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**Metaphors and the Degree of Conventionality in  
Translation of Prose Fiction: *A Fraction of the Whole* in  
Focus**

**Las metáforas y el grado de convencionalidad en la  
traducción de la ficción en prosa: *Una parte del todo* en el  
punto de mira**

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**Abstract:** The idea of metaphor classification is regarded as how felicitously they are entrenched in the everyday language spoken by people. Metaphor conventionality can be regarded as a scale whose opposite ends constitute conventional and creative metaphors. Logic indicates that the majority of linguistic metaphors are conventional rather than novel, since an excess of novel metaphors may remarkably bring about «communicative surprise» (Rabadán Álvarez, 1991), thus increasing cognitive processing time. This study seeks to scrutinize the scale of conventionality in the Persian translation of *A Fraction of the Whole* done by Peyman Khaksar. Based on purposive sampling, some chapters of the novel along with their Persian translations were selected for analysis. MIP known as Metaphor Identification Procedure put forward by the Pragglejaz Group (2007) was employed in the study to identify metaphors. The findings reveal that, sometimes, the metaphors used in L1 are novel or creative, but the translator draws upon conventional or entrenched ones in L2, or vice versa. The aim is to show the translator's choice of metaphor in terms of a conventionality scale using some previous cognitive models in this regard.

**Key Words:** Conceptual metaphor, Conventionality scale, Creativity, Translation, Peyman Khaksar, *A Fraction of the Whole*.

**Resumen:** La idea de clasificación de las metáforas se corresponde con el nivel de arraigo de éstas en el lenguaje del día a día de las personas. La convencionalidad de las metáforas puede considerarse como una balanza cuyos extremos opuestos constituyen metáforas convencionales y creativas. La lógica indica que la mayoría de las metáforas lingüísticas son convencionales y no novedosas, ya que un exceso de metáforas novedosas puede provocar una notable «sorpresa comunicativa» (Rabadán Álvarez, 1991), aumentando así el tiempo de procesamiento cognitivo. La creatividad metafórica, el otro extremo de la balanza de convencionalidad, puede verse como el uso de metáforas conceptuales y/o sus manifestaciones lingüísticas que pueden ser creativas o novedosas. Este estudio examina la escala de convencionalidad en la traducción al persa de *Una parte del todo* traducido por Peyman Khaksar. Con base en un muestreo intencional, se seleccionaron algunos capítulos de la novela junto con sus traducciones al persa para su análisis. En el estudio se hizo el uso de MIP conocido como procedimiento de identificación metáfora, propuesto por el Grupo Pragglejaz (2007) para identificar las metáforas. Los hallazgos revelan que, a veces, las metáforas utilizadas en L1 son nuevas o creativas, pero el traductor recurre a las convencionales o capacitadas en L2, o viceversa. El objetivo es mostrar la elección de la metáfora por parte del traductor en términos de una escala de convencionalidad utilizando unos modelos respectivos cognitivos previos.

**Palabras clave:** Metáfora conceptual, Escala de convencionalidad, Creatividad, traducción, Peyman Khaksar, *Una parte del todo*.

#### INTRODUCTION

The mélange and conciliation of Translation Studies (henceforth TS) with Cognitive Linguistics (henceforth CL) is embryonic. The advent of CL in the 1970s with its promising avenues challenged longstanding theories and approaches of TS, among the most prominent of which were the concept of translation and experiential notion of the meaning. Cognitively speaking, translating is no longer deemed as a plain transfer from the Source Language (SL) to the Recipient or Target Language (TL). Instead, having a translator as a language mediator in mind, translation then would be stipulated as a manipulation, a retexualization steered by a mediator who is adept in both languages and is cognizant of what is functionally appropriate in the TL (Ana Rojo and Iraidelbarretxe-Antuñano, 2013, p. 13). CL highlights the notion of experiential meaning viewing meaning as cognitively constructible through human experiences and senses; this approach, consequently, regards TS as a communicative process (Rojo & Ibarretxe-Antuñano, 2013, p. 7). CL's significant contribution to the field of TS is

undeniable; in other words, CL has materially challenged some previously revered theories of meaning and translation, making TS enter a new realm of description and explanation under the shadow of CL (Rojo & Ibarretxe-Antuñano, 2013; Schwieter & Ferreira, 2017). In his *Descriptive Translation Study and Beyond*, Toury (1995), in retrospect, explores TS socially. He ventures to make a dainty comparison between translation act and translation event (Schäffner and Chilton, 2020). Translation act delineates cognitive aspects of translating (process) whereas translation event refers to the socio-cultural, situational, ideological and historical context embodying the translation act (Toury, 1995). As Schäffner and Chilton (2020) argue, departure from linguistic-based theories to Descriptive Translation Studies (DTS) and Cultural Turn and Cognitive aspects, has made the conception of translation and the pertinent phenomenon thereof anew. Such departure and developments led to the emergence of different outlooks on metaphor and metaphoric expressions. Metaphors, in their classical rhetoric sense, are regarded as an emotive or an ornamental device in literary studies, a persuasive device, and a form of deviation from literal meaning in structural linguistics. Nonetheless, Lakoff and Johnson (1980/2003), with the advent of CL, introduced a novel perspective towards metaphor — Conceptual Metaphor Theory (CMT). Within DTS, two approaches to translation were postulated by Toury, namely descriptive and prescriptive approaches. Shuttleworth and Cowie (1997) argue that prescriptive approaches try to prescribe; in a sense, they are shaping the translation based on extant strategies and prescriptions in a given socio-cultural environment. Rojo & Ibarretxe-Antuñano (2013) believe that prescriptive approaches are normative and view ST as a model to be imitated with a special focus on mistakes and losses in translation by providing down-to-earth strategies to be applied in the translation act; however, as Schäffner (2004) argues, descriptive approaches highlight «what translations are actually like». The final premises of descriptive approaches are: a) Describing the phenomenon of translation (Munday, 2001, p. 11), b) Locating the ST within the recipient culture to look at its acceptability and significance c) Attempting to reach the universals of translation (Toury, 1995). Despite few sound scholarly studies such as Al-Hasnawi (2007), Dickins (2005), Maalej (2008), Schäffner (2004), and Tirkkonen-Condit (2001), metaphor analysis still suffers from the paucity of cognitive studies.

This study investigates the scale of conventionality in the Persian translation of *A Fraction of the Whole*, a novel penned by Steve Toltz in 2008. We will argue that sometimes the metaphors used in the source text are novel or creative, but the translator chooses conventional ones in the target text, or vice versa. The objective is to show the translator's choice of metaphor in terms of a conventionality scale. In other words, we want to

know the translator's disposition in translating novel or conventional metaphors. There are several reasons for our choice of novel metaphors alongside conventional ones: first, lexicalized metaphor has gained more attention on the part of researchers than novel metaphor; the latter still lacks an adequate translational framework. Secondly, our predominant focus is not on the frequency of occurrence, but rather translational choices. In this regard, the pursuit is to provide possible explanations for the translator's choice in terms of this scale. We hope that this paper will lay the foundations for further research.

#### 1. BACKGROUND OF STUDY

Through the eyes of Cognitive Linguistics (CL), metaphor refers to a pattern of conceptual association, rather than to an individual metaphoric usage or a linguistic phenomenon. For Dobrovolskij and Piirainen (2005), metaphors are not related to language; instead, they are a stock of thoughts highlighting one of the rudimentary principles of human cognition. In a similar vein, studying metaphor legitimizes confrontation with hidden facets of cognition and culture (Lakoff and Turner, 1989). Lakoff and Johnson (1980/2003) discuss three main types of metaphor: Ontological, Orientational, and Structural. Ontological metaphors, of which personification is a good example, are the basic ways we use for understanding our experiences. Ontological metaphors, in fact, reflect ways of conceptualizing ideas, emotions, and events as substances and physical objects. Orientational metaphors are defined as the ones involving spatial relationships. These metaphors, like HAPPY IS UP and SAD IS DOWN, give concepts spatial orientations. Structural metaphors are the ones in which the source domain (concrete concept) provides a knowledge structure for the more abstract one (Lakoff and Johnson, 1980/2003). Therefore, the structure of the source domain makes us apprehend the target domain, as in ARGUMENT IS WAR.

In order to scrutinize the translation of metaphors in English scientific texts, Shuttleworth (2011) utilizes a multilingual corpus and concentrates on the two levels at which metaphors have been studied: micro and macro levels. Micro-level can be explained as the translation procedures taken for each metaphorical expression in a text. On the other hand, Macro-level tries to explore the clusters of mapping. Maintaining metaphorical expressions was considered as the usual, the expected procedure across all languages. He argues that individual metaphorical expression is what is «lost» in the process of translation, not the whole mappings. This scholar further analyzes the translation of scientific metaphors (Shuttleworth, 2017).

Some other studies have focused their attention on particular types of metaphor in translation. For instance, Safarnejad et al. (2014) have explored the translation of emotion metaphors, such as happiness and sadness, from Persian into English. Nevertheless, their data was not extensive, since it was simply comprised of a Persian novel and two of its English translations. They applied the MIP procedure to identify the metaphors. This procedure is a reliable one for identifying metaphorical words in discourse (see Steen, 2017 for more information on MIP and its expanded version MIPVU). Their predominant focus was on emotion metaphors, both linguistic and conceptual. This comparative study aimed to show the different cognitive mappings in these two cultures. In fact, they demonstrated different ways of conceptualization in Persian and English. They categorize their strategies of translation as a) translating linguistic metaphors in SL into equivalent metaphorical expressions in TL; b) translating metaphors in SL into non-metaphorical expressions in TL; c) mistranslation and d) literal translation (Safarnejad *et al.*, 2014, p. 110).

Conceptual metaphors of time were comparatively analyzed in two languages of Persian and English in a study conducted by Ghorbanpour et al. (2019). They categorized various metaphorical expressions of time into the relevant underlying conceptual metaphors. The findings revealed that English and Persian manifest very similar cognitive mappings. Save some minor differences, the two languages used similar metaphors to comprehend time as an abstract concept.

Andreas Musolff (2020) studied the metaphors used by world Englishes to conceptualize national identity. This research aimed to show the great variation in understanding nation in terms of a body by speakers of international English. The findings manifested five main metaphors: nation as a body, nation's territory as a body, nation as a body part, nation as part of ego, and nation as a person.

Abdulhameed (2019) conducted a translation study on scientific metaphors, claiming that, in comparison with literary metaphors, scientific metaphors have been overlooked. Therefore, this study's objective was to identify the strategies that the translators use when confronted with scientific metaphors. Results revealed that literal and explication strategies were the most and the least frequently used strategies respectively.

Regarding anthropomorphous metaphors, Burmakova and Marugina (2014) explored the conceptual mapping between NATURE and MAN. Their study was a contrastive analysis of Russian short stories with their English translations. As their theoretical background, they employed Mandelblit's (1995) cognitive translation hypothesis. Based on the model, two scenarios

exist in metaphor translation. Similar mapping condition (SMC) bears no conceptual shift from the source to the target language, whereas in different mapping condition (DMC), a conceptual shift takes place from the source to the target language. Their result showed that, in translating anthropomorphous metaphor, the source domain and anthropocentric perspective were preserved in the target language. Based on their result, the most applicable strategy for translating metaphors in the condition of SMC was reproducing the same image of the SL in the TL.

Another study carried out by Yan et al. (2010) explores how cross-cultural variations in conceptual metaphors exert influence upon rendering of such metaphors. They further wanted to know how these renderings highlight the conceptual metaphors. To fulfill the study, they analyzed the FEAR metaphors rendered from English to Chinese. The findings showed that, even though the metaphors were shared by the SL and the TL, SL metaphors (English metaphorical expressions) were not necessarily translated as the same metaphorical expressions in the TL (Chinese). In another finding, what this study adds is that conceptual shifts do not merely take place in the case of DMC proposed by Mandelblit (1995).

Omar, Lamis (2012) investigated the translatability of creative metaphors in several Arabic translations of Shakespeare's *Othello* and *Macbeth*, applying the perspective of CMT (Conceptual Metaphor Theory). The findings revealed that, in spite of the fact that metaphorical conceptualization has a structure universally shared, not all metaphors are possible to be translated in one way. This idea rejects the superiority of metaphor universality, emphasizing the factors of intentionality and creativity.

Several erudite studies were only based on product analysis; precisely speaking, with the rapid pace of technological developments, translation studies depart from product-oriented perspectives to the process-oriented ones. Such departure is a praiseworthy means for uncovering different aspects of translation, metaphor and cognition (Schäffner & Shuttleworth, 2013). The degree of lexicalization plays a crucial role in determining various types of metaphors. For Van den Broeck (1981), metaphors are conventional, lexicalized, and private. Dagut (1976) classifies metaphors as ephemeral and established. Dickins (2005) simplified them as lexicalized and non-lexicalized. Dobrzyńska (1995) categorizes metaphors as dead and live metaphors. Drawing on the previous categorization, however, in the present article we wish to analyze metaphors based on the conventional and creative dichotomy. One of these classifications is according to the conventionality of metaphor. The word «conventional» is used in the sense of entrenched, and this issue concerns conceptual metaphors and their

corresponding linguistic realizations. For instance, the majority of speakers would not even recognize that they use metaphorical language when they use the word *construct* in the context of theories. Thus, we can say that such metaphorical expressions are extremely conventionalized; that is to say, they are well entrenched or even cliché.

Highly unconventional or novel metaphors are found at the opposite end of this scale. Kovecses (2010) gives an example of two linguistic metaphors that realize the same conceptual metaphor. One of these examples originates from Robert Frost's poem «The Road Not Taken.» Kovecses aims to show that Frost uses the conventional LIFE IS A JOURNEY metaphor in creative ways. However, it is important to know that novel metaphorical expressions do not exclusively belong to the realms of arts and literature. Many creative speakers can come up with novel linguistic metaphors which manifest conventional conceptual metaphors. Studies reveal that it is not just as simple to find unconventional conceptual metaphors for an abstract concept. However, some people do use less-conventional ways of conceptualizing things and experiences. For example, Lakoff and Johnson mention one such novel conceptual metaphor: LOVE IS A COLLABORATIVE WORK OF ART (Kovecses, 2010). This metaphor emphasizes one aspect of love which conventional metaphors do not, and it is the more action-oriented aspect of it.

Entrenched linguistic metaphors are conventionalized because their metaphorical extensions (contextual senses) are included in standard contemporary language dictionaries, whereas the lexical items whose contextual meanings are not thus codified have been classified as novel metaphors (Muller, 2008). Since a considerable number of novel metaphors may increase processing time and even hinder comprehension, the vast majority of linguistic metaphors are conventional rather than novel. Based on the traditional view, the prototypical metaphor is vivid and creative. Metaphor and creativity would therefore appear to be closely connected and inseparable. However, elaborating on Lakoff's cognitive approach, much recent research has concentrated on showing how language is pervaded by conventional metaphor, and cross-linguistically so.

When poets and writers create new metaphors, they often tend to be noteworthy because of their strange character. Lakoff and Turner (1989) made two important points regarding conceptual metaphors in literature. First, they demonstrated that poets and writers make heavy use of conventional metaphors. The reason for this is that the conceptual metaphors are based on shared bodily experiences—for both non-poets and poets. Second, they argued that poets utilize four common conceptual devices so as to create novel metaphors out of the shared materials of

everyday thought and language. These devices are as follows: extending, elaboration, questioning, and combining. For instance, the conventional metaphor LIFE IS A JOURNEY is expressed in a novel way in Dante's *Divine Comedy*: «*In the middle of life's road, I found myself in a dark wood*». Here, the novelty stems from the fact that the author has extended the conventional metaphor LIFE IS A JOURNEY by adding a new aspect (the presence of a dark wood) to the source domain. Although these four cognitive strategies also exist in more ordinary forms of language use, such characterization of poetic metaphor creativity emphasizes another possible standard of metaphorical creativity, besides novelty. One suggested defining characteristic of creativity, in general, is the awareness of the creator (Nacey, 2013). Therefore, creative metaphoricity requires deliberateness: metaphors created for a specific goal.

## 2. THEORETICAL FRAMEWORK

Many efforts have been put into the translation of metaphor in translation studies. Several approaches have been proposed to this end: descriptive, prescriptive, and cognitive, and various types of discourse were taken into consideration. In other words, three points are discussed in translating metaphors: transfer procedures, different text types, and cultural variation (Burmakova, 2014). Traditionally being considered as a merely linguistic phenomenon, metaphor was looked at as an aesthetic figure of speech whose translation was based on its components (i.e. vehicle, tenor) and types. However, it is the cognitive approach to metaphor which has very recently been applied to translation studies. It can be argued that the originality or conventionality of conceptual metaphors is one of the features that characterizes this cognitive approach to metaphor translation.

The criterion of time is taken into account in Newmark's metaphor typology. According to his prescriptive model of metaphor translation, the most translatable metaphors are dead ones, while the translatability of stock and original ones is proportioned to the proximity of the two systems involved (Newmark, 1988). Newmark argues that original or novel metaphors depict the writer's comments on life and their personality; this means that they should be illustrated intact in translation. Intactness, in this regard, means that the metaphor should be translated in a literal form regardless of its nature such as cultural, universal, or obscurely subjective (1988, p. 112). However, he explains that it is possible to reduce the image of this kind of metaphor to its sense if an original cultural metaphor is ambiguous and not of great importance.

Van den Broeck's (1981) descriptive model suggests some alternative approaches which are based upon the traditional understanding of



metaphor. Mandelblit (1995) proposes the Cognitive Translation Hypothesis consisting of two patterns for the translation of metaphors: 1. Similar mapping conditions (in case there is no conceptual change between the SL and TL metaphors); 2. Different mapping conditions (if a conceptual change occurs). Kovecses (2005) adds two schemes to Mandelblit's Cognitive Translation Hypothesis and elaborates on it:

- Metaphors of similar mapping conditions and similar lexical implementation
- Metaphors of similar mapping conditions but different lexical implementation
- Metaphors of different mapping conditions but similar lexical implementation
- Metaphors of different mapping conditions and different lexical implementation

Taking the variable of «use» (Steen, 1994 and Indurkha, 1992) into account, metaphors can be classified into three groups: 1) novel metaphors dependent upon an already existing similarity, consisting in a new mapping or an unusual combination of cognitive domains; 2) «pure» novel metaphors dependent upon a created similarity; 3) combination of literal and metaphorical senses (Le Guern, 1976). According to Van den Broeck (1981, p. 84), «private» metaphors in literary discourse are more easily translated than conventional ones because they are less culturally bound.

In his cognitive stylistic approach to metaphor translation, Hasan Said Ghazala (2012) shows how original metaphors, especially in political and literary discourse, are translated from English into Arabic. He gives us two examples of literary metaphors: one narrative, another poetic. The first example is a metaphorical narrative passage by Winterson, which centers on the target domain MISERY. Hasan Said Ghazala argues that the translation is as novel and original as the source text due to the great significance of the style of literary texts, and to the universality of metaphors. Being mostly universal, the source domains are constructed in the Arabic translation in the same way, although there are some exceptions (see the text in Simpson, 2004, pp. 42-43). He compares this version with another creative version of translation which constructs new source domains that differ in the type of conceptualization. Interestingly enough, he concludes that it is possible in such texts for translators to construct new metaphorical domains for the same concept. The attempt to construct the same mental images in the target text is due to the universality of these creative metaphors, «in which case the translator may optionally ignore the cultural factor, however temporarily» (2012, p. 66).

### 3. NOVEL METAPHOR

The term «novel» (Cristofoli, Dyrberg, and Stage, 1998; Rabadán Álvarez, 1991) has been preferred over other choices because of its transparency. The most defining characteristic of novel metaphors is that they «flout addressee expectations» (Rabadán Álvarez, 1991, p. 142).

Novel metaphorical expressions possess these attributes: a) such metaphors are not standardized and thus not commonly used; b) they may have various linguistic forms, and there is no restriction on the length of such metaphors; c) they can be classified as several groups (Steen 1994; Indurkha 1992): pure novel metaphors; novel metaphors (dependent upon conventional underlying conceptual metaphors) manifesting surprising combinations of words, and novel metaphors possessing an original meaning even if the linguistic forms lack originality. Novel metaphors have been the focus of some metaphor translation studies, such as Eva Samaniego Fernández's (2013) research on novel metaphors in English-Spanish newspaper translation.

We have several reasons for our selection of novel metaphors alongside conventional ones: first, lexicalized or standardized metaphor has gained more attention on the part of researchers than novel metaphors; the latter does not possess an adequate translational framework yet. Secondly, our aim is not to focus on the frequency of occurrence, but on the translator's choices. In this regard, the pursuit is to provide possible explanations for the translator's choice in terms of the scale of conventionality.

### 4. METHODOLOGY

#### 4.1 Materials

Our data consists of a novel by Steve Toltz, namely *A Fraction of the Whole*, and its Persian translation. *A Fraction of the Whole*, published in 2008 by Spiegel & Grau, is a comic novel recording the tale of a family of Australian outcasts. This funny masterpiece has constantly been compared to *A Confederacy of Dunces* by John Kennedy Toole, and it was shortlisted for the Man Booker Prize and the Guardian First Book Award. Steve Toltz's debut novel abounds in creative metaphors and poses a challenge to its translator. It provides us with an adequate number of conventional and novel metaphors, and reveals some difficulties certain to arise when translating metaphors. Various Persian translations of this book are available, but a translation by Peyman Khaksar published by Cheshmeh Publications in 2014 is the most widely-read and thus the best one. The present study has drawn on this translation. Based on purposive sampling, we selected those parts of the novel that were particularly useful for our study.

#### 4.2 Procedure

The identification of metaphors is done based on MIP (Metaphor Identification Procedure) (Pragglejaz Group, 2007), an explicit method to find words metaphorically used in texts. First, we read the entire text-discourse to establish a general understanding of the meaning. Then we determine the lexical units in it: for each lexical unit in the text, we establish its meaning in context and determine if it has a more basic contemporary meaning in other contexts. For our purpose, basic meanings tend to be: a) more concrete; b) related to bodily actions; c) more precise; d) historically older. If the lexical unit has a more basic current-contemporary meaning in other contexts than the given text, we decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it; if yes, we mark the lexical unit as metaphorical. Based on our previous reading of the whole novel, we selected only some of the chapters and parts which were teeming with metaphors, especially creative ones. Needless to say, both English and Persian metaphors have been identified using this procedure.

After metaphor identification, we determine their positions on the scale of conventionality; i.e. whether the metaphors are relatively or absolutely novel. This is a rather difficult job given that in literary discourse there is a great deal of creative metaphors; therefore, one cannot pinpoint their positions on the scale. We try to address this problem by considering two important points: 1. Sometimes, the author has the conventional conceptual metaphor in mind but uses unconventionalized linguistic expressions that make it manifest. 2. By comparing the novel metaphors under investigation with those of other narrative literary texts in order to see if they have been already used (it is obvious that this comparison can be made on only a small scale). When the question of novelty or conventionality of English metaphors is settled, we compare the chosen English metaphors with their Persian translations to see how they vary in terms of the conventionality scale.

The present study is primarily based on cognitive models of metaphor translation put forward by Mandelblit (1995), Kovecses (2005), and Al-Hasnawi (2007). Considering these main approaches and the patterns/possibilities of metaphor translation (Kovecses, 2014), we discuss the translator's choice of Persian equivalents in terms of a conventionality scale.

#### 5. RESULTS AND DISCUSSION

Below are examples of conventionalized and creative metaphorical expressions found in *A Fraction of the Whole*, along with their underlying conceptual metaphors and Persian translations.

## 5.1 Creative Metaphors

- **Flirting with life** but too shy to go all the way. (LIFE IS AN ATTRACTIVE MAN/WOMAN)  
با زندگی بازی میکردیم ولی خجالتی تر از آن بودیم که تا ته ماجرا برویم.
- I feel **dwarfed** by our lives. (LIFE IS SOMETHING EXTREMELY LARGE)  
در مقابل زندگی هامان احساس کوتولگی میکنم.
- Then Dad got distracted with the **time-chewing** business of staring into space. (TIME IS FOOD)  
بعد پدرم درگیر پروژه ی زمان بر خیره شدن به فضا شد.
- These are just some of the **vegetables** with which we make a **Jasper broth**. (PERSONALITY/IDENTITY IS A SOUP/BROTH) (THE THINGS THAT MAKE YOUR IDENTITY ARE VEGETABLES OF THE SOUP)  
این ها تازه چند تا از سبزی هایی هستن که باهاشون سوپ جاسپر رو درست میکنیم.
- This is mankind **fresh out of the box!** (MANKIND IS AN EQUIPMENT)  
آدمیزاد به صورت پیش فرض همین است.
- I imagine her **smashing through** the **confines of her cemented ideas** with all those brutal, beautiful truths. (IDEAS ARE BUILDINGS)  
تصورش میکنم که آن حقایق خشونت بار و زیبا چارچوب محکم عقایدش را خرد میکنند.
- I saw all the **love triangles** and few **love rectangles** and one crazy **love hexagon** in the back room of a sweaty Parisian café. (LOVE RELATIONSHIP BETWEEN THREE PEOPLE IS A TRIANGLE)  
تمام مثلث های عشقی را دیدم و چند مربع عشقی و یک شش ضلعی در اتاق پشتی یک کافه عرق گرفته ی پاریسی
- I guess one man's **burning bush** is another man's **spot fire**. (IMPORTANCE IS A FIRE)  
فکر کنم چیزی که برای یک نفر بوته ی شعله ور است برای کسی دیگر آتش خردی نیست.
- As you know, I never **fit in**; I couldn't even **squeeze in**. (SOCIAL INTERACTION IS CONTAINMENT IN A PRESCRIBED SHAPE)  
نمیتوانستم خود را در گروهی جا کنم، حتی به زور.
- She had been **practicing dying** for a lot longer than me. It was going to be **a race to the finish line!** (DEATH IS A RACE)  
او مدت ها قبل از من تمرین مردن را آغاز کرده بود. برای خط پایان رقابت سختی درگرفته بود
- She wasn't just at **death's door**; she was **pounding on it!** (DEATH IS AN ENTRY)

- او تنها در آستانه ی مرگ نبود. داشت با مشت به در میکوبید.
- He'd had a lot **bottled up. The stopper was out.** (EMOTIONS ARE LIQUIDS WITHIN A BODY-CONTAINER)  
خیلی به درون ریخته بود. اکنون احساساتش را تخلیه میکرد.
  - How to choose between those **memories panting to be told?** (Personification, ontological metaphor)  
چطور میشود بین خاطراتی که نفس نفس میزنند تا بازگو شوند، انتخاب کرد؟
  - Why should I chain myself **to the wheel** when the wheel itself might **be a construct**, an invention, a common dream to enslave us? (COMMON BELIEF IS A WHEEL)  
چرا باید در قید و بند اعتقادات جاری باشم، در حالیکه این عقاید خود ساخته ی بشر هستند و رویایی همگانی برای به اسارت کشیدن ما؟
  - Life is a brief **flicker** between two immense voids to which humanity is unfairly conducted. (LIFE IS AN UNSTEADY LIGHT)  
زندگی یک چشمک کوتاهی است بین دو خلا بی کران که انسان ناعادلانه بهش محکوم شده.
  - We **painted on a broader canvas** than we deserved. (THE WORLD IS A CANVAS)  
روی بومی عریض تر از لیاقت مان نقاشی شده بودیم.

### 5.2 Conventional Metaphors

- [...] as if he wanted a **trip down memory lane.** (MEMORY IS A PATH) (REMEMBERING SOMETHING NOSTALGICALLY IS A TRIP DOWN THIS PATH)  
انگار خواسته بود سفری با قطار خاطرات کند.
- The organization is **in ruins.** (ORGANIZATIONS/COMPANIES ARE BUILDINGS)  
سازمان ویران شده.
- You and me, we're **in the same boat.** (PEOPLE WITH A COMMON FATE ARE PEOPLE IN A SINGLE BOAT)  
من و تو سر نشین یه کشتی هستیم.
- I'd be **on the edge of my seat.** (EMOTIONAL STABILITY IS MAINTAINING POSITION)  
سراپاگوش میشوم.
- [...], and they gave me four hundred **cold shoulders.** (DISLIKE IS COLDNESS)  
چهارصد چشم به سردی نگاهم میکردند.
- Freedom **leaves me cold.** (LACK OF INTEREST IS COLDNESS)  
آزادی مرا تکان نمیدهد.
- Bruno **seethed** at my wide-eyed reverence for books. (ANGER IS A HOT FLUID IN A CONTAINER)  
برونو از احترام معصومانه ی من به کتاب جوش می آورد.

- I chose a life apart from the **common flow**. (FLOW OF EVENTS IS FLOW OF WATER)  
من خود را از کشتی مادر جدا کرده بودم.
- It would **shake the foundations** of common folk. (LIFE IS A BUILDING)  
بنیان زندگی مردم عادی رو به لرزه درمیاره.
- It's all **downhill** from there. (EASY ACTION IS EASY MOTION)  
از اون لحظه به بعد دیگه مثل آب خوردنه.

According to our findings, it can be noted that the translation of creative metaphors is novel and original in most cases. The metaphorical understanding of life and death is prevalent in ordinary language as well as in literature. In this text, life is conceptualized as an attractive man/woman. Moreover, it is metaphorically something extremely large as well as an unsteady light. While the first two metaphors are absolutely creative, the third one is relatively new. The conceptual metaphor LIFE IS AN UNSTEADY LIGHT has already been used in some literary works such as Shakespeare's *Macbeth* (see Act 5, Scene 5) and David Wong's *John Dies at the End* (2007). Two of the best examples of creative death metaphors in the text are: DEATH IS A RACE and DYING IS A SPORT. All these new source domains as manifested by the linguistic expressions *flirting with life*, *dwarfed by our lives*, *life is a brief flicker*, *a race to the finish line*, and *practicing dying*, are constructed in the Persian translation in a similar way.

There are three more creative conceptual metaphors: PERSONALITY/IDENTITY IS A SOUP, IMPORTANCE IS A FIRE, and THE WORLD IS A CANVAS. We have some evidence which show the third metaphor is relatively novel and creative. The world has already been conceived of as a canvas by Henry David Thoreau in the expression *the world is but a canvas to our imagination* (see *A Week on the Concord and Merrimack Rivers*, 1849). The metaphorical linguistic expressions *Jasper broth*, *one man's burning bush is another man's spot fire*, and *we painted on a broader canvas than we deserved*, which manifest the aforementioned conceptual metaphors, are translated in the same way in order to preserve the source domains and metaphorical concepts.

«We can conceive of personification as a form of ontological metaphor» (Kovecses, 2010, p. 39). Ontological metaphors give our vague experiences a basic status in terms of containers, substances, and objects. Personification or anthropomorphous metaphor is also regarded as a creative one, so it pertains to the novel conceptual metaphor category. One example of such a metaphor in the text can be seen in this expression: *How to choose between those memories panting to be told?* Since personification

is a kind of creative metaphor, its translation seems as original as the source text.

Interestingly enough, some creative versions of translation may construct new source domains which differ in the type of conceptualization. According to our gathered data, such translations occur much less frequently. The metaphorical expression *This is mankind fresh out of the box* is translated as 'آدمیزاد به صورت پیش فرض همینه'. The source domain has changed from EQUIPMENT to COMPUTER. While the source text conceptualizes MANKIND as a piece of equipment that has been purchased and just opened, the target translation uses the metaphor of a device that is configured to the default settings. Here, it can be argued that the conceptual metaphors are different, but the figurative meanings are the same.

It is crucial to know that some creative metaphors are just linguistically novel. In such cases, the underlying conceptual metaphors remain conventional, but the linguistic expressions have not been conventionalized for the speakers. For instance, as linguistic metaphors, *love rectangle* and *love hexagon* may strike us as being novel because the existing element of the source is elaborated on surprisingly. The metaphor that links the concept of a triangle to the concept of a love relationship between three people is so natural. Elaboration captures a pre-existing element of the source domain in an unconventional way (Kovecses, 2010). As a result, *love rectangle* and *love hexagon* become creative linguistic metaphors. Such reworking of ordinary metaphors can be seen in another expression: *she wasn't just at death's door; she was pounding on it!* The conventional conceptual metaphor that this expression realizes is DEATH IS AN ENTRY. Here, the feature of novelty originates from the unusual element that someone can pound on death's door. Toltz extends the metaphor by attaching this facet to it. Once again, the Persian translation of these two examples attempts to preserve the linguistic novelty. In Persian as well as in English, the expressions 'در آستانه ی مرگ' and 'مثلث عشقی' are conventionalized, whereas the others are not.

Sometimes, the metaphors used in English are novel and original, but the translator decides to use conventional metaphors in Persian. This may not happen very often, but this study shows that it is possible. In fact, it is this aspect of our work which is considered to be pioneering. For instance, the creative conceptual metaphor TIME IS FOOD feeding into the linguistic expression *time-chewing* is changed into the conventional conceptual metaphor TIME IS A RESOURCE in the target text; therefore, *time-chewing* has been translated as 'زمان بر'. Some of the expressions which realize this conventional metaphor in Persian are: وقت کم داریم, وقتت رو هدر نده, and وقت

تموم شد. These expressions are similar to the ones representing TIME IS MONEY conceptual metaphor.

Another example of a creative conceptual metaphor changed into a conventional one can be found in this sentence: *Why should I chain myself to the wheel when the wheel itself might be a construct, an invention, a common dream to enslave us?* Here, the novel conceptual metaphor COMMON BELIEF IS A WHEEL is translated into three Persian conventional metaphors COMMON BELIEF IS A FLUID, BELIEFS ARE STRUCTURES, and CONSTRAINED THOUGHT IS CONSTRAINED MOVEMENT. The first one feeds into the linguistic expression اعتقادات جاری, the second into عقاید ساخته ی بشر, and the third into بر قید و بند اعتقادات. While the first conceptual metaphor is conventional only in Persian, the other two are conventional in both Persian and English. The same figurative meaning of the source text is better conveyed in Persian through these conventional metaphors.

We also came across creative linguistic metaphors changed into conventional ones in translation. For instance, *smashing through the confines of cemented ideas* is a novel expression with an ordinary conceptual metaphor IDEAS ARE BUILDINGS. The translator draws upon a conventional expression in Persian to make manifest the same conceptual metaphor; 'چارچوب محکم عقاید' is a natural way of talking about ideas in Persian. There are two more examples of such a translation. *Squeeze in* is a creative linguistic metaphor whose underlying conceptual metaphor, namely SOCIAL INTERACTION IS CONTAINMENT IN A PRESCRIBED SHAPE remains conventional. While the expression «squeeze in» intended in a metaphorical sense may seem strange in English, the Persian equivalents 'جا باز کردن برای خود' and 'به زور خود را جا کردن' are natural and conventionalized in the context of groups and social interaction.

The last example is an interesting one: *He'd had a lot bottled up. The stopper was out.* The conventional conceptual metaphor feeding into this expression is EMOTIONS ARE LIQUIDS WITHIN A BODY-CONTAINER; therefore, «the stopper was out» is a novel expression with a conventional conceptual metaphor. If we conceive of the human body as a container for emotion-liquids, then this container should have a stopper. When the stopper is out, emotion-liquids pour out of this container. But this is an unusual reworking of the same ordinary metaphor. *Bottle up*, which is a conventionalized expression, is rendered into Persian as 'به درون ریختن'. The Persian equivalent is also conventionalized for the speakers. However, «the stopper was out» is a creative linguistic metaphor which is translated as 'احساساتش را تخلیه میکرد'. The figurative meanings are the same: the sudden



outburst of emotions. Nevertheless, the type of metaphors with regard to the scale of conventionality differs. While the L1 metaphorical expression is quite original, the L2 metaphor is natural and conventionalized.

Conventional metaphors can also be changed into novel ones in translation, but it very rarely happens. The reason is that conventional metaphors are mostly universal and so pervasive in the mind as well as in the language that it is difficult to change them. We came across a few examples of such a translation in our data, but as with creative metaphors, we will first explain the usual cases, then go through the unusual ones.

The first example is the simplest one: *The organization is in ruins*. This is a conventional metaphorical expression whose underlying conceptual metaphor is ORGANIZATIONS/COMPANIES ARE BUILDINGS. This conventional conceptual metaphor feeds into expressions such as 'ویران شدن' and 'از هم پاشیدن', and 'تخریب شدن' in Persian. It is highly unlikely that a translator will defy the expectation and render such a familiar metaphor into a novel one in Persian. In fact, it might be difficult for the majority of us to think of organizations in other terms than the BUILDING conceptual metaphor.

It is noteworthy that most conceptual metaphors are based on metonymies. The expression *I'd be on the edge of my seat* is translated into Persian as 'سراپاگوش میشوم'. The conceptual metaphor of the source text is EMOTIONAL STABILITY IS MAINTAINING POSITION, but the Persian translator draws upon the conceptual metonymy EARS FOR HEARING ABILITY. The metaphorical expression *to be on the edge of one's seat* and the Persian metonymic expression 'سراپاگوش شدن' have the same figurative meaning: to listen attentively to something because you are eager to hear more. What is important for us is that a conventional metaphor is translated into a conventional metonymy; therefore, the Persian expression is as natural as the English one.

It is quite ordinary to speak of emotions in terms of temperature. Kovecses (2003) discusses the concept of emotion in detail. DISLIKE IS COLDNESS and the opposite metaphor AFFECTION IS WARMTH are conventional in English as well as in Persian. In fact, as discussed in the theory of «primary metaphors» (Lakoff, 1999), the correlation between emotion and body heat is universal. As a result, the expression *they gave me four hundred cold shoulders* is translated as 'چهارصد چشم به سردی نگاهم'. «To give someone a cold shoulder» can be translated into Persian as 'با سردی رفتار کردن' or 'سرد برخورد کردن با کسی', but because the context is about two hundred students giving four hundred cold shoulders, the translator's choice is quite appropriate. To give someone a cold look» (به

(سردی نگاه کردن) has the same conceptual metaphor and the same figurative meaning as «to give someone a cold shoulder».

Another instance of emotion metaphor can be seen in the expression *freedom leaves me cold*. Similar to the previous example, the conventional conceptual metaphor feeding into this expression is LACK OF INTEREST IS COLDNESS. Once again, the translator uses a conventional metaphor in the Persian text and renders the expression as 'آزادی مرا تکان نمیدهد'. While the translation is as conventional as the original text, the conceptual metaphors they realize are different. LACK OF INTEREST IS COLDNESS is changed into EMOTION IS PHYSICAL AGITATION in the process of translation. Furthermore, ANGER IS A HOT FLUID IN A CONTAINER is a universal metaphor. The expression *seethe at* is just one of its manifestations, which is translated as 'جوش آوردن'—a conventional Persian equivalent. The reason why we view this equivalent as conventional is that it is a well-worn Persian idiom meaning 'to get angry'.

Different facets of events serve as the target domain of the Event Structure metaphor (Kovecses, 2010). EASY ACTION IS EASY MOTION is one of the sub-mappings within this metaphorical system which feeds into the linguistic expression *It's all downhill from there*. This is translated into Persian as 'از اون لحظه به بعد دیگه مثل آب خوردنه', an expression which makes manifest the conceptual metaphor EASY ACTION IS EASY SWALLOWING. Easy action is conceived of as easy swallowing in Persian; therefore, the conceptual metaphors differ but the figurative meanings are the same. More importantly, both English and Persian metaphors are equally conventional.

There are three unusual cases in which a conventional metaphor has been rendered into a novel one in Persian. *A trip down memory lane* is a conventional expression realizing the conceptual metaphor MEMORY IS A PATH and its entailment REMEMBERING SOMETHING NOSTALGICALLY IS A TRIP DOWN THIS PATH. The Persian translator instead of using appropriate conventional metaphors like 'یک سر به خاطرات زدن' or 'خاطرات را'—each having the conceptual metaphors MEMORY IS AN OLD PLACE TO VISIT and MEMORY IS A BOOK, respectively—chooses to use the novel metaphor MEMORY IS A TRAIN and its entailment REMEMBERING SOMETHING NOSTALGICALLY IS A JOURNEY ON A TRAIN. Therefore, the Persian expression 'سفری با قطار خاطرات کردن' is unique and creative, whereas the English text is quite conventionalized. Another example of such a translation is found in the familiar metaphorical expression *to be in the same boat*. While most translators would think of 'هم درد بودن' as the best Persian equivalent, the version of translation under investigation constructs the same source domain by rendering the English

expression literally and thus creates a novel metaphor in Persian. The target translation 'سرنشین یک کشتی بودن' is a novel expression realizing the same English conceptual metaphor PEOPLE WITH A COMMON FATE ARE PEOPLE IN A SINGLE BOAT. A possible explanation for such a translational choice is that the closest Persian equivalent for the metaphorical expression *to be in the same boat* is a non-metaphor! 'هم درد بودن', though it is a natural and well-worn Persian expression conveying the same sense, does not carry metaphorical value. Therefore, the translator renders the English metaphor literally, giving rise to a novel metaphorical expression in Persian.

Finally, the familiar metaphor FLOW OF EVENTS IS FLOW OF WATER, which is manifested by the expression *the common flow*, is changed into the creative metaphor COMMON FLOW OF EVENTS IS A LARGE SHIP in Persian. The Persian translation 'خود را از کشتی مادر جدا کردن' is an absolutely original expression which preserves the same figurative meaning of the English text. Arguably, the rationale behind choosing such a violently novel Persian expression for so conventional a metaphor is that the mega-metaphors in that context, being about ships and sea journeys, advocate such a creative translation. In fact, the translator has drawn upon the same source domain used in the megametaphors of that context in order to make the Persian text seem metaphorically homogeneous. This translational choice, which seldom occurs, will not distort the writer's style, provided that it is carefully made.

#### CONCLUSION

To sum up, within literary works, the metaphors used by the novelists can be either conventional or creative. Strictly speaking, the scale of conventionality is not merely composed of two opposite extremes, rather this is a continuum on which metaphors with different degrees of conventionality are placed. On the one hand, there are non-lexicalized metaphors which are absolutely or relatively novel, while on the other hand, there is a whole world of lexicalized metaphors which are already established in the language.

In the light of previous background research and all our findings, we can reach the conclusion that metaphor translation is a conceptual mapping from one language to another. As to the novel metaphors, it is widely accepted that they have to be translated literally, except in some obscure or insignificant cases, because novel metaphors demonstrate the writer's creative style and use of language, especially in literary texts. This study, however, argues that: 1. it is possible for translators to construct new source domains for the same creative metaphors so that the target translation will appear as unique and creative as the source text (the figurative meanings

obviously remain the same). However, this very seldom occurs. According to our findings, only one example can be thus accounted for (this is mankind *fresh out of the box*, see above) 2. more importantly, it is possible in some cases to draw upon conventional metaphors in the translation of novel ones. The latter may not happen very often, though. Since such a translational choice departs from what is usually considered to be normal, there should be some justifiable rationale behind it. Sometimes, meaning is better conveyed in the target language by using a more conventional metaphor rather than constructing the same source domain, especially if the novel metaphor used by the writer is ambiguous, difficult to understand, or so strange that the reader of the target text cannot easily communicate with it. In such cases, the translator uses a conventional metaphor while trying to preserve the figurative meaning. Since creative metaphors can be either conceptually or linguistically novel, we can conclude that it is more possible for creative linguistic metaphors to be translated into conventionalized expressions having the same conceptual metaphors. Of course, it requires much more research on the question under investigation and other similar ones related to this area to find out exactly why and to what extent it can happen. To suggest a few examples, further research could be carried out on the novels *Nineteen Eighty-Four* by George Orwell and *Great Expectations* by Charles Dickens along with their Persian translations. Conventional metaphors can also be changed into novel ones in translation, but it happens even more rarely. The reason is the certain degree of universality in terms of the predominant conceptual metaphors between the two languages. It seems even more unusual, considering the fact that most conventional metaphors are universal or at least near universal (Kovecses, 2005), to argue that it is possible for a translator to draw upon novel metaphors in the translation of conventional ones. Based on our findings, there are some reasons for this happening. Sometimes, the close equivalent available in a language for a certain conventional metaphor is a non-metaphorical expression. The translator, in such a case, can either choose that non-metaphorical but quite conventionalized equivalent, or construct the same source domain by translating the metaphor literally, which will lead to a novel metaphorical expression—the one which is not conventionalized among ordinary speakers of the target language (we are *in the same boat*, see above). To make the matter more complicated, it is also possible—to a very low degree, though, that a translator, based upon the context in which that conventional metaphor occurs, will come up with an equivalent which is totally novel. Only one example has been found in our data in this regard, but the chances are that the metaphorical context of a literary work can support such a creative choice of metaphor in translation. If the megametaphors used in that context are novel, then creative translations of

one or two conventional metaphors in the same limited context will not wildly damage the writer's style (the *common flow*, see above). Finally, the present study attempts to investigate the scale of conventionality in metaphor translation, to show how conventional and novel metaphors are translated: whether they remain conventional or novel or undergo some changes in the process of translation. This study is different from the previously done research in that it includes not only the opposite ends of this scale, i.e., entrenched and creative, but also the middle positions: the metaphors which are relatively novel. Furthermore, this study allows for the possibility that some metaphors are either conceptually or linguistically novel. To suggest further directions, Charles Dicken's novels and their translations to different languages can provide a good ground for metaphor analysis. The scale of metaphor conventionality in translation needs to be studied in other instances of prose fiction since this aspect of metaphor research has not been treated with due attention. It is hoped that such studies can be the focus of attention by cognitive stylistics and cognitive poetics researchers.

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