

Translating Conceptual Metaphors in The Great Gatsby

Yousra Ali Ahmed Mehina

Abstract:

The recognition that Cognitive Linguistics has a significant impact on the field of translation studies is the main foundation for the current thesis. The present thesis investigates the evolution of translation studies from structure-based to function-based disciplines. The main of this thesis is to explore the ways translators have attempted to render imagery, cognitive metaphor in particular, in literary texts. Fitzgerald's *The Great Gatsby* is the subject of the researcher's main point of study since it contains many figures of speech, and conceptual metaphors, in particular. Its major objective is to study how conceptual metaphors are used in F. Scott Fitzgerald's *The Great Gatsby* and how they are translated between English and Arabic.

This thesis finds answers to the research questions set out in the first chapter by examining the points of similarities and differences across both languages and cultures in relation to the translation of metaphors.

Chapter 1 explains the priority of the human mind in any translation activity. The metaphor identification procedure (MIP) has been implemented in Chapter 2 to determine linguistic metaphors and semantic field theory used to classify metaphorical expressions in the corpus into conceptual domains (target and source domains). Chapter 3 introduces a detailed commentary on the interpretation of conceptual metaphors detected in the translated text of Scott Fitzgerald's *The Great Gatsby* by Mohammed Mustajeer Mustafa. Similarly, Chapter four examined translation strategies chosen in the translated version of the selected novel by Osama Monzalji. In linguistic terms, chapters 3 and 4 give prominence to the evaluation of the employed options and procedures adopted by both Mustajeer and Monzalji. Nevertheless, it has been the role of the researcher to highlight the cases of translation procedures in accordance with Nili Mandleblit's hypothesis (1995) of metaphor translation.

Key Words:

Cognitive linguistics, translation studies, conceptual metaphor, function-based approach, equivalent, source domain, target domain, etc.

ترجمة الاستعارات الإدراكية في رواية جاتسبي العظيم

يسرا على أحمد مهينة

باحثة ماجستير، كلية الآداب جامعة بورسعيد

ملخص البحث باللغة العربية:

إن الإدراك الكامل بأن اللغويات المعرفية لها تأثير كبير على مجال دراسات الترجمة هو الأساس الرئيسي للأطروحة الحالية. وتبحث الأطروحة تطور دراسات الترجمة من التخصصات القائمة على البناء الهيكلي إلى التخصصات القائمة على الوظيفة اللغوية. ويمثل الهدف الأساسي من الدراسة في اكتشاف الطرق التي حاول بها المترجمون تقديم الصور البلاغية في النصوص المترجمة وخاصة الاستعارة الإدراكية في النصوص الأدبية. وتعد رواية جاتسبي العظيم للكاتب الأمريكي فرانسيس سكوت فيتزجيرالد هي موضوع الدراسة التي يتناولها الباحث حيث أن الرواية تحتوي على العديد من الصور البلاغية مثل الاستعارة الإدراكية. ولهذا فإن الهدف الرئيسي هو دراسة استخدام الاستعارة الإدراكية في الرواية وكيفية ترجمتها إلى اللغة العربية كما تدرس الاختلافات الثقافية واللغوية عبر اللغتين العربية والإنجليزية فيما يتعلق بترجمة الاستعارة الإدراكية بالرواية. يتناول الفصل الأول في الأطروحة أهمية العقل البشري في أي نشاط خاص بالترجمة. كما يشرح الفصل الثاني تطبيق استراتيجيات التعرف على الاستعارات لتحديد الاستعارات اللغوية والمجالات الدلالية المستخدمة. ويقدم الفصل الثالث تعليقاً تفصيلياً حول تفسير الاستراتيجيات المتبعة لترجمة الاستعارات الإدراكية التي تم حصرها في النسخة المترجمة لرواية جاتسبي العظيم للمترجم محمد مستجير مصطفى. ويدرس الفصل الرابع الطرق المتبعة في ترجمة الرواية محل الدراسة للمترجم أسامة منزلجي. ويشير الفصلان الثالث والرابع إلى الاختيارات المستخدمة لترجمة الرواية والتي تبناها كل من مستجير ومنزلجي. ويتلخص دور الباحث في إبراز استراتيجيات الترجمة وذلك وفقاً لفرضية العالمية نيلي ماندلبيت (١٩٩٥) والخاصة بترجمة الاستعارة الإدراكية.

Introduction:

The present thesis starts with the realization that Cognitive Linguistics has greatly affected the field of translation studies. It explores how translation studies have undergone a shift from structure-based to function-based disciplines. The main of this thesis is to explore the ways translators have attempted to render imagery, cognitive metaphor in particular, in literary texts. The researcher has chosen Fitzgerald's *The Great Gatsby* as a field of analysis because it is full of figures of speech.

Translation is the art of creativity. However, many dictionaries and scholars restrict its meaning to merely 'an act of translating something into a different language.' (*Merriam- Webster*). Since a translation is an utterance of a person or a group of people that occurs in a specific time and a certain environment, it is a culture-based approach. Consequently, adopting a purely linguistic method to evaluate a translated text is not enough. The need for a cognitive and systematic procedure is of paramount importance.

Cognitive Linguistics is a branch of knowledge that considers language through a mental lens. It focuses on the mental processes that take place in the human mind, whether language acquisition or translation. As far as language is part and parcel of translation, cognitive linguistics examines the human and cultural factors in the process of translation. The translator has to decode not only the meanings of words in the source language but also the spirit of the text and the intention of its writer. His/ Her translation should meet the linguistic and cultural needs of the target audience. A successful translator is supposed to create a target text that "resembles the original closely enough in relevant respects" (Wilson & Sperber, 1988, P.137).

One of the most problematic challenges facing a translator is the issue of translating imagery or mental images such as metaphors, allusions, descriptive words, and similes. George Lakoff (1993) clarifies the relation between translating metaphor and cognitive linguistics explaining that metaphor is an imaginative structure that "establishes mappings or projections usually from a concrete source cognitive domain onto a target

abstract cognitive domain.” Lakoff’s approach is regarded as the seed from which the fruitful tree of Conceptual Metaphor Theory has grown. It magnifies the role of Conceptual Metaphors in narrowing cultural gaps between languages and facilitating language learning.

Lakoff’s CMT provides us with a practical study of how metaphors are established and how they are analyzed and apprehended in the human mind. Add to this, it consolidates the relationship between Metaphors and the human processing system. He emphasizes the importance of Metaphor, reversing old concepts whereby “most people think they can get along perfectly well without metaphor.” Lakoff (2003, P.5) defines Metaphor as” understanding and experiencing one kind of thing in terms of another.” In other words, Metaphor- in cognitive terms- entails an act of facilitating the process of recognizing one “target domain” by referring to another” source domain” that is frequently seen and heard by receivers.

It is highly regarded that the modern concept of apprehending the concept of metaphor in cognitive terms requires the rise of updated translation procedures for translating conceptual metaphors from one language to another. When it comes to translating Metaphors from English to Arabic, a translator must consider Arab readers, who have grown up with a rich literary tradition. As a result, metaphor translation has been seen as a challenging topic in need of acceptable answers. New ways for translating Metaphors from one language to another must be developed in response to Lakoff’s Conceptual Metaphor Theory.

Nili Mandelblit's hypothesis (1995) considers conceptual metaphor translation as the main focus of Cognitive Linguistics implications. She claims that the difficulty in translating "everyday language" like Metaphor stems from "a lack of correlation between the metaphorical mapping systems used in the source and target languages. It also investigates the possibility of translating metaphors in the TT following Mandelblit's theory of metaphor translation, either by sticking to their meaning and pictures or by using any other suggested interpretations. It outlines the strategies

involved in translating ST conceptual metaphors into satisfying equivalents.

Objective of the Study:

The present research aims at exploring the effects of Cognitive Linguistics on translation studies. It also investigates how cultural factors determine and limit the choices of a translator in a given utterance. The researcher attempts to examine the difficult aspects of translating mental images and figures of speech such as metaphors. She also seeks to illustrate the challenges that faced Muhammad Mostageer and Osama Monzljji in translating Fitzgerald's *The Great Gatsby* from a cognitive perspective. The present study finds answers to the following questions:

- 1- What is the meaning of conceptual (cognitive) metaphor?
- 2- How do cognitive sciences affect the field of translation studies?
- 3- How does Nili Mandlblit's approach correlate to translating conceptual metaphors?
- 4- What are the source domains and target domains employed in the source text?
- 5- What are the functions of each conceptual metaphor in *The Great Gatsby*?
- 6- What are the translation procedures suggested by Muhammed Mutajeer Mustafa to render conceptual metaphors?
- 7- What are the translation procedures suggested by Osama Monzalji to render conceptual metaphors?

Methodology:

The researcher adopts a descriptive approach that is based on analyzing and comparing Fitzgerald's *The Great Gatsby* to Muhammad Mostagir's and Osama Monzljji's translated versions غاتسبي العظيم. The researcher will provide original and translated examples to illustrate each model. In addition, the thesis employs a cognitive approach for metaphor translation that is based on the works of both Mandelblit (1995) and AL-Hassnawi (2007).

Cognitive View of Metaphor:

George Lakoff and Mark Johnson's paradigm (1980) paved the way for cognitive approaches rather than aesthetic ones for

studying Metaphor. They look at what beyond the stylistic functions of metaphors. Lakoff's approach magnifies the role of Conceptual Metaphor in narrowing cultural gaps between languages and facilitating language learning. Lakoff's CMT provides us with a practical study of how metaphors are established and how they are analyzed and apprehended in the human mind. Add to this, it consolidates the relation between metaphor and the human processing system. He emphasizes the importance of Metaphor, reversing old concepts whereby "most people think they can get along perfectly well without metaphor."

Lakoff (2003, P.5) defines Metaphor as "understanding and experiencing one kind of thing in terms of another." In other words, Metaphor- in cognitive terms- entails an act of facilitating the process of recognizing one "target domain" by referring to another "source domain" that is frequently seen and heard by receivers. Alike. Goatly (1997, P.8) asserts that:

Metaphor occurs when a unit of discourse is used to refer unconventionally to an object, process or concept, or colligates in an unconventional way. And when this unconventional act of reference or colligation is understood on the basis of similarity, matching or analogy involving the conventional referent or colligates of the unit and the actual unconventional referent or colligates.

Likewise, similarity, according to Goatly, is the key factor that explains the relation between "target" and "source" domains. Lakoff defines the term "domain as":

a structured whole within our experience that is conceptualized as what we have called an experiential gestalt. Such gestalts are experientially basic because they characterize structured wholes within recurrent human experiences. They represent coherent organizations of our experiences in terms of natural dimensions (parts, stages, causes, etc.)

In other words, what constitutes a certain domain in a certain culture depends on the ways the members of this culture conceptualize and comprehend it in recurrent situations, what Lakoff calls "human experiences". In the same manner, Andrew

Ortony (1993) generally explains that human cognition “arises through the interaction of that information with the context in which it is presented and with the knower’s preexisting knowledge.” Lakoff’s “target domain” (referred) and “source domain” (referred to) replace the traditional parts of Metaphor: “vehicle” and “tenor” where the “ground” or “similarity” is achieved with the help of what he calls “mapping”.

Zoltan Kovecses(2010) describes that mapping as “a set of systematic correspondences” that consolidated the relation between A (target domain) and B (source domain), a link that creates what he calls a “metaphorical process”. Kovecses (2010,P.10) presents the example of “SOCIAL ORGANIZATIONS ARE PLANTS” in order to show how conceptual mappings can lead to a conceptual metaphor. “SOCIAL ORGANIZATIONS ARE PLANTS” is introduced as a conceptual metaphor that covers set linguistic metaphors.

Social Organizations are Plants:

He works for the local branch of the bank.

Our company is growing.

They had to prune the workforce.

The organization was rooted in the old church.

There is now a flourishing black market in software there.

His business blossomed when the railways put his establishment within reach of the big city.

Employers reaped enormous benefits from cheap foreign labour.

The lexical items used in the above-mentioned examples imply that “social organizations” as a target domain is understood and simplified in terms of “plants” as a source domain. “branch”, “growing”, “prune”, “rooted”, “flourishing”, “blossomed” and “reaped” refer to either parts of a plant or its growth stages. He sets the following diagram to show how metaphorical mapping in this context can be characterized:

Source : plant

Target: social organization

(a) the whole plant ⇒ the entire organization

- (b) a part of the plant ⇒ a part of the organization
- (c) growth of the plant ⇒ development of the organization
- (d) removing a part of the plant ⇒ reducing the organization
- (e) the root of the plant ⇒ the origin of the organization
- (f) the flowering ⇒ the best stage, the most successful stage
- (g) the fruits or crops ⇒ the beneficial consequences

Consequently, “social organizations” can metaphorically have “branches”, have roots, their employers reap benefits. The referent meanings of the subsidiary metaphors pour in the main metaphorical concept “SOCIAL ORGABIZATION ARE PLANTS”

Lakoff argues that the common item between both the target and the source domains is “shaped and constrained by our bodily experiences in the world, experiences in which the two conceptual domains are correlated and consequently establish mappings from one domain to another.” Not only does Lakoff associate “mappings” with “bodily experience” but with the human neurological system as well. He adds that “The maps or mappings are physical links: neural circuitry linking neuronal clusters called nodes. The domains are highly structured neural ensembles in different regions of the brain.”. To illustrate, nodes are neurological units that exist in various places in the brain for performing tasks, such as analyzing and processing the images and information received.

In terms of Lakoff conceptual theory, conceptual metaphors are classified into three categories: ontological, structural, and orientational. Orientational metaphors are closely associated with dimensions, such as up-down, in-out front-back, and on-off. In addition, they usually get their meanings from “physical” and “cultural” experiences. For example, “UP” and” DOWN” acquire their implications as a result of our frequent usage and cultural background. While “UP”, in most common situations, is found in good atmospheres, “DOWN” is usually combined with bad undertones.

The role of orientational metaphors or “coherence metaphors”, as stated by Kövecses, is to “make a set of target concepts coherent in our conceptual system.” He adds that “by “coherence,” we simply mean that certain target concepts tend to be conceptualized uniformly. This “uniform manner” is closely associated with “human spatial orientations, such as up-down, center-periphery, and the like. In the same manner, ontological metaphors (entity and substance Metaphors) are cultural-based products.

Lakoff (2003, P.25) discusses the nature of ontological metaphors clarifying that:

Just as the basic experiences of human spatial orientations give rise to orientational metaphors, so do our experiences with physical objects (especially our own bodies) provide the basis for an extraordinarily wide variety of ontological metaphors, that is, ways of viewing events, activities, emotions, ideas, etc., as entities and substances.

Simply, ontological metaphors present a tangible and well-grounded experience of understanding one abstract concept in terms of another concrete one. He adds that ontological metaphors are employed for many purposes such as:

- Referring” as in “We are working toward peace.”
- Quantifying “as in “It will take a lot of patience to finish this book. There is so much hatred in the world.”
- Identifying Aspects” as in “I can't keep up with the pace of modern life.”
- Identifying Causes” as in “The pressure of his responsibilities caused his breakdown. He did it out of anger.”
- Setting Goals and Motivating Actions” as in” He went to New York to seek fame and fortune.”

Moreover, Lakoff incorporates Personification as a subdivision of Ontological Metaphor. He asserts that:

the most obvious ontological metaphors are those where the physical object is further specified as being a person. This allows us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics, and activities.

Meaningfully, entities and substances metaphors include a human category where nonhuman domains are understood and elaborated using human ones. These nonhuman domains are given human characteristics where a receiver notices them “arguing”, “explaining”, “cheating, etc. Lakoff (2003, P.61) states that “structural metaphors are grounded in systematic correlations within our experience.” Simply, Lakoff defines structural metaphor as a product of the mutual relationship between humans and nature. Thus, it is part and parcel of human experience which by its turn associates it with cultural connotations. He refers to the role of structural metaphor claiming that:

Structural metaphors (such as RATIONAL ARGUMENT IS WAR) provide the richest source of such elaboration. Structural metaphors allow us to do much more than just orient concepts, refer to them, quantify them, etc., as we do with simple orientational and onto-logical metaphors; they allow us, in addition, to use one highly structured and clearly delineated concept to structure another.

Structural Metaphors offer a detailed and inclusive description of a target domain in terms of a source domain that is commonly known for employing dominant cultural moulds. Lakoff (2003, P.65) gives the example of “TIME IS A RESOURCE”, as a structural metaphor that is “culturally grounded in our experience with material resources.” A material resource, according to Lakoff, “is a kind of substance (1) can be quantified fairly precisely (2) can be assigned a value per unit quantity serves a purposeful end (3) is used up progressively as it serves its purpose.” In “TIME IS A RESOURCE”, “Time” (abstract domain) is understood in terms of “Fuel” (concrete domain) as a raw

Translating Conceptual Metaphors in *The Great Gatsby*

Yousra Ali Ahmed Mehina

مجلة وادي النيل للدراسات والبحوث الإنسانية والاجتماعية والتربوية (مجلة علمية محكمة)

material that can be spent, lost and measured by units of sec, min and h.

The Great Gatsby is Fitzgerald's gift to the heritage of American literature where he masters dramatic techniques and figurative words. However, it has gained its reputable popularity after his death as if pearls have found no place in the crowded drunken atmosphere of the Jazz Age. The novel leaves unforgettable effects in the hearts of its readers and audience. It has been adapted into six versions of films and translated into many languages. It also has been analyzed and discussed as a rich literary field. But now it is a suitable occasion to discuss its themes and techniques through a linguistic framework.

As a talented writer, Fitzgerald uses a magic stick to draw sincere, simple and vivid images of individuals' lives in this age, depending on figurative languages like metaphors and similes. This chapter pays great attention to Fitzgerald's usage of conceptual metaphors as spotlights in his journey towards literary and linguistic creativity. It is designed mainly for the purpose of analyzing and elucidating conceptual metaphors in *The Great Gatsby*, the corpus of the research. It discusses conceptual occurrences of metaphors in the novel and how they are purposefully woven within the entire fabric of the text.

The following table includes the above-mentioned kinds of conceptual metaphors, main source domains of each kind, numbers of conceptual metaphors, numbers of metaphorical expressions, and percentages of each expression.

Ontological Metaphors	Source Conceptual Domains	Number of Conceptual Metaphors	Number of Metaphorical Expressions	Percentage
	Human	3	15	11.11%
	Plant	3	6	4.44%

	Animal	4	12	8.88%
	Fire and light	2	6	4.44%
	Trade	3	6	4.44%
	Nature	4	18	13.33%
	Clothes	2	5	3.7%
	Building	2	5	3.7%
	Disaster	3	5	3.7%
	Container	2	9	6.66%
Structural Metaphors	War	2	6	4.44%
	Machine	2	7	5.18%
	Food and Drink	3	7	5.18%
	Supernatural	2	2	1.48%
	Art	2	2	1.48%
Oriental Metaphors	Down	4	5	3.7%
	Up	2	7	5.18%
	High	2	4	2.96%
	Future	1	3	2.22%
	Toward	2	3	2.22%
	End	1	1	0.7%
	Road	1	1	0.7%
Total		52	135	100%

The quantitative analysis demonstrates how frequently conceptual metaphors are employed in *The Great Gatsby*. The chosen novel is proven to be dense with conceptual metaphors that

can be detected throughout its chapters. The corpus reveals that ST conceptual metaphors are exemplified in a total number of 52 ones, relating to 135 conceptual expressions. In addition. It proves that the most prominent type of conceptual metaphors is ontological metaphors, with 60.7% of the total number of conceptual metaphors. The second notable kind is structural metaphors, with 17.76%, while the third prominent kind is orientational metaphors with, 17.685 of the total number of conceptual metaphors in the novel. The discursal- pragmatic functions of conceptual metaphors are analyzed according to CMT proposed by George Lakoff (2003).

The conceptual attribute is the fundamental component of a Metaphor through which everyday abstract thoughts are not only formed but understood as well. As a result, our abstract thoughts unconsciously shape and are shaped depending on conceptual metaphorical systems that derive their well-made framework from recurrent experiences. When it comes to translating Metaphor from English into Arabic, a translator has to pay attention to Arab readers, who have not been exposed to a rich legacy of literature. As a result, Metaphor translation has been looked at as a problematic issue that requires adequate solutions. Lakoff's Conceptual Metaphor Theory has to be met with new strategies for translating Metaphor from one language to another one.

Nili Mandelblit's Approach (1995) and Its Revision by Ali. R. Al-Hassnawi (2007) Integration.

Nili Mandelblit is a professor in the Department of Cognitive Science, at the University of California, San Diego. She is very interested in how Cognitive Sciences have remodelled other disciplines, opening the way to updated apprehension of the human mind. Mandelblit's hypothesis focuses on the translation of conceptual metaphor as the main locus of the implications of Cognitive Linguistics. She argues that the difficulty of translating "ordinary everyday language" such as metaphor lies in "the lack of correlation between the metaphorical mapping systems used in the source and target languages." That is to say that translation between two different languages "would involve not only a transfer

process from one language to another but also a transfer from one way of conceptualizing the world into another.”

Depending on CTH, Al-Hassnawi(2007) discusses the effect of “value and belief systems prevailing in the cultural community the text is translated into” on the choice of a translator. He presents several examples dealing with cultural difficulties that face a translator while translating from English into Arabic (two different languages in terms of culture). Al-Hassnawi makes use of the results of CTH though he classifies metaphor translation available procedures into three main categories:

- 1- Metaphors of Similar Mappings Conditions (Cultural universal).
- 2-Metaphors having similar mapping conditions but lexically realized differently.
- 3- Metaphors of different mapping conditions (cultural bound or root metaphors).

Building on their cognitive approaches, metaphor translation undergoes the following solutions:

- Metaphor into same metaphor (same conceptual mapping).
- Metaphor into another metaphor (different conceptual mapping)
- Metaphor into simile (same conceptual mapping)
- Metaphor into different simile (different conceptual mapping) or
- Metaphor into paraphrase or explanation with sense or footnote.
- Metaphor into zero

The researcher has chosen F. Scott Fitzgerald's *The Great Gatsby* as the main area for analyzing and understanding conceptual metaphors because it represents a rich example where man, nature, money, etc. appears in a metaphorical sense. The novel written in 1925 tells the story of characters living in a fictional setting: West and East Egg. It is concerned with a love story between Jay Gatsby and Daisy Buchanan. Written in the Jazz Age, the novel addresses other themes like capitalism, wealth, prosperity, marriage and liberty. The research will determine and analyze conceptual metaphorical mapping in the novel and then discuss how conceptual metaphors are translated in the translated versions by Osama Monzljji and Mohammed Mostajeer Mostafa.

The Representation of Metaphors in the Translated Version of “The Great Gatsby” by Muhammad Mustajeer Mustafa.

This division is dedicated to study and analyse the representations of conceptual metaphors in Fitzgerald’s “The Great Gatsby” in its Arabic counterpart text translated by Muhammed Mostajeer. He is a famous Arab writer who translated many well-known works such as Fitzgerald’s “The Great Gatsby”, Laurence Deonna’s “On Persian roads: glimpses of revolutionary Iran, 1985-1998” ,and Karl Mark’s “ Economic and Philosophic Manuscripts”.

Consider the following samples:

1-ST-He wouldn’t say another word. His correctness grew on him as we neared the city. P.73

TT1: ورفض ان يزيد كلمة أخرى، وارتدت إليه استقامة سلوكه ونحن نفترب من المدينة

BT: He refused to add another word, and the integrity of his behavior returned to him as we approached the city

The above-mentioned example represents translating an SL metaphor into a different TL one. In this example, the translator chooses to alter the SL metaphor into another new TL equivalent that suits the conventions of the target audience. Gatsby’s “correction” is mapped onto the characteristics of a plant that grows and covers surfaces “like a belladonna:” correctness as a plant”. The translator renders the conceptual metaphor in a new one “correctness as a property” where correctness is mapped onto the characteristics of a property that can be restored and stolen.

2-ST- “it grew upon me that I was responsible, because no one else was interested.” P.175

TT1: بدأت اشعر بأنى مسئول عنه، فما من أحد آخر كان يهتم بالأمر

BT: I started to feel responsible for him, because no one else cared.

The above-mentioned example stands for translating an SL metaphor into a non-metaphorical expression or a sense. The translator chooses to reduce the figurative level of the SL because of the lack of a cultural equivalent that matches the convention of the lay Arab reader. However, this kind of translation procedure entails a kind of translation loss ah the metaphorical mapping

“responsibility as a plant” is toned down to a mere sense to avoid the cultural differences between the SL and TL. It is also considered that there is a shift from a nominal form in the SL into a verbal form in the TL.

3-ST-“But with every word she was drawing further and further into herself,” P.144

TT1: لكنها مع كل كلمة كانت كانت تنكمش إلى داخلها أكثر فأكثر

BT: But with every word she was shrinking into her heart more and more

“Woman as a turtle” is the conceptual mapping that symbolizes the image in the aforementioned example. Daisy's behaviour is expressed in the form of a "turtle's" features. When "turtles" detect danger in their surroundings or anticipate wild animal attacks, they retreat within their shells and conceal their exposed body parts. Similarly, the scene explaining Daisy's actions appears to have the same elements as the one describing the "turtles." Mustajeer decides to keep the image depending on Mandelblit's hypothesis of translating a cognitive metaphor into the same TL metaphor that satisfies the needs of the target audience.

The Representation of Metaphors in the Translated Version of “The Great Gatsby” by Osama Monzalji

Osama Monzalji is a Syrian translator. He was born in Latakia in 1948. He translated many literary works from the English language. One of the most known writers whom he's translated for is Henry Miller, Hermann Hesse, and Terry Eagleton. This thesis studies the metaphorical representations in the translated version of *The Great Gatsby* by Osama Monzalji.

Consider the following samples:

1- SL-“My own face had now assumed a deep tropical burn.” P.93

TT2: بدا وجهي عندئذ كأنه محروق بحرارة استوائية

BT: My face then looked as if it had been scorched by a tropical heat

Replacing an SL conceptual metaphor with a TL simile, while preserving the same mapping, is the example that represents the translation technique used in the previous example. In this

example, Mr. Carraway's rejection of Gatsby's childish behavior with Daisy which is an abstract concept is described in terms of "a tropical burn". "Feeling as Burn or Fire" is the conceptual mapping that represents SL conceptual metaphor and TL simile as well. Monzalji, as a result, translates the SL expression "assumed a tropical burn" into the TL simile "بدا وجهه عندئذ كأنه محروق بحرارة". Moreover, he uses a common Arabic expression for time: "عندئذ" as an equivalent to "now" in the TT. Besides, thus rendering reflect a shift from the nominal form in the ST to a verbal one in the TT. This technique represents Mandelblit's hypothesis to render cognitive metaphor into equivalent TL similes

2-SL- "Her life violently extinguished, knelt in the road and mingled her thick, dark blood with the dust." P.147

TT2: حيث كانت ميرتل ويلسون، التي فقدت حياتها بطريقة عنيفة، وركعت وسط الشارع وامتزج دمها القاتم الكثيف بالتراب

BT: Myrtle Wilson, who had violently lost her life, was kneeling in the middle of the street, her thick dark blood mingled with the dirt.

"Life as Fire" is the conceptual mapping that mirrors the image of Myrtle Wilson's death. Her life is described as a candle that is suddenly put off after the accident. On the other hand, the above-mentioned example stands for translating an SL metaphor into a non-metaphorical expression or a sense. The translator chooses to reduce the figurative level of the SL because of the lack of a cultural equivalent that matches the convention of the lay Arab reader. However, this kind of translation procedure entails a kind of translation loss as the SL metaphorical mapping is softened to a mere sense to avoid the cultural differences between the SL and TL. In other words, the SL expression "violently extinguished" is rendered into the TL sense: "فقدت حياتها بطريقة عنيفة", literally means "violently lost her life". It is also considered that there is a shift from a nominal form in the SL into a verbal form in the TL.

3-SL: an unfamiliar butler with a villainous face squinted at me suspiciously from the door. P.120

TT2: رمانى ساق غريب ذى وجه بغیض بنظرة شزراء مرتابة من الباب

BT: A strange leg with a hateful face threw me a grinning, suspicious look out the door.

“Eyesight as a Weapon” is the second example of the creation of metaphor in the TT. The SL verbal expression “squinted at”, literary meaning “gaze at” is translated into the TT metaphorical image “رمانى ساق بنظره” which is a familiar image to Arabic readers, whereby “eyesight” is conceptualized in terms of a “weapon” or an “arrow”. TL metaphorical entailments of the image are meant to depict the ugliness of the “eyesight” and its harmful side effects. It is worth mentioning that the translator changes the SL phrasal form into a verbal TL one.

Conclusion:

The conclusion answers the research questions issued in the introduction to consolidate the main findings of the research. Besides, it explains the limitations of the study. The main goal of this thesis is to investigate the usage of conceptual metaphors F.Scott Fitzgerald’s *The Great Gatsby* and to examine the translation of these metaphors between English and Arabic in the translated novel by Muhammed Mostajeer Mustafa and Osama Monzalji. This thesis finds answers to the research questions set out in the first chapter by examining the points of similarities and differences across both languages and cultures in relation to the translation of conceptual metaphors. In addition, it asserts previous findings and contributes evidence to suggest that the translation of metaphors needs to be tackled accurately to prevent misconceptions between both target and source cultures. The review of literature about metaphor in cognitive linguistics, translation studies, and statistical studies has been examined in Chapter 1 in order to fully understand the background and nature of metaphor translation.

References:

- Abrams, M. H. (2007). *A Glossary of Literary Terms*. Thomson Wadsworth.
- Al Jurjani, A (1991). *Asrar al-Balaghah*. Al-Madni publication, Cairo.
- Alhasnawy, Ali R. (2007, July). *A cognitive approach to translating metaphors*. Translation Journal, Volume 11, No. 3
- Alves, F., & Albir, A. H. (2010). *Cognitive approaches. Handbook of*

Translating Conceptual Metaphors in The Great Gatsby

Yousra Ali Ahmed Mehina

مجلة وادي النيل للدراسات والبحوث الإنسانية والاجتماعية والتربوية (مجلة علمية محكمة)

- translation studies*, 1, 28-35.
- Andrew, O., & Ortony, A. (Eds.). (1993). *Metaphor and thought*. Cambridge University Press.
- Croft, W., & Cruse, D. A. (2004). *Cognitive linguistics*. Cambridge University Press.
- Dagut, M. (1976). *Can metaphor be translated?* *Babel*, 22(1), 21-33.
- Darwish, A. (1989). *The translation process: A view of the mind*. <http://www.surf.net.aulwritescopeltranslationlmindview.HTML>.
- Evans, V., & Green, M. (2018). *Cognitive linguistics an introduction: An introduction*.
- Fitzgerald, F. S. (1991). *The Great Gatsby* (first published 1925).
- Goatly, A. (1997). *The language of metaphors*. Routledge.
- Halverson, S. L. (2014). Reorienting translation studies: Cognitive approaches and the centrality of the translator. In *Translation: A multidisciplinary approach* (pp. 116-139). Palgrave Macmillan, London.
- Hausman, C. R. (1991). *Language and Metaphysics: The Ontology of Metaphor. Philosophy & rhetoric*, 25-42.
- JIB. (1909). *Aristotle on the Art of Poetry*. Kent State University Press.
- Katz, A. N., Cacciari, C., Gibbs Jr, R. W., & Turner, M. (1998). *Figurative language and thought*. Oxford University Press.
- Kim, K. L., & Kim, K. N. (1996). *Caged in our own signs: A book about semiotics* (No. 55). Greenwood Publishing Group.
- Kiraly, D. C. (1995). *Pathways to translation: Pedagogy and process* (No. 3).
- Kovecses, Z. (2010). *Metaphor: A practical introduction*. Oxford University Press.
- Lakoff, G and Johnsen, M (2003) *Metaphors we live by*. London: The university of Chicago Press.
- --- ---, & Johnson, M. (1980). Conceptual metaphor in everyday language. *The journal of Philosophy*, 77(8), 453-486.
- --- ---, Espenson, J., and Schwartz, A., (1991). *Master Metaphor List*. Second Edition, Cognitive Linguistics Group, University of California at Berkeley.
- Mandelblit, N. (1995). The cognitive view of metaphor and its

implications for translation theory. *Translation and meaning*, 3, 483-495.

Newmark, P. (1980). The translation of metaphor. *Babel: International Journal of Translation*.

--- --- ---. (1988) *A Textbook of Translation*. Prentice-Hall International: The University of Michigan.

--- --- ---. (2001). A Translator's Approach to Literary Language. *Across Languages and Cultures*, 2(1), 5-14.

Punter, D. (2007). *Metaphor*. Routledge.

Rojo, A., & Ibarretxe-Antuñano, I. (2013). Cognitive linguistics and translation studies: Past, present and future. *Cognitive Linguistics and Translation*.

Sickinger, P. (2017). Aiming for cognitive equivalence—mental models as a tertium comparationis for translation and empirical semantics. *Research in Language (RL)*, 15(2), 213-236.

Toury, G. (1995). *Descriptive translation studies and beyond* (Vol. 4). Amsterdam: J. Benjamins.

Wills, W. (1996). *Knowledge and skills in translator behaviour*. Amsterdam & Philadelphia: John Benjamins.

• العسكري، أبو هلال. (١٩٥٢). الصناعتين، دار الفكر العربي.

• مصطفى، محمد مستجير. جاتسبي العظيم (١٩٧١)، دار المعارف.

• منزلجى، أسامة. غاتسبي العظيم (٢٠١٤)، دار المدى.