



MITRA SHAHABI

**A NATUREZA DA PERSONIFICAÇÃO E
ESTRATÉGIAS PARA A TRADUZIR:
UM ESTUDO COMPARATIVO**

**THE NATURE OF PERSONIFICATION AND
STRATEGIES FOR TRANSLATING IT:
A COMPARATIVE STUDY**

**Documento
Provisório**



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Dissertação apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Doutor em Tradução, realizada sob a orientação científica da Doutora Maria Teresa Costa Gomes Roberto, Professora Auxiliar do Departamento de Línguas e Culturas da Universidade de Aveiro.

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Dedico esta dissertação aos meus pais.

o júri

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palavras-chave

Personificação, Metáfora Animal, Realce Metafórico, Metáfora Associada à Cultura, Suspensão Voluntária da Descrença.

resumo

A presente pesquisa adotou uma abordagem contrastiva e descritiva cingida a metáfora e personificação animal. O objetivo principal deste estudo é apresentar discussão e estratégias em tradução de personificação. Na tradução de personificação, onde as entidades personificadas estão associadas às normas convencionais e sistemas metafóricos de uma comunidade linguística e onde as personificações são diferentes ou opostas nas duas línguas envolvidas na tradução, a atenção do tradutor é chamada para a natureza da metáfora (e mais especificamente, da personificação). O objetivo é encontrar as origens dos conceitos metafóricos: como as metáforas se geraram; como as entidades são "metaforizadas" e conceptualizadas. Esperavam-se resultados no sentido de responder a questões sobre por que razão os significados figurativos de metáforas não são os mesmos em todas as línguas. Analisaram-se as origens de metáforas para explicar as razões de semelhanças e de diferenças nas imagens metafóricas de entidades de uma língua quando estas são vertidas para outra língua. Considerou-se ser um contributo para a tradução de expressões metafóricas contrastar os conceitos metafóricos constitutivos, no que diz respeito às diferenças entre as imagens metafóricas de metáforas animais.

Na primeira fase do estudo, foram pesquisadas as expressões metafóricas de duas línguas; do inglês e do persa, no âmbito de "The Great Chain of Being" por Lakoff e Turner (1989) e do princípio de "Metaphorical Highlighting" por Kövecses (2002) e "Maxim of Quantity" (Martsa, 2003). As metáforas animais foram escolhidas com base em três critérios: a alta frequência de termos animais representados em metáforas, a familiaridade do animal, bem como a frequência de uso da metáfora. Para a segunda fase do estudo, foi posta a seguinte questão: na tradução do livro de "Animal Farm" de Orwell (1945), em que os personagens são os animais e estes não foram arbitrariamente escolhidos, se estarão de acordo com as suas imagens figurativas na língua de partida, e o que será o papel do tradutor no caso das imagens dos animais serem diferentes na língua de chegada. O objetivo foi examinar se os animais foram descritos no texto de origem de acordo com as suas imagens metafóricas na língua de partida e, em caso afirmativo, se as atuais traduções persas e portuguesas deste romance têm qualquer diferença nas imagens dos animais entre a língua de partida e a língua de chegada.

Quanto à relação entre a língua de partida a língua de chegada, em termos do tipo de semelhanças e diferenças entre o significado metafórico dos nomes dos animais e a intenção do autor na introdução de alguns animais que são diferentes ou oposto às expectativas dos leitores do texto de origem, foram apontados e discutidos diferentes casos de tradução. Seguidamente, foram propostos possíveis procedimentos de tradução para cada caso.

keywords

Personification, Animal Metaphor, Metaphorical Highlighting, Culture-Bound Metaphor, Willing Suspension of Disbelief

abstract

The present research adopted a contrastive and descriptive approach and it was narrowed down to animal metaphors and personifications. The principle target of this study was to provide discussion and strategies in the translation of personification. In the translation of personification, where the personified entities are associated to the conventional norms and metaphorical systems of a language community and the personifications are different or opposite in the two languages involved in the translation, the translator's attention was called to the nature of metaphor (and more specifically, personification). The goal was to find the origins of metaphorical concepts: how metaphors originated; how entities are "metaphorized" and conceptualized. The findings were expected to answer why the figurative meanings of metaphors are not the same across languages. Analyzing the origins of metaphors was thought to explain the reasons for similar and for different metaphorical images of entities from one language to another. With regard to the differences between the metaphorical images of animal metaphors, contrasting their constitutive metaphorical concepts was believed to be an appropriate framework for the translation of metaphorical expressions.

In the first phase of the study, we surveyed the metaphorical expressions of two languages of English and Persian within the framework of *The Great Chain of Being* by Lakoff and Turner (1989) and the principle of Metaphorical Highlighting by Kövecses (2002) and Maxim of Quantity (Martsa, 2003). The animal metaphors were chosen based on three criteria: the high frequency of the animal terms in metaphors, the familiarity of the animal, and the frequency of use of the metaphor. For the second phase of the study, we posited the question, in translation of Orwell's *Animal Farm* (1945), in which the characters are animals and the animals have not arbitrarily chosen, but rather according to their figurative images in the source language, what would the role of a translator be in case the animals' images differ in the target language. We aimed to examine whether or not the animals had been described in the source text according to their metaphorical images in the source language, and if so, whether or not the current Persian and Portuguese translations of this novel have had any focus on the probable difference in the images of the animals between the source language and the target language.

Regarding the relationship between the source language and the target language in terms of the type of similarities and differences between the metaphorical meaning of the animals' names and the intention of the author in introducing some animals that are different from or opposite to the expectations of the source text readers, different cases of translation were pointed out and discussed. Thereupon, possible translation procedures were proposed for each condition.

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Appendix A. Metaphors, Meanings, and Origins

Appendix A.1. English Animal Metaphors (contains 50 pages)

Appendix A.2. Persian Animal Metaphors (contains 40 pages)

Appendix B. English and Persian Sources of Animal Metaphors

Appendix B.1. Sources of Animal Metaphors in English (contains 1 page)

Appendix B.2. Sources of Animal Metaphors in Persian (contains 2 pages)

Appendix C. Full Comparative Table of the English, Persian, and Portuguese Animal Associations

List of Abbreviations

AF	Animal Farm
E.	English
FL	Figurative Language
Lang.	Language
L1	Language One
L2	Language Two
P.	Persian
SL	Source Language
ST	Source Text
TL	Target Language
TT	Target Text

Persian Alphabet and Transliterations

Persian Alphabet & Transliterations					
Contextual Form				Romanization	IPA
End	Middle	Beginning	Isolated		
ا	ا	ا / آ	ا	a / a / e / o	a / a: / æ / ɔ
ب	ب	ب	ب	b	B
پ	پ	پ	پ	p	P
ت	ت	ت	ت	t	T
ث	ث	ث	ث	s	S
ج	ج	ج	ج	j	dʒ
چ	چ	چ	چ	ch	tʃ
ح	ح	ح	ح	h	H
خ	خ	خ	خ	kh	X
د	د	د	د	d	D
ذ	ذ	ذ	ذ	z	Z
ر	ر	ر	ر	r	R
ز	ز	ز	ز	z	Z
ژ	ژ	ژ	ژ	zh	ʒ
س	س	س	س	s	S
ش	ش	ش	ش	sh	ʃ
ص	ص	ص	ص	s	S
ض	ض	ض	ض	z	Z
ط	ط	ط	ط	t	T
ظ	ظ	ظ	ظ	z	Z
ع	ع	ع	ع	a / e / o	a / e / æ / ɔ
غ	غ	غ	غ	gh	q / ɣ
ف	ف	ف	ف	f	F
ق	ق	ق	ق	gh	q / ɣ
ک	ک	ک	ک	k	K
گ	گ	گ	گ	g	G
ل	ل	ل	ل	l	L
م	م	م	م	m	M
ن	ن	ن	ن	N	N
و	و	و	و	v / u / o	v / u: / ɔ
ه	ه	ه	ه	h / he / e	h / h+e / e
ی	ی	ی	ی	y / i	y / i:

1 CHAPTER ONE: INTRODUCTION

1.1 Overview

Translation is an activity which has always been fraught with issues. Among these, the translation of figurative expressions is considered to be one of the most difficult to tackle.

From among different types of figurative language, metaphor is a figure of speech which has been studied more frequently regarding its translation difficulties, and many strategies have been proposed by different linguists and theorists for its translation.

While metaphor has received a great deal of consideration, personification, to the best of our knowledge, has not been studied extensively enough. Personification is a subtype of metaphor; it is a figure of speech in which ideas, physical objects, or qualities are represented as being a person, which allows us to understand nonhuman entities with human entities (Lakoff and Johnson, 1980). It seems that this figure of speech has been more or less ignored since no specific study has been carried out in the field of the difficulties of translating personification and no specific strategy has been introduced for its translation in particular. Apparently, personification is not considered a problem of translation where it is common knowledge that culture-bound expressions need careful analysis in translation.

It should be noticed that this kind of figure of speech is usually one word, and for the readers encountering single-word metaphors in a text, it is unlikely that they think they might bear non-literal sense and this may lead to an interpretation that is different from the intended one.

For non-single-word metaphors, the reader can discover the sense of the metaphor at least by guessing from the context. The context helps to understand what characteristic and attribute is mapped from one domain (source domain) onto the other domain (target domain) and consequently understand the metaphorical meaning. For example, for the Persian metaphor *the prisoner is a barking dog*, here the target domain (the prisoner's behavior) is understood by that aspect of the source domain (*dog*) which is defined by the

context (*barking*). The *dog* is not considered the final source domain, rather the *barking dog* is, because *dog* represents general correspondences for the target domain but *barking dog* is just 'an angry and aggressive sound'. Therefore the point of similarity between *the prisoner* and *dog* is 'angry'; consequently, the nonfigurative meaning is: the prisoner is shouting *angrily*. Regarding translation from language 1 (L1) into language 2 (L2), in which this metaphor does not exist, a possible translation can be *the prisoner is angry like a barking dog*. This way of translating not only helps the translator to preserve fidelity but also to introduce the metaphorical meaning of the animal term in the source language (SL) to the target reader.

In case of personification, if a reader encounters animal name *dog* as a character of the story, there is no immediate context which can help the reader to perceive the metaphorical meaning of the animal. Consequently, if the figurative meaning of the animal in the two languages in question is different and if the animal term is translated without any change in the name of the animal or without adding some description or explanation, there is a strong tendency for the reader to view the animal in terms of the figurative meaning in his/her own language (Baker, 1992); he/she will misinterpret. For, there may be a contradiction between the reader's expectation of the animal personification and how the animal has been described in the text. Therefore, the translation of personification and its difficulties seem much more pronounced and challenging and need much more careful analysis in comparison with the translation of metaphors.

Beside the notion of single-word metaphor, it is obvious that differences between different cultures create some variations in the use of personification and may lead to misinterpretations or problems in translating figures of speech from one language into another. *Owl* in English, as an example, is personified as being 'wise' while in Persian it is believed to be 'ominous', or *pega* in Portuguese refers to a 'prostitute'; whereas, in the Chinese culture this animal conveys 'felicity' (Coimbra and Pereira Bendiha, 2004); therefore, when a translator is translating from English into Persian or vice versa, the translator should pay attention to the differences, when two languages do not share the same figurative meaning for the same animal; otherwise, it may lead to some misunderstanding and misinterpretation for readers from culturally different societies. This stems from the fact that the readers of an animal name in a figurative meaning of the other

language tend to think of it in terms of the connotations of his/her own culture. In this regard, Baker (1992: 65) refers to different kinds of metaphors; some of which more recognizable than others. She believes that usually the metaphors which seem against the norms and the truth or they are grammatically ill-formed are much more recognizable and thus are less likely to be interpreted literally, like the metaphor *It is raining cats and dogs*. Simile-like structures also are not interpreted literally such as *like a bat out of hell* or *like water off a duck's back*. She claims that when a word or an expression does not make sense if it is interpreted literally, it is more likely to be recognized as a metaphor. When the reader cannot make sense of an expression in a particular context it is an alert to the presence of a figurative device.

On the other hand, there are some other metaphors that are misleading. As Baker puts it, their metaphorical meanings “are not necessarily signaled in the surrounding text.”, like some expressions or words which have both literal and metaphorical meaning. Baker exemplifies the two metaphors (p.66) *to go out with* which also means ‘have a romantic or sexual relationship with someone’ and *to take someone for a ride* which also means ‘deceive or cheat someone in some way’. In this case, the reader who does not recognize the figurative application of the expression in a particular context misinterprets.

In the following example, Baker (1992: 66) illustrates a situation where the literal interpretation of the expression *to drain the radiator* also makes sense but it is not the intended meaning: “I’d just done my stint as rubber duck, see, and pulled off the grandma lane into the pitstop *to drain the radiator*”. According to Baker, “in the context of trucks, motorways, and stopping at a service station, a literal interpretation of drain the radiator seems highly plausible”. However, in this context it is a special idiom used by drivers which means ‘to urinate; use the toile’.

Baker (ibid) also refers to those SL idiomatic expressions which have a very close counterpart in the TL which look similar in the linguistic expression but bear different metaphorical meanings, like the English metaphor *the cat got your tongue*, which is used when somebody does not answer a question or does not contribute to a conversation. The same expression is used in French but with a totally different meaning: *donner sa langue au chat* (‘to give one’s tongue to the cat’), which means ‘to give up’, for example, when asked a riddle (p. 67). Regarding the metaphors which are superficially identical or similar

but bearing different meanings in the languages involved in translation, Baker indicates that they lay easy traps for the TL readers who are not familiar with the SL figurative meanings and they tend to impose a TL interpretation. Therefore, this situation is one of the difficulties that a translator may come across.

This study aims at calling the translators' attention to the nature of animal personification (attributing human characteristics to animals) and its translation. Of course, personification is not limited to animals and can include a very wide range of objects; however, we narrowed the scope of the study down to only one of the personification types, e.g., animal personification, since a complete study of personification as a domain is not possible in a single thesis. Besides, narrowing down the scope of the study helps us to find more precise and pertinent results and the comparison to be more practical; yet, we might have a possible indication of how the strategies, achieved at the end, can be generalized to the translation of personification as a whole. Another reason why animal personification were chosen from among different kinds of personification lies behind the fact that animals are a more productive origin of metaphors in comparison with inanimate entities (Foreman (2010) and Lawrence (1993, cited in Sommer & Sommer, 2011)) and this can be justified through the fact that the shared associative meaning between humans and animates is very strong thus there is more possibility for the animates to be the origin of metaphor while humans' shared associative meaning with inanimate beings is weak.

Foreman (2010) believes that animal images expose human behavior in ways inanimate beings cannot. Animals, as opposed to plants and non-living entities, live and move and, like humans, breathe, eat, roam to and fro, make noises, have feelings, behave in certain ways, have relationships with other animals, engage in sex, hunt for their food, and also die. According to Lawrence (1993, cited in Sommer & Sommer, 2011: 237), "the human need for metaphoric expression finds its greatest fulfillment through reference to the animal kingdom. "No other realm affords such vivid expression of symbolic concepts; symbolizing through use of animals is preeminent, widespread, and enduring"" (p. 301). Klimenko (2010) also supports this idea by stating that animals are one of the richest sources (probably, in all languages of the world) which is due to their similarity and familiarity to humans. Therefore, it seems that animation makes the possibility of association among themselves more easily. The case of comparison between the humans

and the inanimates might be only physical aspects such as *waterfall* raining, while animals, besides their physical features, bear different characteristics based on their traits and behavior. Hence, animate beings provide a more fertile ground for the metaphorical interchange between them. We can conclude that animals stand at an intermediate level of sources of metaphors and inanimate beings stand at a lower level.

We set out with the premise that if we can learn how animal metaphors and personification originated across languages we can find some explanations for the existence of similarities and differences of the metaphorical meaning of animal-related words across languages and culture; and this, in turn, will help translators to have a better understanding of metaphors and subsequently prevent mistranslation when the figurative meanings of animals vary from the source language/culture to the target language/culture.

1.2 Research Questions & Hypotheses

According to Kövecses (2002), we all have close contact or knowledge of domestic or wild animals. They are a source of food (sheep, poultry, fish ...), money or entertainment; some of them are tamed and domesticated (e.g. dog or cat); some help us as a load carrier or conveyors of humans. As a result of this close contact, we arrive at knowledge of their behavior or characteristic traits such as their habits, shape, food, etc. For example, *dog* is characterized as a loyal companion; *donkey* is stupid; *horse* is a noble animal; *pig* is known for its dirtiness and fertility; and *lion* is usually admired for its power and courage. Kövecses (2002) argues that the physical characteristics and the behavior and habits of these animals form the basis of the metaphorical meanings of animal terms. Wierzbicka, (1992) believes that to a certain extent, this idea is based on folk knowledge and is not justifiable scientifically, since it depends more on everyday experience with a particular animal than on scientific considerations.

The question, here, is if the physical characteristics and behavior of animals are the basis for the metaphorical applications or interpretations of animal terms, why does the figurative meaning of some animal names differ from one language to another?

In each culture, certain animal names are associated with certain attributes. That is, two languages may use one animal term illustrating different concepts, such as the image of the *turkey*. In English, the *turkey* is 'a stupid person', whereas in Persian, the same image

represents a 'hypocrite' (Talebinejad and Vahid Dastjerdi, 2005). Also, we can refer to two different animal names associated with the same figurative meaning, such as the animal *elephant* in English and *camel* in Persian which both are the image of 'hatred'. The animals are the same; what induces all the similarities and differences?

Therefore, the first research question and sub-questions are as follows:

1. How do animal metaphors/personifications acquire their metaphorical meanings?
 - a) Besides the animal characteristics, what other factors may be involved in generating animal metaphors/personifications?
 - b) What is the most productive source in giving rise to animal metaphors/personifications?

In this study, we assumed that the physical characteristics, behavior, and habits of some animals are not always the origin of metaphorical concepts of animal terms; other factors like language and culture can also be effective. They can explain why an animal has a different image in different cultures.

The results of the first phase of the study pave the way for the second phase of the study aiming at focusing on translation of animal personification. Hence, the second (the principal) research question and sub-questions are as follows:

2. What strategies can be implemented in the translation of animal personifications?
 - a) Should the animals in the ST (source text) be translated into the same animal terms in the TT (target text) when the metaphorical meaning of the animal is not shared by the two languages?
 - b) In the case of differences, is it possible to translate the animal in L1 to a different animal in L2 but with the same personifying characteristics as to the ones in L1?

We could, at the onset, propose that if an animal name in L1 does not have the same metaphorical meaning in L2, in the case of translation, the animal term should be changed to an animal name in L2 which has the same figurative meaning as L1. Otherwise, readers can interpret the metaphor in a different or even contradictory way from the one intended by the L1 author. Since, "figurative and non-figurative meaning may be so tightly linked in

one's mind that they cannot be disassociated" (Nesi, 1995: 273), animal figurative meanings are a likely source of cross-cultural misunderstanding, so that if the translator does not contribute to remove this misinterpretation, communication efficiency will be jeopardized. Therefore, the translator should be equipped with knowledge in recognizing the SL associative meanings which are unknown to the TL (target language) readers. They need to look for a way of resolving the problem of misunderstanding and misinterpretation for the target readers.

The problem of misinterpretation cannot be easily solved; but contrastive studies of culture can pave the way by anticipating and simplifying the potentially problematic cases. With regard to the differences between the metaphorical expressions of different societies, contrasting their constitutive metaphorical concepts seems an appropriate framework for the translation of metaphorical expressions. Finding patterns, whether of similarity or difference, could be informative in understanding the nature of human language, specifically through the workings of metaphorical expressions.

1.3 The Strategies Employed to Achieve the Goals

We aimed to find how the animals are lexicalized and acquire their metaphorical meaning (animal metaphors and personification) in a language and if there are any conceptual metaphors that can be found in all languages and cultures (see, for instance, Kövecses, 2002). The latter is a very difficult question to answer due to the great number of languages spoken in the world and the variety of cultures related with them. One way to try to answer this question is to collect some data on conceptual metaphors in one language and see if they exist with the same meaning in other languages. This is not always helpful, of course, because concepts are so specific that they hardly lend themselves to any kind of universal pattern. However, finding patterns, whether of similarity or difference, could be informative in understanding the nature of human language, specifically through the workings of metaphorical expressions. Therefore, a cross-cultural comparison of animal metaphors in the two different languages of English and Persian constituted the first phase of the study, in order to trace the origins of animal metaphors and to see whether the conceptual metaphors in one language have the same meaning in the other language. Throughout this study, we learn how the animal-related words (animal metaphors) acquire their metaphorical meaning and how people metaphorically represent some animals and

conceptualize the animal metaphors.

To attain the goal of the second phase of the study (translation of animal personification), George Orwell's *Animal Farm* (1945) was studied. A novel with animal characters was considered one of the best examples of animal personification. The first step was to make a list of the animals used in the novel. Then the personifying characteristics with which each animal is associated in English, Persian, and Portuguese were written down. Subsequently, a comparison between animal features in *Animal Farm* and the English, Persian, and Portuguese readers' expectations of the animals attitudes was carried out. This comparison shows whether the readers expect the same traits in the animals in English, Persian, and Portuguese or if their expectations are different.

The rationale behind choosing these three languages was to provide a comparison between English metaphorical meaning of animals firstly with Persian, as a high-context culture¹ and then with Portuguese as a low-context culture² (Hall, 1976), where the English language is perceived as being a lower context dependent language than Portuguese (Gudykunst et al., 1988). Accordingly, if we consider the languages standing on a continuum of context cultures, Portuguese sits somewhere between Persian and English. As Hall (1976) puts it, high-context cultures tend to be more common in the Asian cultures than in the European³. In high-context cultures, words are not so important as context; the words and phrases usually are understood by means of cultural context rather than a textual context. In this case, when one says one word, the interlocutor understands ten. Communication is usually carried out in an indirect way and based on shared assumption of the speaker/writer and the listener/reader. These assumptions are very strongly entangled with history and tradition and they usually change a little over time. In contrast, low-context cultures tend to be more explicit, the terms are fully spelled out. Accordingly, interaction between these two communities can be problematic and it should not be overlooked by translators.

¹ Including much of the Middle East, Asia, Africa, and South America.

² Including North America and much of Western Europe.

³ Hall (1976) remarks that there is no 'high' or 'low' in an absolute sense. They stand on a continuum from high to low, so that a culture may be higher-context than one but lower-context than another.

We postulated that as Persian is considered a high-context culture and Portuguese a lower-context culture, it would be interesting if we carry out a comparison between these two languages with English. Considering the fact that English stands on the lowest rung on the continuum, with the two languages of Portuguese (low-context culture) and Persian (high-context culture), occupying the second and the third place, respectively, we assumed that the further the cultures are in terms of context dependency, the higher the difference between the metaphorical meaning of their animal metaphors and personifications will be. That is, we intended to find out whether the differences are significant between the two languages: one of lower context culture (English) than the other (Portuguese) and between the two languages: one of a high-context culture (Persian) and the other of a low context culture (English). In sum, the goal was to study the effect of the degree of context culture on the degree of differences between the metaphorical expressions of the two languages in question.

Afterwards, *Animal Farm* was investigated along with its six translations into Persian and four translations into Portuguese, in order to address the appropriateness of the translations regarding animal personifications.

A series of possible different situations of translation are pointed out and discussed as a set of generalizable approaches in translating personification, with the aim of removing particular problems posed on translators when they encounter culture-specific animal metaphors or personification. The goal is to aid translators in preventing mistranslation.

Although we preferred to approach this study from a cognitive stance and use it as the main framework for our rationale, we could not separate ourselves from the linguistic (semantic) perspective. They are two vantage points which are extremely interconnected and inseparable. The semantic element of the word normally entails that meaning which is expressed as its definition (conceptual meaning) and then metaphors (associative meaning) are constructed on that base. As far as 'meaning' is considered, there are two types of lexical meaning; "conceptual" and "associative". Associative meaning is the secondary meaning supplemented to the conceptual meaning, as it gains attributes and applications from cultural input and symbolic use. It is that part of the meaning which associates a word with a particular idea and it is subject to culture, experience and the semantic updating of the use of the word. As Leech (1974) states, these associations may vary with culture,

geographical region, time, religion, individual experiences, and education, among others.

It is true that people of different cultures experience and conceptualize the world differently and consequently classify and lexicalize their experiences in diverse forms. However, this lexicalization of experiences is based on both the propositional meaning of the words and also their social and cultural values, which add marked associations to the basic semantic material of words.

Reinforcing this understanding, Dickins (2005) provides an example of the two first definitions of the word *rat* in Collins English Dictionary: (i) ‘any of numerous long-tailed murine rodents, esp. of the genus *rattus*, that are similar to but larger than mice and are now distributed all over the world’, and (ii) ‘a person who deserts his friends or associates, esp. in times of trouble’ (P. 228-229). Dickins (2005: 229) adds that “each sense calls to mind the other - a phenomenon sometimes known as reflected meaning (cf. Leech, 1981: 19; Hervey & Higgins, 1992: 105; Dickins, Hervey & Higgins, 2002: 72-73, 204).” As Dickins puts it, physical objects and attributes are considered more basic than non-physical ones; accordingly, the first sense is basic and the second one is non-basic. In this regard, the first sense, in most texts, weakly calls to mind the second sense. He concludes that “the combination of suggested likeness between *rat* in sense (i) and *rat* in sense (ii) together with the psychologically more basic denotation of sense (i) gives rise to the perception of *rat* in sense (ii) as metaphorical” (p. 229).

However, if in some cases of metaphors, the suggested likeness relationship is not that clear it can be attributed to the diachronic element of lexicalization which occurs when, as Bussmann (1996, cited in Brinton & Traugott, 2005: 65) considers that for idiomatization, “the original meaning can no longer be deduced from its individual elements” or “the original motivation of [a] unit can only be reconstructed through historical knowledge.”

This study is structured into five chapters:

Chapter one is an introduction to the study. It addresses the gap in the area of translation of personification; highlights the problem, the purpose of the study, and its importance; and presents the research questions and hypotheses, the strategies employed to achieve the goals, the possible outcomes, and its original contribution to the body of knowledge in this field of study.

Chapter two consists of a theoretical overview (description and analyses) of the previous studies on the topic. They are criticised and the weak points and the strong points are discussed; it tries to describe what is missing and how this dissertation means to contribute to this field of study. Besides, the existing works give us some theoretical framework for this study. In this chapter, also, the key concepts which are dealt with in this thesis are defined.

Chapter three outlines the methodology of data collection: describes the employed method and justifies why this method is considered the most appropriate. In this chapter, every step of data gathering and analysis is detailed. Also, the applied resources and the sample of study are provided, along with the reasons supporting the choice.

Chapter four provides the quantitative and qualitative analysis of data, the results of the study, and a discussion of the findings.

Chapter five summarizes the results of the study, addresses the limitations of the study and the open issues, and provides some suggestions for future studies.

2 CHAPTER TWO: REVIEW OF LITERATURE

2.1 Overview

The fact that language and culture are two inseparable phenomena creates some problems for translators. The translation of figurative language in general and more specifically translation of personification, as a figure of speech and as a special subtype of metaphor, is not an exception. In the following section, the aim is to clarify our position in terms of the importance of personification by shedding light on some important issues regarding language and culture and how they bear upon the subject of this study. We bring this to bear on how personified entities come to be and acquire their metaphorical meanings and also on translation difficulties and translation strategies that they engender.

2.2 Language, Culture, and Translation

The main focus of recent theorists is not now on the inseparable link between language and culture, but on the complexity of their relationship. However, there has always been disagreement about the relation between language and culture. For Culler (1975), for instance, it is the language which shapes the culture. He believes that “language is not just a ‘nomenclature’, which means a system of naming things, because, if language were like this, the task of learning a new language would also be much easier than it is.” (p. 21). He also adds “each language articulates or organizes the world differently. Languages do not simply name existing categories, they articulate their own” (p. 22).

The idea of the influence of language on culture was first proposed by Sapir (1929) and Whorf (1940): the Sapir-Whorf hypothesis. The hypothesis states that the way people think and their perception of reality is strongly affected by their languages. Following this line of thought, Boroditsky (2010) calls our attention to instances of cultural language differences: how Eskimos have forty or more words for snow, how Russians have a number of words for light and dark blues, and how people of Pormpuraaw (Australia), in order to refer to the place of an object, instead of using left or right they use north, south, west, south-east, etc. She indicates that a higher range of vocabularies for a concept enables the speakers to better differentiate between the things.

However, Boroditsky (2010), although supporting the idea that language reflects, expresses

and also shapes our thoughts, adds that the link between language and culture is casual because if we accept that language shapes the culture then if we change how people talk, one could expect them to change how they think and, if people learn a new language, they should also learn a new way of viewing the world. More interestingly, every time a bilingual person switches from one language to another, one could expect him/her to start thinking differently and, indeed, one can but wonder what would happen if somebody lost the ability to talk.

However, for Bonvillain (2003: 73), for example, it is the culture which shapes the language when she states that

Cultural models provide frameworks for understanding the physical and social worlds we live in. These models are implicitly and explicitly transmitted through language. Therefore, linguistic analysis, particularly of words and expressions, reveals underlying assumptions, interests, and values.

Going back to the ideas that Eskimos, for example, have forty or more words for snow or Russians have a number of words for light and dark blue can also be a justification for how culture influences language, because the need for a lower or higher range of vocabulary for a concept depends on the way of life of the community. If in a culture they do not have the variety of blues that Russians identify and designate, or they do not have a difference between orange and yellow like the zuni people (a native American tribe), it does not mean that they are not able to see the different shades of these colors. It is because in one community that linguistic distinction may not be as important as it is for another community. The need to fill a gap in the vocabulary of a community usually impels its members to coin a new word for a particular concept or a nuance of a concept that is already recognized and designated. And this need varies across speech communities; Downing (1977) calls it 'Name-worthiness'.

Xiao Geng (2010: 219-220) stresses how cultural differences influence language. Geng exemplifies the influence of geographic situations on the language of Chinese and Westerners. In Chinese culture, the *east wind* symbolizes warmth, spring and also the beautiful things. However in England, the *east wind* is bitterly cold while the *west wind* symbolizes warmth and this difference is because of the influences of the context of culture (in which the geographic location of the culture is included) on language. Geng also refers to relative relations as another example, caused by the culture of feudalism, as Geng puts

it. In a traditional Chinese family, there is usually a large number of people, while in a traditional English family, there are only the parents and their children. So it seems that the feudal culture brings about more Chinese words about the names of relatives and family relationships than Anglo-Saxon cultures.

It is now evident that the inseparability of culture and language and cultural differences lead into different semantic and pragmatic systems of many languages, to the extent that it is plausibly safe to state that language is culture and culture is language.

Regarding the relationship between language, culture, and translation, Toury (2000) states that “translation is a kind of activity which inevitably involves at least two languages and two cultural traditions” (p. 200). Culler (1975) also agrees with Toury when he writes “if language were simply a nomenclature for a set of universal concepts, it would be easy to translate from one language to another. One would simply replace a French name for a concept with the English name.” (p. 21)

Discussing the problems of correspondence in translation, Nida (2004) stresses equal importance in both linguistic and cultural differences between the SL and the TL and concludes that “differences in culture may cause more severe complications for the translator than do the differences in language structure.” (p. 130)

Regarding translation of figurative language, it should be noticed that culture is a key aspect of figurative language understanding, since figurative meanings and concepts are derived from the culture of every society, and consequently culture is a key aspect involved in the translation of figurative language.

2.3 Figurative Language (FL)

Language has always been introduced and thought of as, primarily, a means of communication. This does not necessarily mean that the only function or purpose of language is the description of the world or the transparent representation of the facts of reality as classical rhetoric and the objectivist account of language seems to propound (Ponterroto, 1994; Lakoff and Johnson, 1980; and Lakoff, 1987). Current views of language have challenged this long-held belief. They suppose another function or purpose for language as (or more) important as (than) the former – that of communication through

suggesting or arousing a mental image – which is carried out by figurative language (FL). In FL, words gain extra features over their referential ones. Therefore, the meaning of words cannot be predicted from their referential meaning alone. For example, when we use the underlying metaphor *Anger is heated fluid in a container*, it arouses a mental image which helps us to understand other experiences metaphorically, such as the expression *his pent-up anger welled up inside him* addressing the intensity of anger when it increases; *Bill is getting hot under the collar* and *Jim's just blowing off steam* suggesting the image of the intense heat producing steam and putting pressure on the container as in *he was bursting with anger*; and when the pressure becomes too high it gives rise to explosion of the container as in *she blew up at me* (Gibbs, 1994: 290-295).

According to the traditional view, FL is deviant and ornamental and its understanding requires much more cognitive effort in comparison with comprehending literal language which is processed via linear cognitive mechanisms. For example,

When a speaker says *criticism is a branding iron* s/he does not literally mean criticism is a tool to mark live-stock. Figuratively, it means that criticism can psychologically hurt the person who receives it, often with long-lasting consequences (Gibbs, 1994: 83).

In this regard, the reader/listener who sees the literal meaning of the figurative expression appearing to be inappropriate in the given context has to make an attempt to figure out the figurative meaning.

The modern view of FL does not consider FL to be deviant. According to Gibbs (1994), if we consider FL as being deviant and ornamental it should take a longer time for us to understand it than literal language. But this is not true. People do not find FL more difficult to process than literal discourse, because “both types of language arise from figurative schemes of thought that are a dominant part of our conceptual system” (Gibbs, 1994: 85). He adds FL reflects fundamental aspects of everyday thought and as it is encountered in realistic discourse contexts, it is easily understood. However, Tajalli (2000) refers that the purpose of FL is summarized in three features: “clarity, force, and beauty” and “this is exactly the purpose FL is meant to serve; it is not intended to be interpreted in a literal sense” (p. 100). In this regard, Perrine (1970), in his book on literature, states that when you speak figuratively, you say “less than what you mean, or more than what you mean, or the opposite of what you mean, or something else than what you mean” (p. 576). Perrine

states that at first it may not seem normal that we say one thing and mean another thing. “But we all do it and with good reason. We do it because we can say more vividly and forcefully by figures than we can by literal statement” (p. 577). To make the point, he mentions four reasons as follows (pp. 583-584):

First, figurative language affords us imaginative pleasure ... in seeing likeness between unlike things. Second, figures of speech are a way of bringing additional imagery into verse, of making the abstract concrete, of making poetry more sensuous ... Third, figures of speech are a way of adding emotional intensity to otherwise merely informative statements and of conveying attitudes along with information. Fourth, figures of speech are a means of concentration, a way of saying much in a brief compass.

It should be a point of attention, as Gibbs (1994) puts it, as “it is the exploitation of the context of shared beliefs held by speakers and listeners that makes the use of many types of figurative language appear to be a special psychological activity” (p. 136).

2.3.1 Figurative Language, Culture, and Translation

The inseparable relationship between language and culture means that studying one inevitably involves investigating the other. In view of that, figurative language also cannot be investigated without its relation to culture. Figurative meanings are derived from the culture of the societies. They are the reflection of beliefs, customs, traditions, and finally, the attitudes of people in a society.

Gibbs (1994), quoting from Gibbs and Gerrig, (1989), states “figuring out speakers’ attitudes and beliefs is a key aspect of figurative language understanding.” (p. 135). He believes that we conceptualize our experiences in figurative terms and so they underline the way we think, reason, and imagine.

Cooper (1998) argues that although figurative language is universal, figurative concepts are culture-bound and the existence of some differences between different cultures creates some disparities in the use of figurative language to the extent that an item that has got figurative meaning for one society may not be figurative for another. In order to shed more light on this fact let us consider some examples extracted from Orudari’s (2008) article (the following couplet is from Saadi’s *the Gulestan*, 1295 Ad.):

گربه شیر است در گرفتن موش لیک موش است در مصاف پلنگ /
gorbe shir ast dar gereftan-e moosh, lik moosh ast dar masaf-e palang/ (Anvari, 2000: 11) (a cat is a lion in catching a mouse,

but a mouse in combat with a tiger)¹.

In English, there are two similes as *timid as a mouse* and *as brave as a lion* (Tajalli, 2000: 104). In Persian also *lion* and *mouse* are the images of 'bravery' and 'cowardice', respectively. However, this does not prove that all animal related words are the same in these two languages. For instance, in Persian, *cow* represents the image of a person who eats with a great appetite, but in English it is *horse* that represents this image.

In English, the resemblance of two persons is represented in *like two peas in a pod*. In Persian, it is compared to that of two halves of an apple:

مثل سیبی که از وسط دو نیم شده باشد /mesl-e sibi ke az vasat do nim shode bashad/ (like an apple cut in half).

Another example is manifest in the following saying in which the image of 'beauty' in Persian is *moon*.

اگر از مه رویان به سلامت ماند از بدگوی نماند /agar az mah rooyan be salamat manad az bad gooy namanad/ (Anvari, 2000: 212) (if he remains in safety from the moon-faced one, he will not remain safe from evil speakers.)

In English, the correspondent representation of beauty is *picture: As pretty as a picture*. The metaphorical adjective *the moon-faced*, in English, describes a person with a completely round (possibly unattractive) face.

Ordudari (2008) refers to some environmental conditions determining the creation of specific metaphors. For example, for a tropical country with people who have never experienced *snow*, a simile like *white as snow* is unlikely to be found in their literature.

Ordudari (2008) also calls our attention to real challenges when the metaphors of the two languages are contradictory in some cases. He elaborates this problem in the title of the Persian novella بوف کور /boof-e koor/ (the blind owl). The word بوف /boof/ (owl) in Persian represents the concept of 'being ominous'; accordingly, the Persian reader, at first glance, would guess that he is going to read a story in which an unpleasant event is going to occur.

¹ The parts between slashes are transliterations of the Persian language and the parts in round brackets are literal translation from Persian into English).

On the other hand, the English reader never feels like the Persian one since *owl* in their language stands for 'wisdom'.

Figurative concepts are specific to each culture and differ with regard to customs, language, sex, age, social class, education, and geographical and environmental conditions. Therefore, these concepts may change from culture to culture. These cultural differences may cause misinterpretations or problems in translating figures of speech from one language into another. Larson (1984) believes that "translators who want to make a good idiomatic translation often find figures of speech specially challenging..." (p. 21). He adds,

They will almost always need adjustment in translation. Sometimes a nonfigurative equivalent will be needed in the receptor language; sometimes a different figure of speech with the same meaning may be found. (Larson, 1984: 159)

Since the translation of figurative language cannot be studied in a single dissertation, the ambit of this study was narrowed down to *metaphor* as "one of the most basic form of speech figures in all languages" (Tajalli, 2000: 101).

2.4 Metaphor

Metaphor is a ubiquitous phenomenon in all languages. The word 'metaphor' comes from Greek *metapherein*; it signifies 'to transfer' or to 'carry over'. It is a figure of speech in which a word or phrase that ordinarily designates one thing is used to designate another, thus making an implicit comparison, as in *All the world's a stage* (Shakespeare, 1623).

According to the standard view of science and language, metaphors violate the communication norms and are usually used in poetry and rhetoric. However, many 20th-century philosophers (revisionist theorists) claim metaphors are in many respects constitutive elements of scientific theory rather than mere ornaments or figures of speech. They argue that metaphors play a significant role in science. The similarities in the language of medicine with that of an army commander can support this theory. The immune system of the body is an army without a commanding general. Its arsenal is defined in chemical substances and cells combating different enemies (Muths, 1997).

Experimental psychologists also address the discussion when they explain how significant metaphor is in psychological theories of mind. They abundantly use metaphors in their theories. They believe that metaphors help in information processing, where abstract

concepts are understood in terms of concrete objects. Concrete objects are more easily and readily understandable than the abstract concepts and pictures are better remembered than words (Gibbs, 1994). For example, the meaning of the idiom *spill the beans* which means ‘reveal a secret’ is based on underlying conceptual metaphors such as *the mind is a container* and *ideas are physical entities* and that structures their conceptions of minds, secrets, and disclosure (Lakoff & Johnson, 1980). The idiom *spill the beans* maps the speaker’s knowledge of someone’s tipping over a container of beans (the source domain) onto a person revealing a secret (the target domain).

In what follows, we are in line with Lakoff and Johnson’s (1980) belief, that all of us, not just poets, speak in metaphors. Metaphor is pervasive in everyday life, in our language and also in our thought and action and it is especially manifest in conceptual metaphor. In cognitive linguistics, conceptual metaphor, or cognitive metaphor, refers to the understanding of one idea, or conceptual domain, in terms of another. As Lakoff and Johnson (1980: 230) put it, “there are some experiences which are understood metaphorically when we use an expression from one domain of experience to structure experience in another domain”. They exemplify the conceptual metaphor *argument is war*. This metaphor illustrates that argument is a process of discussing a subject, disagreeing about something, defending one’s idea until a victory is achieved; that is, you manage to convince the other party (parties). Here are some examples of *the argument as war* metaphor (Lakoff and Johnson, 1980: 4):

Your claims are *undefensible*.

He *attacked* every *weak point* in my argument.

His criticisms were right *on target*.

To put the point, Lakoff and Johnson (1980: 6) explain “the language of argument is not poetic, fanciful, or rhetorical; it is literal” and “the metaphor is not merely in the words we use—it is in our very concept of an argument.” They add if in a culture we talk about arguments that way (as a battle) it is because “we conceive of them that way—and we act according to the way we conceive of things.” If we conceive of argument as a dance, as they exemplify, we no more look at it as a lose and win situation, rather a situation in which the parties guide their efforts toward a shared goal; that is, “dancing in a balanced and aesthetically pleasing way” (p. 5). This metaphor de-emphasizes violence and

opposition. In such a culture the argument is viewed in a different way and so talked about differently.

Rorty (1989) tries to illustrate the process and function of metaphor in this way when he says there is no distinction between the literal and metaphorical; more acceptable would be to say there is a distinction between familiar and unfamiliar terms and expressions. In his words, the literal uses of words are “the uses we can handle by old theories about what people will say under various conditions” while the metaphorical uses are “the sort which makes us get busy developing a new theory” (P. 18). In this regard, Davidson (1984: 262) says the meaning of a metaphorical expression is not distinct from its literal meaning; “a metaphor is a cognitive content that its author wishes to convey and that the interpreter must grasp if he is to get the message.” He believes that using a metaphor in a text is like using “italics, illustrations, or odd punctuations or formats” just as a way of producing effect on our interlocutors, and, as Rorty (1989) puts it, not a simple way of expressing a message, but as a means to convey different forces of expression and density of meaning, “like suddenly breaking off the conversation long enough to make a face, or pulling a photograph out of your pocket and displaying it, or pointing at a feature of a surrounding, or slapping your interlocutor’s face, or kissing him” (p. 77).

Rorty (1989) adds that when we use familiar words in unfamiliar ways to give a better picture of something it will then require to be used and repeated habitually, in order to take a familiar place in the language game; after that, it no longer will be considered a metaphor, rather like other words or expressions that have ceased to be a metaphor in language: dead metaphors. According to Hoffman et al. (1990: 178-179) language is built of dead metaphors: “every expression that we employ, apart from those that are connected with the most rudimentary objects and actions, is a metaphor, though the original meaning is dulled by constant use.”

Rorty and Davidson’s view of metaphor is in contrast with the Platonists and Positivists considering metaphor “either paraphrasable or useless for the one serious purpose which language has, namely, representing reality” (Rorty, 1989: 19), and also in contrast with the Romantics considering it mystic and strange. According to Rorty (ibid), the Romantics “attribute metaphor to a mysterious faculty called ‘imagination’; a faculty supposed to be at the very center of the self, the deep heart’s core”. Since the Platonists and Positivists

believe that language serves to present a reality which is hidden and outside us, metaphor is irrelevant to them while for the Romantics it is the literal that is irrelevant to them since language is to express a reality which is hidden and within us.

In this study, the contemporary theory of metaphor, put forth by Lakoff and Johnson (1980) and developed by them and others (Turner (1991) and Lakoff (1993), among others), was the main focus. According to this theory, metaphor helps to understand an abstract and unfamiliar domain in terms of another domain which is more concrete and familiar. It was also the main point of attention that “metaphor is not an empty play of words, or even free play of ideas. Metaphors need to be in harmony with the social and historical setting, with the beliefs and personal constructs of the society or micro-society of the time” (Leary, 1990, cited in Holcombe, 2008: 124). In sum, metaphor, as Holcombe (2008: 129) describes it, “is rooted in the beliefs, practices and intentions of language users.”

The focus, in this study, is on animal metaphor as a kind of conceptual metaphor. According to Kövecses (2002), conceptual metaphor consists of two conceptual domains: source domain and target domain:

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 the target domain. (p. 4)

Kövecses (2002), in his book *Metaphor*, lists the ‘common source domains’ in a conceptual metaphor. The following is a summary of what he writes in his book (pp. 16-20):

Common source domain

1. The human body

Different parts of the body are used as metaphorical source domains. We believe that since we know our body well, we can understand some domains in terms of body parts. Some examples follow:

English: The *heart* of the problem; to *shoulder* a responsibility; the *head* of the department.

Persian: از زیر بار مسئولیت شانه خالی کردن /az zir-e bar-e masooliat shaneh khali kardan/ (to

empty the shoulder under the burden of responsibility (i.e., not to shoulder responsibility);
جگرسوز /jegarsooz/ (liver-burning) (i.e., heart-rending; painful).

2. Health and illness

Health and illness frequently constitute metaphorical source domains. Some examples include:

English: A *healthy* society; a *sick* mind; she *hurt* my feelings.

The Persian counterparts of the above expressions, respectively, are: جامعه سالم /jamee-ye salem/ (a healthy society); ذهن بیمار /zahn-e bimar/ (a sick mind); and او احساسات مرا جریحه /oo ehsasat-e mara jarihedar kard/ (he wounded my feelings.)

3. Animals

Animals or parts of their bodies are productive source domains and they are usually used in metaphorical conceptualizations of abstract human characteristics.

English: She was *crowing* with excitement.

Its counterpart in Persian is: از هیجان کبکش خروس می خواند /az hayajan kabkash khoroos mikhand/ (with excitement, her partridge was crowing like a rooster.)

4. Plants

Different stages of growth that plants go through give birth to some metaphors. Here are some examples:

English: A *budding* beauty; he *cultivated* his friendship with her; the *fruit* of her labor

Persian: غنچه دهان /ghonche-dahan/ (bud mouth) (i.e., of a small mouth, like a rosebud); صورتش گلگون شده بود /soorataash golgoon shod-e bood/ (her face had become rosy.)

5. Buildings and constructions

The static object of a house and its parts and the act of building serve as common metaphorical source domains. Some examples follow:

English: A *towering* genius; he is in *ruins* financially; she *constructed* a coherent

argument.

Persian: بلای خانمان سوز /balay-e khamansooz/ (a house-burning calamity) (i.e., a destructive calamity); زندگی سالمی را بنا گذاشت /zendegi-e salemi ra bana gozasht/ (he constructed a healthy life) (i.e., he accomplished a successful life.)

6. Machines and tools

Machines and tools and the activities related to them are commonly utilized for metaphorical purposes, as illustrated by the examples below:

English: The *machines* of democracy; conceptual *tool*; she *produces* a book every year.

Persian: چرخ زندگی /charkh-e zendegi/ (the wheel of life) (i.e., the source of income or earn living); ابزار فرهنگی /abzar-e farhangi/ (cultural tools).

7. Games and sport

Games and sport show up as metaphorical expressions. Examples from this domain include:

English: To *toy* with the idea; he tried to *checkmate* her; he is a *heavyweight* politician.

Persian: با غذایت بازی بازی نکن /ba ghazyat bazi bazi nakon/ (don't play on with your meal) (i.e., eat your meal and don't waste time.); در بازی زندگی کیش مات شد /dar bazi-e zendegi kishmat shod/ (he was checkmated in the game of life.) (i.e., he failed in his life.)

8. Money and economic transactions

Below are some examples which illustrate how money and economic transactions can be source of metaphorical use:

English: *Spend* your time wisely; I tried to *save* some energy.; she *invested* a lot in the relationship.

Persian: رو دوستیش حساب باز کرده بود /roo doostiash hesab baz kard-e bood/ (she has counted on his friendship); پدرش را به هیچ فروخت /pedarash ra be hich forookht/ (he sold out his father for nothing.)

9. Cooking and food

The process of cooking and associated elements such as recipe, ingredients, methods, etc. can serve as a source domain. Here are some examples:

English: What is your *recipe* for success? That is a *watered-down* idea; he *cooked up* a story that nobody believed.

Persian: اظهارات آبکی /ezharat-e abaki/ (watered-down remarks); آدم پخته ایست /adam-e pokhte-i-st/ (he is a cooked guy.) (i.e., he is a well-experienced person.)

10. Heat and cold

“Heat and cold are extremely human experiences. We often use the heat domain to talk about our attitude to people and things” (Kövecses, 2002: 18).

English: In the *heat* of passion; a *cold* reception; an *icy* stare; a *warm* welcome.

Persian: احوالپرسی گرم /ahvalporsi-e garm/ (warm greeting); برخورد سرد /barkhord-e sard/ (cold form of addressing someone).

11. Light and darkness

“Light and darkness are also basic human experiences. The properties of light and darkness often appear as weather conditions when we speak and think metaphorically” (Kövecses, 2002: 19). Let us see some examples:

English: A *dark* mood; she *brightened up*; a *cloud* of suspicion.

Persian: ماه چهره /mahchehre/ (moon-faced) (i.e., a pretty girl); چشمانش کم سو بود /cheshmanash kamsoo bood/ (her eyes were with little light.) (i.e., she could not see well.)

12. Forces

The metaphorical conceptualization of several abstract domains in terms of forces is reflected in the examples below:

English: She *swept me off* my feet; you are *driving* me nuts; I was *overwhelmed*.

Persian: پدرم را درآوردند /pedaram ra dar avardand/ (they took out my father.) (i.e., they gave

me a hard time); کشید را جانم را شیره /shire-ye janam ra keshid/ (he extracted the juice of my soul.) (i.e., *he milked me dry*; or, he nearly made me die of hard work.)

13. Movement and direction

How a change of location can serve as a source domain is exemplified below:

English: He went crazy; she solved the problem step by step; inflation is soaring.

Persian: ترديد را از خود دور کن /gheymatha bala miravad (the prices go up); قيمت ها بالا می رود /tardid ra az khod door kon/ (keep away the hesitation from yourself.) (i.e., do not hesitate.)

There are also some common target domains referred to in the same book. The interested reader can follow them in *Metaphor* by Kövecses (2002).

In addition to the definition of conceptual metaphor and the common source and target domains, Lakoff and Johnson (1980) and Kövecses (2002) classify conceptual metaphors into three general categories: structural, ontological, and orientational.

A. Structural metaphors

In this kind of metaphor, the source domain provides a relatively rich knowledge structure for the target concept. In other words, the cognitive function of these metaphors is to enable speakers to understand target A (a complex concept, typically abstract) by means of the structure of source B (usually more concrete) (Kövecses, 2002: 33). Like the metaphor *Argument is War*, described by Lakoff and Johnson (1980), in which the verbal discourse of an argument is illustrated in terms of the physical conflict of war. That is, physical conflict and violence, as the characteristics of war, are added to the elements of conversation and then a special type of discussion is produced, that is *argument*.

B. Ontological metaphor

“Ontological metaphors give an ontological status to general categories of abstract target concepts” (Kövecses, 2002: 34). That is, we conceive of our experiences in terms of object, substance, or container. This allows us to pick out parts of our experience and treat them as entities or substances. Once we can identify our experiences as entities or substances, we can refer to them, categorize them, group them and quantify them and, by this means,

reason about them (Lakoff and Johnson, 1980). For example, rising prices can be metaphorically viewed as an entity via the noun *inflation* (Lakoff and Johnson, 1980: 26):

Inflation is lowering our standard of living.

If there is much *more inflation*, we'll never survive.

We need to *combat inflation*.

According to Lakoff and Johnson (1980: 33), "Perhaps the most obvious ontological metaphors are those where the physical object is further specified as being a person (personification). This allows us to comprehend a wide variety of experiences with nonhuman entities. Here are some examples:

His theory explained to me the behavior of feminists.

Life has cheated me.

This fact argues against the standard theories.

C. Orientational metaphors

Lakoff (1987) refers to orientational metaphor as one which gives a concept a spatial orientation; for example, *HAPPY IS UP*. With this concept *HAPPY is (oriented) UP* we can have expressions like "I'm feeling *up* today."

Such metaphorical orientations are not arbitrary. They are based on our physical and cultural experience; i.e., our understanding of the surrounding world. Though the polar oppositions up-down, in-out, etc., are physical in nature, the orientational metaphors based on them can vary from culture to culture. For example, in some cultures the future is in front of us, whereas in others it is behind. Look at the following orientational metaphors based on our physical and cultural experiences, as exemplified by Lakoff (1987: 276):

1. Physical basis: drooping posture goes along with sadness and depression and erect posture with a positive emotional state:

Happy is up; sad is down

I am feeling *up*.

That *boosted* my spirits.

He is really *low* these days.

I *fell* into a depression.

2. Social and physical basis: status is correlated with (social) power and (physical) power is up:

High status is up; low status is down

He has a *lofty* position.

She'll rise to the *top*.

He is at the *bottom* of the social hierarchy.

She *fell* in status.

3. Physical and cultural basis: people view themselves as being in control over animals, plants, and their physical environment, and this places human beings above other animals and gives them control. Control is up thus provides a basis for man is up and therefore rational is up:

Rational is up; emotional is down

The discussion *fell* to the emotional level, but I *raised* it back *up* to the rational plane.

2.4.1 The Functions and Purposes of Metaphor

According to Dickins (2005: 240), metaphors, with regard to their purposes, are *denotative-oriented* or *connotative-oriented*, what Newmark (1988: 104) calls 'referential purposes' and 'pragmatic purposes', respectively. According to Newmark (1988: 104), referential purpose aims "to describe a mental process or state, a concept, an object, a quality or action more comprehensively and concisely than is possible in literal or physical language" and also, as Dickins (2005: 241) puts it, "to express an open-ended denotation or a potential range of denotations", like conceptual metaphors whose underlying meaning creates a novel thought or a universal concept, such as *life* [perceived] *as journey*. If we see life as a journey, we can get the meaning of life more easily, since all of us have experienced phases of a trip, such as the starting point (as for life, birth), probable obstacles or problems during the trip (ups and downs of life), the travel expenses (the

expenses of livelihood), destination (death),.... then you can also use many other metaphors like: *I have reached crossroads* or *I came into this world with no luggage*. From the metaphor *argument is war* we have: she was *defeated* or he *destroyed* my position. Put simply, metaphors help when it is difficult or even impossible to convey the intended meaning in literal language.

The pragmatic purpose of metaphor is “to appeal to interest, to clarify ‘graphically’, to please, to delight, to surprise” (Newmark, 1988: 104), like using the metaphor *he has a heart of stone* instead of simply saying ‘he is cruel’ or ‘he is not merciful’ or when we apply the metaphor *George is a sheep* to refer to a follower (sheep follow each other; therefore, George is interpreted to be a follower, not a leader (Dickins, 2005: 241).

Mac Cormac (1985: 78) states “Metaphorical language forces us to wonder, compare, note similarities; it seeks to create new suggestive ways of perceiving and understanding the world”, like the following statement: “*the rocks between which I am pressed as between pages of a gigantic book seemed to me to be composed of silence, I am pressed between the leaves of a book of silence.*”

We sustain the view that all the purposes and functions of metaphor attributed to metaphors, no matter which of the following (Ortony, 1975; Lakoff & Johnson, 1980; Maasen & Weingart, 1995 & 2000; Wee, 2005; Knowles & Moon, 2006; Osborn, 2009; Kövecses, 2010), seem to be an attempt and solution (lexicalization) to fill a gap in the available vocabulary:

- Reduces overload in mental storage of units of knowledge.
- Gives new meanings to words.
- Expresses our experiences in rich and vivid language.
- Adds ornamental or poetic flourish to languages.
- Underpins the cognitive function of conceptualizing.
- Influences the frame or cast of mind of the listener/reader.

All the functions and purposes of metaphors are forms of filling a need. Whether a metaphor is used in order to describe a concept or an object, which is not easily or precisely comprehended in literal or physical language, to express an open-ended denotation, to get the meaning of an experience more easily when it is compared to another

experience, or even to appeal to interest, it responds all in all, in our view, to a need of the speech community that impels it to coin or lexicalize a word for that particular object or concept, or even to give secondary meanings to the existing words, entities or concepts; they satisfy a lack through word-formation. Quirk et. al. (1985: 1525) define this process as 'lexicalization'¹. In their view, it is more economical to create a new word for a new thing or notion instead of describing this thing or notion in a sentence or with a paraphrase.

It should be noted that the need for lexicalization varies across speech communities; Downing (1977, cited in Lipka et al., 2004: 9) calls it 'Name-worthiness'. *Snowman*, as Lipka et al. (2004: 9) exemplifies, is not name-worthy in African speech communities, as for *Ash Wednesday* for non-catholic Japanese or Chinese, or *beer-glass* or *wine-glass* for Islamic countries. In this regard, Ullmann (1962: 81, cited in Lipka, 1992: 6) notes that linguistic items are produced not arbitrarily, but are the results of any of the following motivations: Phonetic motivation (onomatopoeia), e.g., *crack- cuckoo- meow- boom*; Morphological motivation (word formation, e.g., *preacher- penholder* or affixation as in *eat/edible* or *right/rectitude*); Semantic motivation (semantic information has been either added or subtracted, e.g., *coat of paint* (a layer of paint covering something else), *blackmail*, *playboy*, *mincemeat*, or *butterfly*); Syntactic (e.g., the verb-object relation in a compound such as *pickpocket*, *wagtail* and *scarecrow* or prefixal derivatives such as *believe/disbelieve*); or Mixed motivation, when a word exhibits several types of lexicalization at the same time, e.g., *sleepwalker*, *streetwalker*, and *shoemaker*. In

¹ There are various different concepts of what constitutes lexicalization. According to Bauer (1988: 67), for instance, lexicalization is the third stage in the development of a lexical item. The first stage is formation by which words are usually coined in a particular context and in order to name a specific (new) thing or concept. In the second stage, words are institutionalized when they enter the common vocabulary or at least the vocabulary of a certain group of speakers. Lexicalization comes when the lexeme does not apply the productive rules of extension and it takes a form because of which it falls out of the productive rules of grammar. In this project, as the study focuses on metaphor, where the term 'lexicalization' is used, we consider only the wider definition (general definition) which refers to words formed by word-formation processes; that is, the process of creating a new word for a new thing or notion instead of describing this thing or notion in a sentence or with a paraphrase (Quirk et. al., 1985: 1525), or, in case of metaphor, giving an existing entity or concept new metaphorical meaning (Lipka, 1992: 1). However, even in this regard, there are some disagreements. Although a metaphor might be considered lexicalized when it has been integrated into the lexicon of a language, for some theorists, like Dickins (2005), a metaphor is considered lexicalized only when it is possible to inflect or derive that, like *he is a rat*, in which *rat* is a noun which signifies "a betrayer" and *he ratted on the gang, and the police arrested them*, in which *rat* is a verb which means "to turn informer".

sleepwalker a mixture of semantic lexicalization and morphological lexicalization: a walker who sleeps; the noun `walker` is the head word. `Walker` (a derived compound from walk + er) is a morphological lexicalization and then the semantic feature of `sleep` has been added.

Following Ullmann's (1962) view, Bauer (1983) introduces 5 types of lexicalization: phonological, morphological, semantic, syntactic, and mixed. Although we disagree with Bauer regarding the concept of what constitutes lexicalization as such, we explore this categorization of lexicalization according to his initial premise taken from Ullmann (1962).

The main point of the above arguments is the fact that metaphor is a kind of lexicalization.

2.4.2 Metaphor and Lexicalization

Based on Ullmann's (1962) categorization of lexicalization (modified by Bauer (1983)), metaphor is a semantic lexicalization. In Bauer's view, semantic lexicalization entails change of meaning. "This is often subdivided into addition of semantic features, which results in restriction (narrowing) of meaning, loss of semantic features, which conversely results in extension (widening) of meaning, and a mixture of both" (p. 48). *Street walker* (i.e. prostitute) is an addition; thus, an example of specification¹, *arrive* is a loss (a back formation from *ariver*)²; hence, an example of extension, and *holiday* is a mixture, which has lost the feature `religious` and added the feature `free from work or school`.

Brinton and Akimoto (1999) believe that, in the case of metaphors, lexicalization is a process of `idiomatization`, since the process undergoes a semantic change from literal to figurative or metaphorical meaning (p. 13). Like *shoemakers* and *watchmakers*, in English, who no longer make shoes or watches, but repair them, or *blackboard* which was originally black but nowadays can be green or white, or *cupboard* which has neither connection with board nor is it used just for cups, or the metaphor *bottleneck* which means the narrow part of a road which slows down traffic (Lipka, et. al., 2004).

¹ We substituted Bauer's term of "restriction" for "specification", since when we add more semantic features to a term it gets more specific and the semantic field gets more ample. Thus, the more semantic features a word has the more specific the word is.

² From old French *ariver*.

According to Lipka et al. (2004: 48), word-formation produces new lexemes but metaphor produces new lexical units. Metaphor is a process of “dynamic lexicology for extending the lexicon”, like *fox* ‘cunning person’. Other examples of semantic extensions are *film star*, *bluebell*, *redbreast*, *tick* (for an annoying person), *backseat driver* (a traveler in a car who continuously gives advice to the driver on how to drive), *to ship* (can also mean to transfer goods by air), or *dogfight* (in a military sense, battle of fighters) (Lipka, 1992: 10).

Based on the abovementioned ideas about the metaphor, we come to the conclusion that metaphor is in fact an “idiomatized lexical item”.

It is noteworthy that we generally have the tendency to synthesize an idiomatized lexical item (a metaphorical concept) as near to our concept of reality. This act becomes more possible if there is a resemblance between this kind of lexical item and the real world. Consider the metaphor *man is a wolf*, as exemplified by Ortony (1998: 367). This metaphor is accepted as true if we attribute the characteristics of wolves to men. Resemblance between these two entities enables us to minimize the tension between the metaphorical concept and our concept of reality. However, a statement like *typhoons are wheat* is unlikely to be accepted as true.

For this kind of metaphor, we can refer to the theory of “willing suspension of disbelief”, presented by Coleridge (1817, cited in Ortony, 1998), which addresses the metaphors with less or no resemblance to the real world. In this theory, metaphor is described as a figurative device which creates clash between our conception of the real world and our conception of the world which the metaphor represents. In this regard, Dickins (2005: 236) refers to two groups of metaphors: Lexicalized and Non-lexicalized.

Lexicalized metaphors present that group of metaphors whose meaning is relatively clearly fixed, so that it is listed in the dictionary definition of the word or the phrase, such as one of the dictionary meanings of *rat* in the sense of ‘a person who deserts his friends or associates’. Dickins points out that in lexicalized metaphors the sense of the metaphor is lexicalized; it is fairly fixed (e.g. *rat* carrying the sense of ‘deserting his fellow rats in time of adversity’). Therefore, in order to interpret this sense, there is no need to believe this attribute is the rat’s characteristic or a reputed one. Thus, *rat*, in the sense of ‘a person, who deserts his friends or associates’, is metaphorical. The metaphorical meaning is simply

the secondary sense (associative/connotative meaning) of the vehicle.

As Gramley (2001, cited in Littlemore, 2001: 199) points out, by a process of 'semantic broadening', a word takes on related/associative meaning. Hoffman (1983, cited in Littlemore, 2001: 199) believes that because of this process, words have often more connotative meanings than denotative meaning and often these connotative meanings are in more common usage than their denotative meaning.

Contrary to lexicalized metaphors, the meaning of the non-lexicalized metaphors is not fixed; it suggests a likeness relationship between the vehicle and the topic¹. Here, the metaphorical sense is interpreted differently in different contexts. They are exemplified by Dickins (2005: 236) in *tree* in 'a man is a tree'. This metaphor can be interpreted as (i) a human being has got some apparent and conscious features, like the apparent parts of a tree (the trunk, branches and leaves), and also some hidden or unconscious ones, like the root of a tree, and (ii) it can also refer to the course of human life, as a human, like a tree, grows up, bears fruit, etc.

Dickins (2005: 239) summarizes the differences between these two groups of metaphors. In lexicalized metaphors, the vehicle "is connotative, suggesting that there is a likeness relationship" and the secondary sense of the vehicle is in fact the metaphorical meaning. Yet, in non-lexicalized metaphors, the vehicle "is denotative, providing basic definition as likeness relationship". The metaphorical meaning is "sub-denotative, further defining nature of likeness relationship"².

In our view, Dickin's sub-categorization of metaphors into lexicalized and non-lexicalized betrays the fact that metaphor is, in its original state, a lexicalization phenomenon; because it excludes the metaphors which he categorizes as 'non-lexicalized'.

As was discussed above, metaphor is originated and used in order to fill a gap when, for example, a concept cannot be expressed economically, thoroughly, and clearly in literal language and this gap is filled by expressing the main idea through the comparison of two

¹ The topic (or tenor) is the subject to which attributes are ascribed. The vehicle is the object whose attributes are borrowed; the word or the phrase which is used metaphorically. For example, in the metaphor *the world is a stage*, 'the world' is the topic (tenor), and 'a stage' is the vehicle (Richards, 1965: 96).

² Dickins adds that the distinction between these two kinds of metaphors is not always clear-cut. He also believes that in translation they should be treated differently.

entities. The two entities are compared with the purpose of highlighting and focusing on their common features and fading the differences, which in the end results in the topic being well understood through the mapping of the similar features from the vehicle to the topic. Therefore, our argumentation is in favor of the fact that a metaphor is a semantic lexicalization; however, in the process of lexicalization, as Dickins demonstrated, it is sometimes the denotative meaning of the vehicle which is mapped on the topic and in some other cases, the connotative meaning is mapped, such as *to be antsy* (i.e., to be nervous & impatient) and *it is a bat house* (i.e., an insane place), respectively. An ant cannot stand still; it is a nervous creature, always on the move, frequently changing direction (Palmatier, 1995: 8); hence, its trait is used as a metaphorical source. On the other hand, bats are characterized as being crazy because of their strange habits: sleeping in the daytime; hanging upside down in a cave (*bat house*) along with thousands of other bats; and although they are mammals, they fly like birds. They are not in fact crazy but they are “attributed and reputed” so, because their traits do not look like the normal features that are expected from animals. Other similar *bat* metaphors are: *to drive somebody bats*, *bats in your belfry*, *to be (go) batty* which mean respectively: to drive somebody crazy, to be crazy in the head, and to be (go) crazy (Palmatier, 1995: 16-17).

In this study, we are not going to approach metaphor and personification from the point of view of lexicalization. Firstly, as was discussed above, Dickins’s classification of metaphors into two groups (lexicalized and non-lexicalized) is controversial, regarding naming a group as non-lexicalized, and secondly sometimes it is, apparently, not possible to make a clear-cut distinction between the type of metaphors according to Dickins’s classification of metaphors into two groups. They are not absolutely dichotomous, as we encounter some metaphors which do not exclusively belong to one group or to the other. In this regard, Dickins, himself, believes that this distinction between lexicalized and non-lexicalized metaphors is not absolutely true, but in the majority of cases it works (2002: 148).

It could be more acceptable if we claim that there is a gradient from highly lexicalized to weakly lexicalized metaphors. In order to illustrate the point, take the following instances as if they were to be classified under Dickins’s approach: the metaphor *turkey wattles*, which refers to bags of loose skin hanging below the chin of an elderly person (Palmatier,

1995: 396), can be identified as a weakly lexicalized metaphor as its meaning is derived from the likeness relationship between the vehicle (turkey's wattles hanging below its beak) and the topic (human wattles in American English); it is the physical appearance of the vehicle which is mapped on the topic and conveys the metaphorical meaning.

Whereas the metaphor *monkey business*, which means improper conduct running from lighthearted mischief to unethical, immoral, or illegal activity, can be identified a semi-lexicalized metaphor. Because in accepting that monkeys are mischievous creatures-tricking each other, stealing from each other, attacking each other (Palmatier, 1995: 257), they are associated with 'non-ethics, immoralities, or crimes'. On the one hand, the animal trait gives rise to this metaphorical meaning and, on the other hand, this behavior is applied in a broader sense to cover the illegal, unauthorized, or prohibited activities. In other words, this lexicalization is based on both the referential meaning of the animal and the social and cultural values, which add marked associations to its basic semantic material. Also, the metaphor *monkeyshines*, which means harmless or playful pranks, is first based on the mischievous behavior of monkeys in a zoo. Then this behavior is used metaphorically to refer to children's tricks which are usually intended to amuse one's friends or embarrass someone else (ibid., 258). The metaphor *parrot learning* is another example of these kinds of metaphors. We believe that these metaphors, in fact, stand somewhere in the middle of the gradient, since the secondary meaning is derived from the primary meaning and then it is extended.

However, a metaphor like the English animal term *ox* which portrays a clumsy person, can be considered a highly lexicalized metaphor. This image attributed to the animal has nothing to do with its habits and behavior so that this clumsiness descriptive can be applied to a person based on the comparison between the animal's behavior and the person who acts in the same way. This feature may be associated with this animal as it is compared with *horse* which is considered a superior animal. In the metaphor *to be as snug as a bug in a rug* (i.e., to be warm, comfortable, and contented) (Palmatier, 1995: 357), bug and rug were probably selected for the metaphor only for the rhyme with snug. It is also true about the metaphor *copycat* which signifies a mimic or impressionist (ibid., p. 92). Cats usually do not mimic the others' actions or sounds, contrary to monkeys and parrots, respectively. Therefore, cat in this metaphor is more probably used to create alliteration. Also, in the

metaphor *to be dog-cheap*, which means extremely cheap, dog is only a phatic intensifier (ibid., 118). Metaphors like *to see a man about (buying) a dog* or *to water the horse* are euphemisms. They are used when we want to pay a visit to the bathroom and we take leave. Similar metaphors are: *Did the man's dog trespass on your property? Did it bite one of your children?* Nobody knows how these metaphors arose (ibid., p. 336).

The other aspect that should not be overlooked is that lexicalized metaphors, according to Dickins's definition, are metaphors whose meanings are given in dictionaries. Like the aforementioned dictionary meaning of *rat* as a noun which signifies 'a betrayer' and as a verb which means 'to turn informer; to squeal', e.g. *he ratted on the gang, and the police arrested them*. This classification of metaphors into lexicalized and non-lexicalized based on whether the metaphor exists in a dictionary or not is rather rough since it depends on the words that already exist in the dictionary. But the fact that dictionaries may not get updated to include the new lexicalized words or (may not even be) used and referred to are all points which disallow taking dictionary-definition of metaphors as an appropriate point of distinction between the groups of metaphors.

This definition, on the one hand, excludes those metaphors which have well known secondary senses but have not been mentioned in any dictionaries, like the associations given to words by a specific group or a community. On the other hand, it also merits attention that the meanings of words are constantly being changed and they adopt new significance and meanings. As an example, we can refer to the word *fabulous* which was once 'something worthy of fable', now it just means 'good'. The word 'swap' is another example which once only bore the meaning of 'to exchange/trade' and now in economic and finance situations, for example, takes on another sense: *swap option* (or *swaption*), refers to 'a contract in which the parties exchange liabilities on outstanding debts, often exchanging fixed interest-rate for floating-rate debts (debt swap), either as a means of managing debt or in trading (swap trading)'. Therefore, one can claim that the sense which today is considered a connotative meaning may one day be considered the denotative meaning of the word.

Lipka et al. (2004) cites from Kastvosky (1982) that some lexicalized words "become so fixed in a language to the extent that they are not completely derivable or predictable from their constituents or the pattern of formation." Therefore, it is only by knowing the

etymology of the word that we can trace back the diachronic change in them. In order to clarify the case, we can refer to *callboy* and *callgirl* which may, theoretically, be interpreted as ‘boy/girl who calls’ and ‘boy/girl who is called’. The typical semantic fixation as ‘boy who calls (actors on the stage)’ and ‘girl who is called (by men on the phone asking for paid sex)’ is a matter of lexicalization (Lipka et al., 2004).

Kastovosky makes a distinction between **idiosyncratic** and **systematic lexicalization**. In systematic lexicalization, a (some) semantic feature(s) like ‘habitual’ and ‘professional’ is(are) added to words like *smoker*, *gambler*, *baker*, *driver*, or the semantic feature “purpose” is added to words like in *drawbridge*, *chewing gum*, *cooking apple*. In idiosyncratic lexicalization, “the semantic changes are so extreme that the meaning of the whole lexeme can no longer be derived from its parts, which is the origin of idioms” (Lipka et al., 2004: 5). Idiomatic expressions are examples of idiosyncratic lexicalization; a lexicalized whole in that their meanings is not deduced from the sum of their elements but contain as synergism of these.

These aforementioned points support that categorization of metaphors from the point of view of lexicalization is not a stable feature. Therefore, as we needed stable mindsets to be able to analyze our study, these drawbacks attributed to this classification were hindrances to attain our goals. Therefore, we preferred to focus our attention on how entities are “metaphorized”¹, what the origins of metaphors are, and what brings differences in the metaphorical meanings of entities from one language to another. We believed that the answers to these questions would contribute in providing an appropriate framework for translation of metaphors. They have been discussed in chapter 4.

2.4.3 Translatability of Metaphor

Very few translation theorists have visited the topic of metaphor translation with the intention of contributing with a theory-based model for its translation. The reason may lie in the obstacles in metaphor translation. For metaphor has always been associated with difficulty in its translation. Some views for this are presented next.

¹ The word “metaphorize” does not exist in the English dictionary as yet; however, we thought it would be a useful verb to coin, formed from the noun “metaphor”, to indicate the action of making a word or phrase denote a metaphorical intention.

According to Al-Hasnawi (2007: 1),

The translator has to suffer twice when he approaches the metaphoric expressions. First, s/he has to work out their figurative meaning intralingually (i.e., in the language in which a metaphor is recorded). Second, s/he has to find out equivalent meanings and similar functions of these expressions in the TL.

Different theorists have approached metaphor translation from different viewpoints. In the literature, metaphor translating centers around three stands: procedures of transfer, text typologies, and cultural specificity.

Mason (1982) believes it is useless to establish a theory for metaphor translation: “there can only be a theory of translation; the problems involved in translating a metaphor are a function of problems involved in translating in general” (p. 149). However, Thelen (1995) indicates that metaphor “requires a number of special skills next to the usual skills needed for the translation of nonfigurative language” (p. 507); but, it is also important to become aware that translation of metaphor cannot be “decided by a set of abstract rules, but must depend on the structure and function of the particular metaphor within the context concerned” (Snell-Hornby, 1995: 58). Newmark (1980) and followers (Larson 1984; Crofts 1988; Alvarez 1993, etc.) adhered to proposals for rendering metaphor in terms of applying rules or procedures.

Dagut (1976) states that there seems to be “two diametrically opposed views” on the translatability of metaphors (p. 25). On the one hand, some theorists’ arguments are in favor of translatability of metaphor and support the word-for-word method, and on the other hand, there are those who find metaphors untranslatable. Dagut (1976) claims that the most obvious problem in translating metaphors is that “since a metaphor in the SL is, by definition, a semantic novelty, it can clearly have no existing “equivalence” in the TL (target language)” (p. 24).

Newmark’s (1980) view seems to be somewhere between these opposed views and presents the following methods in translating metaphors, based on the categorization of metaphors in five types: dead, cliché, stock, original, and recent (pp. 88-91):

- Literal translation; Reproducing the same image in the TL (for dead and original

metaphors¹)

- Replacing the image in the SL with a standard TL image or reducing it to sense (for clichés)
- Translation of metaphor by simile (weakened metaphor)
- Translation of metaphor by simile plus sense
- Conversion of metaphor to sense (for stock/standard metaphors)
- Deletion
- Same metaphor combined with sense

Several criticisms are addressed to such a view of metaphor translating. First, he has just proposed a list of procedures without any reference to how any of them is motivated or justified or, indeed, what are the premises of this classification. Second, this classification is not a useful one in practice as the boundaries between them are fuzzy and also defined on a highly subjective view due to the fact that a metaphor may be considered a (let us take) cliché metaphor to English native speakers but probably not to the speakers of other languages.

Third, as Maalej (2008) states “although the scheme tries to specify the procedure corresponding to each type of metaphor, the correspondences are not universally applicable” (p. 61).

Toury (2000) criticizes Newmark’s classifications of metaphors; he believes that what is important is not the classification in itself, but rather the translation process and placement of metaphors; that is, the placement of metaphor in translation responses and solutions. He refers to three main categories: translation of metaphor into the same metaphor; translation of metaphor into a different metaphor; and translation of metaphor into a non-metaphor. He also suggests an alternative: deletion.

Newmark (1980) takes another view when he states translation of metaphor depends on the text we are rendering. In expressive texts, for example, metaphors are of low translatability since these texts carry a heavy load of contextual, semantic and pragmatic information. In contrast, “in informative texts, where they [the metaphors] have no real functional

¹ If the metaphor is highly culture-bound it can be reduced to sense in the TT or the image can be adapted.

relevance informatively speaking, lexicalized metaphors are of high translatability, and might as well be ignored in the translational process” (quoted by Maalej, 2008: 62).

His theory is not supported by some theorists. They believe that the text-type is important in defining the method of translating a metaphor but the status of metaphor on the text typology scale is not clear. It is not always obvious what status a metaphor occupies on the text typology scale since “where a metaphor is situated on the typology scale it cannot be determined by a system of watertight categories: its position shifts with cultural developments” (Snell-Hornby, 1995: 57). Second, as Hatim (1997: 10) argues, “texts can never be so neatly categorized and are often found to display characteristics of more than one type.” It is not possible to define a text as being purely informative, expressive, or vocative. Third, Newmark’s informative and expressive texts do not cover all text-types. Also, Newmark’s subcategorization of low and high degree of informativity is not universal since low degree of informativity in one culture may turn out to be a high degree of cultural informativity in another.

In the non-cognitive tradition, many claim that in the translation of metaphor, culture should be regarded as the center of focus (Nida 1964; Catford 1965; Mason 1982, Dagut 1987; Quinn 1991; Snell-Hornby 1995). As different cultures conceptualize experience in different ways, metaphor is a culture-specific phenomenon. In this regard Mason (1982) determines that in a translation of metaphor if a translator ignores its culture-specific features, in another word, de-culturalizes the metaphor, the reader will be “deprived of much information of great value about the SL culture” (p. 144). On the other hand, the translation of a text belonging to one community can have the same effect on another if it conforms to the TL cultural norms and codes.

Our argument concludes in favor of Dagut (1976) who claims that for translation of metaphor there is no simplistic general rule but its translatability depends on two factors:

- (1) The particular cultural experiences and semantic associations exploited by it, and (2) the extent to which these can, or cannot, be reproduced non-anomalously in TL, depending on the degree of ‘overlap’ in each particular case (p. 32).

Dagut (1987) adds “what determines the translatability of a SL metaphor is not its ‘boldness’ or ‘originality’ ... but rather the extent to which the cultural experience and lexical matrices on which it draws are shared by speakers of the particular TL” (p. 82).

Therefore, Dagut (1987: 81) rightly argues that “the untranslatability of metaphor is due to the absence of the cultural reference of a SL metaphor in the TL and the cultural and lexical specifics of the SL.” Van Den Broeck (1981) argues that metaphor translatability depends on the amount of “information (specifically cultural) manifested by the metaphor and the degree to which this information is structured in a text” (p. 84). Sometimes we can get extra meaning from what surrounds a particular metaphor. How much the co-text, that surrounds a particular metaphor, gives additional meaning to the metaphor is extremely important in any translation situation. The extra meaning that can be got from the text around a metaphor can be enough to make the meaning of that metaphor transparent. Even if sometimes there is a difference between the two cultures, regarding the metaphorical meanings of a metaphor, a good and well-structured co-text helps to get the meaning of that metaphor.

In this study, we choose a cognitive approach to translating metaphors due to the fact that it approaches the two outstanding issues of text-typology and culture-specificity.

2.4.4 A Cognitive Approach to Translating Metaphors

In the literature on translation of metaphor, the main issue discussed is the very translatability of metaphors, and also hints for potential translation procedures. It usually covers the definition of metaphor as a figure of speech and its function which is summarized as the embellishment of texts. “These studies shy away from the exploration of the continuous connection of metaphors as mental or picturesque representations of the real world and the language used to realize these pictures in words” (Al-Hasnawi, 2007: 2).

In the translation of metaphor, the translators should concern themselves with the cultural associations and patterns of thinking of the two communities of the SL and the TL. In this case, Katan (1999) points out, in translating a text to a language of any culture, one should be aware of the form of things that people have in their minds, their models for perceiving, relating to, and interpreting them. In other words, the translator should first try to understand how SL readers “perceive the world and structure their experience” and then try “to accommodate his text to the experience of the target-language reader, and to the way it is re-coded in the TL”. (Al-Hasnawi, 2007: 5). For this purpose, “metaphors must be looked at as cognitive constructs representing instances of how people conceptualize their

experiences, attitudes and practices, and record them” Al-Hasnawi’s (2007: 12). He adds “since metaphor is shaped by the socio-cultural beliefs and attitudes of a specific culture, the translation of this linguistic phenomenon should be based on the ‘cognitive equivalence’” (ibid. 12).

Al-Hasnawi’s (2007) argumentation is in favor of a cognitive approach in the translation of metaphors. We also believe that the cognitive approach is the most viable and effective means to decrease the degree of loss in the translation of metaphors. This approach formed the main focus of the present research as well, because we consider that the cross-linguistic and cross-cultural perspective of translation is a basis for the translation of metaphors.

The problem is that, according to Maalej (2008: 63), “owing to the relative youth of cognitive linguistics in general, and the contemporary theory of metaphor in particular”, most of the theories and models of translation of metaphor, “just point to the relevance of cognitive operations and abilities in translating metaphor.”

In the cognitive view of metaphor translation, Maalej (2008: 64) refers to three cognitive steps:

- Unpacking the SL linguistic metaphors into their conceptual counterparts;
- Comparing cultures by determining whether linguistic and conceptual metaphors across-cultures show a ‘similar mapping condition’ or a ‘different mapping condition’;
- Re-packing the TL conceptual and linguistic counterparts according to the experiential practices of the TL.

The study of the metaphoric expressions of a given culture would give us a chance to see how the members of that culture structure or map their experience of the world and record it into their native language. People of different cultures experience and conceptualize the world differently and, consequently, classify and lexicalize their experiences in different forms and this makes translations from one language into another very difficult. The more the two cultures are distant, the more difficult the translation will be, because all means of experience representation are different.

What makes metaphor translation difficult or in some cases impossible are the cultural

differences and the different cultural conceptualization of the people of the languages involved in translation. It is in line with Snell-Hornby's (1995) idea who states "the extent to which a text is translatable varies with the degree to which it is embedded in its own specific culture, also with the distance that separates the cultural background of source text and target audience in terms of time and place." (p. 41)

For the translation of metaphors, Mandelblit (1995: 493) offers the cognitive translation hypothesis in two assumptions: "similar mapping condition" (SMC) and "different mapping condition" (DMC). The SMC refers to a condition in which SL metaphors are mapped into a domain similar to that of the TL; the DMC, however, refers to a condition in which SL metaphors are mapped into a domain different from that of the TL. In this case, the translation becomes more difficult because it takes time for the translator to look for another conceptual mapping (i.e. another cognitive domain) that fits in the TL to the same extent as the cognitive domain does in the SL (Al-Hasnawi, 2007). The SMC makes the translators' task easier and more successful because they are dealing with the same cognitive domain in the two languages involved in the translation, and their translation, according to Al-Hasnawi (2007), will appear as an equivalent TL metaphor or - under the worst conditions - a TL simile. However, in the DMC the result can emerge in different forms: simile, paraphrase, footnote, an explanation or sometimes be deleted.

Mandelblit's (1995) proposal works out in some conditions but in others it is too general and cannot cover all specific situations. Hiraga (1991: 151-161) offers a different hypothesis with four assumptions:

- I. Similar metaphorical concepts and similar metaphorical expressions
- II. Similar metaphorical concepts but different metaphorical expressions
- III. Different metaphorical concepts but similar metaphorical expressions
- IV. Different metaphorical concepts and different metaphorical expressions

For condition (I), consider the following English and Persian metaphors¹:

English: *History repeats itself*.

¹ The English examples are extracted from Al-Hasnawi's (2007) paper and the Persian ones are the translation of the English examples (Persian counterparts).

Persian: تاریخ تکرار می شود /tarikh tekrār mishavad/ (history repeats itself.)

English: *You make my blood boil.*

Persian: خون من را به جوش می آوری /khood-e man ra be joosh miavari/ (you make my blood boil.)

For condition (II), Hiraga refers to metaphor *life is sport* which is the same conceptual metaphor in both American English and Japanese, but the kind of game is different in the two languages: *baseball* for Americans and *sumo* for Japanese. Examples from this domain in English and Persian include:

English: *A cat has nine lives.*

Persian: سگ جون است /sagjoon ast/ (he dies as hard as a dog.)

English: Time is *money*.

Persian: وقت طلاست /vaght talast/ (time is gold.)

Al-Hasnawi (2007) explains that the only plausible justification for this variation in the use of metaphoric expressions is the fact that the users of each language map the particular conceptual domain of their own world differently.

Regarding (III), Hiraga again compares American English and Japanese expressions of 'sweetness'; both have the same metaphorical expression but disagree conceptually on the value of 'sweetness'. For Americans, *sweetness is good*; for Japanese, *sweetness is bad*. The same condition for Persian and English can be exemplified in animal *owl* that represents a completely different picture in the two languages. *Owl* in English portrays 'wisdom'. *Owl* in Persian is 'inauspicious'. It would bring bad luck to the owner. The English *owl* is not inauspicious.

Concerning the last assumption, American English and Japanese do not share conceptual and linguistic metaphors conceptualizing 'ideas'. In American English, *ideas are in the mind* while in Japanese *ideas are in hara* (belly).

In this study, with regard to the differences between the metaphorical expressions of different societies, we believe that contrasting their constitutive metaphorical concepts can

be an appropriate framework for the translation of metaphorical expressions. The study was narrowed down to translation of personification as a special subtype of metaphor.

2.5 Personification

Personification is a literary device which is usually applied in folklore, traditional stories, and children's literature to teach moral lessons. As mentioned above, the most obvious ontological metaphor is personification, where the objects or animals are specified as being a person (Lakoff and Johnson, 1980). Cameron (2003) refers to this figure of speech as *personification metaphor*. Kövecses (2002) declares "In personification, human qualities are given to nonhuman entities... In personifying nonhumans as humans, we can understand them a little better" (p. 33). "It permits us to use knowledge about ourselves to comprehend other aspects of the world, such as time, death, natural forces, inanimate objects, etc." (p. 50).

Larson (1984) also addresses personification in *Meaning-based Translation*, stating that in personification "intelligence or life is attributed to inanimate objects or abstract ideas" (p. 128). Abrams (1993) considers personification to be related to metaphor when he writes "another figure related to metaphor is personification, or the Greek term, *prosopopeia*, in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings" (p. 62).

As Animals or parts of their bodies are productively used in the metaphorical conceptualization of abstract human characteristics, the subject matter of this study is constricted to animal personification. In this regard, some examples from English and Persian are presented below (cited by Talebinejad and Vahid Dastjerdi, 2005: 137):

English:

"*It is going to be a bitch to replace him.*" *Bitch* is the image used to express the difficult nature of the thing at hand. (Deignana, 1995)

"*This tune is pig to play.*" *Pig* is a difficult animal to handle. (Cambridge dictionary, 1995)

"*Don't be a chicken!*" Cowardly people are *chickens*. (Sinclair, 1990)

"*Achilles is a lion.*" Courageous people are *lions*. (Lakoff and Turner, 1989)

“I don’t want to have a pig in the house”. Pig is the image for gluttonous people. (Taylor, 1995)

“Stop hogging the biscuits and pass them around.” The point of similarity is inconsiderate and selfish, like a hog. (Oxford dictionary, 1993)

Persian:

از صبح تا شب سگ دو می زند /az sob ta shab sagdo mizanad/ (from morning till night, he/she runs like a dog). It refers to a person who works hard but can hardly make ends meet.

گاو در مقابلهش پروفیسور است /gav dar moghabelash profesor ast/ (a cow, in comparison with him, is a genius). Cow, here, refers to a very stupid person.

آدم بز دل چند بار می میرد /adam-e bozdel chand bar mimirad/ (a goat-hearted man dies many times). A goat-hearted person is a chicken-hearted person.

شیرزن از هیچ نهراسید /shir zan az hich naharasid/ (the lion-woman was not scared of anything). Lion, here, is the image of courage and bravery.

What is noteworthy in the application of animal metaphors (also manifest in the above examples) is that they are usually employed to address the people offensively. According to Talebinejad and Vahid Dastjerdi (2005: 137), “the main meaning focus of the animal metaphors seems to be ‘objectionability’ or ‘undesirability’. It seems that most animal-related metaphors capture the negative characteristics of human beings.” We have also the animals that convey both complimentary and non-complimentary features, depending on the context. For example, in Persian dog in some metaphors is considered ‘a loyal companion’ to his owner and in some others ‘an irrationally angry person’.

In a study of animal names used in addressing people in Serbian, Halupka-Resetar and Radic (2003) found that animal names are used in two different ways; first, as terms of abuse, second, as terms of endearment.

A. Animal Names Used as Terms of Abuse

The situations in which animals names are used to address people in an offensive way is the result of the addressor’s reaction to the addressee’s behavior, such as a stupid remark or

action, an insult, the addressee's clumsiness, obstinacy, untidiness, malice, or appearance. The transfer of animal names onto people is usually motivated by the transfer of some animal characteristics onto human beings. Martsa (1999, cited in Halupka-Resetar and Radic, 2003: 189) classifies them into four thematic parts:

- Habit: the place/circumstances of living, characteristic of the particular animal;
- Appearance: typical size, shape, color of fur, etc.;
- Behavior: idiosyncratic forms of behavior, movement, eating, etc.;
- Relation to people: different aspects of cultural utility of the particular animal from the point of view of a language community

B. Animal Names Used as Terms of Endearment

Halupka-Resetar and Radic's (2003) study illustrates that animal names are used as a complimentary attributes less frequently than non-complimentary attributes. Size of an animal or the names of the offspring of many animals are source of this group of metaphors. Small size, immaturity, and helplessness provide a basis for metaphoric expressions in which animal names are used as terms of endearment.

2.5.1 Animal Personification

Personification is defined as attributing human characteristics to animals, objects, or abstract ideas. Specifically speaking, attributing human characteristics to animals is referred to as *animal personification*.

In this study, the goal was to discover how animal-related words (metaphor and personification) originated in languages and how they acquired their figurative meanings across different cultures.

Lakoff and Turner (1989) believe that we can understand the origin of metaphors through the seminal metaphor *THE GREAT CHAIN OF BEING* on which metaphorical study is based. It is a folk theory which demonstrates how things are related to each other in the world. The metaphor *The Great Chain of Being* is a hierarchy of the following concept: Humans, Animals, Plants, Complex objects, and Natural physical things. The theory consists of four components:

- I. The implicit cultural model of the “great chain of being”
- II. A generic-level metaphor (“generic is specific”, to be explained in the fourth paragraph on the following page)
- III. A commonsense theory of the Nature of Things
- IV. The communicative principle of the Maxim of Quantity¹

According to the metaphor of *the great chain of being*, there are two conceptual mappings: the mapping of lower-level attributes and behaviors on higher-level attributes and behaviors and the mapping of higher-level attributes and behavior on lower-level attributes and behaviors. As Talebinejad and Vahid Dastjerdi (2005) describe, in the first mapping “the higher-level human attributes and behavior are conceived of in terms of lower-level, nonhuman attributes and behavior of animals, plants, complex objects and natural physical things” (p. 136), as in *the eagle-eyed detective*. “Therefore, it can plausibly be stated that human attributes and behavior are often understood metaphorically via attributes and behavior of animals” (Martsa, 2003: 3). In the second mapping, the animals’ traits and behaviors are comprehended through humans’ traits and behaviors, as Nilsen (1996: 263-264) exemplifies in “*crowned crane, ladybug, king cobra, etc.*”, demonstrating human characteristics such as “royalty or grace”.

Regarding the first mapping condition, Lakoff and Turner (1989) explain more about the process: every animal has certain behaviors and in order to understand their behavior we use the language of human character traits; that is, we understand the animals behavior in terms of human behavior. He adds “Cleverness, loyalty, courage, rudeness, dependability, and fickleness are human traits, and when we attribute such character traits to animals we comprehend the behavior of those animals metaphorically in human terms” (p. 194). In this regard, Kövecses (2002: 125) argues that,

Humans attributed human characteristics to animals and then reapplied these characteristics to humans. That is, animals were personified first, and then the “human-based animal characteristics” were used to understand human behavior.

¹ The maxim of quantity is one of the Grice’s maxim of conversation; where one tries to be as informative as one possibly can, and gives as much information as is needed, and no more (Grice, 1975).

Kövecses (2002) states that human behavior seems to be metaphorically understood in terms of animal behavior that is why we have the generic-level metaphor *people are animals* (p. 124). This is in line with Turner's (1991: 170) point of view when he declares "generic-level metaphor indicates how a few patterns of thought give strong guidance in the creation of many specific new metaphorical understanding." According to Lakoff and Turner (1989: 165), "Generic is specific metaphor allows us to understand a whole category situation in terms of our particular situation." For instance, we know the range of particular situations to which the idiom *the blind blames the ditch* can be applied. Therefore, following Kövecses's point, understanding human behavior through animal behavior, based on the generic-level metaphor *people are animals*, results in the generation of specific-level animal metaphors and a number of sub-metaphors related to it, such as he is a *pig*, she is a *chicken*, and so on.

Now the question that arouses attention is: what is the basis on which some special characteristics are attributed to one specified animal and not to others? For example, how have we come to say *lion* is associated with 'bravery' in English and Persian, or *camel*, in Persian, and *elephant*, in English, represent an 'enduring hatred'?

Ethnobiological classifications can answer this question partially. Ethnobiology is the scientific study of dynamic relationships between peoples, animals, plants, and environments, through time (from the distant past to the immediate present) and across cultures. The results of this study reflect how people conceptualize their surrounding world across cultures. According to Martsa (2003), these classifications are based on the commonsense knowledge and everyday experience of many generations with particular animals and plants. However, "at the same time that they are usually incommensurable with scientifically-based taxonomies, although not entirely different from them, ethnobiological classifications are not all arbitrary and unpredictable." (Talebinejad and Vahid Dastjerdi, 2005: 137)

The Nature of Things, which is the third component of the conceptual construct of *THE GREAT CHAIN OF BEING*, also supports the idea of the relationship between the humans and animals. It demonstrates the experience of humans with other forms of being (Lakoff and Turner, 1989). In this regard, Martsa (2003: 4) states that aspects of animal life, such as habitat, size, appearance, behavior, and, most fundamental, relation to people, provide "a

body of culture-dependent, automatically retrievable (frame) knowledge about animals”.

Another fact that should be taken into account is that, for example, when it is said that *John is a pig* it does not mean that John is similar to a pig in all aspects. The mappings between two concepts, according to the principle of *metaphorical highlighting* (Kövecses, 2002), can be only partial. This is in fact the principle of *The Maxim of Quantity* (the fourth component of the conceptual construct of *THE GREAT CHAIN OF BEING*) which imposes restrictions on what gets mapped onto what; which animal features get mapped onto which human features.

Taking all the abovementioned facts into account, one would claim: then, there should be no difference in metaphorical concepts of animal metaphors across cultures, since animals usually act the same all over the world and the animals of the same group are outwardly alike. But we see this is not always true. For example, in England *pigs can fly*; in Spain, *donkeys can*, in order to describe an impossibility. Also, the animal, indicating a person who is able to survive through a hard time, is the *cat* in English (*the cat has nine lives*), while in Persian it is the *dog* (سگ جون است / *sagjoon ast*/ (he dies as hard as a dog)), and more interesting while *the cat has nine lives* in English *it has seven lives* in Portuguese. The fact that cats are able to survive and not even hurt themselves when landing from heights provides the origins to this metaphor in the English and Portuguese languages, but why, in the case of Persian a different animal portrays the image (the *dog*) and why is it that in the case of English and Portuguese the number is different. What makes the same image become conceptualized differently in different languages?

To answer this question, we assume that the animal attributes and behavior are not always the reason for the metaphorical meaning of animal metaphors and personifications. The physical or behavioral characteristics of some animals are the origin of metaphorical concepts of some animal terms; while, for the remaining animal metaphors these characteristics can be considered a starting point, rather than the source of their foundation. The truth is that they can only explain some aspects of how animal-related words acquire their metaphorical meaning. They are useful in providing explanations for universal expressions. Coimbra and Pereira Bendiha (2004), in their study of Portuguese-Chinese animal metaphors, listed a series of bases of animal metaphors as follows: stories, customs, experiences, myths, inter-textualities, and in the case of the Chinese language, the sound of

words as in homophony and paronymy.

The hypothesis in this study was that animal metaphorical concepts have cultural and experiential basis which result in cross-linguistic differences in animal metaphors. To test this hypothesis, the origins of animal metaphors were traced through the comparison of animal metaphors in the two languages of English and Persian.

2.5.2 Translating Animal Personification

To the best of our knowledge, no specific study has been allocated to the translation difficulties or strategies of animal personification. Therefore, we tried to discover if some aspects of metaphor translation strategies can provide a special model for the translation of animal personification.

The proposed metaphor translation strategies, in a cognitive view, are summarized in an overall final statement that the translator's effort should be guided toward producing a similar metaphorical concept in the TT which is achieved, according to Maalej (2008), through unpacking the SL metaphors into their conceptual counterparts and re-packing the TL conceptual and linguistic counterparts according to the experiential practices of the TL. In case the mapping conditions of metaphors in both the ST and the TT are the same, the translation will result in a similar metaphorical expression in the TT and in case the mapping conditions of metaphors are not the same, usually a different metaphorical expression in the TT, which has the same metaphorical meaning as in the ST, is replaced.

Regarding animal personification, that is in fact a single-word metaphor, where the animal metaphors are identical in the two languages, the task of the translator is easy; keeping the same animal meets the goal. That is, the identical image is easily conveyed by choosing the same animal in the TT. However, where the animal in the SL carries a different or opposite connotation in the TL, for example, an animal with a negative image in the SL, whose TL equivalent is positive, keeping the same animal in a translation leads the TT reader to make false assumptions about the meaning. The reader may interpret an image differently from or, even worse, contradictorily to what is really intended by the original author. Consequently, the authors' intention of choosing animals which are compatible with their conventional, metaphorical meanings is violated. The translators should do their utmost to look for a proper pattern of translation in order to retain the same image of the ST in the

TT; as an example, *horse* in English can be replaced by *cow* in Persian where the sense of 'eating much' is represented by different animals in the two languages. This procedure preserves the animal image in the SL and fidelity is not jeopardized. Besides, the SL author's intention of the planned choice of animals, in accordance with their meanings in the SL culture, is understood by the TT reader. But it should be kept in mind that this strategy (*replacement*) in case of differences might be criticized for one shortcoming that is that the TT readers will remain unfamiliar with the peculiarities and culture of the SL.

The pattern of *replacement*, modeled from metaphor translation strategies, can be proposed for rendering an animal with a different or opposite image in the TL. There are cases for which no equivalent may exist in the TL. Here, the three following methods, adjusted with metaphor translation strategies, may be suggested:

- Translation of personification to simile. By this method, the animal remains the same in the TL and a proper modifier is added. Put in another way, a word (mostly, an adjective) which contains and highlights the characteristics attributed to the animal in the SL is added to the animal term; hence, the animal term and the modifier structure the TT equivalent term. By adding a modifier to the SL entity the translator can prevent the reader from adding some specific connotations to the SL entity or creating different (unrelated or, even worse, contradictory) images from what the author of the original intended to convey. In case of translating animal personification, it happens when one animal is personified in L1 but has no personifying characteristics in L2 or its personifying characteristics are different. This pattern is practical when an animal personification is used in the text in order to refer to a person attributed to the same character represented by the animal. For example: I told the *pig* to look for a solution where *pig* refers to 'a clever person' in this text, while in Persian this animal has no image of 'intelligence'; the ultimate image of *pig* in Persian is 'a wicked person'. Hence, the translator's task is to add the modifier 'clever' in order to prevent the TT reader from extracting the wrong interpretation. The output will be /man be khook-e zirak goftam be fekr-e chareh bashad/ (I told the clever pig to look for a solution).
- Literal translation and explaining the ST personification in the footnote. Here, the animal remains the same in the TL and what that animal metaphorically means in the

ST is explained in the footnote. The strong point of this strategy is that the TT reader gets familiar with the SL cultural and metaphorical knowledge; however, it is criticized for causing interruption in the flow of the text as a translator's footnote is perceived as breaking down the translator's invisibility and should be used with great parsimony.

- Conversion of personification to sense. Where the ST personification is different or does not exist in the TL, it might be substituted for the metaphorical meaning of the personification. Consider the following example:

He deceived all the girls. *The goat* does not intend to stop this attitude.

The animal *goat*, in English, represents an unpleasant, sexually active male. This image cannot be portrayed by *goat* for the Persian readers. In case no other animal in the TL can convey the same meaning as in the ST, the translator can resort to sense, as in:

He deceived all the girls. The lecher does not intend to stop this attitude.

Regarding the abovementioned models of translation, we selected Orwell's *Animal Farm* (a novel whose major characters are animals) to see how the animals have been translated into Persian and Portuguese. In the following chapter, the applied materials and method for this project will be explained.

3 CHAPTER THREE: METHODOLOGY

3.1 Overview

Since this study was descriptive, the researcher dealt mainly with books and dictionaries. The procedure taken here in this study was an analytic comparison of the data gathered by the researcher in English, Persian, and Portuguese works selected for this purpose.

3.2 Materials

For the first phase of the study the following books were studied: *Speaking of Animals: A Dictionary of Animal Metaphors* by Palmatier (1995) (based on English animal metaphors, their meaning, and source), Partovi-Amoli's (1994) *ریشه‌های تاریخی امثال و حکم* /risheha-ye tarikhi va amsal-o hekm/ (the historical sources of apothegms); Amini's (2010) *داستانهای امثال* /dastanha-ye amsal/ (the stories of proverbs); and Rahmandoust's (2010) *فوت بکوزه گری* /foot-e koozegari: masalha-ye farsi va dastanha-ye an/ (blow on pottery: Persian proverbs and the stories). We were after the source of animal metaphors in historical stories of proverbs and sayings; how they come into being was the basis for the comparison.

The materials supporting the second phase of the study were gathered from English, Persian, and Portuguese dictionaries. The English dictionaries employed were *Oxford Advanced Learner's Dictionary* (1993); *Speaking of Animals: A Dictionary of Animal Metaphors* by Palmatier (1995); and *Webster's Online Dictionary*, Rosetta Edition (2005). The Persian dictionaries were *فرهنگ فارسی دکتر معین* /farhang-e farsi-e doctor moin/ (Dr. Moin's dictionary of the Persian language) by Moin (1974); *فرهنگ زبان فارسی امروز* /farhang-e zaban-e farsi-e emroz/ (dictionary of the modern Persian language) by Sadri Afshar, Hokmi and Hokmi (1990); and *فرهنگ نامه جانوران در ادب فارسی* /fahangname-ye janevaran dar adab-e farsi/ (dictionary of animals in Persian literature) by Abdollahi (2003). The Portuguese dictionaries were *Grande Dicionário da Língua Portuguesa* (1986) and two online dictionaries: *Dicionário Houaiss da Língua Portuguesa* (2000)¹ and *Dicionário Priberam da Língua Portuguesa* (2010). The other sources of the study was

¹ The full licenced version of the University of Aveiro

George Orwell's *Animal Farm* (1945) along with its six Persian translations: two titled *مزرعه حیوانات* /mazrae-ye heyvanat/ (the farm of animals) by Noorahmar (1983) and Hosseini and Nabizade (2003), and four titled *قلعه حیوانات* /ghale-ye heyvanat/ (the castle of animals) by Amirshahi (1982), Firoozbakht (1992), Akhondi (2004), and Jadidi and Mohammadi-Asiabi (2004); and four Portuguese translations: three of them were titled *O Triunfo dos Porcos* (the victory of pigs); two were translated by Antunes (1976) and Esteves (1996) and one appeared in comic strips, adopted by Giard and Marc (1986) from a film, based on Orwell's *Animal Farm*, and edited by Meribérica and Liber (1986). The most recent translation (by Faria, 2008) was titled *A Quinta dos Animais* (the farm of animals).

As the researcher did not consider the Persian and Portuguese dictionaries sufficiently illustrative to sustain argumentations for this phase of the study, she considered it necessary to conduct a survey among Persian and Portuguese participants, by means of questionnaires. The respondents were asked to write about the figurative meaning and use of animal terms used in Orwell's *Animal Farm*, in their culture.

3.3 Procedure

This research was a descriptive analysis consisting of two phases, in an attempt to answer the two main questions of the study.

The first phase was, in fact, the basis for the second phase; it was an investigation to support or reject the claims on translatability of animal metaphors, narrowing down the study to the two languages of English and Persian, because the study of all languages through a single thesis is definitely impossible. However, the results can be generalized to cover the other languages. The Portuguese language was also included in the second phase of the study as a transition language on the basis of high/low context culture content, as explained in the Introduction: section 1.3.

The Great Chain of Being and its third component *The Nature of Things* (Lakoff & Turner, 1989), and also *Metaphorical Highlighting* (Kövecses, 2002) and *The Maxim of Quantity* (the fourth component of the metaphor *the great chain of being*) formed the frameworks of the study. *The great chain of being* describes how things are related to each other in the world and how human attributes and behaviors can be conceived through animal features.

The nature of things describes how features of animals (habit, size, appearance, and behavior) and also their relationship with people provide a body of knowledge about them. The principle of metaphorical highlighting and the maxim of quantity help in understanding what part(s) of the animal is(are) mapped onto the target concept in a metaphor and; consequently, help in understanding the meaning of the metaphor.

We tried to find as many animal metaphorical expressions as possible which are commonly and frequently used in English and Persian. The choice of animal metaphorical expressions for the study was based on three criteria: 1) The frequency of the animal in metaphors: we narrowed down the study to those animals that are used in a wide range of idiomatic expressions or proverbs, either in English or Persian, or in both languages; that is, the high number of the metaphors with the same animal name was one of the criterion to choose it for inclusion in the study. We noticed that these animals (wild or domesticated) mostly belong to those groups with which we, more or less, have close contact, as our pet (cat, dog, birds...), source of food or other products (fur, leather ...) (sheep, cow, hen, pig...), source of earning money, means of entertainment (monkey, parrot, or the wild animals in the zoo, like lions), etc. 2) The familiarity of the animal: we studied those animals which are not that productive as source of metaphors in English and Persian (like *parrot* metaphors, 3 cases in English and 2 in Persian) but the animal is a popular one. This group also belongs to those animals with which we have close contact, those we see, whether in our surrounding world: zoo, films, or those we hear about them in stories, poetry, etc. 3) The frequency of use of the animal metaphor: the metaphors which belong neither to the first nor to the second group but, as they are regarded as popular metaphors, formed one part of our study. For example, although the metaphor *crocodile's tear*, in both English and Persian, was the only found *crocodile* metaphor, it was chosen because of the popularity of the metaphor; it is frequently used in daily speech or texts. In this regard, we can also refer to the metaphors with animals *bitch* (4 cases), *bat* (4 cases) in English, and *crab* (3 cases) in English and (1 case) in Persian.

For this purpose, we employed *Speaking of Animals: A Dictionary of Animal Metaphors* by Palmatier (1995), a book based on the English animal metaphors, their meanings, and sources. To the best of our knowledge, a source that specifically provides animal-related metaphors does not exist in Persian. Since animal metaphors are mostly linked to proverbs

and folk stories, we studied the Persian proverbs and idiomatic expressions containing animal terms in order to explore how animal metaphors have emerged. The sources were *ریشه های تاریخی امثال و حکم* /risheha-ye tarikhi-e amsal-o hekm/ (the sources of apothegms) by Partovi-Amoli (1994); *داستانهای امثال* /dastanha-ye amsal/ (the stories of proverbs) by Amini (2010); and *مثل های فارسی و داستان های آن : فوت کوزه گری* /foot-e koozegari: masalha-ye farsi va dastanha-ye an/ (blow in Pottery: Persian proverbs and the stories) by Rahmandoost (2010).

The aim was to find all the connections¹ between the animal names and their metaphorical meanings in the two languages. In order to do so, we resorted to the definition of conceptual metaphor by Kövecses (2002), what Kövecses calls *Metaphorical Highlighting* or Lakoff and Turner (1989) call *The Maxim of Quantity* (the fourth component of the metaphor *The Great Chain of Being*). As the target domain is understood in terms of source domain, the constituent elements of target domain consequently correspond with constituent elements of source domain, in what Kövecses (2002) calls it 'mapping'. For example, for the Persian metaphor *he is a dog*, the constituent conceptual elements of *dog* can be listed as "dirty, angry, loyal, guard and protection, humble, and die-hard". But when we understand one term (target domain) in terms of another term (source domain) it is not the case that all the constituent elements of the source domain are mapped onto the target domain, rather the mappings between them is partial. This is in fact the principle of *The Maxim of Quantity* (Lakoff and Turner, 1989) which imposes restrictions on what gets mapped onto what; which animal features get mapped onto which human features). The candidacy of the animal features is based on the context. In short, the principle of *Metaphorical Highlighting* (Kövecses, 2002) helps in understanding what part(s) of the source concept is mapped onto the target concept; consequently, it helps in understanding the meaning of the animal metaphors.

The number of metaphorical expressions found for each animal in each language can be representative of the number of connections between the animal name and its metaphorical meanings, if each expression conveys a distinctive meaning. For instance, 7 English and 3 Persian *eagle* metaphors were found. Each of them represents a different and distinctive

¹ These conceptual *connections* are technically referred to as *mappings* (Kövecses, 2002, p. 6).

meaning in each language; thus, it can be stated that the number of the connections between the animal name and its metaphorical meanings is 7 in English and 3 in Persian. Simply put, *eagle* represents 7 metaphorical concepts in English and 3 in Persian. On the other hand, the number of English *bull* metaphors found in this study is 19, but this does not necessarily mean the number of connections is also 19, since three of the metaphors represent the metaphorical meaning of 'fraud', other three metaphors are associated with the 'stock market', and four are associated with that habit of the animal which usually opens his way through a herd of cattle by force. Hence, some of the metaphors share the same meaning; accordingly, the number of distinctive metaphorical meanings for this animal is 12.

In this phase of the study, 47 animals were studied in 515 English metaphors and 321 Persian metaphors. The number of Persian metaphors is less than the English ones. The reason is due to the aforementioned fact that in Persian we could not find a dictionary like the *Palmatier's* which could provide us with the origin of all the Persian animal metaphors. We resorted to sources presenting the historical origins and stories of proverbs and idiomatic expressions. Unfortunately, they just supply those expressions whose origins are determined; although, we also observed some cases without a reference to their origins. Hence, the Persian sources were not as complete as the English one.

Afterwards, by means of the same English and Persian sources, we investigated the history or folk knowledge based on which those animal metaphors were obtained, in order to find out the origin of these metaphors; whether they are based on physical characteristics, habits, or behaviors of these animal, or other issues such as social or cultural aspects of language are involved. In fact, we aimed to provide some explanation; we were after the source of animal metaphors in historical incidents or historical stories of proverbs and sayings; how they come into being, to better explain the reasons for similarities and differences of the images of the animals in both the English and the Persian culture.

For the second phase of the study, the data were gathered from different English, Portuguese, and Persian dictionaries and extracted from questionnaires.

In dictionaries, for each entry of the names of animals, in addition to the meaning of the word, the characteristics with which the animals are usually personified are also written.

For instance, for the word *donkey*, it is written ‘a stupid or stubborn person’. It should be noted that the dictionary does not mention such characteristics for all animals, because not all animals have special established personifying characteristics.

The first step taken by the researcher was to make a list of the animals portrayed in *Animal Farm* (Orwell, 1945) and the characteristics of the animals. These characteristics were determined after a complete study of the book, using what each animal does and how it behaves. By analyzing the similarities and differences between animal characteristics in *Animal Farm* and animal personifications in Persian and Portuguese, some strategies were offered for translation in case of differences. These strategies might help translators to take the differences into account when translating from English into Persian/Portuguese or vice versa.

We made another comparison between English readers’ expectations and the characteristics with which the animals are represented in *Animal Farm*. Although what is generally expected in this case is that there are no differences between English readers’ expectations and the characteristics of the animals in *Animal Farm*, we still looked for possible differences. If we can find any differences, then the strategy that is given for the translation of animal terms in the case of differences will be different.

The three English dictionaries were investigated. The information mentioned for every animal of the list in the dictionaries was studied and the personifying characteristics, if any, were written down and then represented in tables. In order to minimize the number of tables and summarize the collected data, we put the information of all three English dictionaries in one table with each column representing the information of one dictionary and the extreme right hand column bearing the combination and the summary of all the three dictionaries titled under “the English readers’ expectations”.

We found the tables too complicated for analysis, as for each animal there is a long list of characteristics collected from the sources. In order to simplify the analysis and allow for comparison, the information of all dictionaries in each language were combined and the redundant characteristics were deleted.

We noticed that while most of the descriptives are adjectives, some are nouns, phrases, or even sentences. We tried to homogenize the descriptives, in all the tables, in one form of

speech; either noun or adjective; but, sometimes this was impossible; in some cases representing one in the form of the other (altering noun to adjective or vice versa) was thought to destroy the descriptive. Hence, we decided to leave them intact.

We also intended to summarize the list in a way that all the attributes and the personifying characteristics which belong to the same semantic field and fall under a single common category be presented under one umbrella term (a word that provides a superset or grouping of concepts that all fall under a single common category)¹. That is, if possible, the words of more particular characteristics are grouped under a general or super-ordinate term². For example, for the animal *sheep* some of the attributed characteristics are: `obedient`, `tame`, `innocent`, `sacrificing`, and `meek`. All these words share at least one semantic component and they can fall under the category `docile`.

The most general or super-ordinate term which contains the features of the other members of the group is primarily chosen from among the referred characteristics in the sources and if such a word does not exist in the list of the words of the same semantic field, WordNet or thesaurus³ is consulted to find the proper umbrella term. This step of summarization was flawed due to the fact that the result of this generalization decreases the precision of the analysis. For example, for the words `young`, `weak`, `timid`, `dependent`, and `shy` attributed to animal *chicken*, the umbrella term `juvenile` was adopted. But, we noticed that in some cases this method does not convey the exact metaphorical meaning of the animal and some of the super-ordinate terms fall outside the intended concept. As an example, we can refer to the metaphor *chicken*, in Persian, which refers to `a person who is timid and lacks courage`, regardless of his age, while the word `juvenile` primarily means `young` and the first meaning that this attribute brings to mind is `youth of the person`, in stead of its `timidness`.

¹ <http://encyclopedia.mitrasites.com/imgs/umbrella-term.html>

² It is worth mentioning that the selected umbrella term is usually subjective, as in a group of meaningfully related words one may choose one word as the dominant element and somebody else agrees on a different word.

³ It is a large lexical database of English in which meaningfully related words are grouped into sets of cognitive synonyms, each expressing a distinct concept. WordNet resembles a thesaurus, a dictionary which groups words together based on their meanings (<http://wordnet.princeton.edu/>).

Also, because the attributes are in some cases positive, in some negative, and in some apparently neutral, we believe it would be appropriate if we arrange them from the most salient characteristics to the least salient ones, that is if a particular incident is found more frequently than the others it is considered the more salient and vice versa. In some cases we had to consult our intuition to identify more or less outstanding descriptives; the consequent subjectivism was something we factored in to our study.

As a result, the extreme right hand column of the English table was titled under “the English readers’ expectations”. This information helps to come to a general idea given by the dictionaries about the characteristics with which each animal is personified in English.

The same procedure was followed for Persian and Portuguese, i.e. the Persian and Portuguese dictionaries were studied, and the personifying characteristics of each animal were represented in the tables. For these two languages there are also tables demonstrating the data collected from the responses to questionnaires.

The questionnaires consisted of the name of the animals in *Animal Farm*. The respondents to the questionnaires were selected based on a stratified sampling. That is, the participants were divided into homogeneous subgroups based on “language/culture” and “educational level”. After singling out this stratification, the participants were randomly selected (a simple random sampling) within 3 pre-established groups (each consisting of 30 persons). Each group belonged to a different educational level: Basic (illiterate or people with elementary school), Secondary (students of the secondary school or those with a school leaving diploma), and Higher (people with higher education degrees). Accordingly, the Persian questionnaires were distributed among 90 Persian participants (30 Basic, 30 Secondary, and 30 Higher) and the Portuguese questionnaires among 90 Portuguese participants (30 Basic, 30 Secondary, and 30 Higher). This number of contributors was considered sufficient to provide a grounding representation of a general group. The sampling stage was considered unnecessary.

The respondents were asked to write, for each animal, as many personifying characteristics as they know along with some examples in forms of idioms, proverbs, or wise sayings, for the purpose of discovering all the other characteristics probably new or not found in the Persian and Portuguese dictionaries or among the personifying characteristics referred to

by the respondents.

Here again not all the individual tables are shown in the text. Thus, for both the Persian and the Portuguese language there are two tables, one representing the information extracted from the dictionaries and the other, the information from the responses to the questionnaires.

Afterwards, the Persian information (from the dictionaries and questionnaires) was put in one table, the extreme left hand column representing the information from the three Persian dictionaries, the middle column bearing the information from the responses to Persian questionnaires, and the extreme right hand column titled under “the Persian readers’ expectations”, an endeavor to combine and to summarize (carried out in the same manner as for English) the two columns on its left (Persian dictionaries and Persian questionnaires). The same procedure was applied to the Portuguese information. These tables help to predict the expectations of the Persian and Portuguese readers about the personality of the animals in the event of reading the *Animal Farm* translations.

The last condensation was implemented by putting the three extreme right hand columns of the three English, Persian, and Portuguese tables titled under “the English, Persian, and Portuguese readers’ expectations” in one separate table. The comparison of the information of each column with the information in the table thus providing the characteristics of animals in *Animal Farm* shows whether the readers expect the same personality for the animals in these languages or their expectations are different. The discussion of comparisons and the conclusions will follow in chapter four.

4 CHAPTER FOUR: DATA ANALYSIS AND DISCUSSION

4.1 Overview

We assume that the physical characteristics, behavior, and habits of some animals can be a starting point for animal metaphors but they cannot always be the origin of metaphorical concepts of animal terms; otherwise, the figurative meaning of some animal names would not differ from one language to another. The centrality of this issue begs repetition of the question: the animals are the same, so why does the metaphorical meaning of some animals vary from one culture to the other? To test this hypothesis, the origins of animal metaphors were traced through the comparison of animal metaphors in the two languages of English and Persian.

The results of the first phase of the study paved the way for the second phase of the study aiming at focusing on translation of animal personification. It is assumed that if the image of an animal is different in two cultures, this difference should be taken into account in order to adopt the appropriate animal terms in the translation from the SL into the TL, when the personification of the animals is based on the specific images they represent in each language, which may vary from one language to the other.

4.2 The sources of Animal Metaphors in English and Persian

In this section, an attempt is made to provide some explanation for the existence of similarities and differences of the images of the animals in the English and the Persian culture. For this purpose, we highlight the animals involved in English and Persian metaphors¹. Through analysis of the metaphorical expressions and a comparative study of the animal metaphors, we expect to understand what motivates the metaphorical meaning or interpretation of animal metaphors.

For English, the Palmatier's dictionary of animal metaphor (1995) and for Persian the three

¹ In this phase of the study, similes were also studied because metaphor is in fact a condensed form of simile, in which the similarity marker is deleted (implicit). Besides, similes are more easily interpreted as they explicitly signal the ground of comparison between two entities whose likeness are non-obvious.

following sources of historical stories of Persian proverbs and sayings were used: ریشه های /risheha-ye tarikhi-e amsal va hekam/ (the historical sources of apothegms); داستانهای امثال /dastanha-ye amsal/ (the stories of proverbs); and فوت کوزه گری: مثل های فارسی و داستان های آن /foot-e koozegari: masalha-ye farsi va dastanha-ye an/ (blow on pottery: Persian proverbs and the stories), by Partovi-Amoli (1994), Amini (2010), and Rahmandoost (2010), respectively.

The collected data is represented in Appendix A¹ (Appendix A.1: English Animal Metaphors and Appendix A.2: Persian Animal Metaphors), on the CD.

The animal metaphors, which were studied in this phase of the project, were chosen based on three criteria: frequency of the animal in the metaphors, familiarity of the animal, and frequency of use of the metaphor. Meanwhile, those metaphors in which the animal terms have not been used, rather some parts of the body or some of their attributes or habits have been mentioned, were also considered, like the metaphor *he has hidden his head into his shell* in Persian; the reference is to animal *turtle*. Also, metaphors based on animal sound verbs were included, like the metaphor *to bark at someone* existing in both English and Persian, which has a reference to the animal *dog*, or the expression *to bill and coo* in English, for young lovers to kiss and care for each other amorously while whispering sweet things in each other's ear, which has a reference to the animal *dove (pigeon)*. For showing affection and love to each other doves and pigeons rub their beaks or bills together and make soft murmuring sounds (coo) (Palmatier, 1995: 26).

The metaphors containing the name of the animals which are used somewhat interchangeably or belong to the same family were considered together, such as *dove* and *pigeon*; *rat* and *mouse*; *cock* and *rooster*; *monkey* and *ape*; *toad* and *frog*; and *donkey* and *ass*.

We also included those metaphors which refer to a special species of one animal; like the metaphor *a river rat* which is applied to somebody who fishes from the banks of a river, rather than from a boat. People who do it are likened to the large brown rat, which lives

¹ The underlined parts in the explanation column are metaphors.

near water, such as a river, and feeds on fish and other small animals (p. 322)¹. It can also be exemplified in *a pack rat* (p. 280) which refers to a person who collects useless items and never throws any of them away. The wood rat of the southwestern United States is known as *a pack rat* because it collects all sorts of things in its nest. Human *pack rats* collect and hoard worthless items such as wrapping paper, plastic bags, aluminum foil, and string, and refuse to give them up, even at spring cleaning time.

All in all, the number of animals being studied in this phase of study was 47 and the number of the decoded animal metaphors was 515 in English and 321 in Persian. The number of metaphorical expressions (with a distinct meaning) for each animal found in this study is representative of the number of connections between animal names and the metaphorical meanings which are recognized for each in both languages (Table 4.1). For instance, there are 7 English and 3 Persian 'eagle' metaphors, each representing a different meaning in each language; accordingly, the number of the metaphorical meanings of the animal is 7 in English and 3 in Persian.

Table 4.1. Number of connections between animal terms and their metaphorical expressions in English & Persian

No.	Animal	English total metaphors	Persian total metaphors	No.	Animal	English total metaphors	Persian total metaphors
1	Ant	3	8	24	Fly	5	5
2	Bat	4	0	25	Fox	11	4
3	Bear	13	4	26	Goat	4	10
4	Bee	8	1	27	Goose	9	0
5	Bird	20	3	28	Hen	9	9
6	Bitch	4	0	29	Horse	32	14
7	Bug	13	0	30	Lamb	7	2
8	Bull	19	0	31	Lion	17	14

¹ As the only English source for this part of study is Palmatier's dictionary of animal metaphors, hereafter, for English metaphors, the author's name (Plamatier) and the year (1995) are not mentioned and we refer only to the page of the book.

No.	Animal	English total metaphors	Persian total metaphors	No.	Animal	English total metaphors	Persian total metaphors
9	Camel	2	16	32	Monkey/Ape	18	2
10	Cat	37	14	33	Mouse/Rat	25	10
11	Chicken	14	2	34	Owl	5	2
12	Cock/Rooster	9	6	35	Ox	4	3
13	Cow	8	17	36	Parrot	3	2
14	Crab	3	1	37	Pig	17	2
15	Crocodile	1	1	38	Rabbit	11	3
16	Crow/Raven	9	11	39	Sheep	13	2
17	Dog	47	45	40	Snake	9	14
18	Donkey/Ass	11	50	41	Sparrow	1	5
19	Dove/Pigeon	10	3	42	Tiger	8	0
20	Duck	4	1	43	Toad/Frog	4	4
21	Eagle	7	3	44	Turkey	6	1
22	Elephant	6	6	45	Turtle	0	3
23	Fish	24	5	46	Wolf	11	12
				47	Worm	9	1
Total						515	321

Different metaphors with the same animal term were found in each language: 1) some of the metaphors are based on the same source and they carry the same metaphorical meaning; the difference is just in the metaphorical expression, like the English metaphor *to snake your way* (p. 354) and *to be snakelike* (p. 355); both expressions refer to characteristic of snakes, which do not have legs, so they move by twisting and turning. The pattern of movement is referred to be narrow and winding for a line of animals or people, or a road or river, to wind its way toward its destination. 2) Some metaphors are based on the same origin but carrying different metaphorical meaning, like the English metaphor *a lost sheep* (p. 338) which refers to a person who has strayed from the teachings of his

religion, and the English metaphor *to separate the sheep from the goats* (p. 341) which means to distinguish good from evil; both have the same basis, which is a religious (biblical) origin, but they convey different meaning and application. Some *ant* metaphors, in Persian, are based (explicitly or implicitly) on the same source (size) and convey the same meaning (smallness), but the metaphorical expression and the application (the meaning of the whole expression) are different: *اسب و استر می جنگند، مورچه زیر پا له می شود* /*asb-o estar mijangand, moorche zir-e pa leh mishavad*/ (the horse and the mule fight, the ant is crushed under the feet) (Rahmandoost, 2010: 129); *در خانه مور شبمی افتاده است* /*dar khaneh-ye moor shabnami oftadeh ast*/ (in the ant's house, one dew has dropped) (Rahmandoost, 2010: 511); *رد پای مورچه را از رو چینی برمی دارد* /*radd-e pa-ye moorche ra az roo chini barmidarad*/ (he removes the ant's footprint from the porcelain) (Rahmandoost, 2010: 939); or *monkey* metaphors in English based on the behavior of animal: *monkey see* (p. 93); *a grease monkey* (p. 174); *a little monkey* (p. 240); *to monkey around* (p. 257), and so on. Monkey is an animal that delights in tormenting other monkeys- attacking them, stealing from them, and mimicking them. In the zoo, they jump up and down, climb on the monkey bars, rattle their cages, throw bananas, and generally make a mess of things. 3) In some cases, one metaphoric expression presents different meanings; e.g., *a bear* in English has three meanings: a) a stock bearer; b) pessimist; and c) a police officer (pp. 18-19). In Persian, we can exemplify the metaphor *گرچه رقصانی* /*gorbeh raghsani*/ (dancing the cat) (Partovi-Amoli, 1994: 860) with two meanings: a) fool and childish actions and b) to block or delay the affairs intentionally.

4.2.1 Data Analysis

In this study, in analyzing what motivates animal-related metaphors in both the English and the Persian languages, 21 sources were found; they are classified under three categories:

- *Animal characteristics, traits, or parts*: habit, behavior, shape, size, and power
- *Language-specificity*: poetry, rhyme, alliteration, euphemism¹, intensifier,

¹ Euphemism is considered a language-specific source. Because the word euphemism which comes from the Greek word εὐφημία (euphemia), means “the use of words of good omen”; hence, the choice of vocabulary in a euphemism is specific to language.

prompted word, importation

- *Culture*: event, saying, fable, story, religion, belief, folklore, game, and tradition

The sources and the number of their application are presented in Appendix B (Appendix B.1: Sources of Animal Metaphors in English and Appendix B.2: Sources of Animal Metaphors in Persian), on the CD. They have been ordered from left to right from the sources with the highest frequency toward the lowest frequency. The number of total metaphors (English: 515, Persian: 321) is less than the total number of possible sources (English: 540, Persian: 360) since in some cases one metaphor is based on more than one source; for instance, the English metaphor *the dogdays of summer* is based on two sources: the animal's behavior and people's belief. The metaphor means the hot, humid days of July and August; any period of inactivity or business slowdown. The Romans believed that the rising of the Dog Star (sirius) just before sunrise in early July increased the heat of the sun during the rest of that month. Strengthening the metaphor was the fact that dogs sometimes went mad during that period of time. In modern times, the Dog Star now rises in August, and the metaphor has been broadened to include any period during which business is slow and people and dogs are inactive (p. 144).

Eight of the sources (rhyme, alliteration, prompted word, imported, folklore, intensifier, euphemism, and story) were found only in English and one source (tradition) only in Persian. The most productive origins in English are "saying" (160 (29.63%)), "habit" (110 (20.37%)), and "behavior" (97 (17.96%)). In Persian, the most productive origins are "habit" (92 (25.55%)), "saying" (65 (18.33%)), and "behavior" (53 (14.44%)).

In the following, a brief definition (taken from an online dictionary¹) of each animal source is provided, along with some examples. The number of metaphors based on each source is also presented for both languages.

1) Habit

110 English and 92 Persian animal metaphors emerged based on the habits of the animals; that is, being in close contact with animals, we acquire some information about the inborn or inherent qualities of an animal that forms its essential characteristics, based on which

¹ <http://dictionary.reference.com>

animal metaphors are drawn. For instance, the metaphor *to make a pig of yourself* (p. 250) refers to that habit of pigs which is to eat and drink excessively, or the metaphor *to eat like a pig* (p. 133), besides referring to the voracious appetite of pigs, it has a reference to the manner of their eating: they gulp down their food, make loud noises, and create a mess. The metaphor *a rabbit* (p. 311) takes the productivity of the rabbit (a prolific breeder) as a salient characteristic. Human *rabbis* are couples who produce about one child per year. In Persian, we can refer to the expression همه جستند لاک پشت هم جست /hame jastand lakposht ham jast/ (everybody jumped; the turtle also jumped)¹ (Rahmandoost, 2010: 1081). Turtle is a very slow walking animal and cannot jump. This expression is used when an incompetent person accompanies a group of competent people and wants to participate in something that he is incapable of doing.

2) Behavior

97 metaphors in English and 53 metaphors in Persian were formed based on the behavior of the animals; that is, how an animal may frequently react and respond to some stimuli in a particular situation. The metaphor *to go like a bat out of hell* (p. 234), which means to leave a place suddenly or rapidly, motivated from the behavior of bats. They spend their days, hanging upside down in a dark cave and their nights, flying nonstop in the dark sky. They seem to loathe the light. They would react quickly if they flew too close to the fires of Hell. The Persian metaphor کینه شتری /kineh-ye shotori/ (a camel-like spite) (Partovi-Amoli, 1994: 567), which means an enduring hatred, originated from the fact that camels are of great lust in mating time and if anybody disturbs a camel while mating, the camel, in order to lessen its anger, waits for a proper time to take serious revenge on the offender. The English metaphorical equivalent for this metaphor is *elephants never forget*.

3) Shape

By shape, we mean the outward appearance of the animal. 39 metaphors in English and 12 metaphors in Persian were found based on this formation. The metaphor *eagle-like nose* exists in both languages. The eagle's upper beak is much longer and curves down over the bottom beak, like a giant hook (Palmatier, 1995: 130). It is applied as a pejorative

¹ The part in quotation is the transliteration and the part in round bracket is the literal translation of the Persian metaphor.

description for (a person with) a hooked nose; for humans, the nose points towards the upper lip in the same manner.

4) Size

15 metaphors in English and 25 metaphors in Persian have a reference to the size of the animal, either large or tiny. *Antlion* (p. 86), for example, is the name of the larva of the four winged fly. It is so called since it feeds on ants that fall into the pit that it digs into the sand or mud, and it has got the suffix `lion´ because of its size. In Persian, also, there is a metaphor like this in which the name of an animal is the combination of two animal names: شترمرغ /shotormorgh/ (camel + hen), which is a name for `ostrich´. The prefix `camel´ is applied for the large size of the animal. Another example is خرمگس /kharmagas/ (donkey + fly) in Persian (Rahmandoost, 2010: 251) and its equivalence in English (*horsefly*); they are both the name of a large fly. In Persian, donkey is the basis of many metaphors indicating the large size of the element, such as خریچول /kharpool/ (donkey + money, which means `rich´), خرزور /kharzoor/ (donkey + power, which means `strong´), خرکار /kharkar/ (donkey + work, which means `hard-working´), and so on.

5) Power

The physical strength of an animal, either powerful or weak, is the basis of some metaphors (6 metaphors in English and 11 metaphors in Persian). *A bear of a man* (p. 18), which means a huge and strong man, refers to the size and strength of bears. In Persian, the metaphor کار هر کس نیست خرمن کوفتن، گاو نر می‌خواهد و مرد کهن /kar-e har kas nist kharman kooftan, gav-e nar mikahad-o mard-e kohan/ (not everyone can do threshing; it needs an ox and an experienced man.) refers to the great strength of an ox. It means big and important tasks must not be offered or delegated to an incapable person (Rahmandoost, 2010: 799), they must rather be given to an important or capable person.,

6) Event

43 metaphors in English and 25 metaphors in Persian originated after a particular occurrence; something occurred in a certain place or in a particular time. Among them, we can refer to the English metaphor *let the cat out of the bag* which means to unintentionally reveal a secret. The secret that was unintentionally revealed was that the pig that somebody

thought he was buying in a sack was really a cat that has been substituted by an unscrupulous seller. When the buyer opened the bag to check on the validity of the purchase, they accidentally let the cat out the bag, and once the cat was out the bag the deception was out in the open (p. 231). Persian metaphor کله گرگی/kaleh-gorgi/ (the wolf-head), signifying an authorized or strong document, is based on this source. Once a shepherd could kill a wolf and save the herd; he put the wolf's head on the top of his stick and went to the other herds to show off his victory and courage and be rewarded by the other shepherds because from then on the other herds would be safe. The reward that he received was a sheep and it was called *wolf-head* (Partovi-Amoli, 1994: 836).

7) Saying

An expression of wisdom, especially a proverb or apothegm, is said and forms a metaphor. The majority of English metaphors (160 cases), in this study, are based on this source and in Persian, after the source "habit"; this source was the most productive (65 metaphors). As an example, the metaphor *chicken scratches*, which means illegible handwriting, is a saying based on the fact that a page of illegible handwriting looks like a plot of barnyard ground that a flock of chickens has tracked up all day while scratching for food (p. 78). In Persian, the metaphor گرگ باران دیده/gorg-e baran dideh/ (a rain-seen wolf), which means an experienced and skilled person, is based on this source. The English metaphorical equivalent is *an old fox understands a trap*. It is said that the wolf's offspring is usually afraid of rain and does not leave the den in rainy weather even when it is hungry or thirsty. Some believe that the word is not باران /baran/ (rain), but بالان /balan/ (trap); accordingly, the correct expression is *the trap-seen wolf*. If a wolf can save itself from a trap, it tries not to be trapped again in the same trap. It is thought that /balan/ changed to /baran/ by common people not knowing the meaning of the former (Partovi-Amoli, 1994: 870).

8) Fable

Fable is a short tale to teach a moral lesson; animals or objects are used as the characters of the story. 17 metaphors in English and 16 metaphors in Persian were observed in this study, originating from fables, usually Aesop's¹. We can refer to the metaphor *to nourish a*

¹ Greek writer of fables

snake in your bosom, which exists in both languages. The expression derives from an Aesop fable about a farmer who put a frozen viper inside his shirt to revive it. When the snake revived, it rewarded the farmer by biting him (pp. 108-109). The expression means to do a favor for somebody only to be rewarded with ingratitude and treachery.

9) Story

By stories, we mean any narrative (except fables), either true or fictitious. The metaphors based on this source are 4 in English and zero in Persian. A *lady-or-tiger situation* is a metaphor emerged from the short story entitled *the lady or the tiger*, by American author Frank Stockton in the 19th century: a condemned suitor of a king's daughter was forced to choose between door number one and door number two. Behind one door was his lady love and behind the other was a tiger. The metaphor refers to a situation that is full of danger; the wrong choice can lead to disaster (p. 226).

10) Religion

Religious ideas, beliefs, and practices, or statements directly extracted from the holy books, have led in some metaphors; in this study, 8 English and 14 Persian metaphors were detected. The metaphor *to go from hero to goat* (p. 190), that means to go from success to failure, refers to the biblical scapegoat on whom disgrace and exile are bestowed. In Iranian religion (Islam) dog's saliva is considered dirty and anything contaminated by that is also impure. Hence, we observe many *dog* metaphors are based on this religious belief, as in *آب دریا از دهان سگ کثیف نمی‌شود* /*ab-e darya az dahan-e sag kasif nemishavad*/ (the sea does not get dirty with a dog's mouth). This expression means an honorable and celebrated person is never degraded with unfounded accusations (Rahmandoost, 2010: 13). Its English metaphorical equivalent is *the sun loses nothing by shining into a puddle*.

11) Belief

Beliefs, ideas, principles, or anything accepted as true form some metaphors. We observed 9 English and 8 Persian metaphors based on this origin. Leaving a failing cause or enterprise is expressed metaphorically *like a rat leaving a sinking ship*. In the 16th century, it was believed that the rats could sense the impending fate of a ship or a building. Their early departure was a useful sign to humans, but in metaphor, people who leave failing

campaigns or businesses are regarded as deserters, traitors, or cowards (p. 237). A Persian metaphor based on belief can be exemplified as *پیه گرگ به خودش مالیده* /*pih-e gorg be khodash malideh*/ (he has rubbed wolf's tallow on himself) (Rahmandoost, 2010: 314). It refers to a person whose behavior and action repel the others. In the past, they believed that if wolf's tallow is rubbed on somebody, he will be hated by the others from then on. Therefore, if they wanted somebody to be hated by others they would do it secretly.

12) Poetry

Some expressions, mentioned for the first time by poets in their poetry, became popular and were used as metaphors. In this study, one English metaphor and two Persian ones get their origin from this basis. The English expression *when pigs fly* or *when pigs have wings* (pp. 410-411), which means never (because pigs never fly nor do they have wings), is based on a line from the poem "the Walrus and the Carpenter" from *Through the Looking Glass*¹ (Palmatier, 1995). In Persian, the metaphor *نکند گرگ پوستین دوزی* /*nakonad gorg poostin-doozi*/ (the wolf does not make sheepskin-cloth) has been derived from a poem². The expression means do not expect good from bad people (Rahmandoost, 2010: 977).

13) Rhyme

In some metaphors, the presence of the animal in the metaphor is just for the sake of creating rhyme. This case was observed only in English (4 cases). For instance, 'bug' in the metaphor *to be as snug as a bug in a rug*, which means to be warm, comfortable, and contented, was probably selected for the metaphor only for the rhyme with *snug* and *rug* (p. 357). For the metaphor *a legal eagle*, which means a lawyer, Palmatier believes that the metaphor owes its existence more to the rhyme than to any resemblance between eagle and lawyer (however, lawyers must have *an eagle eye* for details) (p. 231).

14) Alliteration

Copycat (i.e., a mimic or impressionist) is an example of a metaphor in which the cat appears more for the alliteration than for the sense (p. 92); that is, the repetition of the

¹ Carroll, L. (1871). *Through the Looking Glass*. England: Macmillan & Co.

² Saadi Shirazi, A.M. (1295 Ad). *The Gulestan*.

initial letters of the two words `cat` and `copy` is the reason behind the collocation of these two words in this expression. Unlike monkeys or parrots, cats are not good mimics of others and show little interest in copying the gestures or sounds of humans. This metaphor was the only observed case based on this origin.

15) Folklore

Folklore is a tale or legend which is attached to a particular place, group, activity, etc. The only folklore-based metaphor was *a cat has nine lives*. As stated by Plamatier (1995), the notion is part of medieval folklore, probably based on the fact that cats are curious and hardy animals: they are suspicious of everything, get into a lot of trouble, and they always manage to land on their feet when they fall (p. 186).

16) Game

We also observed some metaphors based on an amusement or pastime, or the material or equipment used in playing certain games (1 in English and 2 in Persian). We can exemplify the metaphor *in a pig's eye* (it means no way! never! not on your life). According to Palmatier, *Pig's eye* may be a reference to a parlor game similar to `pin the tail on the donkey`. In both cases, the participant is blindfolded, spun around three times and told to locate an animal part on a picture hanging on the wall (the donkey) or drawn on the floor (the pig) (p. 210). In Persian, *بز بیاری* /bozbiari/ (goat-bringing), which means unexpected bad luck that ruins all the plans, has derived from a card game called *سقاپ* /seghap/; the loser has the goat card in his hand (Partovi-Amoli, 1994: 192).

17) Euphemism

Sometimes, in order to prevent offensive or unpleasant words, a less offensive or an indirect word is used. That is seen in the metaphors *to see a man about a dog* and *to water the horse* which are euphemisms applied when somebody wants to urinate (p. 336).

18) Intensifier

In one English metaphor, the animal name plays only the role of a phatic intensifier in order to increase the degree of emphasis or force to the element it modifies: *dog-cheap* which means extremely cheap (p. 118).

19) Prompted word

For the expression *to be ravenous*, Palmatier (1995) states that one would assume that the metaphor is based on the bird's behavior, in watching a raven tearing apart a dead rabbit; but it is not true. The source is the verb 'ravine' signifying to take by force, which has the same origin as *rape* and *rapacious*. (p. 318). The metaphor means having voracious appetite for something, such as blood, food, money, power, sex, etc. The expression was in fact wrongly taken for an animal metaphor, since the intended word was prompted by another word, rather than an animal term. The expression *bullshit* is another example. According to the Oxford English dictionary, *bullshit* is most likely related to the old French *boul*, *boule*, or *bole* which means fraud or trickery. The addition of 'shit' appears to be for emphasis. There are other two metaphors springing from the metaphor *bullshit*: *to bullshit somebody* (i.e., to lie) and *a lot of bull* (a euphemism for *a lot of bullshit*).

20) Imported

Two metaphors, originally belonging to other languages, have been transmitted to English: one is the Chinese proverb: *to be riding a tiger* (p. 321). It means to be in a no-win situation. You cannot parachute to avoid harm. The tiger will attack you if you get off its back and it will eventually devour you if you stay on. That sums up the dangerous situation of the pilot of a passenger plane or the driver of a car or truck whose craft or vehicle, respectively, is out of control. The second metaphor is *a sacred cow*, which has been derived from the Hindu religion. According to the Hindu religion, cow is a gift from God and cannot be killed or eaten. The metaphor refers to a person, a group of persons, institution, idea, belief, or tradition that is regarded as sacrosanct, untouchable, off limits, and above criticism (p. 330).

21) Tradition

Customs and traditions belonging to a particular country, people, family, or institution over a relatively long period can be an origin of metaphor creation. We observed one case in Persian: the metaphor *جلوی کسی گاو به زمین زدن* /*jelo-ye kasi gav be zamin zadan*/ (to kill a cow in front of somebody) is a long time tradition. In order to welcome a very dear person specially coming after a long absence or from a very far place, a sheep or a cow is killed at his feet (Rahmandoost, 2010: 366).

It is noteworthy that the above mentioned origins of animal metaphors were discovered surrounding the English and Persian Languages. As mentioned in the review of literature, Coimbra and Pereira Bendiha (2004) referred to the following sources: stories, customs, experiences, myths, inter-textualities and, in the case of the Chinese language, sound of words like homophony and paronymy¹.

In this study, among the observed metaphors, there were 3 cases in English whose origins were not certain; that is, they were not definitely, clearly, or precisely determined: a) the metaphor *to dog it* (p. 258) which means to do as little as possible to get a job done. Why the dog is the basis for this metaphor is uncertain. b) The metaphor *I'll be a monkey's uncle* (p. 258) which means I'll be damned. How this expression relates to the monkeys, or what the uncle of the monkey will be, is unknown. According to Palmatier, perhaps the speaker, who has just seen or heard something surprising, is comparing himself to his excitable relative, the monkey, which manifests surprise by jumping, chattering, and creating confusion. The initial rhyme of monk-and-uncle is also possible. And c) the metaphor *bear* (p. 18) which means a police officer. It might be postulated that the metaphors with no certain origin might have been imported from other languages.

Unfortunately, we could not find the origin of 12 English metaphors and 33 Persian metaphors; they have been titled in the tables as “no explanation”. We were able to find only the meaning of the metaphors and their applications.

4.2.2 Discussion

Analyzing the metaphoric processes involved in the interpretation of animal metaphors, it was found that animal-related metaphors are categorized into three groups: metaphors based on the animal characteristics, traits, or its parts; language-specific metaphors; and culture-bound metaphors.

The first group is derived from animals' habits, behavior, shape, size, and/or power. For instance, from the pig's unclean habits, the following English metaphors are drawn: *he is a pig* (p. 288); *he is like a pig in clover* (p. 236); *a male chauvinist pig* (p. 251); *a pigpen* (p. 292), and also in Persian: *خوک کثیف* /*khook-e kasif*/ (the dirty pig) and *خوکدونی*

¹ Like “Alliteration” in English

/khookdooni/ (pigpen) (Amini, 2010: 256).

The second group, which is language-specific, are used in poetry, formed to create rhyme, alliteration, euphemism, intensifier, or a metaphor taken wrongly for an animal-related metaphor (prompted word). For this group, take the metaphor *as loose as a goose* or *loosy-goosy* (p.244) as an example. This metaphor which means totally relaxed, both physically and mentally, owes to the rhyme of the bird's name with 'loose'.

The third group is based on tradition, religion, belief, fables, story, saying, folklore, game, or event. For example, the Persian metaphor *هوا گرگ و میش است* /hava gorg-o mish ast/ (the weather is wolf and ewe) is an expression for 'dawn': early morning, when it is dark and light, neither morning nor night. Wolf and ewe are enemies; day and night are opposites (Rahmandoost, 2010: 1092). It refers to a situation when there is a chaos and the people don't know what to do.

The observed total sources based on animal characteristics and traits or animal parts are of 267 (49.45%) frequency in English and 193 (53.61%) in Persian (Table 4.2), while the remaining sources figure 273 (50.56%) cases in English and 168 (46.67%) in Persian. In other words, about half of the sources giving origin to metaphors are a reflection of prototypical actions performed by animals or their physical characteristics and the other half emerged from the other origins.

Table 4.2. Sources based on animal characteristics

Lang.	Sources						
	habit	Behavior	Shape	Size	power	Total	%
E.	110	97	39	15	6	267	49.45
P.	99	46	12	25	11	193	53.61

Having traced the sources of animal metaphors, it is therefore relevant to state that beside the animals' behavior and physical features, culture (Table 4.3) and language specificity (Table 4.4) play an important role in generating some metaphors. Culture-bound sources cover a very much wider area (45% in English and 36.39% in Persian) than language-specific ones (about 2.78% in English and 0.84% in Persian).

Table 4.3. Culture-bound sources

Lang.	Sources										
	saying	event	fable	religion	belief	story	game	folklore	tradition	total	%
E.	160	43	17	8	9	4	1	1	0	243	45.00
P.	65	25	16	14	8	0	2	0	1	131	36.39

Table 4.4. Language-specific sources

Lang.	Sources									
	prompted word	rhyme	euphemism	poetry	alliteration	intensifier	imported	total	%	
E.	4	4	2	1	1	1	2	15	2.78	
P.	0	0	0	2	0	0	1	3	0.84	

Besides these sources, we observed three English metaphors (0.55%) whose origins were not definitely presented; 12 English (2.22%) and 33 Persian metaphors (9.16%) with no explanation about their basis.

As the underlying cultural and language-specific disposition of the metaphors form the sources of a wide range of animal metaphors, it is essential to take them into account more seriously. It suffices to say that they explain why an animal may have different attributes in different languages and cultures.

To sum up, the sources and their percentages are presented in Table 4.5 and Figure 4-1.

Table 4.5. The sources of animal metaphors in English and Persian

Sources	Languages	Number	Percentage
Animal features	E.	267	49.45%
	P.	193	53.61%
Culture	E.	243	45.00%
	P.	131	36.39%
Language	E.	15	2.78%
	P.	3	0.84%
Others	E.	15	3.77%
	P.	33	9.16%

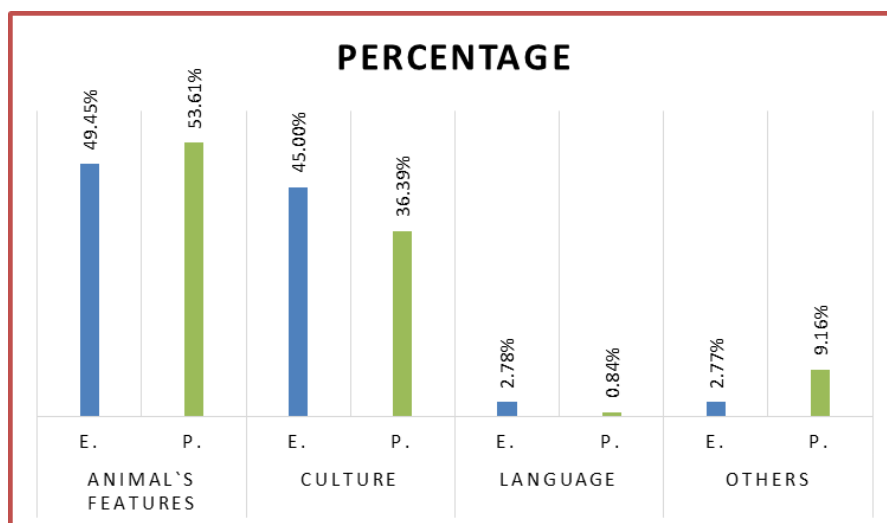


Figure 4-1. Sources of animal metaphors in English & Persian

Here, it was expected that, out of the culture-bound and language-specific metaphors, the remaining metaphors, which are based on animal traits and shapes, should not differ that much in both languages, at least in meaning, since we know animals behave the same all over the world. However, we noticed that among those animal metaphors based on the animals' traits, which are assumed to be based on the same aspect of the five categories of animal traits, there are many cases in which either the selected prominent feature of the animal or the meaning and the idea attached to that feature involved in metaphors vary from one language to the other and this leads to differences in the metaphors of the two languages. It seems that the people of each language, themselves, attribute some characteristics to a certain animal in their culture. For example, the English metaphor *a fish out of water*, which signifies to be totally out of one's element, is based on the animal behavior. The fish's element is water. When it is caught, it flops hopelessly on the ground, because it lacks legs and it cannot extract oxygen from the air (p.148). It is a behavior that stands true for all fish all over the world and it is not just peculiar to a particular fish or particular situation or place. But this metaphor does not exist in Persian or at least no *fish* metaphor has been based on this behavior of the animal in this language.

The animal *goat*, in English, represents an unpleasant, disagreeable male that is sexually active, because of its stubbornness, its lustfulness, and its dirty behavior (it eats anything). However, in Persian, there are no such characteristics attributed to this animal. Therefore,

the connotation of stubbornness and lust is observed in English metaphors but not in Persian. The associative meaning of *dog* as a 'faithful companion' is a foremost attribute of the animal in English; dog in English is usually observed as a pet or a hunting animal. While, in Persian, since dog is considered a dirty animal in Islam, people rarely keep dogs as pets, so the meaning of 'dirtiness' for *dog* is one of its salient¹ features in Persian *dog* metaphors (9 metaphors).

Besides the cases in which one language took some behavioral features of one animal into account and the other language notes the other features, what Kövecses (2002) calls *metaphorical highlighting*, there are also cases in which there are no personifying characteristics mentioned for the animals in either of the languages, like *goose* metaphors in Persian (zero cases) and in English (9 cases) or for *camel* metaphors we found 16 cases in Persian (because of the proximity of this animal and the close contact with it, in the past) and 2 in English, one of which is biblical and the other might be assumed to be imported from other languages into English.

From the nine *goose* metaphors in English, four of them are based on the animal's behavior, habit, or shape: 1) *to give someone a goose* (p. 27), which means to give someone a poke in the bottom (as a goose does to drive away humans). The adult goose is a formidable protector of its young. When humans get too close, it hisses at them, attacks them, and pokes their behind and they run away. Human beings have adopted this behavior to startle other humans, whose sudden inspiration of air resembles the expirational hiss of a goose. *Goose* is also used for accelerating the speed of a vehicle (*goose it*) or for increasing the productivity of a business (by *goosing the sales* or *ratings*). 2) *Goose pimples* refers to bumps appearing on the skin as a result of cold, fright, empathy, or patriotism. The analogy is to the skin of a plucked goose (forming hundreds of little bumps on the skin), whose feathers have been harvested for pillows, for example (p. 171). In humans, the hair on the arms and legs stands on end when a person shivers with cold or fear. 3) *The goose step* (p. 172) means the slow, straight-legged, lock-kneed, high kicking parade step used by military personnel, palace guards, and drum majors. *Goose-stepping* soldiers look like a

¹ Saliency is defined as "the prominence or importance of an attitude in a person's representation of an entity or category" (Ortony et al, 1985, cited in Davies and Bentahila, 1989: 50).

flock of geese marching in union. 4) *What's sauce for the goose is sauce for the gander* (p. 332) means two can play this game: if you (the female) can get away with this, so can I (male). Male and female geese look almost exactly alike, whether on land, or water, on the wing, or on the dinner table, where they are served with the same sauce. As it is noticed, these four *goose* metaphors have been completely originated from goose behavior or shape that stands true for all geese.

Therefore, using the above examples as an illustration, it seems that some attributes of an animal which are prominent in one language but less or even non-prominent in the other languages lead to differences in the metaphors of the two languages. In order to shed light on which features of an animal are (more) prominent in one language but not in the other we analyze those metaphors which are based on animal traits, behavior and shape in both languages (Appendix 1).

In Appendix 1, the cells in green indicate that the metaphors are based on the same aspect of the animal trait in both languages, either with the same expression or/and even the same meaning, or with a different expression or/and different meaning. The cell in blue indicates that the basis of the metaphor in Persian shares only one aspect of the animal trait in the counterpart English metaphor. The cells with no color, which cover the greatest part of the table, indicate those characteristic features of animal which gave birth to a metaphor in one of the languages, and not in the other. The numbers in front of some of the attributes indicate the number of metaphors based on that attribute.

For the cases in which the metaphorical expression, the image and the origin are the same in both languages or for the metaphors of the same meaning and origin but with a subtle difference in the expression (**identical metaphors**), we can refer to the English metaphor *parrot-fashion learning* (Rahmandoost, 2010: 282) and its identical counterpart Persian metaphor (p. 246) *توطی وار یاد گرفتن* /tootivar yad gereftan/ (to learn parrot-fashion). This metaphor is based on the parrot's ability to mimic the speech of humans with great accuracy with no idea what it is saying or even what it is uttering is speech. Another example is *barking dog seldom bites* (pp. 14-15); its Persian counterpart is *سگی که پارس می‌کنه گاز نمی‌گیره* /sagi ke pars mikoneh gaz nemigireh/. Dog is normally harmless and does not attack anybody unless it is annoyed or somebody wants to attack or approach whatever or whoever it guards. In this case, it shows its anger first by barking and it may end in

attacking and biting.

For metaphors with a subtle difference in the expression we can exemplify: *let the sleeping dog lie* (p. 232) and *تا پا روی دم سگ نگذارند، پارس نمی کند* /ta pa rooy-e dom-e sag nagozarand, pars nemikonad/ (the dog will not bark unless somebody steps on its tail) (Rahmandoost, 2010: 282). As can be seen, there is a slight difference in the form of the expressions but both indicate the same meaning and they are based on the same aspect of the animal behavior. In this regard, we can also refer to the English metaphor *you can catch more flies with honey than with vinegar*. The Persian counterparts are the following three metaphors: *این دغل دوستان که می بینی، مگسانند دور شیرینی* /in daghal doostan ke mibini, magasanand dor-e shirini/ (these dishonest friends that you see are the flies around the sweets); *گر تنگ شکر /gar tong-e shekar kharid minatvanam, bari magas az tong-e shekar miranam/* (if I cannot buy a cruse of sugar, I can, at least, fly away a fly off that) (Rahmandoost, 2010: 878); and *مگس جایی نخواهد رفت جز دکان حلوایی* /magas jaii nakhahad raft joz dokan-e halvai/ (the fly doesn't go anywhere except the sweet shop) (Rahmandoost, 2010: 936). The flies are attracted by anything sweet.

The metaphors of the same origin (and maybe the same expression) but different meaning (**different metaphors**) are exemplified in the English metaphor *a mad dog* (p. 249), which means a crazy killer, and the Persian metaphor *سگ هار* /sag-e har/ (the rabid dog) (Rahmandoost, 2010: 655), which means a madly angry person. Both metaphors refer to image of a dog having rabies. We can also compare the Persian metaphor *سگ صاحبش را نمی شناسد* /sag sahebash ra nemishnasad/ (the dog does not know its owner) (Rahmandoost, 2010: 653) as well as its Portuguese identical equivalent *o cão não conhece o seu dono* with the English metaphor *a dog's a man's best friend* (p. 253). The metaphors are based on the same trait of the animal, that is, its loyalty. Among animals, dog is the most faithful animal to its owner and supports its owner under any condition and obeys his/her commands. It has a strong sense of smell and can recognize its owner easily anywhere and anytime. The Persian and Portuguese metaphor emphasizes the case which is contrary to a normal situation as it refers to one when there is a lot of confusion and uproar.

The metaphor *to be crabbed* (e.g., cramped handwriting) (p. 98), which refers to a handwriting that is so small or intricate as to be difficult to decipher, especially a handwriting which is crowded into a small space, originates from the strange and odd

behavior of the crab: a crab can hang on stubbornly, with its eight legs and two pincers, when anything tries to dislodge it. It also has a crooked, sideways walk and a disagreeable nature. The crab has a reputation for being difficult to figure out. It nests in the shells of other, larger crustaceans; it looks menacing and leaves an unusual track.

The Persian *crab* metaphor is based only on one aspect of its all odd behavior (blue cell); that is, its crooked, sideways walk: خط خرچنگ قورباغه /khatt-e kharchang ghoorbagheh/ (crab-frog handwriting). The metaphor refers to a bad handwriting which cannot be read easily. The English metaphorical equivalent is *chicken track* or *chicken scratches*. Both metaphors are the same in part of the image (crooked, sideways walk) but different in meaning.

A vast number of metaphors belong to those metaphors which indicate some characteristic features of animal give birth to a metaphor in one of the languages, and not in the other (**Distinct metaphors**). Rabbit, for example, is a prolific breeder which has been taken as a source of metaphor only in English. The English metaphors *a rabbit* (p. 311), signifying a prolific breeding person, and *to multiply like rabbits* (p. 393), which means to increase in numbers at an astounding rate, refer to this characteristic. Rabbits are highly productive. Human *rabbits* are couples who produce about one child per year.

As mentioned above, the metaphors based on animal characteristics and traits were found in 267 metaphors in English and 193 metaphors in Persian. Interestingly, the bases categorized under five traits (habit, behavior, size, shape, and power) do not map the same aspects of the animal traits (the cells with no color) in the two languages. They are the features from which distinct metaphors are originated. The examples below will illustrate that:

- In Persian, the two *cock/rooster* metaphors اگر خروس بداند، تا سحر میخواند /agar khoroos bedanad, ta sahar mikhanad/ (if the cock knows, it will crow till dawn) (Rahmandoost, 2010: 152) and تا خروس نباشد، صبح نمی‌شود؟ /ta khoroos nabashad sobh nemishavad?/ (without a rooster (crowing), does not morning start?) (Rahmandoost, 2010: 320) focuses on the animal's morning crowing; however, in English this aspect of the animal habits has not been in focus; the focus is on its domination behavior over the roost, hens, and chickens as in metaphors *cock of the walk* (p. 86) and *to be cocky* (p. 87). Its fighting

behavior is also the basis of the metaphor *cockfight* (p. 85).

- The characteristic of *rabbit* as a prolific breeder in English metaphors (aforementioned).
- The threatening and poisonous bite of a snake, in Persian, is a dominant feature leading into Persian *snake* metaphors (6 cases); however, in English the dominant feature is different in the two metaphors which are based on animal traits. The metaphor *a snake in the grass* (p. 355) refers to a person who appears trustworthy, but is really a faithless and perhaps dangerous friend. The association of this meaning to snake is that a poisonous viper usually ambushes its prey, waiting under the cover of brush or tall grass for its innocent victim to appear. Also, in the metaphor *a snake* which means a worthless, no-good person, the animal feature of threatening and poisonous bite is part of its whole observed behavior. Snakes are neither worthless (they help reduce the rat and mouse population) nor bad (they usually do not look for trouble). But they are frightening to most humans because of their ability to move rapidly without legs, to lurk unseen under the cover of leaves or grass and to strike out at intruders with potentially lethal results. (p. 354)
- The English metaphor *sparrow-legged* (p. 364), which means to have short, skinny legs, is based on the animal shape. The house sparrow (or English sparrow) is a small bird that seems to have no legs at all- just two huge feet that are longer than its leg bones. But, in Persian, there are four metaphors based on different characteristics of the sparrow's traits: the quantity of its food, its small size and little power, its low-height flying, and its chirp.
- The majority of *donkey* metaphors in English and Persian are based on those habits and the behavior of donkey (load-bearing, hardworking, difficult to be ridden or controlled) that lead to a stereotype of being stupid¹. The rest are different in either language. *Donkey*, in Persian, represents power, obedience, and low-expectation; its manner of water drinking², for example, and some other metaphors based on animal habit or behavior seem more salient in Persian than in English. In English, the donkey's stubbornness, its loud, harsh, and unpleasant sound, and also its long age gave birth to three metaphors: *to bray*

¹ 'Donkey' is also attributed as 'stupid' based on its comparison with 'horse'; donkey is the inferior animal and horse the superior one.

² When a donkey drinks water he puts his teeth behind the lips in a way that no shavings or sand enter his mouth.

like a donkey (p. 36), *donkey's years* (p. 119), and *a stubborn mule* (p. 262) (mules supposedly inherit their size from their mothers and their stubbornness from their father).

- We also observed some metaphorical expressions in both languages, which are totally identical in form but different in meaning since the animal is associated with a different image in each language. *A rat's hole/nest* in English refers to a dirty, messy room or building (p. 316) as rats are associated with filth and disease (carried by their fleas and ticks); but in Persian the same expression *مثل لونه موشه* /mesl-e looneh moosh-e/ (it's like a rat's den) (Rahmandoost, 2010: 154) refers to a small room or building. Rat is a small animal and so is its house.

- Different languages may associate the same meaning to two different animals; for example, English speakers associate *snail* with 'slowness', while Persian speakers associate *turtle* with this attribute (*turtle*, in English, is the image of a capsizing boat). The Persian metaphor *بزدل* /bozdel/ (*goat-hearted*) is equivalent to *chicken-hearted* in English; both refer to a timid person. For indicating a person who would not think of injuring another person or animal, in English the reference is to 'fly' which is so widespread, and so abundant, and so annoying that only a devout pacifist would object to hitting, stamping, squeezing, or pressing one of them. The metaphor is *he wouldn't hurt a fly* (pp. 423-424). In Persian the animal is 'ant'. Ant is a hard-working and harmless insect that does not mind the other's business. It is the image of a weak and harmless creature that you would never think of annoying. The metaphor is *آزارش به مورچه هم نمی رسد* /azarash be moorche ham nemiresad/ (he doesn't even hurt an ant).

Therefore, as mentioned before and as the above examples support, some features of an animal are more fronted in one language while they are less or non-salient in the other language. Those based on the behavior of animal can be justified as the reason of differences between the metaphors of the two languages. Because as defined before behavior implies "how an animal may frequently react and respond to some stimuli in a particular situation". Therefore, some behavior of an animal may be observed by some communities but not others, depending on the occurrence of the necessary stimuli which provokes that special reaction of the animal. For instance, the English metaphor *cat on a hot tin roof* (p. 67) emerged after observing how a cat walks on a hot roof in summer. Tin roofs get very hot in summer. A cat on such a roof hops up and down, and tries to get off

as quickly as possible. The Persian metaphor *چوب را که برمی دارند، گربه دزده حساب کار خودش را می کند* /choob ra ke barmidarand, gorbeh dozdeh hesab-e kar-e khodash ra mikonad/ (when the stick is picked up, the thief cat takes warning) (Rahmandoost, 2010: 404) is another example. If the cat knows where the meat or food is (normally) kept, it lurks till the proper time comes to steal it. And it was observed when a stick is picked up, the cat is frightened and runs away immediately. It is said that the cat, for sure, has stolen the meat; otherwise, it would not run away when the stick is picked up. It is similar to the guilty people who are always embarrassed and scared of their misconduct being revealed. Any small action or word from others is thought by them to reveal their guilt. There are also cases of animal behavior that may be observed everywhere and in some cultures may or may not appear as the basis of a metaphoric expression.

For the other traits and characteristics of an animal (habit, shape, size, and power) one can claim the differences between the metaphors of the two languages is because their origins are based on some behavioral characteristics of the animal that are attributed to culture; that is, our relationship with animals gives us some points of view in cultural use of animal names: giving some values to some animals and, subsequently, using animals' names in addressing some behavior of humans, and this view might vary from one language community to the other. Different metaphors belong to this group. In this regard, Martsa (2003) states aspects of animal life, such as habitat, size, appearance, behavior, and relation to people constitute "a body of culture-dependent, automatically retrievable (frame) knowledge about animals, in which 'relations to people' appear to be the most fundamental" (p. 4).

Table 4.6 demonstrates the number of metaphors based on similar and different traits of the animals in both languages.

Table 4.6. Similar and different features considering animal characteristics

	habit		behavior		shape		size		power		total	
	E.	P.	E.	P.	E.	P.	E.	P.	E.	P.	E.	P.
Total	110	92	97	53	39	12	15	25	6	11	267	193
Similar	21	25	23	34	4	5	4	5	2	3	54	72
Different	89	67	74	19	35	7	11	20	4	8	213	121

From the observed number of frequency of sources based on animal traits in English (267), just 54 cases of sources (20.22%) have taken the same feature of the animal (as the basis of the metaphor) as that in Persian, and 213 cases (79.78%) have taken some other features of an animal as prominent; consequently, they have led into the emergence of different metaphors. From total frequency of sources based on animal traits in Persian (193), 72 cases of sources (37.31%) share the same feature with that of English and 121 cases (62.69%) are different. Therefore, Table 4.5 and Figure 4-1 can be seen to evolve into Table 4.7 and Figure 4-2. Hereafter, those features of animal which both languages have taken as the basis of the metaphor are called ‘compounded features’ and those behavioral characteristics of animals which are attributed to culture (culturally salient features) are called ‘cultural focus of animal features’.

Table 4.7. The sources of animal metaphors in English and Persian (evolved version)

Sources		Languages	Percentage
Animal features	Compounded features	E.	10.00%
		P.	20.00%
	Cultural focus of traits	E.	39.45%
		P.	33.61%
Culture		E.	45.00%
		P.	36.39%
Language		E.	2.78%
		P.	0.84%
Others		E.	2.77%
		P.	9.16%

Hence, it can be stated that, in this study, the animal-related metaphoric expressions have been motivated by: a) compounded features of animal traits (English 10% and Persian: 20%), b) cultural focus of animal features (English: 39.45% and Persian: 33.61%), c) culture-bound characteristics (English: 45% and Persian: 36.39%), and d) language-specificity (English: 2.78% and Persian: 0.84%). The most and the least productive sources in both English and Persian are ‘culture’ and ‘language specificity’, respectively.

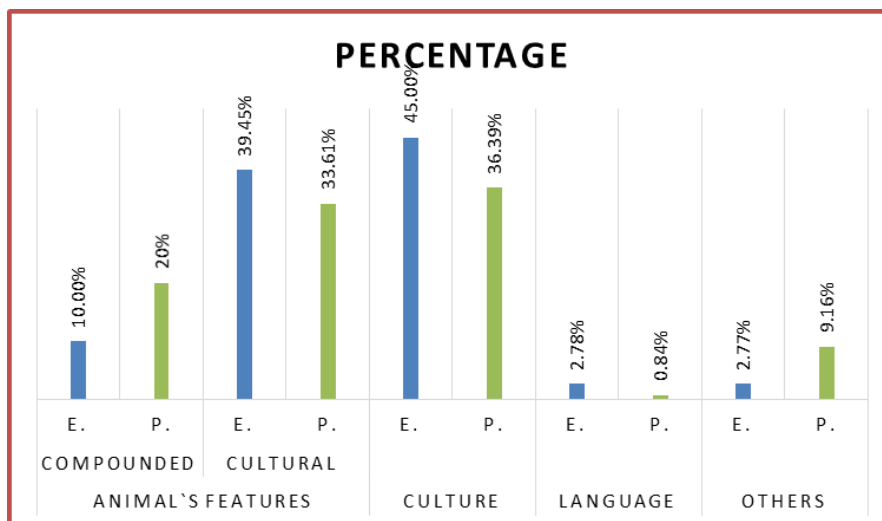


Figure 4-2. Sources of animal metaphors in English and Persian (evolved version)

In chapter two we indicated that in this study we are not going to approach metaphor and personification from the point of view of lexicalization, due the drawbacks attributed to this classification; but, we can put the point that there seems a relative correlation between Dickin's classification of metaphors (denotative and connotative metaphors) and the results achieved here based on the classifications of metaphors according to the source of their generation. It seems that the metaphors based on animals features can be considered denotative and the metaphors based on culture or language specificity as connotative. However, it is not absolutely true as it may not work for all cases. We may encounter some metaphors which do not prove this distinction. For example, the metaphors which are based on more than one source of foundation, one based on the animal characteristics and traits and the other(s) based on culture and/or language specificity, such as the metaphor *the dogdays of summer* that is based, as explained in 4.2.1, on the people's belief (culture-bound and so a connotative metaphor) and also on the dog's behavior (based on the animal features and so a denotative metaphor). Therefore, these two classifications of metaphor do not totally overlap; there is only a partial correlation between them.

4.3 Animal Personification and Translation

Having discussed the metaphoric processes and found that the most productive source of animal-related metaphors in both English and Persian is culture, we find it relevant that in the translation of animal personification, the probable cultural differences between the personifications of animals in the languages in question should not be ignored. In the

translation of animal personification in texts where the animals have been chosen based on their particular metaphorical meanings in the pertaining language and the metaphoric meanings of animals in the SL are different from or contradictory to those in the TL, the translator must consider the reader's expectation of the personifying characteristics of the animals. This probably leads the translator to choose a different animal in the TL the characteristics of which match the ones attributed to the entity in the ST. Otherwise, there would be the possibility of the readers interpreting the metaphor in a different or even contradictory way from the one intended by the author, because there is a strong tendency that the reader of the translated text views the animal in terms of the figurative meaning in his/her own language. People of different cultures experience and conceptualize the world differently and, consequently, classify and lexicalize their experiences in different forms. We believe that we cannot divorce ourselves from the cultural reading of a language; we should not suspend the state of cultural values of a community, as translators or, indeed, expect the reader of a translation to do so.

In translating metaphor, as mentioned in chapter two, Newmark (1980: 88-91) believes in "reproducing the same image in the TL"; that is, "replacing the image in the SL with a standard TL image". Also Mason (1982) determines that in translation of metaphor if a translator ignores its culture-specific features, he/she de-culturalizes the metaphor. The translation of a text belonging to one community can have the same effect on another if it conforms to the TL cultural norms and codes. Al-Hasnawi (2007: 12) claims metaphors are "cognitive constructs representing instances of how people conceptualize their experiences, attitudes and practices, and record them". Accordingly, the translation of metaphors should be based on "cognitive equivalence" (p. 12). For this purpose, as Al-Hasnawi (2007) indicates, the translator should first discover how the receptive readers see the world, interpret it, and structure their experience. Then, he should make an attempt to make the translated text conform to the experience of the target-language readership.

In this phase of the study, we analyzed the characteristics attributed to each animal in George Orwell's *Animal Farm* (1945). The analysis was followed by how these animals are also personified in the English, the Persian, and the Portuguese cultures. The comparison of the English, Persian, and Portuguese readers' expectations of the animal images with the characteristics of the animals in *Animal Farm* was expected to evince

whether the readers expect the same features for the animals or whether their expectations are different.

Although the language of the story is originally English, the characteristics of the animals in the English culture were also scrutinized to see whether or not the personifying characteristics attributed to the animals in the story match the animal cultural perceptions in the English culture or whether they are different or even opposite to what an English reader expects. If the animal's attributes in *Animal Farm* match the English cultural associations (the English readers' expectation of metaphorical meaning of the animals), the translator's care should be with regard to the TL readers' expectation of the metaphorical meanings of these animals; he/she should look for a cognitive equivalent to replace the SL image with a TL image that does not clash with the target culture. That is, an animal term should be selected in the TL which maps the same characteristics presented in the story for the animal; consequently, the equivalent animal term in the TL may be the exact animal in the SL (if the animal conveys the same metaphorical meaning in both languages) or a different animal but with the same metaphorical image as the one in the SL (if the animal in the SL does not bear the same personifying characteristics in the TL).

However, if we come across some dissonance between animal characteristics in *Animal Farm* and the English reader's expectation of an animal's metaphorical meanings, the task of the translator will be much more difficult. The translator should differentiate between conditions of each cognitive mapping to the translation of animals and he/she should mobilize different translation strategies in order to create the same effect in the TL as that of the SL on its readers. Here, a series of mindsets can be held. We propose: a) if the animal's attributes in *Animal Farm* are found to match the cultural associations of the English language, in translating this animal into another language, no more consideration should be given; an animal term is selected in the TL which maps the same characteristics presented in the story for the animal; b) if the animal's attributes in *Animal Farm* are found to be contrary to the cultural associations of the English language, it is assumed that the author (Orwell) has intentionally attributed opposite characteristics to the animal, in this way flouting the construction of the metaphorical meaning, and this intention should not be violated by the translator and should be preserved. We suggest that, in the translation of this animal into another language, an animal term should be selected in the TL which has

the opposite metaphorical meaning to the cultural associations of the TL; c) if the animal's attributes in *Animal Farm* are found to be realized metaphorically different (not opposite) from what is expected by the English readers it can be open to many possibilities which will be discussed later; and also d) those personified animals in the SL but with no personification characteristics in the TL should not be ignored.

In this section, the data gathered from the materials of the study (English dictionaries and the Persian and Portuguese dictionaries and questionnaires) are presented in the following tables. It is notable that since we found the English dictionaries sufficiently informative and robust to sustain our framework (specially the *Dictionary of Animal Metaphor* by Palmatier 1995), we considered it unnecessary to collect supplementary data by means of questionnaires, as was implemented for Portuguese and Persian.

Table 4.8 represents the characteristics attributed to the animals in *Animal Farm*; Table 4.9 represents the characteristics with which the animals are personified in English dictionaries, representing the English readers' expectations of the characteristics of the animals in *Animal Farm*.; Table 4.10 represents the characteristics with which the animals are personified in Persian dictionaries and questionnaires (appendix 2 (dictionaries) and appendix 3 (questionnaires)), representing the Persian readers' expectations of the characteristics of the animals in *Animal Farm*. Table 4.11 represents the characteristics with which the animals are personified in Portuguese dictionaries and questionnaires (and appendix 4 (dictionaries) and 5 (questionnaires)), representing the Portuguese readers' expectations of the characteristics of the animals in *Animal Farm*; Table 4.12 is in fact the extreme right hand column of the 3 Table 4.9, Table 4.10, and Table 4.11.

After finding out the characteristics with which animals are personified in English, Persian, and Portuguese and representing them in tables, we come to the generalizations about these characteristics in each language. In fact, the tables were combined (we merged the information of all dictionaries and deleted the redundant characteristics) to form one table under the titles of **English readers' expectations, Persian readers' expectations, and Portuguese readers' expectations**. The attributes are arranged in the tables from the most salient characteristics to the least salient ones. This table makes the final comparison possible and helps to find the differences between animal characteristics in *Animal Farm* and animal personifications in the three languages of English, Persian, and Portuguese.

There are no tables allotted to the translation of the animals in the six Persian translations and four Portuguese translations of Orwell's *Animal Farm* since the animals were translated exactly into the same animal terms in all translations. This very pertinent fact will be brought about into play further on in the discussion.

4.3.1 Personifications in *Animal Farm*

Table 4.8 represents the characteristics¹ of the animals in Orwell's *Animal Farm*. These characteristics were determined after a complete study of the book, using what each animal does and how it behaves. They are represented separately, because, contrary to what is expected, some of these characteristics are not only different from Persian and Portuguese readers' expectations, but are also different from English readers' expectations. We call your attention to the point that in this table some animals are presented in the singular (*cat*, *donkey*, *goat*, and *raven*) and some in the plural (*chickens*, *cows*, *dogs*, *ducks*, *ducklings*, *hens*, *horses*, *mares*, *pigs*, *rabbits*, *rats*, and *sheep*); those in the singular are the animals which are one in number in the story and those in the plural are the animals with more than one of the kind in the story. Some animal terms have being referred once or twice in the story: *birds*, *geese*, *sparrows*, *bulls*, and *cockerels*. As they appear to be animals with no specific role and they have only been referred to in the group of animals gathering for some narrative reasons, they were not studied in this project.

Table 4.8. Characteristics of animals in *Animal Farm* (AF)

Animals	Characteristics
Cat	Disappearing during work-time, Reappearing at lunch-time, Staying away from any activity, Busy with her own work
Chickens	Small/ Weak
Cows	Mundane characters/ Victims
Dogs	Guards/ Wild, Killers
Donkey	The worst-tempered/ Stubborn/ Never expressing any ideas, but not stupid/ Having a long life and remembering every thing
Ducklings	Offspring/ Innocent/ Unprotected
Ducks	Gregarious / Victims/ Not intelligent

¹ Comma (,) separates the same attribution and slash (/) separates the different ones.

Animals	Characteristics
Goat	Slow at learning
Hens	Feminine/ Easily defeated/ Victims/ Submissive
Horse	Most faithful disciple/ Dedicated hard-worker/ Strong/ Not intelligent
Mares	Kind/ With maternal instincts/ Foolish
Pigeons	Messengers
Pigs	Cleverest animals of the farm, but with dirty behavior
Rabbits	Wild, never tamed
Rats	Wild, never tamed / Believed to be traitors
Raven	Spy/ Tale-bearer/ A clever talker/ Hated by others/ Escaping from work with excellent excuses
Sheep	Easily influenced and led by the pigs/ Stupid/ Victims

It merits attention that the attributes imputed to the animals, in *Animal Farm*, are only one or two for all the animals. The ones appearing with more than two features are, in fact, implicit or inclusive feature(s) derived from the other one(s). Like the characteristics of the *cat* where all the attributes are lengthy and all indicate the ‘slyness’ of the animal.

The only exceptions are the *donkey* and the *horse* (with three and four characteristics, respectively), which can be justified in view of the fact that these two animals are the most key characters in this novel, and, for this reason undergo the enrichment that the author imparts to them and therefore merit to take on more features. Although the *pigs* are the central characters of the novel and should go through an even more intense process of elaboration, they are described only with two characteristics in this novel.

We propose a possible reading of the reason for this in section 4.3.2 and only venture to say that the cleverness of pigs is in itself worthy of further interpretation.

4.3.2 Personifications in English

In this part, the characteristics with which the animals are personified in English dictionaries are represented in Table 4.9 along with three sources from which the data were derived: *Speaking of Animals: Oxford Advanced Learner’s Dictionary* (1993); *A Dictionary of Animal Metaphors* (Palmatier, 1995); and *Webster’s Online Dictionary*,

Rosetta Edition (2005). It should be noted that not all animals have special personifying characteristics. Therefore, if there are no personifying characteristics mentioned for an animal in the dictionary, in the table in front of the animal you will see an empty slot.

The extreme right hand column of the table, under the title of English Readers' Expectations, is a collective summary of the other three columns on its left, representing the English dictionaries.

We also attract your attention to some animals which seem to have been ascribed complementary but also non-complementary attributes. For example *horse* is known as 'noble' (complimentary quality) and also as 'uncultured and uncivilized' (non-complimentary quality). When a person is described as a *horse*, as a complementary interpretation it means a person of an exalted character; an honorable and elevated person. With non-complimentary interpretation it refers to rural life, an uncivilized life style, where the horse is used for agriculture or drawing a cart and, on the contrary, car means civilized. However, it is unlikely that both the complementary and non-complimentary features are to be meant in one metaphor. The context usually reveals which metaphorical meaning is intended.

The animals with opposite characteristics are more the point of attention; consider the image of *pig* as an 'intelligent' and also 'imbecile' character; and also *Rabbit* which is described as a 'fast runner' but its prowess is not extensible to other sports (it is described as poor at sports). How does it come that one animal can convey two metaphorical meanings which are totally contradictory? It can be reasoned as not impossible as we also observed in the first part of the study that some metaphors been originated from fables, films, games, or historical events. For instance, the metaphor *the ugly duckling* is based on the story *The Ugly Duckling* by Hans Christian Andersen (1844) about a cygnet raised by a mother duck; it was believed, by the mother and its other offspring to be an ugly duckling. The cygnet is not ugly and it grows up to become a beautiful swan, but to the duck and ducklings, it looks ugly, awkward and untalented. Strong characters in stories, films or cartoons play an important role in spreading some new metaphorical meanings which may not be aligned with the other images of the animal. We can exemplify when *Ratutui* (French term: *Ratutouille*), a young rat trying to become an innovative French chef, becomes the basis of the metaphorical meaning of innovative, bright, and vivacious. Also

the Portuguese João Ratão: a ladybird wants to marry. She receives various proposals from different animals; all are rejected by her because they looked unpleasant and rough characters to her, except a rat called João Ratão. This character introduced the metaphorical meaning of pleasant, good looks and brightness.

If we consider the case of the opposite features of *pigs* (personified as 'the most intelligent farm animals' in Palmatier's dictionary (1995) and as 'imbecile' in the Webster dictionary (2005) in this table, we might question the veracity of these sources. However, we can surmise that this may be due to the probable influence of strong pig characters in film, cartoons, stories, poems, among others, in spreading new association(s) for these and other animals, which may sometimes even clash with more established features of the animals. In this case, it can be added that the attribute of 'intelligence' for the *pigs* begs us to question if Palmatier might not have been influenced by *Animal Farm* (1945) itself or even by Roald Dahl's (1982) version of *The Three Little Pigs*, (in his *Revoltin' Rhymes*) as a possible source. The baseline of this argument points to the inherent dynamism of the whole process of meaning association and how dictionaries and other instruments of reference need to keep up to date in registering fine points of change.

The strangeness that these two possible authors brought about in the literary work might have contributed to enrich and diversify the attributes appended to *pigs*. This can also be a possible answer to the question (raised in section 4.3.1.) why pigs, although being a central character in the novel, have been ascribed with a fewer number of features, than what would be expected.

Table 4.9. English dictionaries & readers' expectations

Animals	Dictionaries			English Readers' Expectations
	Animal Metaphors	Webster	Oxford	
Cat	Sexually promiscuous (both male and female)/ A malicious gossip woman/ Sly/ Resistant/ Curious/ Cautious/ Quick/ Of sharp vision/ Of shining eyes/ Sleeping lightly	Prostitute/ A spiteful gossip woman/ Symbol of liberty	A spiteful or malicious gossip woman	A spiteful gossip woman/ Prostitute/ Sly/ Resistant/ Curious/ Cautious/ Quick/ Of sharp vision/ Of shining eyes/ Sleeping lightly/ Symbol of liberty

Animals	Dictionaries			English Readers' Expectations
	Animal Metaphors	Webster	Oxford	
Chicken	Timid/ Bad-tempered/ Disagreeable/ Sleeping early	Lacking confidence/ Young/ Weak	Acting in a cowardly manner/ Shy	Timid/ Young/ Weak/ Shy/ Bad-tempered/ Sleeping early
Cow	A large, untidy, or unattractive woman/ Fat/ Stupid/ Filthy/ Strong/ Heavy/ Of big eyes/ Of innocent look	A large unpleasant woman	A large, obese, and slovenly woman/ A woman who has a large number of children or who is frequently pregnant	An untidy, obese, fertile, large, and unattractive woman/ Stupid/ Of big eyes/ Of innocent look
Dog	A despicable person (good-for-nothing, anything undesirable)/ An unattractive woman/ A faithful companion/ Guard/ Bad-tempered/ Wild/ Dirty/ Persistent/ Of long age	A morally reprehensible person/ An unattractive unpleasant girl or woman	A despicable person	Despicable/ An unattractive woman/ Companionable/ Guard/ Bad-tempered/ Wild/ Dirty/ Persistent/ Of long age
Donkey	Stubborn/ Donkey work: Hard; Boring; Monotonous; "No-brain" work (requiring little intelligence)	Patient/ Stubborn/ Ignorance	Stupid/ Obstinate	Stupid/ Stubborn/ Hard-worker/ Patient
Duck	-----	-----	-----	-----
Duckling	-----	-----	-----	-----
Goat	Lecherous/ Stubborn	A victim of ridicule or pranks/ Lascivious	Victim/ A licentious or lecherous man	Lascivious/ Humiliated / Victim/ Stubborn
Hen	Sociality (Family)/ Maternal/ (Hen party): a social gathering for women only/ Submissive	Restless & Busy/ Woman	Woman, especially a busybody or gossipy one	Maternal/ A busybody or gossipy woman/ Sociable/ Submissive
Horse	Superiority/ A person of impeccable background/ Uncultured, uncivilized/ Obedient/ Hard-working, A dependable, affective worker (specially for a political party) /	Swift/ Courage/ Generosity	Lofty/ Speedy/ Proud	Noble/ Hard-worker, a dependable, affective worker (specially for a political party)/ Ingenuous/ Strong/ Arrogance/ Swift/ Uncultured/ Courageous/ Generous

Animals	Dictionaries			English Readers' Expectations
	Animal Metaphors	Webster	Oxford	
	Strong/ Arrogance			
Mare	Woman/ Noble	Woman	-----	Woman/ Noble
Pig	Gluttonous/ Obese/ Filthy/ Contemptible/ Most intelligent of farm animals for their refusal to be herded or driven/ Stubborn	Greedy & Fat/ Imbecility / A coarse obnoxious person	Greedy/ Filthy/ Contemptible	Greedy & Fat/ Contemptible/ Filthy/ Intelligent/ Imbecile/ Stubborn
Pigeon	Peace/ Gullible/ Affection and Love/ Gentle/ Timid/ Of protruding breast	Messenger/ Jealous	Messenger/ A young, usually attractive girl/ Easily fooled	Harbinger of peace/ Gullible/ Love/ An attractive girl/ Gentle/ Timid/ Jealous/ Of protruding breast
Rabbit	A prolific breeder/ Docile/ Fast	Fertile/ Innocent, Harmless/ Inexperienced, Incompetent	Poor at sports, esp. golf, tennis or cricket	Fertile/ Docile/ Ingenuous/ Incompetent/ Poor at sports, esp. golf, tennis or cricket/ Fast
Rat	A despicable person (who betrays trust, deserts comrades, and thinks only of himself)/ Filthy/ Timid/ Quiet/ Damaging/ Disease spreading	Poverty/ Small/ Quiet	A person who abandons or betrays his or her party or associates, esp. in a time of trouble/ Informer	Untrustworthy/ Informer/ Filthy/ Poverty/ Timid/ Small/ Quiet/ Damaging/ Disease spreading
Raven	A person who brags about his victory/ Black/ Bird of ill omen	An instance of boastful talk/ Ominous	-----	Boastful/ Inauspicious/ Black
Sheep	Timid/ Powerless/ Submissive/ Dependent/ Vulnerable/ Gullible/ Easily influenced by others, Impressionable	A defenseless, timid, simpleton who is readily preyed upon/ A docile and vulnerable person who would rather follow than make an independent decision	A meek, unimaginative, or easily led person	Gullible/ Timid/ Docile/ Dependent/ Vulnerable

It raised our attention that all the animals in this table, except the *duck* and the *duckling* which are not personified in the English language, are very rich in their associative meanings. The long list of characteristics attributed to the animal, merged and summarized

in the extreme right hand column of the table, evinces that the metaphorical meanings of these animals are dense.

The other point of attention is that the Palmatier dictionary of animal metaphor is more complete; besides including the information provided by the two dictionaries, it also provides more attributes. However, we noticed some other descriptives in the dictionaries which are not in the Palmatier dictionary. The ones in the Webster dictionary can be justified since it is more recent than Plamatier's. Therefore, it registers a possible update and has inserted the new attributes, imputed to the animals across time. We also observed that only two attributes, one for the *goat* (victim) and the other for the *cow* (a woman who has a large number of children or who is frequently pregnant) exist in the Oxford dictionary but not in Plamatier's, although it is a prior edition.

4.3.3 Personifications in Persian

The characteristics with which animals are personified in Persian dictionaries (Appendix 2) and responses to questionnaires (Appendix 3) are represented in Table 4.10 that is the combination and the summary of the two appendices 2 and 3:

➤ Persian Dictionaries

The following three Persian dictionaries were studied: *فرهنگ فارسی دکتر معین* /farhang-e farsi-e doctor mo'in/ (Dr. Moin's dictionary of the Persian language) (1974); *فرهنگ زبان فارسی امروز* /farhang-e zaban-e farsi-e emrooz/ (dictionary of the modern Persian language) by Sadri Afshar, Hokmi and Hokmi (1990); and *فرهنگ نامه جانوران در ادب فارسی* /farhangname-ye janevaran dar adab-e farsi/ (dictionary of animals in Persian literature) by Abdollahi (2003). The data is represented in Table 4.10, the first column.

➤ Persian Questionnaires

The questionnaires were distributed among three different groups (each consisting of 30 people) taking into account their educational levels: Basic, Secondary, and Higher. The results are presented in Table 4.10, the middle column. The responses from the participants show a high degree of correspondence. The boldfaced attributions in the middle column of the table, representing the responses to the questionnaires, are those which appeared most frequently in responses and they can be assumed as more salient images of animals. Some

responses did not seem real personifying characteristics; they are, in fact, animals' traits but not the ones that are used as personifying images of the animal, such as 'nurturing' for *cow*. The attributes like this were crossed out of the tables. There were also some idiosyncratic features which appeared once in individuals' responses, tending to be based, probably, on personal feelings: for instance, 'lovely' for *goat*. Attributions of this kind were also ignored.

Table 4.10. Animals in Persian

Animals	Dictionaries	Questionnaires	Persian Readers' Expectations
Cat	Lazy/ Deceitful/ Ungrateful/ Hypocritical believer/ Cautious	Lecherous/ Unfaithful/ Ungrateful/ Deceitful, Sly/ Hypocrite	Untrustworthy/ Ungrateful/ Lecherous/ Hypocritical/ Sly/ Lazy/ Cautious
Chicken	Timid/ Weak	Small , Immature, Kid, Young, Weak / Timid	Timid/ Weak/ Small/ Juvenile
Cow	Stupid/ gluttonous/ Large	Gluttony/ Fat/ Ignorant/ Abundance, Blessing/ Big/ Big eyes	Stupid/ Gluttonous/ Abundance/ Big/ Of big eyes
Dog	Despicable/Angry, Bad-tempered	Loyal/ Bad-tempered/ Dirty / Guard, protection/ Friend / Unworthy person, Humble/ Resistant	Loyal, companionable/ Despicable/ Bad-tempered/ Dirty/ Guard/ Resistant
Donkey	Stupid/ Gluttonous/ Stubborn	Fool/ Load bearing , Hard- working/ Obedient/ Big/ Strong/ Naïve/ Stubborn	Stupid & Naïve/ Hard-worker, Load bearer/ Stubborn/ Gluttonous/ Robust
Duck	Swimmer	Swimmer	Good swimmer
Duckling	-----	Ugly ¹	Ugly
Goat	A person who doesn't know something but confirms that it's true: coward/ Weak/ Humiliated/ Stupid	Timid/ Agile / Obedient/ Innocent/ playful / Blind imitator/ Stupid	Coward/ Blind Imitator, Obedient, Stupid/ Agile & Playful/ Humiliated/ Innocent
Hen	Woman	Woman/ Pregnant woman/ Family / A person who goes to bed early/ Fertility, productiveness/ Kind	Maternal, Woman, Kind, Fertility/ Sleeping early
Horse	Decent, Gentle,	Noble , Gentle/ Loyal/ Agile/	Noble/ Loyal/ Hard-worker,

¹ It originated from the story *The Ugly Duckling*..

Animals	Dictionaries	Questionnaires	Persian Readers' Expectations
	Noble/A sign of life and good characteristics	Hard working/ Lofty/ Gluttonous/ Strong/ Load-bearer	Load bearer/ Gluttonous/ Strong/ Agile
Mare	Woman	Noble/ Mother/ Kind, Affection/A loyal woman	Maternal, A loyal woman, Kind/ Noble
Pig	Dirty/ Brave, Firm/ Powerful/ Fat/ Lustful/ Dirty/ Gluttonous	Dirty / Lecherous/ Greedy/ Fat/ Lazy/ Humble / Wicked	Dirty/ Lecherous/ Greedy & Fat/ Powerful/ Contemptible/ Wicked
Pigeon	Messenger	Messenger/ Love, Affection/ Peace/ Freedom/ A beautiful girl/ Symbol of happiness	Messenger/ Love & affection/ Harbinger of peace/ Freedom/ Symbol of happiness/ A beautiful girl
Rabbit	Intelligent	Agile, Playful/ Intelligent	Intelligent/ Agile and Playful
Rat	Sly/ Informer	Sly/ Dirty/ Small/ Timid/ Smart/ Treacherous/ Damaging/ Informer	Sly/ Dirty/ Small/ Destructive/ Timid/ Untrustworthy, Informer
Raven	Imitator/ Black/ Ominous/ A greedy thief/ Harmful/ Deceitful	Tale-bearing (bad news)/ Ominous/ Thief/ Sly/ black/ Death	Tale-bearer/ Ominous/ Sly/ Imitator/ Thief/ Black
Sheep	Sacrificial (appeasing a deity) Easily led or influenced/ Tame, Harmless	Ignorant/ Tame/ Obedient/ Naïve/ Innocent/ Sacrificial (make an offering to God)	Sacrificial/ Easily led or influenced, Stupid, Obedient, Simpleton, Innocent

As can be seen, there is a high correspondence between the information extracted from the dictionaries and the one obtained by means of the questionnaires.

It is also noteworthy that, in most cases, the animal attributes are more in number in the responses to the questionnaires than those extracted from the dictionary. This, indeed, emphasizes once more why we had to conduct a survey in the Persian and the Portuguese languages by means of questionnaires, besides using the dictionaries. As mentioned in chapter three, we thought that in the case of these two languages, since we could not find a fully appropriate rich source specifically providing the animal metaphors, like the English counterpart (Palmatier's), we could possibly glean the required information from the Persian and the Portuguese participants.

4.3.4 Personifications in Portuguese

In this part, the characteristics with which the animals are personified in Portuguese dictionaries (Appendix 4) and responses to questionnaires (Appendix 5) are represented in Table 4.11, that is the combination and the summary of the two appendices 4 and 5:

➤ Portuguese Dictionaries

Three Portuguese dictionaries were studied: *Grande Dicionário da Língua Portuguesa* (Cândido de Figueredo, 1986) and two online dictionaries of *Dicionário Houaiss da Língua Portuguesa* (2000) and *Dicionário Priberam da Língua Portuguesa* (2010). Table 4.11, the first column, shows the collected data from these sources.

➤ Portuguese Questionnaires

The questionnaires in Portuguese were distributed the same way as in Persian: among three different groups (each consisting of 30 people) taking into account their educational levels i.e. Basic, Secondary, and Higher. Table 4.11, the middle column, represents the responses to the questionnaires.

Table 4.11. Animals in Portuguese

Animals	Dictionaries	Questionnaires	Portuguese Readers' Expectations
Cat	A slight or smart individual/ A very attractive boy or man/ A fickle, flighty woman/ A physically attractive person	Female/ Sleepy, Lazy/ Friend/ Timid/ Smart/ Companionship/ Long age: 7 lives / Hypocritical, Mistrust , Betrayal / Free/ Curious/ Independent	A slight or smart individual/ A very attractive boy or man/ A fickle, flighty woman/ Not trustworthy/ Companionable/ Free/ Lazy/ Resistant (7 lives)
Chicken	A woman or man who acts without moral restraint in public/ One who varies sexual partner frequently/ sexually wanton woman	Failure/ Kid/ Fragile , Weak/ Young/ Bad defense in football / Small	A woman or man who acts without moral restraint in public/ One who varies sexual partner frequently/ sexually wanton woman/ Weak/ Juvenile/ Bad defense in football
Cow	A woman with a squalid life/ Strong/ Heavy/ An indolent man/ A large unpleasant woman/ A lowly prostitute	Kind/ Big/ Fat/ Lazy/ Abundance, Wealth/ Religious beliefs/ Ignorant/ Stingy/ Infidel/ Sacred	A woman with a squalid life/ Strong/ Heavy/ An indolent man/ A lowly prostitute/ Abundance/ Ignorant/ Sacred

Animals	Dictionaries	Questionnaires	Portuguese Readers' Expectations
Dog	Evil/ Despicable/ Harsh/ The devil	Loyal, Friend / Guard, Protection/ Companion / Sympathy/ Independency	Evil/ Despicable/ Harsh/ The devil/ Guard/ Loyal, Companionable
Donkey	Without intelligence, information, or culture/ Stubborn	Hard-working/ Humility/ Stupid / Calm/ Stubborn / Worthless/ Naïve/ Bravery/ Resistant/ Illiterate/ Obedient/ Responsible	Without intelligence, information, or culture/ Humility/ Stubborn/ Docile/ Hard-working
Duck	A foolish, rustic person	Water / Free/ Silly/ Skilled in swimming / Maternal/ Obedient/ Family, Union/ Simple-minded, Naïve/ Liberty/ Innocent	A foolish, rustic person/ Skilled in swimming/ Innocent/ Naïve / Family, Union/ Free
Duckling	A foolish, rustic person	Delicate/ Swimming/ Small/ Obedient/ Small/ Weak, Fragile/ Ugly ¹	A foolish, rustic person/ Naïve/ Innocent/ Dependent/ Weak/ Juvenile/ Swimming/ Ugly
Goat	An ugly or disgusting person/ A person who stinks/ A libidinous or lascivious man/ A bad tempered woman/ Prostitution	Its thin and ugly legs/ Prostitution / Liberty/ Satan, Devil: wickedness, Paganism/ Agile/ Lecherous	An ugly or disgusting person (he-goat)/ A person who stinks/ A libidinous or lascivious man/ A bad tempered woman/ Prostitution/ Playful/ Agile/ Devil
Hen	A man or woman who varies sexual partner frequently/ Fickle/ Cowardly/ Weak/ A sickly, pale person/ A fussy person/ A wanton woman	Stupidity/Motherly / A person who wakes up early/ Fat/ Weak/ Female	A man or woman who varies sexual partner frequently/ Fickle/ Cowardly/ Weak/ A sickly, pale person/ A fussy person/ A wanton woman/ Stupid/ Maternal/ Fat
Horse	A violent individual/ A coarse, rude animal/ Beastly/ Stupid	Wild and Free/ Gluttony/ Energy/ Liberty/ Big/ Elegant / Strong/ Noble ; lofty/ Faithful/ Brave/ Resistant/ Kind/ Hard- working	Wild and Free/ A coarse, rude animal/ Stupid/ Gluttony/ Elegant/ Noble/ Strong/ Faithful/ Hard-working/ Valiant/ Kind
Mare	A dimwit, ignorant and/or rude woman who practices prostitution/ A fool with no manners	Speedy/ Wild and Free/ Energetic/ Maternal/ Female/ Strong/ Loyal/ Prostitution/ Stupid/ Noble/ Agile/ Fertility	A dimwit, ignorant and/or rude woman who practices prostitution/ Stupid/ Free/ Energetic/ Noble/ Agile/

¹ Like Persian, it originated from the story *The Ugly Duckling*.

Animals	Dictionaries	Questionnaires	Portuguese Readers' Expectations
			Loyal/ Maternal
Pig	Dirty/ Unhygienic/ Obscene/ Immoral/ Clumsy/ A lascivious person/ Contemptible/ Indecent	Dirty , Disgusting/ Abundance, Gluttony / Fat/ Thrifty/ A person who hears well/ Big/ Wicked/ Wealth	Dirty/ Immoral, Contemptible, Wicked / Clumsy/ A lascivious person/ A person who hears well/ Abundance/ Wealth/ Gluttony
Pigeon	A liar/ Fraud or prankster	Peace/ Liberty/ Messenger / Mediator/ Illness: Plague Communication / Rats with wings: Harmful/ Dirty	A liar/ Fraud or prankster/ Harbinger of peace and liberty/ Sullied
Rabbit	Having larg teeth	Reproduction , Fertility/ Easter/ Speedy / Clever/ Good luck/ Its large teeth / Fragile, Weak/ Short life	Easter ¹ / Fertile/ Speedy/ Clever/ Good luck/ A person with large front teeth/ Weak/ Short life
Rat	A person who steals in public places, such as churches, fairs etc., A pickpocket or thief/ A liar/ Sullied	Quick/ Dirty ; Disgusting: Disease/ Thief of food/ Wild and Free/ Disloyal/ Shrewdness/ Small / Coward/ Destructive/ Poverty/ Disturber/ Worthlessness	A thief/ Sullied/ Shrewd, Untrustworthy/ Dirty/ Small/ Quick/ Wild and Free/ Destructive/ Coward/ Poverty
Raven	An individual who takes refuge in anonymity/ An informer	Bad omen/ Black/ Death / Sly/ Long life/ Thief/ Intelligent/ Distrustful, Mysterious/ Badness, Disgrace	An individual who takes refuge in anonymity/ An informer/ Ominous/ Thief/ Sly/ Long life/ Black
Sheep	Submissive/ Docile/ Christian	Simpleton/ Society/ Stupid/ Sacrificing/ Its special look (like a prostitute who intends to seduce men)	Docile/ Christian/ Simpleton/ Society/ Stupid/ Sacrificing/ Its special look (like a prostitute who intends to seduce men)

It is worth mentioning that sometimes the Portuguese culture has been influenced by Brazilian and vice versa. For instance, it is witnessed in one of the descriptive words attributed to *cat*: 'a very attractive boy or man'.

Here again, as explained in the case of Table 4.10, representing the animal associations in the Persian language, the data obtained from the questionnaires is richer than that from the

¹ According to Webster Dictionary, *rabbits* are often used as a symbol of fertility. It is possibly as a consequence of this that they have been associated with Easter.

dictionaries.

4.3.5 English, Persian, and Portuguese Readers' Expectations

Finding out the characteristics with which animals are personified in English, Persian, and Portuguese and representing them in Table 4.9, Table 4.10, and Table 4.11, respectively, we come to the generalizations about these characteristics in each language under the titles of **English readers' expectations**, **Persian readers' expectations**, and **Portuguese readers' expectations** (Table 4.12).

Table 4.12. Collective summary: Presentations of Animals in English, Persian, & Portuguese

Animals	English readers' expectations	Persian Readers' Expectations	Portuguese readers' expectations
Cat	A spiteful gossipy woman/ Prostitute/ Sly/ Resistant/ Curious/ Cautious/ Quick/ Of sharp vision/ Of shining eyes/ Sleeping lightly/ Symbol of liberty	Untrustworthy/ Ungrateful/ Lecherous/ Hypocritical/ Sly/ Lazy/ Cautious	A slight or smart individual/ A very attractive boy or man/ A fickle, flighty woman/ Not trustworthy/ Companionable/ Free/ Lazy/ Resistant (7 lives)
Chicken	Timid/ Young/ Weak/ Shy/ Bad-tempered/ Sleeping early	Timid/ Weak/ Small/ Juvenile	A woman or man who acts without moral restraint in public/ One who varies sexual partner frequently/ sexually wanton woman/ Weak/ Juvenile/ Bad defense in football
Cow	An untidy, obese, fertile, large, and unattractive woman/ Stupid/ Of big eyes/ Of innocent look	Stupid/ Gluttonous/ Abundance/ Big/ Of big eyes	A woman with a squalid life/ Strong/ Heavy/ An indolent man/ A lowly prostitute/ Abundance/ Ignorant/ Sacred
Dog	Despicable/ An unattractive woman/ Companionable/ Guard/ Bad-tempered/ Wild/ Dirty/ Persistent/ Of long age	Loyal, companionable/ Despicable/ Bad-tempered/ Dirty/ Guard/ Resistant	Evil/ Despicable/ Harsh/ The devil/ Guard/ Loyal, Companionable
Donkey	Stupid/ Stubborn/ Hard- worker/ Patient	Stupid & Naïve/ Hard- worker, Load bearer/ Stubborn/ Gluttonous/ Robust	Without intelligence, information, or culture/ Humility/ Stubborn/ Docile/ Hard-working
Duck	-----	Good swimmer	A foolish, rustic person/ Skilled in swimming/ Innocent/ Naïve / Family, Union/ Free
Duckling	-----	Ugly	A foolish, rustic person/ Naïve/ Innocent/ Dependent/ Weak/ Juvenile/ Swimming/ Ugly
Goat	Lascivious/ Humiliated/ Victim/ Stubborn	Coward/ Blind Imitator, Obedient, Stupid/ Agile & Playful/ Humiliated/ Innocent	An ugly or disgusting person (he-goat)/ A person who stinks/ A libidinous or lascivious man/ A bad tempered woman (she-

Animals	English readers' expectations	Persian Readers' Expectations	Portuguese readers' expectations
			goat)/ Prostitution/ Playful/ Agile/ Devil
Hen	Maternal/ A busybody or gossipy woman/ Sociable/ Submissive	Maternal, Woman, Kind, Fertility/ Sleeping early	A man or woman who varies sexual partner frequently/ Fickle/ Cowardly/ Weak/ A sickly, pale person/ A fussy person/ A wanton woman/ Stupid/ Maternal/ Fat
Horse	Noble/ Hard-worker, a dependable, affective worker (specially for a political party)/ Ingenuous/ Strong/ Arrogance/ Swift/ Uncultured/ Courageous/ Generous	Noble/ Loyal/ Hard-worker, Load bearer/ Gluttonous/ Strong/ Agile	Wild and Free/ A coarse, rude animal/ Stupid/ Gluttony/ Elegant/ Noble/ Strong/ Faithful/ Hard-working/ Valiant/ Kind
Mare	Woman/ Noble	Maternal, A loyal woman, Kind/ Noble	A dimwit, ignorant and/or rude woman who practices prostitution/ Stupid/ Free/ Energetic/ Noble/ Agile/ Loyal/ Maternal
Pig	Greedy and Fat/ Contemptible/ Filthy/ Intelligent/ Imbecile/ Stubborn	Dirty/ Lecherous/ Greedy & Fat/ Powerful/ Contemptible/ Wicked	Dirty/ Immoral, Contemptible, Wicked / Clumsy/ A lascivious person/ A person who hears well/ Abundance/ Wealth/ Gluttony
Pigeon	Harbinger of peace/ Gullible/ Love/ An attractive girl/ Gentle/ Timid/ Jealous/ Of protruding breast	Messenger/ Love & affection/ Harbinger of peace/ Freedom/ Happiness/ A beautiful girl	A liar/ Fraud or prankster/ Harbinger of peace and liberty/ Sullied
Rabbit	Fertile/ Docile/ Ingenuous/ Incompetent/ Poor at sports, esp. golf, tennis or cricket/ Fast	Intelligent/ Agile and Playful	Easter/ Fertile/ Speedy/ Clever/ Good luck/ A person with large front teeth/ Weak/ Short life
Rat	Untrustworthy/ Informer/ Filthy/ Poverty/ Timid/ Small/ Quiet/ Damaging/ Disease spreading	Sly/ Dirty/ Small/ Destructive/ Timid/ Untrustworthy, Informer	A thief/ Sullied/ Shrewd, Untrustworthy/ Dirty/ Small/ Quick/ Wild and Free/ Destructive/ Coward/ Poverty
Raven	Boastful/ Inauspicious/ Black	Tale-bearer/ Ominous/ Sly/ Imitator/ Thief/ Black	An individual who takes refuge in anonymity/ An informer/ Ominous/ Thief/ Sly/ Long life/ Black
Sheep	Gullible/ Timid/ Docile/ Dependent/ Vulnerable	Sacrificial/ Easily led or influenced, Stupid, Obedient, Simpleton, Innocent	Docile/ Christian/ Simpleton/ Society/ Stupid/ Sacrificing/ Its special look (like a prostitute who intends to seduce men)

I. English Readers' Expectations and *Animal Farm*

In this section, the characteristics attributed to the animals in *Animal Farm* (Table 4.8) and their counterparts in the English language (Table 4.12) were compared and contrasted, in order to discover whether or not the attributed characteristics of animals in *Animal Farm*

match with the metaphorical meaning of those animals in the English culture. The outcomes will be considered a factor in translation decisions.

Comparing the English readers' expectations of the conventional image of animals with animal characteristics in *Animal Farm*, the first thing that calls our attention is that in the English sources, in most cases, there are more characteristics attributed to animals in comparison with the number of characteristics assigned to the animals in *Animal Farm*. However, this does not indicate that the English readers' expectation of the metaphorical meaning of animals differs from the image of the animals in the story. This can be justified, as mentioned before, under the Kövecses's principle of *metaphorical highlighting* (2002); that is, not all animal features are intended in a single metaphor or personification; and the candidacy of the features is dependent on the intention of the author. For example, the images of *cat* in the English culture can be listed as 'a spiteful gossip woman', 'liberty', 'prostitute', 'quick', 'resistant', 'curious', 'sly', 'having a sharp vision and shining eyes', and 'a light sleeper'. But in *Animal Farm* the only images represented by the *cat* are 'laziness' and 'slyness' manifested in its disappearing during work time, reappearing at lunch time, staying away from any activity, and busy with her own work. This fact can also be exemplified in the image of *pigeon* and also *goat*. From among all the characteristics of *pigeon* in English ('messenger', 'harbinger of peace', 'jealous', 'gullible', 'an unattractive girl', 'love', and 'gentle'), the only attribute dedicated to it in *Animal Farm* is 'messenger'. *Goat*, according to the table of English readers' expectations, is personified as 'lascivious', 'humiliated', 'victim', and 'stubborn'. However, in *Animal Farm*, the only characteristics pointed out for the *goat* is 'slow at learning'.

We observed that some animals which at first glance do not seem identified with similar characteristics in the English culture and *Animal Farm*, after a closer look, they were discovered to be represented in similar ways. We saw that for some animals one feature(s) in one source is implicitly similar to another feature(s) in the other source, or one feature in one source is concluded from the other feature in the other source; for example, *chicken*, in English, is the image of 'youth' and, in *Animal Farm*, the image of 'smallness' and 'weakness'. This does not indicate this animal is associated with different metaphorical meanings in these sources; since the concept of 'youth' implies the two qualities of 'smallness' and 'weakness'. This also concerns *cow*; it is personified as 'stupid' in English

and as a 'victim' in *Animal Farm*. In view of the fact that stupidity usually leads to being easily deceived by the dishonesty of others and being exploited, it can be justified for the *cow* often ends up being a victim. Strengthening the justification, the *cows* in *Animal Farm* are 'mundane characters'. It is usually the ordinary people who simply believe the rulers, obey them, and they are the final victims. Hence, it can be plausibly stated that the image of 'stupidity' is concluded from being a victim and a member of society. It is also true about *hen*. *Hen* is a portrait of 'obedience'; it is always ready to conform to the will of others; therefore, it does not fight for its rights ('easily defeated') and it is a 'victim' that suffers harm, death, etc., from others and from circumstances.

Using another example as an illustration, we can refer to the *mare*. There are two mares in *Animal Farm*; one characterized as 'maternal and kind', as in the English culture perception, and the other as 'fool'. The latter is an animal that is always proud of its beauty and easily fooled by the *pigs*. This foolishness can also be reasoned as not being considered a difference between the two sources of comparison, as horses, regardless of their gender, are generally characterized as non-intelligent creatures both in the English language and in *Animal Farm*. Although non-intelligence is not a characteristic directly attributed to *horse* in the English language, a characteristic like 'dependable and affective worker (specially for a political party)' described for horse can imply a lack of intelligence as it may obey any orders from superiors without considering the malicious intention or destructive consequences that these may have.

Therefore, the implicit or concluded characteristics are not considered the features attributed to one animal in one source and not in the other, and so, not a case of difference. They all belong to the same semantic field.

The similarities and differences are presented below. They are based on how English readers, in the event of reading *Animal Farm*, find the animals' image: in line with their expectations; different from their expectations; counter to their expectations; or with some new qualities, ascribed to the animal in the ST.

A. Similar Personifications

The similar images of animals, in both the English culture and *Animal Farm*, are presented in the following table (Table 4.13). Those features in one source which are implicitly

similar to or concluded from some other features in the other source are introduced in round brackets. It should not be ignored that the animals listed in the following table are not fully metaphorized in the two sources similarly, seeing that some of them represent different picture(s) as well. That is why they exist in both tables representing similar and dissimilar images, such as *donkey*, *rat*, and *raven*.

Table 4.13. Similar images of animals in *AF* and in English readers' minds

Animal	Image
Cat	Sly
Chicken	Offspring
Cow	Stupid (victim), people
Dog	Guard, wild
Donkey	Stubborn, bad-tempered, patient
Duck	Gregarious
Duckling	Offspring
Goat	Slow at learning (victim)
Hen	Maternal, submissive (easily defeated, victim)
Horse	A dedicated, faithful, hard-worker disciple
Mare	Maternal
Pig	Intelligent and wicked
Pigeon	Messenger
Rat	Untrustworthy
Raven	Clever talker (boastful), hated by others
Sheep	Stupid (gullible, easily influenced, victim)

Cow, according to English dictionaries, is a 'large, fat, untidy, unattractive, or fertile woman'; while, it seems that in *Animal Farm* the choice of one sex (*cow*) and not the other (*ox/bull*) does not bear any purpose; these animals are generally people and not necessarily women. The gender does not matter. Nevertheless, it is assumed that English readers of *Animal Farm* do not face an unexpected characteristic of this animal while reading the story. Regarding gender, *cow* is a female animal; for that reason, whether its sex is intentional or not, in *Animal Farm*, it is still female; so it is not a representation opposite to

the characteristics attributed to this animal in the English culture.

The other animal, whose gender does not seem in question, in *Animal Farm*, is the *dog*. But, the *dog*'s image in the English language as an unattractive woman does not necessarily indicate that *dog*, in all the images, reinforces femaleness. In its other features gender is not specified.

We call your attention to the fact that *ducks* and *ducklings* are non-personified animals in the English language; however, the image of these animals in *Animal Farm*—*ducklings* as 'offspring' with all this attribute's features ('innocent' and 'unprotected') and *ducks* as 'gregarious', can be naturally portrayed by the English reader while reading the novel. Regarding the *ducklings*, as you would expect, the offspring of any creature is always characterized as 'unprotected' and 'innocent'. *Ducks*, metaphorized as 'gregarious' in *Animal Farm*, is also an unsurprising image since they usually tend to associate together with other ducks or a mother duck is usually accompanied by its ducklings. Thus, these two animals can be considered representing similar images in both sources.

The *cat* in *Animal Farm* is introduced as a 'lazy' character. It stays away from any activity and shows up only at lunch time. Its laziness in the story is apparently contrary to one of the characteristics attributed to *cat* in the English language: 'quickness'. However, this apparent contrast can be disproved by referring to that trait of the animal on which both sources agree: 'slyness'. Its disappearing during work time and reappearing at lunch time in *Animal Farm* can be conceived as an act of 'slyness'. A sly character cleverly deceives people in order to get what he/she wants. Hence, we can conclude that *cat* is really a quick creature but appears lazy in order to have a nice life while making no effort to earn it. In short, the apparent difference between the *cat* in the story ('lazy') and *cat* in the English culture ('quick') can be rejected.

B. Dissimilar Personifications

The comparison of English readers' expectations (Table 4.12) and animal characteristics in *Animal Farm* (Table 4.8) reveals some dissimilarities between the images of animals for English readers and the images of animals in *Animal Farm*. Table 4.14 shows these dissimilarities, whether in form of opposite, different, or new features. By new features, we mean those characteristics assigned to an animal in *Animal Farm* which appear new to

English readers, in regard to the features of animals conventionally identified in the metaphors of the English language. They are presented in the table as 'appeared for the first time'. Of course, both sources (*Animal Farm* and the English language) also share some common features for the animal in question; otherwise, the features are considered different features, rather than new.

Table 4.14. Dissimilar images of animals in *AF* and English readers' minds

Animal	Image in Animal Farm	Image in English readers' minds		
		Opposite	Different	New
Donkey	Clever	Stupid		
	having a long life			appeared for the first time
Duck	victim, unintelligent			appeared for the first time
Rabbit	wild, never tamed		fertile, docile, ingenuous, incompetent, poor at sports, esp. golf, tennis or cricket, fast	
Rat	wild, never tamed			appeared for the first time
Raven	spy (tale-bearer), escaping from work with excellent excuses			appeared for the first time

The most interesting and significant contrast between the characteristic of the animal in the English sources and *Animal Farm* is the characteristic of *donkey*. This animal plays an intelligent figure in the story. While, in none of the English references it is personified as 'clever'. For its hard working and load-bearing characteristics, heavy carrying, doing the jobs which are routine and unglamorous and require little intelligence, its obedience, and also its low-expecting feature, it has long been stereotyped as a 'stupid and ignorant' animal. But contrary to what is expected, it is not at all a stupid animal in *Animal Farm*. Its attitudes of never expressing any idea, always being silent but being aware of what is really going on, remembering everything, not participating in exploiting tasks which the pigs seduce the animals to do for their own profit, and discovering what is going to happen to the *horse* and all the animals in the farm; all is evidence of its intelligence.

There is also another point of attention; *donkey* in *Animal Farm* is a bad-tempered

character, an attribute which is not directly addressed in the English language; however, its occasional stubbornness characterized by inflexible persistence or an unyielding attitude can be regarded as a sign of bad temper.

Duck does not exist in English metaphors; however, except for its image of 'gregarious' explained above, its features of 'victim' and 'non-intelligent' are not familiar to English readers. Hence, these two features are taken as new features.

As you can see in the table, *rabbits* in *Animal Farm* are different from *rabbits* in the English culture: 'wild' and 'never tamed' in the former, and 'fertile', 'docile', 'ingenuous', 'incompetent', 'poor at sports', and 'fast' in the latter.

Rats in *Animal Farm* are 'wild' and 'never tamed' animals. These characteristics are new to English readers. Also, *Raven*, beside the characteristics that both *Animal Farm* and the English sources share has got two new features in *Animal Farm*; it is a spy (tale-bearer) and it escapes from work with excellent excuses.

C. Non-personified animals

Duck and *duckling* in the English culture do not represent any metaphorical concept; therefore, they are animals with no personifying characteristics in the English language. However, these animals are identified with certain features in *Animal Farm*: *ducks* are 'gregarious', 'victim', and 'non-intelligent'; *ducklings* are 'innocent' and 'unprotected offspring' with no malice and no ideas. As aforementioned, even though they are non-personified animals in the English language, the features of these two animals are not considered different or new images to English readers (except for the two images of 'victim', and 'non-intelligent' for the *ducks*, explained above).

Figure 4.3 summarizes which animals carry the same feature(s) in both *Animal Farm* and English readers' minds and which ones do not. The animals in red carry some similar and some different/new/opposite features. *Duck* and *Duckling* are presented in blue to indicate that they are, first and foremost, non-personified in the English language. The animals in blue, outwardly, indicate different or new images but, internally, point out implicit similarity (as the universal trait of the animal, like the case for *duckling* and *duck* ; or one trait(s) implying the other(s), like the case for *cow*).

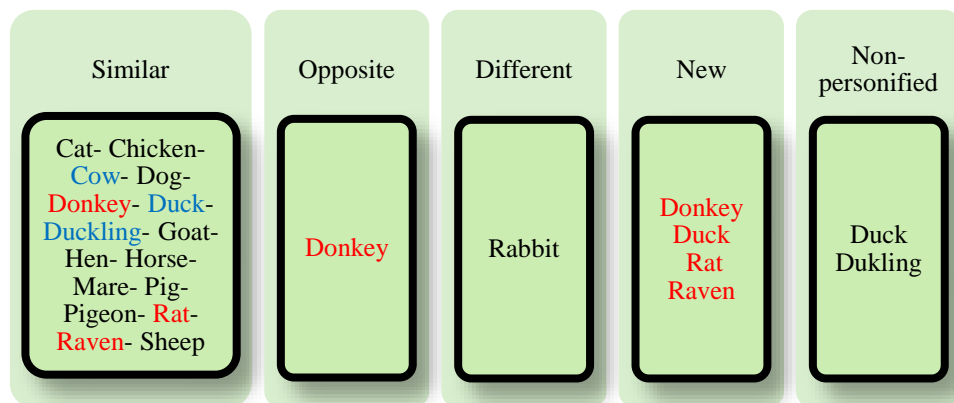


Figure 4-3. Animal personification in *AF* and in English readers' minds

The above observations amount to an overall conclusive statement that in the ST (Orwell's *Animal Farm*) the animals have not been chosen arbitrarily. The majority of them have been chosen based on their particular metaphorical meanings in the English language, since the characteristics attributed to the animals in the story conform to the English readers' expectations; that is, each animal plays that role in the story which conforms to the conventional image of that animal in the culture.

For the different cases, some of them could be explained and justified. For *rabbit*, the animal represents different features in the sources and for *donkey*, the situation is entirely different. It cannot be said, like the case of *rats* or *raven*, the animals have taken on some new roles. For the *donkey*, the feature is absolutely opposite to the conventional attribution. *Donkey* has always been a stereotype of 'stupidity' in the English culture. The major characteristic of this animal in *Animal Farm* is different, or more precisely, contradictory in its presentation to English readers; it is inconsistent with their expectations.

II. Persian Readers' Expectations and *Animal Farm*

In this section, the characteristics of the animals in *Animal Farm* (Table 4.8) and in the Persian language (Table 4.12) are compared and contrasted. The goal was to find out if the Persian reader's expectations of the characteristics of the animals are violated in reading the Persian translation of Orwell's *Animal Farm* or if the animals are represented identically in both languages.

Comparing the data in the pertinent tables, we observed that the characteristics of the majority of animals in *Animal Farm* match with part of the characteristics attributed to

animals in the Persian language. Simply put, the features recognized for animals in Persian are more than those presented in *Animal Farm*, but this is not a sign of difference of animal cultural perceptions between the Persian language and *Animal Farm*, due to the abovementioned fact that, based on the principle of *metaphorical highlighting*, only some of the attributes designated for animals have been intended and presented in the story. In the following sections, the outcome is presented in more details:

A. Similar Personifications

The similar images of the animals in both the Persian culture and *Animal Farm*, whether explicit or implicit, are presented in the following table (Table 4.15):

Table 4.15. Similar images of animals in *AF* and Persian readers' minds

Animal	Image
Cat	Sly (untrustworthy), lazy
Chicken	Offspring
Cow	Stupid (victim)
Dog	Guard, wild (bad-tempered)
Donkey	Stubborn (bad-tempered)
Duck	Offspring
Duckling	Gregarious
Goat	Stupid (slow at learning)
Hen	Maternal (feminine)
Horse	Hard-worker, faithful, strong
Mare	Maternal (a loyal woman, kind)
Pig	Wicked & powerful (clever)
Pigeon	Messenger
Rat	Untrustworthy
Raven	Spy (tale-bearer), sly (escaping from work with excellent excuses, negatively clever), hated by others
Sheep	Easily led or influenced, stupid (victim)

For implicitly/conclusively similar features, indicated in round brackets, it can be said: *cow*'s 'stupidity' results in it being 'victim'; *dog*'s 'wildness' is a manifestation of its 'bad

temper' traits; *goat's* 'stupidity' signifies its 'slowness at learning'; *hen's* 'maternal' feature implies its 'feminine', and also true for *mare* whose 'maternal' feature portrays it as 'a loyal and kind woman'. *Raven* is characterized as a 'tale-bearer'; 'spies' are usually tale-bearers. It is also imaged as 'sly' as it is also observed for its role in *Animal Farm*: it always escapes from work with excellent excuses and abuses its shrewdness for immoral deeds. Surely, a character which is known as 'sly', 'ominous', 'imitator', and 'thief' (the characteristics attributed to this animal in Persian) is 'hated by others' (as is patent for *raven* in *Animal Farm*).

Here again, like for English readers, the images of *ducks* and *ducklings* in *Animal Farm* (*ducklings*: 'offspring'; *ducks*: 'gregarious') are akin to the Persian readers because of their innate and natural characters; even though the primary and salient image of *duckling* in Persian is 'ugliness', which derives, strangely enough, from a non-Persian source: the story *جوجه اردک زشت* /joojeh ordak-e zesht/ (the ugly duckling) by Hans Christian Andersen (1844).

The *pig* in *Animal Farm* is 'clever'. However, since their cleverness was being demoralized to follow their dirty aims in dominating the farms, taking advantage of the other animals, and acquiring the power to control everything, the image of being 'clever' can be implicitly associated with the joint images of 'power' and 'wickedness' ascribed to *pig* in the Persian language. If a malevolent nature is joined with power, it is usually employed in an intelligent manner to abuse and harm others.

B. Dissimilar Personifications

The comparison of Table 4.8 and Table 4.13 showed some dissimilarity between animal personifications in *Animal Farm* and in the Persian language. The dissimilarities (opposite, different, or new features) are presented in Table 4.16. The cases of new features are illustrated as 'appeared for the first time'.

Table 4.16. Dissimilar images of animals in *AF* and Persian readers' minds

Animal	Image in Animal Farm	Image in Persian readers' minds		
		Opposite	Different	New
Donkey	Clever	stupid		

Animal	Image in Animal Farm	Image in Persian readers' minds		
		Opposite	Different	New
	having long life			appeared for the first time
Duck	victim, non-intelligent			appeared for the first time
Hen	easily defeated, submissive, victim			appeared for the first time
Horse	non-intelligent			appeared for the first time
Mare	Fool			appeared for the first time
Rabbit	wild, never tamed		intelligent, playful	

The most outstanding and astonishing difference between both cases of comparison (*Animal Farm* and the Persian language), is the image of *donkey*. *Donkey*, in the story, is 'clever' and he 'remembers everything'. In Persian, like the English, *donkey* is the sign of 'stupidity'. *Donkey* is also a 'bad-tempered' animal in *Animal Farm*. Although the *donkey's* bad temper is not directly cited in the Persian language, its refusal to comply and agree, and as a difficult animal to treat, associated with its occasional 'stubbornness', can be taken as bad temper.

Duck in *Animal Farm* is represented as 'victim', and 'non-intelligence'. In Persian, *duck* is famous as a 'good swimmer'. Moreover, any 'water-lover' is called *duck*.

The only characteristics ascribed to *hen*, with which both *Animal Farm* and the Persian language agree, is its 'maternal' (maternal implies feminine) quality. *Hen* is also described, in *Animal Farm*, as 'easily defeated' and 'submissive'; accordingly, a 'victim'.

Horse is 'non-intelligent' in *Animal Farm*; this image does not exist in Persian. It is also true about one of the mares in the story which is introduced as 'fool'. In Persian, *horse* is the symbol of 'nobility' and *mare*, beside 'nobility', represents 'kindness' and 'affection', based on its 'maternal' nature.

Rabbit in Persian is 'intelligent', and 'playful'. In *Animal Farm*, it is personified as 'wild' and 'never tamed'. *Rat* is also 'wild' and 'never tamed' in *Animal Farm*. Although it is not

personified as ‘never tamed’ in Persian, one may claim that due to its ‘dirtiness’, ‘disease transferring’ and ‘destructive’ habits, nobody would like to keep it as a domesticated pet; consequently, it never changes from its wild state.

Figure 4.4 illustrates which animals carry the same feature(s) in both *Animal Farm* and English readers’ minds and which ones do not. The animals in red carry some similar and some different/new/opposite features. The animals in blue point out implicit similarities (the natural quality of the animal, like the case for *duckling* and *duck*; or one trait(s) implicit in the other(s), like the case for *pig* and *rat*).

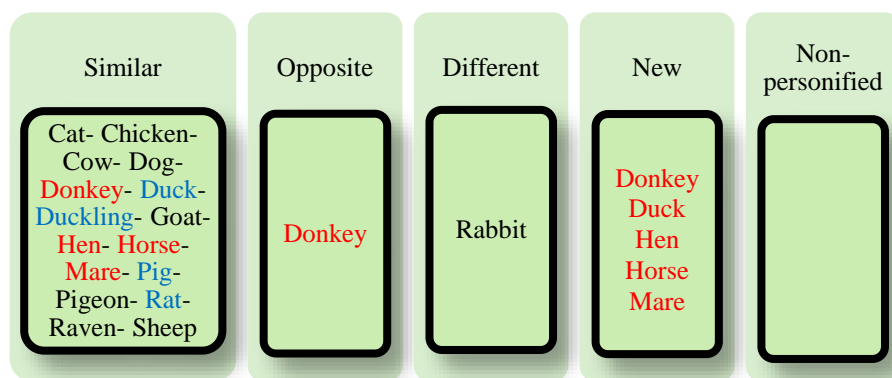


Figure 4-4. Animal personification in *AF* and in Persian readers’ minds

As witnessed, in most cases, the characteristics attributed to the animals in *Animal Farm* do not clash with Persian readers’ expectations while reading the Persian translation of the story. The reason is that a) the animal shares the same image(s) in both sources, b) the features are either carried by the animal all over the world, resulting from its natural habits and traits, such as *ducklings*. A reader of the Persian translation of *Animal Farm* understands and accepts the attributes particular to this animal in the book, since it describes the offspring of any creature, or c) some characteristics are not directly assigned to one animal but they can be implied or interpreted from the other explicit features of the animal; as mentioned for *pig*; its clever character in the story, which is applied to follow its immoral purposes makes it the center of ‘power’ and ‘wickedness’, those features which are culturally constructed features of this animal in Persian.

It seems that the only animal upon which the Persian reader comes unexpectedly is the *donkey*. This animal appears with traits that are totally contrary to the readers’ expectations. *Rabbit*, also, represents a different image in both sources.

III. Portuguese Readers' Expectations and *Animal Farm*

In this section, the characteristics attributed to the animals in *Animal Farm* (Table 4.8) and those in the Portuguese culture (Table 4.12) were compared and contrasted. The aim was to examine the Portuguese readers' expectations of the personifying characteristics of the animals in Orwell's *Animal Farm*.

A. Similar Personifications

The image of the majority of animals in *Animal Farm* is, explicitly or implicitly, similar to those in the Portuguese culture. Table 4.17 presents the images of animals which both sources share. As mentioned before, those descriptors in round brackets are implicit features.

Table 4.17. Similar images of animals in *AF* and Portuguese readers' minds

Animal	Image
Cat	Sly, lazy
Chicken	Offspring
Cow	Ignorant (victim)
Dog	Guard, wild (harsh)
Donkey	Stubborn (bad-tempered)
Duck	Stupid (naïve, innocent, victim), gregarious (union, family)
Duckling	Offspring
Hen	Maternal (feminine), stupid (easily defeated, submissive, victim)
Horse	Faithful, hard-worker, stupid, strong
Mare	Stupid, maternal (feminine, kind)
Pig	Wicked
Pigeon	Messenger
Rat	Wild and never tamed (free), untrustworthy
Raven	Spy (tale-bearer), sly, hated by others
Sheep	Stupid (easily influenced and led, victim)

In *Animal Farm*, donkey is a 'bad-tempered' character while this feature is not ascribed to this animal in the Portuguese culture. However, as explained for the Persian language, here

again the *donkey's* bad temper is not unrelated to its 'stubbornness', with which both *Animal Farm* and the Portuguese language agree.

Ducks are usually seen in a group, whether with other ducks or as a family (a mother duck followed by its ducklings). That is why the feature of *duck* as 'gregarious' in *Animal Farm* and as 'union' and 'family' in the Portuguese language are well-matched. Its 'innocence' and 'naïve' characteristics can also lead to it being a 'victim', since the nature of simplicity usually leads to believing everything, being easily deceived and exploited. A victim is also a person who is deceived or cheated, because of his or her own emotions or ignorance. This argument is also true for *cow's* 'ignorance' in the Portuguese culture and describing it as a 'victim' in *Animal Farm*.

In the Portuguese culture, *cow* is 'a woman with a squalid life', 'a lowly prostitute', or 'an indolent man', but not 'mundane characters' – the characteristics attributed to *cows* in *Animal Farm*. It seems that in all its images, *cow* reinforces negative femaleness, in the Portuguese language. Even in the case of being described as 'an indolent man', it is in fact a doubly insulting epithet to lazy men as it also questions their manhood. However, in *Animal Farm* these animals are 'mundane characters' without indicating their gender. Since the feature of 'characters' involves both female and male gender, it is not viewed as a dramatically unexpected representation to Portuguese readers of the translation of *Animal Farm*.

Raven, in *Animal Farm*, is 'hated by others'; while, in the Portuguese culture, it is not described as such. But a character which is 'ominous', 'thief', or 'sly' cannot be a lovable character.

B. Dissimilar Personifications

The comparison between the images of animals for Portuguese readers and the images of animals in *Animal Farm* revealed the following dissimilarities (Table 4.18), whether in the form of opposite, different, or new features. The cases of new features are illustrated as 'appeared for the first time'.

Table 4.18. Dissimilar images of animals in *AF* and Portuguese readers' minds

Animal	Image in Animal Farm	Image in Portuguese readers' minds		
		Opposite	Different	New
Donkey	Clever	stupid		
	having a long life			appeared for the first time
Goat	slow at learning		an ugly or disgusting person, a person who stinks, a lascivious man, a bad-tempered woman, prostitution, very ugly, playful, agile, devil	
Pig	cleverest animal of the farm			appeared for the first time
Rabbit	wild, never tamed		fertile, speedy, clever, a person with large front teeth, weak, of short life, of good luck	

Donkey is a 'clever' character in *Animal Farm*, while it has always been a portrait of 'stupidity' in Portuguese cultural associations. Its other feature, 'having a long life', is new to Portuguese readers.

Goat, in *Animal Farm*, is 'slow at learning'; though, in the Portuguese language, it is pictured as having all the following attributes 'an ugly or disgusting person', 'a person who stinks', 'a lascivious man', 'a bad-tempered woman', 'a prostitute', 'very ugly', 'playful', 'agile', and/or 'devil'; but 'slow at learning'.

Pig, in both *Animal Farm* and the Portuguese culture, is a representation of 'immorality' and 'wickedness'; but its attribute as 'the cleverest animal' in *Animal Farm* is new to Portuguese readers.

'Fertile', 'weak', 'speedy', 'clever', 'a person with large front teeth', and 'of short life' are the Portuguese metaphorical concepts of *rabbit*; whereas, in *Animal Farm* it is just a 'wild' and 'never tamed' animal.

There is no non-personified animal in the Portuguese language, regarding those animals in *Animal Farm*.

Figure 4.5 presents the summing up of our findings regarding the comparison between

animal personifications in *Animal Farm* and in Portuguese readers' minds. The animals in red represent those carrying some similar and some different/new/opposite meanings. *Cow*, appearing in blue, represents a character apparently carrying different features but showing an inner similarity after a closer analysis.

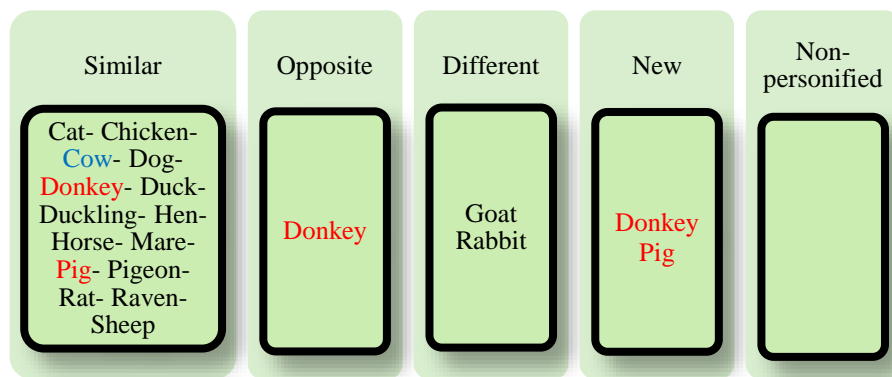


Figure 4-5. Animal personification in *AF* and in Portuguese readers' minds

As Figure 4-5 illustrates, animals in *Animal Farm* mostly carry the same features as pictured in the Portuguese culture. As mentioned above, it is because of the fact that some animals portray the same image(s) in both sources and some are based on the universality of the animal traits. Some metaphors are also perceived, after a close analysis, based on some characteristics attributed to animals in *Animal Farm* which are not far from the image of the animal in the Portuguese language, such as, *chicken* and *duck*.

Pigs in *Animal Farm* appear with some new features beside those ascribed to them in the Portuguese culture.

Here, *donkey* with its opposite characteristics as a 'clever' element in *Animal Farm* is portrayed against the cultural associations of the Portuguese language. The image of this animal in *Animal Farm* is totally contrary to Portuguese readers' expectations.

Rabbit and *Goat* represent different images in the ST and the TL.

4.4 Existing Translations of *Animal Farm*

It seems that, in his book *Animal Farm*, Orwell has not chosen even the names of the animals randomly¹ but, as Meyers (1977) believes, with the purpose of them being

¹ The translation of the names of the characters in the story is not discussed in this study.

compatible with their characteristics in the story (e.g. “Mollie”, which signifies ‘folly’, is the name of one of the *mares* which is stupid; “Snowball” is one of the *pigs* which disappears in the story, like snow when it melts; or “Boxer” is the *horse* which, like a boxer, endures hardship and pain without quitting), the intention of selecting the animals based on their conventional picture in one culture is not something to be ignored by the translator. The translator must take care when choosing the animals in the TL in order that they reflect Orwell’s intention in selecting those same animals.

The following two sections are devoted to seeing how Persian and Portuguese translations of *Animal Farm* have treated the animal terms.

4.4.1 Persian Translations

All the six Persian translations of *Animal Farm*, titled *مزرعه حیوانات* /mazrae-ye heyvanat/ (the farm of animals) (Noorahmar, 1983 and Hosseini and Nabizade, 2003) and *قلعه حیوانات* /ghale-ye heyvanat/ (the castle of animals) (Amirshahi, 1982; Firoozbakht, 1992; Akhondi, 2004, and Jadidi and Mohammadi-Asiabi, 2004), have kept the same animal used in *Animal Farm*. The animals have been translated as follows:

Pig into *خوک* /khook/, *dog* into *سگ* /sag/, *hen* into *مرغ* /morgh/, *pigeon* into *کبوتر* /kabootar/, *sheep* into *گوسفند* /goosfand/, *cow* into *گاو* /gaav/, *horse* into *اسب* /asb/, *mare* into *مادیان* /maddian/, *donkey* into *خر* /khar/, *duck* into *اردک* /ordak/, *duckling* into *جوجه اردک* /jooje-ordak/, *goat* into *بز* /boz/, *cat* into *گربه* /gorbe/, *raven* into *کلاغ* /kalaagh/, *rat* into *موش* /moosh/, *rabbit* into *خرگوش* /khargoosh/, and *chicken* into *جوجه* /jooje/¹.

4.4.2 Portuguese Translations

To the best of our knowledge, there are four translations in Portuguese; three of them, with the title of *O Triunfo dos Porcos*, by Antunes (1976), one appeared in comic strips adapted by Giraud and Marc (1986) from a film, based on Orwell’s *Animal Farm*, and edited by Meribérica and Liber (1986), and Esteves (1996), and the *A Quinta dos Animais* (Faria, 2008) is the most recent translation.

¹ The order of animal is according to the order of their appearance in *Animal Farm*.

The animals in all these translations are exactly the same animals as in Orwell's original *Animal Farm*. They have been rendered as follows:

Pig into *porco*, *dog* into *cão*, *hen* into *galinha*, *pigeon* into *pombo*, *sheep* into *carneiro*, *cow* into *vaca*, *horse* into *cavalo*, *mare* into *égua*, *donkey* into *burro*, *duck* into *pato*, *duckling* into *patinho*, *goat* into *cabra*, *cat* into *gato*, *raven* into *corvo*, *rat* into *rato*, *rabbit* into *coelho*, and *chicken* into *frango*.

It raised our attention that in all translations the animal terms have been translated into the male gender (*porco*, *pombo*, *carneiro*, *burro*, etc.), unless the female gender, in the ST, has been already specified through the animal terminology, such as *cow*, *mare*, and *hen*. The only inconsistency was noticed about the *goat* which has been translated into *cabra*. What might have motivated the Portuguese translators to render the *goat* into *cabra* (female), but not to *bode* (male), where throughout the story the gender of this animal has not been specified, neither in the terminology nor in the attributes ascribed to it in the novel? We posit that the nature of the Portuguese language requires that a choice be made between female and male grammatical gender in animal names and the choices made are richer in their associative meanings. It seems that the metaphorical meanings of *cabra* are denser and also more popular ('a bad-tempered woman', 'prostitution', and 'a libidinous or lascivious man') than its gender counterpart (*bode*: 'an ugly person'). The word *bode* has a low distribution in the Portuguese language. *Cabra* has become a bit male and female to certain degree to the extent that some of the meaning that *cabra* has can have a meaning which is masculine (e.g., a lascivious male). It might justify why there is not a lot of associative meanings with *bode*. On the other hand, the nature of Orwell's book and the fact that it tends towards characters of dense meaning impels the translators to care about specifying the gender of the animal.

It is noteworthy that in the comic strips of *O Triunfo dos Porcos*, only some of the animals' names appear: the animals which have been narrated in the story (*carneiro*, *cavalo*, *galinha*, *pata*, *patinho*, *pato*, *porco*, and *vaca*). The rest are those animals which have spoken in the story or the caption has pointed to the image of the animal in the book; therefore, their names have not been cited, such as *burro*, *cabra*, *cão*, *cavalo*, *coelho*, *corvo*, *frango*, *gato*, *pombo*, and *rato*. *Égua* does not exist in this book; neither the name nor any words uttered by this animal. It can be assumed that the two *mares* are not

perceived to play that salient a role in the story.

4.5 Possible Methods of the Translation of *Animal Farm*

As discussed in chapter two, cognitive translation of metaphor (Al-Hasnawi, 2007) recommends that the translator attempt to produce a similar metaphorical concept in the TT. Accordingly, if the mapping conditions of metaphors in both the ST and the TT are the same, the outcome will be a similar metaphor in the TT. If the mapping conditions of metaphors in both cultures are different, usually a different metaphor in the TT, which bears the same metaphorical meaning as in the ST, is adopted (*replacement*). In both cases of similar and different mapping conditions, the translation will appear as an equivalent TL metaphor. The attempt, based on the relevance theory of translation (Gutt, 2004), is to get the optimal relevance between the translation and the context by matching the ST's author's intention with the TT reader's expectation. According to Gutt, the translator should pave the way to matching the author's intention with the cognitive environment of the reader (the mental environment when he/she processes a text). That is, he/she should translate the text in a way that the output is as relevant to the TT readers as the ST is to its readers. And this is obtained through creating the optimal relevance between the translation and context, since the context is part of this cognitive environment. From Gutt's point of view, a crucial part of the context is the reader's expectation.

Following the theory, where *replacement* is not possible, *translation of personification to simile* is proposed: the animal remains the same in the TT and a proper modifier is added. As mentioned in chapter two, this technique is possible where a person is addressed by an animal term, somewhere in the ST, and for the TT reader, the term does not seem associative with the personality of that character. Here, if the translator does not add the character's personality to the animal term as a modifier, the reader does not grasp the concept. The strategy is exemplified in: *I told the pig to look for a solution*, where *pig* refers to 'a clever person' in this sentence while in Persian this animal has no image of 'intelligence'; the utmost image of *pig* in Persian is 'a wicked person'. Hence, the translator's task is to add the modifier 'clever' in order to prevent the TT reader from grasping the wrong interpretation. The output will be *من به خوک زیرک گفتم به فکر چاره باشد* /man be khook-e zirak goftam be fekr-e chareh bashad/ (I told the clever pig to look for a solution).

Accordingly, this pattern does not work for translation of animal personification in which the animals compose the characters of the text (*Animal Farm*) and it is in the process of the story that their features and attributes are gradually and indirectly revealed to the reader. If the first occurrence of the animal term in the text is accompanied by a modifier, the characteristic(s) of the animal, which is(are) supposed to be perceived by the reader throughout the story, is(are) disclosed from the very beginning of the story by the translator. If, for instance, the translator of *Animal Farm*, encountering the first reference of the term *donkey* in the text, translates it into the *wise donkey*, it does not sound logical.

The other proposed strategy is *literal translation + explaining the ST metaphor in the footnote*. This method is also rejected for texts like *Animal Farm* for the same reason explained for the strategy of *simile*. If the first reference of the animal in the TT is footnoted with the image it bears in the ST, the translated text cannot create the same effect on its reader as the ST does. Besides, according to Gutt (2004), the translator must seek to convey the effects of the ST to the TT readers without making them use unnecessary extra effort; also, it is not recommended that the translator pose a paternalistic position of oversimplification or excessive explicitation.

The method of *conversion of personification to sense* fails in the same manner that the two previous ones (*simile* and *literal translation + footnote*). The only difference between this technique and implementing *simile* is in the syntactic structure of the phenomenon. In the former, the animal is replaced by the metaphorical meaning of the animal in the story, as in the example below. In the latter, the personality of the animal is added to the animal term, as a modifier.

English:

- a) Mr. Johns deceived all of us.
- b) *The pig* does not intend to stop this attitude.

Persian¹:

- a) Mr. Johns deceived all of us.

¹ This is the Persian translation of the previous sentence. For simplification, the Persian orthography and transliteration have not been included.

b) The wicked does not intend to stop this attitude.

The task becomes more complicated in translating *Animal Farm*, where in some cases the image of the animal is different even between the SL and the ST. Although the language is English, some unexpected differences (mentioned above) were observed between the characteristics of some animals in the story and their metaphorical meanings in the English culture. The translator's effort cannot be focused only on finding an animal in the TL with the same image in the SL. Here, the task of the translator entails more effort. These disparities require that the translation choices consider the relationship between the SL, the ST, and the TL. In other words, the translator must reflect on three factors before rendering the animal terms: a) the features of the animal in Orwell's story, b) the image of that animal in the English culture, and also c) its image in the TL (here, Persian and Portuguese). On the one hand, the relationship between the SL and the TL, in terms of the type of similarities and differences between the metaphorical meaning of animals' names, should be the meeting point and, on the other hand, the intention of the author in introducing some animals which may be different from or contrary to the expectations of the ST readers should be the focus of attention. Hence, different cases of translation are involved and consequently different strategies are required.

In the following, a series of possible different situations are pointed out and discussed. They are categorized into five groups based on the comparison of the image of the animal between the ST and the SL and they are subcategorized based on the representation of that animal in the TL, in comparison with its characteristics in the ST. Afterwards, possible translation methods (i.e., practical application of the existing theories) are proposed for each condition. Attention is called to the point that the translation methods are based on the specificity of the situations; that is, the comparison of the animals' images between the ST and the SL and also the representation of that animal in the TL in comparison with its characteristics in the ST. The translation patterns are supported by examples from *Animal Farm*, if any. In some cases, examples from outside of the corpus of the study illustrate the situation.

It should be noted that we are not to provide the equivalent animal terms in translating animal words in *Animal Farm* from English to Persian or Portuguese; the goal is to propose and discuss the strategies through which the identical image can be produced in

the TL since fidelity to the ST is one of the principles of translation.

4.5.1 Same Personification

If the animal characteristics in the ST match with its image in the SL, the translator is impelled to adopt a method consistent with the following situations regarding the TL:

- If the animal conveys the same image in the TL, the animal term will be the same animal in the TT. For example, *chicken* is 'weak and small' in English and also in *Animal Farm*. Its translation into Persian will be the same animal (جوجه /jooje/) since it has the same features in this language. The animals that are kept the same, in case of the translation of *Animal Farm* into Persian, are: *cat, chicken, cow, dog, duckling, goat, pig, pigeon, and sheep*. And in the case of translation into Portuguese, they are: *cat, chicken, cow, dog, duck, duckling, hen, horse, mare, pigeon, and sheep*.
- If the animal has a contradictory image in the TL, an opposite animal should be looked for in the TL; an animal whose characteristics match with its function in the ST. For example, if X depicts positive in the ST but negative in the TL, the translation will be Y: an animal in the TL which is opposite to X and pictures positive. Suppose the *lion*, which represents 'bravery', in English, is to be translated into a language in which this animal is not even 'brave' but a 'weak' character. And suppose that *bear* represents 'bravery' in this culture. For sure, *lion* cannot be the equivalent term in the TT; rather, the equivalent term will be *bear*.
- If the animal has a different image in the TL, it is replaced by an animal which creates the same image. For example, in Persian, بوقلمون /booghalamoon/ (turkey) pictures 'a changeable character', while in English, this animal is not perceived to have this characteristic. In translation from Persian to English, *turkey* should be substituted for another animal (if there is one) which conveys the same metaphorical meaning. Regarding *Animal Farm*, the only animal which belongs to this group is the goat which, in *Animal Farm*, is ascribed as 'slow at learning', though, in the Portuguese language it is represented differently.

The practice of substitution is not always an easy task for the translator since he/she is required to have the information of all animal metaphorical meanings in both languages. If there is, in the TL, no animal with the same characteristics as in the ST, the only alternative

translation is to substitute it for an animal with no figurative element (null) in the TL. The animals in the story that represent some features and characteristics which are not ascribed to them in the metaphorical system of the TL are, in fact, identified as new features to the readers. It can be stated that giving new features to one character in a story is something ordinary in literary works. It is not unusual to give new characteristics to characters of stories, films, or plays. The new roles are always welcomed by the audience. In another way, assigning new characteristic(s) to one character of a story is considered a new role to him/her, rather a new personification.

Here, of course, the principle of fidelity will be in danger; unless a brief explanation, in a note (integrated note, footnote, or endnote), about the metaphorical meaning of the animal in the SL supports the equivalent term.

Regarding the translation of *goat* from English to Portuguese, since the animal is expected to convey the same metaphorical connotation for the TT readers, it is expected to be replaced by an animal term whose connotation resembles its picture in the ST.

- If the animal besides having some features in common with the TL depicts some new features, the same animal in translation is kept and it is considered with some new roles, because of the new features attributed to it in the ST. Regarding *Animal Farm*, the animals which belong to this group are *hen*, *horse*, and *mare* in Persian; and *pig* in Portuguese. In both *Animal Farm* and the Persian language, *hen* is ‘maternal’. However, in *Animal Farm*, it is also described as ‘easily defeated’, ‘submissive’, and ‘victim’. *Horse* is ‘loyal’ and ‘hard-worker’ in both sources, while in *Animal Farm* it is also ‘non-intelligent’. It is also true about *mare* which is ‘non-intelligent’ only in *Animal Farm*; whereas, it is characterized as ‘maternal’ in both the novel and the Persian language. *Pig*, in *Animal Farm* and the Portuguese culture characterizes ‘immorality’ and ‘wickedness’; it is also ‘the cleverest animal’ in *Animal Farm*.
- If the animal has no personification characteristics in the TL, it can be substituted for an animal in the TT which carries the same metaphorical meaning as in the SL. If such an animal does not exist, the animal remains the same in the TT and it is assumed with new roles. For the interested readers’ knowledge and also for preserving the author’s intention in choosing an animal which presents its conventional image in one culture, the details can be provided in a note in the

translation.

The above cases of translations are summarized in Figure 4-6.

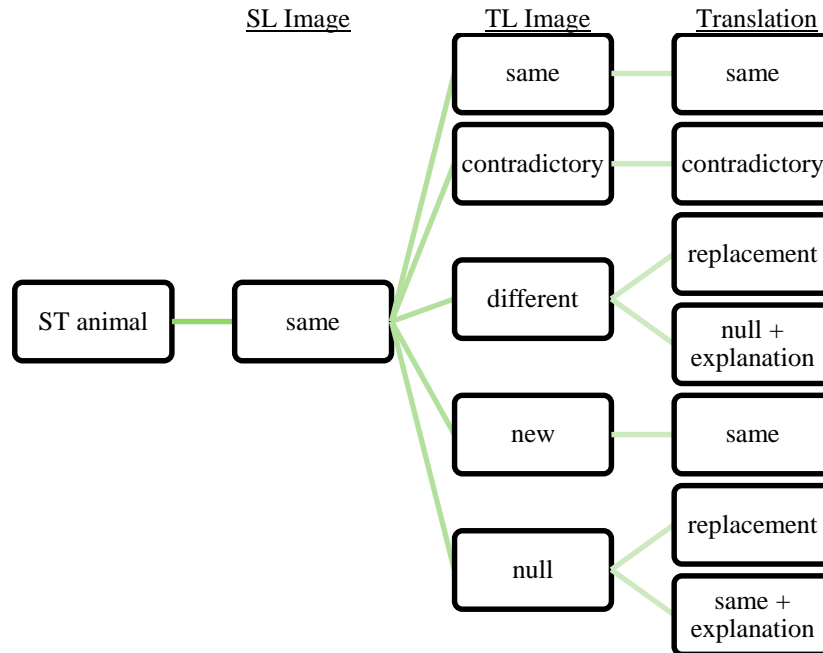


Figure 4-6. Translation strategy where the ST characterization is similar to the SL image

4.5.2 Contradictory Personification

It is frequent in literature that the author sometimes chooses to play around with the cultural backgrounds and cultural expectations of the readers. Literature sometimes replaces old ideas with new or odd ones and seeks to deconstruct readers' expectations in order to generate novelty, in order to be the subject of attraction and attention. Literature allows anomaly; literary innovation is always possible. Violating the background of a tradition plays a fundamental role in literature. Of course, the reader's "willing suspension of disbelief" helps. Willing suspension of disbelief, a term suggested by Coleridge (1817), describes how people temporarily accept some unusual ideas and they are absorbed in literature in order to be entertained by works of literature. According to this theory, one willingly ignores the reality, since the limitations imposed by reality do not allow one to accept some readings. Forgetting the restrictions imposed by reality, the reader holds back her/his judgment about what she/he knows to be the subject of current belief and engages fully with the text so that she/he does not feel any anomaly in the text.

According to Ortony (1998: 366) a reader, by accepting textual nonsense ideas and

contractions converges on the model that the author had in his/her mind. He adds, the reader's willingness to suspend disbelief allows an author to exploit it to create a wide variety of special effects. So that, "if an author says x is y when we know in fact that x is not y , we must try to imagine the world in which x is y " (p. 367). That is, we try to (re)create the world that the author is asking us to imagine.

Animal Farm is a novel; thus, a literary work. Therefore, it is not an exception to act against the norms. Consider the *donkey* in this novel. This animal has always been an image of 'foolishness' in the English language while in Orwell's book the reader follows some indications of its intelligence throughout the novel and perceives its opposite characteristics almost when she/he is approaching the end of the story. The contradictory feature of *donkey* can be judged as a literary contribution. It can be assumed that Orwell created this contradiction purposefully and the reader's assumption of truth decreases the conflicts between his/her conception of the real world and the world the author had in mind. Since, as Ortony (1998: 367) believes,

A metaphor that is really false of the real world can still be added to our image and used to constrain our model ... We try to synthesize a textual concept as near to our concept of reality as possible- we try to add our metaphorical information in such a way that its truth conflicts as little as possible with our conception of the real world.

If an animal in the ST is personified with characteristics that are contrary to the SL readers' expectations, this contradiction, assumed as the writer's intention, should be also observed in translation; that is, an animal should be chosen whose characteristics are opposite to what is expected by the TT readers. The only animal in *Animal Farm* whose behavior is opposite to its image in the English language is *donkey*.

The following translation methods are categorized based on the comparison of the animal image between the ST and the SL (contradictory personification) and based on the representation of that animal in the TL in comparison with its characteristics in the ST.

- If the animal has the same metaphorical meaning in the TL, the same animal, definitely, cannot be the choice of translation, because those characteristics are not against the TT readers' expectation and consequently the real purpose of the author in adopting an animal whose characteristics in the story is opposite to its conventional feature(s) in the SL culture is disavowed. Hence, the equivalent term

should be an animal with a metaphorical meaning which is contrary to how it is described in the ST. Suppose dog is 'faithful' in both the ST and the TL but is 'unfaithful' in the SL. Here, the translation cannot be the same animal in the TT but rather an animal which is 'unfaithful', in order to introduce an animal with the opposite features to the readers. The result will create the same literary effect on the target readers.

- If the animal represents opposite features also in the TL, its translation will be a literal one; the same animal term will result in introducing a character in the story whose characteristics are contrary to the TT readers' expectations. *Donkey* in English, Persian, and Portuguese characterizes 'stupidity'. Accordingly, in rendering *Animal Farm*, this animal is translated into the same animal term in both the Persian (خر /khar/) and the Portuguese languages (*burro*). The result will surprise both translation readers when encountering an animal embodied with opposite features.
- If the animal has a different (neither same nor opposite) metaphorical meaning in the TL, the equivalent term should be an animal with opposite metaphorical representation to how it is described in the ST. Imagine *pigeon* is 'coward' in the SL but 'brave' in the ST. If this animal is neither 'coward' nor 'brave' but represents a different image in the TL, the translator should choose an animal which is represented in the TT as 'brave' but is, in fact, identified as a 'coward' animal in the TL. Doing this, the animal is introduced oppositely, with the same image of 'bravery' that it shows in the ST. Hence, replacement is the translation strategy in this case.
- The translation of an animal with some similar and some new features in the TL cannot be the same animal term. For, it has been explained above that an animal in the TT whose features are not against its expected features cannot follow the author's intention in creating anomaly for the TT readers. The animal with features whether similar, different, or a combination of both does not work as an equivalent term. The translator should look for another animal to substitute; an animal with opposite features in comparison with its attributes in the ST.
- If the animal has no personified feature in the TL, and no animal with opposite features to how it has been described in the text can be found, the translator can use the same animal, provided that, in a note in the translation, the readers be provided

with some information explaining the metaphorical quality of the animal in the SL, its opposite features in the ST, and the probable intention of the author of this choice.

The above cases of translations are summarized in Figure 4-7.

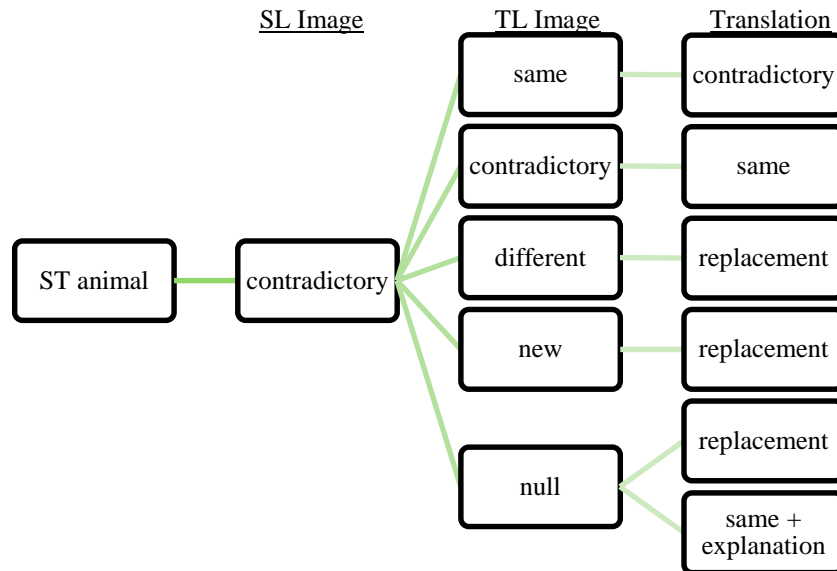


Figure 4-7. Translation strategy where the ST characterization is opposite to the SL image

4.5.3 Different Personification

When an animal represents a different image in the ST and the SL, such as the image of *rabbit* in the English language and *Animal Farm*, we say it is personified differently in the two sources of comparison. This kind of characterization is identified as new roles appointed to the characters, which is expected to be preserved in the translation as well. That is, the TT readers should encounter an animal with some different features, different from what is usually conventional to that animal. However, the type of relationship between the TL and the ST designates the final decision in adopting the translation strategy.

- If the animal in the TL pictures the same or opposite image to its attributes in the ST, the same animal cannot be kept. If the translator keeps the same animal, the act of giving a new role to the character of the ST, which is what is purposed by the author, will be damaged. The appropriate translation strategy will be replacement; the animal should be changed to an animal whose role(s) in the TT is considered new, different from its metaphorical elements in the TL.

- If the animal in the TL creates the same effect for the TT readers as the ST readers; that is, the animal is introduced with some elements different from the readers' expectation, the same animal is kept. The only animal in *Animal Farm* that has this feature is the *rabbit*. *Rabbit* in the English culture is 'fertile', 'docile', 'ingenuous', 'incompetent', 'poor at sports', and 'fast'. In *Animal Farm*, it is 'wild' and 'never tamed'. In the translation of this animal into Persian in which *rabbit* is pictured as an 'intelligent' and 'playful' animal (different from that in the ST), the animal is kept. The output will be the same animal with the same effect; carrying the concept underlying the ST. The same strategy is true for its translation into Portuguese since *rabbit* in the Portuguese culture is 'fertile, 'speedy', 'clever', 'weak', 'a person with large front teeth', 'of good luck', and 'of short life'. It has nothing to do with its features in the ST.
- Here again an animal with both similar and new features in the TL remains the same in translation: new features are new roles of the animal in the TT.
- If the animal has no metaphorical connotation in the TL, The translator adopts replacement as the solution: an animal in the TL whose features are different from those described in the ST; if there is any, otherwise, the same animal is kept. In either case, it is assumed that the character has been given some new roles in the TT.

The above cases of translations are summarized in Figure Figure 4-8.

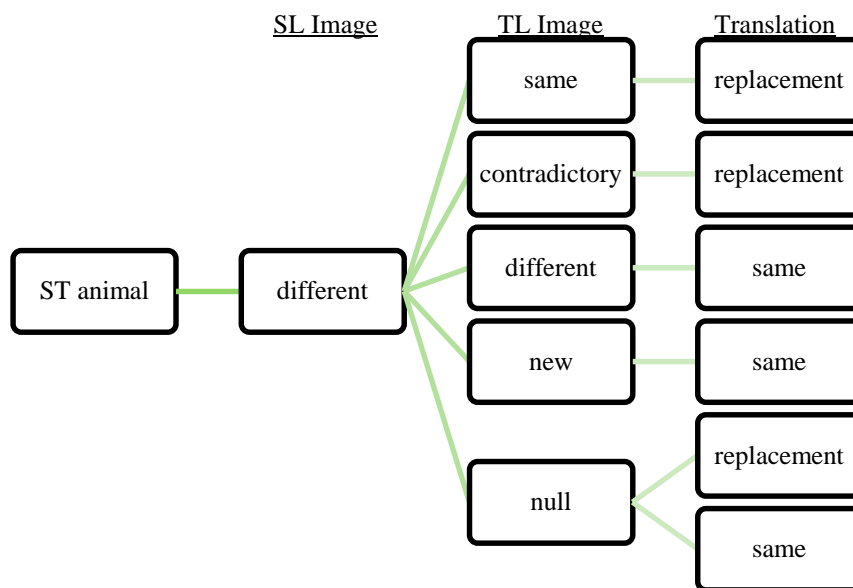


Figure 4-8. Translation strategy where the ST characterization is different from the SL image

4.5.4 New Personification

Comparing the animal features between the SL and the ST, we notes that some animals represent some similar and some new images. That is, the animal in the ST shares some common features with its conventional features in the SL and it is also presented with some new features which have not been attributed to the animal in the SL. Regarding *Animal Farm*, the following animals are of this group: *rat* and *raven*. For example, *raven* in English is a 'boastful and inauspicious' animal; it is not personified as 'a spy and a clever talker who is hated by others' (the characteristics given to it in *Animal Farm*). However, since these given features do not clash with its already well known metaphorical representation, which are all negative traits, they are regarded as more details about this character.

While *rat* and *raven* represent new features in the ST in comparsion with their image in the SL, they portray the same features in both the Persian and the Portuguese languages.

The translator's role, here, is to strive to look for an animal by which the TT reader can comprehend the situation as similarly as the ST reader does.

- If the animal represents a similar image in the TL, it can be replaced by an animal which shares some features with the animal in the ST and the new features attributed to the animal in the novel will be considered new roles to the TT readers. If there is no replacement for that, the same animal is used in translation. However, the reader of the translation does not encounter the animal with a new role; the animal is introduced in the ST with the same image it carries in the TL. This is true about *rat* and *raven*; both of them portray the same picture in *Animal Farm* and in the Persian and the Portuguese languages.
- If the animal in the TL is contrary to what is described in the ST, the same animal cannot be kept in the translation; an opposite animal should be used, an animal whose characteristics match with those in the story and better if its conventional characteristics are fewer in number, since the additional features attributed to it in the TT will be considered a planned new role, like in the ST. Although, if the characteristics of the animal in the TT do not appear with more features, the translation is not unacceptable.

- If the animal represents a different image in the TL, the animal should be replaced by another animal whose features match with those attributed to it in the ST, and better if the features are fewer in number.
- If the animal represents some features that are the same and some that are new in the TL, the same animal is introduced in the TT. Here, if the characteristics of the animal in the TT also appear with some new features attributed to the animal in comparison with its image in the TL, like that in the ST, the translation also will result in an animal with some new roles.
- If the animal is not personified in the TL, it can be replaced by the proper animal (with the features explained before) which can create the same effect on its reader. In case such an animal is not found, the same animal as the ST can be used in the translation. Here all the features attributed to the animal in the ST (similar or new, in comparison with their image in the SL) are considered, by the TT readers, new roles assigned to the animal in the ST.

The above cases of translations are summarized in Figure 4-9.

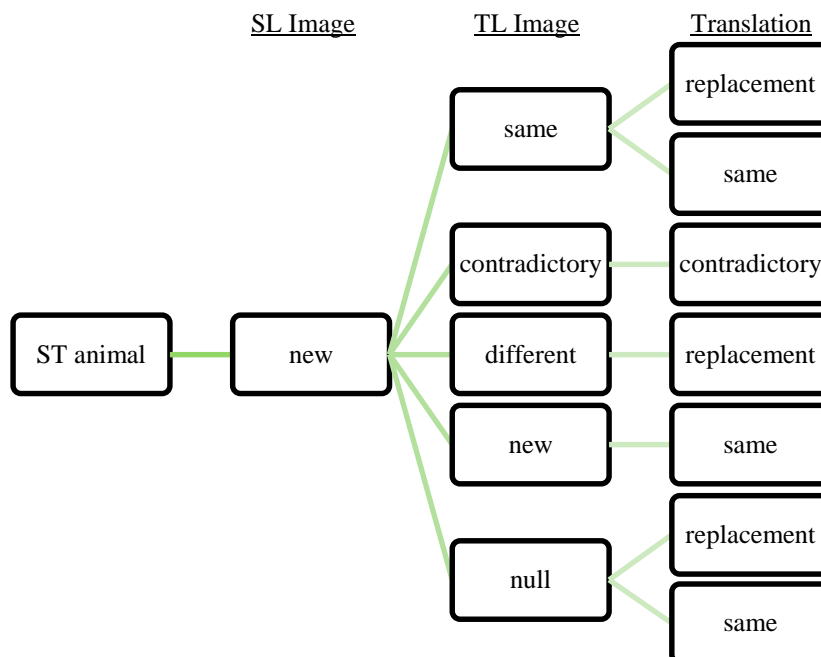


Figure 4-9. Translation strategy where the ST characterization is new to the SL image

4.5.5 No Personification

If an animal is not personified in the SL culture while in the ST it has some attributed

characteristic(s), its translation depends on if the author has chosen the animal according to its natural traits or behaviors (e.g., *duckling* as an offspring is expected to carry the features like 'juvenile', 'harmless', 'unprotected', 'inexperienced', so on) or it has been chosen arbitrarily; that is, its characteristics in the ST have nothing to do with its natural activities and manners and it is simply the fact that this character has been characterized in the ST in accordance with its planned role. For the former situation, the translator should keep the same animal whether the animal is personified in the TL or not, since the animal is expected to carry the same natural features and behavior. But, if the animal features in the ST has nothing to do with its natural attributes, it is considered an animal with new characteristics (new role). Here, the translator's effort should be toward looking for another animal term with no personification in the TL, if there is one; otherwise, the ST's author's objective in the intentional choice of the animal will be spoiled. An animal with zero personification in the TL is imaged in the TT as an animal with new characteristics that can be given to any character in a text.

The only animals in *Animal Farm* which belong to this group are *ducks* and *ducklings*, which have no personifying characteristics in the English Language. The features attributed to these animals in the ST are exactly their natural features that are observed all over the world. Of course, what should be focused on is the image that these animals represent in the TL, since it differentiates the choice of translation strategy.

- If the image of an animal in the TL resembles its characteristics in the ST, the animal remains the same if the metaphorical meaning of the animal and its picture in the ST both refer to its universal features. Otherwise, the translator can use a non-personified animal that can be supposed as a character with some given roles. Keeping the same animal, under this situation, will jeopardize the author's intention. Since, as mentioned above, it is probable that the reader of the translation considers the animal purposely chosen for its conventional image in the TL. An animal with no personification in the TL is represented in the TT as an animal with new characteristics. *Ducks* and *ducklings* are kept in the translations into Persian and Portuguese because their features in the ST are not expecting for their innate characteristics.
- If the image of an animal in the TL contradicts with or differs from its characteristics

in the ST, it means that the animal's features in the ST are not aligned with its natural characteristics; therefore, the same animal cannot be kept in translation since it would spoil the author's intention in planning to introduce one arbitrary animal with some arbitrary role in the text. The only choice will be an animal with no personifying characteristics in the TT. The same effect will be transferred to the TT readers, encountering an animal with some roles in the ST. For an animal representing some similar and some new attributes in the TL, the strategy will be the same.

- If the animal in both the SL and the TL is without any metaphorical element, the translator simply keeps the same animal.

The above cases of translations are summarized in Figure 4-10.

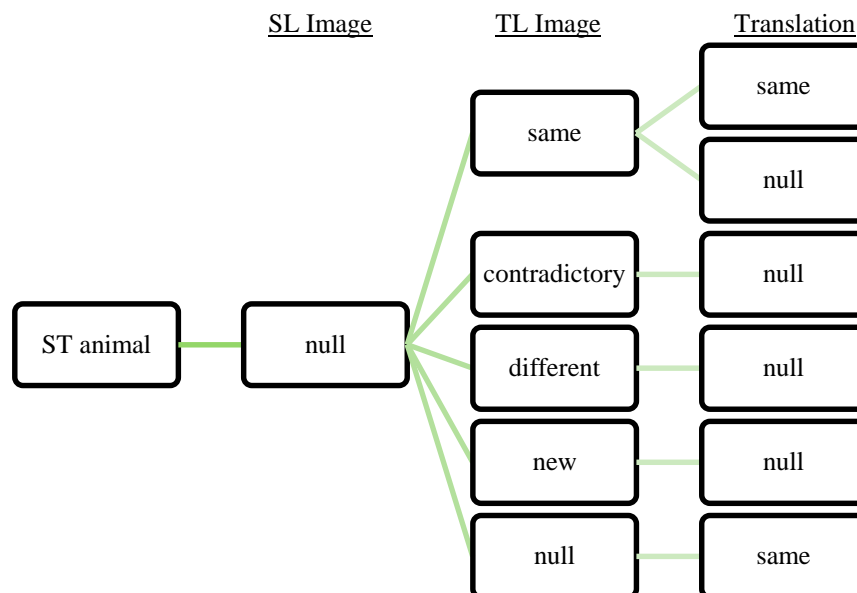


Figure 4-10. Translation strategy where the animal is not personified in the SL

The translation strategies which have been presented above are in fact the normal, rational exercises that the translator goes through when he/she encounters an animal-related metaphor in the SL and tries to create the optimal effect on the readers of the translation as the ST does.

The overall translation strategies are illustrated in Figure 4-11.

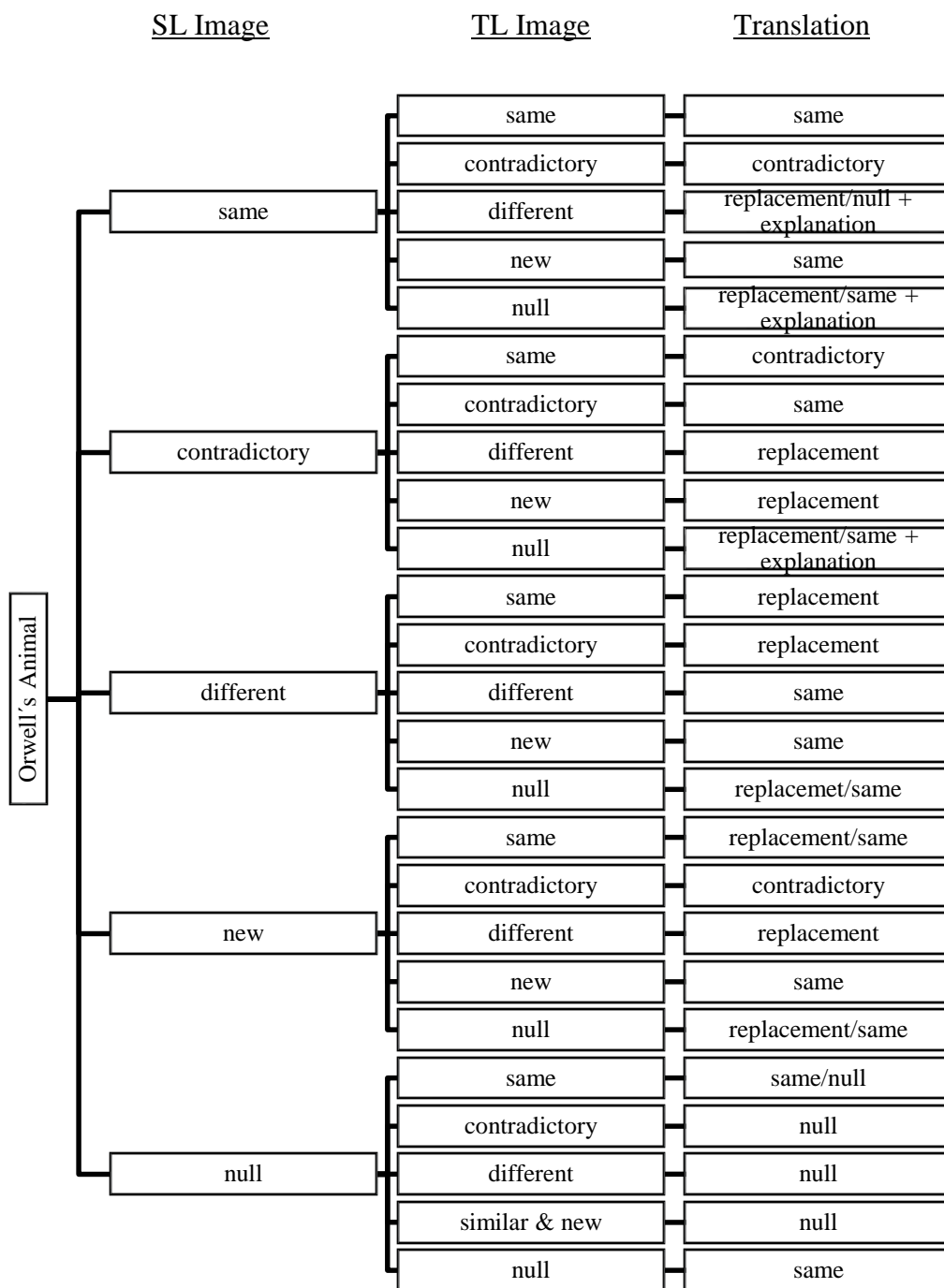


Figure 4-11. The overall translation strategies

However, analyzing the images of animals in the ST (*Animal Farm*), the SL (English), and the TLs (Persian and Portuguese), we arrive at this conclusion that all animals can be kept the same in the translations into the Persian and the Portuguese languages.

The contradictory feature of *donkey* and the different features of *rabbit* can be judged as a literary contribution. It can be assumed that Orwell created this contradiction and

difference, respectively, judiciously and this purpose should not be overlooked in translation. Representing an animal with features some of which are familiar and some unfamiliar to the readers can also be defended as plausible in view of the fact that it is not unexpected in stories, films, comic strips, indeed, in literature. Giving new characteristics to a character has always been regarded as giving new role(s). It is not something unordinary and challenging that may be thought as leading into misunderstanding for the ST readers and also for the TT readers.

As for the case of *goat*, the Portuguese translators maintained the same animal, funneling the gender down into *cabra*. The translators maintained the choice made by the author and made use of the reader's suspension of disbelief. There is perhaps a mismatch between the cultural and/or linguistic attributes of the animal and what is being said about this animal in the book but when there is a tension in this aspect the translators will invariably go with the author's choice. Here, there is a respect for the aesthetic motivation of the author. In literary works, like *Animal Farm*, the translators inevitably go with what the author says, that is why, in some cases we, as readers of translated works, have to suspend our disbelief. The freedom of choice is always the author's and in this case he chose an animal (*goat*) that has coincidence with the culture of the language in which he wrote but not is coincident with its characteristics in Portuguese, for instance. Therefore, the only choice that the translators made here was to funnel the gender down into the female gender. The choice of *cabra* belongs to the general respect for the author, respect for the congruence of the work, etc.

Even if we consider that Orwell probably chose the animals and their attributed characteristics without any thought about their personification in the culture of the language in which he wrote and we consider that in some cases the animal's image has coincidence with its personification in the culture (e.g., *goat* in this case), still the translators go with the author's choice. This may seem like a contradiction with what we said previously regarding Orwell's intention behind choosing the animals with the purpose of them being compatible with their conventional image in the culture. But what we can say here is that despite the fact that Orwell's use of *goat* is in keeping with its cultural image, it seems to be unintentional; what could have happened is Orwell not having gone as far as foreseeing possible translations and the cultural consequences thereof.

Therefore, the same animals are kept in the translation of the animals in *Animal Farm* because:

A. They represent the same image in the ST, the SL, and the TLs:

Persian: *cat, chicken, cow, dog, duckling, goat, pig, pigeon, and sheep.*

Portuguese: *cat, chicken, cow, dog, duck, duckling, hen, horse, mare, pigeon, and sheep.*

B. Beside some similar features (in comparison with the TLs), they represent some new characteristics in the novel.

Persian: *donkey, duck, hen, horse, and mare.*

Portuguese: *donkey and pig.*

C. The animal is intended to portray a contradictory image in the text in comparison with its image in the culture.

Persian: *donkey.*

Portuguese: *donkey.*

D. The animal is intended to portrait a different image in the text in comparison with its image in the culture.

Persian: *rabbit.*

Portuguese: *rabbit.*

E. Beside some similar features (in comparison with the SL), they represent some new characteristics in the novel.

Persian: *rat and raven.*

Portuguese: *rat and raven.*

F. They are introduced in the novel according to their innate and inborn features.

Persian: *duck and duckling.*

Portuguese: *duck and duckling.*

G. The animal appears with a feature in the TT which is not conventional but it can be accepted with its different characteristics.

Portuguese: *goat*.

5 CHAPTER FIVE: CONCLUSION

5.1 Overview

This chapter presents the conclusions derived from the findings of this research and the implications that the results can have on theory and practice. It is followed by sections expounding the limitations of the endeavour and suggestions for future work.

Two targets were attained in this research study. The principle target was to provide strategies for the translation of personification in general. The other target, which indeed formed the basis of the principle target, was to discover the nature of metaphor and personification. In the translation of personification, where the personified entities are aligned with the conventional norms of the communities and the metaphorical associations are different or (even) opposite in the two languages involved in the translation, the translator's attention is called to the nature of metaphor (and more specifically, personification). The objective was to find the origins of metaphorical concepts: how metaphors are engendered; in other words, how entities are metaphorized and conceptualized.

The findings were expected to answer why the figurative meanings of metaphors are not the same across languages. Analyzing the origins of metaphors was thought to explain the reasons for similar and for different metaphorical images of entities from one language to another. The argumentation is in favor of the fact that, in accepting that the differences between the metaphors of different cultures create some problems of misunderstanding and misinterpretation for the readers of culturally different societies, if the translator is provided with knowledge in recognizing similarities and differences in the cognitive worlds of the SL and the TL readers, he/she can pave the way to mitigating the problem of misinterpretation; since the translator's effort will be to produce a similar metaphorical concept in the TT, by matching the ST's author's intention with the TT reader's expectation.

The present research was narrowed down to animal metaphors and personifications, adopting a contrastive and descriptive approach. Addressing the first research question which concerned the motives behind the emergence of animal metaphors, we hypothesized that the animals physical or behavioral characteristics cannot be the only exclusive origin

of animal metaphors as referred by Lakoff and Turner (1989) and Kövecses (2002). We believe that, based on our close contact and everyday experience with animals, some human-based animal characteristics are attributed to animals and then these characteristics are applied to address people (whether as a complementary or a non-complementary attribute), and so animal metaphors are produced. However, this fosters the question of how it can be possible that the **universal** physical exterior appearance and behavior of animals lead to some **non-universal** metaphors in different communities.

In this study, we assumed that animal features can be taken as a starting point, rather than an exclusive reason for generating animal metaphors. Based on this assumption, the second hypothesis emerged. It was suggested that, in the case of translation, if the personifying characteristics of animals vary from L1 to L2 and if in the ST the animals are chosen according to the personifying characteristics of the animal in the SL, the same animal cannot convey the same metaphorical meaning. But, it should be replaced by an animal (if there is one in the TL) that is personified similarly as that in the ST. Because adopting the ST animal in the TT leads to misinterpretation for its readers, whose expectation has been violated by encountering an animal whose personification does not match with his/her established animal metaphor-based knowledge.

In the following sections 5.2 and 5.3 the two major research questions are addressed along with the findings.

5.2 The Origins of Metaphors

In order to investigate the origins of animal metaphors, English and Persian animal-related metaphors were analyzed, compared, and contrasted.

The Great Chain of Being and its third component *The Nature of Things* and also *Metaphorical Highlighting* and *The Maxim of Quantity* (the fourth component of the metaphor *the great chain of being*) formed the frameworks of the study. *The great chain of being* describes how things are related to each other in the world and how human attributes and behaviors can be conceived through animal features. The nature of things describes how features of animals (habit, size, appearance, and behavior) and also their relationship with people provide a body of knowledge about them. The principle of metaphorical highlighting and the maxim of quantity help in understanding what part(s) of the animal

is/are mapped onto the target concept in a metaphor and; consequently, help in understanding the meaning of the metaphors. In short, the study of the nature of metaphors illustrates how English and Persian people metaphorize animal metaphors and how they conceptualize them.

515 English and 321 Persian metaphors were decoded. The animals (47 animals) were selected, based on three factors of the frequency of the animal in metaphors, the familiarity of the animal, and the frequency of use of the metaphor.

In analyzing the origins of animal metaphors in both the English and the Persian languages, 21 sources were found, from which only 5 sources had an indication to animals physical and behavioral features. This supports the first hypothesis regarding the fact that only some animal metaphors have been drawn from animal features and that there must be some other reasons behind the formation of the remaining metaphors. The sources were classified under three categories:

- *Animal features*: habit, behavior, shape, size, and power
- *Language-specificity*: poetry, rhyme, alliteration, euphemism, intensifier, prompted word, and importation
- *Culture*: event, saying, fable, story, religion, belief, folklore, game, and tradition

An estimation of the quantitative analysis showed the number of metaphors based on these three major sources and they were presented in the results (chapter 4). The results demonstrate that, in this study, about a half of the metaphors are based on animal features and the other half are culture-bound in both languages. The most productive sources in both languages are “saying”, “habit”, and “behavior”. A very insignificant portion of metaphors is language specific. Besides these, three English metaphors were identified without their origins being definitely presented (the indicated origins are the author’s assumption), and few English and Persian metaphors with no explanation about their basis were encountered; i.e., the sources have only provided the meaning of the metaphors.

A closer look illustrates that the metaphors based on animal features are also of two subgroups based on “compounded features” and “cultural focus” of animal characteristics. This subdivision was structured after noting that some metaphors (identical metaphors) take the same feature (compounded features) of the animal as the basis in both languages

while some other (different or distinct metaphors) take a different feature (cultural focus of the animal features).

Simply put, it seems that one or some features of an animal are more salient in one language and they are less or even non-salient in the other language. The salience of the features in languages is attributed to culture; that is, our relationship with animals gives us some points of view in the cultural use of animal names and this view might vary from one language to the other. This leads to differences between the languages even in the metaphors that are based on animal features, which are expected to be similar at least in meaning (if not in expression), since it is believed that animals behave the same way all over the world and their appearance is alike. In short, different views result in giving rise to different metaphors across cultures. For instance, the metaphor *the crow flies*, which is used in answering a question like 'how far is it from here? 15 miles by car, 10 miles *as the crow flies*', is an English metaphor which signifies a straight-line in traveling from A to B with no obstacle; as crows travel in air, with no obstacle or detours, unlike wild ducks or geese. This habit of the crow, which belongs to all crows everywhere in the world, seems not that salient in the Persian culture so as to give birth to a crow metaphor based on it.

The other explanation for one feature appearing much more foremost to the people of one community than the other can be justified through some environmental conditions or cultural, social, or religious beliefs determining the creation of specific metaphors in one language. For example, as discussed before, the loyalty that is attributed to *dog* is mostly observed in English metaphors. Dog has always been a faithful pet in most English families. However, in the Persian language, the number of *dog* metaphors based on this quality of the animal is very few. It is because in the Iranian religion the dog is considered a dirty animal; thus, the people do not keep dogs in their houses as pets. As a result, they barely witness its loyalty and companionship; consequently, they use it in their metaphors less frequently.

Sometimes this difference in points of view in cultural use of animal names goes to the extent that one animal carries several distinct personifying characteristics in one language while in the other language it appears as a non-personified animal. Zero *bull* metaphor in Persian supports this idea, where 12 English *bull* metaphors are detected.

Metaphors based on “cultural focus of animal’s traits” are also witnessed resulting from associating one same quality to two different animals in different cultures, as is reflected in *horsefly* in English and *donkeyfly* in Persian which both represent the large fly. It appears that English people attribute the feature of ‘largeness’ to the *horse* while the Persian culture associates it with the *donkey*, although both animals indicate the quality of large size. It can also be exemplified in *horse* in English and *cow* in Persian; both representing a person who eats excessively. As Czapiga and Kleparski (2007: 57) indicate, “the influence of one animal on peoples’ minds and languages appears to be stronger in one language and weaker in the other.” Also, because of environmental conditions, the number of a particular animal in one country may be much larger than that in another country; hence, no wonder some communities have no metaphor based on the name of one animal, as they are not very familiar with the animal characteristics to be used in metaphors. In this regard, Ordudari’s (2008) refers to some environmental conditions determining the creation of specific metaphors. For example, for tropical country people who have never experienced snow, a simile like *white as snow* is unlikely to be found in their literature; therefore, another term may be used in order to convey the color white metaphorically. Take as an example the aforementioned Persian metaphor کینه شتری (camel-like spite) whose English equivalence is *elephants never forget*.

Therefore, as can be understood, in the emergence of animal-related words, animal features and traits and, most fundamentally, their relationship with people play important roles. They constitute a body of culture-dependent knowledge which is used in attributing animal names to address humans in an offensive or complementary way.

The results of the first phase of the study can be summarized in the origins of animal metaphors in both languages of English and Persian by: a) compounded features of animal traits; b) cultural focus of animal features; c) culture-bound characteristics; and d) language-specificity. The most and the least productive sources in both English and Persian are ‘culture’ and ‘language specificity’, respectively (Table 4.7 and Figure 4-2). The category “cultural focus of animal features” gave rise to a larger percentage of metaphors, in both languages, in comparison with “compounded features”.

We would like to highlight that the percentages and the quantitative numbers presented indicate estimation only; they are not absolute quantities, since, as for the culture-bound

and language-specific metaphors, for instance, regarding the fact of inseparability of culture and language, these metaphors cannot be absolutely grouped in clear-cut separate categories.

This study reveals that about half of the animal metaphors are derived from sources other than animal qualities and that the most productive source in both English and Persian is 'culture'. This can help to better explain the reasons for calling the translators' attention to focus on differences of animal cultural perceptions between L1 and L2 and also not overlooking the readers' expectations and their conceptualization while dealing with a text with animal personifications.

In the following section, we address the question if in a text whose characters are animals and the animals have been described in a way that conforms with their personification characteristics in the SL what the role of a translator would be if the animal personification differs in the TL. We posited the question of if the translator keeps the same animal term in the TTs does it not cause misinterpretation for the readers of the translation who may find incompatibility between the images of the animal in the TL and the way they have been described throughout the ST? In order to answer this question, as the second research question of this study, the next phase was tracked.

5.3 Translation of Personification

Animal Farm, in which all the characters (except the owners of the farms) are animals (17 animal types), was considered for this study. The goal was to examine whether or not the animals have been described in the ST according to their images in the SL, and if so, whether or not the current Persian and Portuguese translations of this novel have taken into consideration the probable difference in the images of the animals between the SL and the TL. We believe that in finding dissimilarities between the metaphorical meaning of animal terms in the SL and the TL, translators are expected to look for some translation strategies, like substitution or provision of brief explanations in footnotes or endnotes, with the purpose of contributing to the TT readers, understanding of the author's intention in the planned choice of animal characters in the ST.

We first compared the animal cultural perceptions between the SL and the ST. For we postulated that if the animal features in the novel have nothing to do with their already

known personification in the SL, the translator's role is not challenging as he/she is not impelled to care about the cultural differences. Keeping the same animal in the translation meets the goal of conveying the same meaning in the TT. On the other hand, when animal personification is the center of intention in the ST, it is not a case to be ignored by the translators. Here, the cultural differences between L1 and L2 offer more challenges for the translators.

5.3.1 Animals in *Animal Farm*, English, Persian, and Portuguese

Having compared the personifying characteristics attributed to the animals in *Animal Farm* with the images of these animals in the English culture, it was found that the majority of the animals in *Animal Farm* (the ST) have been introduced in line with the English readers' expectations; that is, the animals play that role in the story which either conforms with their personifications in the culture (the SL) or match with their innate and inborn features.

However, we observed some other animals in the ST which have been introduced differently, in comparison with their descriptive in the SL. For example, the *donkey*, the most controversial character in the story, shares some common features with its image in the SL ('stubbornness'); it also represents a new feature ('long life'); and more interestingly its major personality trait in the ST ('clever') is totally opposite to its portrayal in the SL ('stupid').

In some cases, the ST, besides introducing the animals according to their personifying characteristics in the SL, assigns some new features to them. However, for non-personified animals in the SL, their features in the ST are not considered new to ST readers, when they represent their own natural features.

The same process of comparing the images of animals was carried out between the ST and the TLs (Persian and Portuguese). Here again, the majority of cases share the same personification or they are similar due to their universal aspects of life; some others, besides the similar characteristics, represent some new features, in comparison with their image in the TL. *Donkey* in the ST, in comparison with the TLs, represents the same image of 'stubbornness', the new image of 'long life', and the contrary image of 'cleverness'. The image of one animal in Persian (*rabbit*) and two in the Portuguese language (*rabbit* and

goat) are different from that in the ST.

5.3.2 Translation Strategies

Regarding the images of animals in the ST (*Animal Farm*), the SL (English), and the TLs (Persian and Portuguese), different translation situations and, based on them, different translation strategies were outlined. In all cases, the relationship between the SL and the TL, in terms of the metaphorical meaning of the animals and also the intention of the author in introducing some animals which are different from or contrary to the expectations of the ST readers are the key factors in decision making.

Introducing an animal with some opposite, new, and/or different features is assumed as the author's intention and preserved in translation in order to create the same effect on the TT readers as the ST readers. Introducing an animal in the text with characteristics that are opposite to what is expected is deemed as a literary device in attracting the reader's attention with novelty. Breakdown in norms and conventions of a community and replacing old ideas with new ideas or ideas out of the ordinary is a literary device applied by many authors with the purpose of generating a subject of attraction and interest. Of course, as was mentioned in chapter four, the reader's "willing suspension of disbelief" plays a significant role in supporting anomalies. In order to enjoy literary works, readers willingly ignore the realities, accept unusual ideas, and become absorbed in the art works.

Since these unexpected characteristics probably seem unpredicted and even shocking for the ST readers, we assume that the author intentionally created the ground of unexpectedness; therefore, it should supposedly happen in the translation as well.

Based on the comparison of the animal's image between the ST, the SL, and the TL, we presented a series of possible translation strategies. We supplied various strategies to deal with animal metaphor/personification in section 4.5 and the subsections and feel it would be exhaustive to (re)present the essence of these strategies that we discussed further back.

The translation strategies and the due discussions are based on the premise that a translator in normal circumstances would go through these logical and translational phases in order to create the same effect on the TL reader as the effect the ST has on its readers. In fact, we aimed to determine whether the methodology, proposed in translation of metaphorical

elements, is applicable to a work like *Animal Farm*. However, in rendering a work like *Animal Farm* into another language, although some animals play a role which is different from or contrary to what is expected by the readers, all the Persian and the Portuguese translators kept all the same animal terms in the TTs, and it seems that the readers were not aggrieved by this. Apparently, the translators were not required to explain and elaborate everything to the readers, as the Orwell original also did not do. The onus was put on the readers, rather than on the original author or translators. They made use of the reader's willing suspension of disbelief which helps them in encountering any breakdown in established conventions and norms, to "suspend" their disbelief about odd or eccentric entities and concepts. By this, they feel freshness and novelty in the work, the quality of being independent of and different from anything that has appeared before and so they are entertained by it.

Works of art imbue a breakdown and disruption in social and logical norms in order to create strangeness and a new literary work and consequently to call attention to its novelties. But, to what degree can a translator interfere in a voluntary choice by the author to embrace this strangeness?

We believe that the artistic creativity should not be overlooked in translation. The reader of *Animal Farm* in his/her mother language, in which the animals are metaphorized and conceptualized differently, holds back his/her judgment about what he/she already knows about the animals' images in his/her culture and engages fully with the story so that he/she does not feel any absence or mismatch of norms in the text. The same situation should be prepared by the translator, by following the same strategy and observing this style of literature which has been set up by Orwell, closely and with sensitivity to all intended novelty and deviation from preconception, norms, and restrictions.

The study started with this intuition and hypothesis that the animals' personifications are probably different between the SL and the TL; accordingly, one would presume that the translator of the case study (*Animal Farm*) should adapt the TT by some strategies like replacement, endnotes, explicitation in the text or footnotes, in order to create the same effect on the readers. However, this canonical approach was betrayed by all the current Persian and Portuguese translations of *Animal Farm*; all animals were kept the same in the translations of *Animal Farm* into Persian and Portuguese, since they represent either the

same personification or their innate and inborn features, or they are intended to portray a contradictory, a different, and/or a new image in the text in comparison with their image in the culture. The new features (and a different feature for one of the animals) attributed to some animals in the novel are accepted as assigning new characteristic(s) to one character of a story as a new role to it, rather than a new personification.

Apparently, all animals in *Animal Farm* are sacrosanct; they are unchangeable characters. It is unthinkable to change the animals in the original for other animals, because either each role becomes incompatible with the natural and innate features of the animal or the author's intention behind the reason for this choice and producing a case of anomaly is jeopardized. Any substitution would lead to a literary disservice to both ST and the TT readers. Orwell's intention behind the choice of the animals should not be violated. In a nutshell, the observed differences between the image of one animal in Orwell's book and in the English culture do not lead to misunderstanding for English readers. It is also true for the readers of any translation of this book into any language.

5.4 Implications of the Study

The findings of this study, it is hoped, should be a useful and valuable guideline for translators in a way that they should consider, because the cognitive environments of the SL and the TL audience may be different, and this may lead to some misunderstanding when a text is rendered literally, and if the misunderstanding is not resolved, the TL reader/listener may be misled. So there is a need to resolve the problem of misunderstanding and misinterpretation. The translator can be equipped with knowledge in recognizing the similar and dissimilar conceptual aspects of languages and the possible responses that may be mobilized.

The results of this study can be possibly generalized and expanded to other kinds of metaphors and personifications and the underpinnings of decision making advocated here can be used in other idiomatic language contexts.

It is hoped that the findings will help the translators in defending their work against criticism, in that it gives them some insights that theory cannot bring about a satisfactory answer to all the problems translators face because in the field of translation, theories are descriptive, and each text is singularly different from the other and nothing can be deemed

wholly predictable in terms of translation. Each text has its own ethos and merits a special scrutiny by each translator and represents a specific demand on him/her sensitivity and competence.

5.5 Limitations of the Study

It is a common knowledge that some limitations are inevitable in a research. However we were very carefully concerned to reduce the impact of the limitations of this study that might affect the results. One of the inevitable limitations was the scope of the study. Since the study of personification composes a really wide range of subjects, the study was narrowed down to *animal* personifications. Again, the scope of the study would not allow an investigation of all animal personifications. Hence, the study was limited to a sample book which made use of animals as its characters, and the animals under study were limited to the animals in this book.

Another limitation was that it was not possible to study animal metaphor/personification across all languages, which is a common fact. For the first phase of the study the origins of animal metaphors were tracked only in the English and Persian languages and for the second phase of the study, focusing on the personification translation, Portuguese was also included.

Also, the study was related to Orwell's *Animal Farm*. We know that animal personification could happen as a singular item or even as a less frequent item in a non-descriptive book. In a case like this, there would perhaps be a need for a different positioning in translation.

5.6 Suggestions for Further Research

There are a number of possibilities for future work in this area:

- The nature of translation research of this type and the limitations described above made the choice towards a comparative and descriptive study mandatory. It is thus possible that other researchers accomplish experimental and statistical studies; rendering more statistical results in addition to simple descriptive analysis of the data.
- Also, in this study, three languages were chosen for the purpose of comparative and contrastive analysis of the metaphorical meaning of the animals: Persian as a

language of high-context culture, Portuguese as a language of low-context culture, and the English language as being a lower context language than Portuguese. However, studies on other languages can be explored in future research since they may come up with different results.

- Interested readers and researchers may continue this study, using the animals and their personifications, to compile a bilingual dictionary of animal personifications, making the task of translators easier. Also, there can be further studies in other categories of personification, like plants, etc.
- This study centered on metaphor in literary texts. Metaphor in non-literary discourse, such as in scientific texts, should also be explored. Exploration of metaphor in scientific language can be possibly considered from two strands: one to discuss metaphor incorporated in scientific texts generated by specialists for specialists; another which is a very rich strand that can be also explored in future research is metaphors that are used and sometimes even coined and invented by the specialists for the non-specialists.
- To sum up, the researcher hopes that this study, by envisaging some interesting and provoking questions, has actually provided some motivations for further investigation in the field of translation.

6 PUBLISHED MATERIALS DERIVED FROM THIS STUDY

The contributions of the thesis resulted in the following list of scientific publications:

- Shahabi, M., & Roberto, M. T. (2015). Metaphorical application and interpretation of animal terms: A contrastive study of English and Persian. *International Journal of Contrastive Linguistics*, 15(2): 281-294.
- Shahabi, M. and Roberto, M. T. (2015). Orwell's *Animal Farm* and the Translation Challenges (English-Portuguese) Regarding Animal Personification. *Journal of Global Research in Education and Social Science*, 4(3): 179-188. <http://www.ikpress.org/issue.php?iid=596&id=46>.
- Shahabi, M., & Roberto, M. T. (2015). Translation of personification and suspension of disbelief, *IJCLTS: International Journal of Comparative Literature & Translation Studies*, 3(2), 1-10. Also available online: <http://www.journals.aiac.org.au/index.php/IJCLTS/article/view/1459/1421>.
- Shahabi, M. & Teresa Roberto, M. (2015). The Origins and Motivations of Animal Metaphors in proceeding of *The International Meeting on Languages, Applied Linguistics, and Translation – LALT 2012*, Évora, Portugal, 217-227 Dec. 2012. Also to be published by the University of Évora with the title *Recent Developments in Language Studies – Selected Papers*. Also available online: <http://gaie.iscap.ipp.pt/recles/>.
- Shahabi, M., & Roberto, M. T. (2014). How specific formal patterns impose problems on translators, *IJT: International Journal of Translation*, 26(1), 72-105.
- Shahabi, M., Tataei, G, & Roberto, M. T. (2012). Translation studies as academic education, *Rivista internazionale di tecnica della traduzione* (14), 31-40
- Shahabi, M, (2011). *Corpus-based Translation Studies & Animal Metaphor*, Presented a Work in Progress at the 2nd annual Meeting for Young Researchers, of the Department of Languages and Cultures of the University of Aveiro.

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8 APPENDICES

Appendix 1. Animal characteristics on which some metaphors are based

Animal	Lang.	Habit	Behavior	Size	Shape	Power
Ant	E.	busy & active				
	P.	organized	harmless	small (6)		
		of short life (winged males)				
Bat	E.	strange (2) (strange habits: fly by night, hang upside,...)	annoying			
		locating pray by echolocation	loathing light			
	P.					
Bear	E.	gluttonous	hugging from back	big		powerful (2)
			wild			
	P.	gluttonous		big		powerful
Bee	E.	busy & crowded				
		Active				
		skilled in finding direction				
		bearing pollen and nectar on legs				
		group worker & responsible				
	P.	biter				
Bird	E.	migrating	lover (lovebirds)		thin-legged	
		hidden mating	death pretending			
		group fliers				
		eating little				

Animal	Lang.	Habit	Behavior	Size	Shape	Power
		singer				
	P.	migrating				
Bitch	E.		polygamous			
			disagreeable (when lecherous) (2)			
			despicable			
	P.					
Bug	E.	hiding (in bed) & blood-sucker (2)	obnoxious & annoying (2)	small (2)	of huge & protruding eyes	
		disease transmitter (2)				
		obnoxious & annoying				
	P.					
Bull	E.		stubborn	big	thick-necked	Powerful
			aggressive (2)		of big eyes	
	P.					
Camel	E.	enduring				
	P.	enduring	bad dancer	big (6)	humped	
		load-bearing	long hater			
Cat	E.	of sharp vision	hopper (on hot roof)		of shining eyes	
		cautious	sly & malicious (2)			
		sexually active (male cat)	stealthy mover			
		jumping, crying, and running away when being scalded	jumping, crying, and running away when being scalded			
		mix breeder	wild & alone hunter			

Animal	Lang.	Habit	Behavior	Size	Shape	Power
			(wild cat) (3)			
		prostitute	badly ill			
		light sleeper	mix breeder			
			of high-pitch cry when fighting			
	P.	excrement hider	reactor to stick lifting			
		falling on 4 legs				
		cautious				
Chicken	E.	going to den at night	timid (2)			
		early sleeper	running with cut off head			
	P.	young & inexperienced (2)				
Cock/ Rooster	E.		cross-eyed looker			
			fighter (2)			
			dominator (2)			
	P.	morning crower (2)				
Cow	E.				big & ugly	
					of big eyes	
					innocent looker	
	P.	gluttonous (3)	silent birth-giver	fat & big (2)	of big eyes	
		stupid	stupid (2)			
Crab	E.	strange (strange habits: walk and housing) (2)	disagreeable (2)		of many legs and pincers	
	P.	crooked & sideways walker				
Crocodile	E.	false crier				
	P.	false crier				

Animal	Lang.	Habit	Behavior	Size	Shape	Power
Crow/ Raven	E.	direct flyer			black (2)	
		corpse eater			beak-pointed	
		unthreateningly noisy (2)				
		distasteful				
	P.	crowing			black (2)	
Dog	E.	hard worker	going mad in summer		of bent-over ears	
		barker	wild			
		barker but not biter	despicable			
		barker at moon	fighter			
		barker at wrong tree	badly tired (at the end of a workday)			
		persistent (in hunting)	dangerous (if annoyed)			
		of long age	rabid (dog with rabies)			
		guarding	badly sick			
		loyal	wagging the tail when happy			
			hunting birds (bird dog)			
		coward & mean (yellow dog)				
		ungrateful (Naziabad's dog)	dangerous (if annoyed)			
		barking (2)	friend			

Animal	Lang.	Habit	Behavior	Size	Shape	Power
	P.		(if being fed)			
		guarding	rabid (dog with rabies)			
		unintelligent (in learning)	untrustworthy (yellow dog)		yellow (yellow dog)	
		meanly gluttonous (2)	barker (angry dog)			
		herding				
		loyal (2)				
Donkey/ Ass	E.	loud laughter	stupid (3)			powerful
		of long age	stubborn (4)			
	P.	stupid (11)	stupid (11)			
		of particular way of drinking water	knowing where the stall is			
		load-bearer (3)	grateful			
		hard worker (3)	rushing to stable			
		knowing where the stall is	obedient & low expecting			
		running fast when without load				
		walking when forced				
		Waiting till being fed				
Dove/ pigeon	E.	Lover	timid		of protruding breast	
		gentle & harmless				
	P.				of protruding breast	
Duck	E.				Waddling	
	P.					

Animal	Lang.	Habit	Behavior	Size	Shape	Power
Eagle	E.	of keen sight (2)			of long nose	
		high & glorious flier			of spread wings	
					bald headed	
	P.	keen sighted			of long nose	
		high & glorious flier				
Elephant	E.		rough (rough elephant)	big (2)		powerful
				tall		
	P.			big (3)		
Fish	E.	Swimmer	flopping on the ground	big (kingfish)	eyes	
	P.	slippery				
		swimmer				
		getting staled from back of gills				
Fly	E.	attracted by sweet things	annoying			
		congregating on dead, dying, or wounded creatures		small		
	P.	attracted by sweet things (3)	annoying	small		
		stubborn				
		always touching the antenna				
Fox	E.	sly (2)	sly (3)		of attractive skin (3)	
	P.	sly (2)	sly (1)			
	E.	dirty	stubborn & lewd		horny	

Animal	Lang.	Habit	Behavior	Size	Shape	Power
Goat	P.					
Goose	E.		bottom poker		of bumpy skin when plucked	
			follower		of the same shape (male & female)	
	P.					
Hen	E.	maternal	pecker (2)			
		non-crower	angry (when gets wet)			
			noisy-demanding & unfriendly			
	P.		giving birth noisily			
Horse	E.	Gluttonous	impatient (trying to cross the starting line in horse race)		elegant	Powerful
		being led to water but not forced to drink	loud laughter			
		badly sick	of common sense			
			running better at certain tracks or under certain track conditions			
			sensitive to fire alarm (fire horse)			
			wild (wild horse)			
	P.		loud laughter		showing all teeth when	

Animal	Lang.	Habit	Behavior	Size	Shape	Power
					laughs	
Lamb	E.	tail looser	gentle		white	
			harmless			
			easily deceived			
	P.		gentle & harmless			
Lion	E.	protector (female lion)	brave (hunter) (2)	big		
		king of beasts	dangerous (2)			
		roaring				
		problematic (young male)				
		Social				
	P.	Hunter	dangerous (4)			
		Dangerous	brave (hunter) (2)			
		roaring				
		protecting (female lion)				
Monkey/Ape	E.	tree climber	imitator (2)	Big (ape) (2)	ugly	
			Wild (when in danger/hunger)			
			agile			
			playful (5)			
	P.		imitator		ugly	
	E.	quite & rarely seen (2)	damaging & disease transmitter			
		Dirty	quite & rarely seen			

Animal	Lang.	Habit	Behavior	Size	Shape	Power
Mouse/Rat		collecting useless items and never throwing any of them away (wood rat)	timid			
		fishing at bank (river rat)	scurrying away in mass confusion when threatened			
	P.		timid	small (2)		powerless
Nightingale	E.					
	P.	nice singer				
Owl	E.	being of night (2)	of opposite day and night behavior & particular way of looking (2)		round-faced & of round & big eyes (2)	
	P.					
Ox	E.	clumsy			big	powerful
	P.					powerful (2)
Parrot	E.	voice imitator (without understanding) (3)				
	P.	voice imitator (without understanding) (3)				
Pig		greedy (3)	stubborn		fat	
	E.	dirty	of high pitch cry		submarine-like	
	P.	dirty (2)				
Rabbit		prolific breeder (2)	fast runner			
	E.	Vegetarian	fast mover			
	P.		winter hibernator			
	E.		follower (without thinking)			

Animal	Lang.	Habit	Behavior	Size	Shape	Power
Sheep	P.		harmless			
			follower (without thinking)			
Snake	E.	winding mover	poisonous biter (2)		of belly on the ground	
	P.	skin shedder	poisonous biter (7)		of nice skin	
		winding movement				
		jewelry lover				
Sparrow	E.				short-&- thin- legged	
	P.	singer		small		powerless
		low-height flier				
		eating little				
Toad/Frog	E.	principally terrestrial	nor active nor agile	big (bullfrog)	Ugly	
	P.	Carnivorous				
Turkey	E.	not being able to fly, having a gurgling sound	funny walker & stupid		having wattles	
	P.		color changer			
Turtle	E.					
	P.	slow (2)				
hiding in its shell						
Wolf	E.	savage (predator) (2)				
	P.	savage (predator) (4)				
Worm	E.	book eater				
		slow mover				
		wood eater				
		looking from down to up				

Animal	Lang.	Habit	Behavior	Size	Shape	Power
		eating its way into a perfectly good apple and wiggling out of a bird's beak				
	P.					

Appendix 2. Animals metaphorical meanings in Persian dictionaries

Animals	Dictionary of Animals in Persian Literature	Dr. Moin's Dictionary of the Persian Language	Dictionary of the Modern Persian Language
Cat	Lazy	Deceitful/ Cautious	Ungrateful/ Hypocritical believer
Chicken	-----	Timid/ Weak	-----
Cow	Stupid/ Gluttonous	Stupid, Ignorant	Stupid/ Large
Dog	Angry and nervous; Bad-tempered	Despicable/ Angry, Bad-tempered	A bad-tempered person
Donkey	Stupid/ Gluttonous, Greedy	Stupid	Stupid, Ignorant/ Stubborn
Duck	Swimmer	-----	-----
Duckling	-----	-----	-----
Goat	Weak/ Humiliated	Stupid	A person who doesn't know something but confirms that it's true: coward
Hen	-----	-----	Women
Horse	A sign of life and good characteristics	Noble	Decent, Gentle
Pig	Brave; Firm/ Powerful/ Lustful	A very fat and gluttonous person	Pig's place is a very dirty and inappropriate place to live
Pigeon	Messenger	Messenger	-----
Mare	Woman	-----	-----
Rabbit	-----	-----	Intelligent
Rat	Sly	-----	Informer
Raven	Imitator/ Black/ Ominous/ A greedy thief	Harmful/ Deceitful	-----
Sheep	Sacrificing (appeasing a deity)	Easily led or influenced	Tame; Harmless

Appendix 3. Animals metaphorical meanings in Persian questionnaires

Animals	Basic	Secondary	Higher
Cat	Lecherous/ Unfaithful	Sly/ Unfaithful/ Lecherous	Unfaithful, Ungrateful/ Deceitful, Sly/ Hypocrite/ Lecherous
Chicken	Small	Small, Immature/ Weak	Weak/ Small/ Young, Kid/ Timid
Cow	-----	Gluttony/ Fat/ Ignorant/ Abundance, Blessing	Fat, Gluttony/ Big/ Abundance, Blessing/ Ignorant/ Of big eyes
Dog	Loyal/ Bad-tempered	Bad-tempered/ Loyal/ Dirty/ Guard, Protection	Loyal, Friend/ Bad-tempered/ Dirty/ Guard, Protection/ Unworthy person, Humble/ Immorality/ Thick- skinned
Donkey	Load-bearing	Fool/ load bearing, Hard-working/ Big/ Obedient/ Strong	Stupid/ Big/ Naïve/ Load-bearing, Hard-working/ Obedient/ Strong/ Stubborn
Duck	Swimmer	Swimmer	Swimming
Duckling	Ugly	-----	-----
Goat	Agile	Agile/ Obedient/ Timid/ Innocent/ Playful/ Stupid	Agile/ playful/ Blind imitator/ Coward
Hen	Woman	Pregnant woman/ Family	Female/ Family/ A person who goes to bed early/ Fertility, productiveness/ Kind
Horse	Noble/ Loyal/ Load- bearing	Agile/ Noble, Gentle/ Loyal/ Hard working , Load-bearing	Loyal/ Lofty/ Noble, Gentle/ Hard working/ Gluttony/ Strong
Mare	Noble	Noble/Mother	Kind, Affection/ Mother/ A loyal woman
Pig	Dirty/ Fat	Dirty/ Lazy/ Lecherous/ Humble	Dirty/ Fat/ Greedy/ Humble / Wicked/ Lecherous
Pigeon	Messenger	Love, Affection/ Messenger/ Peace/ Freedom	Freedom/ Messenger/ A young and beautiful girl/ Affection, Love/ Happiness
Rabbit	Smart/ Agile	Intelligent/Agile	Intelligent/ Agile/ Playful
Rat	Sly/ Dirty/ Small	Dirty/ Sly/ Small/ Timid/ Damaging/ Informer	Sly/ Timid/ Small/ Smart/ Dirty/ Treacherous/ Damaging
Raven	Tale-bearing/ Ominous/ Thief	Tale-bearing/ Bad omen/ Sly/ black/ Thief	Bad omen/ Tale-bearer (bad news)/ Sly/ Black/ Death
Sheep	-----	Innocent/ Ignorant/ Tame/ Sacrificial (make an offering to God)	Ignorant/ Obedient/ Naïve/ Innocent

Appendix 4. Animals metaphorical meanings in Portuguese dictionaries

Animals	Houaiss Dicionário da Língua Portuguesa	Dicionário Priberam da Língua Portuguesa	Grande Dicionário da Língua Portuguesa (Cândido de Figueredo)
Cat	A slight or smart individual/ A very attractive boy or man/ A fickle, flighty woman	A physically attractive person	-----
Chicken	A woman or man who acts without moral restraint public/ One who varies sexual partner frequently	-----	A sexually wanton woman
Cow	A woman with a squalid life/ Strong/ Heavy	An indolent man/ A large unpleasant woman/ Shameless	An obese and slovenly woman/ A lowly prostitute/ An indolent man
Dog	A very bad person/ Vile/ The devil	A despicable or harsh man	An evil man
Donkey	Without intelligence, Stupid, Without information, Without culture/ Obstinate	Stupid/ Obstinate	Stubborn and/or stupid person
Duck	A Silly individual	Foolish, Rustic, Stupid	Idiotic, Stupid
Duckling	Silly	Foolish, Rustic, Stupid	-----
Goat	An ugly or disgusting person (he-goat)/ A person who stinks/ A libidinous or lascivious man	A bad-tempered woman or one who shouts a lot (she-goat)/ A very ugly person (he-goat)	A bad-tempered woman or one who shouts a lot (she-goat)
Hen	A man or woman who varies sexual partner frequently/ Fickle/ Cowardly/ Weak/ Timid	A sickly, pale person/ A fussy person/ A wanton woman	A sexually voracious woman
Horse	A violent individual/ A coarse, rude animal/ Beastly/ Stupid	A fool with no manners, A person who lacks intelligence	-----
Mare	A dimwit, ignorant and/or rude woman who practices prostitution	A fool with no manners, A person who lacks intelligence	-----
Pig	Filthy, Unhygienic/ Drunk/ Chief of demons, Devil/ Immoral/ Obscene	One who has poor hygiene or is dirty/ Obscene or shameless, Indecent/ Clumsy	Dirty/ A lascivious person/ Contemptible
Pigeon	A lie/ Fraud	A liar or prankster	-----

Animals	Houaiss Dicionário da Língua Portuguesa	Dicionário Priberam da Língua Portuguesa	Grande Dicionário da Língua Portuguesa (Cândido de Figueredo)
Rabbit	Having large teeth	-----	-----
Rat	A person who steals in public places, such as churches, fairs, etc./ A pickpocket or thief	A thief / A liar/ A deceitful person	Sullied/ A thief
Raven	An individual who takes refuge in anonymity and he is an informer	-----	-----
Sheep	Submissive/ Docile	Docile, Obedient	Christian (follower of the Shepherd)

Appendix 5. Animals metaphorical meanings in Portuguese questionnaires

Animals	Basic	Secondary	Higher
Cat	Betrayal, Mistrust/ Companionship	Independent/ Female/ Sleepy/ Friend/ Timid/ Free	Smart/ Long age (7 lives) / Hypocritical, Mistrust, Betrayal / Lazy/ Curious/ Free/ Independent / Sleepy
Chicken	Failure/ Weak defense in football/ Fragile	Bad defense in football	Kid/ Fragile , Weak/ Bad defense in football / Young/ Small/ Silly
Cow	Abundance	Kind/ Big	Fat/ Abundance, Wealth/ Religious beliefs/ Ignorant/ Lazy/ Stingy/ Sacred
Dog	Loyal , Friend/ Guard; security	Loyal, Friend/ Protection; Guard	Friend, Companion / Loyal / Guard/ Independency/ Affection, Sympathy
Donkey	Stubborn/ Ignorant	Stupid/ Hard-working/ Humility	Stupid / Stubborn / Worthless/ Naïve/ Hard-working/ Resistant/ Calm/ Illiterate/ Obedient/ Responsible
Duck	Ingenuous/ Swimming	Swimmer/ Nature/ Free	Water / Silly/ Skilled in swimming / Relationship between baby and mother/ Obedient/ Family, Union/ Simple-minded/ Naïve/ Liberty/ Innocent
Duckling	Ingenuous/ Delicate/ Ugly	Swimming/ Obedient/ Small	Small/ Weak, Fragile/ Innocent / Naïve / Liberty
Goat	Climbing/ Its thin legs	Prostitution	Mount (climbing)/ Prostitution / Agile/ Liberty/ Satan, Devil: wickedness, Paganism/ Resistant/ Its ugly legs/ Lecherous
Hen	Mother	Female	Stupidity / Motherly / A person who wakes up early/ Fat/ Weak/ Female
Horse	Elegant/ Wild and Free/ Speed/ Gluttony	Energy/ Liberty/ Strength/ Bravery/ Speed/ Big	Elegant / Free/ Big/ Strong / Noble , lofty/ Faithful/ Wild and Free/ Brave/ Energetic, Fresh/ Resistant/ Kind/ Hard-working
Mare	Speed	Wild and Free/ Elegant/ Energy/ Fertility	Female / Maternal/ Strong/ Faithful/ Liberty/ Wild/ Prostitution/ Stupid/ Resistant/ Wild/ Agile/ Noble
Pig	Dirty / Abundance	Dirty , Disgusting/ Fat/ Gluttony	Fat/ Dirty / Thrifty/ Gluttony / Superfluity/A person who hears well/ Big/ Wicked/ Wealth
Pigeon	Messenger/ Peace	Dirty/ Peace/ Liberty/ Messenger	Peace / Messenger / Liberty / Illness: Plague/ Rats with wings: harmful/ Dirty / Mediator

Animals	Basic	Secondary	Higher
Rabbit	Fertility	Its large teeth/ Luck/ Easter/ Speed	Easter/ Speedy/ Reproduction/ Good luck/ Clever/ Its large teeth/ Fragile, Weak/ Short life
Rat	Small/ Intelligent/ Quick	Dirty, Disgusting: Disease/ Small/ Thief of food/ Rapid/ Wild, Free/ Clever	Dirty/ Shrewdness/ Small/ Thief/ Coward/ Destructive, Harmful/ Disloyal/ Poverty/ Worthlessness/ Disturber
Raven	Bad omen, Misfortune	Badness, Disgrace/ Black/ Bad- luck; Death/ Darkness	Bad omen/ Black/ Death/ Mysterious/ Sly/ Thief/ Intelligent/ Distrustful/ Long life
Sheep	Stupid/ Ingenuous	Meek/ Innocent/ Its special look (like a prostitute who intends to seduce men)	Stupid/ A person who always agrees with everything and everybody and doesn't say I disagree/ Sacrificing/ Society/ Tame/ Obedient/ Dependent

Appendix 6. Questionnaire on the characteristics of animals in Persian

Questionnaire on the Characteristics of Animals

This Survey is a part of a research study in the field of Translation and aims to collect information on the symbolism of certain animals in **Persian** culture. The questionnaire is anonymous and the author guarantees confidentiality in the treatment of information collected. Please answer all questions. There are no correct or incorrect answers; they are just personal views that each respondent has.

- Education:
 - Not educated
 - School education
 - University education
- Age:

Write, please, (a) features that symbolize each animal on the list and, if possible, two expressions which are based on the name of the animal, as the example below:

Donkey:

- a) Symbolist characteristics: Ignorance; Hard working
- b) Expressions:
 1. مثل خر کار می‌کند /mesl-e khar kar mikond/ (S/he works like a donkey): s/he works as much as a donkey does.
 2. از نفهمی بسان خر است /az nafahmi basan khar ast/ (S/h is as stupid as a donkey).

List of Animals:

1) Pig

- a) Symbol(s):
.....
- b) Expression(s):
.....
.....

2) Dog

a) Symbol(s):

.....

b) Expression(s):

.....
.....

3) Cat

a) Symbol(s):

.....

b) Expression(s):

.....
.....

4) Rat

a) Symbol(s):

.....

b) Expression(s):

.....
.....

5) Goat

a) Symbol(s):

.....

b) Expression(s):

.....
.....

6) Duck

a) Symbol(s):

.....

b) Expression(s):

.....
.....

7) Horse

a) Symbol(s):

.....

b) Expression(s):

.....
.....

8) Mare

a) Symbol(s):

.....

b) Expression(s):

.....
.....

9) Crow

a) Symbol(s):

.....

b) Expression(s):

.....
.....

10) Chicken

a) Symbol(s):

.....

b) Expression(s):

.....
.....

11) Rabbit

a) Symbol(s):

.....

b) Expression(s):

.....

.....

12) Hen

a) Symbol(s):

.....

b) Expression(s):

.....

.....

13) Pigeon

a) Symbol(s):

.....

b) Expression(s):

.....

.....

14) Cow

a) Symbol(s):

.....

b) Expression(s):

.....

.....

15) Ox

a) Symbol(s):

.....

b) Expression(s):

.....

.....

16) Sheep

a) Symbol(s):

.....

b) Expression(s):

.....

.....

17) Donkey

a) Symbol(s):

.....

b) Expression(s):

.....

.....

18) Duckling

a) Symbol(s):

.....

b) Expression(s):

.....

.....

Thanks and Good Luck

Questionário sobre as Características dos Animais

Este inquérito inscreve-se no âmbito de um estudo de investigação na área da Tradução e visa colher informação sobre as associações que os respondentes fazem no que respeita a certos animais. A sua colaboração é imprescindível. O questionário é anónimo e a autora garante sigilo no tratamento da informação recolhida. Por favor, responda a todas as perguntas, não há resposta correctas ou incorrectas: são visões pessoais que cada respondente tem.

- Escolaridade/Formação:
 - Básica
 - Secundária
 - Superior
- Idade:

Indique, por favor, pelo menos uma característica que lhe parece simbolizar cada animal na lista e, se possível, duas expressões em que conste esse animal. Tal como o exemplo abaixo:

Andorinha:

- a) Característica(s) simbólica(s): Primavera; Liberdade
- b) Expressões:
 1. Por morrer uma andorinha não se acaba a primavera
 2. Livres como andorinha em bando

List of Animals:

1) Porco

- a) Característica(s) simbólica(s):

.....

- b) Expressões:

.....

.....

2) Cão

a) Característica(s) simbólica(s):

.....

b) Expressões:

.....

.....

3) Gato

a) Característica(s) simbólica(s):

.....

b) Expressões:

.....

.....

4) Rato

a) Característica(s) simbólica(s):

.....

b) Expressões:

.....

.....

5) Cabra

a) Característica(s) simbólica(s):

.....

b) Expressões:

.....

.....

6) Pato

a) Característica(s) simbólica(s):

.....

b) Expressões:

.....
.....

7) Cavalo

a) Característica(s) simbólica(s):

.....

b) Expressões:

.....
.....

8) Égua

a) Característica(s) simbólica(s):

.....

b) Expressões:

.....
.....

9) Corvo

a) Característica(s) simbólica(s):

.....

b) Expressões:

.....
.....

10) Frango

a) Característica(s) simbólica(s):

.....

b) Expressões:

.....
.....

11) Coelho

a) Característica(s) simbólica(s):

.....

b) Expressões:

.....

.....

12) Galinha

a) Característica(s) simbólica(s):

.....

b) Expressões:

.....

.....

13) Pombo

a) Característica(s) simbólica(s):

.....

b) Expressões:

.....

.....

14) Vaca

a) Característica(s) simbólica(s):

.....

b) Expressões:

.....

.....

15) Boi

a) Característica(s) simbólica(s):

.....

b) Expressões:

.....

.....
16) Ovelha

a) Característica(s) simbólica(s):

.....
b) Expressões:
.....
.....

17) Burro

a) Característica(s) simbólica(s):

.....
b) Expressões:
.....
.....

18) Patinho

a) Característica(s) simbólica(s):

.....
b) Expressões:
.....
.....

Os agradecimentos e votos de boa sorte

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