Yazar / Writer:

Afaf AZİZİ

Kastamonu Üniversitesi, Sosyal Bilimler Enstitüsü, Türk Dili ve Edebiyatı
Anabilim Dalı, Doktora Öğrencisi
afafazizi@ogr.kastamonu.edu.tr

Doç. Dr. M. Onur HASDEDEOĞLU

Kastamonu Üniversitesi, İnsan ve Toplum Bilimleri Fakültesi, Türk Dili ve
Edebiyatı Bölümü, Öğretim Üyesi
o.hasdedeoglu@kastamonu.edu.tr

Dr. Ahmed Noureddine BELARBİ

University of Kasdi Merbah Ouargla, Department of Literature and English
Language, Senior Lecturer
blrbhmd@gmail.com

UNLEASHING THE POWER OF COGNITIVE BLENDING: ENHANCING METAPHOR TRANSLATION THROUGH INVESTIGATIVE ANALYSIS

Abstract

This paper examines the application of cognitive and conceptual metaphor theories, along with cognitive blending theory, in the translation of metaphors within the context of George Orwell's novel, Animal Farm. Metaphor translation is a complex task that involves capturing the underlying conceptual mappings between the source and target languages. By integrating these cognitive frameworks, translators can gain a deeper understanding of metaphorical expressions and effectively convey their intended meanings in the translation process. The first section of the paper provides an overview of cognitive metaphor theory, which posits that metaphor is not solely a linguistic device but a fundamental cognitive process that shapes our understanding of the world. It highlights the role of conceptual metaphors in structuring our thinking and perception of reality. The subsequent section introduces cognitive blending

theory, developed by Fauconnier and Turner, which expands on the cognitive processes involved in metaphorical thinking. It explains how cognitive blending enables the integration of multiple conceptual domains, resulting in the emergence of novel and creative metaphorical meanings. Drawing from these theories, the research methodology involves an investigative analysis of metaphorical expressions in Animal Farm. The corpus analysis focuses on identifying metaphorical mappings and exploring how translators can employ cognitive blending principles to enhance metaphor translation. Through a careful examination of the original text and its translations, the paper evaluates the effectiveness of cognitive blending in achieving accurate and culturally appropriate renditions of metaphors. The findings demonstrate that by applying cognitive blending theory, translators can go beyond literal word-for-word translations and capture the intricate conceptual mappings within metaphors. This approach enables the production of more reliable and successful translations that convey the richness of metaphorical meanings present in the source text to the target text. The paper highlights the significance of cognitive processes and conceptual blending in translation practice, specifically when dealing with metaphors. This research showcases the power of cognitive blending in enhancing metaphor translation. By integrating cognitive and conceptual metaphor theories into the translation process, translators can gain a deeper understanding of metaphorical expressions and effectively convey their intended meanings in the target language. The insights from this study contribute to advancing translation theory and practice, emphasizing the role of cognitive processes and conceptual blending in achieving accurate and culturally appropriate translations of metaphors. The investigative analysis within the Animal Farm corpus provides valuable insights for translators and researchers working in the field of metaphor translation.

Keywords: Cognitive Approaches, Metaphor, Blending Theory, Mapping, Translation Procedures, Metaphor Translation.

BİLİŞSEL HARMANLAMANIN GÜCÜNÜ ORTAYA ÇIKARMAK: ARAŞTIRMACI ANALİZ YOLUYLA METAFOR ÇEVİRİMİNİ GELİŞTİRMEK

Öz

Bu makale, George Orwell'in *Hayvan Çiftliği* romanı bağlamında metaforların çevirisinde bilişsel harmanlama kuramının yanı sıra bilişsel ve kavramsal metafor kuramlarının uygulanmasını incelemektedir. Metafor çevirisi, kaynak ve hedef diller arasındaki temel kavramsal eşlemelerin yakalanmasını içeren karmaşık bir görevdir. Çevirmenler, bu bilişsel çerçeveleri entegre ederek metaforik ifadeler hakkında daha derin bir anlayış kazanabilir ve çeviri sürecinde amaçladıkları anlamları etkili bir şekilde aktarabilir. Makalenin ilk bölümü, metaforun yalnızca dilbilimsel bir araç değil, aynı zamanda dünyayı anlayışımızı şekillendiren temel bir bilişsel süreç olduğunu öne süren bilişsel metafor teorisine genel bir bakış sunmaktadır. Düşüncemizi ve gerçeklik algımızı yapılandırmada kavramsal metaforların rolünü vurgular. Sonraki bölüm, Fauconnier ve Turner tarafından geliştirilen ve mecazi düşünmede yer alan bilişsel süreçleri genişleten bilişsel harmanlama teorisini tanıtmaktadır. Bilişsel harmanlamanın, yeni ve yaratıcı metaforik anlamların ortaya çıkmasıyla sonuçlanan çoklu kavramsal alanların entegrasyonunu nasıl sağladığını açıklar. Bu teorilerden yararlanan araştırma metodolojisi, *Hayvan Çiftliği*'ndeki

metaforik ifadelerin araştırmacı bir analizini içerir. Derlem analizi, metaforik eşlemeleri belirlemeye ve çevirmenlerin metafor çevirisini geliştirmek için bilişsel harmanlama ilkelerini nasıl kullanabileceklerini keşfetmeye odaklanır. Orijinal metnin ve çevirilerinin dikkatli bir şekilde incelenmesi yoluyla, makale, metaforların doğru ve kültürel olarak uygun yorumlarını elde etmede bilişsel harmanlamanın etkinliğini değerlendirmektedir. Bulgular, çevirmenlerin bilişsel harmanlama teorisini uygulayarak kelimesi kelimesine çevirilerin ötesine geçebileceğini ve metaforlardaki karmaşık kavramsal eşlemeleri yakalayabildiğini göstermektedir. Bu yaklaşım, kaynak metinde yer alan metaforik anlam zenginliğini erek metne aktaran daha güvenilir ve başarılı çevirilerin üretilmesini sağlar. Makale, özellikle metaforlarla uğraşırken çeviri pratiğinde bilişsel süreçlerin ve kavramsal harmanlamanın önemini vurgulamaktadır. Bu araştırma, metafor çevirisini geliştirmede bilişsel harmanlamanın gücünü göstermektedir. Çevirmen, bilişsel ve kavramsal metafor teorilerini çeviri sürecine entegre ederek metaforik ifadeler hakkında daha derin bir anlayış kazanabilir ve amaçlanan anlamları hedef dilde etkili bir şekilde aktarabilir. Bu çalışmadan elde edilen içgörüler, metaforların doğru ve kültürel olarak uygun çevirilerini elde etmede bilişsel süreçlerin ve kavramsal harmanlamanın rolünü vurgulayarak çeviri teorisi ve pratiğinin ilerlemesine katkıda bulunmaktadır. Araştırmacı analiz, *Hayvan Çiftliği* külliyatında çeviri alanında çalışan çevirmenler ve araştırmacılar için değerli bilgiler sağlar.

Anahtar Sözcükler: Bilişsel Yaklaşımlar, Metafor, Harmanlama Kuramı, Haritalama, Çeviri Metotları, Metafor Çevirisi.

Introduction

Translation has been widely seen and dealt with as a cognitive process. Sager states that the term interpretation incorporates "a whole series of cognitive processes which occur in the translator's mind" (1993: 122). According to Neubert translation is often defined in terms of a sequence of problem-solving procedures, including problem identification, comprehension, retrieval, monitoring, problem reduction, and decision making (1991: 25). Furthermore, Jacobson defines translation as "the *interpretation* of verbal signs by means of another language" (1966: 23).Translation is the consequence of the bi-literal integration of the source text (ST) and target text (TT). The translator receives the ST's linguistic expressions as input, which then activates the ST's conceptual structures; the culture's style of communication emerges, from which schemata of the communicative event may be derived. Translation is a written or spoken statement of the meaning of a term, speech, book, etc. in another language. It indicates that the translation process extends beyond just substituting words from one language to another. Metaphor has been frequently addressed in translatology, mainly in terms of translatability and translation techniques. Metaphor has emerged as one of the primary linguistic objects of comparative studies between source and target texts.According to Larson (1984: 3), translation is essentially a process of altering forms; that is, the translation process consists of turning a text in one language into a text in another. The "form" of the text is the actual words, phrases, clauses, sentences, paragraphs, and so on that make up the text, and when translators look at translation samples, what they perceive are forms of the source and target languages.

TURUK
International Language, Literature and Folklore Researches Journal
2023, Year 11, Issue 33
Issn: 2147-8872

138

However, from the perspective of conceptual blending, these forms come from dynamic conceptual and linguistic mixing.

This research seeks to explore the metaphor of *Animal Farm* from a cognitive standpoint, with a focus on translation techniques and cultural suitability.

1. Cognitive approach

Cognitive Linguistics is a new interdisciplinary approach that sees language as inseparable from human experiences. It grew out in the late of 1970 and earlier 1980 in the work of some scholars Geaorge Lakoff one of the founder of Generative Semantics & Ron Langaker, who applied on the theory of cognitive grammar. They are referred to as "founding fathers" with their approaches (Construction Grammar, *conceptual metaphor theory, categorization, in particular, Prototype Theory,* Cognitive *Semantics,*), that have coalesced eventually with Gilesl Fauconier approach (blending theory) to share a common incentive, principles, assumptions and perspectives. Cognitive Linguistic is part of mental perception, which does not distinguish between linguistic and non-linguistic information and which is influenced by the human environment and its various daily experiences. Cognitive linguistics is based on physical, social, ideological, and cultural experiences. It is based on experience (bodily/physical experience or social/cultural experience); the mental processes that govern human thinking and the formation of knowledge in general are the same as those that control cognitive linguistics and the composition of the language structure at different levels. According to Lakoff, the cognitive linguistics includes two main commitments:

1.1. The Generalization Commitment

The Generalization Commitment in cognitive linguistics plays a crucial role in understanding language as a cognitive phenomenon. It emphasizes that language cannot be studied in isolation but should be viewed within the broader context of human cognition. Rather than treating language as a distinct entity, researchers who adhere to the Generalization Commitment recognize that language is deeply intertwined with the overall structure, perspectives, principles, and conceptual organization of human thought.
By adopting the Generalization Commitment, scholars aim to uncover the universal patterns, regularities, and principles that underlie language use across different cultures and languages. It involves studying not only the specific grammatical structures and vocabulary of a particular language but also the cognitive processes that shape language production, comprehension, and interpretation.
Furthermore, the Generalization Commitment enables researchers to explore how language reflects and shapes our conceptual understanding of the world. It recognizes that language is not merely a means of communication but a window into the cognitive mechanisms that humans employ to organize and represent knowledge.

1.2. The Cognitive Commitment

Adopts the view that characterization of general principles of linguistic structure should reflect human cognition from the other cognitive science disciplines, particularly psychology, artificial intelligence, cognitive neuroscience, and philosophy.

Cognitive Linguistics, currently, has flourished and its theoretical applications have extended to different fields, translation was one of these fields. The cognitive action becomes an essential aspect with big relevance in the translation process since the translator creates appropriate linguistic relationships within the historical and cultural context of the text, and re-expresses it in the TL and culture.

Cognitive linguists mostly focused on two primary principles: cognitive approaches grammar and language as a means of studying aspects of conceptual structure (cognitive semantics), and metaphor.

According to the conventional view, metaphor is a quality of words; it is a linguistic phenomenon, and using it requires talent. Only great poets or literary writers can master it. It is also a figure of speech; we use it for special effects. In other hand, there is different perspective of modern cognitive linguistics by Lakoff and Johnson, with their approach Conceptual Metaphor Theory, which changed all these aspects of the traditional view in a systematic way viewing metaphor as one of the mental operations and the process of thinking.

2. Conceptual Metaphor Theory to Translation

Metaphor was of no fundamental significance for cognition, and it was merely a linguistic tool. Meanwhile, Lakoff and Johnson (1980) in their book *Metaphor We Live By* offered different views on metaphor: suggesting that it is a fundamental aspect of thinking. They argued that metaphor was not just a linguistic tool, but was rather a fundamental aspect of thought. Cognitive linguistic adopt the view that metaphor is not just a part of language, but reflect a fundamental part of the way people think; reasoning, and imagining (1980: 7). Therefore, meaning often motivated through metaphor, metonymy and image schemas. According to Lakoff and Johnson metaphor is thinking and understanding one kind of thing usually concrete in terms of another thing usually abstract. Concrete things that we can perceive with our sensory –motor system and experience through our bodies' motor function (1980: 9).

Metaphor creates a cohesive imaginary between source domain and target domain. Hence, CMT (Conceptual Metaphor Theory) is a mapping from a sensory-motor system domain to an abstract domain.

Lakoff and Johnson (1980: 5) define metaphor as 'understanding and experiencing one kind of thing in terms of another. It has two domains that employ in convey meaning ,the source domain from which we draw the concept and the target meaning of which we have no clue from what we actually is, include when we talk and think about life something ,for instance, in 'TIME IS MONEY, the language in which we speak of some aspects of money ('save or lose' money, 'spend' money) reflects the metaphorical structure of the concept, and as a consequence our actual experience of money is structured in terms of time Thus, in "TIME IS MONEY", time is the target domain, while money is the source domain. Another example of metaphor by Lakoff and Johnson is "An Argument is War" This metaphor conceptualizes our language in the way we view argument as a conflict to be won. For instance" I've never won an argument with him "or" he attacked every weak point in my argument"His criticisms were right on target (Lakoff & Johnson 2003: 9). The very way argument is conceptualized is shaped by this metaphor of arguments being a war. "ARGUMENT is

TURUK
International Language, Literature and Folklore Researches Journal
2023, Year 11, Issue 33
Issn: 2147-8872

140

comprehended through "WAR, so WAR is the source domain and ARGUMENT is the target domain. In this sense the ARGUMENT IS WAR metaphor is one we live by.
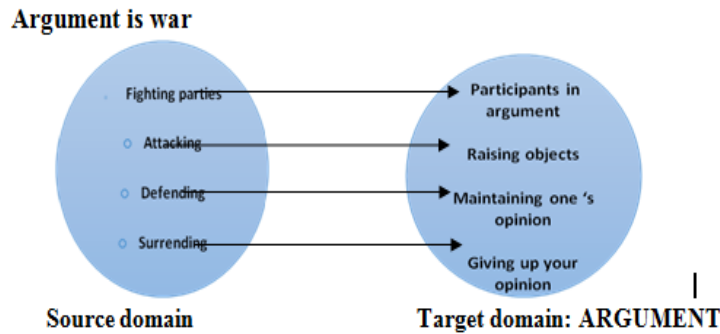

Figure01: The conceptual domains in the conceptual metaphor

There are three types of Conceptual Metaphor theory on the basis of its cognitive functions: structural metaphors, ontological metaphors and orientational metaphors. Metaphor translation is one of the general problems of "untranslatability". It is used to "describe an entity, event, or quality more comprehensively and concisely in a more complex way than is possible by using literal language" (Newmark, 1988: 84).A metaphorical concept can contain multiple layers of simultaneous meanings, some of which can be universal, but metaphor is usually culturally bound. Therefore, metaphor is a challenge for a translator to deal with. He must not be just bilingual but bicultural as well. Translation and metaphor share similar direction of transferring or caring across two domains. However, the translator goes beyond the text (linguistic view) by possessing a highly competence in terms of linguistics skills and cultural awareness both in source language (SL) and target language (TL). It usually influenced by the culture. The difference in linguistic form and culture nature make it often difficult to convey the message. Thus, the translator must be aware about both linguistic skills and culture of the ST and TT. This perception gave rise to another approach 'Blending Theory' also known as 'Conceptual Integration Theory' conceptual integration theory (CIT) built by Gill Fauconnier and Mark Turner in 1993. CIT is different to CMT but it is complementary to it. It shares many aspects of conceptual metaphor theory (CMT). According to Fauconnier, the basic unit of cognitive organization is the 'mental spaces;' spaces represent particular scenarios given domains structured them. Turner (1993) states that Conceptual blending is a fundamental instrument of the everyday mind, used in our basic construal of all our realities, from the social to the scientific.

2.1. Metaphor and translation

Any word can be a metaphor, according to Peter Newmark (1988), and the basic meaning must be evaluated against the language and cultural settings to determine if it is. Newmark (1985) suggests a practice for translating metaphors that is dependent upon (1) the genre of literature in which the metaphor is found, (2) the superficial, formal features of the metaphor, and (3) how the metaphor is placed within the analyst's classificatory schema. He identifies five types of metaphor (deadwhose images are highly unmarked (e.g. at the mouth of the river, the arm of a chair), clichérefer to the use of cliché expressions in text (e.g. long time, no see; a transparent lie), stock which he defines as an established metaphor […] not deadened by overuse. These metaphors are frequently applied in

informal language (e.g. the body of a car; he sees fear in my heart); recentwhere an anonymous metaphorical neologism has become generally used in the SL. Newmark categorises this metaphor as a live metaphor (e.g. groovy) Original metaphors, which are created by the writer or speaker usually to make discourse more interesting and often used to highlight particular points or as reiteration. It is created from the SL's own original thoughts and ideas (e.g. a forest of fingers).3. and original) and distinguishes between one-word and complex metaphors. He claims that "dead metaphors are no part of translation theory" (1985: 301). With regard to clichés, he writes, "As I see it, a translator is entitled to get rid of clichés in any informative text, where only facts (or theories) are sacred …." He adds, "A translator is not entitled to touch clichés in expressive texts, authoritative statements, laws, regulations, notices etc." (1985: 302-303). Beyond such issues, he suggests a hierarchy of procedures for translating metaphor: (1) reproduce the same image in the Target Language (TL, also referred to as the Receptor Language RL), (2) replace the image in the Source Language (SL) with a standard TL image, (3) translate a metaphor with a simile, (4) translate with a simile plus a sense statement, (5) convert the metaphor to its sense, (6) modify the metaphor, (7) delete the metaphor and its sense component, and (8) retain the SL metaphor and add a gloss.Thus, good translation is one that guides the target text reader in reconstructing a conceptual representation that is very similar to the one that the source text reader would reconstruct from the source text, and which is hopefully similar to what the source text author intended to communicate.
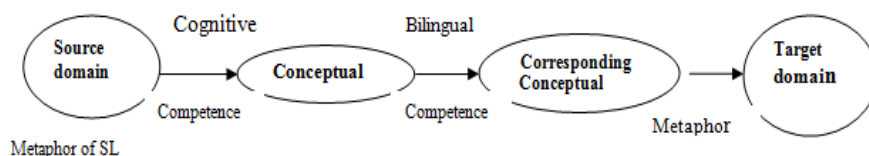

Figure2: Cognitive process of the translator

3. The Basics of Conceptual Blending:

3.1. Conceptual integration

This is also known as Over the last fifteen years, a theory of human perception known as "conceptual blending" has been created. Gilles Fauconnier, Professor of Cognitive Science at the University of California, San Diego, and Mark Turner, currently Dean of Arts and Sciences at Case Western Reserve University in Ohio, have been its key supporters and creators, although many other scholars have utilized and further developed this theory in connection with a wide variety of investigations (Coulson 2001; Coulson and Oakley 2000; Fauconnier and Turner 2002; Grady 2005b; Hutchins 2005; Sweetser 2000; Turner 2006a).

The central idea of "conceptual integration theory" (also known as "CIT") is that some forms of human cognition are made up of the "integration" or "blending" of "mental spaces," and that the capacity to do specific types of "conceptual blends" is what distinguishes humans from other species and modern human cognition from earlier forms of primate cognition. To grasp this theory, it is necessary to first define a few main words. The following are the most important meanings for our specific purpose: (Fauconnier and Turner 2002: 102-03)

TURUK
International Language, Literature and Folklore Researches Journal
2023, Year 11, Issue 33
Issn: 2147-8872

142

a) Mental Spaces are little conceptual packages formed when we think and communicate, allowing us to understand some connections. They change as thought and discourse develop, but they may also become rooted in long-term memory. Frames and cognitive models help structure them.

b) Input Spaces or Inputs are "mental spaces" that are fed into a "conceptual blend."

c) Generic Space this "space" includes the common themes between the "input spaces." The elements in the "generic space" correspond to those in the "input spaces."

d) Frames "long-term schematic framework" – things we "already know about" – to which "mental spaces" are linked and which organize "mental spaces"

e) The"input spaces" are translated into the "blend," and projections from the "input spaces" into the "blend" are constrained.

f) Emergent Structure refers to a structure that does not appear in the "input spaces." It's made by composition (putting together elements that aren't in the "input spaces"), completion (adding additional structure to the "blend," for example in completing a pattern), or "elaboration" (dealing with a "blend" as a model and performing it imaginatively).

g) Vital Relations are conceptual partnerships that appear repeatedly in compression while "blending." They are associations between elements in the input spaces that have been compressed inside the "blend." The following are some of the most famous vital relationships: Change, Identity, Time, Space, Cause-Effect, PartWhole, Representation, Role, Analogy, Disanalogy, Property, Similarity, Category, Intentionality, and Uniqueness (Fauconnier and Turner (2002: 101).
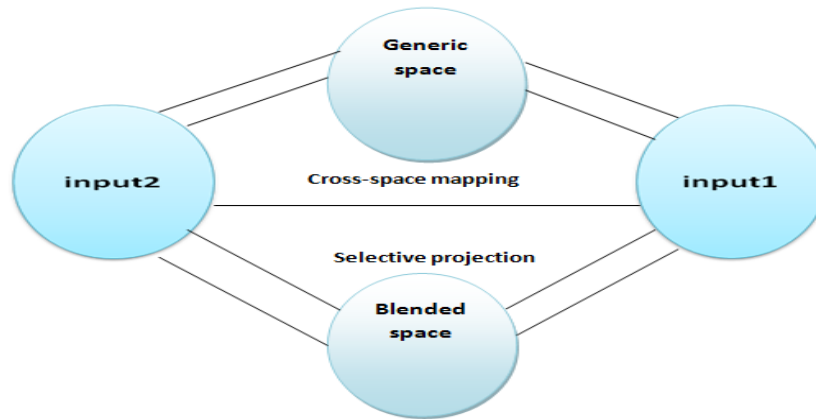

Figure 3: The blending process as described by Fauconnier and Turner

3.2. Blending and translation

The translator re-experiences the mental or physical experience of the ST author and conveys it into the TL regarding the target language readers' cognition and experience. The translation is the integration of the schematic structures of the two language spaces through the translator's mental work.

The translation is a mental process that takes place between embodied minds. The original text can be unpacked according to the translator's knowledge into multiple conceptual occurrences that project into the generic space. According to CIT there are four mental spaces: Input Space 1, Input Space 2, and there is cross-space mapping of peers between the Input 1 and 2 and Generic Space. The blending space of the translation constitutes the process in which the translator blends the conceptual domain in ST space and the linguistic and related cultural background schema of the TT then, produce the target text. A text is a blending of specific kind of communicative mode in a culture with specific kind of semiotic system.
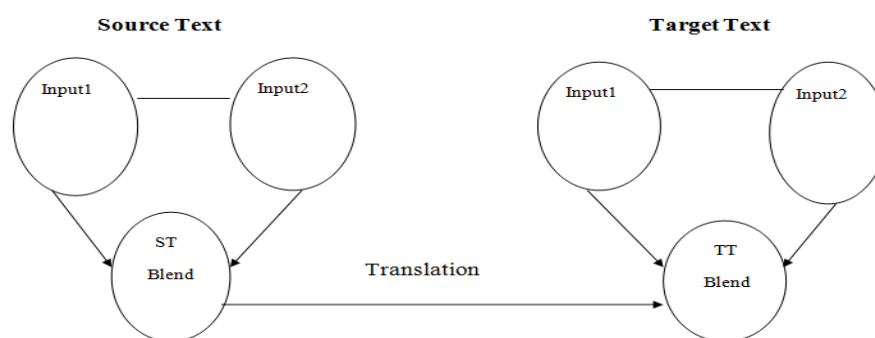

Figure 4: Translation is the outcome of two independent blending operations (one in the source language and one in the target language)

4. Analysis & Discussion

Applying blending theory in translating literary oeuvres is still not known to many. Ours is deemed as a first step that we take as an example for further studies in the same space. The blending theory is in the cuddle and needs verily more attention by translators to better render the literary devices as they are intended by the author to the target readers.

This paper tries implicate the cognitive approach in literary translation; that is why we opted for the descriptive comparative method to better describe the whole process and then compare and contrast the data to see to what extent the loads of the metaphors are reflected in the Arabic version of the *Animal farm*. For this very reason, the researcher is opting for the following methodology:

4.1. Methodology

a) The source text: Orwell is well-known for his novels "*1984*" and "*Animal Farm*" – which both warn about the dangers of a totalitarian state. Completed just after the Second World War, they touched a chord because of contemporary fears over the growing influence of state control. He was foremost a political writer, but for Orwell, his object was not to spread a particular viewpoint but to speak the truth; exposing the hypocrisy and injustice prevalent in the society.

The book was written in 1940s as a satire of the Russian Revolution. Some of the characters of the book represent people in real life. The book is very realistic and based on true events that have transpired. It shows how it is important to be involved in the world around us and to be aware of politics in general.Orwell is his work Animal Farm was inspired by the events of the Russian

TURUK
International Language, Literature and Folklore Researches Journal
2023, Year 11, Issue 33
Issn: 2147-8872

144

revolutions and has been seen as a warning about the dangers of a totalitarian state. Which consists of ten chapters.

Eventually*Animal Farm* was translated into at least 70 languages, including Esperanto and Arabic, but it is worth stressing that the Slavic languages (Polish, Ukrainian, Russian) were among the first.

The characters in this novel have many characteristics with humans. Thus, we can observe the features that identify people via the descriptions and behaviors of the animals in the narrative, such that all of the characters are animals in appearance but humans in nature. Therefore,the most crucial metaphor identified in this novel, around which all of the narrative's events circle, is: Humans are animals.

Animal Farm is a story about a bunch of animals that take control of the farm where they dwell. The animals have had enough of their Farmer Jones, and kick him out. Life on the farm is excellent for a while once they are free of the dictator Jones, and there is promise for a happier future with less labour, better education, and more food. However, danger is brewing as the piglets, Napoleon and Snowball, battle for the hearts and minds of the farm's other animals. Napoleon seizes control by force and, like Farmer Jones, ends up abusing the animals. The story concludes with the pigs acting and even dressing like the people they attempted to exterminate in the first place.

b) The target text

Abbas Hafedh is a political militant who mocked his pen to serve his political convictions. With numerous works that immortalized his legacy, he enriched the literary, critical, and dramatic worlds. He is a translator whose translations are charming in the realms of literary thought like *Animal Farm.* Hafedh was the first one who translated *Animal Farm* in 1958.

c) Procedures

Considering the nature of my topic, the researcher utilized conceptual integration theory as a data analysis approach. Therefore, the main variable manipulated in this study is the blending spaces by which we can check the conceptualization of the metaphorical schemata in both the ST & TT.

d) Samples from the ST

Source Text	Target Text
But no animal escapes the cruel knife in the end.	ولكن ليس فيكم أحد من الذبح ناجيا.
"Comrade," said Snowball, "those ribbons that you are so devoted to are the badge of slavery. Can you not understand that liberty is worth more than ribbons?"	فصاح سنوبول بها قائلا "إن هذه الأشرطة التي تولعين بها ايتها الرفيقة هي منارة العبودية والهوان ,أفلا تدركين ان الحرية خير ألف مرة من أشرطتة هذه ورباطتك؟.

"then they raced back to the farm buildings to wipe out the last traces of Jones's hated reign.	وما لبثوا أن عادوا سراعا على المباني والمساكن فيها ليزيلوا آخر بقايا العهد البغيض .
In glowing sentences he painted a picture of Animal Farm as it might be when sordid labour was lifted from the animals' backs.	فقد مضى بعباراته البراقة وقوله المبين يصور لهم المستقبل في أزهى صورة، ويعدهم أجمل الوعود ، ويرسم لهم الحياة القادمة في أروع الرسوم،مبينا لهم كيف سترفع عنظهورهم الأعمال الشاقة التي أنقضتها ، وتهيئ لهم عيشا رغدا ولينا.

Table 1: Samples from English and Arabic versions

5. Analysis and discussion

Comparison and analyzing the Arabic samples "But no animal escapes the cruel knife in the end"; which was translated to ولكن ليس فيكم أحد من الذبح ناجيا Old Major compares the fate of all farm animals to a "cruel knife," implying that the farmer will kill all of them regardless of how hard they work or how valuable they believe they are to the farm. "Cruel knife" metaphor is used to make this situation more interesting and effect on readers by using the word "cruel" than can be used for human out of the context. The writer has tried to turn to metaphors to describe people in unexpected ways that it can help "visualize" a situation or put an event in context in order the reader to understand the whole scenario. In the phrase "cruel knife" there are more than two literary devices: if we focus on state of knife, means that what kind of knife, it will be metaphor, but when the whole context is given attention, in that case it will be synecdoche. In other words, this with the help of "cruel knife", the writer has meant one person who is evil.

"Comrade," said Snowball, "those ribbons that you are so devoted to are the badge of slavery. Can you not understand that liberty is worth more than ribbons?", which was translated to:

"فصاح سنوبول بها قائلا "إن هذه الأشرطة التي تولعين بها أيتها الرفيقة هي منارة العبودية والهوان ,أفلا تدركين أن الحرية خير ألف مرة من أشرطتة هذه ورباطنك؟.

It means that when she turns to her ribbons, she is turning to the dark side, namely the humans. Humans treated the animals as slaves, and the ribbons are human-made.

"then they raced back to the farm buildings to wipe out the last traces of Jones's hated reign,

which was translated to:

" وما لبثوا أن عادوا سراعا على المباني والمساكن فيها ليزيلوا آخر بقايا العهدالبغيض."

TURUK
International Language, Literature and Folklore Researches Journal
2023, Year 11, Issue 33
Issn: 2147-8872

146

The narrator compares the deposed Farmer Jones to a tyrant king deposed by hisubjects in this metaphor.

"In glowing sentences he painted a picture of Animal Farm as it might be when sordid labour was lifted from the animals' backs, which was translated to:

" فقد مضى بعباراته البراقة وقوله المبين يصور لهم المستقبل في أزهى صورة، ويعدهم أجمل الوعود ، ويرسم لهم الحياة القادمة في أروع الرسوم،مبينا لهم كيف سترفع عن، ظهورهم الأعمال الشاقة التي أنقضتها وتهيئ لهم عيشا رغدا ولينا."

The narrator compares Snowball's rhetorical skill to that of Snowball words become vivid pictures for his listeners in this metaphor.

5.1. How the metaphor was mapped in the TT?

The translator did have in mind the Scopus of the novel and hence he insisted in reflecting the author's vision of the plot. However, he sometimes deviates in expressing the same conceptual image in using some choices that are actually not mentioned in the original text:

ST	TT
cruel knife	الذبح

Orwell did opt for the concrete image of the violence scene by choosing "Knife" that symbolizes **severence, death, sacrifice, division or liberation**. In this scene, it represents DEATH under slavery. The use of the"knife" was highly intended as a tool adopted by the master to scare the followers who are generally weak. The translator in the Arabic version did not opt for the same symbolic term "knife" and instead bridged the conceptual image of this idea abstractly using the infinitive "slaughter" (الذبح)that does not symbolize the cruel concrete scene as it is in the source text.

For "الذبح " in Arabic when associated to animal far mis exclusively done for « thanksgiving » (القربان

و الشكر).However, the الذبح is done exclusively with a "knife" and hence using an abstract for concrete does not change radically the overall meaning intended by the author. Besides, the slaughtering in both cultures is done with this tool" knife" .Notwithstanding, the symbolism of the knife as a tool of terror, is totally different and omitted by the translator in the Arabic version. This tells that the bridging process was interrupted and the connotative image was not received the same in the two versions.
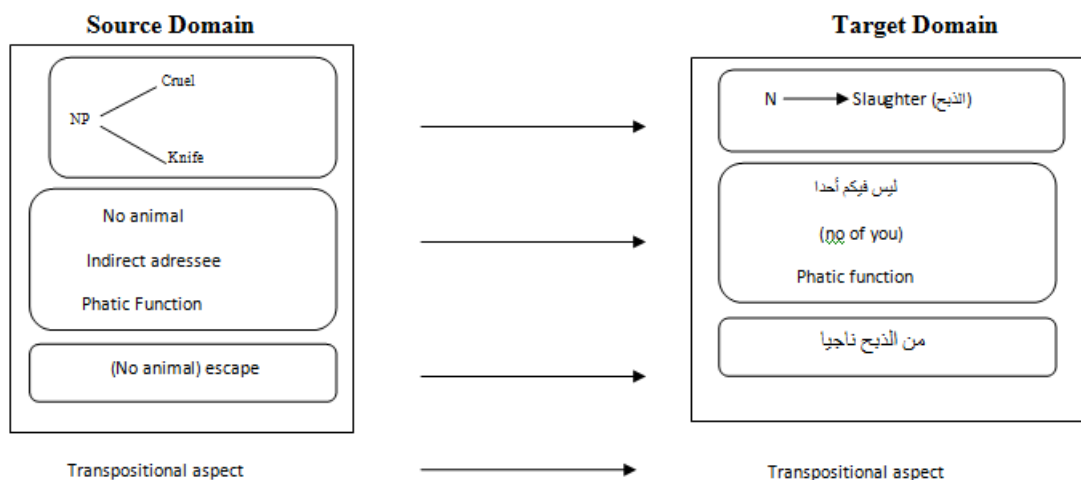
Figure 5: An illustration of how the CIT work in the first sample

5.2. Man animalized

It is clear in this novel that input1 represents Animal whether input2 represents human. Snowball the pig symbolizes the man who seeks to revolt against oppression and uses eloquent expressions to convince his audience to follow.

In bridging this image into Arabic, the translator used what we call "expansion" or "étoffement" as adopted by Darbelnet. This "étoffement" made the TT sounds negative to his character. The Arabic version portrayed Snowball as a deceitful and liar who only cares about his own interest in his speech to the animals. As he used to wish them and promise them what he did not possess. These words in fact turned the meaning back against its own purpose.

George Orwell portrayed here the pig as a man of revolution who knows what is being plotted against his subjects and his friends and tries hard to enlighten their insight to revolt against injustice and tyranny. Orwell said," the pigs did not actually work, but directed and supervised the others. With their knowledge it was naturally that they should assumethe leadership" (Orwell, 1945: 9).

"Etoffement (Lengthening out) is a technique used more commonly in English-to-Arabic translation than in French-to-English translation since Arabic is more analytical and less succinct than English.
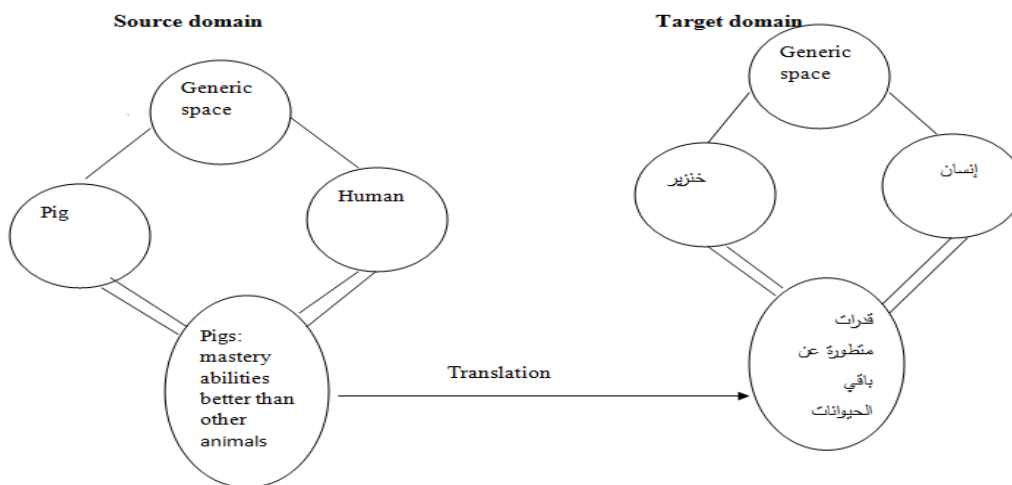

TURUK
International Language, Literature and Folklore Researches Journal
2023, Year 11, Issue 33
Issn: 2147-8872

148

Figure 6: An illustration of how the CIT work in the second sample.

ST	TT
In glowing sentences	فقد مضى بعباراته البراقة وقوله المبين
he painted a picture of Animal Farm as it might be	يصور لهم المستقبل في أزهى صورة، ويعدهم أجمل الوعود ، ويرسم لهم الحياة القادمة في أروع الرسوم،مبينا لهم كيف(وتهيئ لهم عيشا رغدا ولينا.)
when sordid labour was lifted from the animals' backs.	سترفع عنظهورهم الأعمال الشاقة التي أنقضتها

Table 2: illustrating the negative effect of "étoffement" on the TT

The conclusion

Conceptual integration is a method of mental processes of mappings between languages and thoughts. While translating, translators digest the original material. The translation of metaphor has long been a topic of debate and disagreement. It has been stated that metaphors may become a translation challenge since they can be difficult to convey from one language and culture to another due to linguistic and cultural differences. Thus, the translator must analyse the text in its historical, social, cultural, and even political context: where it was created, by whom, for whom, and under what conditions? Only in the text's cultural context in which it occurs can the metaphor be determined as such. Therefore, the translator must first be familiar with the text (the linguistic component) as well as the context (the extra linguistic aspect) in which the text and, implicitly, the metaphor were generated.The aim of this study was to examine the conceptual integration theory in Animal Farm and to show the different types of blends as they appear in the novel, and to explore the interconnected of the distinct blends and symbolic representations in the work.While translators digest the source text, they are really decomposing the text and revealing the schemata of the communication events incorporated by the ST, and when translating, they integrate the digested schemata from the source text with the target language structures (1998: 269-284).It was shown that Orwell applied the blending theory in this novel throughout the different metaphors,where the translator succeeded in rendering the same effect of the metaphor by mapping its direction using an Arabic metaphor that says roughly the same. Thus, the metaphor in the target text does serve the intention of the original author and reflects the same impression of the source text reader.

Bibliography

Fauconnier, G. & Turner M. (1998). "Conceptual Integration Networks.": Cognitive Science

Jakobson, R. (1966). On linguistic aspects of translation. In B. Reuben (Ed), On Translation, p23. New York: OUP.

Jean-Pierre Koenig (1998). Discourse and Cognition: Bridging the Gap. Stanford: Centre for the study of language and information.

Lakoff, G., Johnson, M. 2003 (1980). Metaphors we live by. London: The University of Chicago Press.

Larson, M. L. (1984). Meaning Based Translation: A Guide to Cross Language Equivalence. London and New York: University Press of America.

Neubert, A. (1991). "Translation across Languages or across Cultures?", in Jankowsky, K. R. (ed.): Scientific and Humanistic Dimensions of Language: Festschrift for Robert Lado on the Occasion of his 70th Birthday on May 31, Amsterdam, Benjamins, p. 25.

Newmark, P. (1988). A Textbook of Translation. London: Pearson Education Limited.

Nida, E. A. (1964). Toward a science of translating. Leiden: E. J. Brill.

Orwell G. (1945). Animal Farm: Secker and Warbury

عباس حافظ) 1951. (أسطورة الحيوانات الثائرة.دار المعارف مصر.

Internet sites

Charles Forceville. (January 2016).Theories of conceptual metaphor, blending, and other cognitivist perspectives oncomics 'Retrieved June 02, 2022, from https://www.researchgate.net/publication/281450464_Theories_of_conceptual_metaphor_ble nding_and_other_cognitivist_perspectives_on_comics Retrived at 23/05/2022

Astrid Jensen. (March 2017).Coping with Metaphor. A cognitive approach to translating metaphor 'Retrieved June 03, 2022, from

https://www.researchgate.net/publication/314386154_Coping_with_Metaphor_A_cognitive_approa ch_to_translating_metaphor

Paul Parsons. (October 2018).Conceptual Metaphor Theory as a Foundation for Communicative Visualization Design 'Retrieved June 05, 2022, from

https://www.researchgate.net/publication/327561385_Conceptual_Metaphor_Theory_as_a_Foundat ion_for_Communicative_Visualization_Design

TURUK
International Language, Literature and Folklore Researches Journal
2023, Year 11, Issue 33
Issn: 2147-8872

150