created in the English translated version is close to the one introduced in the Kabyle original version since it adds extra details to the personal script which is describing “life with no dignity”. Concerning the translation of metaphors, he said:

I would certainly be more inclined to stay with the literal translation of a metaphor from one language to another rather than to try to find an equivalent. As I said, a poem has to sound its strangeness in translation, showing that it is a translation, which at the same time points back to the so-called “original,” & thus the translation also has to somehow carry the weight of the original.

The view of Pierre Joris is exhibited through his translations. He used literal translation at many occasions while translating metaphors or verses. For example, the metaphor *L'exil est inscrit au front* is translated to “Exile is inscribed on the forehead” which is literal. The verse *N'attends de lui ni charité ni clémence* is translated literally to *Expect no charity, no clemency from him*. He opted for similar metaphors in the target language. For example *Si ma raison n'était pas égarée*, is translated into ‘If I hadn't lost my mind’. Both metaphors have the same meaning but the way they picture that meaning is different. To Joris, strangeness is part of any translation; it is what makes it “a translation”.

One of the main obstacles that any translator can face is “the limits of your comprehension of the original language” claimed Joris. Many mistakes that translators encounter are rooted in the ambiguities of the original language and its cultural dimension. The extent to which the translator masters the original language affects considerably the translation. In this case Joris masters French but did not have any access to Kabyle, he entirely relied on the French version translated by Mouloud Feraoun which already created a kind of distance between the English translated version and the Kabyle original version. Having said that, that distance was destroyed at many occasion because American poetry is with the restoration of orality as mentioned above. Moreover, some cultures may share some expressions and metaphors, which is the case of “Exile is inscribed on the forehead”. Joris said, “It is a very strong metaphor, the image is there but it is not a traditional image. There are other cultures in which you can find it”. He mentions that the image itself is not present only in the Kabyle culture and described it as a non-traditional image to mean that it might be found in other cultures. He further added, “for example here in New York, which is a very Jewish town. You will find it here because in Jewish cabalistic thinking, the golem has a word emblazed on the forehead which is a name but if you take one letter away, it means death.” This means that, in this culture the image of inscribing something on the forehead is present, in addition to the image of ‘deleting a letter would mean death’. He explained that “There are many cultural elements clustered in there, but I think that the metaphor is a very readable image from a different culture.” The fact that the image is present in the translator's culture made it easily understood and its translation was successful.

Only one metaphor was schema disrupting in the transition from Kabyle into English. The translation of the Kabyle metaphor *ad nerrez wala aneknu* is *we will break but without bending* which is similar to the French version *Nous nous briseront sans plier*. The distance that Pierre Joris spoke about is highlighted in this example as he followed the way Feraoun did not relate the act of breaking to bending directly; he rather separates it from it, which again made the act of breaking inevitable and when it happens, bending is not an option.

Text, text, text, text, text, text, text, text, text, text, text, text, text, text, text, text, text, text (Ionescu *et al.*, 2009).

Main Results

The explanation of the metaphors obtained using TOPs made it easier to use Cook's schema refreshment. Results show that 67% of the metaphors translated from Kabyle into French are schema reinforcing, 16.5% are schema preserving and 16.5% are schema disrupting. Moreover, 8% of the metaphors translated from French into English are schema reinforcing, 92% are schema preserving, and there is no schema disrupting. Furthermore, the schemata exhibited within the Kabyle version and the English version are as follows: 75% are schema reinforcing, 17% are schema preserving and 8% are schema disrupting. Based on that, the study concludes that the metaphors' translation process was quite successful as there are only two schemata, which are schema disrupting in the Kabyle/French translation process, none is signalled in the French/English one, whereas only one schema disrupting was deduced in the Kabyle/English translation process.

The results of this cognitive study confirm and gathers what the previously mentioned ones have dealt with separately. Yermèche (2002) investigated lexical borrowing in Si Mohand's Poetry and this study points at it each times it occurs in all three versions. Ali-benali (2007) conducted a broader study about Si Mohand Ou Mhand and tackled partially its translations whereas the current study gives much more credit to it. This research confirms Yermèche (2007) investigation results regarding Si Mohand Ou Mhand as being a committed poet. It puts forth a way to track down the translation process and know to what extent equivalence is achieved so it can be used to answer Bala (2007) question. The current study concluded that only one metaphor is considered as being schema disrupting so the overall translation of the twelve metaphors was successful and equivalence is highly reached. With that said, the previous studies used either the Kabyle original poems or their French translated versions or both, and none used the English translated ones.

Conclusion and Recommendations

The aim of this study is to investigate the extent to which equivalence is achieved during the translation process. Authors conducted a cognitive study using twelve metaphors extracted from four poems of Si Mohand's poetry. The original language of the corpus under study is Kabyle, Feraoun (1960) translated the poems into French, and then Joris and Tengour (2012) translated them into English. The metaphors are explained separately in every version and then they are compared to one another. The translation process is highlighted using Cook's schema refreshment. Results showed that the study confirmed and gathered the previous studies results.

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Appendices

Appendix 1 : Kabyle Original Version of si Mohand's Poems

Poem .1.

Tikelt-a ad nebd asefru

Yer Elleh ad ilhu

Ar-d inadi deg lwaydyat

*Win is-yeslan ar- ad t-yaru
Ur as iberru
Win illan d lfahem yezra-t*

*Anhell rebb a-tent- ihdu
Yur-s ala nda3u
Ad ba3den-t adrim nekfa-t.*

Poem .16.

*Ggulley seg Tizi Wuzzu
Armi d Akfadu
Ur hkimen deg-I akken llan*

*Ad nerrez wala aneknu
Axir da3wessu
Anda ttqawiden ccifan.*

*lyerva tura deg uqerru
wellah ar d anenfu
wala la3quva yer yilfan*

Poem .17.

*Lukan ray-iw ur yetlif
Ad 3ahdey lkif
Sbeslen iqewwaden*

*Kul tamurt yebda-t s lhif
Iserbeḥ lewsif
Igra-d win yellan d lfahem*

*A Rebbi sefd-ay lhif
a-k-in yawed nnif
tura d nnuba igellilen*

Poem .18.

*Atas I- yuyen lmitaq
Dnub i3alleq
D ttbih igza yef iri-s*

*Ur k-ineq ur k-i3ateq
D ssa3d-is isaq
Rebbi yelha deg ccweyl-is*

*Ay aḥnin I sedharen lḥeq
Fiḥel ma nenteq
Amcum ad t-id-yas was-is.*

Appendix 2 : French Translated Version of Si Mohand's Poems

Poem .1.

*Ceci est mon poème ;
Plaise a Dieu qu'il soit beau
Et se répande partout*

Qui l'entendra l'écrira,

*Ne le lâchera plus
Et le sage m'approuvera :*

*Que Dieu lui inspire la pitié ;
Lui seul peut nous en préserver :
Qu'elles nous oublient, nous n'avons plus rien!*

Poem .16.

*J'ai juré de Tizi-Ouzou
Jusqu'à Akfadou
Nul ne me fera subir sa loi.*

*Nous nous briseront sans plier :
Plutôt être maudit
Quand les chefs sont des maquereaux.*

*L'exil est inscrit au front:
Je préfère quitter le pays
Que d'être parmi ces pourceaux.*

Poem .17.

*Si ma raison n'était pas égarée,
J'aurais condamné le kif
Dont profitent les gens indignent.*

*Il est source d'inégalité
Il a enrichi l'esclave,
Le sage est resté en arrière.*

*O mon Dieu quelle injustice !
La toléreras-tu encore ?
N'est-ce pas bientôt le tour des pauvres ?*

Poem .18.

*Il a fait le vœu de sainteté
Et se plonge dans le péché
Son chapelet toujours au cou.*

*N'attends de lui ni charité ni clémence ;
Mais sa perte est proche
La colère de Dieu est sur lui.*

*Toi qui démasques l'hypocrisie
Pourquoi t'invoquons-nous ?
Le jour du méchant arrivera.*

Appendix 3: English Translated Version of Si Mohand's Poems

Poem .1.

*This is my poem:
If it's God's pleasure, it will be beautiful
And spread far and wide.*

He who hears it will write it down,

*He will not let go
And the wise man will agree with me:*

*May God inspire them with pity.
He alone can preserve us:
When women forget us, we have nothing left!*

Poem .16.

*I have sworn that from Tizou-Ouzou
All the way to Akfadou
No one will impose his law on me.*

*We will break but without bending:
It's better to be cursed
When chiefs are pimps.*

*Exile is inscribed on the forehead:
I prefer to leave my country
Than to be humiliated among these pigs.*

Poem .17.

*If I hadn't lost my mind
I would have condemned the kif
Unworthy people take advantage of*

*It is source of inequality
It has enriched the slave,
The wise man has stayed behind.*

*Oh my God, what an injustice!
How can you tolerate it?
Isn't it soon the turn of the poor?*

Poem .18.

*He took the vow of sainthood
And sinks into sin
The rosary around his neck*

*Expect no charity, no clemency from him:
But his demise is near
God's anger is on him.*

*You who unmark the hypocrite.
Why would we involve you?
The day of the evil one will come.*

Appendix 4: Pierre Joris' Interview

➤ What are the main obstacles that you face when translating poetry?

The limits of your own language, the limits of your comprehension of the original language. French is a language that I know perfectly along with German as I grew up with

them at least as learned languages but the way any writer uses his or her language is again different so you have to learn the way a given writer uses a given language, and that is always a voyage of discovery because you cannot know it for sure. Many poets in America translate poetry from languages they do not really know. There were fashion-waves of translating South American poetry by poets here who even made a kind of living out of it but they did not really know the language and so in some way they made it up. I always was opposed to this approach; you always need to know the language you are translating from. It is true that you cannot know any language perfectly or totally because language is bigger than you are and you are only allowed into a language for a limited period, your life span at best. Language is much wider than that. So translating (or just reading) is a continuous way of learning and finding out about things. I, for example, nearly never use French/English dictionaries if I translate from French, I use a French/ French dictionary like Le Petit Robert and a range of etymological dictionaries. These are the most important ones because you can vertically get into a word or language by locating the roots of that word rather than a mere horizontal translation of the word into a proposed equivalent in my language. The process of translating is that dive deep into a language and then the road back out & over into yours. That way I learn more not only about that specific poem but about the whole language and culture. Etymology is a kind of archaeology of language, even the anthropology of language comes via learning the way a word is used in any given language at a given time.

- What is the most important thing a translated poem should picture and why?
 1. The norms conveyed by the original poem.
 2. The norms of the original poem in a way that the target language readers understand them easily.
- Mouloud Feraoun transcribed the poems in Kabyle, and then he translated them to French. You translated this French version into English. What is astonishing was that, in many cases, I have noticed that your translation was closer to the Kabyle original version than the French version! Given the fact that you were distanced from the original work by working on its French translated version, How would explain that you destroyed the “distance” barrier in many occasions?

I think that is not me so much, but the fact that I am with my own time in my poetry and the culture I moved into, American poetry, is very much involved with a restoration of orality in poetics. We give a lot of poetry readings and I think that the American idiom is still closer to the spoken than to a “written” literary language. French is a very written language, and the separation between the oral & the written is nearly absolute in France. Poetry in French is a dead language to me. My wife is from the south and is very much involved in media translation from Occitan, the old Occitan languages are still more alive and oral. Therefore, if you find my translations to be closer to an oral sense, it is because of this.

- The expression “*Exile is inscribed on the forehead*” is a well-known metaphor within the Kabyle Culture, where you aware of that? It means that anything, which is inscribed on the forehead, cannot be changed (destiny). Is this expression seen the same way in the English culture?

No, it is a very strong metaphor, the image is there but it is not a traditional image. There are other cultures in which you can find it, for example here in New York, which a very

Jewish town. You will find it here because in Jewish cabalistic thinking, the golem has a word emblazed on the forehead which is a name but if you take one letter away, it means death. There are many cultural elements clustered in there, but I think that the metaphor is a very readable image from a different culture.

- Finally, have you, at any point, considered that a metaphor was ambiguous in the French version of the Poems?

Sure, but think that there is no general solutions, but only local solutions that depend on the context in the poem. Sometimes, you can see why a specific metaphor has been chosen or where it does not work in direct transcription, where would you need to change it. A metaphor is an image, and that is traditionally translatable, even if it is adding strangeness in some cases by keeping to a literal translation. I would certainly be more inclined to stay with the literal translation of a metaphor from one language to another rather than to try to find an equivalent. As I said, a poem has to sound its strangeness in translation, showing that it is a translation, which at the same time points back to the so-called “original,” & thus the translation also has to somehow carry the weight of the original.