A COMPARATIVE AND CONCEPTUAL STUDY ON THE TRANSLATIONS OF ANIMAL METAPHORS [1]

Hayvan Metaforlarının Çevirileri Üzerine Karşılaştırmalı ve Kavramsal Bir İnceleme

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ABSTRACT

From a traditional view, metaphors refer to one object in terms of another implying a resemblance between two objects. Challenging the traditional perspective Lakoff and Johnson (1980) have developed a conceptual approach to metaphors in their seminal study Metaphors We Live By. The debates on the translatability of metaphors have been at the centre of research for the last 50 years. In particular, the conceptualisation of emotions becomes a challenge for translators in the process of transferring the implied meaning in the source culture. This problematic translation issue has paved the way for scholars and translators to suggest different strategies in transferring metaphors to the target language. In this regard, the present study aims to comparatively analyze the translations of the animal metaphors and similes expressing emotions in the two target texts of The Virgin and The Gipsy (1930), a novella by D. H. Lawrence. In order to do so, the metaphors and similes conceptualising emotion in terms of animals were identified in the source text and analyzed from Goatly's (1997) perspectives. Then, the Turkish translations of the data were classified according to Newmark's (1988) procedures. As a result of the multi-facet analysis, the present study has revealed what animals are utilized to express what kind of emotions in the source text. It has also been observed that the translation procedures adopted by two translators in translating animal metaphors differ considerably in most instances. In Target Text 1, the translator omits 45 % (n = 9) of the data by adopting the procedure of deletion. However, in Target Text 2, 55 % (n = 11) of them are rendered by reproducing the same image in Turkish.

Keywords: Translation Studies, animal metaphors, comparative study, emotion

ÖZET

Geleneksel bakış açısına göre, benzetme ve metaforlar iki nesne arasındaki benzerliğe işaret ederek bir nesneyi diğer nesne ile ifade etmektedir. Lakoff ve Johnson geleneksel yaklaşıma meydan okuyarak 1980 yılında çığır açan çalışmaları Metaphors We Live By'da metaforlara kavramsal bir yaklaşım geliştirmiştir. Metaforların çevrilebilirliği konusundaki tartışmalar son 50 yıldır araştırmaların merkezinde yer almaktadır. Bilhassa duyguların kavramsallaştırılması, kaynak kültürdeki örtük anlamı aktarma sürecinde çevirmenler açısından zorluk teşkil etmektedir. Bu çeviri sorunu, metaforları erek dile aktarırken çevirmenler ve çeviribilimcilerin farklı stratejiler önermesine zemin hazırlamıştır. Bu bağlamda mevcut çalışma, D. H. Lawrence'ın The Virgin and The Gipsy (1930) adlı kısa romanının iki erek metninde duyguları ifade eden hayvan metaforları ve benzetmelerinin çevirilerini karşılaştırarak incelemeyi amaçlamaktadır. Bu amaçla, kaynak metinde duyguları hayvanlar üzerinden kavramsallaştıran metafor ve benzetmeler belirlenmiş ve Goatly'nin (1997) bakış açısıyla analiz edilmiştir. Daha sonra verilerin Türkçe çevirileri, Newmark'ın (1988) yöntemlerine göre sınıflandırılmıştır. Bu çok yönlü analiz sonucunda mevcut çalışma kaynak metinde ne tür duyguları ifade etmek için hangi hayvanlardan yararlanıldığını ortaya çıkarmıştır. Hayvan metaforlarının çevirisinde iki çevirmen tarafından benimsenen çeviri yöntemlerinin pek çok örnekte önemli farklılıklar olduğu gözlenmiştir. Erek Metin 1'de, çevirmen silme yöntemini benimseyerek verilerin %45'ini (n = 9) atar. Ancak Erek Metin 2'de verinin % 55'i (n =11) aynı imgenin Türkçe'de yeniden oluşturulmasıyla çevrilmiştir.

Anahtar Kelimeler: Çeviribilim, hayvan metaforları, karşılaştırmalı çalışma, duygu

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[1] This article is a part of a Ph.D. dissertation that is being carried out by the first author under the supervision of the second author at Ankara Hacı Bayram Veli University.

1. INTRODUCTION

In Translation Studies as a scientific discipline which basically deals with the investigations of the relationship between the source and target texts, metaphor has become one of the main research areas. The use of metaphor traditionally does not go beyond a device revealing the imaginative and decorative aspects of speech and language used for artistic and rhetorical purposes. It is viewed as a matter of words rather than actions or thoughts. As Keehley (1979: 583) puts it, a metaphor is "a syntactical concatenation or abridgment for recommending comparing which simply leaves out the comparing work "like", "as", etc." Furthermore, for Richards (1936), a metaphor is a comparison between two things realized by a shift carrying the word from its normal usage to a new one. Besides these definitions, the focus of the recent studies on metaphors and metaphoric expressions has been on cognitively positioning them within the scope of human communication and culture rather than of literary language.

A cognitive approach to metaphors was first emerged by George Lakoff and Mark Johnson's seminal work *Metaphors We Live By* in 1980. Due to this work, a radical shift has been appeared from the traditional to a cognitive approach to metaphors and also similes which can be classified under the former. Opposing to what the traditional comparison view supports it emphasizes that the main point in metaphors is how we conceptualise one entity in terms of another, not only in literary language but also in everyday language. The cognitive approach figures out an abstract concept in terms of a concrete concept. These concepts are called the "target domain" (abstract concepts) and "source domain" (concrete concepts) by Lakoff and Johnson (1980). The correspondence between the source domain and target domain is called 'mapping' by the followers of the cognitive approach. Lakoff and Johnson call it "cross-domain mapping" which takes the elements from the source domain and applies them to the target domain and in this way helps to reveal the grounds of the conceptual metaphors (1999: 406).

After the publication of *Metaphors We Live By* in 1980 by Lakoff and Johnson, many linguists and scholars have come up with different views on conceptual metaphors. One of the most striking names is Zoltan Kövecses (2004) who adopts the cognitive approach to emotions expressed in everyday language. In his work, *Metaphor and Emotion,* he draws attention to the importance of metaphors and other figurative languages constructing human emotions. Furthermore, Kövecses (2004: 1) claims that if we do not pay a great deal of attention to emotion-related metaphors we cannot understand whether how we think about our emotions is shared by people who speak different languages and belong to different cultures. Therefore, emotion-oriented metaphors have recently been one of the most preferred research topics in Translation Studies.

The present study mainly focuses on analysing the strategies used in translating emotion-oriented metaphors and similes with the key formula EMOTION IS ANIMAL in two Turkish translation texts of *Virgin and The Gipsy* by D. H. Lawrence. In this regard, this study claims that the concept of animals is an effective vehicle in constituting emotion and also emphasizes the variety of emotions likened to animals. Finally, it uncovers considerable differences between the two translators as translating the emotion metaphors and similes.

2. THEORETICAL FRAMEWORK AND METHODOLOGY

This section, which examines the theory and methods used to analyse the collected data in the study, consists of three subheadings. The first outlines the traditional and cognitive linguistic views on metaphors and similes from the past to the present and mainly presents remarkable views on the conceptual approach. Also, the research questions for this article are listed in this section. Different approaches to metaphor translations are given under the second subheading, and then the preferred metaphor analysis type is explained. In the last part of this section, the translation procedure to be applied to the collected data is explained in detail.

2.1. Conseptualising Metaphors and Similes

Hitherto, many scholars from a variety of disciplines, in particular, linguistics, psychology, philosophy, and translation studies have contributed to the issue of metaphors. Their views are generally gathered under two headings, a traditional view, and a relatively new approach, the cognitive linguistic view. As Kövecses (2002: 160) puts it, since metaphors are "conceptual in nature" according to the cognitive linguistic view, it challenges the traditional view. Thus, it seems impossible to ignore the traditional when explaining the conceptual theories about metaphors.

Lakoff, as a forerunner to the conceptual metaphor theory, and his associate Turner outline many traditional views in their book *More Than Cool Reason* in 1989 (110-136). Lakoff and Turner (1989) support that the conceptual view they defend is just the opposite of those traditional ones. Another noticeable scholar related to the issue Kövecses (2010) summarizes the traditionally known features of metaphors in the preface of *Metaphor: A Practical Introduction* as following: First and foremost, metaphor is an aspect of word because it is a linguistic phenomenon. Secondly, metaphor is used for rhetorical and artistic purposes. Thirdly, the use of metaphor is based on the similarity point between the compared entity and the identified entity. Another traditional feature of metaphor is that only great poets or experts with special talents can use it. Lastly, it is a figure of speech used for special effects but not a part of ordinary human communication.

Aside from the aforementioned traditional views, cognitive-linguistic accounts of metaphors popularized by George Lakoff and Mark Johnson's seminal study, *Metaphors We Live By* have challenged all the traditional features. Lakoff and Johnson (1980) firstly and predominantly argue that metaphor is an aspect of concepts, not of words. Secondly, the function of metaphor is to understand some concepts better, but not only for artistic and rhetoric purposes. Moreover, it is not often based on metaphorical similarities. Contrary to the traditional view, it is frequently used by ordinary people in everyday life but not only by some talented experts or poets. Finally, metaphor usage is the process of human thought and reasoning beyond a figure of speech.

Regarding the recent studies on the metaphor issue, it seems obvious that the view that metaphor is not a mere language phenomenon and that it can be used by people from all social classes either consciously or unconsciously in everyday life has been accepted and adopted by many scholars who have contributed to the study of metaphor. One of the proponents of the conceptual view, Gibbs (1994) suggests that the inevitable link between language and thought has a significant role in the formation of metaphors and supports the close relationship among metaphor, cognition, and culture with experimental studies. As a result of these studies, he claims that "much of our conceptualization of experience is metaphorical" (1994: 7).

As pioneers of the cognitive approach, Lakoff and Johnson (1980: 45), regarding the cognitive-linguistic accounts of metaphors, give many examples to support that metaphor is noticeable in everyday life not only in language but also in action and thought. Some of them will be cited here to illustrate their approach to metaphors more clearly. While the conceptual metaphors are traditionally written in small caps, their metaphoric expressions are given in italics as follows:

✓ Our marriage is *on the rocks*.

✓ We're *spinning our wheels.*

✓ This relationship is a *dead-end street.*

✓ We're *stuck.*

These are metaphorical linguistic expressions of the key formula LOVE IS A JOURNEY. In this regard, LOVE as a target domain is conceptualised in terms of a source domain JOURNEY. The source domain JOURNEY has entities such as the travellers, the vehicle, the travel, the obstacles encountered on the way, and the destination. On the other hand, the target domain LOVE has entities such as the lovers, the love relationship, events and the difficulties in the relationship, and the goal of the relationship. In other words, the concept of lovers is understood in terms of travellers, the love relationship in terms of the travel, the difficulties encountered in the love relationship in terms of the obstacles encountered on the way and finally, the goal of the relationship is structured in terms of the destination.

Hasson (2002) argues that traditionally considered, metaphors and similes should be separately investigated since they constitute different conceptual representations. The linguistic forms in metaphors and similes differ in such a way that while several comparison markers are considered as signals of a simile, there is no comparison marker in metaphors (i.e. A is B vs. A is like B). Thus the grammatical form of utterance should be taken into consideration in order to achieve a complete theory of metaphor. However, from a conceptual point of view, it is almost impossible to discuss any differences between similes and metaphors because they both depend on "the same cross-domain issue" (Hasson, 2002: 180). Additionally, as Dickins (2005: 231) puts it in his paper *Two Models for Metaphor Translation*, "simile can be treated in much the

same way as metaphor" despite their explicit comparison markers which make similes less powerful and immediate compared to metaphors.

Since emotion-related metaphors and similes represent a remarkable part of human experience, they are one of the best research interests. Recent studies dwelling on emotion-oriented metaphors emphasize that reconstructing human emotions with animal images is a common way of expression in everyday life and also find out that emotion metaphors reveal both cross-cultural similarities and variations. Kövecses (2004) argues that the similarities or universality between different languages and cultures come from experiences of the human body whereas the variations come from different contexts in which people constitute emotional concepts. Based on these views, the present study aims to analyze the data including both metaphors and similes under a single conceptual metaphor EMOTION IS ANIMAL without considering the linguistic differences between two forms of figures of speech. This study also applies Peter Newmark's seven procedures on translating metaphors to the emotion-oriented metaphorical statements which use the concept of ANIMAL as a source domain. The data is collected from D. H. Lawrence's novella, *The Virgin and The Gipsy* (1930/1997), and its first and last Turkish translation texts. The translation texts are *Çingene ve Bâkire* (1944) translated by İnci Alev and *Bakire ile Çingene* (2014) translated by Püren Özgören.

Considering the aims of the study, the research questions are as following:

✓ To what extent translation strategies differ in the translation process of animal metaphors expressing emotions in two Turkish translation texts translated 70 years apart?

✓ Which animals are used to express which emotion concepts?

✓ Is there a specific translation procedure adopted by translators in the target texts?

2.2. Approached to Translating Metaphors and Similes

The word *metaphor* deriving from a Greek word, *metaphora* comes from *metapherein* which means *to transfer*. Considering the origin of the word, a metaphor is the transfer of some features of an entity to another to completely understand that object or entity which is metaphorically described. According to Alm-Arvius (1998: 58), a metaphor is describing one thing which is usually more abstract and complex by a word or expression literally standing for something else, especially more concrete and in some respects similar to that other thing. Lakoff and Johnson (1980:5) describe the basis of a metaphor as understanding and experiencing one kind of thing in terms of another. As can be seen from the definitions of a metaphor given above, it is inevitable to mention a transfer between two objects, entities, or domains in the same language. Regarding this aspect of metaphors, transferring them from one language and culture to another one becomes problematic for translators due to various linguistic and cultural differences. The fact that metaphors are one of the most challenging and popularized issues within the scope of Translation Studies has paved the way for new research to provide some effective strategies which can be used by translators in the translation process.

Different theories and approaches to translating metaphors have gained momentum especially towards the end of the twentieth century. Nida (1964), Reiss (1971), Dagut (1976), van den Broeck (1981), Newmark (1988), Snell-Hornby (1995) are some of the scholars who have more or less contributed to the field of metaphors and translation of metaphors. Nida (1964) emphasizes the untranslatability of metaphors and the importance of contextual information in order to deal with the complex cultural idioms and metaphorical meanings. Reiss (1971) who proposes an early and influential model including specific translation methods according to the text types mentions the full translatability of figurative language. He mentions that idioms and proverbs should be literally translated but when the literal translation is incomprehensible translator is allowed to use common expressions in the target language (in Hatim and Munday, 2004: 73-74). Van den Broeck (1981: 77) states that the task of the translation theory is to describe and clarify identified solutions and suggests three modes of translation; Translation 'sensu stricto', Substitution, and Paraphrase.

The use of metaphor either in literary or everyday language aims to describe an entity or situation in a more detailed and comprehensive way than is possible by literal language. While Dickins (2005: 234) divides metaphors into two types according to their purposes as denotative-oriented and connotative-oriented, Newmark (1988: 104) has a similar division but different terms: "referential purpose" and "pragmatic purpose". To clarify, the former purpose is to describe a concept, an object, a person, or a mental process more comprehensively than is possible in literal language whilst the pragmatic purpose is to appeal to the

senses. While the referential purpose is cognitive, the pragmatic purpose is aesthetic. From Newmark's perspective, these two purposes should combine and also be in parallel with content and form for a good metaphor. Newmark's six types of metaphors which are dead, cliche, stock, adapted, recent, and original will not be utilized in the present study. Since the collected metaphorical expressions will be examined under the conceptual title of EMOTION IS ANIMAL, the aforementioned division will be excluded within the scope of this study.

One of the key points in the research on metaphor translation is to correctly analyze the metaphorical expression in the original text. Likewise, the researcher should show the same sensitivity when examining their translations in the target texts. For this purpose, there are many types of analysis involving different components to reveal the metaphoric structures, some of which will be addressed in this study. As Goatly (2011: 19) asserts, the common point of all scholars who are keen on a cognitive approach to metaphors is the inevitability of metaphors in thought and language since the metaphors used in everyday language constitute mental schemata or structures perceived by lexical sets known as mental themes. Furthermore, although metaphoric components used in metaphor analysis vary, Richards's (1936) terminology widely accepted about the issue underlies many different views. His terminology includes *Tenor, Vehicle,* and *Ground.* To put it briefly, *Tenor* is the subject term, *Vehicle* is the term used metaphorically, and *Ground* is the relationship between tenor and vehicle. Gibbs (1994: 212) states that "Richards's terminology has provided a useful framework for discussing the problem of metaphor".

On the other hand, Goatly's (1997: 9) metaphoric components, similar to Richards's terms, are Topic, Vehicle, and Ground. Concerning the terms, he explains that the Topic used for the item described by the metaphor is "the actual unconventional referent" and the Vehicle used for the item in terms of which the topic is described is "the conventional referent of the unit". The similarities or analogies which bring the Topic and the Vehicle closer together is the Ground. The equivalents of these three components Topic, Vehicle, and Ground in Lakoff and Johnson (1980) and their proponents' (Kövecses, 2002; Goatly, 1997) conceptual terminology are 'Target Domain', 'Source Domain', and 'Mapping'. The target domain just like the topic tends to involve "more abstract concepts" whereas the source domain like the vehicle tends to involve "more concrete or physical concepts" (Kövecses, 2002: 6). The 'Mapping', which is similar to the Ground, refers to the similarities or analogies occurring as a result of conceptualizing one mental domain 'Source Domain' in terms of another, 'Target Domain'. To conclude, a metaphor is a process of mapping from the source domain of human experience to the target domain to understand the abstract concepts in the target domain.
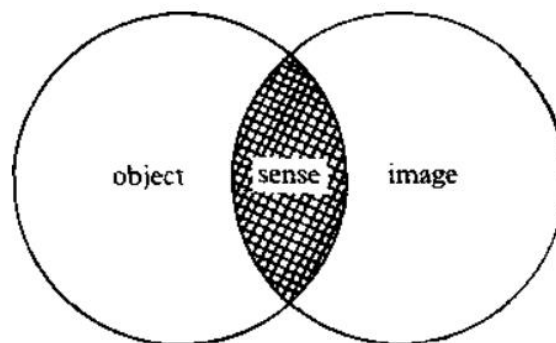

Figure 1: Newmark's Schema for the Translation of Metaphor

As illustrated in Figure 1, Newmark (1988: 106) uses similar terminology in analysing metaphors: *Object, Image,* and *Sense* as illustrated above in Figure 1. The object that is Goatly's *Topic* is what is described or qualified by the metaphor, as in 'Henry was a fox, 'Henry' is the object. The *image* that is Goatly's *Vehicle* is the picture flashed by the metaphor, which can be universal, cultural, and individual. The *Sense* that is Goatly's *Ground* is the literal meaning of the metaphor and the resemblance overlapping two fields: object and image. The *Sense* varies according to the context in which the metaphor is used. Newmark's translation procedures will be explained in detail in the next section.

2.3. Newmark's Procedures

As seen from the views on the conceptual approaches, since there is no significant difference between simile and metaphor from a conceptual perspective, the current study will not separate simile and metaphor

on a genre basis. This study claims that there are still no big differences between metaphor and similes when considered in terms of translation. Related to translating similes Newmark (1988: 88) states that "similes, which are not emotive and are more prudent and cautious than metaphors, must normally be transferred in any type of text. … Since the whole point of a simile, like that of a metaphor, is to produce an accurate description it is futile to tone it down with a smoother collocation".

As mentioned previously, the resemblance, the *Sense* in Newmark's terminology, between image and object is not always explicitly given in metaphors and similes. Due to the vagueness and changeable implications in a context, the translation process of metaphors may become a difficult task for translators to deal with. Thus, Newmark (1988: 104) defines the translation of metaphor as the most important problem while the central problem of translation is to find the appropriate translation method for a text. For many other translation theorists as well as Newmark, linguistic and cultural differences between two languages are the main challenges in the process of metaphor translation. For them, metaphors are not always considered translatable. Dagut (1976: 22) defines metaphor as "an individual flash of imaginative insight". His definition indicates a range of cultural values which are not shared by other languages. Accordingly, Dagut's proposal for metaphor translation is mainly based on the view that metaphor translation is a problematic issue. Snell-Hornby (1995: 56) agrees with Dagut's view on the culture-specific role of metaphors which causes a problem in the translation process. Nevertheless, Snell-Hornby suggests that metaphors are translatable provided that "the structure and function of the particular metaphor within the text concerned" have translatable properties (1995: 58). This view overlaps with Newmark's argument about the translatability of metaphors since he supports the significance of the communicative function of metaphors in terms of their translatability.

Considering the difficulties encountered in transferring the metaphors in the original texts into the target texts, Newmark (2001: 88-91) presents seven procedures for translating metaphors in order of preference as following:

S1: Reproducing the same image in the TL

S2: Replacing the image in the SL with a standard TL image

S3: Translation of metaphor by simile, retaining the image

S4: Translating of metaphor (or simile) by simile plus sense

S5: Conversion of metaphor to sense,

S6: Deletion

S7: Same metaphor combined with sense

Newmark's approach to metaphor translation is regarded as "source-oriented" (Toury, 1995: 81) which is in accord with the purpose of this study because the metaphorical expressions used in the target languages, although not in the source text, are excluded in this study. To explain the translation procedures in detail, the first procedure, reproducing the same image in the target language, is preferred by translators if the image has comparable frequency and validity in the proper register. This procedure is commonly used for transferring one-word metaphors. Secondly, the procedure of replacing the image in the source language with a standard target language image that does not go against the culture of the target language is preferred provided a translator cannot reproduce the source image in the target language. Complex metaphors can be replaced by their cultural equivalents. If they do not exist in the target language, the translator can convert such metaphors to sense in the translation.

Thirdly, translation of metaphor by simile, retaining the image is an obvious way of modifying a metaphor especially if the target text is not emotive. It can also be used to modify complex metaphors in the source text. According to Newmark, the fourth procedure is always a compromise procedure combining communicative and semantic translation. It can be preferred in case most readers in the target language do not understand the metaphor with a simple transfer. The main focus of this procedure is on the gloss not on the equivalent effect. As the fifth procedure, conversion of metaphor to sense can be a procedure preferred for original metaphors. However, especially in poetry, it can cause inaccuracy and artificiality. In order to prevent it, Newmark (2001: 91) suggests that "when a metaphor is converted to sense, the sense must be analysed from componential view, since the sense of an image is that it is pluridimensional – otherwise

literal language would have been used". Pointing out the cultural dependence of metaphors, Broeck (1981) claims that difficulty in metaphor translation is based on cultural connections between languages rather than abstract structures shared by all people. Related to the cultural factors in metaphor translation, Larson (1984: 137) emphasizes the cultural differences found in-between languages in the process of translating metaphors.

The sixth procedure, deletion, can be used provided a metaphor is redundant in a source language text which is not expressive. In this case, the translator can omit it with its all sense components. However, before making such a decision the translator should consider the value of the expression with its intention in the text. This procedure can be preferred in any type of text on an informal basis. The translator's preference for deletion can only be supported if the function of the metaphoric expression is fulfilled in any part of the text. Lastly, the same metaphor combined with sense can be preferred if the translator needs to make the metaphor more explicit to the readers in the target language. This way of transference is informative provided the power of clarity of the metaphor in the source language is doubted.

To sum up, the first and the seventh procedures aim to fully preserve the form and meaning in the target text. The third and the fourth procedures take into account the meaning rather than the form. Finally, the second and the fifth procedures highlight the communicative rendering to the readers in the target language.

Taking into account the aforementioned terminologies, the current study attempts to combine Goatly's terminology and the conceptual domains which are the source and the target. In so doing, it applies this combination to the data of metaphorical expressions detecting from the match of 'emotion' as a target domain and 'animal' as a source domain. Besides, the translations of the collected data in the two target texts of the same source text will be analysed according to Newmark's translation procedures.

3. DATA ANALYSIS

This section analyses 9 out of 20 samples that constitute the corpus of the study. The rest will be listed in Table 1 in the fourth section, Findings and Discussion. The samples are examined in detail in the light of the aforesaid analysis type and translation procedures. Initially, the clauses or sentences containing metaphorical expressions in the Source Text (ST), and then their Turkish translations in the Target Text 1 (TT1) and the Target Text 2 (TT2) are listed. Metaphorical expressions in all works are given in bold letters. Later, the data is divided into Goatly's metaphoric components. Finally, the preferred translation procedures by two translators are explained in depth within the context of the work.

Example 1.

ST: Aunt Cissie, who was over forty, pale, pious, and **gnawed by an inward worm,** kept house. (6)

TT1: Evin idaresini üstüne alan Cissie (sisi) teyze renksiz yüzlü, kırkını geçkin bir kız (4)

TT2: Cissie Hala, bu kırkını aşmış, solgun, dini bütün, **içini kemiren bir kurt** yüzünden kuruyup kalmış kadın evi çekip çeviriyordu. (8)

Topic: Aunt Cissie

Vehicle: an inward worm

Ground: feeling uncomfortable and anxious

In the Rectory, Aunt Cissie who is Granny's daughter dedicates her life to caring for the Mater. Her responsibilities to her mother prevent her from living her own life and this turned into a kind of anger in this character. Throughout the story, Aunt Cissie has unavoidable contempt and hatred towards her nieces, Lucille and Yvette, the two younger members who remind her of Cynthia, her former sister-in-law. From Aunt Cissie's point of view, the Rector's ex-wife is a woman who is fully awakened to her sensuality, an experience Aunt Cissie would never realize in her whole life. In the light of this information, the metaphor in the first example is in accord with the role of Aunt Cissie since her inner feelings such as uneasiness and discomfort are expressed by the image of 'an inward worm'. The word 'worm' is a small, soft creature without any bones or legs and live inside the human body and make them ill. The literal meaning of the word, referring to the feelings of discomfort and anxiety, informs the point of similarity which constitutes the Ground as one of three metaphor components.

In translating the metaphor in Example 1, Target text 1 omits the expression in which the metaphor occurs 'gnawed by an inward worm' while the rest of the sentence is translated into Turkish. Target text 2 uses the expression 'içini kemiren bir kurt' which corresponds exactly to its Turkish equivalent overlaps with Newmark's first strategy, reproducing the same image in the TL. It is obvious that while the first translator finds the metaphoric expression difficult to transfer, the second translator finds it universal.

Example 2.

ST: … he would never dare to face **the fat worm** of his own unbelief, that stirred in his heart (31)

TT1: İçindeki **şüphe kurdunu** göstermemek için sesini alçattı (28)

TT2: Kendi inançsızlığının **tombul, yağlı solucanıyla**, yüreğinde kıvrılıp duran **yaratıkla** yüzleşmeyi asla göze alamazdı (42)

Topic: the rector's inner feelings

Vehicle: the fat worm

Ground: behaving in disbelief; being weak and nasty

Example 3.

ST: …the fear of his degrading unbelief, **the worm** which was his heart's core (31)

TT1: Sentence Omitted

TT2: …kocasının alçaltıcı, onur kırıcı inançsızlığına, yüreğinin özündeki **solucana** duyduğu dehşetle (42)

Topic: the Rector's inner feelings

Vehicle: the worm

Ground: the feeling of disbelief and degradation, being weak and nasty

Example 4.

ST: He *knew* his heart's core was **a fat, awful worm**. (31)

TT1: Sentence Omitted

TT2: Kalbinin **şişman, iğrenç bir solucan** olduğunu adam *biliyordu*. (42)

Topic: the rector's inner feelings

Vehicle: a fat, awful worm

Ground: feeling of disbelief; being weak and nasty

The novella opens with the sentence expressing that the rector's wife has left her husband and two children and gone off with a young and penniless man. On the one hand, this incident portrays the character of the rector as a husband who has been wronged, on the other hand, it causes a scandal in the Rectory as a religious authority position. As the events progress it is seen that the rector at heart is just the opposite person to the one depicted at the beginning of the story most especially towards his daughter, Yvette. His worship of his ex-wife is against his belief tradition as a rector. For that reason, he feels he needs to hide his true tendencies and opinions from both family members and his environment. Trying to disguise himself harms his relationship with his daughters especially with Yvette, whom he likens to his ex-wife, Cynthia. In Example 2, the rector's inner feelings are conceptualised in terms of a 'worm' but the lexeme of 'a fat worm' is used as a Vehicle, unlike the previous instance. Thus, being bulky as an image is emphasized with the phrase 'the fat worm' which describes the rector's reality. Therefore being weak and nasty referring to the rector's disbelief constitutes the Ground of the metaphor.

In Example 2, Target text 1 transfers the image 'the fat worm' as 'şüphe kurdu' which is translated literally into Turkish as 'doubt worm'. The image is partly transferred and a new word 'doubt' is added to the image 'worm' to give the implied meaning with the metaphor in the source text. The translator prefers to reproduce the image in the TT which does not clash with the target language culture. Target text 1 overlaps with the second procedure, replacing the image in the SL with a standard TL image. The translator of the target text 2 uses more than one phrase 'tombul, yağlı solucan' and 'yaratık' for 'the fat worm' in ST. The

probable cause of using multiple phrases is to make the metaphor explicit to the target reader. Since this addition to the metaphor is regarded as a gloss, the target text 2 goes with the procedure of translating the same metaphor combined with sense.

The fact that in essence, the rector is in direct contrast with the one which is portrayed on the surface of the story is reflected in the use of metaphors about him throughout the novella. In Example 3 and Example 4, the same Vehicle 'worm' is used to conceptualise the rector's inner feelings and thoughts which include his disguise and unbelief towards the other members of the family. While the source text uses the word 'worm' alone in Example 3, it is used with two different adjectives describing 'worm', 'fat, awful' in Example 4. These two adjectives that are the Vehicle of the metaphor give clues to make up the Ground element. In other words, that a worm as an animal refers to the feelings such as degradation, weakness, and nastiness constitutes the Ground of the metaphor.

As for the translations of these two instances that expressed the rector's hidden feelings, target text 1 in Example 3 and Example 4 omits the whole sentences in which the metaphor is used that is, both instances go with the sixth procedure, deletion. However, the translator of target text 2 of the same instances reproduces the same images 'solucan' and 'şişman, iğrenç bir solucan' in Turkish that is, target text 2 overlaps the first strategy, reproducing the same image in the TL.

Example 5.

ST: His face has **a snarling, doggish look,** a sort of sneer (30)

TT1: Yüzü **hırlayan bir köpeğin ifadesini** alıyordu (28)

TT2: **Hırlayan bir köpek gibi** gerilmiş yüzünde iğrenti, horgörü akıyordu (41)

Topic: the rector's face

Vehicle: a snarling doggish

Ground: having unkind and contemptuous expression

Example 6.

ST: He said, with a cold, **mongrel sort of sneer,** which showed what an utter unbeliever he was, at the heart (30)

TT1: Konuşurken kızına **çirkin bir istihza** ile bakıyordu (28)

TT2: Soğuk, **köpeksi bir küçümsemeyle**; bu da içten içe, kalben ne kadar inançsız biri olduğunu gösteriyordu (41)

Topic: the rector's inner feelings

Vehicle: a cold, mongrel sort of sneer

Ground: being unkind and insulting

Example 7.

ST: The conservatism, based on **a mongrel fear** of the anarchy, controlled by every action. (68)

TT1: Bir sofunun dinine ehemmiyet vermesi kadar, **itibar meselesinde dikkatli davranırdı** (62)

TT2: Temeli, anarşiden duyduğu **köpeksi korkuya** dayanan tutuculuğu, attığı her adımı denetlemekteydi. (90)

Topic: the rector's inner feelings

Vehicle: a mongrel fear

Ground: being unkind, rude, and intolerant

Example 8.

ST: He always lifted his lip and bared his teeth a little, in **a dog-like sneer** (68)

TT1: Üst dudağı hafifce yukarı kalktığı için dişleri görünür, ağzı **bir köpeğin gülümsemesine** benzerdi. (62)

TT2: Her seferinde, üst dudağını kaldırır, dişlerini gösterirdi: **köpeksi bir dudak büküş.** (90)

Topic: The rector's inner feelings

Vehicle: a dog-like sneer

Ground: acting in an unkind, insulting way

His worship of his ex-wife contradicts his religious authority figure. The efforts to hide his feelings from those around him from the beginning of the story to the end make him an aggressive personality. This situation is mostly reflected in his attitudes and dialogues with his younger daughter, Yvette. As a father, the rector strongly opposes changes in the outside world with his conservative attitudes. On the contrary, Yvette's behaviours, away from conservatism, and physical appearance remind his father of the characteristics of his ex-wife, Cynthia, especially her desire to be free. Thus, the rector, who is determined to do his best to make sure that his daughter does not resemble her mother, follows an attitude that is far from sympathetic towards Yvette. All these details cause negative emotions such as rage and fear in the inner world of the rector. Moreover, the emotion-oriented metaphors reveal the rector's anger and fear in the text which is rich in metaphors.

It is worth noting that there is more than one animal metaphor that specifically describes the rector's negative emotions throughout the story. In addition to the concept of 'worm', the rector's rage and fear are conceptualised with the image of 'dog' in many parts of the text as seen in four examples above. While Example 5 describes the rector's face in terms of 'a snarling doggish look', Example 6, Example 7, and Example 8 present his emotions of fear and sneer in terms of 'mongrel' and 'dog'. The word 'snarl' describes the deep sound, especially dogs, make when they are angry. Another word used in the Vehicle of Example 6 and 7 is 'mongrel' which refers to a dog that is a mixture of different breeds. As seen in the literal meaning of the words, the lexemes making up the Vehicle are all related to dogs and the Ground or the point of similarity in three instances is 'being rude and intolerant' and 'acting in an insulting way'. Although the lexemes in the Topic-Vehicle-Ground of the aforementioned instances are more or less the same, the translation strategies used in target texts vary.

In Example 5, target text 1 reproduces the same image into Turkish by using 'hırlayan bir köpeğin ifadesi' for the source image 'a snarling, doggish look'. Target text 2 uses a comparison marker 'gibi' to translate the same image. Thus, it overlaps with Newmark's third strategy, translation of metaphor by simile, retaining the image. In Example 6, the image of 'mongrel' in 'a cold, mongrel sort of sneer' is not kept in target text 1. However, the implied meaning by the metaphor is rendered by the Turkish phrase 'çirkin bir istihza'. In other words, the translator conveys the Ground or the point of similarity of the metaphor instead of reproducing or replacing the image. The Turkish word 'çirkin' used for the image 'mongrel' corresponds to the implied meaning in the source text. In short, this type of translation overlaps with the fifth strategy, conversion of metaphor to sense. Target text 2 replaces the image of 'mongrel' with another but similar image 'köpeksi' or 'doggish' in English which refers to all types of dogs, but not specifically the one who is of a mixed breed. Despite the emphasis on hybridity with the image used in the source text, the translator of the target text 2 prefers to use a general word. In Example 7, target text 1 converts the metaphor to sense as in the previous example. The whole sentence 'itibar meselesinde dikkatli davranırdı' refers to the rector's loyalty to conservatism and his fear of anarchy. Instead of transferring the image of 'mongrel fear', the translator prefers to explain it. On the other hand, target text 2 reproduces the same image in the target language by the Turkish phrase 'köpeksi korku'. In Example 8, the source image is partly changed by the translator in target text 1. The simile 'a dog-like sneer' is replaced with a similar image 'a dog's smile' in target text 1. Target text 2 reproduces the same image by the phrase 'köpeksi bir dudak büküş'.

Example 9.

ST: The whole party sat, as Bob expressed it, **like stuffed ducks,** fidgeting on their chairs. (17)

TT1: Sentence Omitted

TT2: Şimdi hepsi, oturdukları yerde huzursuzca kıpırdanıp duruyordu; Bob'un değişiyle, **doldurulmuş kazlar gibi** (23)

Topic: the whole party/a group of young people

Vehicle: stuffed ducks

Ground: feeling uncomfortable and bored

One of the rules at the Rectory is that anybody who comes to the house should say hello to Granny who is the rector's mother and the central figure in the story. Although this situation makes Yvette quite uncomfortable she obeys it. One afternoon Yvette and Lucille's young friends come to the rectory to make plans for the next day's picnic. They all go to the room where Granny sits by the fire and reluctantly listen to what Granny tells them. The simile in Example 9 uses the image 'stuffed ducks' as the Vehicle of the simile to express the boredom and discomfort of the whole party because they have to listen to Granny. The expression of a stuffed animal refers to a toy animal made from cloth and filled with a soft material so that it is pleasant to hold. Within the scope of the definition and the context of the story, the Vehicle of the simile explains that the young people unwillingly seem nice to Granny that makes them uncomfortable and bored. While target text 1 omits the whole sentence, target text 2 replaces the animal image 'ducks' with a similar image, 'kazlar' or 'gooses' which are similar to ducks but larger. It overlaps Newmark's second procedure, replaces the image in the SL with a standard TL image.

4. FINDINGS AND DISCUSSION

In this research, the animal metaphors and similes that conceptualize emotions are identified in the novella, *The Virgin and The Gipsy* by D. H. Lawrence. As the corpus of the study, the twenty instances detected in the source text are comparatively analysed in terms of translation strategies adopted by two translators of the target texts which are translated 70 years apart, in 1944 and 2014.

As shown below, Table 1 includes the metaphorical expressions of the conceptual metaphor EMOTION IS ANIMAL with their Turkish translations in two target texts. The metaphoric components of the expressions in each sample and the preferred translation strategies in both the target texts are separately listed in the table. It comprises twenty samples as the corpus of the current study.

Table 1. Metaphoric Components of EMOTION IS ANIMAL and the Preferred Translation Strategies

No.	Vehicle	Ground	Source Text / Target Text 1 / Target Text 2	Translation Procedures Target Text 1	Target Text 2
1.	inward worm	discomfort and anxiety	Aunt Cissie, who was over forty, pale, pious, and **gnawed by an inward worm,** kept house.	S6	S1
			Evin idaresini üstüne alan Cissie (sisi) teyze renksiz yüzlü, kırkını geçkin bir kız		
			Cissie Hala, bu kırkını aşmış, solgun, dini bütün, **içini kemiren bir kurt** yüzünden kuruyup kalmış kadın evi çekip çeviriyordu.		
2.	fat worm	nastiness and weakness	… he would never dare to face **the fat worm** of his own unbelief, that stirred in his heart	S2	S7
			İçindeki **şüphe kurdunu** göstermemek için sesini alçattı.		
			Kendi inançsızlığının **tombul, yağlı solucanıyla**, yüreğinde kıvrılıp duran **yaratıkla** yüzleşmeyi asla göze alamazdı		
3.	worm	disbelief and degradation	…the fear of his degrading unbelief, **the worm** which was his heart's core	S6	S1
			Sentence Omitted		
			…kocasının alçaltıcı, onur kırıcı inançsızlığına, yüreğinin özündeki **solucana** duyduğu dehşetle		
4.	fat, awful worm	disbelief and degradation	He *knew* his heart's core was **a fat, awful worm**.	S6	S1
			Sentence Omitted		
			Kalbinin **şişman, iğrenç bir solucan** olduğunu adam *biliyordu*.		
5.	snarling, doggish	unkindness and contempt	His face has **a snarling, doggish look,** a sort of sneer	S1	S3
			Yüzü **hırlayan bir köpeğin ifadesini** alıyordu		
			Hırlayan bir köpek gibi gerilmiş yüzünde iğrenti, horgörü akıyordu		
6.	mongrel sorf of sneer	unkindness and insult	He said, with a cold, **mongrel sort of sneer,** which showed what an utter unbeliever he was, at the heart	S5	S2
			Konuşurken kızına **çirkin bir istihza** ile bakıyordu		
			Soğuk, **köpeksi bir küçümsemeyle**; bu da içten içe, kalben ne kadar inançsız biri olduğunu gösteriyordu		
7.	mongrel fear	rudeness and intolerance	The conservatism, based on **a mongrel fear** of the anarchy, controlled by every action.	S5	S2

			Bir sofunun dinine ehemmiyet vermesi kadar, **itibar meselesinde dikkatli davranırdı**		
			Temeli, anarşiden duyduğu **köpeksi korkuya** dayanan tutuculuğu, attığı her adımı denetlemekteydi.		
8.	dog-like sneer	unkindness and insult	He always lifted his lip and bared his teeth a little, in **a dog-like sneer**	S7	S1
			Üst dudağı hafifce yukarı kalktığı için dişleri görünür, ağzı **bir köpeğin gülümsemesine** benzerdi.		
			Her seferinde, üst dudağını kaldırır, dişlerini gösterirdi: **köpeksi bir dudak büküş.**		
9.	stuffed ducks	discomfort and boredom	The whole party sat, as Bob expressed it, like **stuffed ducks,** fidgeting on their chairs	S6	S2
			Sentence Omitted		
			Şimdi hepsi, oturdukları yerde huzursuzca kıpırdanıp duruyordu; Bob'un değişiyle, **doldurulmuş kazlar** gibi		
10.	shoal of young fish	silliness and boredom	The young ones sat like **a shoal of young fishes dumbly mouthing at the surface of the water**	S6	S1
			Sentence Omitted		
			Gençler **suyun yüzeyinde ağızlarını açıp kapayan, toy bir balık sürüsü** gibi otururken		
11.	fish	silliness and boredom	Yvette kept on gasping softly, like **a fish.**	S6	S7
			Sentence Omitted		
			Yvette **soluk almaya çalışan bir balık** gibi, usulca solumayı sürdürdü.		
12.	cornered rat	disloyalty and trickery	The slave in him was cornered this time, like **a cornered rat.**	S6	S1
			Sentence Omitted		
			İçindeki köle bu sefer köşeye sıkışmıştı; **köşeye kıstırılmış bir sıçandan** farksızdı.		
13.	cornered rat	disloyalty and trickery	The slave in him was cornered this time … with the courage of **a cornered rat**.	S5	S1
			Bu sefer ölünceye kadar mücadele edip **kızını korumaya ahtederek çıkıştı.**		
			İçindeki köle bu sefer köşeye sıkışmıştı; **…köşeye sıkışan bir sıçanın** cesaretine sahipti.		
14.	rat at bay	fear and anxiety	He backed away from her, against the window-curtains of his study, like **a rat at bay.**	S2	S1
			Farenin kapandan kaçması gibi kızından uzaklaşmak için çalışma odasının perdelerine doğru geri çekildi.		
			Sonra birkaç adım uzaklaştı, çalışma odasının perdelerine doğru çekildi; **köşeye sıkışan bir sıçan** gibi.		
15.	rat	hatred, fear, and rage	His yellow face, his eyes distraught like **a rat's** with fear and rage and hate…	S6	S1
			Babasının öfke, korku ve nefretle sararan yüzü…		
			Sapsarı yüzü korku, öfke ve nefretten allak bullak olmuş, **sıçan gözleri**		
16.	cobwebs	confusion and vagueness	There was something strange and mazy, like having **cobwebs over one's face**, about Yvette's vague blitheness	S5	S1
			İvet'in … değişik fikirleri …		
			Yvette'nin bu müphem, bulanık neşesinde tuhaf, dolaşık bir şey vardı, **insanın yüzünü saran örümcek ağlarını** çağrıştırıyordu.		
17.	cobwebby	confusion and vagueness	Yvette really was most amiable, in her vague, **cobwebby** way.	S6	S5
			İvet bu gece cidden cana yakındı.		
			Yvette'inse o dalgın, **kaypak tarzıyla da olsa,** sevimliliği üzerindeydi.		
18.	gossamer	complexity and fuzziness	…when **gossamer** strands blow over your face. You don't know where you are.	S6	S2
			Sentence Omitted		
			Hafif, ipeksi iplikler yüzünü yalar. Nerede olduğunu tam bilemezsin.		
19.	the simile of a cat's face	satisfaction and pleasure	…his face had **the smiles of a cat's face.**	S7	S7
			…yüzünde **kedilerde görülen vahşi bir ifade** belirdi.		
			…yüzünde bir **kedinin sırıtışı** vardı		
20.	bird	joy and happiness	… **the bird of her heart** sank down.	S4	S1
			Genç kızın **içinden bir şey kopmuş gibi** oldu.		
			…**kızın yüreğindeki kuş** yere yığıldı		

Listed in Table 1 above are the emotion-related animal metaphors and similes along with the translation strategies applied by the translators. The first column gives the number of instances used as the corpus of the study. The second column illustrates the name of animals mentioned in the related metaphorical expressions. The third lists the Ground or the point of similarity shared by the Topic and Vehicle, here the emotions conceptualised by the relevant animal. The fourth includes sentences in which the metaphor and similes occur initially in the source text and then listed below are their Turkish translations in Target Text 1

and 2. Although this study does not distinguish between similes and metaphors as figurative type, it is worth noting that the eight instances (n = 8, 9, 10, 11, 12, 14, 15, 16) of the total data are similes while the rest are metaphors. The comparison marker 'like' is shared by all the similes in the study.

As illustrated in Table 1, the only example of which the translation strategy shared by two translators is number 19. Regarding the adopted translation strategies, the similarity percentage between two translators is 5 % while the differentiation is 95 %. In addition, considering the most preferred strategies aforementioned, the first translator mostly prefers to omit the sentences which have animal concepts whereas the second translator mostly reproduces the original image in the target text. That is, the preferences of the two translators are opposite to each other.
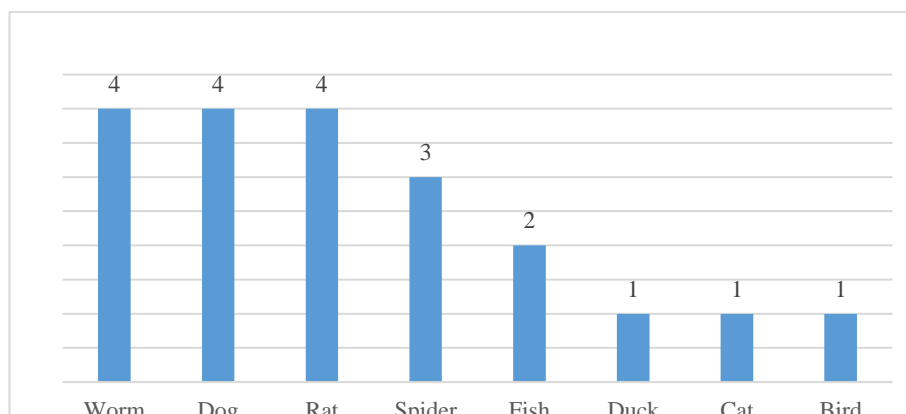

Figure 2. The Names of Animals and Their Frequency of Use in the ST

Figure 2 illustrates the names of animals and the frequency of usage for metaphors and similes in the ST. As shown in Figure 2, there are eight different animal images conceptualised to express emotions for the total number of 20 metaphors and similes presented separately in Table 1. Considering the aforementioned animal images, there is no specific type such as wild, domestic, or farm animals in the data subject to the present study. As illustrated in the figure, the most frequently used animal images are a worm, dog, and rat which are equally used in four instances in the ST. While the spider image is used three times in the instances which include the spider-related lexemes such as 'cobweb', 'cobwebby', and 'gossamer', the image of fish is used twice. The other images, each of dog, cat, and bird are used only once.

The relation between the Topic and the Vehicle making up the Ground reveals that the vehicles used more than once represent more or less the same emotions in the source text. The concept of worm in four examples expresses the emotions of discomfort, additionally, anxiety in human relations and nastiness in thought are highlighted. Another SL image of a dog represents unkindness, contempt, and intolerance while the concept of rat is used to express fear, trickery, and hatred. The image of a spider is used to conceptualise vagueness and confusion in human thoughts. The concept of fish represents silliness. Contrary to other images used, the two animal images expressing positive emotion out of the whole data are bird and cat. Within the current context, they are used to express joy and pleasure.
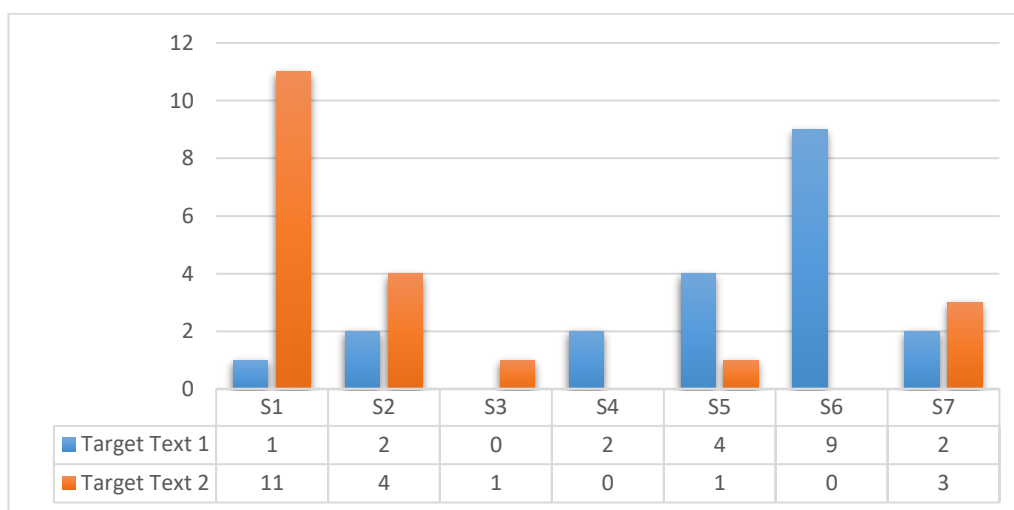

	S1	S2	S3	S4	S5	S6	S7
■ Target Text 1	1	2	0	2	4	9	2
■ Target Text 2	11	4	1	0	1	0	3

Figure 3. Strategies Adopted in Translating Emotion-Oriented Metaphors and Similes in Target Texts

Figure 3 illustrates the distribution of strategies adopted in two target texts in translating emotion-related metaphors and similes in terms of animals. In Target Text 1, 45 % (n = 9) of the total number of 20 metaphors and similes are not translated. Thus the most frequently used procedure in the first target text is S6, deletion. In Target Text 2, 55 % (n = 11) of them are rendered with S1, reproducing the same image in the TL, the most used procedure within eleven instances. As the second most preferred strategy in Target Text 1, S5, conversion of metaphor to sense is used to transfer %20 (n = 4)of the total data while the same rate is valid for S2, replace the image in the SL with a standard TL image, in Target Text 2.

Out of seven procedures, there are six translation procedures applied and one procedure, translation of metaphor by simile, retaining the image, not adopted by the first translator, whilst the second translators do not use two procedures, translation of metaphor simile plus sense and deletion. As seen in Figure 3, although each translator has individually a predominant strategy, no strategy is commonly used by both translators on the same level.

5. CONCLUSION

The cognitive approach to metaphors and similes sheds light on the fact that they are used not only for poetic and aesthetic purposes but also for understanding some concepts better. From this point of view, the two forms of figurative language, metaphors and similes are noticeably or unnoticed utilised by ordinary people in everyday life rather than only talented poets. The usage of metaphors not only constructs human emotions but also uncovers the process of human thought and reasoning. The present study taking the cognitive approach into account has revealed that the animal images used in metaphors and similes are an effective device for expressing human emotions and they are mainly preferred to conceptualise negative thought.

Based on the analysis, the procedures used for translating the emotion-related animal metaphors and similes differ considerably in most instances between the two translators of the same source text. When these preferences are examined in detail, it is hardly possible to touch on a common strategy among the translators. Regarding the preferences in the second target text, it has been observed that the animal images used in metaphors and similes in the source text are universal since the second translator maintains both the meaning and aesthetic equivalence in the target text by using the strategy of reproducing the same image in the target language.

Eventually, while the second translator is in harmony with the preference order of the translation procedures applied to the data in this study, the first translator mostly adopts the deletion procedure which is not welcomed to be preferred in the translation process. If the translator of the first Turkish translation text was alive, an interview with her would reveal the underlying reasons for her mostly preferred method, deletion. Nevertheless, it is probable to say that the translator seems to find it difficult to transfer the concepts of animals expressing emotions.

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