Patterns of Translation of Sadness Metaphors from Persian into English: A Cognitive Analysis

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ABSTRACT

The preservation and reproduction of a source metaphorical expression in the target language is a problematic challenge for translators. The aim of this study is to examine the translation of emotive metaphorical expressions of sadness from the Persian novel "Savushun" into English. Emotive metaphorical expressions relating to sadness from the source text and two target texts are identified. Subsequently, the conceptual metaphors underlying the metaphorical expressions in the source text and the target texts are investigated. Using the framework of metaphor identification procedures (MIP), and conceptual metaphor theory (CMT), the study attempted to identify the patterns used in the translation. The particular concern is whether the translations of the metaphorical expressions from the source text are instantiations of same conceptual metaphor as in the source text; instantiations of a different conceptual metaphor; or the neutralization of the metaphor. This paper presents the preliminary results of the translation patterns of metaphors that have been identified.

Keywords: Cognitive analysis, conceptual metaphor, metaphorical expressions, translation patterns

INTRODUCTION

Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text, and due to its challenging nature, the translation of metaphor, in turn, is one of the most controversial issues of this field. Translators use figures of speech extensively in nearly all situations where they need to communicate effectively because figures of speech are regarded as the primary and principal sources of expressiveness, both in literature

and in everyday communication. With regard to the significance of this concept, translators ought to pay their highest attention to the important figures of speech, among which metaphor is a significant issue in translation. According to Newmark (1980), translation of metaphors is the most problematic issue in translation theory, semantics and linguistics. He also states that problems in translation usually come out due to cross-cultural differences. As translation is regarded as a sociocultural task and deals with both cultural and linguistic factors, the translators generally encounter various types of problematic issues including the translation of metaphors as well. Therefore, the translatability of a metaphor from the source language (SL) to the target language (TL) heavily depends on the specific cultural experiences it utilizes. Moreover, the extent to which cultural experiences can be replicated in the TL depends on the intensity of the overlap between the two languages and cultures. This paper aims to examine the accuracy of translation of emotive metaphorical expressions from Persian to English. In this study, emotive metaphorical expressions with regard to sadness from the source text and two target texts are identified. Subsequently, the conceptual metaphors underlying the metaphorical expressions in the source text and the target texts are investigated based on the general framework of CMT and MIP that were proposed by Group (2007). Finally, translational equivalences of these metaphorical expressions were examined to determine the translation strategies employed by the translators.

Cognitive Perspective on Translation of Metaphor

Lakoff and Johnson (1980) began the cognitive study of metaphors. The study of cognition is generally related to the processing of cognitive information so that translation is a cognitive process as well. Since the process of translation involves complicated tasks in the mind, it is not merely language transference but it is of course a mental complex activity. Therefore, the analysis of the process of translation incorporates the examination of the basic mental process involved. Cognitively, translation of metaphors is regarded as a cognition-oriented mental process in which the human brain untangles and passes on the cognitive information of the target metaphor. It is very difficult to translate the concepts and conceptual metaphors from the SL to the TL. Lakoff (1987) believed that an accurate translation from one language to another was impossible when two languages have thoroughly incompatible conceptual systems. In fact, accurate and reliable translation requires close relationships between the two conceptual systems. Lakoff (1987) made a difference between translation and understanding. It is often possible to translate the concepts for well-structured universal experiences, and their understanding is to some extent trouble-free, if not immediate; however, metaphorically defined concepts generate more problems for the translators. Lakoff (1987) stated that each language included an enormously wide range of metaphorically defined concepts and their corresponding expressions.

A number of studies have been conducted regarding the translation of metaphors based on the cognitive linguistic approach. Some studies (see Al-Zoubi and Al-Hasnawi 2007; Mandelblit, 1995; Maalej, 2002; Schäffner, 2004) distinguish between similar mapping condition and different mapping condition. In the similar mapping condition case, the source language and the target language use an identical metaphor to conceptualize a specific notion, whereas in the different mapping condition case, both the source language and the target language conceptualize a specific notion employing a different metaphor. Mandelblit (1995) dealt with the process of translation using translators' reaction time as a criterion that displayed the differences in translation process between the similar mapping condition and the different mapping condition situations. The studies conducted by Maalej (2002), and Mohammad, Mohammed, and Ali (2006) were product-oriented offering several sets of examples that revealed how translation products depended on similar mapping conditions and different mapping conditions. In another important study, Schäffner (2004) reviewed some of the implications of a cognitive theory of metaphor while translating metaphors from the source language to the target language. Schäffner (2004) made an attempt to include conceptual metaphor theory in the study on metaphor translation. She commented carefully and clearly that through the conceptual metaphor theory, translatability should no longer be a question of the individual metaphorical expression since it was identified in the source text that linked it to the level of conceptual systems in the source and target culture. What these studies have in common is the conclusion that metaphoric expressions based on metaphors shared by source language and target language are more readily translatable than those based on metaphors that only exist in SL, as the translation of the latter involves a conceptual shift, i.e. a transfer from one way of conceptualizing an aspect of reality to another.

Although the researchers have paid great attention to translation of metaphors from a cognitive perspective, the literature indicates there are still aspects rather unexplored in this area. Actually, the main aim of the present study is to explore the translation of emotive metaphorical expressions of sadness in a work of literature. For this purpose, a literary work named "Savushun" and two English renderings of it were examined. As far as universal metaphors are considered, they don't pose any challenge or problem for the translator because they convey the same concept and emotion in different cultures and languages. However, the problem arises when these emotive metaphorical expressions are culture-specific. They are metaphorical expressions that have different connotations and meanings in different cultures, and they may be absent in some cultures and languages. The present study uses the Cognitive Translation Hypothesis (CTH) framework to analyze the patterns of translation of metaphor in terms of the cognitive equivalence in the translation of

metaphorical expressions of sadness in the Persian source text and the English target texts. The general framework of CMT is adopted as it provides a systematic way of deducing conceptual representations and organization from linguistic expressions. The underlying theoretical assumption of CMT allows the translators to link metaphorical expressions to underlying conceptual metaphors and hence the position of the conceptual mappings between the two conceptual domains. The conceptual metaphor theory proposes a new view that the study of metaphor is not simply a matter of finding linguistic correspondences between two different languages; it involves discovering mutual relationships between two conceptual systems corresponding to two different cultures. In the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain. So we understand life in terms of journey, ideas in terms of food, social organizations in terms of plants, and so on. Cognitive linguists suggest that thinking about abstract concepts is facilitated in terms of more concrete concepts. According to Kövecses (2002), in conceptual metaphor, CONCEPTUAL DOMAIN (A) IS CONCEPTUAL DOMAIN (B). A conceptual metaphor consists of two conceptual domains in which one domain is understood in terms of another. These two domains are source domain and target domain. He defines source domain and target domain as "the conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called source domain, while the conceptual domain that is understood this way is called target domain" (Kövecses, 2002). The source domains are more concrete and more clearly delineated concepts while the target domains are more abstract and less delineated ones (Kövecses, 2002). Consequently, the cognitive view of metaphors provides a novel approach to investigating the translation of metaphor. The theoretical framework for the present study is depicted in Figure 1.
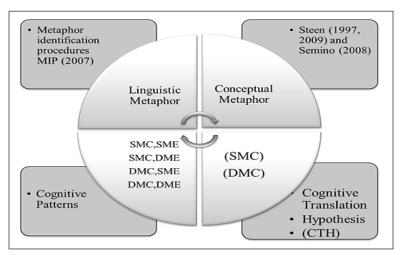

Figure 1. Theoretical framework

Figure 1 shows how it is possible to find the patterns of translation of metaphorical expressions based on MIP and CMT. In summary, the procedure of the conceptual framework in this study comprises the following steps:

1. Understand the overall meaning of the source text and the two target texts.

2. Create a potential metaphorical item at the linguistic level in the texts.

3. Determine the metaphoricity of the lexical units by:

   (a) Establishing the meaning in context, that is, contextual meaning, by reading the concordance lines of each lexical unit,

   (b) Determining the basic meaning,

   (c) Deciding whether the contextual meaning contrasts with the basic meanings but can be understood in comparison with it.

4. If yes, mark the lexical unit as metaphorical.

5. Infer the conceptual metaphor according to Steen's recommendation: "if metaphor in discourse can be explained by means of an underlying cross-domain mapping in conceptual structure, then it should be possible to move from the linguistic forms in the text to the conceptual structures that capture their meaning in some ordered fashion" (Steen, 2009).

6. Identify the translation of the source linguistic metaphors by aligning the source texts and the target texts.

7. Establish whether the translation is metaphorical and, if so, what conceptual metaphor realizes. It is possible that following translation approaches represent variations in translation, advancing from similar mapping conditions and moving to different mapping conditions:

   (a) Similar mapping condition and similar metaphorical expression. The (SMC, SME) shows that the translations of these metaphorical expressions are easier than the other one. Since both languages have the same metaphorical expressions with the same image, topic and the same point of similarity, the translation of these metaphors would create a similar effect in the target language. These identical metaphors often have the same mapping conditions, i.e., the conceptual metaphors underlying them are the same in the source language and the target language.

   (b) Similar mapping condition with different metaphorical expression. The (SMC, DME) shows that there are some similar metaphors in the target

text while they have different linguistic forms. These similar metaphors are culturally equivalent, that is, they express the same concepts in different ways. So they have the same metaphorical meaning and the same conceptual metaphors.

(c) Different mapping condition and similar metaphorical expression. The pattern (DMC, SME) revealed that two languages have different linguistic forms and similar conceptual mapping with the same metaphorical meaning. So, the conceptual metaphors underlying these linguistic metaphors are not the same, but these metaphors show the same concepts and metaphorical meanings with different linguistic forms.

(d) Different mapping condition with different metaphorical expression. This pattern (DMC, DME) shows that there are some different metaphors in the source language that the target language may lack because each language has its own different conceptual metaphors. These metaphors often cause some problems for the translator

This typology serves as a starting point for identifying patterns of translation from Persian to English data. Within the current study, the cognitive equivalence concept is deemed helpful as well since the researcher seeks to find such equivalence between emotive metaphorical expressions as conceptual structures between the English and Persian manuscripts. It is supposed that the Persian and English texts would share similar conceptualization of sadness as this is a universal concept, while differences may arise at the occurrence of special metaphorical expressions due to cultural specificity. It is also assumed that similarities reflect a common conceptual ground that would be more evident in common expressions.

METHODS

Data Collection

The data for this study was obtained from the Persian novel 'Savushun' written by Simin Daneshvar and the two English translations, one by M. R. Ghanoonparvar (Savushun, A Novel About Modern Iran) and the other by R. Zand (A Persian Requiem). This novel was chosen as the source of research because it contains a highly metaphorical language. For the purpose of this paper, only emotive metaphorical expressions of sadness in the source text and the target texts are examined. In total, 36 different metaphorical expressions relating to sadness were extracted from the source text, 35 of them were translated in the target texts. In this paper, because of the large number of metaphorical expressions, some cases of linguistic expressions will be discussed to illustrate the application of the MIP

and CMT framework in the translation of metaphors. In terms of the procedure of the data collection, in the first stage, the data was obtained by collecting the Persian metaphorical expressions from the aforementioned novel. In the second stage, the English equivalents of the expressions in the two English translations of the novel were identified. Based on the MIP of the Group (2007), the following steps were followed in the identification of metaphorical expressions from the source text and two target texts at the linguistic level:

1. Reading the source text and the translation text carefully.

2. Identifying potentially metaphorical lexical unit in the source text and the target texts.

3. (a) Determining the contextual meaning for each lexical unit in the source text and the target texts.

   (b) Searching for a more basic meaning of each lexical unit in the source text and the target texts.

   (c) Comparing the contextual meaning and the basic meaning of the lexical units and determining the extent to which they contrast.

4. If yes, mark the lexical unit as a metaphorical.

The rationale for this method is that a disparity between the contextual implications of a lexical element and its more fundamental connotation gives rise to metaphorical meaning. The fundamental connotation is missing from the real situation but is apparent in other contexts. A lexical unit is recognized as metaphorical if one is able to map between the basic and contextual meaning and contrast between them. Therefore, it is crucial to make use of dictionaries to establish the fundamental connotation of a lexical element. In resolving the semantics of the lexical unit, the researchers relied on the Dehkoda Dictionary (Dehkoda, 1999) and Aryanpur Bilingual Dictionary (Aryanpur-Kashani, 1986), as well as the Macmillan English Dictionary for Advanced Learners of American English (Rundell, 2002). The lexical analysis used in this study allowed for the investigation of the relationship between the linguistic expressions and the conceptual metaphors in the source language, and in turn, its influence on the transfer of the conceptual metaphor to the target language. As mentioned earlier, the aim of the present study was to investigate the equivalents for the translation of emotive metaphorical expressions in the target texts (TTs) and discover the translation strategies used by the translators. After matching the translated English texts to the source text, each pair of ST and the two TTs were dealt with individually. Having located the Persian metaphors in the source text, the researchers examined the target text for the corresponding metaphorical expressions. This was sometimes problematic since the structure of the TT may change in certain cases, thereby displacing the corresponding Persian expressions, or the expressions were often adapted or omitted that create some

confusion in locating them. Close reading of both ST and the two TTs was necessary so as not to overlook any translated expressions. Finally, based on the analysis of the metaphorical expressions and the conceptual metaphors in the source text and the target texts, the similarities and differences of these two levels were explicated.

RESULTS AND DISCUSSION

As mentioned in the previous section, in order to analyse the data, emotive metaphorical expressions relating to sadness from the source text and two target texts were investigated, and the conceptual metaphor underlying the metaphorical expressions in the source text and the target texts were identified. Because of the large number of metaphorical expressions, only some cases of linguistic expressions will be discussed in this paper to illustrate how the emotive metaphorical expressions in the Persian were translated into English by the two translators. Some of the examples are:

1. ST (page 23):

اگر باران نبارد عزا می گیرد

می گیرد / عزا / نبارد / باران / اگر

Transliteration:

agar / baran / nabarad / *aza* / mi-girad

if / rain /doesn't / *mourning* / take

Literal translation:

"If it does not rain, he will be mourning".

1a: If it doesn't rain, he gets depressed. (TT1 page 38)

1b: If it doesn't rain, he gets really upset. (TT2 page 18)

2. ST (page 18):

دل من از این جنگ خون خون است

است / خون / خون / جنگ این / / از / من / دل

Transliteration:

del / man / az / in / jang / *khon-e-khon* / ast

heart/ my / of / this / war / *blood-of-blood*/ is

Literal translation:

"My heart is blood of blood of this war".

2a. I, for one, have a heavy heart because of this war. (TT1 page34)

2b. He was heartily sick of the war himself. (TT2 page13)

3. ST (page 96):

انگارکسی چنگ انداخته دلم را می فشارد

فشارد ـ می / را / م ـ دل / انداخته / چنگ / کسی / انگار

Transliteration:

engar / kasi / *chang* / andakht-e / del- am / ra / mi-fesharad.

suppose/someone/*claw* / throw / heart-my/ Do Marker/ *press*

Literal translation:

"as if someone clawed my heart and crushed it"

3a. It is as if someone is grabbing my heart and pressing it. (TT1 page109)

3b. I feel as if someone is choking me. (TT2 page88)

4. ST (page106):

زری به درد دلش گوش می داد

می / داد / گوش / ش دل / درد / به / زری

Transliteration:

Zari / be / *dard-e*/ *del* -ash / gosh midad

Zari/ to / *pain-of/heart*-she / listen

Literal translation:

she listens to her pain (in her) heart.

4a. Zari listened to her complaints. (TT1 page 119)

4b. Zari listened to her complaints. (TT2 page 97)

5. ST (page 111):

دلش خیلی پر است

است / پر / خیلی / ش - دل

Transliteration:

del-ash/kheili/*por* / ast

heart-his/ very / *full* / is

Literal translation:

His heart very full.

5a: His heart is heavy. (TT1 page124)

5b: His heart is heavy. (TT1 page102)

By applying the MIP, it was possible to determine the lexical units which were the sources of metaphors in each of the expressions (these are in italicized). The discussion below focuses on each example and its translations.

In (1) *agar baran nabarad aza mi-girad* the lexical unit *aza-mi-girad* (mourning) is identified as a potentially metaphorical

item. The contextual meaning of *aza-mi-girad* in the context of the expression refers to an unhappy person. According to the Aryanpur Bilingual Dictionary (Aryanpur-Kashani, 1986), the basic (non-metaphoric) meaning of *aza-gereftan* is "the process or ceremony of expressing great sadness with especial black clothes that are worn as a sign of respect for someone who has died". When the contextual meaning is compared with the basic meaning of *aza-mi-girad,* it is noticed that there is a contrast. The basic meaning of *aza-mi-girad* in Persian refers to a ceremony with people wearing black clothes as a sign of sadness. This is in contrast with the meaning of *aza-mi-girad* in (1) where the context is where a person has a gloomy mood because it does not rain. This metaphor is very common in Persian. Since the literal meaning of the mourning metaphor makes no sense for non-native speakers and may cause misunderstanding, this kind of metaphor must be translated with an expression with metaphorical meaning to avoid misinterpretation in another culture. According to the Dehkhoda Persian Dictionary, in Persian culture, the expression *aza-gereftan* sometimes may be used for fear of losing something or of something bad happening in life, or fear of being in lack of something. In Persian there are many other metaphorical expressions in which the intensity of sadness is expressed with mourning. For example, in Persian we say '*I mourn because I lost my job'*, *'I mourn because I failed in math exam'* or '*he mourns the lake of rain'*. In the context of the story, one of the characters is a farmer

who is mourning because it does not rain. This expression expresses the significance of water and rain in most Persian societies. Many Persian societies are destined to live in arid searing lands where water and rain are the most valuable elements of life. The association between rain and happiness can be attributed to the pleasure and joy because of its importance to human beings, animals, plants and crops. Rain represents a source for joy and blessing for the farmers and plants, and it affects all people and creatures that it falls upon. Consequently, the expression *agar baran nabarad aza-mi-girad* (lit: If it does not rain, he will be mourning) is used metaphorically to denote the sadness of somebody who does not have something he longs for. In Persian culture *aza-gereftan* (lit: mourning) is usually associated with negative emotions. This metaphor is very common in Persian. Hence, the conceptual metaphor **SADNESS IS MOURNING OVER THE LACK OF AN ENTITY** is also instantiated by the linguistic expression *agar baran nabarad aza mi-girad*.

The translations of the metaphorical expression in (1) are retrieved by aligning the source context and the target contexts and are represented below (1a) and (1b):

1. Agar/ baran/ nabarad / *aza* / mi-girad

if / rain /doesn't / *mourning* / take

1a. If it doesn't rain, he *gets depressed*. (TT1 page 38)

1b. If it doesn't rain, he *gets really upset*. (TT2 page 18)

The analysis of the English translation data follows the analysis of the Persian data and involves a sequence of MIP steps. In the target text (1a) and (1b), the lexical units *depressed* and *upset* are not considered as potentially metaphorical items because the contextual meaning of the lexical units are similar to their basic meaning. The use of the expressions 'gets depressed' and 'gets really upset' in the translations to express sadness represent the translations using literal expressions. In fact, both translators used the meaning of the source metaphorical expression without retaining the metaphor. In addition, the English translations, *'If it doesn't rain, he gets depressed'* and *'If it doesn't rain, he gets really upset'* represent non-metaphorical translations of the original metaphorical expressions *agar baran nabarad aza mi-girad.* In the translated versions, there is no lexical unit with potentially metaphoric meaning. In fact, both translators used non-metaphoric renditions of the source metaphorical expressions. Both translators use literal translation to transfer the concept of sadness with different non-metaphorical expression.

Consequently, the English translations do not achieve an equivalent metaphor to the source text and the translators have lost the metaphorical image of the source metaphor in their translation.

In (2), *del man az in jang khon-e- khon ast,* the lexical unit *khon-e-khon* (Lit: blood of blood) is identified as a potentially metaphorical item. The contextual meaning of *khon* (lit: blood) in the context of the expression refers to sad feelings. The basic

meaning of *khon* (lit: blood) based on the Aryanpur Bilingual Dictionary is "fluid which flows in the veins and arteries". When the contextual meaning is compared with the basic meaning of *khon-e- khon,* it is noticed that the contextual meaning contrasts with the basic meaning. In Persian culture, the heart also plays an important role in expressing utmost sorrow. Hence, the heart is often seen as the place where emotions are located. In (2), sadness is considered as blood in the heart of a sad person, which leads to the metaphorical mapping "**HEART FULL OF BLOOD STANDS FOR SADNESS**". In this example *delam khone khon ast* (my heart blood of blood), the term blood has been repeated two times which shows the intensity of the pressure in the heart to express extreme sadness or depression. Persian uses many heart metaphorical expressions with the emotional meaning of sadness. In this metaphor, heart is considered as being hollow but filled negative emotion. In Persian, there are many other metaphorical expressions in which the intensity of sadness is expressed with blood metaphors. For instance, the expressions *'His heart full of blood', 'His heart full of tears of blood', 'He pours blood to his heart', 'He eats his heart's blood', 'He gives heart's blood to him', 'He cries blood', 'He has a bloody heart'.* It seems that in Persian, there is a conceptual metaphor SADNESS IS BLOODINESS. It seems that in many emotional metaphors expressing sadness, the heart is associated with blood. Consequently, *blood* in Persian metaphorical expression is a symbol of sadness. On the other hand, the Persian metaphorical expression, *del man khon-e- khon ast* (lit. My heart is blood of blood), means that my heart full of blood. It is assumed that being upset is conceptualized as making a wound in one's heart and making it bleed. In fact, the metaphorical expression *del man khon-e-khon ast* represents another conceptual pattern **HEART IS A CONTAINER FILLED WITH BLOOD**. The translation of (2) is provided in (2a) and (2b):

> 2. del / man / az / in / jang / *khon-e-khon* / ast
>
> heart/ my / of / this / war / *blood-of-blood* / is
>
> 2a. I, for one*, have a heavy heart* because of this war.
>
> 2b. He was *heartily sick* of the war himself.

In (2a) the lexical unit *heavy* is considered as a potentially metaphorical item. In this context, the contextual meaning of the lexical unit *heavy* refers to very strong emotion of sadness. According to the MacMillan English Dictionary, *heavy* basically means "*weighs a lot",* for example, heavy clothes, heavy shoes, heavy machines and so on. This definition denotes that the lexical unit *heavy* is used for something that weighs a lot, while the contextual meaning *heavy heart* means *very sad.* For instance, when we say *my heart is very heavy,* it means my heart is weighed down by sad feelings or burdens. Thus, the translator in (2a) has used a metaphorical item within the context, and translated the Persian

expression *delam khone khon ast* (lit: my heart is blood of blood) is translated into the English expression *'I have a heavy heart'*. The translation does not render the source metaphor closely. In the translation *'I have a heavy heart',* the same element, namely the heart, is utilized to carry the strong feeling. However, the translator has created a new metaphorical expression. In the case of (2a), there is a shift in the metaphorical expression as well as the conceptual metaphor. Instead of the expression *'my heart is bloody',* the translator has highlighted the burden of sadness that affects the heart. In view of the above, it can be concluded that the conceptual metaphor **SADNESS IS BURDEN** is realized by the rendered expression *have a heavy heart.*

In (2b), the lexical unit *sick* is also considered as a potentially metaphorical item. The lexical unit *sick* in the context of the expression means 'feeling downcast and disheartened and hopeless'. The English expression connotes illness because *sick* basically means 'feeling unwell'. Consequently, in this context, there is a contrast between the contextual meaning and the basic meaning. In this example, the translator has used a different though related metaphorical expression. The Persian expression *del man khon-e-khon ast* (lit: My heart is blood of blood) is translated in (2b) as 'He was heartily sick of the war himself'. A non-equivalent word combination is chosen to translate *khone khon* (blood of blood) in the source context. So, the English translation in (2b) demonstrates the emotional state of sadness which is

related to illness by the nonequivalent linguistic expression. However, the Persian expression represents the emotional state of sadness which is related to fluid in a container. In (2b), the concept of the original metaphorical expression is lost because the translator used a non-equivalent expression. Consequently, the translator in (2b) utilises the conceptual metaphor **SADNESS IS ILLNESS** in contrast to the source metaphor **SADNESS IS A HEART FULL OF BLOOD**. The English expression shows that the translation does not follow the source expression closely. The translators in (TT1 and TT2) draw different source domains of sadness by a different linguistic realization.

In (3), *engar kasi chang andakht-e delam ra mi-fesharad* (lit: as if someone clawed my heart and crushed it), the compound *chang andakhtan* is considered as a potential metaphorical item. In this context, the contextual meaning of the compound *chang andakhtan* (lit: clawed and threw) refers to deep sorrow that can feel like being wounded. In addition, in the lexical-view in the Persian language, the emotional state of deep sadness has the characteristic of animal behaviour- it can claw out the heart and crush it, and this act is destructive. The basic (non-metaphoric) meaning of *chang andakhtan* (lit: clawed and threw) according to the Aryanpur Bilingual Dictionary (Aryanpur-Kashani, 1986) is "to attack someone, or to try to cut or tear something using claws". So, in this context, the contextual meaning contrasts with the basic meaning. In the expression, the lexical

unit *chang andakhtan* (lit: clawed and threw out) is used to express feelings of deep sadness. The metaphor reflects the concept of CAUSE and EFFECT, where the agent *kasi* (lit: somebody) influences the object to experience the feeling of sadness through his aggressive animalistic behaviour. It seems to attack the heart, throwing its claws on it, and crushing it so hard as to make breathing difficult. The heart consequently feels pain. The physical pain is mapped onto a psychological suffering which leads to a feeling of sadness and depression. Therefore, the expression reflects the conceptual metaphor **SADNESS IS AGGRESSIVE ANIMAL**. The translation of (3) is provided in (3a) and (3b):

> 3. engar / kasi   /*chang* / andakht-e / del- am   / ra   / mi-fesharad.

> As if / someone/ *claw* / throw   / heart-my / Do Marker / -press-

> 3a. It is as if someone is grabbing my heart and pressing it.

> 3b. I feel as if someone is choking me.

In (3a), the expression *It is as if someone is grabbing my heart and pressing it* is used metaphorically. In this context, the translator has used a similar lexical unit *grab* as the translational equivalent of *chang andakhtan* (lit: clawed and threw) in the source text. In this context, the contextual meaning of the lexical unit *grab my heart* refers to *deep grief.* In terms of physiology, a very sad person has a deep hurt inside that crushes his heart and his spirit. The basic meaning of *grab* according to the MacMillan English

Dictionary is "try to take hold of something in a rough or rude way". So, it is clear that there is a contrast between the contextual meaning and the basic meaning, rendering the use of *grab* within the metaphorical context. In this case, the translator has used similar concepts related to the metaphorical expression. The English expression *It is as if someone is grabbing my heart and pressing it* demonstrates the rendered expression which describes animal behaviour as the source expression *chang andakht-e* (lit: claw threw). Moreover, the expression *It is as if someone is grabbing my heart and pressing it* in English are literal equivalents of *engar kasi chang andakht-e delam ra mi-fesharad* (lit: as if someone clawed my heart and crushed it) in Persian. Hence, the conceptual metaphor "**SADNESS IS AGGRESSIVE ANIMAL**" is also instantiated by the linguistic expression 'It is as if someone is grabbing my heart and pressing it' in target text 1 (3a).

In (3b), the lexical unit *choking* is considered as a potentially metaphorical item. In this context, the translator has used a different lexical unit *choke* as the translational equivalent of *chang andakhtan* (lit: claws throw) in the source text. The contextual meaning of the lexical unit *choking* refers to strong, sad feelings. The basic meaning of *choke* according to the MacMillan English Dictionary is "a physical action to squeeze someone's neck so s/he cannot breathe". So, it is clear that there is a contrast between the contextual meaning and the basic meaning, rendering the use of *choke* within the metaphorical

context. In this context, the translator has used a different thought related to the metaphorical expression. By using the expression, *as if someone is choking me* instead of *engar kasi chang andakhte delam ra mifesharad* (lit: as if someone clawed my heart and crushed it) the translator has provided a different conceptualisation of sadness. Hence, the conceptual metaphor "**SADNESS IS A DYNAMIC FORCE THAT CAN HURT** is also instantiated by the linguistic expression as *if someone is choking* me in target text 2 (3b). The above examples show that both translators applied different strategies in the translation of this metaphorical expression. In example (TT1) the translator has employed a lexical equivalent for each word from the source text. In fact, the translator has used the exact or an equivalent concept from the source text. The translation hence relies on similar metaphorical expression with similar mapping condition. While, in the (TT2) the translator has changed the linguistic structure with a different interpretation of the source metaphorical expression.

In (4) *Zari be dad-e del-ash gosh-midad* the lexical unit *dard* (lit: pain) is considered as a potentially metaphorical item. *dared del* is a compound in Persian made up of the morphemes *dard,* meaning 'pain', and *del* meaning 'heart'. The compound as a whole is literally glossed in English as *pain of heart.* The contextual meaning of *dard* (lit: pain) in this context refer to heartache. The basic (non-metaphorical) meaning of *dared del* (lit: pain of heart) according to Aryanpur Bilingual Dictionary (Aryanpur-Kashani, 1986) is as "bodily suffering in a specifically psychical sense". Comparing the contextual meaning and the basic meaning of *dared del* (lit: pain of heart), it is found that the contextual meaning contrasts with the basic meaning. Hence, the lexical unit *dared* (lit: pain) is marked as a metaphorical item. The metaphorical expression *Zari be dade delash gosh midad* (lit: she listens to her pain heart) reflects a conceptualization of the heart as a container for the emotional states of sadness. Here, the person's heart is considered as a container for pain and grief and when he is sad, this container is filled with them. In fact, when a person expresses his heart's pain to another, the heart can be emptied of negative emotion. It should be noted that the metaphorical expression *dared-del* in Persian reflects the conceptualization of '*gham o ghoseh'*. Sharifian (2011) observes that in the everyday experiences of Iranian people, '*gham o ghoseh'* captures a whole range of emotional states that one goes through from being hurt by what someone else has said, to being away from family, or even having financial difficulties. Very frequently people express these emotional experiences during speech events that are known as *dard-e del* (lit. Pain of the heart), which provide emotional spaces where they can find relief in communicating their *gham o ghoseh.* In this sense, it is a virtue to listen to and share others *gham o ghoseh* (lit: grief and heartache). On the other hand, the expression *dared del* (pain of heart) also compatible with the conceptual metaphor of **SADNESS IS PAIN**. The translation of (4) is provided in (4a) and (4b):

4. Zari / be / *dard-e / del- ash* / gosh / midad

Zari/ to / *pain-of/ heart*-she / listen/

4a. Zari listened to her complaints. (TT1 page 119)

4b. Zari listened to her complaints. (TT2 page 97)

In (4a) and (4b), the English translations show that both translators have used a similar strategy to translate the metaphorical expression in the source text. In the translated version, the source metaphorical expression *Zari be dared delash gosh midad* is translated into '*Zari listened to her complaints'*. In the English context, there is no lexical unit with a potentially metaphoric meaning. Considering the context of the target texts, the translators used a non-metaphor rendition of the source metaphorical expression. In the English translation, the expression *dared del* (lit: pain of heart) is altered to *'complaints'*. In this context, there is no hidden meaning that needs to be uncovered. Macmillan English Dictionary translates '*complaints*' as "a written or spoken statement in which someone says they are not satisfied with something". No difference is found between the contextual meaning '*complaints*' and the basic meaning as the back rendition does not show the concept of sadness. A possible reason for this change is that cultural differences in conceptualizing emotions have created a problem for the translators. Hence, the English translation does not succeed in achieving the same concept of sadness

as the source metaphorical expression. The English translations indicate that both translators have used a similar strategy to translate the metaphorical expression in the source text. A possible explanation for the English renditions is that the translators might regard such conceptualizations of sadness as too exaggerated for use in the target language, so both translators opt for a literal translation as the more conventional way of rendering the source metaphorical expression.

In (5), the metaphorical expression '*delash kheili por ast'* the lexical unit *por* (full) is identified as a potentially metaphorical item. The contextual meaning of *por* (Lit: full) in this context refers to the intensity of sadness. In the story, one character has great sadness for a long time in his heart. This metaphorical expression shows that the heart can be full of a negative emotion in the case of sadness. The basic (non-metaphorical) meaning of *por* (full), according to Aryanpur Bilingual Dictionary (Aryanpur-Kashani, 1986), is "a lot of something in a container or place". Comparing the contextual meaning and the basic meaning of *por* (full), a contrast is found between the two. It becomes clear that this metaphor is based on a metonymic understanding. The expression reveals that *del* (heart) is the seat of feeling. In this metaphorical expression *delash kheili por ast* (lit: His heart very full) the heart has the image of a container that can be full of sorrow. Here the container metaphor is linked to the metaphor of sadness. Since the intensity of sadness is

considered as a liquid filling up the heart, the linguistic metaphor *delash kheili por ast* (his heart is very full) shows that conceptual metaphor of **SADNESS IS A FLUID IN A CONTAINER**. The translation of (5) is provided in (5a) and (5b):

5. del-ash / kheili / *por* / ast

heart-his/ very / *full* / is

5a. His heart is *heavy.* (TT1 page124)

5b. His heart is *heavy.* (TT2 page102)

In the target (5a) and (5b), the lexical unit *heavy* is considered as a potentially metaphorical item. In the English translations, both translators have used the same lexical unit *heavy* to translate the metaphorical expression in the source text. The contextual meaning of the lexical unit heavy refers to the intensity of the emotional state of sadness. The basic meaning of the lexical unit *heavy* in the MED refers to "large weight of an object". Consequently, in these contexts there is a contrast between the contextual meaning and the basic meaning, rendering the use of *heavy* as metaphorical within the context. The use of the expression *His heart heavy* in the translation provides a new metaphorical expression. The expression *heavy heart* describes someone who has a heart weighted down by sorrow. In choosing the linguistic expression *His heart was heavy* in the (5a) and (5b), both translators have changed the source of the conceptual metaphor by employing a different metaphorical expression. By using the word *heavy* instead of *kheili por* (lit: very full), both translators

have shifted the concept of sadness from the container metaphor to the down metaphor. Hence, the conceptual metaphor **SADNESS IS DOWN** is also instantiated by the linguistic expression *His heart was heavy* in the target texts. Based on the above examples, it can be concluded that both translators in the case of the translation of the conceptual metaphor draw from different source domains of sadness with different linguistic realizations.

CONCLUSION

This paper has focused on the translation of the metaphorical expression of sadness based on the cognitive approach. It can be seen that the translation of metaphorical expressions of sadness from the Persian into English is not an easy or straightforward task. As Good and Good (1988) observed, "sadness and grief" pose special problems of understanding for the psychological anthropologist or for the student of Iranian society and culture. They have dramatically different meanings and forms of expression in Iranian culture than in our own. A rich vocabulary of Persian terms of grief and sadness translate uneasily into English language and American culture." The study shows that translating expressions of sadness largely depends on the cognitive domain of the source language they come from. It is also seen that metaphorical expressions of sadness are not interpreted in Persian and English in the same way. It is necessary for a translator to go through different processes of cognitive mapping in the target language. Translators must

pay attention to the diversity of cultural conceptualization in their act of translation. Translating metaphorical expressions at both the linguistic level and the conceptual level in a meaningful sense requires understanding the cultural contexts of both languages, and simultaneously, the patterns in which the given culture conceptualize experiences. Furthermore, the analysis of metaphorical expressions of sadness in the source text showed that the metaphor is quite pervasive in expressions of emotional concepts, and it plays an essential role in our understanding and speaking. In short, "metaphor is not merely a linguistic mode of expressions", rather, "it is a pervasive mode of understanding by which we project patterns from one domain of experience in order to structure another domain of a different kind" (Lakoff & Johnson, 1980). The various patterns of translation identified in this preliminary investigation are summarized as follows:

Similar metaphorical concept with different metaphorical expression; The analysis of the data also showed that there are some similar metaphors in the target text while they have different linguistic forms. These similar metaphors are culturally equivalent, i.e., they express the same concepts in different ways. (As shown in example 3. TT2)

Similar metaphorical concept and similar metaphorical expression; Among the data analyzed, there were some metaphorical expressions which have identical linguistic forms and identical metaphorical mapping. These shared metaphors are realized by semantically equivalent lexical terms and show that there is a large area overlapping between the two cultures. So the translations of these metaphorical expressions are easier than the other one. These identical metaphors often have the same mapping conditions i.e., the conceptual metaphors underlying them are the same in the source language and the target language. (As shown in example 3. TT1)

Different metaphorical concept and different metaphorical expression; The analysis of the data also showed that there were some different metaphors in the source text that the target text may lack because each language has its own different conceptual metaphors. These metaphors often cause some problems for the translator. (As shown in examples 2 and 5. TT1, TT2)

Non-metaphorical translation of the source metaphorical expression. (As shown in examples 1 and 4. TT1 and TT2)

The identification of these patterns of translation are an important outcome of the present study since the patterns are identified by empirical analysis of the source text and the target texts. All in all, first pattern (i) was the most common strategy applied by the two translators in translating Persian metaphors into English. The use of this pattern indicates that between Persian and English there are similar equivalent metaphors but with different linguistic forms. It should be noted that these similar metaphors are culturally equivalent, that is, they express the same concept albeit in a different way. The overall result of this analysis shows that there are some shared

conceptual metaphors of sadness between the source text and the target text. Also, the similarity between the metaphorical mapping conditions and equivalent linguistic expressions show that the translation of these metaphors is relatively easier than the translation of other metaphors. This is compatible with Lakoff's (1993) claim that basic level conceptual metaphors are grounded in bodily experience, and therefore are expected to be found widely across different languages and cultures.

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