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**Ph.D.  
DISSERTATION**

**A COMPARATIVE ANALYSIS ON THE TURKISH  
TRANSLATIONS OF METAPHORS IN D. H.  
LAWRENCE'S TWO NOVELLAS THE FOX AND THE  
VIRGIN AND THE GIPSY IN TERMS OF ROOT  
ANALOGIES**

**ESRA ÜNSAL OCAK**

**DEPARTMENT OF TRANSLATION AND INTERPRETING  
TRANSLATION AND CULTURAL STUDIES (ENGLISH)  
PROGRAMME**

**APRIL 2022**



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## ETİK BEYAN

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Esra ÜNSAL OCAK

22/04/2022





*To my beloved daughters, Şebnem Neva and Cemre*

D. H. LAWRENCE'IN *THE FOX* VE *THE VIRGIN AND THE GIPSY* ADLI İKİ KISA  
ROMANINDAKİ EĞRETİLEMELERİN TÜRKÇE ÇEVİRİLERİNİN KÖK  
ANALOJİLER AÇISINDAN KARŞILAŞTIRMALI İNCELENMESİ  
(Doktora Tezi)

Esra ÜNSAL OCAK

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ÖZET

Kavramsal eğretilmeler, 20. yüzyılın ikinci yarısından itibaren Çeviribilim’de çevrilebilirlik meselesinin odağında yer almıştır. Son yıllarda yapılan çalışmalar, geleneksel görüşlere meydan okuyarak, önceden belirlenmiş kavramsal eğretilmelerle örtüşmeyen eğretilmeleri açıklamanın yolunu açmıştır. Bu çalışma, Goatly’nin (1997) hedef ve kaynak alanları aynı veya farklı soyutlama düzeyinde olan kök analogi terimini benimser. Derlem, D. H. Lawrence’ın *The Fox* ve *The Virgin and The Gipsy* adlı kısa romanlarından ve bu eserlerin iki farklı dönemde çevrilen Türkçe çevirilerinden oluşmaktadır. Bu şekilde, çalışma soyut hedef alanların yanı sıra somut hedef alanların varlığını vurgulamayı, eğretilmelerin Türkçe çevirilerini her bir kaynak eserin iki farklı çeviri metinlerinde karşılaştırmalı olarak çözümlemeyi ve ayrıca dört çevirmen tarafından benimsenen çeviri yöntemlerini Toury’nin (1995) normları ışığında açıklamayı amaçlamaktadır. Bu çalışmada ürün odaklı yaklaşım doğrultusunda nitel bir yöntem olan içerik analizi yapılmıştır. Yapılan analiz sonucunda 17 kök analogi tespit edilmiştir. Hem soyut hem de somut alanlarda paylaşılan kök analogi, en fazla örnekle hayvan odaklı kavramları içermektedir. Analizler için ufak eklemelerle birlikte Newmark (2001) ve Kövecses (2005) tarafından önerilen ayrıntılı bir sınıflandırma kullanılmıştır. Sonuç olarak, ilk çeviri metinleri arasında taban tabana zıt bir eğilim gözlemlenirken, ikinci çeviri metinlerinin tercümanları kök analogiyi yeniden üretme eğiliminde olmuşlardır. Erek dildeki orijinal kök analogiyi yenisi ile değiştirmek için soyut hedef alanların daha uygun kaynaklar olduğu sonucuna varılmıştır. Ayrıca bu çalışma çevirmenlerin çeviri metinlerinde kök analogiyi korumak için ekleme, çıkarma, farklı ifadeler veya karşılaştırma işaretleri gibi bir dizi alt yöntemden yararlandıklarını göstermiştir. Kök analoginin korunmadığı durumlarda sırasıyla mecaz olmayan açıklama, silme ve kaynak eserdeki kök analoginin yeni bir kök analogi ile değiştirilmesi yöntemleri kullanılmıştır.

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Anahtar Kelimeler : Eğretilme çevirisi, kök analogi, somut hedef alan, soyut hedef alan, Çeviribilim, *The Fox*, *The Virgin and The Gipsy*  
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ABSTRACT

Conceptual metaphors have been at the focal point of translatability in Translation Studies since the second half of the 20<sup>th</sup> century. Challenging the traditional views, recent studies have paved the way for explaining metaphors that do not overlap with predetermined conceptual metaphors. This study adopts Goatly’s (1997) term *root analogy*, the target and source domains of which are at the same or different levels of abstraction. The corpus consists of D. H. Lawrence’s novellas *The Fox* and *The Virgin and The Gipsy* and their Turkish translations in two different periods. To this end, it aims to highlight the existence of the concrete target domains as well as the abstract target domains, analyze the Turkish translations of metaphors comparatively in two different TTs of each ST, and also to explore the translation procedures adopted by the four translators in the light of Toury’s (1995) norms. In this study, content analysis, which is a qualitative method, was conducted in line with a product-oriented approach. The 17 root analogies were identified through the analyses. The shared root analogy in both abstract and concrete domains comprises animal-oriented concepts with the highest number of instances. An elaborated typology proposed by Newmark (2001) and Kövecses (2005) with minor additions was employed for the analyses. As a result, a diametrically opposite tendency was observed between TT1s, whereas the translators of TT2s tended to reproduce the root analogy. It was concluded that abstract target domains were more appropriate sources for replacing the original with a new root analogy in the TL. This study also demonstrated that the translators benefited from a range of sub-procedures such as addition, omission, different expressions, or comparison markers to retain the root analogy in their TTs. In cases where the root analogy cannot be retained, the procedures of non-metaphoric paraphrase, deletion, and replacing the original with a new root analogy were employed, respectively.

Science Code : 30501  
Key Words : Metaphor translation, root analogy, concrete target domain, abstract target domain, Translation Studies, *The Fox*, *The Virgin and The Gipsy*  
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## ABBREVIATIONS

The abbreviations used in this study and their abbreviations are as follows:

### Abbreviations

### Description

**CMT**

Conceptual Metaphor Theory

**SL**

Source Language

**ST**

Source Text

**TL**

Target Language

**TT**

Target Text

## 1. INTRODUCTION

From a traditional perspective, metaphors are presented as linguistic phenomena used for artistic and rhetorical purposes, and the similarity point between the compared and identified entities forms the ground of the metaphorical expression. One of the widely shared views is that especially great poets and experts with special talents can use a metaphor which is considered as a figure of speech people can live without. Challenging these traditional views, the cognitive approach to metaphors under the name of Conceptual Metaphor Theory (CMT) firstly introduced in Lakoff and Johnson's (1980) seminal work *Metaphors We Live By* has posited metaphors on the center of the research in a wide range of different scientific disciplines such as literature, linguistics, education, sociology, philosophy, psychology, and even politics. Accordingly, metaphors in a cognitive sense are no longer an aspect of words, but of concepts. What is more, conceptual metaphors can be utilized to comprehend some concepts better, not only in language for rhetoric and artistic purposes but also in thought and action by ordinary people since metaphors are mostly believed to be inherently conceptual by the followers of the CMT.

The cognitive approach of Lakoff and Johnson (1980) on metaphors has paved the way for contemporary studies both in Cognitive Linguistics and Translation Studies. Thereupon many studies on metaphor translation starting from Dagut's (1976) have brought this issue to the center within the framework of Translation Studies as a discipline which gives priority to the research subjects such as untranslatability, translator's task, conceptual metaphor translation from a cross-cultural perspective, culture-bound metaphors, translation solutions for metaphors, the role of context in metaphor translation, and so on. Furthermore, growing interest in the recent academic research on the cognitive approach to metaphors has provided the opportunity for putting forward different translation theories and methods. Over the last fifty years, scholars from different fields such as philosophy, psychology, and linguistics have advocated that metaphor is not a phenomenon easily limited to the aforementioned traditional views, but is an inevitable basis of language and thought (Goatly, 1997). Several studies (Dancygier and Sweetser, 2014; Ngoc Vu, 2015) have been conducted on the features of conceptual metaphors including structure, orientation, or existence of things in order to make CMT explicit. The common point of these studies is that an abstract idea or concept is described in terms of a concrete object or concept. To be more specific, the metaphorical

process in the CMT emerges between the domains of target and source with the A (TARGET) is B (SOURCE) formula always written in capital letters. Source domain consists of more concrete or physical concepts while the target consists of more abstract concepts. Lakoff (1993: 245) points out that “We understand a relatively abstract or inherently unstructured subject matter in terms of a more concrete or at least more highly structured subject matter.” Furthermore, Kövecses (2010: 25) emphasizes the “unidirectional” feature of conceptual metaphors and states that “they go from concrete to abstract domains; the most common source domains are concrete, while the most common targets are abstract concepts.” Thus the general point of view on the theory is that it aims to make abstract and difficult-to-understand concepts in the target domain easier to comprehend through more concrete concepts in the source domain.

Recently, an increasingly important role has been attributed to cognitive linguistics within the framework of Translation Studies. CMT has become a controversial issue due to the shortcomings of the theory even though it has been considered to be a prominent innovation in the field of Cognitive Translation Studies. Within this scope, Kövecses (2004a: 263) asserts that one of the issues at the center of criticism about CMT is that while its universal aspects have been brought to the fore, less attention has been paid to the “diversity of metaphorical conceptualization across and within languages and cultures.” This assertion raises the contemporary approaches to conceptual metaphors in Translation Studies. To this end, this research deals with a comparative analysis on the Turkish translations of concrete and abstract target domains of root analogies in D. H. Lawrence’s two novellas, which were translated into Turkish in different time periods. The term *root analogy* firstly used by Goatly (1997) for conceptual metaphors has been found an appropriate term for this study since the data comprises a large number of metaphorical expressions which generate a range of root analogies in *generic level* (Kövecses, 2004b). Additionally, almost half of the metaphorical expressions of these root analogies form concrete target domains while the other half form abstract target domains. More importantly, Goatly (2004) points out in his online database *Metalude* that the term *conceptual metaphor* is used for the metaphors with abstract concepts in the target domain. On the contrary, this database also includes root analogies, the target domains and source domains of which are at the same level of abstraction, for instance, HUMAN IS ANIMAL.

Taking the concreteness-abstractness hierarchy of the domains into account, this study will analyze the Turkish translations of the metaphorical expressions classified under the titles of root analogies in the two target texts of each novella. For that purpose, the corpus of the study is the metaphors and similes collected from *The Fox* and *The Virgin and The Gipsy*, and their Turkish translations, respectively *Tilki* (1942) by Ferid Namık Hansoy, *Tilki* (2020) by Suat Ertüzün, *Çingene ve Bâkire* (1944) by İnci Alev, *Bakire ile Çingene* (2014) by Püren Özgören. The target texts translated in different time periods by different translators allow a comparative analysis not only between two TTs of each ST but also between the translators' preferences in conveying the root analogies to the TL.

### Purpose

This study aims to demonstrate the contribution of concrete concepts in the target domain to the formation of root analogies as well as abstract concepts in the same domain and to comparatively analyze a large number of metaphorical expressions identified in *The Fox* and *The Virgin and The Gipsy* and their two Turkish translations in terms of root analogies.

The research questions of this study are as follows:

- What are the roles of the concrete and abstract target domains in the formation of the root analogies in D.H. Lawrence's two novellas, *The Fox* and *The Virgin and The Gipsy*? How is a translation pattern formed in the translated versions of the novellas as regards to the concrete and target domains of these root analogies?
- What is the translators' tendency towards the procedures for the translations of root analogies if a root analogy is not reproduced in line with the same metaphorical expression within the same source and target domain in the TL? What are the new root analogies applied by the translators in their TTs?
- To what extent do the metaphorical expressions identified in STs indicate similarities and differences in TT1 and TT2 of *The Fox* and TT1 and TT2 of *The Virgin and The Gipsy* which are translated into Turkish 78 and 70 years apart, respectively? What are the possible reasons behind the similarities and differences in the light of Toury's norms?



### Significance of the Dissertation

The traditional view on metaphors and metaphorical expressions initially used for rhetoric and artistic purposes in language has been challenged by the contemporary cognitive approach which carries the role of metaphors one step further. From a cognitive approach, metaphors are, by nature, conceptual and they emerge from the cooperation of language and human experience. The followers of the cognitive perspective of metaphors support that human action and thought form the basis for metaphorical expressions in daily life. The cognitive perspective enables new research in the field of Translation Studies. Taking several academic studies conducted on conceptual metaphors in Translation Studies into consideration, it has been observed that metaphors in translated texts have been mostly examined and analyzed in line with Lakoff and Johnson's classification for conceptual metaphors (*structural, orientational, ontological*). What is more, it has been observed that the number of studies that focus on the formation of concrete and abstract target domains of the "A is B" formula is very few. Additionally, academic research dealing with the concrete and abstract concepts of the two domains has received enough attention neither in the field of Cognitive Linguistics nor in Translation Studies.

In metaphor analysis, the term *root analogy* is a new phenomenon that advocates the same level of abstraction of the target and source domains of conceptual metaphors. In the field of Translation Studies, this new term has paved the way for academic research on metaphors translation. In this context, the examples of metaphor and simile identified in two STs are analyzed considering their metaphoric components (Topic-Vehicle-Ground). In this way, the concreteness-abstractness status of the concepts used in the target domain of the root analogy has been revealed. Therefore, the implied meaning by the author in a metaphorical expression has become explicit so that the possible confusion regarding the concrete or abstract concepts used in the target domain has been prevented. Accordingly, this research aims to be one of the first studies to analyze the translations of root analogies considering the concrete and abstract concepts in the target domain. The results of the data analysis have proved that the share of concrete concepts in the target domain cannot be ignored. In this way, the traditional view that the target domain contains only abstract concepts has become open to question.

Given a range of root analogies underlying a large number of metaphor and simile instances in two translated texts of the same source text, this study has shed light on the diversity of translation solutions applied by different translators for rendering metaphorical expressions into Turkish. An elaborated typology combining the existing metaphor translation procedures suggested by Newmark (2001) with Kövecses's (2005) cross-language parameters for conceptual metaphors seems applicable for the analysis of metaphor translations in both literary and non-literary works. A total of twelve translation procedures gathered under four main procedures sheds light on the variety of translators' solutions to tackle the difficulties when they come across in the process of reproducing the same metaphoric expression with the same root analogy in Turkish. In addition, these procedures provide the opportunity to explain how translators produce solutions for the root analogies that cannot be reproduced in the TL.

### Assumption

Two novellas utilized as the research sources in this study were firstly and lastly translated into Turkish by four translators who are assumed to adopt a range of different translation procedures in order to preserve both the structure and meaning of metaphorical expressions in the TL and reflect the same effect to the target readers in the process of translating metaphors and similes in the light of root analogies.

All root analogies within the scope of this research are assumed to be not only inherently conceptual but also linguistic and contextual. The correlation between the topic-vehicle of the metaphorical expressions determines the correlation between the target and source domain of root analogies. The topics which can be perceived with five senses have been considered as evidence for the formation of a concrete target domain while the topics which cannot be perceived with five senses have been considered as evidence of abstract target domain. In this study, linguistic evidence of the vehicle components has been utilized for the existence of root analogies. Accordingly, another assumption is that searching firstly the literal meaning of the vehicle component of metaphors or metaphorical expressions has been accepted as a first step to seek a metaphorical meaning that reveals the ground of similarity between the topic and vehicle.

### Scope and Limitations

It is significant to highlight the scope and limitations of academic research in order to avoid overgeneralization and to make them more explicit. D. H. Lawrence's two novellas, namely *The Fox* and *The Virgin and The Gipsy* are included within the scope of the study since D. H. Lawrence provides a metaphor-rich language in his literary works. The main reason for selecting these two novellas is that they are unique in their literary genre, each of which was firstly and lastly translated into Turkish on close dates. To be more specific, *The Fox* was translated into Turkish three times in 1942 by Ferit Namık Hansoy, in 1998 by Coşkun Büktel, and in 2020 by Suat Ertüzün. *The Virgin and The Gipsy* was translated into Turkish four times, in 1944 by İnci Alev, in 1976 by Mehmet Harmanlı, in 1990 by Tülin Nutku, and in 2014 by Püren Özgören. The scope of the present study is limited to the two Turkish translations of the novellas in question because the fact that they are rendered into Turkish almost a century apart increases the possibility of a high level of deviation between the two TTs of each ST. The Turkish translations of metaphorical expressions identified in the aforementioned works have been analyzed in terms of root analogies by distinguishing them into the two main categories, *Concrete Target Domains* and *Abstract Target Domains*. The research sources of the present study are limited to metaphors and nonliteral similes while literal comparisons are excluded. Furthermore, this study is limited to the metaphors and similes that can generate a root analogy. The samples of metaphorical expressions which cannot be classified under a root analogy are excluded. What is more, considering the abstract and concrete concepts in the target domain, the present study does not comprise the abstractness and concreteness of the concepts in the source domain. Another limitation of this study is related to the number of metaphorical expressions which generate the relevant root analogy. Since the data analysis sequence proceeds from the root analogy including the highest number of expressions to the least, the categories, which have less than five instances are not included in this study.

### Research Design and Data Collection Method

In this study, a qualitative research method has been conducted on the selected samples of metaphors and similes categorized in terms of the root analogies. It aims to highlight the contribution of concrete referents in the target domain to the formation of root analogies as well as the abstract referents and analyze their Turkish equivalents in line with the translation

procedures preferred by four different translators in the two translated versions of the two different novellas. The two different translations of the same source text have paved the way for a comparative analysis on both the frequently used root analogies and the preferred translation solutions used for rendering metaphorical expressions of these root analogies into the TL. Moreover, a product-oriented research in the field of Translation Studies has been taken into consideration as the Turkish translations of the metaphorical expressions constitute the main source of this research. To this end, D. H. Lawrence's two novellas initially have been read several times in order to detect the sentences which include metaphorical words and expressions, and their translated equivalents in the two target texts of each source text have been listed by highlighting the vehicle components of these words and expressions. To verify the reliability of the data identified in the source texts, an inter-rater reliability survey has been conducted among three independent raters in the field of Translation Studies and English Language and Literature. Given the finalized number of the data gathered from the aforementioned survey regardless of the metaphor and simile distinction, each metaphorical word, and expression has been divided into metaphoric components by using Goatly's (2005: 8) terms, Topic, Vehicle, and Ground. In order to determine the metaphorical meaning, the literal meaning of the vehicle component has been searched by using several online dictionaries such as *Cambridge Dictionary* (2021), *Oxford Advanced Learner's Dictionary* (2021), and *Dictionary of Merriam-Webster* (2021). Afterward, the data has been distinguished into two main categories according to the concreteness and abstractness of the concepts in the target domain. In doing so, the concrete or abstract state of the topic element determines the classification of the two target domains. In this way, all data has been collected in the title of its relevant root analogy. In addition to the aforesaid online references, Goatly's (2004) *Metalude*, an interactive database of conventional, lexicalized metaphors, or *root analogy* in Goatly's terms, has become a primary tool for the present research. 22 root analogies, 5 of which are common in two novellas, have been determined in line with this research design, and 243 metaphorical expressions in total (123 of them in concrete target domain, 120 of in abstract target domain) and have been analyzed in the light of the elaborated typology, which combines Newmark's (2001) translation procedures for stock metaphors with Kövecses's (2005) parameters for conceptual metaphors utilized in cross-language with slight additions considering the translators' preferences.

### Data Analysis

Upon determining the translation procedures applied by the different translators to the translations of metaphorical expressions of the data previously distinguished into the two sections of concrete and abstract target domains, the root analogies, which were already determined, have been reviewed and rearranged according to Kövecses's (2005) *generic-level* concepts of target and source domains in regard to the TARGET IS SOURCE formula. In this way, the generic-level method has provided the opportunity to gather different concepts under a single title as they can be accepted in the same domain in generic terms. For instance, the concepts of anger and lust in the target domain have been rearranged into a single common domain of EMOTION in case the two separate metaphorical expressions generate two different root analogies, ANGER IS FIRE and LUST IS FIRE. If possible, the same design has been applied to the source domain, for instance, the concept of fire can be grouped into the source domain of HEAT as a generic-level concept.

In this context, each category of root analogy including more than five metaphorical expressions has been listed in tables with their two different Turkish translations in the columns of 'TT1' and 'TT2.' The column of 'Analysis' indicates the division of metaphoric components detected in terms of Topic, Vehicle, and Ground that shed light on the concreteness and abstractness of the target domain. The two columns of 'Procedure' listed alone show the applied procedures in two TTs. Below the tables are selected instances from each table that are analyzed and explained in detail with their metaphoric components and their equivalents in two TTs. The preferred translation procedures have been comparatively interpreted in the light of the concrete or abstract target domains and source domains of the root analogies. Afterward, the distribution of the translation procedures has been demonstrated in graphics, and then the findings have been interpreted in terms of root analogies.

The data identified in the two source texts has been examined in the same way with one difference. The findings of the preferred procedures utilized in the two target texts by the two different translators in the first source text, *The Fox*, have drawn a similar picture about the first procedure overlapping with the procedure of reproducing the same expression with the same root analogy in the TL. Thus two graphics have been formed by the researcher for each category in the sections of concrete and abstract target domains identified in *The Fox*

in order to take a closer look at the distribution among the subcategories of Procedure 1. For this purpose, one of the two graphics in each category illustrates the general distribution of the four main procedures excluding the sub-procedures of the first procedure utilized in TT1 and TT2 of the ST1, while the other illustrates the distribution of nine sub-procedures of Procedure 1. On the contrary, in ST2, *The Virgin and the Gipsy*, since Procedure 1 has not been shared by the two translators, two graphics have not been required for each category listed in concrete and abstract target domains. Instead, the distribution of twelve procedures is illustrated in a single graphic in the category of the relevant root analogy. Finally, the overall distribution of the translation procedures preferred by all four translators has also been illustrated in graphics in order to interpret their general tendencies for transferring the concrete and abstract target domains.

### Organization of the Dissertation

The present study consists of six chapters, each dealing with a different aspect of the research. The introductory chapter highlights the aim, scope, and limitations of the study. Research questions are listed in this chapter, and research design, data collection method, and data analysis are explained in detail. The content of the chapters is also presented in the first chapter.

The second chapter provides the theoretical background for the present study. For this purpose, the traditional views on metaphor and metaphor analysis have been introduced by touching the various theories of metaphor. Contemporary approaches versus traditional views have been elaborated in detail. This chapter also concentrates on specifically the two fields, Conceptual Metaphor Theory and Translation Studies within the scope of the previous and latest relevant studies on the topic. The problems in translating metaphor and similes are also presented in this chapter. Additionally, the significant concepts about conceptualizing metaphorical expressions that form the core of this study have been highlighted via different perspectives suggested by different scholars. To be more specific, the topic, vehicle, and ground terms and the source and target domains are explained in detail. The term *root analogy* is described by referring to Goatly's online database, *Metalude*.

The third chapter presents the general information about the author D. H. Lawrence and his works. The two novellas, *The Fox* and *The Virgin and The Gipsy* that constitute the corpus of this study are summarized in this chapter.

The fourth chapter is dedicated to methodological aspects of the study. It provides a clear outline of the research design and data collection method, data analysis, and limitations.

The fifth chapter is the main chapter, which contains the analysis and research findings of the data gathered from the two novellas. The chapter firstly deals with the data analysis of the metaphors and simile samples in terms of root analogies collected from *The Fox*, and then deals with *The Virgin and The Gipsy*. Afterward, the section of the root analogies in each novella is divided into two sub-sections regarding the concrete and abstract target domains of the relevant root analogy. After the identification of all metaphorical expressions categorized under the title of 22 root analogies in total, the research findings are analyzed qualitatively in the form of tables and graphics.

The sixth chapter sums up the research results. Research questions are answered in this chapter by taking into account the data obtained in the fourth chapter. The findings of the study are evaluated and discussed. The contribution of this research to the field of Translation Studies is elaborated in line with the data analysis and research findings. Lastly, recommendations for further studies are given in the sixth chapter.

## **2. REVIEW OF LITERATURE**

This chapter will deal with the theoretical aspects of this study and it will mainly focus on contemporary approaches to the translation of metaphors. The following section will give detailed information about the structure of conceptual metaphors, metaphor translation, more specifically metaphoric components, Topic-Vehicle-Ground, and root analogies adopted by this study. A review of recent studies on conceptual metaphors, specifically in the field of Translation Studies will also be presented in this chapter.

### **2.1. Defining Metaphors and Similes**

From a broad perspective, metaphor is a figure of speech comparing two things by using one kind of object or using one thing in place of another in order to suggest the similarity between them. It is an implied comparison without using any comparison markers such as ‘like’ or ‘as.’ Alm-Arvius (1980: 5) states that a metaphor is maintained with the usage of one thing usually a word or expression which is abstract and usually complex to describe something more concrete that has in some respects similarities with the other thing. Hughes (1966: 213) defines it as “an implied comparison between two things unlike in most respects but alike in the respect in which they are compared.” Deignan (2005: 34) defines metaphors as words or expressions used for “an entity or quality other than referred to by its core, or most basic meaning. This non-core expresses a perceived relationship with the core meaning of the word, and in many cases between two semantic fields.” On the other hand, Newmark (1988: 104) claims that metaphors can be one-word which is called “single” or “extended” including a collocation, a sentence, an idiom or a proverb, an allegory, or even a complete imaginative text. Additionally, he argues that figurative expressions such as the sense transfer of a word, the personification of abstraction, and the application of a word or phrase that does not literally denote are considered as a metaphor. Accordingly, a metaphor has referential and pragmatic purposes in Newmark’s point of view. The former one is to describe a concept, an object, or an action in a more comprehensive way than is possible in literal language. The pragmatic purpose is to appeal to the senses since it is relatively aesthetic while the referential one is cognitive. These two purposes should fuse with and be in harmony with the content and form for a good metaphor. Although the meanings of metaphor vary



according to different scholars, the definition of metaphor comprises similes in the present study.

Metaphor is a common phenomenon in many fields such as literature, linguistics, psychology, and criticism. The diversity of the fields inevitably brings along the diversity of views among the scholars who work on it. While some argue that metaphor is a mere rhetorical device to ornament speech, others support that it is not a matter of words but a matter of thoughts and they see metaphor as a vital device in everyday life. Several different views between these two opposites can be outlined in the two possible approaches, classical and conceptual, which will be explained in detail in the following subheading.

### **2.1.1. Classical Approach**

According to Online Etymology Dictionary (Harper, 2021), *metaphor* derives from a Greek word, *metaphora*, which comes from *metapherein*. *Meta-* as a prefix means ‘over, across’ whilst *+pherein* means “carrying or bearing.” As a linguistic and literary term, a metaphor originally is the transfer of some characteristics of one phenomenon to another in order to easily understand the object metaphorically described. According to Encyclopedia of Ancient Greek Language and Linguistics (Giannakis, 2014: 414), the term *metaphora* refers to transferring a word to a new sense and particularly “the transfer of a name from an object where its use is commonplace to an object where it is unaccustomed.” Given the etymological meaning of the metaphor, Innes (2003: 7-8) states that *metaphora* reflects the basic idea of metaphor in that the case of metaphor refers to the transference of a term from its original context to another. The two widely used notions in the classical approach to metaphors are similarity and substitution. In other words, one term is substituted for another term in order to reveal the similarity out of the comparison of two things. This approach is in contrast to the conceptual approach to metaphors where the relation of language and thought is the basis for metaphor use.

In the postmodern era, scholars have been keen on thinking more and more in a metaphorical way. Yet, this trend is not new but it seems its roots go back as far as Heraclitus. The issues of metaphor such as definition, the scope of the usage, and metaphor relationship with human cognition and experience have still been popular among philosophers of language. As Booth (1978: 50) states, there has been much more controversy over what Greek philosophers

called metaphor than any bibliographies could show. The long-standing study on Aristotle's views on metaphor does not seem in vain since the concept put forward by Aristotle forms the basis of the metaphor discussions that have been going on for centuries. Kirby (1997: 518) asserts that those who wish to present new and different approaches to the analysis of metaphor cannot achieve their goal without going against the Aristotelian tradition because the measure of tremendous effect of Aristotle on the history of Western rhetoric and poetics is too big to ignore. Therefore, a review of Aristotle's views on metaphors in *Poetics* and *Rhetoric* will shed light on where the research on metaphor has reached to present. Moreover, Aristotle, as Ricoeur (2004: 8) mentions, is the one who conceptualized the field of rhetoric for the first time. Although Lakoff distinguishes his cognitive approach to metaphors from the 'classical theory' as will be mentioned in the next section, it is likely to find some traces of Aristotle in Lakoff's view of metaphors.

Recently, many approaches have been introduced to describe the phenomenon of metaphor. These approaches mainly involve models based on comparison and interaction. The comparison model basically overlaps with the classical approach to metaphors whilst the other based on the interaction model derives from the work of Black (1955). The interaction model forms the basis of two terms or the components of a metaphor 'tenor' and 'vehicle,' adopted by Richards (as cited in Goatly, 1997: 8) to analyze metaphors. Richards's 'tenor' refers to the principal idea illuminated by the vehicle, and the meaning of a metaphor is evoked by the interaction of the tenor and vehicle as it is impossible to become a 'metaphor' without the conjunction of the tenor and vehicle. The term 'tenor' is the same as 'topic' used by Goatly (1997). The terms given to the components of metaphors vary; however, what they essentially mean is the same.

On the other hand, a simile is another literary device used for figurative comparison. It is a direct comparison between two unlike things introduced by a comparison marker such as 'like' or 'as' that explicitly signal the similarity in-between the two things. A simile is a type of metaphor since both metaphor and simile compare one item to another, but the wording is different. Compared to metaphors, similes are easier to understand and interpret; nonetheless, as for Dickins (2005: 231), similes are "less immediate and powerful." Although Aristotle does not mention anything about simile or comparison in *Poetics*, he uncovers the mystery between simile and metaphor in the *Rhetoric*. An influential work on

metaphors is conducted by Ricoeur (2004) who investigates the notion of “metaphorical truth” and explores the possibility of the strict relationship between the metaphorical language and referential meaning. Ricoeur (2004: 28) argues that Aristotle subordinates simile to metaphor that becomes more remarkable since the later rhetoric tradition does not follow and, accordingly, utters the following statement:

In Aristotle’s eyes, the absence of some term of comparison in metaphor does not imply that metaphor is an abbreviated simile ... Rather, simile is a metaphor developed further; the simile says ‘this is *like* that,’ whereas the metaphor says ‘this *is* that.’ Hence to the extent that simile is a developed metaphor, all metaphor, not just proportional metaphor, is implicit comparison or simile.

Lakoff and Turner (1989) work on the application of metaphors to literary contexts especially novels, present their views on the difference between simile and metaphor within the scope of the conceptual theory. In a sentence such as “An atom is like a small solar system,” the concept of ‘atom’ is being understood in terms of another concept ‘solar system.’ When the comparison marker ‘like’ in this sample is omitted as in the aforementioned sample “An atom is a solar system,” the same way of understanding is achieved by a metaphor. In both cases, a concept is thought of in terms of another concept; nevertheless, as Lakoff and Turner (1989: 133) states, the claim made in the simile is “weaker” than the one in the sample of metaphor. The following subheading will deal with the cognitive view of metaphors and similes.

Newmark (1988: 106-112) introduces a classification for types of metaphor in the context of metaphor translation. These are dead, cliché, stock, adapted, recent, and original. Since this classification of Newmark can be considered the basis for many different metaphor types suggested by several scholars, more specifically in Translation Studies, Newmark’s classification for metaphors will be explained in detail as follows:

*Dead Metaphors:* One is hardly aware of the image in this type. A dead metaphor can relate to the main part of the body, universal terms of time and space, and general ecological features: Words such as ‘foot,’ ‘mouth,’ ‘arm,’ ‘space,’ ‘field,’ ‘drop,’ and ‘rise’ are among the dead metaphors of English language. E.g., ‘the arm of chair,’ ‘at the foot of the hill’

*Cliché Metaphors:* Newmark describes this type as a metaphor that has perhaps outlived its usefulness for a time; it replaces the clear and obvious thoughts which are often emotional.

A cliché metaphor usually appears in two forms: figurative adjective + literal noun, (e.g. ‘filthy lucre’) and figurative verb + literal noun, e.g. (‘stick out a mile,’ ‘explore all avenues’). According to this type of metaphor, a translator when faced with a cliché metaphor should replace it with its cultural equivalent in the TL. However, when there is no suitable cultural equivalent it can be reduced to sense or even a dead metaphor.

**Stock or Standard Metaphors:** Stock metaphors are close to the cliché metaphors; therefore one hardly determines the difference between them. Nevertheless, the text type can be the determiner. Stock metaphors are usually used to express a mental or physical situation, especially in informal texts. They are sometimes deceptive to translate since their equivalents may be out of date or used by different social or age groups. According to Newmark (1988), the most efficient strategy for translating stock metaphors is to reproduce the source language (SL) image in the TL as long as there is comparable frequency in the suitable register in TL. Other ways such as reducing the metaphor to sense that needs addition or omission of some parts or translating it to simile adding with sense are also possible. Translation of sense by the stock metaphor is more common in literary texts than in non-literary texts. Newmark believes that stock metaphors can be exactly translated as long as the image is properly transferred within the established collocation. Yet, when a translator creates a new image, which is an acceptable metaphor in the TL, there is still a possibility of change in meaning and tone of the original one. Newmark (1988: 110) states that “Stock metaphors are the reverse of plain speaking about any controversial subject or whatever is taboo in a particular culture.” The topics such as sex, death, unemployment, and war are among them. In other words, stock metaphors are the most applicable way to disguise the reality of the physical facts.

**Adapted Metaphors:** This type of metaphor should be, if possible, translated by an equivalent adapted metaphor in TL because it would not be comprehensible and clear to any of the speakers of other languages when it is literally translated. (e.g. ‘the ball is a little in their court,’ ‘sow division’) In the translation process of the adapted metaphors, a translator should try to preserve the shape and the content. It seems not possible for the translator to succeed to preserve both of them, the content should be prioritized. (e.g. ‘get them in the door’ in ST / ‘introduce them’ in TT).

*Recent Metaphors:* This type is considered as a metaphorical neologism which is often ‘anonymously’ coined. To be more specific, recent metaphors include newly-created words and phrases used to refer to things or entities which have already had a name. (e.g. ‘pissed’ for ‘drunk,’ ‘skint’ for ‘without money,’ ‘doing a line’ for ‘having sex,’ ‘making’ or ‘coming’ for ‘having an orgasm’)

*Original Metaphors:* Original metaphors are mostly created or quoted by the SL writer, therefore it would not be wrong to state that they are not common in everyday usage. The original metaphors should be translated literally because they initially carry the writer’s messages, his personality, or his worldview; secondly, they are a source for the TL to enrich its vocabulary. Although they may carry cultural elements, they should be transferred to the TL word by word. Nevertheless, if the metaphor is too obscure for the translator, it might be replaced with a descriptive metaphor that is familiar to the target reader or might be reduced to sense. For instance, “Oxford, a place in Lyonesse” could be “Oxford, lost in the mythology of a remote, vanished region.”

It is convenient to examine Broeck’s model within the framework of the classical approach since it adopts a lexicalization-oriented approach to metaphors. Broeck (1981: 74-76) divides metaphors into three types in this model: lexicalized, conventional, and private or bold metaphors. The first type involves the metaphors that have gradually lost their unique aspects and become a part of the vocabulary in that language such as the word “fox” is metaphorically used for a cunning person. They also consist of single lexical items and idioms. Secondly, conventional metaphors are described as “institutionalized” metaphors since they are commonly used especially in a literary school or generation. For instance, “the warden of heaven” is used for God in Old English Poetry. Thirdly, private or bold metaphors are described as creations of poets and one hardly distinguishes them from the lexicalized and conventional metaphors since they mostly overlap with the lexicalized metaphors, hence they cannot be considered unique metaphors. Additionally, he highlights the function of metaphors by dividing them into two types: creative and decorative metaphors. Creative metaphors are expected to have an inevitable and natural relationship between the topic and vehicle so that this type of metaphor should be interpreted literally. Decorative metaphors differ from the former in that they seem more illustrative and decorative regarding their functions, and in many cases, they can be easily replaced with metaphorical or non-metaphorical expressions and still convey the same effect to the readers or hearers.

The following subheading will handle the conceptual approach to metaphors within the framework of a cognitive perspective.

### **2.1.2. Conceptual Approach**

For many years, metaphors were considered as decorative and poetic; however, since the 1980s Lakoff and their followers within the field of cognitive linguistics have paved the way for the emergence of metaphors in everyday language and thought. Recent researches (Baş, 2015; Yurtseven Akış, 2021) have focused on a large number of metaphorical expressions in dictionaries. Lakoff and Johnson (1980: 5) put metaphor in a cognitive perspective and define it as follows: “The essence of metaphor is understanding and experiencing one kind of thing in terms of another.” Lakoff and Turner (1989) divide the characterization of metaphors into two parameters which are “conventionalization” and “conceptual indispensability” or “basicness.” The former parameter includes the effortless and automatic metaphors such as DEATH IS DEPARTURE which is shared by the members of a particular linguistic community whereas the latter parameter has the types of metaphors which are so unpredictable or unthinkable that they are in a formation contrary to what is generally thought. For instance, the meanings of the conceptual metaphors TIME MOVES and PURPOSES ARE DESTINATIONS are hardly predicted but derived within the context in question. Lakoff and Turner (1989: 55-56) summarize their approach to metaphors especially in literary contexts in four points. Firstly, a metaphor is not a figure of speech but a literary object. More clearly, a metaphor is a cognitive or conceptual organization expressed by the linguistic object. Thus, the same metaphor may be evoked by many different linguistic expressions. Secondly, metaphoric expressions come from everyday language; for this reason, they are not merely considered an aesthetic device. These everyday expressions can inform about the cognitive and cultural concepts of the world. Thirdly, metaphor in poetry does not distinct from the one in ordinary language but enriches the everyday metaphors used by any ordinary people. Fourthly, the act of reading is a cognitive process that makes the person’s worldview ground on the concepts evoked by the text. The first and second points aforementioned are not new ideas on metaphors since they have been previously explained and featured by Lakoff and Johnson (1980). The only difference here is that Lakoff and Turner (1989) emphasize the applicability of the conceptual approach to literary contexts.

As the conceptual approach has its basis on the cognitive aspects of language, it will be appropriate to briefly touch on cognitive linguistics which paves the way for Conceptual Metaphor Theory.

Cognitive linguistics has its origins in the early 1970s, at a time when the formal approaches to language were not in satisfactory numbers. It is also firmly related to the emergence of modern cognitive science in the 1960s and 1970s, especially in works about human categorization. As Evans (2012) states, while the field took few scholars' interests in the 1970s and 1980s, the number of research and researchers who identified themselves as "cognitive linguists" gradually increased in the early 1990s. Charles Fillmore, George Lakoff, Ronald Langacker, and Leonard Talmy can be considered to be among the pioneers of Cognitive linguistics. More importantly, Lakoff and Johnson's *Metaphors We Live By* (1980) is a milestone for the origins of Cognitive linguistics. The field has strongly been influenced by other cognitive fields and theories, particularly cognitive psychology and more recently cognitive neuroscience.

Cognitive linguistics represents a modern approach to language, language learning, and conceptual structure. It also provides a viewpoint on the mind and language which are completely poles apart from Generative Grammar and Formal Semantics. Cognitive linguistics not only interrelates with the functional approaches to language but also represents broad theoretical and methodological tool to cognitive linguists. Unlike the contemporary language sciences, Cognitive linguistics has a comprehensive interest in human language, the mind, and their relationship with socio-physical experience. In this way, it gives an embodied perspective on human cognition. Within this scope, cognitive linguists have developed several effective theories for an interdisciplinary project of cognitive science in addition to what is known about the mind and brain. As Evans and Green (2006: 5) state, the hypothesis is that language reflects patterns of thought and designs the features of the human mind; thus, to study language from this perspective entails studying patterns of conceptualization.

Lakoff (1990) argues that Cognitive linguistics is guided by two primary commitments which are called the Generative Commitment and the Cognitive Commitment. The Generative Commitment aims to characterize the general rules which govern the human language in all its aspects. This commitment is considered as a scientific responsibility that

linguistics takes. On the other hand, the Cognitive Commitment is the commitment to make human language blend with the general knowledge about the mind and brain from other cognitive branches. The Generalization Commitment includes a characterization of subfields related to phenomenology which is the study of an individual's lived experience of the world. They are as follows: generalizations in syntax which are about the grammatical morphemes, constructions, and categories; generalizations in semantics which are about inferences, polysemy, semantic fields and relations, conceptual and knowledge structure, and the mechanism of language to what we perceive, understand, and experience; generalizations in pragmatics which are about speech acts, discourse and the use of language in context; and so on for other subfields as morphology, phonology, etc. As for Lakoff (1990), they are not separate fields since they are empirical matters and thus, for instance, the syntax may depend on semantic and pragmatic issues.

The Cognitive Commitment makes one respond to various empirical results from different disciplines. Evans (2012: 130) argues that "the models of language proposed should reflect what is known about the human mind, rather than purely aesthetic dictates such as the use of particular kinds of formalisms or economy of representation." In brief, the Generalization Commitment and Cognitive Commitment have wide comprehensive results when they are combined with empirical research which completely change the nature of linguistics. For this reason, Lakoff's (1990: 43) views on metaphor, image-schemas, or prototype theory can be considered empirical results of combining the Generalization and Cognitive Commitments in Cognitive Linguistics.

The Generalization Commitment describes the nature and rules that establish linguistic information as a result of general cognitive abilities, not viewing language as a completely particular exemplified module of mind as in Chomskyan theory of Generative Grammar (Chomsky, 1986). In other words, as Bybee (2006) puts it, instead of expecting that language emerges exclusively from an intuitive qualification, with a special learning system, cognitive linguistics accepts a general learning system regarding usage and frequency. In this respect, it is worth noting that cognitive linguists focus on the significance of learning in linguistic development, and specifically general socio-cognitive abilities.



Lakoff (1990: 41) highlights the difference between these two commitments to clarify the matter with an example. Real generalizations from the view of Cognitive Commitment may not be in accord with generalizations resulting from classical techniques of linguistic analysis. The cognitive categories are generally not classical tools, therefore a linguist who characterizes a generalization in the light of classical categories will unavoidably be in clash with the cognitive commitment. A generative linguist defines generalizations by utilizing classical categories which are considered the only possibility. On the other hand, a cognitive linguist expects the categories to have one of the versions of prototype structure and organize them depending on the levels including basic, superordinate, and subordinate. The use of classical categories in a linguistic analysis for a cognitive linguist certainly needs empirical justification that is proof of the nonexistence of prototype and basic structure.

Pohlig (2006: 36) enlightens on the forms and functions of simile, supporting that textual context in the first place has vital importance for the interpretation of simile and that simile syntax is the first step for the text-based feature of similes. Considering the term “simile syntax,” he refers to the surface and linguistic structures of simile rather than its conceptual structure. In so doing, he also gets helps from the conceptual blending theory.

According to some other researchers (Sperber and Wilson, 1986; Chiappe and Kennedy, 2001), metaphorical utterances and similes are “loose speech.” They argue that detection of the topic and vehicle of the metaphorical utterances is the first step to comprehending them. Goatly (1997: 184-187) sheds a light to the two shapes of similes. The first shape is a “premodified” simile describing a case in which a Vehicle element is preposed before the simile particle. For instance, in the sentence, “Here the ravens floated below them like black scraps from a fire,” the preposed vehicle element is “floated.” The second shape is a simile including explicit analogy as in the sample “He was as fitted to survive in the modern world as a tape worm in an intestine.” Pohlig (2006) asserts that Goatly’s premodified similes can be extended and applied to all kinds of simile shapes and presents three orders for similes: (a) Tenor – Vehicle (b) Vehicle – Tenor, (c) Tenor – Vehicle – Tenor. Pohlig (2006: 36) supports this assertion by the following examples: The sentence “The horse ran along like a railroad car” contains the simile as in order (a). The sentence “Like stars at night, so did her eyes shine” has a simile as in order (b). In the sentence “Fred tenderly carried, just like an experienced father, his first-born child into the house,” the tenor is interrupted by the Vehicle, “just like an experienced father.”

In order to touch upon the issue that distinguishes the conceptual approach from the traditional, Kövecses (2000) summarizes the commonly-known features of metaphors as traditional concepts in five steps. First, metaphor is a linguistic phenomenon. In the sentence, *The man was a fox*, the metaphorical usage of *fox* is a feature of a linguistic expression that is, of the word ‘fox.’ Second, metaphor is used for artistic and rhetorical purposes. Third, the metaphor usage is based on the similarity between the compared and identified entities. Fourth, since metaphor is to use words consciously and deliberately, only the great poets or experts who have special talents are able to use it. Finally, it is commonly accepted that metaphor is a figure of speech we live without.

In addition to the aforesaid traditional views, cognitive-linguistic accounts of metaphors popularized in 1980 by Lakoff and Johnson’s seminal study have challenged all these features of the traditional theory. As Kövecses (2000: viii) puts it, their approach has been described as a cognitive linguistic view of metaphor. Unlike the traditional approach, what Lakoff and Johnson (1980) initially argue is that metaphor is an aspect of concepts, not of words. Then, it is used to understand some concepts better, not merely for rhetoric and artistic purposes. Next, it is not often based on metaphorical similarities and also contrary to the traditional approach, it is used mostly by ordinary people in everyday life, not merely by talented experts or poets. Finally, the use of metaphor is the process of thought and reasoning beyond an unnecessary linguistic ornament. In short, metaphor is, by nature, conceptual from a cognitive linguistic perspective.

Lakoff and Johnson (1980) give a wide range of instances in order to support that metaphor is easily realized in everyday life not only in language but also in human thought and action. They put forward a typology of conceptual metaphors initially distinguished into three types, *structural*, *orientational*, and *ontological*. These types are considered independent and equal since each of them deals with a different feature of conceptual metaphors such as structure, orientation, or existence of things in order to make CMT explicit. Accordingly, Szwedek (2011) argues that this categorization seems to be chosen arbitrarily. On the contrary, regarding the cognitive linguistic view of metaphors, Kövecses (2002: x) asserts that it refutes the conventional wisdom that “metaphorical language and thought is arbitrary and unmotivated” since it proposes a novel theory that both metaphorical language and thought emerge from human beings’ basic bodily experiences. Conceptual metaphors are all written

in capital letters. Taking into account the aforementioned three types, *structural*, *orientational*, and *ontological*, some extracts from *Metaphors We Live By* (1980), will be cited as follows to illustrate Lakoff and Johnson's approach to metaphors more clearly.

- He *attacked every weak point* in my argument. (ARGUMENT IS WAR)

Above is an example of structural metaphors which structures argument in terms of war. To give more details, the people we are arguing are conceptualized in terms of our opponents. Thus, we attack them or defend ourselves against them. We try to use some strategies or plans in our argument in order to gain it and finally we either win or lose the argument. Although there is no physical battle just like a real war, there is a verbal battle in an argument.

Orientational metaphors organize a whole system of concepts in connection with one another instead of structuring one concept in terms of another. In another saying, it is a figurative comparison that involves spatial relationships in the following ways: in-out, up-down, front-back, on-off, central-peripheral, deep-shadow. Since they are deeply ingrained in language sometimes they can be hardly recognized.

- I'm feeling *down* today. (HAPPY IS UP; SAD IS DOWN)

In the example above, there is an up-down spatialization metaphor where the concept 'SAD' is oriented 'DOWN,' thus it gives a concept a spatial orientation. On a physical basis, it is obvious that drooping posture goes with being in a bad mood or negative emotions while erect posture fits in with being happy or positive emotions. The usage of orientational metaphors is not arbitrary because our cultural and physical experiences determine them (Lakoff and Johnson, 1980: 14). For that reason, spatial orientations may differ from culture to culture.

Human experiences about physical substances and entities provide a different basis to understand beyond orientations that are called ontological metaphors divided into three categories: entity and substance metaphors, container metaphors, and personification. The first category of ontological metaphor facilitates understanding abstract experiences in terms of substances and entities; helps us select some parts of our experiences as substances or entities; in so doing we can refer to them, categorize them, and reason about them. In other

words, it provides a wide range of ways to consider events, emotions, ideas, or activities as entities and physical substances which are especially human bodies. Just like the experiences with the spatial orientations, which cause orientational metaphors to exist, the experiences with human bodies as physical objects give rise to ontological metaphors.

- My mind isn't *operating* today. (THE MIND IS A MACHINE)

The sample above suggests the idea of having an on-off status or efficiency level of the mind which has a productive capacity, internal mechanism, and operating status. This kind of metaphor is so natural and embedded in language that one can hardly notice them as metaphorical expressions.

Secondly, the basic idea of container metaphors is that human beings are physical beings and perceive everything in the world by the surface of their bodies and experience them as outside them. Thus, people are containers, "with a bounding surface and an in-out orientation" (Lakoff and Johnson, 1980: 29). We also see physical objects with their in-out orientations. As a simple example, a room or a house is a container that has an outside and an inside. Moving from one room to another means moving 'out' of one room and going 'into' another. Moreover, ontological metaphors can describe events and actions as objects, states as containers, and activities as substances. As an example, 'race' which is an event can be viewed as a CONTAINER OBJECT because it has boundaries such as time and space and participants which are objects in it.

- He is *out of* the race because of some health problems. (RACE IS A CONTAINER OBJECT)

In the example above, it indicates that 'race' is conceptualized as substances and so as a container that has an inside and an outside. In addition to container metaphors, personification provides to view of an abstract phenomenon as a person. It allows us to understand experiences including nonhuman entities in terms of human activities and characteristics. This form of ontological metaphors appears intensely in everyday discourse and literature.

- Life *has cheated* me.

The sentence describes life in terms of human aspects as if life was an animate concept. It can be said that the form of ontological metaphors contradicts the form of Newmark's dead metaphors consisting of main parts of the body such as mouth, foot, arm, and universal terms of space and time. Additionally, in contrast with dead metaphors, root analogy, in Goatly's term, encompassing all types of conceptual metaphors is always alive but mostly buried (Goatly, 2007). Goatly uses the word "burying" to refer to a change in form in which the original morpheme in the analogy is disguised. In this context, it is possible to state that Newmark's dead metaphors can be revived in terms of root analogies.

Kövecses (2002: 248) defines conceptual metaphors as "understanding one conceptual domain in terms of another," which is obtained by the similarities between the source and target concepts. Goatly (2007: 13) asserts that the primary feature of metaphor, as for conceptual theorists, is that it is everywhere and adds that conceptual metaphor theory claims that the only way to explain abstract thought is possible by the help of using metaphor. One of the main perspectives of conceptual metaphor theory is that the concrete sources referring to the abstract targets do not emerge randomly but they take part in patterns called Conceptual Metaphors Themes which are referred to by the capitalized formula in a conventional way "A IS B." As an example, UNDERSTAND IS GRASP or UNDERSTAND IS HOLD entails a wide range of lexical items such as "get hold of," "get grips on," "have at your fingertips," or "get hold of the wrong end of the stick" (Goatly, 2007: 14). According to Lakoff's (1987) view, the sources of conceptual metaphors are derived from our bodily infant experiences. In this context, Goatly (2007: 15) agrees with Lakoff and states:

Even in the womb, and when we are released from it, we acquire a schema of space or lack of space, providing the source of, for example, FREEDOM IS SPACE TO MOVE. We soon acquire the schema of containers with insides and outsides from our experience of eating and excreting, from which we draw the source for MIND IS A CONTAINER, and the notion of proximity from being picked up and separated from our carers, so that RELATIONSHIP IS PROXIMITY. We experience gravity and the sense of vertical orientation as well – MORE or POWER IS HIGH.

Conceptual metaphor theory presupposes that the source and target domains are similar in terms of their structures. In his significant work, *Women, Fire and Dangerous Things*,

Lakoff (1987: 268) uses many conceptual metaphors which have their roots in human experiences. By doing so, Lakoff suggests an alternative way to the philosophical and traditional approach to Objectivism and Subjectivism. Lakoff's perspective which supports Experientialism in the emergence of conceptual metaphors offers a midway between the philosophical conventions that claim truth is something we can reach separately from its definitions and subjectivity which assumes that truth is an individual belief issue depending on conditions. The grounds of conceptual metaphors are revealed through mappings between the source and target domains. The example below illustrates the mappings for the conceptual metaphor THINKING IS CALCULATION:

Table 2.1. Mapping for THINKING IS MATHEMATICAL CALCULATION (Lakoff and Johnson, 1999: 406)

Source	Mapping	Target
Mathematical Calculation	→	Thinking
Numbers	→	Ideas
Equations	→	Propositions
Adding	→	Putting ideas together
Sum	→	Conclusion

The following section will shed light on the difference between literal and metaphorical usage, which can be seen as the first step in correctly interpreting metaphors and similes.

## 2.2. Literal and Metaphorical Usage

One of the topics discussed within the scope of metaphor studies is the distinction between metaphorical and literal comparisons. Considering the recent studies on the issue, two new terms have started to be used: 'symmetry' and 'asymmetry.' It will be appropriate to explain what is meant by symmetry and asymmetry in metaphorical and literal comparison statements before touching on different views on the subject. For instance, a comparison statement as in 'Night is like coal' presents two possible orders: 'A is like B' or 'B is like A.' This formula 'A is like B' traditionally describes the similes or comparisons and more, the significant question is whether these two orders are symmetric or asymmetric in terms of meaningfulness and preferences, regarding the inter-relations of A and B. In other words, symmetry is the case where the formula 'B is like A' has the same meaning as 'A is like B' provided that the former one is also a meaningful statement. On the other hand, in the case

where there is a preference for one i.e. A over the other, B describes the asymmetry in comparisons.

Although the traditional literary and psychological view of metaphors mainly focuses on semantic divergence and distinguishes metaphors from literal comparisons (Black, 1955; Beardsley, 1958), recent researches have shown that symmetric and asymmetric comparisons cannot be divorced from metaphorical and literal comparisons. Especially psychological studies of similarity, as Shen (1989: 518) asserts, have shown that “asymmetry in metaphorical comparison statements is higher than in literal comparisons.” One of the proponents of this view is Ortony (1979), who extends Tversky’s (1977) view. The point where Ortony and Tversky diverge is that Tversky’s studies mainly emphasize literal comparisons rather than metaphorical comparisons and demonstrate that metaphorical comparisons reveal the same asymmetry as seen in literal comparisons. They do not cover whether all metaphors or only particular ones are directional; in other words, it does not attempt to find out the possibility that metaphors may also be symmetric. Nevertheless, Ortony (1979) takes the issue one step further and makes a significant contribution to metaphor studies by developing the model of “salience imbalance” to uncover the differences between metaphorical and literal comparisons in terms of symmetric and asymmetric distinction. He concludes that the asymmetry in metaphorical comparisons is higher compared to the non-metaphorical ones. Ortony (1979: 165) proposes three types of comparisons: literal, metaphorical or non-literal, and anomalous and support them by a wide range of similarity statements, some of which are as follows:

- (1) Billboards are like placards
- (2) Billboards are like warts
- (3) Billboards are like pears

According to Ortony’s proposal, the first statement is a literal comparison, because billboards and placards share several highly remarkable properties. On the contrary, the second statement is a non-literal comparison, because, although there are not highly remarkable properties shared by warts and billboards, some highly remarkable features of warts can be matched with less remarkable features of billboards such as ugliness. Other highly remarkable features such as being on the skin cannot be applied to billboards. In sum, while B (warts) has highly salient attributes, A (billboards) has lower salience. For that

reason, the second statement is a metaphorical similarity statement that refers to a non-literal simile, which is one of the items that will form the data within the scope of this thesis. The third is anomalous since there is not a single feature of pears that can be shared by billboards at all. In this type, literal and non-literal similarity statements are intertwined. In the light of this distinction of similarity statements, the measure of asymmetry in metaphorical comparisons is much higher than in literal and anomalous comparisons.

Shen (1989) modifies and develops Ortony's proposal in his article *Symmetric and Asymmetric Comparisons* which claims that both literal and metaphorical comparisons exhibit symmetry and asymmetry. In so doing, he presents two sub-claims that firstly, some literal comparisons are equally asymmetric as some of the metaphorical comparisons; secondly, some of the metaphorical comparisons are equally symmetric as some of the literal comparisons. He introduces new terms related to the possible order (A is like B or B is like A) of the comparisons: 'accepted order' and 'non-accepted order.' According to Shen (1989: 520-521), this distinction refers to two opposite cases: While the 'accepted order' refers to the cases that are relatively easy to understand and interpret, the 'non-accepted order' refers to the cases that are relatively difficult and almost impossible to interpret. In asymmetric comparisons, only one of two possible orders is the accepted order whereas there are two possibilities in all cases of symmetric comparisons. Either both possible orders are accepted or neither of them is accepted orders. In Shen's view, it is possible to reduce the issue of symmetry and asymmetry to the notion of the accepted order.

Given metaphorical and literal meaning, End (1986: 328) states that "A literal expression is either true or false if interpreted literally. A metaphor, on the other hand, is false or nonsensical if interpreted literally, but is meaningful if understood figuratively." Furthermore, Leech (1974: 44) sheds light on the difference between literal and figurative language with the following example. In literal language, when a "Viking ship" is literally referred to as a ship, conventional elements are used. On the contrary, when it is metaphorically referred to "the horse of the sea," the unconventional elements, or some points of similarities between a horse and a ship are emphasized by this metaphorical expression where the literal meaning is either suppressed or ignored. These points of similarities between horses and ships such as up and down movements or the shape of neck and prow can be determined depending on the context.



The function of literal meaning in the construction process of figurative meaning has become one of the significant issues among research on metaphors. On the one hand, literal meaning is considered the first step to reach the metaphorical meaning, on the other hand, the mere relevant meaning is taken into account as Relevance Theory argues. Although a large number of theoretical approaches focus on these two opposing views, Gibbs (2002) has adopted less extreme positions by arguing that literal meaning has only a local role since it is valid to interpret single words in figurative utterance but not required for the whole figurative utterance. Fauconnier and Turner (2002) and Coulson and Oakley (2005) emphasize the role of literal meaning for blending since conceptual blends differ from conceptual metaphors in that they do not have to be metaphorical, they can also be literal. More divergent views on the subject will be explored in the next section.

### **2.3. Different Theoretical Approaches**

This section will focus on different approaches to identification, interpretation, and interplay of metaphors and similes. Goatly's (1997) term *root analogy* used for conceptual metaphors suggested by Lakoff and Johnson (1980) will be explained in the following sections.

#### **2.3.1. Identification and Interpretation of Metaphors and Similes**

A range of crucial works on metaphor identification and interpretation has been conducted by many scholars (Cameron, 2006; Kövecses, 2003; Searle, 1993; Steen, 2007; Steen, Dorst, and Herrmann, 2010). Some of them are MIP (Metaphor Identification Procedure), MIPVU (Metaphor Identification Procedure VU University Amsterdam), MIV (Metaphor Identification through Vehicle) that have the property to distinguish metaphors from metonymy, which is also a figure of speech and is often confused with metaphor. These methods aim to identify words that are metaphorically used in discourse; however, as Group (2007: 32) puts it, the MIP is not organized to identify similes as metaphoric, as a comparison or, rhetorically, as a metaphoric comparison that has a comparison marker such as "like," "as," "as if," "as though" that may or may not be metaphorical. Steen et al. (2010) suggest a more recent version of MIP in the name of MIPVU that also becomes a guide for metaphor identification. MIV, which includes detailed procedures for metaphor identification differs from MIP AND MIPVU in that it only selects vehicle terms that can be a single word or a group of words (Cameron, 2006). Steen (2007) puts forward a comprehensive method in

metaphor identification and interpretation regarding the relation of metaphors with language and thought. Cameron, Maslen, Todd, Maule, Stratton, and Stanley (2009) emphasize discourse dynamics and handle a thorough study on systematicity that highlights recurrent relations of Topic and Vehicle terms with aspects of discourse. These methods, as Sardinha (2011: 331) puts it, “even though not strictly from a corpus perspective, can provide valuable insights into issues that affect corpus research, such as the lexical patterning of metaphorical language, and criteria for determining metaphor use.”

Kövecses (2003) asserts that the cognitive linguistic approach to metaphors is a complex theory. He supports his idea by giving several components connected to each other and constitute metaphors, which are, as Kövecses asserts, “Experiential basis, Source domain, Target domain, Relationship between the source and the target, Metaphorical linguistic expressions, Mappings, Entailments, Blends, Nonlinguistic realization, Cultural models” (Kövecses, 2003: 311-312). He gives a summary of each component of metaphors. While a conceptual metaphor consists of a source and a target domain, an experiential basis determines the choice of particular sources for particular targets. The relationship between two domains involves the cases where one source domain can be applicable for various targets and one target domain can be attached to different sources. The metaphorical linguistic expressions arise from the particular pairs of the source and target domains.

Mappings are conceptual correspondences or points of similarities between two domains. Entailments or inferences are additional mappings in which the source domains match with the target domains beyond the basic correspondences. Blends are the cases where new conceptual materials for both of the domains occur as a result of the blending of a source domain with a target domain. In other words, the combination of a source domain with a target domain in conceptual metaphors paves the way for blends or conceptual integrations. The other component, nonlinguistic realization, refers to conceptual metaphors that are often realized not only in thought and language but also in social reality, that is, nonlinguistic ways play a large part in conceptual metaphors. Lastly, conceptual metaphors produce cultural models which form the conceptual units.

The process of blending or “conceptual integration” (Fauconnier and Turner, 2002) is a case of metaphor variation. Kövecses (2005: 128) defines it as:

A process that makes use of but also goes beyond conceptual metaphors, in that it can account for cases in which people imaginatively construct elements that cannot be found in either the source or the target domain. Blends vary in their degree of conventionality, but often they occur in creative individual uses of language and thought (Kövecses, 2005: 128).

Conceptual blending theory presents a powerful account of conceptual structures in metaphors and analogies. Yet, Hasson (2002) argues that the theory is deficient in the recent findings of two types of figurative language: metaphors and similes which produce different conceptual representations. In particular, the recent findings, firstly, demonstrate that metaphors deduce more ‘emergent’ features than similes do, but still keep their abstract properties; secondly, metaphors enhance the psychological similarity between the target and the source domains more than similes do. Hence, Hasson presents a blending model which holds these findings and extends recent research of blending in metaphors. His model supports that a complete theory on metaphor should regard the linguistic structure of the utterance (i.e. A is B vs. A is like B). In other words, he emphasizes that grammatical form should be taken into account in figurative language. By doing so, he aims to enlighten the relationship between linguistic structure and cognitive representation resulting from comprehension in metaphors and similes. He mentions that this relationship has been considered to be a trivial topic by Lakoff (1993) who supports that the centre of the metaphor is in the way how we conceptualize one domain in terms of another, not in language at all. Contrary to what Hassan argues, within Lakoff’s perspective, it is hardly possible to discuss differences between metaphors and similes, because both of them depend on the same cross-domain issue titled as “cross-domain mapping” by Lakoff and Johnson (1999: 406) that refers to applying the elements in the source domain to the ones in the target domain so that the ground component of the metaphor is revealed.

A similar approach is presented by Searle (1993) who underestimates the importance of grammatical form in comprehension of metaphorical utterances. He focuses on the issue of the possibility of a speaker saying one thing and meaning another. As for him, the utterances of the speakers do not exactly and literally indicate what the speaker means. According to Searle (1993: 85), “In order to understand the metaphorical utterance, the hearer requires something more than his knowledge of the language, his awareness of the conditions of the utterance, and background assumptions that he shares with the speaker.” Thus, he uses a three-stage approach which includes the construction of literal meaning, test, and rejection of the literal meaning, and lastly, construction of a relevant meaning to comprehend the

metaphorical structure (Searle, 1993, as cited in Hasson, 2002). Blending theory asserts that metaphor and simile set off different representations and since they have different syntactic structures they are expected to have different conceptual representations. Within this perspective, Hasson (2002) focuses on the possibility of metaphors and similes creating different mental representations.

Goatly (2007) highlights the inter-relations of metaphors and focuses on the relations of Diversification and Multivalency. He defines diversification as cases when the same target is referred to by a wide range of sources in different semantic fields or conceptual schemas. He uses lexicographical evidence while examining the diverse ways in particular languages such as Chinese and English, in so doing, figuring out how a language structures the target. He gives a target example of 'FAILURE' and supports his idea with the following metaphors: FAILURE IS DIVISION as in "their plans *came unstuck*;" FAILURE IS FALLING as in "the *tottering* government;" FAILURE IS SINKING as in "the rain could *sink* your plans for dinner party;" FAILURE IS SHIPWRECK as in "his marriage was *on the rocks*." As seen in these examples, diverse metaphors can both share grounds and diversify their grounds with the source. On the other hand, Goatly (2007: 12-13) defines Multivalency as the opposite of diversification since it emerges in a case that the source is the same but is applied to a large number of targets in its context and gives two scenes from Macbeth in two different acts. The first example from Scene 5 in Act 1:

Lady Macbeth. Look like the innocent flower,  
But be *the serpent* under it

In the scene above, Lady Macbeth gives her husband advice to pretend to be innocent with the image "the serpent." The second example from Scene 4 in Act 3:

Macbeth.        There *the grown serpent* lies; *the worm* that's fled  
                     Hath nature that in time will venom breed,  
                     No teeth for the present (13).

As seen in the samples above, Multivalency emerges when the same image of "the serpent" is used in Scene 4 to refer to the different target, the dead Banquo in Act 3.

Goatly (1997: 336) emphasizes that language is more metaphorical than one might expect, in the following words:

Metaphors are hills and mountains on the flat literal landscape. They are more noticeable and take longer to cross than the flat land. But in crossing them we obtain a different perspective, an alternative viewpoint. Divers and astronauts give us a more inclusive picture of this “flat” land on which we walk. From a submarine perspective this land is a plateau on the top of a hill. We feel unstable, all at sea without the firm land of conventional metaphor beneath our feet. Astronauts tell us that the familiar world we fondly imagine to be flat, is, in fact, more or less spherical. The metaphorical mountain chains and the hills which seemed exceptional and noticeable are merely exaggerated or steeper versions of the natural curve of the globe. Language is more metaphorical, less literal than we are accustomed to think.

Decoding the semantics of many kinds of metaphors might not be sufficient to grasp their meanings. According to Goatly (1997: 135), it only gives the Vehicle concept therefore, a significant amount of interpretative work is needed to explore all the mental processes as the Topic what the Vehicle term refers to, and the Grounds which are similarities or analogies on which the metaphor is based. Sources of knowledge are necessary for text interpretation and can be summarized into three steps: Initially, knowledge of the language system giving the output of decoding; in addition to that, knowledge of the context which is gathered from the physical and social situation in which the text is produced; and lastly, background schematic knowledge about the world and the society of our language community. Relevance Theory ensures a compatible explanation in the process of interpreting metaphors. Thus, Goatly makes suggestions on how Sperber and Wilson’s (1986) theory can be modified to provide a more comprehensive way to interpret metaphors. In metaphor a stretch of text has an unconventional referent; for instance, a mouse conventionally refers to a small rodent, and less conventionally to a computer attachment. Its interpretation depends on some points of similarity or analogy such as shape or colour, wire as a tail, movement in sudden short spurts, etc. (Goatly, 2012: 166).

In addition to Relevance Theory, Goatly (1997: 113) puts forward three different theories to interpret metaphors. Given the early controversy in theories relating to metaphors, he emphasizes that much of them come from the failure to recognize the varieties of interpretative strategies. The three main theories which emerged were the Substitution Theory, the Interaction Theory, and the Comparison Theory. The Substitution Theory suggests that the vehicle term substitutes for a literal term, which can be used to discover the

implied meaning with the metaphor. Followers of this view support their ideas via the tired metaphors, which can be interpreted out of context; for instance, the word *rat* is metaphorically used for a disloyal person. Accordingly, Gibbs (1992: 504) demonstrates that many idioms, which carry a conceptual metaphorical schema, cannot be limited to a literal paraphrase since the various aspects of the vehicle term or the source domain are matched with the target domain. Additionally, Gibbs's research findings conclude that even though the meanings of such metaphors can be predicted, the metaphor is not dead because the image schema behind it is still active.

Secondly, the Interaction Theory mostly deals with active metaphors. Followers of this theory support that there are the two distinct subjects, Topic and Vehicle, in which some certain aspects of the Vehicle, which reveal the Ground, are projected on the Topic in a metaphorical utterance. Goatly (1997: 114) explains this theory with the following example: In a sentence "A battle is a game of chess," the Topic is "the battle" and Vehicle is "the game of chess." Some features of the vehicle are mapped onto the Topic. In this way, some features are suppressed while others are emphasized through the metaphorical utterance. The selection of these features is determined by the relationship between the Topic and Vehicle. In the aforesaid example, the status and relationships of the fighters, and the speed of movement are emphasized as the Ground; however, some other features such as weapons, supplies, or weather are suppressed.

Thirdly, Goatly (1997: 116) describes the Comparison Theory as "an elliptical version of a simile or comparison" in that similes and metaphors are equivalent in an interpretative way, but not in making the same kind of effects. Even though this type of theory is not approved by the follower of the Interaction Theory, similes and overt comparisons not only shed light on the implicit parts left by metaphors but also on their interpretation processes. In addition, Goatly (1997: 116) supports the compatibility of the Interaction Theory and the Comparison Theory and, additionally states that "the advantage of the extended comparison view or the Similarity/Analogy view is that it accounts for all varieties of metaphor, not simply the Interactive or simply the Inactive types." Likewise, Root Analogy can be considered to account for all metaphors regardless of their varieties. The term, root analogy, to be used in the present research, which involves both the concrete and abstract concepts in the target

domain, is a more comprehensive term than a conceptual metaphor. The following subheading will handle the root analogy from Goatly's perspective.

### **2.3.2. Root Analogy and Metalude**

The cognitive approach handles an abstract concept in terms of a concrete concept. These concepts form the two domains: first, the "target domain" mostly includes abstract concepts and second, the "source domain" includes relatively concrete concepts. From a cognitive view, metaphor can be simply defined as thinking of one thing (A) as if it were another thing (B). A is the Topic or Target and B is the Vehicle or Source in traditional terminology of metaphors. In order to distinguish metaphors from other figures of speech, one must be sure that thinking a topic in terms of a vehicle includes some similarities or analogy linking A and B that is called "Mapping" (Goatly, 2007; Kövecses, 2002; Lakoff and Johnson, 1980), and these similarities and analogical relationships between A and B can be called Grounds (Goatly, 2007) or Sense (Newmark, 1988). The famous opening sentence of the novel by J. P. Hartley (1958) is that "The past is a foreign country; they do things differently there." This sample involves three elements of metaphors. The Topic is what we literally talk about, 'the past'; the Vehicle is, what the topic is compared to, "a foreign country;" the Ground, the similarity between the topic and vehicle is that "they do things differently there." Although this sample includes all three elements, they are not explicitly mentioned in all metaphors especially in literature. For this reason, a more detailed examination of the topic and vehicle is inevitable to uncover the embedded elements in metaphors. It is also worth noting that the phrases referring to the topic and vehicle can be not only in the form of noun phrases as in the example above but also of adjectives, verbs, adverbs, and prepositions. In the examples of the verb phrases 'save time' or 'invest time,' it can be easily recognized that time is compared with money; therefore TIME in the target domain is conceptualized in terms of MONEY in the source domain.

Goatly (1997: 42-43) uses "Root Analogies" for conceptual metaphors described by Lakoff and Johnson from a wider perspective. To be more specific, the Topic is what Lakoff and Johnson call the 'target domain' and the Vehicle is what they call the 'source domain.' According to him, such cognitive metaphors are like roots, most of which are hidden or "buried" but become noticeable upon detailed examination. Thus, the view supports that these roots and root analogies are always alive. Revealing the embedded parts of metaphors

necessitates a metaphor analysis which has many variations supported by different scholars. Additionally, he adopts the general principle in order to base his claims for the emergence of a root analogy on the frequency of the type of metaphorical expression in the dictionary, *Collins Cobuild English Language Dictionary*. Goatly (1997: 40) highlights the linguistic and textual aspects of metaphors, even though Lakoff and his followers see it as a mere cognitive phenomenon. He supports this view with an example of HUMAN IS A PLANT root analogy by touching on its different functions: Kinds of humans are conceptualized by kinds of plants such as *couch potato*, the life cycle of humans is described by the life cycle of plants such as *go to seed, bloom*; the qualities of human are the qualities of plants or fruits such as *green*, for immature and inexperienced people or *gnarled* for old and experienced people.

Kövecses (2012) states that “In the world of academia, CMT is in a curious situation: despite its many undeniable achievements, its obvious usefulness in and popularity across several disciplines, each and every aspect of it has come under criticism in the past thirty years.” It would be more accurate to view Goatly’s work as a contribution rather than a critique of CMT. Regarding his research especially on root analogy, Goatly (1997: 43) expresses his gratitude in the following words: “I am highly indebted to the pioneering work of Lakoff and others in this field, and many of their intuitions are borne out by the lexicographical evidence.”

For the classification of the root analogies within the scope of this study, Kövecses’s suggestion for generic-level structure has been a guide and found appropriate to categorize root analogies for a concise list. Kövecses (2017: 8) states that

Several different types of similarity are recognized in the literature: objectively real similarity (as in the *roses* on one’s cheeks), perceived similarity, and similarity in generic-level structure. (...) We can take as an example for the last type of similarity the conceptual metaphor HUMAN LIFE CYCLE IS THE LIFE CYCLE OF A PLANT. The two domains share generic-level structure that can be given as follows: In both domains, there is an entity that comes into existence, it begins to grow, reaches a point in its development when it is strongest, then it begins to decline, and finally it goes out of existence. Based on this shared structure, the plant domain can function as a source domain for the human domain. In other words, the similarity explains the pairing of this particular source with this particular target; that is, the metaphor is grounded in similarity – though of a very abstract kind.



Revising Lakoff and Johnson's view to conceptual metaphors, Goatly (2004), in *Metalude*<sup>1</sup> states that "the term 'conceptual metaphor' suggests that these are metaphors for abstract concepts. By contrast, *Metalude* also includes root analogy, topics/targets and vehicle/sources of which are at the same level of abstraction." That is, a concrete entity can be conceptualized in terms of another concrete entity such as HUMAN IS ANIMAL. *Metalude* is an interactive database of conventional, lexicalized metaphors compiling over 9000 metaphorical items in English with literal and metaphorical meanings, their part of speech, and an example for each. The metaphors in *Metalude* are classified according to conceptual metaphors or root analogies in line with 6 categories of Targets and 4 different categories of Sources. Goatly (2004) informs about the overall shape of the database as follows:

The Target categories are (1) Values, Quantities and Qualities, (2) Emotions, Experiences and Relationships, (3) Thinking and Speaking, (4) Activity and Movement, (5) Humans, Humans Senses and Society and (6) Things and Substances. The Source categories are (A) Things and Substances (Objects, Plants, Substances, Money, Liquid, Food), (B) Human Body, Animals and Senses, (C) Activity and Movement and (D) Place and Space. One can search for particular root analogies by finding the relevant co-ordinates on the map, for example anything ACTIVITY IS PLACE and related root analogies would have the co-ordinate 4D.

The following figure illustrates the design of the HUMAN IS ANIMAL root analogy in Goatly's (2004) online database, *Metalude*:

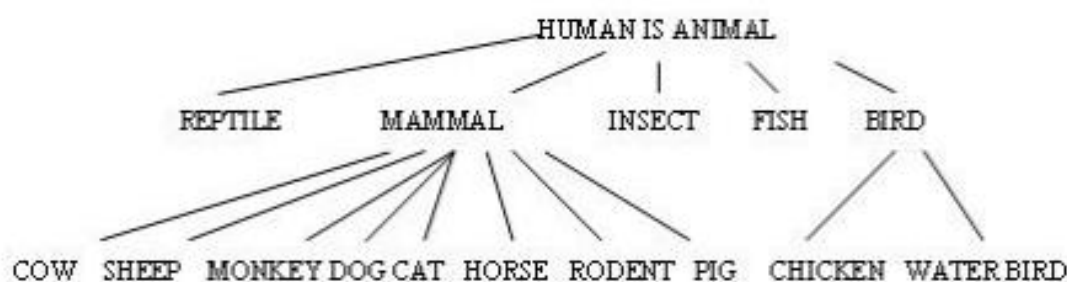


Figure 2.1. Sub-themes for the metaphor theme HUMAN IS ANIMAL in METALUDE

The figure above presents the HUMAN IS ANIMAL root analogy through five subheadings: reptile, mammal, insect, fish, and bird. As understood in this figure, Goatly adopts an

<sup>1</sup> *Metaphor At Lingnan University Department of English*: user id <user>, password <edumet6>

approach similar to the “generic-level structure” suggested by Kövecses (2017). Goatly (2012) uses metaphor themes from his database *Metalude*, more specifically about power relations such as politics, race, sex, genetics, immigration, etc. briefly revealing power relations in society. By doing so, Goatly examines how conceptual metaphor themes construct the way we think and act in society. Additionally, he argues that these metaphor themes are emerged both through universal and cultural experiences.

Kövecses (2004) describes some features of emotion language which are of vital importance to the study of emotion concepts. His main focus is on the role of figurative language in conceptualizing emotion. In so doing, he tries to find the answers if metaphor and other figurative language affect how we think about the emotions and if they simply reflect the literal reality or they generate our emotional reality. In order to understand why people prefer to talk figuratively, a great deal of attention should be paid to figurative language. Otherwise, it would be not possible to figure out how the view of emotion is different from the view of morality or rational thought. Moreover, to study figurative language sheds light on the theories of emotion in other fields such as psychology, anthropology, philosophy, or so on; and also it unearths if the way we think about our emotions is the same in other cultures or if it is different in a way, in what way it is different. Kövecses (2004b: 2) points out the distinction between ‘expressive’ and ‘descriptive’ emotion-oriented words, and states as follows:

Some emotion words can *express* emotions. Examples include *shit!* when angry, *wow!* When enthusiastic or impressed, *yuk!* when disgusted, and many more. It is an open question whether all emotions can be expressed in this way, and which are the ones that cannot and why. Other emotion words can *describe* the emotions they signify or that “they are about.” Words like *anger* and *angry*, *joy* and *happy*, *sadness* and *depressed* are assumed to be used in such a way. ...under certain circumstances descriptive emotion terms can also “express” particular emotions. An example is “*I love you!*” where the descriptive emotion word *love* is used both to describe and express the emotion of love.

Given the emergence of metaphors, Fainsilber and Ortony (1984: 344) assert that metaphors are more frequently produced in situations in which one expresses his/her feelings and emotions and state that “Language should not be examined independently of the natural situation in which it occurs and the purpose for which it is used.” Likewise, Bruner (1986: 17) states that “Emotion is not usefully isolated from the knowledge of the situation that

arouses it.” Considering the aforementioned opinions about conceptual metaphors, it is argued that the occupation of emotion-oriented concepts in the target domain is more common in the presence of conceptual metaphors. In addition to that, Goatly (1997, 2007, 2012) argues that it is possible to talk about the same level of abstraction between the target and the source domain, and adopts a more comprehensive perspective on conceptual metaphors in terms of root analogies. The following section will elaborate on traditional and contemporary views on translating metaphors and similes.

## 2.4. Conceptual Metaphor/ Root Analogy in Translation Studies

Research in the translation of conceptual metaphors needs examinations of the mapping system of metaphors which are firstly asymmetrically and partially formed between the source and target domains in a SL at issue, and later translated into a TL. Shuttleworth (2014: 53) warns researchers that they should give full attention to types of meaning transfer; to put it another way, they should pay regard not only to processes and products of cross-domain mappings of the conceptual system in a SL but also their translation of mappings in a TL, which is called “re-mapping” process by Massey (2016).

Newmark (2001: 85) states “a translator needs to have a discriminating sense of priority to distinguish carefully major and minor factors/components/parameters in each text.” It is not easy for a translator to transfer a metaphor to another language since metaphor is a cultural phenomenon that carries specific language features. Thus, the translation of metaphor always becomes one of the most important particular problems. Newmark (1988: 105-106) uses terminology to analyze metaphor translation. They are as follows:

*Image*: the picture flashed by the metaphor, which can be *universal* as in a ‘glassy’ stare, *cultural* as in ‘beery’ face, or *individual* as in ‘papery’ cheek

*Object*: what is described or qualified by the metaphor, e.g. ‘PJ was binding up his wounds,’ ‘P.J’ is the object.

*Sense*: the literal meaning of the metaphor; the resemblance or the semantic area overlapping object and image; it usually consists of more than one component: e.g. ‘save up for a rainy

day’ might have several sense components such as time of need, financial shortage, gloom, worry, etc.

*Metaphor*: the figurative word used, which can be ‘single’ or ‘extended.’ In other words, it can be a single word or a whole text.

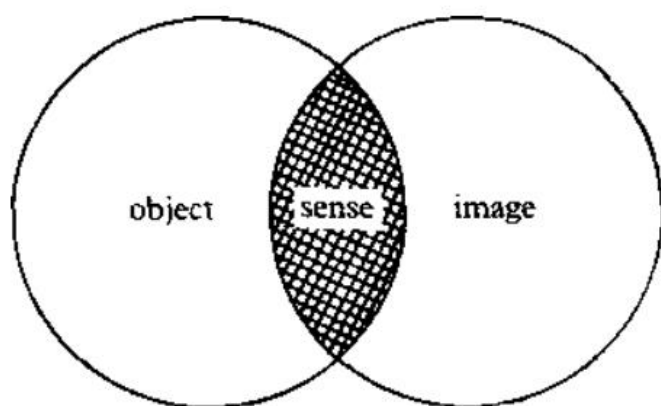


Figure 2.2. Newmark’s schema for the translation of metaphor

*Metonymy*: a one-word image that replaces the ‘object,’ e.g. ‘crown’ as monarchy. Metonymy includes synecdoche like part of whole or whole for a part, e.g. ‘bottom’ for boat, ‘army’ for one soldier.

*Symbol*: a type of cultural metonymy where a material object represents a concept, e.g. ‘grapes’ as fertility or sacrifice

Additionally, Newmark (1988) identifies seven strategies of metaphor translation that have been frequently used by researchers in Translation Studies.

1. Reproducing the same metaphorical image in the TL
2. Substituting the SL image with a different TL image having a similar sense
3. Translating a metaphor using a simile
4. Translating a metaphor using a simile together with an explanation of its sense
5. Converting metaphor to sense (paraphrasing)
6. Deletion of the metaphorical expression
7. Using the same metaphor together with its sense

The seventh strategy derives from three broad alternatives as follows:

- a. Reproduction of the same metaphorical image in the TL
- b. Substitution of the SL image with a different TL image having a similar sense
- c. Paraphrasing so as to translate just the sense instead of the metaphorical image.

Newmark (1988) also claims that alternative (a) should be the default position. In other words, a metaphorical image should be retained in its original form if it is possible according to cultural and linguistic differences.

Similar to Newmark's terminology for metaphors, Larson (1998: 272) argues that metaphors and similes as grammatical forms represent two propositions in the semantic structure. A proposition includes the 'topic' and 'the comment.' As an example, 'Jake hit the ball' the topic is 'Jake'; the comment is 'hit the ball.' As for Larson, it can be helpful for a translator to identify two propositions before translating a metaphor or a simile. He considers these propositions as the semantic structure behind the figures of speech. The relationship between the topic and the comment is one of comparison (the likeliness) which comes in the comment part. Either the comments are identical or there is some point of similarity. Additionally, he argues that a simile in English has two propositions as in 'Jenny's face is as bright as the sun.' The first proposition is 'Jenny's face is bright.' The second proposition is 'the sun is bright.' Since the 'topic' and the 'comparison' or the 'likeness' are mentioned, it is not difficult to analyze this sample. The comments 'bright' are identical and the topic of the first proposition 'Jenny' is compared to the topic of the second proposition 'the sun.' Regarding the aforementioned knowledge, a translator should identify a metaphor or simile into four elements: topic, image, point of similarity and nonfigurative equivalent. Topic, which is nonfigurative, is of the first propositions and the thing being talked about. Image is the topic of the second proposition or what is being compared with. The point of similarity places in the comment parts of both of the propositions or in the comment of the EVENT proposition which has the image as the topic. Nonfigurative equivalent occurs when the proposition containing the topic is an Event Proposition. In order to make an analysis in line with these elements, two propositions should be explicitly stated as in the example, 'Jenny's hair is like coal.' The first proposition is 'Jenny's hair is 'black.' The second proposition is 'Coal is 'black.' In other saying, the implicit information is 'black.' The analysis of the simile is as follows: Jenny's hair is the topic; coal is the image; black is the point of similarity.

As Larson (1998: 273) argues, when a metaphor consists of a sentence that encodes an event proposition, it needs four parts to be identified. As in the example, ‘The righteous judge will give you the crown of life,’ the first proposition is ‘(The officials) give (the victorious athlete) a crown.’ The second proposition is ‘(God), who judges righteously, will give you (eternal life).’ ‘God who judges righteously’ is the topic; ‘officials’ is the image; ‘receive a reward for doing well’ is the point of similarity; ‘will give you eternal life’ is the nonfigurative equivalent.

Identifying all the elements that exist in metaphors and similes one by one is necessary for an adequate translation. However, first of all, the meaning in ST must be fully discovered and understood. The translator should comprehend the whole context of the text in order to fulfill this condition. Larson (1998: 273) states that “the correct understanding of any metaphor or simile depends on the correct identification of the topic, image, and point of similarity.” Goatly (1997) prefers to use “topic,” “vehicle,” and “ground” as metaphoric components. Accordingly, Goatly (1997: 8) states that “the conventional referent of the unit” refers to the vehicle, “the actual unconventional referent” refers to the topic, and the ground is “the similarities and/or analogies involved.” Dickins (2005) also adopts Goatly’s terms topic, vehicle, and ground. On the other hand, Richard (1936) uses “tenor” and “vehicle,” which interact with each other in the metaphorical process. Black (1993: 22) adopts the terms “focus” and “frame.” “Focus” is the word that is used metaphorically and the rest of the sentence that is not used metaphorically is “frame.” For instance, in the following sentence, “Henry is a fox” within Black’s description, “Henry is” is the frame of the metaphor, and “a fox” is the focus of the metaphor.

Larson (1998) mentions that it is sometimes not too difficult for the translator to grasp the meaning in such an example as: ‘The cake is as hard as a rock.’ It is obvious that the propositions are, firstly, the cake is hard; secondly, a rock is hard. The comparison to rock is made to emphasize how hard the cake is. The cake is not literally hard. Here, there is an exaggeration as well as a simile. On the other hand, the sentence ‘The cake is as hard as stale bread’ has the same form of a simile; yet, it is not a figurative comparison but a true comparison. Thus, we can come to the following conclusion: Every comparison is not a figure of speech. ‘Jake eats like my overweight brother’ is a real comparison. It means Jake eats a lot in the same way that my brother does. However, in such a sentence as ‘Jake eats

like a pig' is a simile, there is some characteristic of a 'pig' which is also of Jake. Although the point of similarity is not mentioned in the simile, it can be interpreted. At the first step, the propositions should be identified. Possible propositions can be that 'the pig eats too much,' 'the pig eats fast,' or 'the pig eats sloppily.' Since the comment part of the simile is missing, we cannot know which one of these possible propositions is the point of similarity to Jake.

Pierini (2007) suggests several comparison markers compiled by a part of speech for the identification of the similes. These markers can be utilized as a tool in order to avoid confusion between the similes and metaphors. Considering their parts of speech of the comparison markers, they are as follows:

- a. verbs: seem, look like, act like, sound like, resemble, remind
- b. adjectives: similar to, the same as
- c. nouns: a sort of, some kind of
- d. prepositions: (in comparative phrases): like, as
- e. conjunctions (in comparative clauses): as if/though, as when (Pierini, 2007: 27).

On the other hand, the sentence 'Henry is a fox' includes a metaphor. Henry is compared to a 'fox' because of some common characteristic of the animal, fox. For the comments that are missing, there might cause a problem in the analysis as in the previous example. The topic, 'Henry,' and the image, 'fox,' are both included in the metaphor. Nevertheless, it is not obvious in what way Henry and fox are alike. According to Larson (1998), the answer to this question should be found out in order to achieve the correct interpretation of the metaphor (274). At this stage, the context of the text will help the translator to give clues about the point of similarity of the metaphor.

Following Newmark's (1988) views on the types of metaphors, Larson (1998) defines two types of metaphors which are 'dead' and 'live' metaphors. Dead metaphors are a part of idiomatic constructions while live metaphors are the ones that are constructed by the speaker to teach something or illustrate in the mind of the receptor. When a 'dead' metaphor is used, the receptor will not think about the primary sense of the words, but the idiomatic sense directly, in such an example as 'the leg of the table' which is also an idiom. It is obvious that there is a comparison between the leg of a person or an animal and the leg of an object but

nobody thinks of a human leg when using this expression. That is, one can understand a dead metaphor without paying attention to the comparison. On the other hand, a live metaphor can only be understood if one gives special attention to the comparison. Examples such as 'run into debt,' 'foot of the hill' or 'the head of government' are English idioms. Although each of them is based on a type of comparison, speakers do not think about the comparison when using them. They directly think about the meaning of the idioms which are easily understood without paying attention to the primary sense of the words in them. Even though it is not very difficult to recognize 'live' and 'dead' metaphors for a native in their language, it might be a challenging task for a translator. To this end, being aware of the difference between these two types in SL is significant for translators during the translation process in order to convey the implied meaning of the metaphor to the target readers.

Due to cultural and linguistic differences among languages, translating metaphors and similes becomes a challenging task. When the meaning of the metaphors and similes in ST is not correctly detected, misunderstanding is inevitable in the interpretations. According to Larson (1998), a translator should pay the utmost attention when confronted with metaphors or similes in ST. Larson (1998: 277) claims that to determine whether a comparison is a 'live' metaphor (or simile) or a 'dead' figure is the first step towards an adequate translation of a metaphor or a simile. If the figurative words make up an idiom which is called a 'dead' metaphor, only the meaning can be translated in a nonfigurative way. The image of the 'dead' metaphor does not need to be kept in the translated text. However, the first task of the translator is to analyze the metaphor or simile carefully in the case of live metaphors in ST. The translator should detect two propositions of metaphors and similes by determining the topic, the image, and the point of similarity. Whenever any of these elements is missing or unclear, the translator should look at the text as a whole where the metaphor or simile is used to find out an appropriate interpretation. After that, another task of the translator is to avoid ambiguous, zero, or wrong meanings caused by a literal translation. Yet, sometimes it is possible to keep the metaphorical image if there is no problem when the metaphor is translated word by word.

In most languages, similes are more easily detected than metaphors. Moreover, when metaphoric components are all included in a metaphorical utterance, then metaphors will be hardly misunderstood. The following sentences include different possibilities:



- Jake is a rock.
- Jake is like a rock.
- Jake is as strong as a rock.

When a metaphor as in the first example is used, there is a high probability of misunderstanding. In the second example, it is easily understood there is a comparison since it is changed to a simile; however, the point of similarity is still missing. In the third example, the point of similarity ‘strong’ is added, therefore there is little chance of misunderstanding.

Another issue encountered in metaphor translations is that the translators may prefer to transfer a different metaphor with the same meaning to the receptor language. As long as the new metaphor is clearly understood and carries the same meaning as the one in ST, it is the best metaphor to use. The nonfigurative meaning of the metaphor should not be lost in the receptor language. In the following sentence, ‘There was a storm at home,’ ‘storm’ means ‘a lot of argument or debate.’ Here, the image ‘fire’ might be a better image than ‘storm’ in some languages in order to achieve a better understanding of the metaphor in TL.

When the translator sometimes keeps the metaphor of the ST in TL, some explanations in meaning should be added to the metaphor to be able to keep the original meaning in translation. In the translation of such a metaphor as ‘The tongue is a fire,’ it is important to use explanatory information to make the meaning clear. A sentence such as ‘A fire is destroying and the words that we say can hurt people’ can be added by the translator.

In the translation process of some metaphors, the translator can prefer to ignore the image in ST and simply translate only the meaning without using a metaphor. The example above ‘There was a storm at home’ can be translated as ‘There was a lot of argument at home’ into the TL.

Considering the aforementioned possibilities in the translation process, Larson (1998: 279) presents five steps that metaphors can be translated and the last three steps can be used in simile translations. They are as follows, respectively:

1. The metaphor in ST may be kept in the TL if the receptor language permits.
2. A metaphor may be translated as a simile.

3. A metaphor of the TL which has the same meaning may be substituted.
4. The metaphor may be kept and the meaning explained. (The topic and/or the point of similarity may be added)
5. The meaning of the metaphor may be translated without keeping the metaphorical imagery.

In addition to the views of different scholars on metaphor translations explained in detail above, conceptual metaphor theory considers metaphors as a matter of thought rather than language. Schäffner (2017: 258) describes conceptual metaphors as “basic resources for thought processes in human society.” Lakoff (1993: 203) who coins the term ‘conceptual metaphor’ and who is a leading proponent of conceptual metaphor theory, states that “the locus of metaphor is not in language at all, but in the way, we conceptualize one mental domain in terms of another.” In other words, from Lakoff’s perspective, metaphor is a process of mapping from the source domain of human experience to the target domain in order to figure out the abstract concepts in the target domain. The cross-domain mapping is achieved by the metaphorical expressions which are representatives of metaphors as in traditional meaning. In doing this, the conceptual metaphor theory is a general approach that aims to explain both the everyday and poetic or ‘novel’ indications of metaphorical thought. The poetic indications are just “an extension of our everyday, conventional system” (Lakoff, 1993: 246). Accordingly, mapping occurs as a result of human experiences of the world and how they are determined by the ontological and structural resemblance between two domains: the source and target domains. Barcelona (2003: 3) states that “metaphor is the cognitive mechanism whereby one experiential domain is partially ‘mapped,’ i.e. projected, onto a different experiential domain so that the second domain is partially understood in terms of the first one.” Lakoff (1993: 254) claims that this mapping system only focuses on the characteristic which is necessary to determine the functional analogy, thus the conceptual mapping can be accepted as partial and asymmetrical. In their seminal work, *Metaphors We Live By*, Lakoff and Johnson (1980) argue that the conceptual mapping system contains two types of metaphors, primary and complex metaphors. As for them, the meaning of a metaphor is determined in two different ways which are cultural and experiential. Therefore, primary metaphors have their basis in “the everyday experience that links our sensory-motor experience to the domain of our subjective judgements” (255). On the other hand, complex metaphors can be defined as a combination of human experiences and culturally specific

distinctions (Lakoff & Johnson, 1980: 257; Schäffner, 2005: 65). For this reason, it is worth noting that complex conceptual metaphors offer a productive research method for the products and processes of transferring concepts in interlingual or intercultural translation (Massey and Ehrensberger-Dow, 2017: 175).

Mandelblit (1995) proposes the “Cognitive Translation Hypothesis” and adopts a cognitive approach to metaphor translation in terms of two schemes. These are as follows:

- a. Similar Mapping Conditions
- b. Different Mapping Conditions

If there is no conceptual shift between the metaphor in the SL and TL, a similar mapping condition occurs in the target text. In this case, the metaphor in ST is transferred with an equivalent TL metaphor. On the other hand, in transferring the metaphor through a different mapping condition, a conceptual shift occurs between the two languages. In this case, the translator deals with a more challenging and time-consuming situation in the translation process. Thus, he/she considers different strategies such as rendering the SL metaphor through a TL simile, or by a paraphrase, an explanation, a footnote, or omission. Mandelblit (1995: 493) describes the difference in reaction time as “a conceptual shift that the translator is required to make between the conceptual mapping system of research and target languages.”

Snell-Hornby (1988) focuses on metaphors as a cultural phenomenon that was hitherto often overlooked by the linguistically-oriented research in Translation Studies. She asserts that the text is not merely a linguistic phenomenon for a translator, “but must also be seen in terms of its *communicative* function, as a unit embedded in a given *situation*, and a part of a broader socio-cultural background” (1988: 69). After the identification of the text in line with the culture and situation, the translator adopts a “top-down” method which includes “the relationship between the *title* and the main body of the text, and finally *strategies* should be developed for translating the text, based on conclusions reached from the analysis” (Snell-Hornby, 1988: 69). Lakoff and Turner (1989) put the traditional theory of metaphor in a cognitive linguistic perspective and discuss it in its several versions. In *More Than Cool Reason*, they explain in detail how traditional views of metaphor conflict with their cognitive perspective.

Since the associative aspects of metaphor are entirely culture-bound, it is probable for translators to come across difficulties in transferring the metaphorical utterance to the TL. Newmark (2001: 89) emphasizes the cultural differences between languages for animal-oriented metaphors within the light of several examples as follows:

Insects are vermin in all languages, but bees and ants are virtuous exceptions. The farmyard is no more sympathetic, geese being stupid, peacocks proud or vain, hens prostitutes in French, chickens cowardly, ducks darlings in English – but lying rumours in French and German. Finally, animals more remote from our lives may be more objectively described: tigers, wolves, hyenas, lions, elephants, bears, rhinos – at least none are stupid, but all have special connotations: a lion is brave in French, the centre of attraction in German and English; a tiger fierce in English and German, but more sly and cunning in French; an elephant is clumsy, insensitive and never forgets in any Western European language, all due to his appearance and perhaps length of word, not to fact; in Russian he has no connotations.

In *Approaches to Translation*, Newmark (2001: 88-91), proposes seven procedures for translating stock metaphors which are listed in order of preference as follows:

1. Reproducing the same image in the TL
2. Replace the image in the SL with a standard TL image
3. Translation of metaphor by simile
4. Translation of metaphor (or simile) plus sense
5. Conversion of metaphor to sense:
6. Deletion
7. Same metaphor combined with sense

There are several ways to transfer metaphorical expressions from one language into another. However, most of them do not concern with both the literal and figurative meanings of the metaphorical expressions, and the conceptual metaphors where these expressions generate. The above-mentioned procedures are inadequate in terms of the conceptual elements of the metaphorical expressions. For this reason, Kövecses (2005: 132-133) proposes four different parameters to analyze the similarities and differences in translations of the metaphorical expressions in terms of the conceptual metaphors. After an in-depth analysis of the existing data within this study, Kövecses's parameters have been complementary where Newmark's seven procedures are not adequate on a conceptual basis or in terms of root analogies. These parameters are as follows:

1. Word form of the expressions used (same or different)
2. Literal meaning of the expressions used (same or different)
3. Figurative meaning of the expressions used (same or different)
4. Conceptual metaphor used as the basis of the expressions (same or different)

As Kövecses (2005: 132) states, the linguistic forms of the conceptual metaphors in the case of different languages are inevitably different. For this reason, the first parameter is not included in the finalized typology applied to the data in the present research. In line with the aforementioned procedures and parameters and considering translation solutions for the different Turkish translations of the existing data in two STs, the elaborated typology gives the following patterns:

Procedure '1': Reproduce the same Root Analogy in the TL

'1a': Same expression of the same Root Analogy (with an addition '1a+'<sup>2</sup> or omission '1a-'<sup>3</sup>)

'1b': Different expression of the same Root Analogy (with an addition '1b+' or omission '1b-')

'1c': Simile (with an addition '1c+' or omission '1c-')

Procedure '2': Replace the Root Analogy in the SL with a different Root Analogy which does not clash with the TL culture

Procedure '3': Non-metaphorical paraphrase

Procedure '4': Deletion

The translation of figurative language is one of the challenging tasks for a translator as it mostly includes elements of the source language and culture. In translating the metaphorical expressions in the source work, there are several parameters that translators encounter. In this case, they use different translation solutions in order to facilitate the transition between languages and cultures. The features of norms in translation suggested by Gideon Toury (1995) would lead to a better comprehension of possible reasons behind translation

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<sup>2</sup> The '+' sign indicates that the expression in ST is translated with an addition

<sup>3</sup> The '-' sign indicates that the expression in ST is translated with an omission

preferences. According to him, the “value” of translation consists of two principles that are tightly interwoven: First, the production of a translated text occupies a certain position in the target culture/language; second, the production creates a representation in the target culture/language of a text that already exists in another culture or language. It is inevitable that these two cultures involved in a translation act can be more or less similar, but cannot be identical. The first of the aforementioned principles leads to acceptability in translation, while the second shows the signs of adequate translation. A translation cannot merely be one of them, rather, it is a blend of adequacy and acceptability. As Toury (1995/2012: 70) puts it, “it is the compromise between the two which will reflect the overall influence of the norms.” What Bulut (2018:89) finds significant about Toury’s perspective is that he has opened the way to question the culture-specific nature of the translation norms used during the translation process. Toury (1995/2012: 81-83) classifies norms into three types: initial, preliminary, and operational. Initial norms deal with the translator’s subjection to source-oriented norms which refer to adequacy in translation or target-oriented norms which refer to acceptability. Preliminary norms have to do with translation policy for text selection and the directness of translation. Operational norms govern the decisions made during the translation act and are examined into two types: matricial norms dealing with whether the text is complete and textual-linguistic norms governing the selection of lexical and syntactic elements for the formulation of the target text or the replacement of the original.

The following section will briefly touch on the academic studies in the fields of Linguistics and Translation Studies that deal with metaphor and metaphor translation from a conceptual point of view.

## **2.5. Previous Studies**

Baugh and Cable (2002) shed light on American English metaphors through a detailed study from a historical perspective. Lakoff and Johnson (1999) handle the issue of metaphors from a philosophical view. Gibbs and Steen (1999) and Sweetser (1990) work on the relation of metaphors with language, thought, and experience. Gibbs (1994) also elaborates on experimental results that demonstrate the psychological facts and metaphorical aspects of cognitive models for abstract concepts such as anger. Kövecses (2002: 245) states that Gibbs’s study is “the best source for a survey of psychological research on metaphor in the

head of actual speakers.” Several studies on the issues of culture-specific aspects and universality of metaphors have been conducted by Quinn (1991), Kövecses (2000), Maalej (2004), Goatly (2007), Burmakova and Marugina (2014). Grady, Oakley, and Coulson (1999) highlight the relationship between blending and metaphor and Grady (1997) suggests a typology for the distinction between primary or primitive and complex or compound metaphors.

Matsuki (1995) works on anger metaphors in Japanese and finds out that all English metaphors for anger analyzed by Lakoff and Kövecses within the framework of CMT can be found in the Japanese language. Bokor (1997) focuses on the differences between English and Hungarian in terms of anger metaphors commonly used in both languages. In a comparative study between Chinese and English, Yu (1995, 1998) handle several emotion-oriented concepts related to anger, happiness, and sadness in Chinese and finds out that conceptual metaphors such as HAPPINESS IS LIGHT / UP and ANGER IS HEAT are shared by both the English and Chinese languages.

Koller (2002) deals with a Critical Discourse Analysis combined with cognitive metaphor theory on war and marriage metaphors to demonstrate how a structural relation between war and rape in the patriarchal system emerges through metaphors. The corpus data is based on genres, such as journal articles and newspaper reports. In this study, qualitative analysis has been applied to investigate whether marriage metaphors function as an ideological euphemism for rape metaphors and concludes that the hypothetical conceptual metaphor of this research, HOSTILE TAKEOVERS ARE RAPES, is hardly ever generated through metaphors.

Aksan and Kantar (2008) examine love metaphors from the cross-cultural perspective in English and Turkish. This study follows Lakoff and Johnson’s (1980, 1999) and Kövecses’s (1988, 2000) patterns of conceptual metaphors for the categorization of Turkish love metaphors. It concludes that the emergence of specific level source domains such as “PAIN/SUFFERING,” “INEFFABILITY,” “DEADLY FORCE,” and “SACRIFICE” of conceptual metaphors analyzed within the scope of the study demonstrates that Turkish speakers tend to a more traditional perspective on love “as the passive sufferers of love,” while modern English speakers adopt the rational and creative views on love (Aksan and Kantar, 2008: 284).

Baş (2015) works on a cognitive linguistic approach to Turkish idioms in her study, which utilizes a large number of Turkish idioms with body part words collected from several dictionaries of idiom. The idioms are analyzed regarding CMT developed by Johnson (1989) and Kövecses (2000, 2005). The study demonstrates that particular body parts constitute particular source domains in Turkish for a conceptualization of particular emotion-oriented concepts. It puts forward how emotions are culturally conceptualized and embodied in Turkish.

Alshunnag (2016) elaborates on the translation techniques that are preferred to render the conceptual metaphors identified in an American popular scientific magazine and their translations in Arabic. This study follows a combination of methods suggested by Toury (1995) and Schäffner (2004) for the data analysis in the Arabic magazine in order to decide if the metaphors are reproduced, modified, paraphrased, omitted, or a new conceptual metaphor is reproduced in the target texts.

Schmidt (2012) handles a comparative analysis of three different Croatian translations of Oscar Wilde's *The Picture of Dorian Gray* translated by three different translators in different time periods. This study proposes a new typology of metaphor translations procedures combining CMT and existing strategies in Translation Studies. The universality of metaphor is a relevant factor to determine different procedures which reveal different effects in different translators' preferences in the process of metaphor translation. This study has found out that the most frequently used procedure, on average, among three target texts is literal translation whereas deletion is the least frequently used.

There are many publications (Barcelona, 2000; Gibbs, 1994; Lakoff, 1987; Lakoff and Johnson, 1980; Kövecses, 1988, 1990a, 2002, 2004a, 2004b, 2005) dealing with conceptual metaphors of sexual desire and love within the cognitive linguistics literature. Compared to the conceptual metaphors of love and sex, metaphors for the hunt as a source domain are few in number. Accordingly, Maestre (2015, 2020) argues that the hunt as the source domain to describe love and sexual desire has not attracted enough attention within the scope of cognitive linguistics and critical discourse analysis. She sheds light on the conceptual metaphors of the hunt which consider men as a hunter and women as a prey, by referring to the ideological base of the metaphorical usage since she supports that this source domain



needs to be studied especially because of the ideology about gender it conveys. Some conceptual metaphors related to the hunt are as follows: LOVE IS HUNTING (Goatly, 2008; Trim, 2011), LOVE IS AN ANIMAL TO BE CHASED (Tissari, 2006), A LUSTFUL PERSON IS AN ANIMAL (Kövecses, 2002; Lakoff, 1987), WOMEN ARE ANIMALS (Turpin, 2014), A DESIRED WOMAN IS AN ANIMAL (Baider and Gesuato, 2003; Hines, 1999a, 1999b; Rodriguez, 2009).

Jelec (2014) works on the evolutionary processes on how people deal with abstract phenomena through concrete terms. This study proposes a new cognitive perspective on metaphors by touching on theoretical analyses and empirical research on blind and visually impaired children that demonstrate how people speak and think about abstract concepts in physical terms. Demir (2020) examines the experiential nature of source concepts of metaphors which are used to refer to some target concepts for their mappings, and reveals that abstract concepts are preferred more often than concrete concepts in choosing the concepts for source domains of metaphors.

Burmakova & Marugina (2014) works on NATURE IS MAN mapping through the anthropomorphous metaphors which treat gods, animals, and objects as if they were human in appearance, character, or behaviour. This research adopts a cognitive approach to metaphor translation within the framework of Mandelblit's (1995) Cognitive Translation Hypothesis which is applied to a large number of data collected from Russian short stories and their translations in English.

Efeoğlu (2015) conducts a critical and comparative metaphor analysis on conceptual reconstruction of Turkey on the corpus of political discourse identified in articles from Turkish, British, and American newspapers. The study is significant in the way that it provides a comparative perspective to the existing metaphor studies and reveals a wide range of source domains of relevant conceptual metaphors used to depict Turkey in English and Turkish. This research concludes that the Turkish language provides more variety in metaphorical expressions that generate several novel conceptual metaphors.

Hastürkoğlu and Alan (2015) investigate the similar and different mapping conditions of animal-specific conceptual metaphors between English and Turkish. It analyses English metaphorical expressions on animals and their Turkish translations selected from English

and Turkish dictionaries. This article concludes that a translator should utilize target-oriented translation strategies in order to adopt a source-oriented approach in metaphor translation in a case where a target culture lacks the same mapping system of a conceptual metaphor as the source culture.

Yıldız (2021) works on a comparative analysis on Turkish and English versions of *Divan-ı Kebir* and *Divine Comedy* in terms of love-oriented metaphors and finds out to what extent Venuti's *domestication* and *foreignization* strategies in line with conceptual metaphor theory has been carried out in the English translation of metaphorical expressions identified in the two aforementioned works. The research findings demonstrate that the domestication strategy has been used more often than the foreignization strategy for the translation of metaphorical expressions in the target texts. This study also concludes that most data have been translated through ontological conceptual metaphor strategy in both source texts and their target texts.

In Manipuspika's (2018) work, five procedures out of Newmark's seven procedures for stock metaphor translation have been applied to Lauren Kate's novel *Fallen* and its Indonesian version. The study has concluded that the first and most frequently used procedure is reproducing the same image in the TL.

The following section presents a brief overview of D. H. Lawrence's life and works, particularly a summary of the two novellas, *The Fox* and *The Virgin and The Gipsy*, which are the primary sources of this thesis.



### 3. D. H. LAWRENCE AND HIS WORKS

#### 3.1. About the Author

D. H. Lawrence, in full David Herbert Lawrence, was born in Eastwood, Nottinghamshire on 11<sup>th</sup> September 1885. He was the fourth child of a coal miner and a teacher. His father, Arthur John Lawrence, was a dialect speaker and an almost illiterate working man while his mother, Lydia Lawrence was a courteous and religious woman who moved out of the working class. This incompatibility between his father and mother largely influenced his writing in most of his works. Lawrence always hated miners and reflected this hatred in his writings as representations of industrialism and darkness. All records show that especially after his brother's death because of a serious illness at the age of 23 in 1901, he got closer to his mother than to his father.

Lawrence won a scholarship and started his education at Nottingham High School in 1898. Three years later, at the age of sixteen, he left to earn a living as a clerk in a factory. However, he had to give up working because of his illness, pneumonia. Being a pupil-teacher in 1902, D. H. Lawrence met Jessie Chambers and their intense friendship lasted for almost eight years. Jessie encouraged him to write in 1905 and his first story, *A Prelude* was published and won first prize in 1907. She sent Lawrence's poems to the *English Review* and helped him to print his works under his name. He earned a teacher's certificate when he completed his education at University College, Nottingham, and wrote several poems, short stories, novellas, and novels. The themes of his works are based on the setting of Eastwood which reflects the contrast between the countryside and mining town, the lifestyles of the miners, the conflict between his parents, and his troubled love relationship with Jessie.

His first novel, *The White Peacock*, standing out with nature descriptions was published in 1911. The fame he gained with his first novel was the first sign of acceptance in literary society. Lawrence's admiration for Anna Karenina encouraged her to use the loose method of parallelism in his novels of personal relations. When his second novel, *The Trespasser* was published, it was harshly criticized by several critics not only because of its loose form and construction but also of its erotic language. *Love Poems* (1913), Lawrence's first volume of poetry, attracted more constructive criticism than his early novels. Two poets, Ezra Pound

and Edward Thomas approved Lawrence's modern style which was far from the poetic diction of the late nineteenth-century verse. His powerful, creative, and unexpected images were praised by most of the critics of the period.

With *Sons and Lovers* (1913), Lawrence gained a reputation as a major novelist. The number of copies of the original edition is not known; nevertheless, it was not sold as well as Lawrence expected. After 1922, the book started to be reprinted and at the beginning of the 1930s, sales figures show that it was the best seller among Lawrence's novels. Like Lawrence's other works, *Sons and Lovers* was highly praised as well as harshly criticized. He was again criticized for the lack of form and his approach to sex in the book. Being an autobiographical writer in many respects, Lawrence made his readers feel the interminable conflict between his parents and his closeness to his mother in *Sons and Lovers*. He also used his experience as a teacher while describing the character, Ursula in his next major work, *the Rainbow* (1915) in which Lawrence was accused of praising phallicism by famous literary critics of the period. Moreover, all copies of the book were confiscated since it violated the Obscene Publications Act (Draper, 2002: 9). By the time *the Rainbow* was published, Lawrence was willing to change his style in line with the criticism he received. However, since then he began to respond with defiance and disdain to the criticisms following the publication of *the Rainbow*. The period between the years 1914-1918 became a depressing time for Lawrence.

During World War I, he did not publish any work though he was working on his novel, *Women in Love*. He wrote most of his stories during the war. Even though the effect of the war was seen in the works written during and after the war, he continued to focus on the male-female relationships in his writing. *Women In Love* and *The Lost Girl* were both published in 1920 although Lawrence had written the former one in 1916 and finished the first half of *The Lost Girl* in 1913. Because of the disrepute of *The Rainbow*, none of the regular publishers wanted to print *Women In Love*. Thus, it was privately printed in New York (Draper, 2002:13).

Especially after the publication of *Sons and Lovers* in 1913, some significant changes occurred in his philosophy of writing. *The Prussian Officer and Other Stories* (1914) which belongs to Lawrence's early period was an important collection. In addition to his novels, short stories, and poems, he also worked on some exploratory essays like *Study of Thomas*

*Hardy*, *The Crown*, and *The Reality of Peace* (1917). Within his writing, he began to explore his sexuality and developed his philosophy on male-female contrasts and dualities (Becket, 2002: 20). The concepts of masculinity and individuality dominated his later works as in the novels *Aaron's Rod* (1922), *Kangaroo* (1923), *The Plumed Serpent* (1926), and *Lady Chatterley's Lover* (1928). The years 1920-1923 were very productive for Lawrence in terms of publications. During this time, he worked on *The Captain's Doll* (1923), *The Fox* (1922), *The Ladybird* (1923), and his collection of poetry, *Birds, Beasts and Flowers!* (1923). In his short book, *Psychoanalysis and the Unconscious* (1921), Lawrence defines the notion of unconscious functioning by contrast with Freud's ideas about the 'unconscious' that is not surprising since it is well known that most of Lawrence's earlier works are about 'instinctive' functioning. As Becket (2002: 19) points out, Forster who made his first comment on Lawrence in 1927 described him as "the greatest imaginative novelist of our generation." Accordingly, Forster (2002: 86-94) also classified Lawrence in the same group of novelists as Dostoevski, Melville, and Emily Bronte who used the style of "prophecy" that is, meaning is vaguely presented as "a tone of voice" in their works.

Lawrence spent most of his adult years touring Europe before World War I. He met and later married Frieda Weekley who, at that time they met, was married to Lawrence's former tutor at Nottingham University. Being a friend of many famous writers and critics including Ezra Pound, T.S. Eliot, and Katherine Mansfield, he published his works in modernist journals. He wrote his most controversial and significant novels, *Sons and Lovers* and *Lady Chatterley's Lover* in Italy. In addition to his novels, he wrote more than fifty short stories, poems, travel journals, plays, and letters throughout his life. Being a frail child, Lawrence died of tuberculosis at the age of 44 in 1930.

### **3.2. Summary of *The Fox***

Among Lawrence's best-known novellas published in 1923, *The Fox* was written and set during World War I which had a destructive influence on society and likewise Lawrence's writing. While one camp describes the novella as a great success, the other describes it as an artistic failure (Anderson, 1988: 33). Since all men had gone to the war, there was a shortage of women which causes pain among women especially in dealing with animal husbandry and agricultural labour. Based on these details about the war period, *The Fox* presents the

experiences of two women who live alone at the Bailey Farm and try to run that farm by themselves.

Jill Banford and Nellie March known by their surnames to their community buy a farm to do all the work together without any male labourers. Banford who is a skinny and delicate woman with glasses is the main investor because March has little money. Being a stronger and healthier woman compared to Banford, March takes carpentry and joinery courses. She does most of the work outside. They have serious troubles with a fox that haunts their farm and kills the chickens since the beginning of the war. Although March, the more masculine girl, tries to shoot the fox, it manages to escape from her each time.

Until the day a young soldier arrives at the farm, as Prasuna (2013: 182) states, “the relationship between Banford and March excluded men.” Since the young man, Henry Grenfel, has nowhere to stay, the girls let him stay with them. It initially seems nice to the girls that the man is on the farm with the thought that he can help them with the farm work. Yet, over time, Henry’s emotional intimacy towards March reveals power relations at home. Thus the problems arise in the triangle of Banford, March, and Henry.

Lawrence, who successfully draws the fox as trouble for the girls at the beginning of the story, now replaces the fox with Henry. Lawrence’s descriptions of Henry show that he appears to be the fox in human form for the reader and especially for March. The way how Henry pursues March is likened to hunting several times, as Anderson (1988: 44) puts it, “not in the romantic sense, but in a mythic sense that is alarmingly literal-sounding.”

Henry’s proposal to March makes Banford extremely angry. She tries to stop March from marrying Henry and tells her that his main purpose is to make use of her. Banford almost succeeds in persuading March because when he goes to his headquarters and leaves her alone, March agrees with Banford’s thoughts on him. She sends him a letter explaining that saying yes to his marriage proposal is a knee-jerk decision and when she thinks calmly, she is convinced that getting married is not the right decision for both.

Reading the letter, Henry nervously returns to the farm in order to wipe the ‘thorn’ out between him and March, Banford. He has no idea how to achieve his goal; nevertheless, the event develops for Henry’s benefit. While March tries to cut down a tree in the garden with

Banford and her father, Henry arrives and is rushed to March's aid. Since it is unclear where the tree will fall, he warns Banford to step aside. However, he considers and prays for this tree to be the death of Banford. Eventually, he manages to kill her and removes the central obstacle or the 'thorn' in his relationship with March. At this stage, the couple might be expected to celebrate their union. On the contrary, Banford's death symbolically kills March. She extremely suffers from the pain and sorrow, even though Henry wins March and soon marries her. They leave Bailey Farm together and stay in Henry's native seaside village in Cornwall for a short time before their travel to Canada. Lawrence's psychological depictions of how March feels reveal that Banford's death has not solved anything at all contrary to Henry's expectations. The story ends with descriptions of March's unhappiness and Henry's failure to possess her truly.

### **3.3. Summary of *The Virgin And The Gipsy***

Written in 1926 but found in France after Lawrence's death and published in 1930, *The Virgin and The Gipsy* immediately becomes one of Lawrence's most exciting short novels. Setting in a village in southern Derbyshire, this well-known novella describes the longing of a young girl, a virgin, for the unconventional, a gypsy. It opens with a sentence explaining that the vicar's ex-wife eloped with a young and penniless man. When she left home, her little daughters Yvette and Lucille were seven and nine years old. The destructing effect of this affair is felt throughout the story on each member of the Saywell family. Her ex-husband, Mr. Arthur Saywell deeply humiliated, suffers from it and his mother, Granny, and Granny's sister, Cissie, hates the two girls' mother. Although Lucille and Yvette do not know why their mother has run off and left them, they gradually come to understand as they grow up. The house is dominated by the rector's mother called 'Mater' who is a 'central figure' at home and her daughter called 'Aunt Cissie.' The vicar gets the responsibility of a rectorate in the North Country and thus moves to the rectory which is an ugly stone house and closed to the 'outside' world. The vicar, now the rector, hosts his cunning mother, his sister, Aunt Cissie, Uncle Fred, and his daughters, Lucille and Yvette. The Mater is a manipulative character. The rector and Aunt Cissie are completely in her pocket. Ruderman (1984: 154) highlights the importance of the character of Granny and argues that the protagonist of the work is neither the virgin, Yvette, nor the gypsy although the book is entitled *The Virgin and The Gipsy*, the protagonist in the work is the dictatorial mother figure



Granny who tries to determine the lifestyle Yvette is completely opposed to. Granny represents the old conventional side of what the church presents.

The young girls, Lucille and especially Yvette begin to feel uncomfortable being a member of this family. When they become aware of Granny's extremely repressive attitude toward everybody at home, they want to secure their freedom. Therefore, the rectory becomes a miserable place to live for Yvette. Yvette thinks that nobody in the house is happy and even the maidservants cannot stay there for more than three months. Yvette is more interested in her mother's world which is described as 'evil' and 'outside' by the rector and Granny. Indeed, the story is mainly based on her escape from the rectory and her effort to get closer to the gypsy. As a rebellious character, Yvette objects to traditional ideas. She does not lean towards the traditional role of mother and wife. She thinks marriage is nothing more than being locked up in a coop. On the other hand, taking a job in the town Lucille flirts with every young man she finds attractive. She thinks it's every woman's right to enjoy flirting until they get married at the age of twenty-six.

One day, Lucille and Yvette decide to have a picnic in Bonsall Head with their young friends. As they go there in Leo's car they encounter a gypsy village and have their fortune told by a gypsy woman. Yvette's fortune is certainly the most significant for the rest of the story. The gypsy woman tells Yvette about one good and one bad incident in her life. The good one is about a dark man bringing her good luck and as it turns out later, referring to the gypsy. The bad one is about a death in the family referring to the Granny that does not sound so awful for Yvette.

Highly influenced by what the woman has said, Yvette gives the fortune-teller the money that Aunt Cissie has saved for the Window Fund of the church and that Yvette has received without her permission. When it comes to light, Yvette's relationship with her father and Aunt Cissie deteriorates. Because of his father's attitude which is full of anger and hatred toward Yvette, for the first time in her life she witnesses her father as an unbeliever, just the exact opposite of what his profession requires. This incident spurs Yvette's hatred of her family including her father, aunt, and Granny.

In the meantime, Yvette feels that the gypsy man's attitude is very different from that of the other men around her. She falls deeply in love with him now. On the other side, although

Granny's behaviours at home evoke an intense sense of hatred for Yvette, it does not seem possible for her to share her nuisance with her father because he does not accept any complaints about Granny.

Yvette who feels helpless at the rectory finds the independence she yearns for in the gypsy land. As for Yvette, the gypsy man symbolizes sexual power and desire, unlimited freedom and everything Yvette believes is lack of in her life. Yvette, who describes marriage as a 'coop' thinks that the gypsy man can be the only man to get married with. In addition to this, the gypsy's purity and cleanness which contrast with the uncleanness of the people at the rectory charm Yvette and she feels that he fully complements her. Yet, such a union would certainly cause a scandal similar to her mother's.

At the end of the story, on a rainy day, the river nearby the rectory overflows and the house is flooded when Yvette is waiting at the front door. The rector and Aunt Cissie are not at home. While Granny drowns, Yvette is saved by the gypsy, during the flood. They both take shelter in a back room of the rectory. After they take off their clothes the gypsy takes her in his arms to calm and warm her since they are soaked to the skin. It is clearly understood from Lawrence's expressions that there is sexual intimacy between Yvette and the gypsy in that room when half of the room has been devastated by the flood. Although the sexual attraction between them is supported by powerful metaphors, Lawrence ends the story before their love affair is consummated.



## 4. METHODOLOGY

### 4.1. Research Design and Data Collection

The present research is carried out to emphasize the contribution of the concrete referents in the target domain of the TARGET IS SOURCE formula to the formation of the root analogies as much as the abstract referents in the same domain and to analyze the translation procedures utilized for the two Turkish translations of the metaphorical expressions underlying several root analogies in D. H. Lawrence's two novellas, *The Fox* (1923/1974) and *The Virgin and The Gipsy* (1930/1997), and their respective translations *Tilki* (1942) by Ferid Namık Hansoy, *Tilki* (2020) by Suat Ertüzün, *Çingene ve Bâkire* (1944) by İnci Alev, *Bakire ile Çingene* (2014) by Püren Özgören. To this end, the examples of metaphor and simile are taken from the two novellas and comparatively analyzed in terms of root analogies in their four Turkish translation texts in total. The reason for selecting the two novellas by D. H. Lawrence as the corpus of the present study is that the author provides a metaphor-rich language in his works. Furthermore, the aforesaid novellas are unique in their literary genre in terms of the translation years. Furthermore, the fact that there is a difference of 78 years between the two Turkish translations of *The Fox*, and 70 years of *The Virgin and the Gipsy* also raises the possibility of a high level of deviations between the two TTs of each ST in the process of conveying the selected examples to the TL. What is more, the translators in the present research are assumed to adopt a range of different translation procedures since it is a challenge for the translators to preserve both the structure and meaning in the TL and reflect the same effect to the target readers in the process of translating metaphors and similes which are culturally-bound expressions.

In this study, qualitative content analysis has been conducted on the selected examples of metaphor and simile categorized into the relevant root analogies. In addition, the analyses in the present study are based on product-oriented research in the field of Translation Studies for the Turkish translations of D. H. Lawrence's two novellas generate the main data source of the study. The product-oriented approach has a tendency to examine the translation unit considered a linguistic entity through utilizing the source text as a principle of determination (Saldanha and O'Brien, 2014: 119). In line with this research design, firstly, the printed versions of the two STs have been read several times by highlighting the sentences which

include the metaphorical words and expressions. In so doing, various online dictionaries such as *Cambridge Dictionary* (2021), *Oxford Advanced Learner's Dictionary* (2021), and *Dictionary of Merriam-Webster* (2021) have been used to find out the literal meanings of the identified words or phrases, and then it has been decided in what way they are used metaphorically in context. On the other hand, for the identification of the similes, Pierini's comparison markers have been used as a tool in order to avoid confusion between the similes and metaphors. Considering the parts of speech of the comparison markers, they are as follows:

- a. verbs: seem, look like, act like, sound like, resemble, remind
- b. adjectives: similar to, the same as
- c. nouns: a sort of, some kind of
- d. prepositions: (in comparative phrases): like, as
- e. conjunctions (in comparative clauses): as if/though, as when (Pierini, 2007: 27)

In this study, since the concept of metaphor also includes similes, the examples with the aforementioned comparison markers will be presented within metaphor in the chapter of Data Analysis and Discussion of this thesis.

All the identified metaphorical words and expressions are listed considering the two STs under the two main headings: *The Fox* and *The Virgin and The Gipsy*. The finalized number of data has been reached after the inter-rater reliability (IRR) survey was conducted in order to verify the reliability of the collected data used in this research and to eliminate the risk of subjectivity in data analysis. The IRR survey is one of the significant technical quality issues. For it reveals the level of agreement between raters, the reliability criteria used in data collection and data analysis have been a part of empirical studies regardless of whether the study is qualitative or quantitative (Marques and McCall, 2005). There is a range of methods for calculating IRR from simple to more complex. Some of them are kappa, product-moment correlation, percentage agreement, and intra-class correlation coefficient. The type of data and the number of the raters determine the method of IRR. In the present study, the reliability of research is calculated by Miles and Huberman (1994) formula as given below:

$$\text{reliability} = \frac{\text{number of agreements}}{\text{number of agreements} + \text{disagreement}}$$

Within the scope of this formula above, if all the coders agree with the researcher's decision, IRR is 1; if any of the coders disagrees, IRR is 0. 100 data out of the total number of 246 similes and metaphors detected in both source texts in equal numbers, especially those which were not determined by the researcher in the process of data collection, were listed in Google Forms and presented to three independent raters, two of whom are experts from the Department of English Language and Literature and one from Translation Studies. The raters were informed about the submitted data and the purpose of the study at the beginning of the form. It only consists of data in two English source texts listed in two separate sections. The Turkish translations of the source texts are excluded in the scope of the reliability test since the aim of the test is to only verify the reliability of data itself identified in STs.

In order to conduct IRR survey, the sentences which have metaphorical words and expressions were initially numbered from 1 to 100 and written on the form under the titles: *The Fox* and *The Virgin and the Gipsy*. Each title was divided into two subheadings, each of which contains 25 examples of simile and 25 of metaphor. Such a division is made so that the responses of the coders do not confuse in cases where there is both simile and metaphor in a single metaphorical expression. Afterwards, two options, 'simile' and 'none,' for each code in the section of simile in ST1 and two options 'metaphor' and 'none' in the section of metaphor in ST1 were offered to the coders. The same design has been applied to the ST2. In this perspective, reliability was calculated by the results of the frequency of the coders' decisions in choosing the same option with the ones that are determined by the researcher. When the raters finished ratings, the codes that the three raters agreed were written as '1' and the codes with disagreement as '0,' and the results were entered into Microsoft Excel. The number of codes all coders agreed on was divided by the total number of codes. A 91% compromise is provided. The codes on which two of the three raters disagreed were not included within the scope of the study. In this context, since the two raters disagreed in 3 out of 100 codes, 97 codes were included, and 3 codes were excluded in the corpus of the study. The complete list of IRR tests for percentage agreement for similes and metaphors will be given in the Appendices of the present research (See Appendix 1 and Appendix 2).

Taking the results gathered from the IRR test into consideration, the finalized instances starting from the ST1: *The Fox* were listed in tables with no classification yet. Regardless of the metaphor-simile distinction, each instance identified in STs has been divided into its

metaphoric components by using Goatly's (1997) terminology (Topic-Vehicle-Ground). In this context, as Goatly (1997: 8) states, "the conventional referent of the unit" refers to the Vehicle component, "the actual unconventional referent" refers to the Topic component, and "the similarities and/or analogies involved" refers to the Grounds. At this stage, the concreteness and abstractness of the Topic components have been taken into account in order to determine the appropriate root analogies generated by the examples which are defined in terms of their metaphoric components. The reason why only the topic element has been taken into account is the fact that the scope of the analysis in this study is the concreteness and abstractness of the target domain of the root analogies, but not the source domain. It is noteworthy that the formula of the conceptual metaphors or "Root Analogies" as Goatly (1997) named it, deals with the two domains, TARGET IS SOURCE, firstly coined by Lakoff and Johnson (1980). Accordingly, Goatly (1997: 42) states as follows:

Such cognitive metaphors resemble roots, which are relatively unobtrusive, but which, in poetry, often develop shoots and flowers and become noticeable, not to say. Roots are alive, for the most part, buried. This is true of Root Analogies as well. Burying, as I use the term, refers to a change of form which disguises the original morpheme expressing the analogy.

All data, which has already been divided into metaphoric components, has been examined in detail in terms of root analogies. The referents in the target domains of the existing root analogies have been concluded to be more applicable for the abstractness-concreteness classification than the concepts in the source domain. To this end, each ST already posited into two separate headings has further been divided into two sections, *Concrete Target Domain* and *Abstract Target Domain*. If the actual unconventional referents (topic components) of the metaphorical words or expressions in the target domain of the root analogy can be perceived with five senses, they were classified under the title of the former section; if they cannot be perceived with five senses, then they were classified under the latter section. In addition, it is worth mentioning that although in some cases where the topic components of the examples indicate a person, they have been grouped into the abstract target domain for the reason that the metaphors in question are used to describe the feelings or ideas of that person in the topic element, not their physical and visual characteristics. In such a case, the target domain of the root analogy belongs to the domain of EMOTION, but not HUMAN. Therefore, while determining the concrete-abstract classification of the target domain, not only what the topic component contains but also the interaction of the topic with the vehicle and ground components have been taken into consideration. In this study,

*Metalude* organized by Goatly (2004) has become a primary tool to identify the root analogies the examples generate. *Metalude*, an online source, is a database of 9000+ English metaphorical lexical items which are grouped by metaphor themes or root analogies. Moreover, the scholars who have done various research and studies on metaphors from a conceptual and cross-cultural perspective have also been guides for determining the root analogies of this study. In addition to Goatly's (2004) *Metalude*, the scholars who have been referred to in the process of identification of root analogies are Kövecses (1988, 1990a, 1990b, 2003, 2004a, 2004b, 2005) mainly for the emotion-based root analogies, Burmakova & Marugina (2014) for the target domain of NATURE, Maestre (2015, 2020) for the source domain of HUNT and HUNTER. The finalized number of the root analogies in both sections of the concrete and abstract target domains including both STs is 22, 5 of which (HUMAN IS ANIMAL, HUMAN IS A PLANT, HUMAN BODY IS A MATERIAL/ OBJECT in the concrete target domain; EMOTION IS ANIMAL, EMOTION IS HEAT in the abstract target domain) are the common root analogies shared by both STs. In other words, 243 metaphors and metaphorical expressions identified in both STs (123 of them in concrete target domain; 120 in the abstract target domain) have been categorized into 22 titles of root analogies, 10 of which are in the section of the concrete target domain, 12 in the section of the abstract target domain. With regard to their Turkish translations in two TTs in each STs, the number of data examined within this research is 729 in total (243 of them in STs; 246 in the concrete target domain of TT1 and TT2; 240 in the abstract target domain of TT1 and TT2). The following table illustrates the root analogies with the number of examples separately grouped in *The Fox* and *The Virgin and The Gipsy*.



Table 4.1. Distribution of data in terms of the concrete/ abstract target domains of the Root Analogies in two STs.

<b>ROOT ANALOGY in <i>The Fox</i></b>	<b>#</b>	<b>ROOT ANALOGY in <i>The Virgin and The Gipsy</i></b>	<b>#</b>
<b>Concrete Target Domains</b>	52	<b>Concrete Target Domains</b>	71
HUMAN IS ANIMAL	16	HUMAN IS ANIMAL	36
NATURE IS HUMAN	14	HUMAN BODY IS A MATERIAL/ OBJECT	15
HUMAN IS A PLANT	8	HUMAN IS A PLANT	8
HUMAN IS A HUNT/ HUNTER	8	PLACE/ LANDSCAPE IS BODY	7
HUMAN BODY IS A MATERIAL/ OBJECT	6	HUMAN IS A SUPERNATURAL BEING	5
<b>Abstract Target Domains</b>	41	<b>Abstract Target Domains</b>	79
EMOTION/IDEA IS ANIMAL	10	EMOTION/IDEA IS ANIMAL	21
EMOTION IS HEAT	10	EMOTION IS HEAT	12
UNAWAWARENESS/ UNCONSCIOUSNESS LOW	10	EMOTION IS A PLANT	11
EMOTION IS MAGIC	6	EMOTION/IDEA IS A (FLUID/SOLID) SUBSTANCE	11
BAD EMOTION IS HURT	5	EMOTION/ IDEA IS WEATHER	9
		EMOTION/ IDEA IS LIGHT/ COLOUR	8
		GOOD (QUALITY) IS HIGH/ BAD IS LOW	7
<b>TOTAL #</b>	93		150

As understood from the table above, the listing of the root analogies within the scope of this research goes from a higher number of examples to a fewer number. Since the frequency of root analogies in language usage is a remarkable factor, the root analogies containing less than 5 examples were excluded from the scope of the study. Additionally, these root analogies are identified according to Kövecses's (2004a: 62) "generic-level" method for the source and target domains named as *master metaphors* (Lakoff and Turner, 1989), and their specific-level domains have been explained under each category in the present research. For instance, if the two metaphors separately generate the ANGER IS FIRE and LUST IS FIRE root analogies, they will be grouped with the generic-level term, EMOTION IS HEAT.

In addition to all of these, the research design of the study makes it possible to comparatively examine the root analogies in terms of the concrete and abstract target domain of the root analogies identified in STs. Moreover, the findings of data analysis in each category of root analogies have been illustrated in graphics which provides the opportunity to evaluate and interpret them within a comparative frame. Since the corpus of this study includes the

Turkish versions translated in two different time periods of the two novellas, the comparative analysis is also a tool to determine whether there are remarkable differences and similarities between these translations translated nearly a century apart.

In line with the aforementioned research design, all instances of metaphors and metaphorical expressions are listed in tables under the category of root analogy with the page numbers, and each instance has been divided into metaphoric components. Their Turkish translations in two TTs translated in different time periods have also been listed in the column of 'Analysis' including metaphoric components in respect to the translation procedures preferred by each translator presented in the two different columns, each of which is posited next to the relevant Turkish translations with the titles of 'TT1' and 'TT2.' With regard to the concrete-abstract target domains, the complete tables are also presented in Appendix 3 and Appendix 4 of the present study.

The results obtained from the research findings in line with the possible reasons behind the similarities and differences in translation preferences will be interpreted in Conclusion chapter of the thesis considering Toury's norms in translation suggested in Descriptive Translation Studies.

## 4.2. Data Analysis

Figurative language in general, metaphors in particular within the framework of Translation Studies has always been a challenging task for translators in conveying the same effect and implied meaning of the expressions into TL, as they are in SL. There are several different terms with regard to the translation solutions including but not limited to metaphor translation in the process of transference. According to Marco (2009), there are inconsistencies among the scholars about the terms of *strategy*, *method*, *procedure*, and *technique* within translation studies. As Newmark (1988: 81) puts it, "While translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language." It is probable to state that translators come across some structures of the SL that must be changed in the TL in order to convey the meaning of the source text to the target readers in an appropriate way. These small linguistic changes that occur in the translation of the source text to the target text have been highlighted by several different scholars in the field. Catford (2000: 141) calls these changes *shifts* which are defined as

“departures from formal correspondence in the process of going from the SL to the TL.” According to Vinay and Darbelnet (1958, as cited in Hatim and Munday 2004: 18), the units of translation are not individual words but “the smallest segments of the utterance whose signs are linked in such a way that they should not be translated individually.” To this end, Vinay and Darbelnet (2000: 84-90) present one of the earliest categorizations of *translation procedures* including the two general procedures of *direct translation* and *oblique translation*. Nida (1964) uses the term of *techniques of adjustment* in order to examine the translation processes aimed at reproducing the structures of semantic equivalents from a communication view in the TL. Newmark (1988) uses the term of *procedures* for the sentences and smaller units of language, while he prefers the term of *method* referring to the whole text. A comprehensive analysis of procedures applied for translating the extracts from Latin American fiction is put forward by Leuven-Zwart (1989, 1990). Chesterman (1997: 90-91) uses the term *strategy* which is divided into types of *global*, *local*, *comprehension*, and *production*, each with sub-categories. Gambier (2010: 414) defines *strategy* as a tool to handle the possible problems during the process of translation. Last but not least, although different terms with many different classifications are utilized as a possible solution to these problems, it is worth noting that each might demonstrate certain deficiencies since they can only apply to some extent.

Considering the different terms proposed by different scholars, it has been decided by the researcher that *procedure* is an appropriate term for the translation solutions detected in this research since it is used to refer to both the deviations in the lexical items in the metaphorical expressions in the translation process and the effects of these deviations to the root analogies in the major level. Moreover, due to aforesaid deficiencies, it has been observed that the available solutions are insufficient for some parts of the data in question. Regarding this fact, it has been decided in the present study that an elaborated typology combining the two existing typologies in Translation Studies has become a need for the data in hand. To this end, Newmark’s (1988: 102-111) translation procedures proposed for stock metaphors and Kövecses’s (2005: 132) four parameters for the translation of conceptual metaphors have been combined and utilized in order to set up an elaborated typology including twelve procedures comprised of four main categories. The possible reason for applying these procedures to the data in TTs is that the metaphors and metaphorical expressions in which a wide range of root analogies are generated mostly include universal images. Newmark (1988: 102) states that “the first and most satisfying procedure for translating a stock

metaphor is to reproduce the same image in the TL, provided it has comparable frequency and currency in the appropriate TL register,” additionally, a stock metaphor is “not deadened by overuse.” This feature of stock metaphors overlaps with the root analogies which are defined as “alive, for the most part, buried” by Goatly (1997: 42). For that reason, universality can be considered to be a common feature shared by both stock metaphors and root analogies.

The finalized patterns of the translation procedures provide the opportunity to complete Newmark’s procedures, which lack the conceptual elements, with Kövecses’s parameters. Otherwise, it does not seem possible to investigate the data in this study in terms of root analogies by using either Newmark’s or Kövecses’s technique alone. For instance, regarding the second translation procedure of Newmark, ‘replacing the image in the SL with a standard TL image,’ it is unclear whether a root analogy of a metaphorical expression in ST changes when it is replaced with a different metaphor in the TL. In order to clarify this complexity, the following four basic translation procedures including 12 procedures in total with the sub-procedures of Procedure 1 have been found appropriate for the translated data. More details about the translation procedures with the extracts for each procedure from the STs and their TTs that make up the corpus of the present study are as follows:

- ‘Procedure 1a’: Same expression of the same root analogy: This procedure involves the cases of transferring the same literal meaning and the same figurative meaning of the same Root Analogy to the TTs. For instance, “like little wild animal” is translated as “küçük, vahşi hayvanlar gibi.” It has the following sub-procedures:
  - ‘Procedure 1a+’: Same expression of the same root analogy with an addition: As in the example “their dog-like walk” translated as “köpeksi, kırıtkan yürüyüşleri,” the original expression is transferred with an extra word “coquettish” to describe “dog-like walk.”
  - ‘Procedure 1a-’: Same expression of the same root analogy with an omission: In the example “a sort of wound” translated as “bir yara,” “a sort of” is omitted from the TT.
- ‘Procedure 1b’: Different expression of the same root analogy: Procedure 1b involves the cases where either the literal or figurative meaning is transferred differently, or both the literal and figurative meanings are differently translated to

the TL provided the same Root Analogy is conveyed to the TT. In both cases, the Root Analogy in ST remains the same in TTs. For instance, “like a needle” is translated as “bir burgu gibi.” The word “needle” metaphorically describes Henry’s eyes that generates the HUMAN BODY IS A MATERIAL/ OBJECT root analogy in ST. Although it is transferred with a different word “auger” which is a tool used to make holes in wood or in the ground, the root analogy in ST has not been changed with the translator’s preference. It has the following sub-procedures:

- ‘Procedure 1b+’: Different expression of the same root analogy with an addition: As in the example “this nettle” translated as “bu zararlı ot,” the word “nettle” is changed with a different word “herb” and the word “dangerous” is added to describe “herb.” The EMOTION IS A PLANT root analogy has been preserved in TT.
- ‘Procedure 1b-’: Different expression of the same root analogy with an omission: As in the example “an awful chicken coop” translated as “korkunç bir kafes,” the word “cage” is used for the word “coop;” yet, “chicken” in the original expression is omitted. The Turkish translation of this example in which a married woman is conceptualized in terms of an animal, still keeps the original root analogy, HUMAN IS ANIMAL, in its Turkish version since the new word “kafes” is related to the ‘animal’ source domain.
- ‘Procedure 1c’: Converting a metaphor into a simile with the same root analogy: involves the cases where an ST metaphorical expression is transferred by a simile. In this procedure, the metaphorical expression remains the same in the TL but only with a comparison marker of likeness. For instance, the metaphorical expression “half inviting, half contemptuous” is translated as “biraz davet eder, biraz da aşağılar gibi.” There is a comparison marker “gibi” in the TL, even though the original expression is given without it.
  - ‘Procedure 1c+’: Converting a metaphor into a simile with the same root analogy with an addition: The metaphorical expression “a pink monkey” is translated as “pembe renkte bir maymun gibi, bu kadar acayip miyim ben?” Although there is no comparison marker in the original expression, it is translated by using a comparison marker and a description that explains the metaphorical expression.

- ‘Procedure 1c-’: Converting a metaphor into a simile with the same root analogy with an omission: The metaphorical expression “her pride, the frail, precious flame” is translated as “kıymetli bir kıvılcıma benzeyen gururu.” A Turkish comparison marker “benzeyen” is added to the original expression; however, the word “frail” is not transferred to the TL.
- ‘Procedure 2’: Replace a Root Analogy in the SL with a different Root Analogy which does not clash with the TL culture: This procedure is the case of the translator using a different expression in such a way that the root analogy in the SL will either replace one or both of the target and source domains and reproduce a new root analogy in the TL. The possibility that the expression in ST does not have a TL equivalent in the TL due to cultural differences or that it will not be sufficiently understandable for the target readers can be listed among the reasons why Procedure 2 is preferred by the translators. As Newmark (1988: 109) states about stock metaphors, they can only be translated in an appropriate way if the image is translated in line with a correspondingly established collocation, and when a new image is produced, however acceptable the TL metaphor, there is a degree of change of tone and meaning. It is probable to mention that the same situation is valid for translating root analogies within Procedure 2. For instance, the metaphorical phrase “a young sponge,” which is used to describe a man who lives off another person, is translated as “genç bir asalak.” The word “sponge,” a soft substance, is replaced with another word “parasite” describing a plant or animal that lives on another animal or plant. Therefore, the translator’s preference changes the HUMAN BODY IS MATERIAL root analogy in the SL with a new root analogy, HUMAN BODY IS AN ANIMAL/ PLANT, in the TL.
- ‘Procedure 3’: Non-metaphorical paraphrase: The third procedure involves the case where the root analogies underlying the metaphorical expressions in ST are completely converted into the point of similarity between the source/target domain or the topic/vehicle. In this procedure, either the root analogy in the SL is inexistent in the TL or it might be considered by the translator that the translation of the metaphorical expression by preserving the root analogy in the TL will not be intelligible for the target reader. Thus, the implied meaning with the metaphorical expression is transferred by the help of paraphrasing to the TL. For instance, in a case where the sentence “She would live on like these higher reptiles” is translated

as “İhtiyarın kolayca öleceğine inanmazdı,” the translator utilizes a non-figurative language.

- ‘Procedure 4’: Deletion: Regarding this procedure, Newmark (2001: 91) states that “A deletion of metaphor can be justified empirically only on the ground that the function of the metaphor is being fulfilled elsewhere in the text.” Thus it is probable for a translator to consider that the metaphorical expression might be compensated in other parts of the texts, or the root analogy underlying a metaphorical expression is not essential in TT, even though the latter is not an approved method. For these reasons, neither the metaphorical expressions nor the Root Analogy used in ST is translated into the TL in this case. In other words, they are completely omitted from TTs. For instance, the sentence “his yellow face, his eyes distraught like a rat’s with fear and rage and hate” is translated as “Babasının öfke, korku ve nefretle sararan yüzü.” In the chapter of data analysis of this study, the phrase ‘Sentence Omitted’ has been written in TT columns when a metaphor or metaphorical expression is omitted from TL. If there is an expression or sentence as compensation for the metaphorical expression, it has been written in the relevant column in tables of data analysis.

In line with these translation procedures, randomly selected instances from each category organized according to the root analogies underlying the metaphorical expressions and given in tables have been analyzed and explained in detail in the following section of Data Analysis. The Turkish translations of the metaphorical expressions have been highlighted with bold letters in all TTs. The distribution of the translation procedures utilized in two TTs of each ST has been demonstrated in graphics for each category, and then the findings have been interpreted in terms of root analogies. What is more, the frequency of these translation procedures identified in the Turkish TTs has been given by graphics illustrated in each category of the root analogies. The analysis sequence proceeds from the root analogy with the highest number of metaphorical expressions to the least in STs. The root analogies with less than 5 metaphorical expressions were not included in this research since it was found out by the researcher that the translation solutions of the root analogies with a low frequency of use in the English language would not change the overall result obtained in the process of transference. Finally, the overall distribution of the preferred translation procedures has also been illustrated in graphics in order to provide the opportunity to discuss the general

approach to transferring the concrete and abstract target domains of these root analogies in terms of the twelve procedures in the section of data analysis of the study.

Considering the translators' preferences in four different TTs of the two STs obtained as research findings, the similarities and differences between the source and target language/culture will be interpreted in the light of translation norms put forward by Gideon Toury (1995), and the possible reasons behind the translators' decisions will be presented.

### **4.3. Limitations**

One of the weak points of this study is that TTs are limited to the two Turkish translations of each novella. The present research has initially aimed to obtain a diachronic picture reflecting the progress of translation tendencies of metaphorical expressions between the first TTs and the last TTs. Nevertheless, this objective has not been fully reached since the results drew a different pattern than expected in regard to the translation procedures preferred by the translators of the same period. The translator of TT1 in ST2 has mostly omitted the metaphorical expressions from the TL, unlike the translator of the TT2 of the same ST. On the other hand, the translation preferences of the first translator of the ST1 are similar to those of the second translator, despite the slight differences in the number of data the procedures are applied to. A study of more translated texts from each period (in the 1940s and 2000s) may provide more accurate results and make generalizations in terms of the most preferred translation procedures in the process of translating root analogies underlying metaphorical expressions. Additionally, the fact that this study proposes an elaborated typology by combining the translation parameters for conceptual metaphors and translation procedures for metaphors might be considered the strongest point of this study since it can be applicable for any research including the translation of metaphorical expressions which generate conceptual metaphors or root analogies. Furthermore, these procedures have been applied to the data which have been classified considering the concreteness and abstractness of the concepts forming the target domain of the root analogies in order to prove, as a result of the research, that the share of the concrete concepts in the formation of root analogies is as large as the abstract concepts. Yet, when the translations of the concrete and abstract concepts are taken into account in terms of translation procedures, the expected differences between the concrete and abstract target domains have not been reached in this study. In



other words, a similar tendency has been observed in the distribution of the most frequently used translation procedures in transferring the metaphors and similes generating the abstract and concrete target domains to the TL.

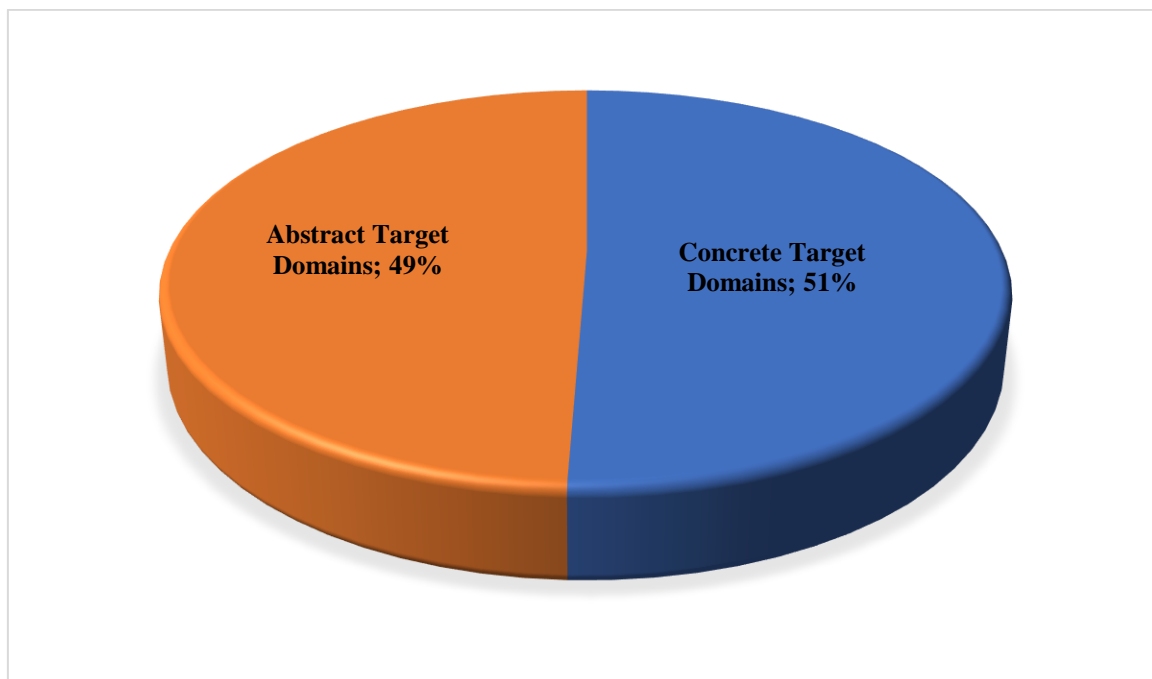
Within the light of the aforementioned methodology of this research, all data of metaphorical expressions will be comparatively analyzed and interpreted in terms of root analogies regarding their Turkish translations in the TTs of D. H. Lawrence's two novellas *The Fox* and *The Virgin and The Gipsy* in the following sections, respectively.



## 5. DATA ANALYSIS AND DISCUSSION

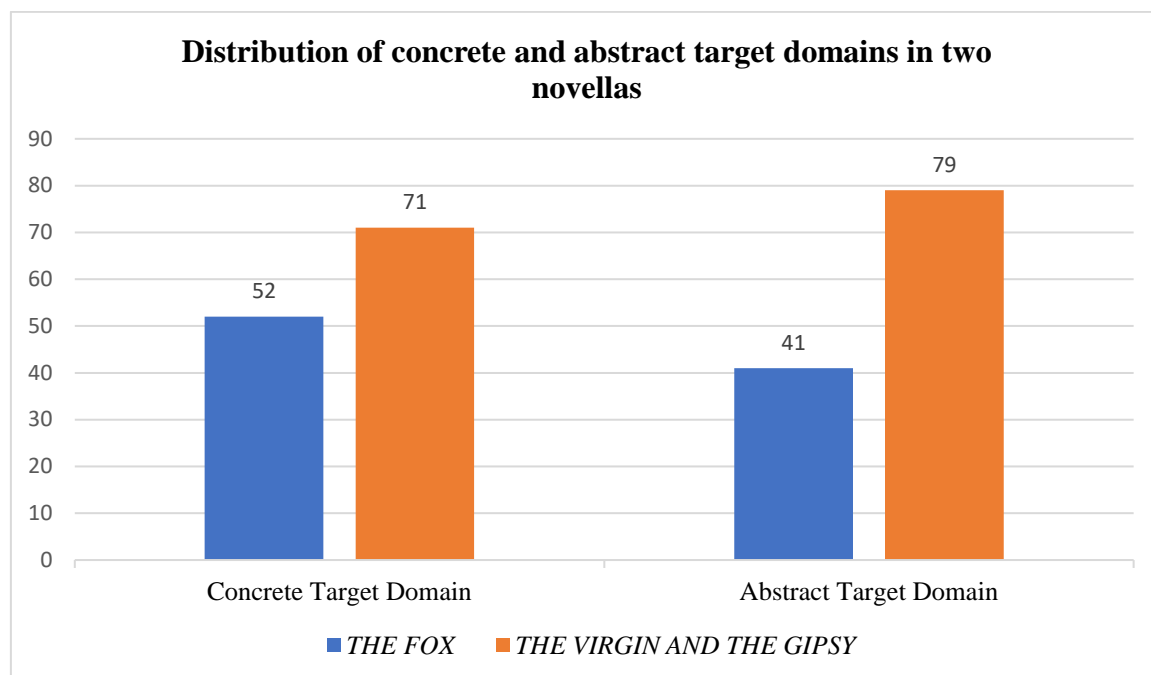
In this section, beginning with the root analogies with the highest number of instances, the selected data will be analyzed by taking the concrete and abstract nature of the concepts in the target domains into account. For this purpose, the two source texts that make up the corpus of this research consist of two separate sections in relation to the concreteness and abstractness of the target domains in the root analogies. The first two sections in the following include the data analysis of the first source text, *The Fox*, separately for the concrete and abstract target domains, while the third and fourth sections include the analysis of the data within the framework of the concrete and abstract target domains of the root analogies in *The Virgin and the Gipsy*. In this context, the data listed in tables under the titles of the relevant root analogy categories will be initially separated into the metaphoric components considering the usage in the SL, and then the Turkish translations of the data will be comparatively interpreted within the framework of the translation procedures created from a conceptual perspective in order to demonstrate whether or not the metaphorical language has been changed on the translation process. Below the tables are the limited number of samples randomly selected from each table which will be explained according to the aforementioned analysis method. Then, the preferred procedures for the translation of the data in both TTs will be illustrated in graphics, each of which will be explained briefly.

The graph below shows the overall distribution of the concrete and abstract target domains detected in *The Fox* and *The Virgin and The Gipsy* that form the corpus of this study.



Graph 5.1. Overall distribution of concrete and abstract target domains in *The Fox* and *The Virgin and The Gipsy*

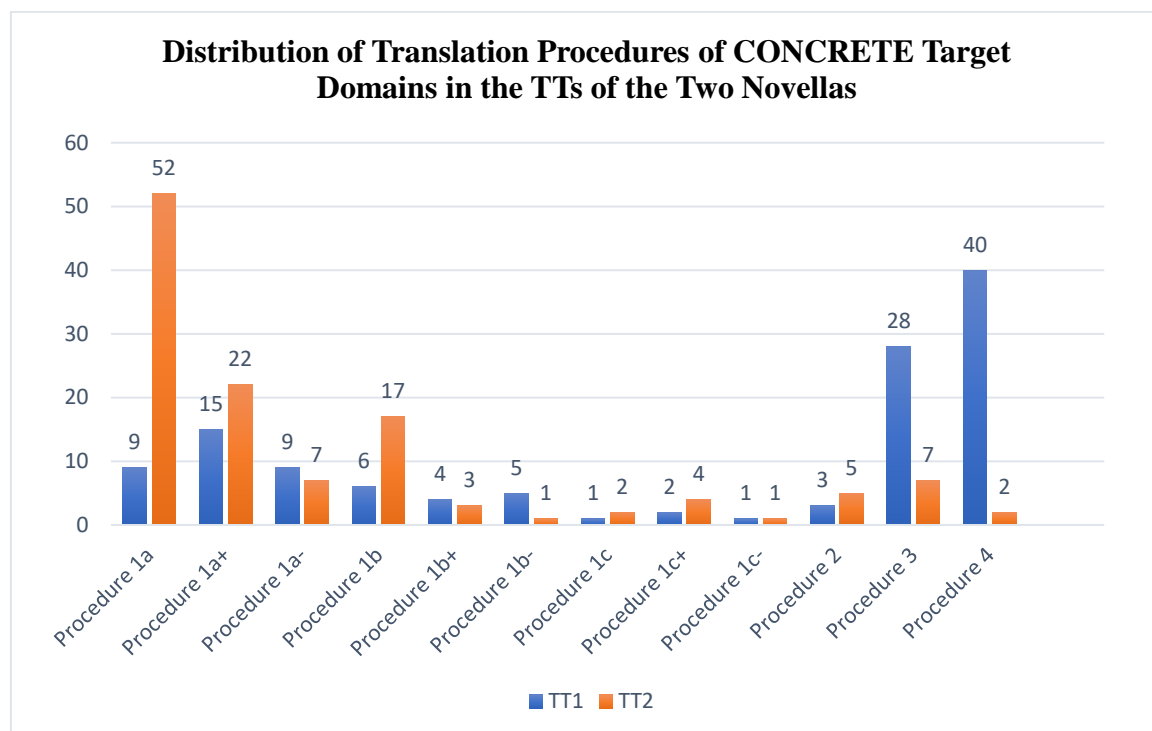
As illustrated in Graph 5.1, when the target domains of the root analogies formed by 243 examples are taken into account, it is clearly understood that the ratio of the concrete target domains to the abstract target domains is almost equal. It can be stated that concrete concepts have as much share as abstract concepts in the formation of the target domains of the root analogies. As can be understood from the graph above, 120 examples out of 243 in total, which constitutes 49% of all metaphors and similes, generate the root analogies with abstract concepts in the target domain, while 123 examples with the weight of 51% of all the data generate the root analogies with concrete concepts in the target domain.



Graph 5.2. Distribution of concrete and abstract target domains in two novellas

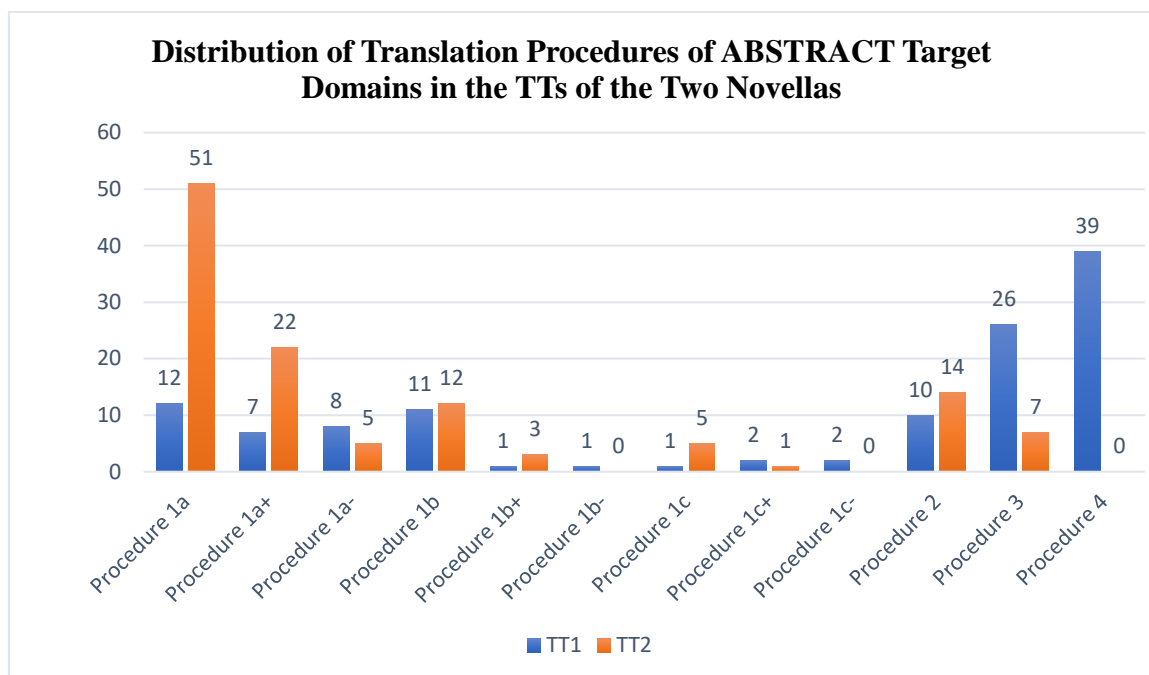
Graph 5.2 shows the distribution of numbers of the data analysed in terms of root analogies in ST1: *The Fox* and ST2: *The Virgin and The Gipsy*. As can be seen from the graph above, 52 out of 93 instances detected from the ST1 constitute the concrete target domains, and 41 of them constitute the abstract target domains. Similarly, out of a total of 150 instances from ST2, 71 instances are for the concrete target domains, and 79 for the abstract target. What is more, a total of 243 instances categorized in 22 root analogies will be analysed from a conceptual perspective. To give more details, a total of 10 root analogies, 5 for each target domain, is determined as the categories of the ST1, while a total of 12 root analogies in ST2 have been detected in *The Virgin and The Gipsy*, 5 concrete and 7 abstract target domains. It is worth noting that some of the root analogies are shared by the two novellas. The common root analogies in the category of the concrete target domains are HUMAN IS ANIMAL, HUMAN IS A PLANT, and HUMAN BODY IS A MATERIAL. On the other hand, the only common root analogy in the category of the abstract target domain shared by the two novellas is EMOTION/ IDEA IS ANIMAL.

Regardless of categorizing the STs, Graph 5.3 below comparatively illustrates the distribution of translation procedures of 123 examples in total, which consist of the concrete concepts in the target domains of the root analogies detected from the TT1 and TT2 of *The Fox* and *The Virgin and The Gipsy*.



Graph 5.3. Distribution of translation procedures of concrete target domains in TTs of the two novellas

Similarly, the comparative distribution of translation procedures of 120 examples in total regarding the abstract concepts in the target domains of the root analogies detected from the TT1 and TT2 of the STs is noted in Graph 5.4 below.



Graph 5.4. Distribution of translation procedures of abstract target domains in TTs of the two novellas

Considering the concrete and abstract target domains of the root analogies, as illustrated in Graph 5.3 and Graph 5.4, a similar trend has been observed among the translation procedures used in the TT1 and TT2 of the STs. It is evident from Graph 5.3 that each of the 12 procedures has been applied for the translation of at least one sample by the translators of two TTs. Nevertheless, it is clearly seen from Graph 5.4 based on the procedures for the translation of abstract target domains that 3 out of 12 procedures (1b-, 1c-, 4) have been used for none of the 120 examples in total in TT2. Furthermore, while the procedure of deletion has been most frequently used in TT1, the procedure of conveying the same expression with the same root analogy in the SL to the TL has been most frequently applied to TT2. As seen in two graphics above, the number of the samples translated via these procedures shows similarities in the two cases of concrete and abstract target domains. Therefore, it would not be wrong to state that the existence of a concrete or abstract concept in the target domain does not significantly affect the translators' preferences in the process of transferring the metaphors and similes in terms of the root analogies.

### 5.1. Root Analogies in *The Fox*

This section presents a wide range of metaphorical expressions categorized with the concrete and abstract concepts in the target domains of the root analogies identified in *The Fox* and the analyses of their Turkish translations in the light of graphics involving the translators' preferences in the TT1 and TT2.

#### 5.1.1. Concrete Target Domains

In this section, the selected instances of metaphors from the first ST, *The Fox*, are listed under the title of root analogies classified within a conceptual framework, taking into account the relation of concreteness in the target domain. The distinction between concreteness-abstractness of the source domain is not included in the scope of this research. Only the root analogies containing five or more instances are given in the following tables, in which each sample under the relating root analogies is divided into its components (Topic-Vehicle-Ground) in the column of 'Analysis,' and then its Turkish translations are presented in the columns of 'TT1' and 'TT2' with their translation procedures preferred by two different translators presented in the columns of 'Procedure.' In this context, five root analogies, HUMAN IS ANIMAL, NATURE IS HUMAN, HUMAN IS A PLANT, HUMAN IS A HUNT / HUNTER, and HUMAN BODY IS A MATERIAL/ OBJECT, are presented in the following sections with their instances, and then selected examples of each respective root analogy are analyzed and interpreted considering aforementioned details. Afterwards, the distribution of the preferred translation procedures of the root analogies in each section will be given in graphs.

##### 5.1.1.1. HUMAN IS ANIMAL

This section contains metaphorical expressions that define the concept of humans in the target domain in terms of animals in the source domain. The following table consists of 16 instances of metaphors that generate the root analogy HUMAN IS ANIMAL. The HUMAN concept in the following samples entails the human-specific topics that can be perceived by the five senses such as physical characteristics, sound, facial expressions, and movement. All these topics in the data below are described using an animal or animal-related concept

in order to reveal the ground component, which is the similarity point between the vehicle and the topic.

Table 5.1. Comparison of metaphorical expressions of HUMAN IS ANIMAL in *The Fox*

	ST1	Analysis	TT1	Procedure	TT2	Procedure
1.	Banford turtled up <b>like a little fighting cock</b> , facing March and the boy. (135)	<b>Topic:</b> Banford <b>Vehicle:</b> a little cock <b>Ground:</b> being aggressive or ready to fight	Yüzünü March'a ve oğlana dönen Banford, <b>dövüşmeye hazır küçük bir horozun vaziyetini</b> almıştı. (92)	1a+	Yüzünü March'a ve oğlana dönen Banford <b>küçük bir dövüş horozu gibi</b> diklendi (78)	1a
2.	His voice was so soft it seemed rather like a subtle touch, <b>like the merest touch of a cat's paw</b> , a feeling rather than a sound. (105)	<b>Topic:</b> Henry's voice <b>Vehicle:</b> the merest touch of a cat's paw <b>Ground:</b> sounding softly	Sesi, seri bir okşama gibi o kadar tatlı idi ki, <b>tıpkı bir kedi elinin okşaması gibi</b> ve sada halinde bir his veriliyordu. (43)	1b-	Sesi öyle yumuşaktı ki sestten çok <b>bir kedi patisinin küçücük temasına benzeyen</b> , usulcacık bir dokunuş gibi hissettiriyordu. (38)	1a
3.	He laughed, with the same queer, quick little laugh, <b>like a puppy</b> wrinkling his nose. (114)	<b>Topic:</b> Henry <b>Vehicle:</b> a puppy <b>Ground:</b> laughing with the queer, quick laugh	Henry, aynı garip ve canlı ifade ile hafifçe gülerek... (57)	4	Henry burnunu buruşturan aynı garip <b>yavru köpek gülüşüyle</b> , tez canlılıkla gülüyordu yine. (49)	1a
4.	He laughed quickly, wrinkling his nose sharply <b>like a puppy</b> and laughing with quick pleasure, his eyes shining. (111)	<b>Topic:</b> Henry <b>Vehicle:</b> a puppy <b>Ground:</b> laughing quickly, wrinkling nose sharply	Genç adam, <b>tıpkı bir küçük köpek gibi</b> burnunu kısarak ve gözleri pırıl pırıl yanarak kuvvetli bir kahkaha attı (53)	1a+	Burnunu <b>yavru köpekler gibi</b> iyice buruşturarak tez canlı bir neşeyle ve gözleri parlayarak hızlı hızlı gülüyordu genç. (46)	1a+
5.	All she could remember was how he suddenly wrinkled his nose when he laughed, <b>as a puppy does</b> when he is playfully growling. (142)	<b>Topic:</b> Henry <b>Vehicle:</b> a puppy <b>Ground:</b> wrinkling nose when laughing	Hatırlayabildiği yegâne şey, onun gülerken birdenbire burnunu kısma tarzı oluyor ... (102)	4	March'ın tek hatırlayabildiği, güldüğünde burnunu, oyunbazca hırlayan <b>bir enik gibi</b> ansızın nasıl buruşturduğuydu. (88)	1b
6.	Banford looked at him from her wide, vague eyes, <b>as if he were some creature in a museum</b> . (117)	<b>Topic:</b> Banford <b>Vehicle:</b> some creature in a museum <b>Ground:</b> looking from	Banford, <b>sanki bazı nadide müze hayvanlarından biri imiş gibi</b> , derin bakışlar ile genç adamı tetkik ederek	1b+	Banford <b>müze konmuş bir yaratığın</b> ardına kadar açık, bulanık gözleriyle ona bakıyordu. (53)	1b



		wide, vague eyes	onu dikkatli dikkatli süzdü. (62)			
7.	...peering through the darkness with dilated eyes that seemed to be able to grow black and full of sight in the dark, <b>like a cat's</b> . (121)	<b>Topic:</b> Henry's eyes <b>Vehicle:</b> cat <b>Ground:</b> having very good eyesight	<b>Tıpkı bir kedinin gözleri gibi</b> , sanki simsiyah ve fosforlu olmağa müsait imiş gibi, keskin gözlerle karanlıkları delecek kudrette bir hal aldı. (69)	1a+	Orada, karanlıkta doğru dürüst görecekt kadar büyüüp kararabilen gözbebekleriyle geceyi <b>bir kedi gibi</b> gözleyerek çitin eteği boyunca yürüdü. (59)	1a-
8.	... whose eyes were shining <b>like a cat's</b> (135)	<b>Topic:</b> Henry's eyes <b>Vehicle:</b> cat <b>Ground:</b> shining	<b>Pusuya yatmış bir kedinin gözlerinden daha parlak</b> gözlerle (91)	1a+	... <b>bir kedi gibi parlak gözlerle</b> bakan (77)	1a
9.	Only his eyes tightened and became fixed and intent in their watching <b>like a cat's when suddenly she sees something and stares</b> . (142)	<b>Topic:</b> Henry's eyes <b>Vehicle:</b> cat <b>Ground:</b> having very good eyesight	Yalnız, gözler küçülüyor; müşahede kudreti içinde, birdenbire <b>karşısında bir şey görüp bu şeyi gözden hiç kaybetmiyen bir kedinin gözleri gibi, gittikçe daha sabit, daha nüfuz edici bir hal alıyordu</b> . (102)	1a+	Ancak gözleri, <b>tıpkı bir kedinin bir şey görüp ona bakakalması gibi</b> , kısılp sabitleniyor ve dikkat kesiliyordu (88)	1a
10.	<b>His rather wide, cat-shaped face</b> had its obstinate look, his eyes were watchful. (134)	<b>Topic:</b> Henry's face <b>Vehicle:</b> cat <b>Ground:</b> being wide-shaped	Geniş çehresinin inatçı bir hali vardı: Etrafı tetkik ediyordu. (91)	4	<b>Kedi biçimli, geniş sayılabilecek yüzünde</b> inatçı bir bakış vardı; gözleri uyanıktı. (77)	1a
11.	The youth, ...sent a faint but distinct odour into the room, indefinable, but something <b>like a wild creature</b> . (98)	<b>Topic:</b> the youth/Henry <b>Vehicle:</b> wild creature <b>Ground:</b> sending a distinct odour into the room	Delikanlı ... oda içine, hissedebilen ve <b>sanki vahşi bir mahlûka aitmiş gibi</b> , ifadesi mümkün olmayan hafif bir koku neşrediyordu. (29)	1a	... delikanlı odaya belli belirsiz ama şaşmaz, tarifsiz ama <b>yabani bir yaratığinkine benzer bir koku</b> yayıyordu. (28)	1a
12.	Her upper lip lifted away from her two white, front teeth with a curious, <b>almost rabbit look</b> (146)	<b>Topic:</b> March's look <b>Vehicle:</b> rabbit <b>Ground:</b> lifting upper lip away from front teeth, looking curious	Kabarık üst dudağı ile pek acaip bir hali vardı ki, <b>hemen hemen bir tavşana benziyordu</b> . (109)	1c-	Üst dudağı da iki beyaz ön dişini ortaya çıkarıp ona <b>neredeyse tavşan görüntüsü verecek kadar</b> , ilginç derecede yukarı kalkmıştı. (94)	1a+
13.	Her upper lip lifted from her teeth in that helpless, fascinated <b>rabbit look</b> (148)	<b>Topic:</b> March's look <b>Vehicle:</b> rabbit <b>Ground:</b> lifting upper lip from teeth, looking helpless and fascinated	Üst dudağının kalkmasıyla meydana çıkan dişleri ona ümitsiz <b>bir tavşan hali</b> veriyordu (112)	1a-	Ona o çaresizce büyülenmiş <b>tavşan bakışını verircesine</b> , üstdudağı ön dişlerinden yukarı kalkmıştı (96)	1a+

14.	The youth broke into a <b>sharp yap of laughter</b> , delighted. (97)	<b>Topic:</b> the youth's laughter <b>Vehicle:</b> a sharp yap <b>Ground:</b> making short and high sound	Bu söz, delikanlının âdeta havlar gibi, kuvvetli bir kakhaha atmasına sebep oldu. (28)	1c	İyice keyiflenen genç <b>keskin bir kakhaha</b> attı. (27)	4
15.	Speaking with an odd, <b>sharp yelp</b> in his voice (135)	<b>Topic:</b> Henry's voice <b>Vehicle:</b> sharp yelp <b>Ground:</b> making short and high sound	<b>Hemen hemen kuru ve sert bir sesle</b> cevap verdi (92)	3	<b>Kesik bir havlamaya benzer</b> garip, keskin bir sesle (78)	1c+
16.	She was still and soft in her corner <b>like a passive creature in its cave</b> . (98)	<b>Topic:</b> March <b>Vehicle:</b> a passive creature <b>Ground:</b> being still; not moving	<b>Kovuğunun dibinde hareketsiz kalmış bir mahlûk gibi</b> , gizlendiği köşede sâkin ve sessiz oturuyordu. (29)	1a+	<b>Mağarasındaki hareketsiz bir hayvan gibi</b> sessiz ve sakin oturuyordu köşesinde. (28)	1a

### Example 1:

**ST:** Banford turtled up **like a little fighting cock**, facing March and the boy. (135)

**TT1:** Yüzünü March'a ve oğlana dönen Banford, **dövüşmeye hazır küçük bir horozun vaziyetini** almıştı. (92)

**TT2:** Yüzünü March'a ve oğlana dönen Banford **küçük bir dövüş horozu gibi** diklendi (78)

**Topic:** Banford

**Vehicle:** a little fighting cock

**Ground:** being aggressive and ready to fight

Example 1 conceptualizes Banford's aggressive behaviours and actions towards March and Henry with an animal concept. As can be seen above, the example has been translated almost in a similar way by two translators. Having proposed to March, Henry spoils the friendship between Banford and March. Whenever Banford holds on to a conversation with Henry, she reflects her anger and hatred towards him on her manners and actions. In the first example listed in the concrete target domains, the vehicle, one of the three metaphoric components,

is “a little fighting cock” utilized to express Banford’s aggressive attitudes. The vehicle has been reproduced in the TL by both translators, Hansoy and Ertüzün, even though the comparison marker “like” in ST has been transmitted to TT1 with a similar phrase “vaziyetini almak” (in English “take the form of”). In addition to that, Hansoy prefers to utilize the phrase “ready to fight” for the word “fighting” in the vehicle component in ST; therefore, the Turkish word “hazır” can be considered as an addition to TT1. From a conceptual perspective, the concrete target domain HUMAN comes together with the source domain ANIMAL to form the root analogy, HUMAN IS ANIMAL reproduced both in TT1 and TT2. Thus, the translation procedures are ‘1a+’ in TT1 and ‘1a’ in TT2.

### Example 2:

**ST:** His voice was so soft it seemed rather like a subtle touch, **like the merest touch of a cat’s paw**, a feeling rather than a sound. (105)

**TT1:** Sesi, seri bir okşama gibi o kadar tatlı idi ki, **tıpkı bir kedi elinin okşaması gibi** ve sada halinde bir his veriliyordu. (43)

**TT2:** Sesi öyle yumuşaktı ki sestən çok **bir kedi patisinin küçücük temasına benzeyen**, usulcacık bir dokunuş gibi hissettiriyordu. (38)

**Topic:** Henry’s voice

**Vehicle:** the merest touch of a cat’s paw

**Ground:** sounding softly

Throughout the story, Henry uses such an impressive tone of voice when talking to March that she cannot refuse his proposal although she is hesitant about getting married. In the second example, the topic component is Henry’s voice and the softness in his voice is expressed in terms of a cat’s paw, which is the vehicle component. The part of the vehicle, “a cat’s paw” is translated as “cat’s hand” or “kedi eli” into TT1 although there is an exact equivalence ‘pati’ in Turkish. Moreover, the adjective “the merest,” probably used to emphasize the powerful effect of a small touch by the author, has not been translated in TT1, whereas it is rendered as “küçücük” into TT2. In addition, the cat image has been translated

with a different expression, while the adjective describing the “touch” has been omitted in TT1. Yet, the same metaphorical expression with the same root analogy, HUMAN IS ANIMAL, is still transferred to TT2. Accordingly, the translation procedures are ‘1b-’ in TT1 and ‘1a’ in TT2.

### Example 3:

**ST:** He laughed quickly, wrinkling his nose sharply **like a puppy** and laughing with quick pleasure, his eyes shining. (111)

**TT1:** Genç adam, **tıpkı bir küçük köpek gibi** burnunu kısıarak ve gözleri pırıl pırıl yanarak kuvvetli bir kahkaha attı (53)

**TT2:** Burnunu **yavru köpekler gibi** iyice buruşturarak tez canlı bir neşeyle ve gözleri parlayarak hızlı hızlı gülüyordu genç. (46)

**Topic:** Henry

**Vehicle:** a puppy

**Ground:** laughing quickly, wrinkling nose sharply

Example 3 is about Henry, who acts cunningly to impress March. The expression “like a puppy” has been translated identically by both translators. The vehicle component, “puppy,” has been translated as “küçük köpek” in TT1 and “yavru köpek” in TT2. The translators have made minor additions to the metaphorical expression in ST during translation process. To make the comparison more explicit to the target readers, Hansoy adds “tıpkı” which is a Turkish equivalent for “exactly” to the original expression in TT1, whereas Ertüzün utilizes “köpekler,” a Turkish equivalent for the plural form of “dog” in TT2. In so doing, Henry is conceptualized with an animal concept “dog” to reveal his cunningness and cynical attitudes towards Banford and particularly March. As the HUMAN IS ANIMAL root analogy has been reproduced in TTs with slight additions, the translation procedure in both TTs is ‘1a+.’

**Example 4:**

**ST:** The youth broke into **a sharp yap of laughter**, delighted. (97)

**TT1:** Bu söz, delikanlının **âdeta havlar gibi**, kuvvetli bir kahkaha atmasına sebep oldu. (28)

**TT2:** İyice keyiflenen **genç keskin bir kahkaha** attı. (27)

**Topic:** the youth

**Vehicle:** dog

**Ground:** making short and high sound

Once again, Example 4 indicates Henry's cocky attitudes. Contrary to other instances, Henry's laughter is presented implicitly in terms of a dog since the word 'yap' describes the short and high sounds dogs make, hence, it generates the HUMAN IS ANIMAL root analogy in ST. As seen in the example in hand, the metaphor has been transferred to Turkish differently by two translators. Via a comparison marker "gibi" in the phrase of TT1, "âdeta havlar gibi," the metaphor in ST has been converted into a simile to make it explicit and clear for the target reader, on the other hand, a direct explanatory expression has been used with no metaphorical expression in TT2. Therefore, the original root analogy has not been reproduced in TT2. In the light of this conceptual perspective, the translation procedure is '1c' in TT1, while it is '3' in TT2.

**Example 5:**

**ST:** Her upper lip lifted away from her two white, front teeth with a curious, **almost rabbit look**. (146)

**TT1:** Kabarık üst dudağı ile pek acaip bir hali vardı ki, **hemen hemen bir tavşana** benziyordu. (109)

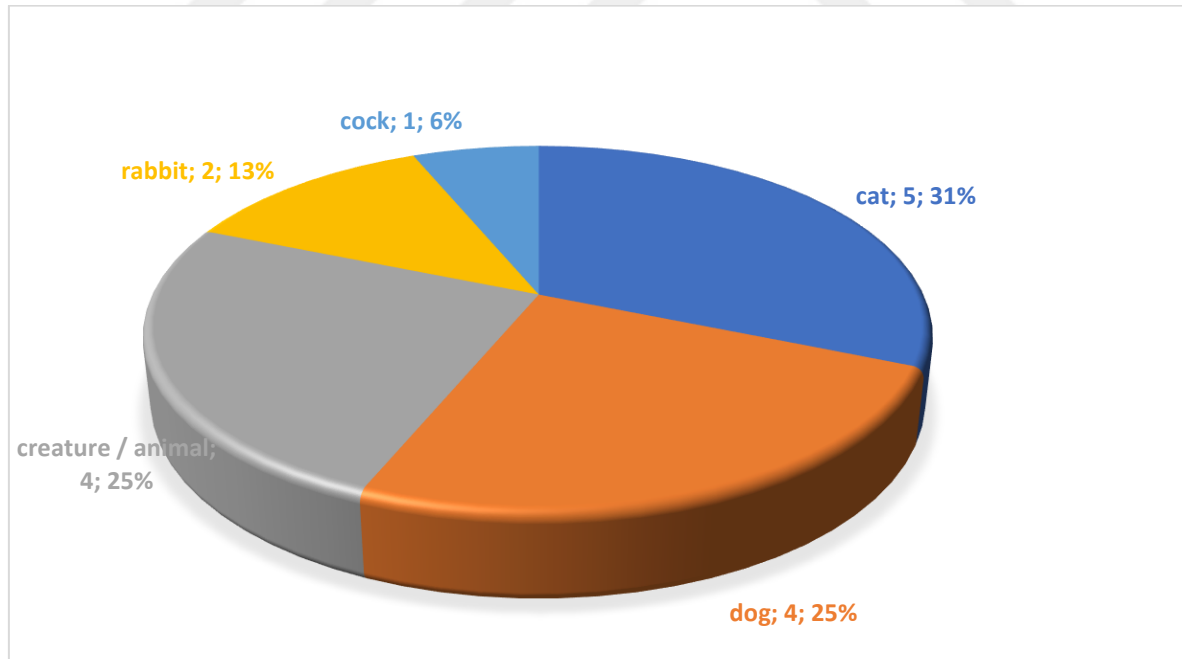
**TT2:** Üst dudağı da iki beyaz ön dişini ortaya çıkarıp ona **neredeyse tavşan görüntüsü** verecek kadar, ilginç derecede yukarı kalkmıştı. (94)

**Topic:** March

**Vehicle:** rabbit look

**Ground:** lifting upper lip away from front teeth, looking curious

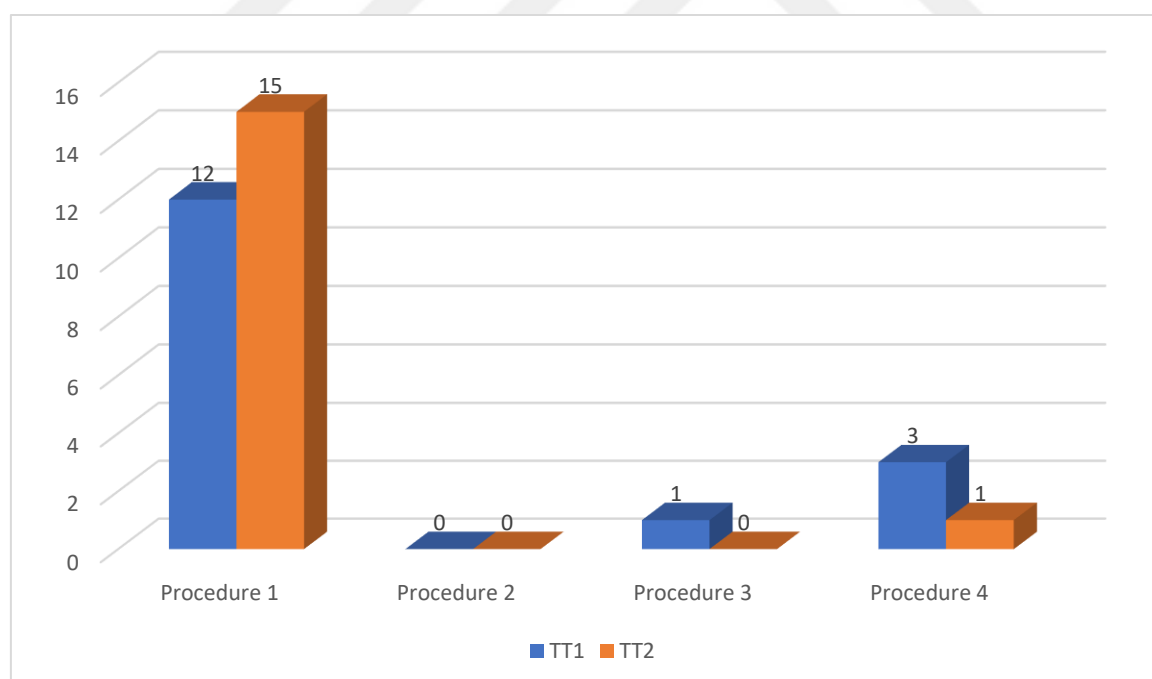
The word “rabbit” as a vehicle term refers to an animal with large front teeth and conceptualizes March’s look in the above example. The translator of TT1 has converted the metaphor into a simile by using the phrase “almost look like” in TT1. In addition to that, the expression “two white, front teeth” used for describing the appearance of March’s teeth has been omitted from TT1. By doing so, the ground of the metaphor has been transferred partly into the Turkish language. It has been rendered as “neredeyse tavşan görüntüsü verecek kadar,” (“almost giving her the appearance of a rabbit” in English) into TT2. The vehicle component has been reproduced in both TTs with an omission in TT1; however, with an addition in TT2. Considering the differences between the two Turkish translations of the metaphor in ST, the preferred translation procedures are ‘1c-’ in TT1 and ‘1a+’ in TT2.



Graph 5.5. Distribution and frequency rates of the animal-related vehicles in ST1

Graph 5.5. shows the distribution and frequency rates of the animal-related vehicles used in the metaphorical expressions in ST. As understood in the graph, an animal concept has been

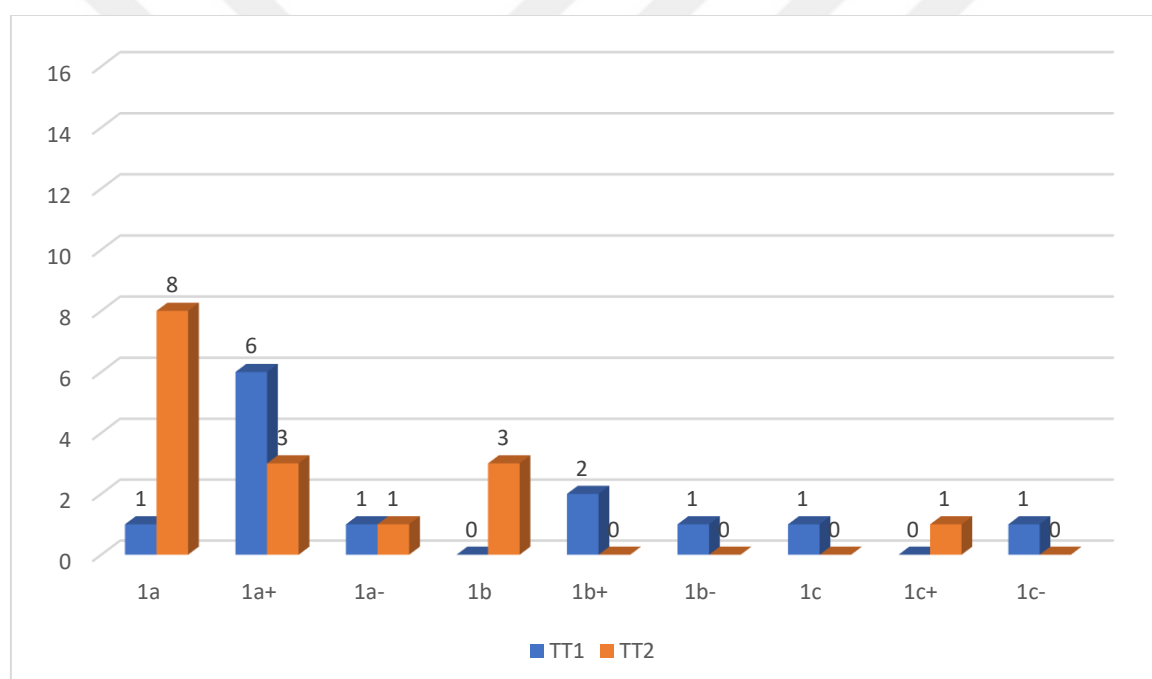
used to conceptualize different topics, all of which form the concrete target domain of the root analogy HUMAN IS ANIMAL. Considering the ground component uncovered by the combination of the source and target domains, firstly, the vehicle of “cat” in 5 examples out of the 17 listed in the table above has been utilized to define the soft sound (Example 2), good eyesight (Example 7 and Example 9), shiny eyes (Example 8), and wide-shaped face (Example 10). Secondly, the vehicles of “puppy and “yap,” which are two words associated with dogs, have been used for the quick laugh (Example 3 and Example 4), wrinkling nose (Example 5), and also short, high sound (Example 14). Thirdly, the vehicles of “creature” and “yelp,” which can be considered to be related to the animal concept in the relevant context, have been utilized to conceptualize the wide, vague eyes (Example 6), distinct odour (Example 11), and short, high sound (Example 15). Fourthly, another vehicle, “rabbit” in the two samples has been used to define the shape of an upper lip (Example 12 and Example 13). Lastly, the vehicle of “cock” defines an aggressive action. The following graph illustrates the distribution of translation procedures preferred by the two translators in transferring the metaphorical expressions of the HUMAN IS ANIMAL root analogy.



Graph 5.6. Distribution of translation procedures of HUMAN IS ANIMAL

As seen in the graph above, the most preferred translation procedure for transferring all the metaphorical expressions of the relevant root analogy is Procedure 1, which is applied to both TTs. Due to this procedure, it is probable that both the metaphorical expressions and

their root analogies in ST have mostly been rendered into Turkish as they are in the original language. Additionally, the graph indicates that Procedure 1, which supports the universality principle of the root analogy, has been followed with the weight of 75% (n=12) in TT1, while this rate is 94% (n=15) in TT2. Yet, Procedure 2, which overlaps with transferring the metaphorical expressions to the TL by changing the root analogy in ST, has not been preferred for the translation of any instances in either TT. The non-metaphoric paraphrase or Procedure 3 has only been utilized once in TT1 with a rate of % 6, while it has not been preferred by the translator of TT2. The rate of Procedure 4, deletion, is 19% (n=3) in TT1, whereas it drops to 6% (n=1) in TT2. The following graph illustrates the distribution of 9 sub-procedures of Procedure 1 in both TTs.



Graph 5.7. Distribution of Procedure 1 in HUMAN IS ANIMAL

The graph given above demonstrates that at least one out of 9 sub-procedures of Procedure 1, referring to the transferring the HUMAN IS ANIMAL root analogy in ST to the TL with no change or deletion, has been applied once in one of the two TTs. The most preferred procedure in TT1 with the number of 6 instances out of 16 in total is 1a+, referring to the translation of the metaphorical expression in the original work with an addition, provided that it conveys the root analogy unchanged to the TL. On the other hand, 1a is the most



preferred procedure in TT2 since the same metaphorical expression with the same root analogy has been applied to 8 instances out of 16 in total, without an addition or omission.

#### 5.1.1.2. NATURE IS HUMAN

The attribution of human or personal characteristics to non-human entities such as animals and plants is called anthropomorphism. In this context, this category analyzes the instances that define the nature concepts in the target domain in terms of human-specific lexical items in the vehicle component or generic-level of the source domain. It is also possible to classify these instances listed in this category as “anthropomorphous metaphors” (Burmakova and Marugina, 2014). The following table consists of 14 instances of metaphors, generating the NATURE IS HUMAN root analogy and their Turkish translations. The topic components of all 13 instances below are related to the ‘fox,’ one of the main characters in the novella; however, the topic of the last instance is ‘log,’ which can be considered a nature-specific word. About the fox-oriented examples, the topic components of the relevant data consist of the fox’s body, body parts, glance, skin, actions, and behaviours that can be perceived by the five senses, hence, constituting the concrete target domain of the root analogy. Furthermore, all these topics are defined using human-specific concepts to reveal the ground components, involving the features that are more common in human beings. Additionally, the vehicles include words and phrases generally used to describe a person in terms of appearance, character, behaviour, and mental ability.

Table 5.2. Comparison of metaphorical expressions of NATURE IS HUMAN in The Fox

	ST1	Analysis	TT1	Procedure	TT2	Procedure
17.	For he ( <i>the fox</i> ) had lifted his eyes upon her, and <b>his knowing look seemed to have entered her brain.</b> (89)	<b>Topic:</b> the fox’s look <b>Vehicle:</b> entered her brain <b>Ground:</b> looking impressively and humanly	Zira hayvan, gözlerini onun üzerine dikerek, sanki <b>nazarlarını onun kafasına yerleştirmek istiyormuş gibi</b> bir hal almıştı. (14)	1a-	Gözlerini ona doğru kaldırmış <b>hayvanın bilgili bakışları beynine işlemişti.</b> (16)	1a-
18.	He ( <i>the fox</i> ) <b>knew her</b> (88)	<b>Topic:</b> the fox <b>Vehicle:</b> knew <b>Ground:</b> having humanly mental abilities	<b>Sentence Omitted</b>	4	... tilki <b>onu tanıyor.</b> (13)	1a

19.	He ( <i>the fox</i> ) was not daunted (88)	<b>Topic:</b> the fox <b>Vehicle:</b> daunted <b>Ground:</b> humanly acting	Ondan hiç korkmuyordu (13)	1a+	...gözü korkmamıştı (14)	1a
20.	She saw the fox's skin nailed flat on a board, as if crucified. (125)	<b>Topic:</b> the fox's skin <b>Vehicle:</b> crucified <b>Ground:</b> nailing flat on a board	Tilki postunu, çarmıha gerilmiş gibi bir tahta üzerine çivili gördü. (75)	1a	Tilkinin postunu, çarmıha gerilmiş gibi, bir tahtaya yamyassı mihlanmış gördü. (65)	1a
21.	So he looked into her eyes, and her soul failed her. (88)	<b>Topic:</b> the fox <b>Vehicle:</b> looked into her eyes <b>Ground:</b> having impressive eyes like human	Sentence Omitted	4	Gözleri karşılaştıkça ruhu onu yüzüstü bıraktı. (14)	1b
22.	Since the war, the fox was a devil. (87)	<b>Topic:</b> the fox <b>Vehicle:</b> devil <b>Ground:</b> being a nuisance	Harp başladığından beri tilki, aman vermez bir iblis olmuştu (10)	1a+	Savaş başladığından beri bir tilki musallat olmuştu. (12)	3
23.	She saw his ( <i>the fox's</i> ) dark, shrewd, unabashed eye looking into her, knowing her. (89)	<b>Topic:</b> the fox's eyes <b>Vehicle:</b> shrewd, unabashed <b>Ground:</b> humanly acting and looking	March, onun, kendisini tanıyormuş gibi bütün varlığına nüfuz eden siyah, kurnaz, kustah gözlerini hatırlıyordu. (14)	1a+	Gözlerine bakan ve içini okuyan kara, kurnaz, kustah gözleri hayalinden çıkmıyordu. (16)	1a+
24.	She ... saw him ( <i>the fox</i> ) making off, with slow leaps over some fallen boughs, slow, impudent jumps. (89)	<b>Topic:</b> the fox <b>Vehicle:</b> being impudent <b>Ground:</b> humanly acting	March ... onun yere düşmüş dallar üzerinden hiç acele etmeksizin, gayet sâkin bir tavırla atlayarak sıvıştığını gördü. Atlayışında bir hafiflik, bir küstahlık vardı. (13)	1a	March ... tilkinin yerdeki küçük dalların üstünden ağır ağır atlayarak küçük, arsız hiplamalarla uzaklaştığını gördü. (14)	1a
25.	She felt him ( <i>the fox</i> ) invisibly master her spirit. (89)	<b>Topic:</b> the fox <b>Vehicle:</b> mastering <b>Ground:</b> having human abilities	Onun belli olmayacak derecede bütün ruhuna hâkim olduğunu hissediyor (15)	1a+	Hayvan sanki sezdirmeden ruhunu denetimine alıyordu. (16)	1c-
26.	And again she saw him glance over his shoulder at her, half inviting, half contemptuous and cunning. (89)	<b>Topic:</b> the fox's glance <b>Vehicle:</b> half inviting, half contemptuous <b>Ground:</b> having human abilities	Onun daima omuzu üzerinden alay eder gibi davetkâr ve sinsî bakışlarını hâlâ görüyordu. (14)	1c+	Biraz davet eder biraz da aşağılar gibi omzunun üstünden ona şeytanca bakışı tekrar hayalinde canlandı. (16)	1c
27.	Then he glanced over his shoulder, and ran smoothly (89)	<b>Topic:</b> the fox <b>Vehicle:</b> glanced over his shoulder	Sonra omuzu üzerinden arkasına doğru göz atarak	1a+	Sonra hayvan omzunun üstünden baktı ve telaşsızca koşup gitti (15)	1a

		<b>Ground:</b> humanly acting	koşmağa başlamıştı. (13)			
28.	And again she saw him <b>glance over his shoulder at her</b> (89)	<b>Topic:</b> the fox <b>Vehicle:</b> glance over his shoulder at her <b>Ground:</b> humanly acting	<b>Onun daima omuzu üzerinden ...bakışlarını</b> hâlâ görüyordu. (14)	1a+	<b>... omzunun üstünden ona şeytanca bakışı</b> tekrar hayalinde canlandı. (16)	1a+
29.	She knew <b>the way he (the fox) lowered his chin as he looked up</b> (89)	<b>Topic:</b> the fox <b>Vehicle:</b> lowered his chin as he looked up <b>Ground:</b> humanly behaving	<b>Gözlerini yukarıya doğru kaldırdığı vakit çenesini iğme halini...</b> görür gibi oluyordu (14)	1a	March onun, <b>gözlerini kaldırırken çenesini nasıl indirdiğini</b> görmüştü; (16)	1a
30.	March also helped, filling her arms and carrying the logs on her breast <b>as if they were some heavy child.</b> (108)	<b>Topic:</b> the logs <b>Vehicle:</b> heavy child <b>Ground:</b> being hard to carry	March da odunları kolları ve göğsü üzerinde taşıdı. (47)	4	March da yardım ederek <b>ağır bir bebekmişçesine</b> , odunları kucaklayıp göğsüne kaldırdı. (41)	1b

### Example 6:

**ST:** Since the war, **the fox was a devil.** (87)

**TT1:** Harp başladığından beri **tilki, aman vermez bir iblis olmuştu** (10)

**TT2:** Savaş başladığından beri **bir tilki musallat olmuştu.** (12)

**Topic:** the fox

**Vehicle:** devil

**Ground:** being a nuisance

When the author initially mentions a fox that haunts Banford and March's farm in the novella *The Fox*, he often uses metaphorical expressions that depict the fox as a human. In the example above, the fox as an animal is conceptualized in terms of "a devil," which is an entity that seduces humans into falsehood and sin. Unlike the metaphorical expressions of the EMOTION IS ANIMAL root analogy, which will be analyzed under the title of *Abstract Target Domains*, "the fox" here is not the vehicle but the topic element of the metaphor. In this context, "fox" can be considered a part of nature. Therefore, the example above can be

classified under the title of the NATURE IS HUMAN root analogy in generic level since human-specific qualities are attributed to the fox. In line with this information, the metaphor in the example above includes the topic and vehicle components, whereas the ground component is not explicitly given. For that reason, it is probable to state that a literal translation might be an obstacle for the translators. Regarding TT1, the translator reproduces the vehicle with its Turkish equivalence “iblis” with a gloss to make the metaphor explicit to the target reader. To describe the devil, Hansoy (1942) utilizes the Turkish phrase “aman vermez” which means “relentless” in English. On the other hand, the vehicle “devil” was omitted from TT2; however, the point of similarity between the topic and vehicle has been transferred with the verb phrase “musallat olmak” into Turkish in order to expose the devilish feature of the fox. Thus, the translation procedure is ‘1a+’ in TT1, while it is ‘3’ because a non-metaphoric paraphrase has been applied to TT2. In other words, contrary to TT1, the root analogy is not transferred to the TL in TT2.

#### Example 7:

**ST:** She saw his (*the fox's*) dark, **shrewd, unabashed eye** looking into her, knowing her. (89)

**TT1:** March, onun, kendisini tanıyormuş gibi **bütün varlığına nüfuz eden siyah, kurnaz, kustah gözlerini** hatırlıyordu. (14)

**TT2:** Gözlerine bakan ve içini okuyan kara, **kurnaz, küstah gözleri** hayalinden çıkmıyordu. (16)

**Topic:** the fox's eye

**Vehicle:** shrewd, unabashed

**Ground:** humanly acting and looking

Banford and March are in trouble with the fox. Whenever it comes to the field, it carries off the hens under the very nose of the girls. When it becomes permitted to shoot foxes, the two girls begin to keep watching the fox at night with their guns. March has seen the fox's

shadow and fired at it several times, but she has not been successful because the fox is too fast to catch. One evening, the fox almost defiantly comes very close to March, so it allows her to kill itself. Nevertheless, she cannot shoot at him since she becomes very impressed by the fox, its stance, and gaze. After this match, she who loses herself to the fox's spell cannot get the fox out of her mind for months. Accordingly, Example 8 shows an extract from the moment March meets the fox. The metaphorical expressions used for the fox are probably more appropriate for describing a human being. The two adjectives, "shrewd" and "unabashed" describing the fox's eye might be utilized to express human-specific characteristics in meaning.

As for the translations of the metaphor in question, both translators have transferred the original expression with a gloss but their additions are different. The singular form "eye" in the topic has been translated as "eyes" into Turkish in TT1, as well as the additional expression "bütün varlığına nüfuz eden" literally translated as "permeating her whole being" into English, which is a descriptive expression of the topic 'the fox's eye.' The plural form of "eye" was also preferred by the translator of TT2. Additionally, the verb of the sentence in ST has been replaced with the verb phrase "hayalinden çıkmamak" to emphasize the effect of the fox's eyes on March. As the metaphorical expressions of the NATURE IS HUMAN have been similarly reproduced by preserving the root analogy in TT1 and TT2 with slight additions, the translation procedure in both TTs is '1a+.'

#### Example 8:

**ST:** She felt him (*the fox*) invisibly **master her spirit**. (89)

**TT1:** Onun belli olmayacak derecede **bütün ruhuna hâkim olduğunu** hissediyor (15)

**TT2:** Hayvan **sanki** sezdirmeden **ruhunu denetimine alıyordu**. (16)

**Topic:** the fox

**Vehicle:** mastering

**Ground:** having human abilities

As in the previous example, Example 8 shows a metaphor about the effect of the fox on March. The fox is conceptualized in terms of human traits by the word “master” which means to learn to control a feeling. Although the NATURE IS HUMAN root analogy has been transferred to the TL, different translation procedures were preferred by the translators. While the expression “all her spirit” was used to increase the intensity of the effect of the fox on March in TT1, the translator of TT2 converted the metaphor into simile, retaining the vehicle and using the Turkish comparison marker “sanki” (“as if” in English). In addition to the comparison marker and contrary to TT1, “she felt” was omitted from TT2. Therefore, the translation procedures are ‘1a+’ in TT1 and ‘1c-’ in TT2.

#### **Example 9:**

**ST:** March also helped, filling her arms and carrying the logs on her breast **as if they were some heavy child.** (108)

**TT1:** March da odunları kolları ve göğsü üzerinde taşıdı. (47)

**TT2:** March da yardım ederek **ağır bir bebekmişçesine**, odunları kucaklayıp göğsüne kaldırdı. (41)

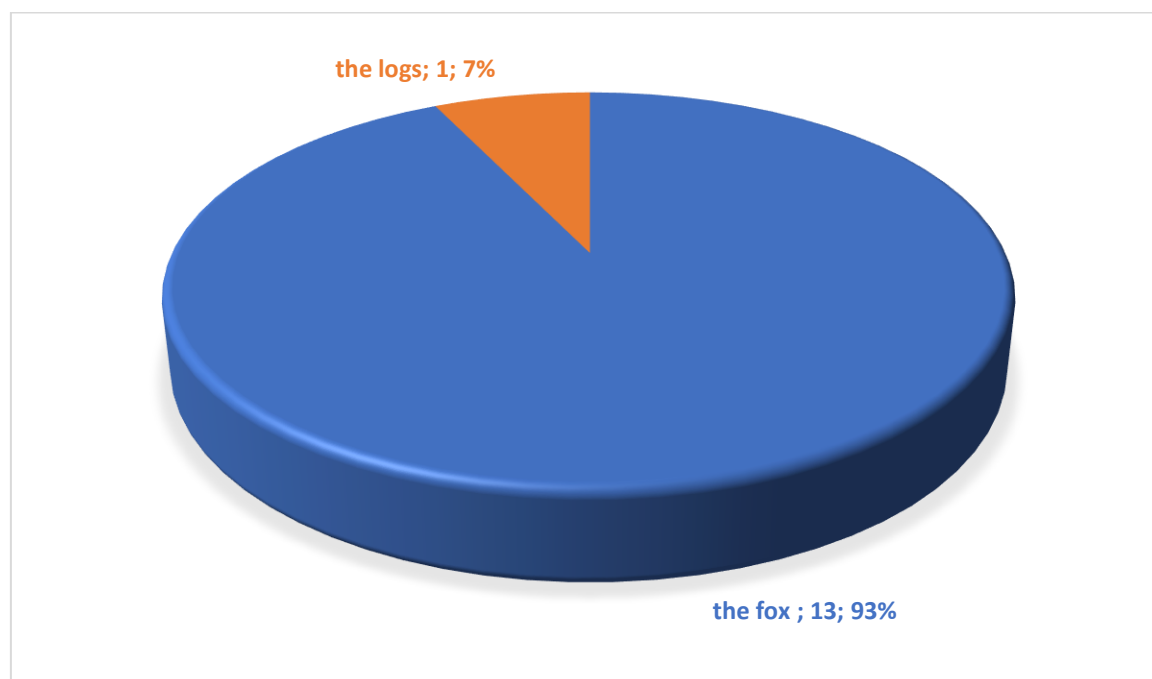
**Topic:** the logs

**Vehicle:** heavy child

**Ground:** being hard to carry

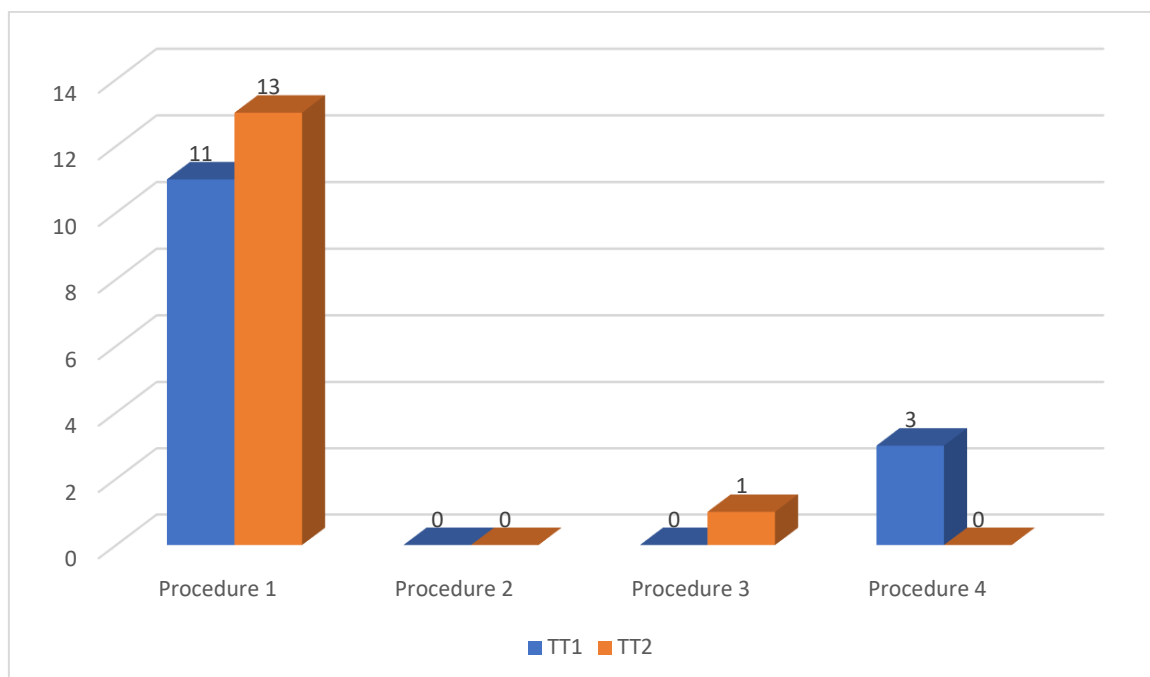
Banford and March do all the work without a man in their farmhouse. Lawrence portrays March, who usually does the outdoor work, as a stronger and healthier figure than Banford. In Example 9, the logs carried by March are conceptualized in terms of a heavy child to emphasize their weight. A thick piece of a tree trunk, the word “log” can be considered an object of nature, therefore the example in hand is classified within the NATURE target domain. The translator of TT1 has not rendered the NATURE IS HUMAN root analogy into Turkish, nor did he use any expression to compensate for the simile in ST. Yet, the root analogy has been reproduced in TT2 with a slightly different expression. The vehicle “a

heavy child” has been translated as “a heavy baby” into Turkish. Accordingly, the translation procedure in TT1 is “4” since the instance has been completely omitted, and it is ‘1b’ in TT2.



Graph 5.8. Distribution and frequency rates of the nature-related topics in ST1

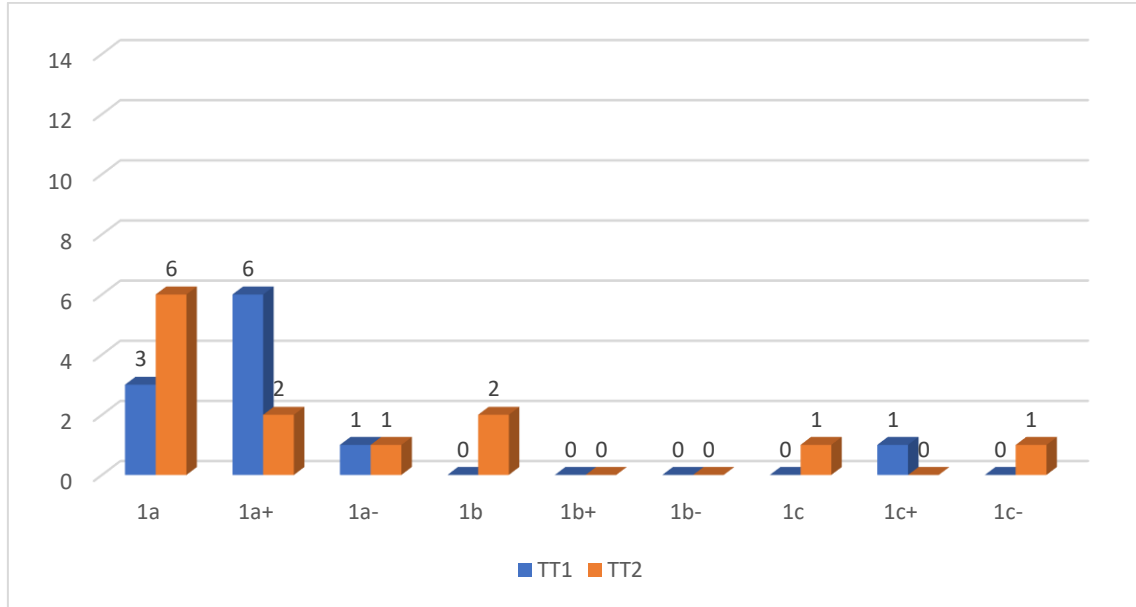
As seen in Graph 5.8, the vast majority of 14 instances with a rate of 93% includes fox-themed topics, while the topic component of only one instance is based on an object of nature. As illustrated in Table 5. 2, out of 14 in the NATURE IS HUMAN category, 6 instances (Examples 17, 21, 23, 26, 27, 28) include metaphors conceptualizing the fox’s gaze in terms of an impressive gaze of a human; in 4 instances (Examples 18, 19, 21, 24, 25, 29), the physical movement of the fox is presented metaphorically via human characteristics and human abilities. While Example 20 conceptualizes the fox in terms of a human being by utilizing the word “crucified” for the fox’s skin, the fox’s physical presence in Example 22 is conceptualized via the vehicle of “devil,” emphasizing that the fox can become a nuisance just like a human. The last example (Example 30) of the category conceptualizes “log” with the vehicle “heavy child.”



Graph 5.9. Distribution of translation procedures of NATURE IS HUMAN

The graph below illustrates the distribution of the preferred translation procedures in the Turkish translations of 14 metaphors analyzed under the category of NATURE IS HUMAN. As seen in the graph above, the most preferred translation procedure is Procedure 1, with a rate of 93% in both TTs. Only one example in each TT has been rendered into the TL, using a different procedure. Moreover, a non-metaphorical paraphrase has been utilized in TT2 in Example 22, while the metaphorical expression in Example 30 has not been conveyed to the TL in TT1. The graph below illustrates the distribution of 9 sub-procedures of Procedure 1 utilized for the translations of the relevant root analogy.





Graph 5.10. Distribution of Procedure 1 in NATURE IS HUMAN

As can be understood from Graph 5. 10, the most preferred procedure is 1a+ in TT1, while it is 1a in TT2. In other words, 6 instances out of 14 in TT2 have been transferred to the TL without any omission or addition by using the same metaphorical expression within the same root analogy; whereas an equal number of instances in TT1 has been translated into Turkish with an addition to the original expression, provided that the root analogy in ST is preserved in the TL. The most preferred procedure, 1a, in TT1 can be demonstrated as the need for the translator to make the original expression more explicit to the target reader, while it seems not to be necessary for TT2.

#### 5.1.1.3. HUMAN IS A PLANT

In this section, 8 instances of the HUMAN IS A PLANT root analogy identified in *The Fox* with their two Turkish translations in two TTs will be analyzed from a conceptual perspective. All the topic components constituting the HUMAN target domain are related to the three characters in the novella: March, Henry, and Banford, each of whom is conceptualized in terms of a plant-oriented concept. The vehicle components are thorn, holly-berries, oak trees, seaweeds, and roots metaphorically utilized to emphasize some particular features of the topic components.

Table 5.3. Comparison of metaphorical expressions of HUMAN IS A PLANT in *The Fox*

	ST1	Analysis	TT1	Procedure	TT2	Procedure
31.	His face seemed extraordinarily like a piece of the out-of-doors come indoors: <b>as holly-berries do.</b> (132)	<b>Topic:</b> Henry's face <b>Vehicle:</b> holly-berries <b>Ground:</b> being red	<b>Sentence Omitted</b>	4	Yüzünde dışarıdan içeriye girenlerin hali çok belirgindi; <b>tıpkı çobanpüsküllerinin al yemişleri gibi.</b> (74)	1a+
32.	Beneath the water they might <b>be stronger, more indestructible than resistant oak trees are on land.</b> (154)	<b>Topic:</b> March and Henry <b>Vehicle:</b> oak trees <b>Ground:</b> being indestructible; having strong roots	Onlar su altında, <b>toprak üzerindeki nebatlardan daha mukavimdirler.</b> (122)	1b	Suyun altındayken <b>dayanıklı meşelerin karada olduğundan daha güçlü daha yıkılmaz</b> olabilirlerdi. (105)	1a
33.	<b>One thorn</b> rankled, stuck in his mind. Banford. (144)	<b>Topic:</b> Banford <b>Vehicle:</b> one thorn <b>Ground:</b> being a disturbing factor	<b>Sentence Omitted</b>	4	İçine saplanan, aklına takılan <b>tek bir diken</b> vardı. Banford. (91)	1a
34.	In his mind, in his soul, in his whole being, <b>one thorn</b> rankling to insanity. (144)	<b>Topic:</b> Banford <b>Vehicle:</b> one thorn <b>Ground:</b> being a disturbing factor	Dimağında, ruhunda ve bütün kalbinde <b>ona çılgınlık zehirini zerkeden tek diken</b> vardı. (106)	1a+	Aklına, ruhuna, tüm varlığına <b>bir diken</b> saplanmış, <b>onu deli ediyordu.</b>	1a+
35.	He would have to get <b>the thorn of Banford</b> out of his life, if he dies for it. (144)	<b>Topic:</b> Banford <b>Vehicle:</b> thorn <b>Ground:</b> being a disturbing factor in the relationship between Henry and March	Hayatından <b>bu Banford dikenini</b> çekip çıkarmak icap ediyordu. (106)	1a	<b>Banford denen dikenini</b> , bu uğurda ölse bile hayatından çıkarması gerekecekti. (91)	1a
36.	<b>The thorn</b> was drawn out of his bowels. (152)	<b>Topic:</b> Banford <b>Vehicle:</b> thorn <b>Ground:</b> being a disturbing factor	<b>Vücudündeki diken</b> çıkmıştı. (118)	1b	<b>Bağırsaklarına saplanan dikenini</b> çıkarmıştı (101)	1a+
37.	She had to be <b>like the seaweeds</b> she saw as she peered down from the boat... (154)	<b>Topic:</b> March <b>Vehicle:</b> seaweeds <b>Ground:</b> being unconscious and under water to survive	... teessür kudreti fazla narin <b>nebatlara benziyecekti</b> (122)	1b-	Tekneden aşağı bakarken gördüğü <b>yosunlar gibi</b> olması gerekiyordu ... (104)	1a

<b>38.</b>	Beneath the wave they might have <b>powerful roots</b> , stronger than iron (154)	<b>Topic:</b> March and Henry <b>Vehicle:</b> roots <b>Ground:</b> being strong and capable of great endurance	Onların su altında salâbetli ve demirden daha kuvvetli <b>kökleri</b> bulunabilir (122).	<b>1a-</b>	Dalganın altındayken <b>kökleri</b> demirden daha sağlam olabilirdi (104).	<b>1a-</b>
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**Example 10:**

**ST:** His face seemed extraordinarily like a piece of the out-of-doors come indoors: **as holly-berries do.** (132)

**TT1: Sentence Omitted**

**TT2:** Yüzünde dışarıdan içeriye girenlerin hali çok belirgindi; **tıpkı çobanpüsküllerinin al yemişleri gibi.** (74)

**Topic:** Henry's face

**Vehicle:** holly-berries

**Ground:** being red and shiny

In the above example, the vehicle “holly-berries” is utilized to conceptualize Henry's face as a topic; however, his demeanour and physical appearance are described in terms of a fox throughout the story. Holly-berries are small and round fruits grown in evergreen trees with shiny leaves. Given the characteristics of the plant, it is probable to state that the brilliance and redness of Henry's face are emphasized via this fruit by the author. The metaphorical expression was omitted from TT1. On the other hand, Ertüzün transfers the vehicle combined with a gloss to TT2. To give more details, although the fruit colour, which partly forms the ground component, is not specified in the original text by the author, Ertüzün prefers to make it explicit and clear to the target reader through the Turkish adjective “al” (‘red’ in English) in TT2. Therefore, the translation procedures in Example 10 are ‘4’ in TT1 and ‘1a+’ in TT2.

**Example 11:**

**ST:** One **thorn** rankled, stuck in his mind. Banford. (144)

**TT1:** Sentence Omitted

**TT2:** İçine saplanan, aklına takılan **tek bir diken** vardı. Banford. (91)

**Topic:** Banford

**Vehicle:** one thorn

**Ground:** being a disruptive factor

Example 11 is about Banford known as a disruptive factor in the love affairs between Henry and March. After Henry returns to his barracks, he receives a letter from March whom he is about to marry. In the letter, she writes that he is an absolute stranger to her and even the thought of marriage is foolish because she cannot leave her real friend, Banford, alone for a stranger. Enraged by what he reads, Henry immediately thinks that Banford is solely responsible for all written in this letter. In the above example, the vehicle “thorn,” a small and sharp pointed growth on the stem of a plant, was utilized to conceptualize the disruptive features of Banford in Henry’s relationship with March. Once again, the whole sentence was omitted from TT1, while the vehicle was reproduced as “tek bir diken” by Ertüzün in TT2. Therefore, the translation procedures are ‘4’ in TT1, while it is ‘1a’ in TT2.

**Example 12:**

**ST:** She had to be **like the seaweeds** she saw as she peered down from the boat... (154)

**TT1:** ... teessür kudreti fazla narin **nebatlara benziyecekti** (122)

**TT2:** Tekneden aşağı bakarken gördüğü **yosunlar gibi** olması gerekiyordu ... (104)

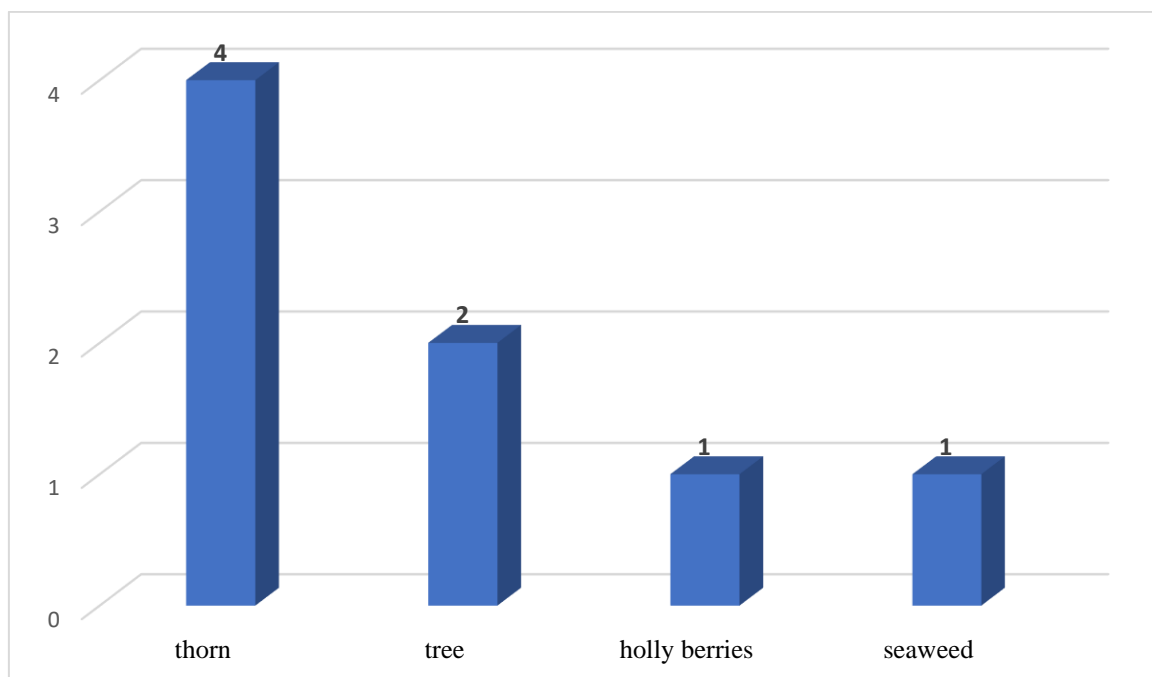
**Topic:** March

**Vehicle:** seaweeds

**Ground:** being unconscious and under water to survive

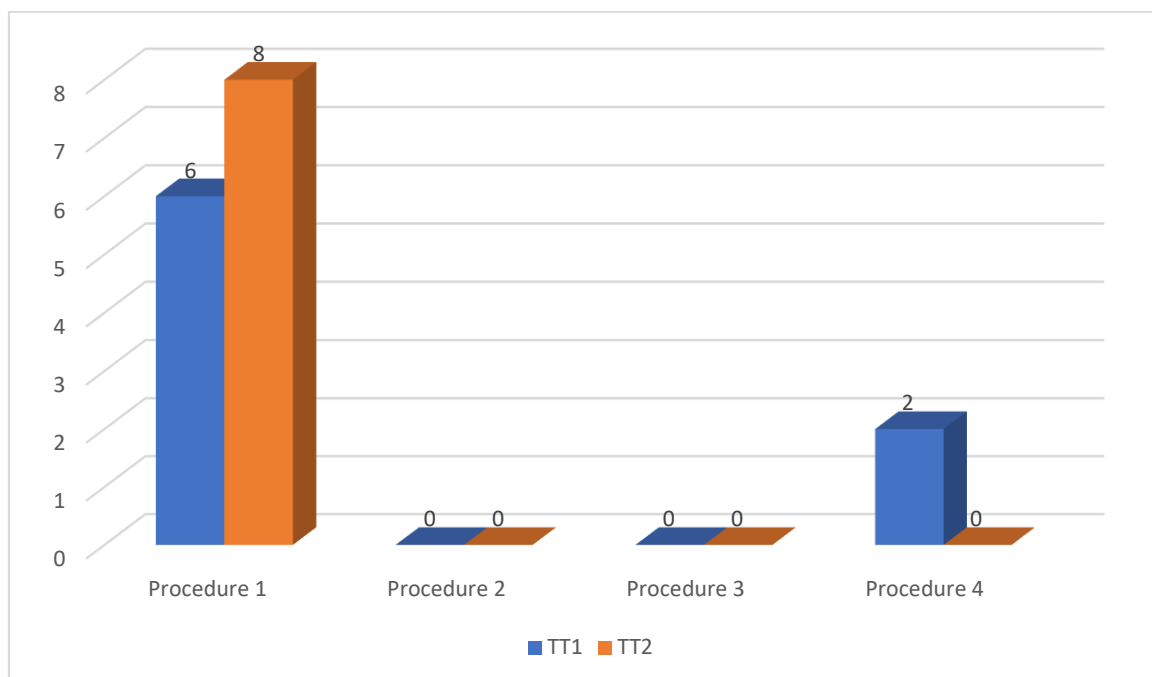
The metaphorical expression given in Example 12 uncovers the implicit feelings of March, who marries Henry after Banford's death. Towards the end of the novella, March's complex mood is revealed by utilizing the vehicle, "seaweed," a kind of plant that grows in the sea. Via this vehicle, it is emphasized that March should surrender unconditionally to Henry and not question life itself in order to survive that forms the ground of the simile. Given the translators' preferences, it is obvious that although there are minor changes in the metaphoric expression in TT1, both translators have transformed the HUMAN IS A PLANT root analogy in their TTs. Yet, Hansoy has translated the vehicle "seaweed" as "nebat," a general term which is a type of plant but not necessarily underwater into Turkish in TT1. In addition, he omits the phrase "she saw as she peered down from the boat" from the TL. On the other hand, Ertüzün has similarly translated the original vehicle into the TL. Thus, the translation procedures are '1b-' in TT1 and '1a' in TT2.

The two graphics below illustrate the distribution and frequency rates of the plant-related topics in ST and the preferred translation procedures in transferring the metaphorical expressions listed in the category of the root analogy HUMAN IS A PLANT in both TTs.



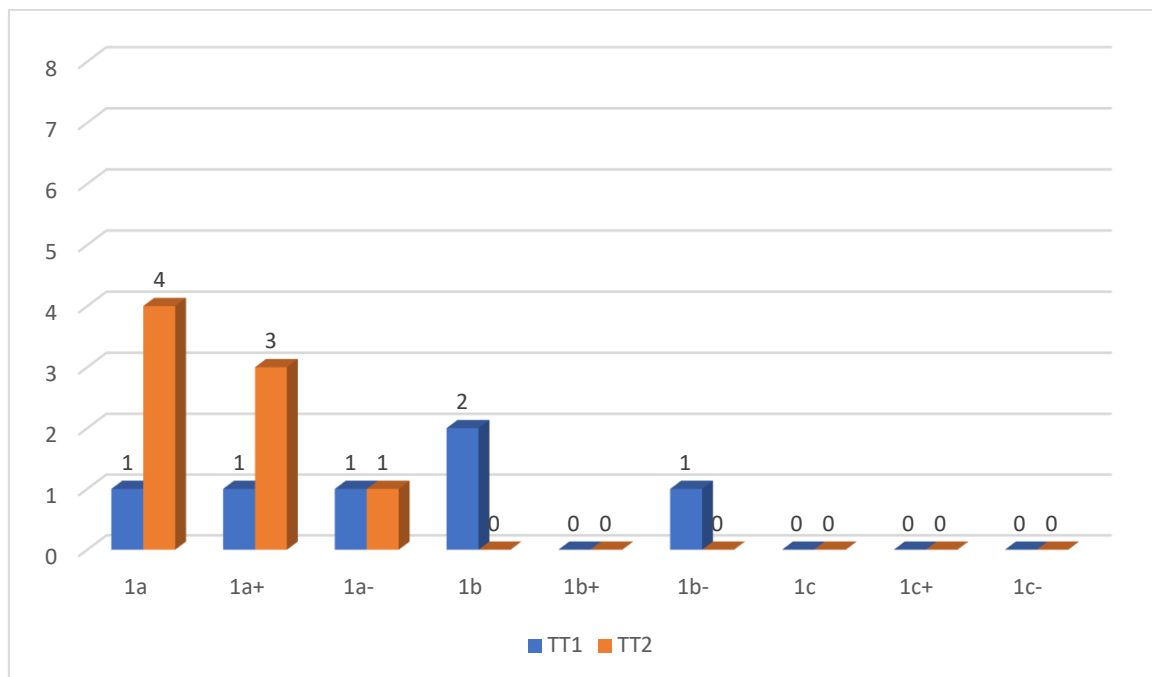
Graph 5.11. Distribution and frequency rates of the plant-related vehicles in ST1

As understood from the graph, a vehicle has been used for the same topic more than once. To give more details, the word “thorn,” metaphorically used to emphasize that Banford is a disturbing factor in the love relationship of Henry and March, constitutes the vehicle components of four different instances with a rate of 50%. On the other hand, the vehicles “roots” and “oak trees” under the title of *tree* with a rate of 25% are utilized to highlight the strength and endurance in their love relationship. Moreover, in this context, the vehicle “holly berries” applied to one sample to conceptualize “Henry’s face” uncovers the red color that reveals the similarity point between the topic and vehicle. Lastly, the word “seaweeds” used for a kind of plant underwater might metaphorically express the state of being unconscious and turning a blind eye to the truth in line with the context of the novella.



Graph 5.12. Distribution of translation procedures of HUMAN IS A PLANT

The graph above illustrates that, once again, the same metaphorical expression with the same root analogy has been reproduced in the TL except two instances. While Procedure 1 has been applied with the weight of %100 (n=8) in TT2, this rate is %75 (n=6) in TT1. In addition, the deletion procedure has been applied to the translation of two instances. These rates indicate that the two translators adhere to the principle of universality of conceptual metaphors. However, considering the sub-procedures of the most preferred Procedure 1, it is possible to say that the translators sometimes need to make some additions or changes to the original expression, provided that they do not change the original root analogy. The graph below illustrates the sub-procedures distribution of Procedure 1 in two TTs.



Graph 5.13. Distribution of Procedure 1 in HUMAN IS A PLANT

As seen in the graph above, TT1 has equally applied the four sub-procedures, 1a, 1a+, 1a-, and 1b-, to the translations of four instances. Moreover, while the three sub-procedures (1c, 1c+, 1c-) have not been preferred, the procedure of 1b- has been applied to the translations of two instances by the translator of TT1. In TT2, 8 instances listed under the HUMAN IS NATURE root analogy have been transferred to the TL through three different procedures. To give more details, half of them have been transferred to the TL by 1a. Furthermore, 1a+ has been utilized for translating three metaphorical expressions in TT2. Lastly, only one instance in each TT has been translated into Turkish with the procedure of the same expression and same root analogy with an omission (1a-).

#### 5.1.1.4. HUMAN IS A HUNT / HUNTER

The metaphors in this category include the concepts of love and sexual desire represented as a hunting experience. In other words, the relations between man and woman are conceptualized in terms of chasing and catching that one person performs on another considered as a prey. In this context, even though several studies (Aksan and Kantar, 2008; Çetinkaya Yıldız, Derin and Selçuklu, 2018; Quinn, 1987) examine love and sexual desire within the framework of conceptual metaphors, Maestre (2015, 2020) especially states that the studies that focus on the hunt as a source domain are insufficient in number, and, hence,



her article explores the source domain of the hunt in detail “considering not only animal hunting behaviour but also the more complex issue of human hunting” (91). The following table consists of 8 instances under the category of HUMAN IS A HUNT / HUNTER with their metaphoric components and Turkish translations in two TTs. The topic components of all instances below are a man and two women metaphorically visualized as a prey and hunt in an action of hunting that constitutes the vehicle components.

Table 5.4. Comparison of metaphorical expressions of HUMAN IS HUNT / HUNTER in *The Fox*

	ST1	Analysis	TT1	Procedure	TT2	Procedure
39.	Often he walked about the fields and along the hedges alone in the dark at night, <b>prowling with a queer instinct for the night</b> , and listening to the wild sounds. (109)	<b>Topic:</b> Henry <b>Vehicle:</b> prowling <b>Ground:</b> moving around quietly like a hunter	Ekseriya, gece içinde yalnız başına, <b>zulmetin verdiği tuhaf bir sevgi tabii</b> ile başıboş ve kulakları vahşi gürültülere dikilmiş halde tarlalarda, çitler boyunca <b>dolaşıyordu</b> . (50)	3	Akşam karanlığında çoğu zaman çayırarda ve çit kenarlarında dolanıyor, <b>geceye duyduğu tuhaf bir yatkınlıkla gezinerek</b> yabandaki seslere kulak kesiliyordu. (43)	3
40.	As he looked into the sky, <b>like a huntsman</b> (151)	<b>Topic:</b> Henry <b>Vehicle:</b> huntsman <b>Ground:</b> looking into the sky with sharp eyes	<b>Bir avcı gibi</b> semaya baktı (116)	1a	<b>Bir avcı gibi</b> gökyüzünü süzerken (100)	1a
41.	He was a <b>huntsman in spirit</b> . (105)	<b>Topic:</b> Henry <b>Vehicle:</b> huntsman <b>Ground:</b> struggling to make March his wife	<b>Ruhan avcıdır</b> . (42)	1a	Henry <b>özünde bir avcıydı</b> (36)	1a

42.	He would have to catch her <b>as you catch a deer or a woodcock when you go out shooting</b> . (104)	<b>Topic:</b> Henry <b>Vehicle:</b> catching March <b>Ground:</b> catching a deer or woodcock	Tabir caiz ise, onu bir <b>geyik, yahut bir çulluk gibi pusuya düşürüp yakalamağa</b> mecburdu. (40)	1a+	Ava çıktığında bir <b>geyiği veya çulluğu nasıl yakalarsa</b> , onu da öyle yakalaması gerekecekti. (36)	1a
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		<b>Ground:</b> being a hunter and a hunt				
43.	And it was as a young hunter that he wanted <b>to bring down March as his quarry</b> , to make her his wife (105).	<b>Topic:</b> March <b>Vehicle:</b> quarry <b>Ground:</b> being a prey for Henry	Aynı zamanda, kendine karı yapmak için <b>March'ı bir av gibi yenmek isteyen</b> genç bir avcıdır (42).	1a	Nitekim <b>March'ı bir av gibi indirmeyi</b> , onu karısı yapmayı genç avcı ruhuyla istiyordu (36)	1a
44.	He watched ( <i>Banford</i> ) with intense bright eyes, as he would watch <b>a wild goose he had shot</b> (152)	<b>Topic:</b> Banford <b>Vehicle:</b> a wild goose <b>Ground:</b> being a prey for Henry	Henry, gözetleyip üzerine ateş ettiği <b>bir yaban ördeğine bakar gibi</b> , canlı ve dikkatli gözlerle onu seyrediyordu. (118)	1b	Henry <b>az önce bir yabankazını vurmuş gibi</b> , dikkatle bakan ışıltılı gözlerle izliyordu (101)	1a+
45.	No, it is <b>a slow, subtle battle</b> (105).	<b>Topic:</b> the relationship between Henry and March <b>Vehicle:</b> battle <b>Ground:</b> including struggle	Hayır, bu da olmazdı; zira pek acemice bir <b>mücadele</b> olur ve dolayısıyla <b>her şeye son verilirdi</b> (41).	3	Hayır; <b>ağır, incelikli bir savaştı</b> bu. (36)	1a
46.	And it is <b>a battle never finished till your bullet goes home</b> (104).	<b>Topic:</b> the relationship between Henry and March <b>Vehicle:</b> battle <b>Ground:</b> including struggle	Hem de, <b>kurşunun tesirini yaptığı sırada neticelenen bir harptir</b> (41).	1b	Ve bu savaş, mermi <b>hedefini bulmadan asla sona ermez</b> (36).	1a

### Example 13:

**ST:** Often he walked about the fields and along the hedges alone in the dark at night, **prowl**ing with a queer instinct for the night, and listening to the wild sounds. (109)

**TT1:** Ekseriya, gece içinde yalnız başına, **zulmetin verdiği tuhaf bir sevkî tabîî** ile başıboş ve kulakları vahşî gürültülere dikilmiş halde tarlalarda, çitler boyunca **dolaşıyordu**. (50)

**TT2:** Akşam karanlığında çoğu zaman çayırda ve çit kenarlarında dolanıyor, **geceye duyduğu tuhaf bir yatkınlıkla gezinerek** yabandaki seslere kulak kesiliyordu. (43)

**Topic:** Henry

**Vehicle:** prowling

**Ground:** moving around quietly like a hunter

Above is an excerpt from the story that reveals Henry's characteristics. Henry's constant eye-following of March in the house and the fact that he always seeks an opportunity to propose to March, and finally, as the story progresses, he finds enough courage to persuade her to marry remind of the struggle between the hunt and the hunter. Considering the metaphorical expressions used by the author for depicting Henry and March, it is obvious that the author deliberately portrays Henry as a hunter and March as his prey. As understood in Example 13, Henry likes walking around especially at night. In this context, the word "prowling," which may come to mean "sinsice dolaşmak" in Turkish, can be thought of as an implicit use, describing the way how Henry behaves towards March, and how to uncover his hunter trait. Considering the Turkish translations of the instance in question, both translators prefer not to convey the implied meaning of the word "prowl" in ST to the TL. Through the words "dolaşıyordu" in TT1 and "gezinerek" in TT2, it is conveyed that the action only consists of wandering around aimlessly, unlike the implied meaning in ST. Therefore, the MAN IS A HUNTER root analogy in the specific level is not reproduced in TTs. The translation procedures in TT1 and TT2 are '3' since a non-metaphoric paraphrase is preferred by both translators.

#### **Example 14:**

**ST:** He was **a huntsman in spirit**, not a farmer, and not a soldier stuck in a regiment.  
(105)

**TT1:** O bir çiftçi, herhangi bir alaya mensup bir askerdir. Fakat **ruhan avcıdır**. (42)

**TT2:** Henry **özünde bir avcıydı**; bir çiftçi veya bir ordu birliğine tıklıp kalmış bir asker değil. (36)

**Topic:** Henry

**Vehicle:** huntsman

**Ground:** struggling to make March his wife

Example 14 includes an instance about Henry, who acts as a hunter towards March. The vehicle “hunter” transmits Henry’s struggle to make March his wife that forms the ground component; thus it generates the MAN IS A HUNTER root analogy. As seen in both TTs above, the metaphor has been translated identically into Turkish. While Hansoy has translated it as “ruhan avcıdır” using an exact equivalent of the expression in ST, Ertüzün has preferred to translate “in spirit” as “özünde” (“at heart” in English) into Turkish. The translators’ preferences have completely transmitted the implied meaning in ST to the TL. Therefore, the root analogy has been transferred into the TL without any addition or omission. Thus, the translation procedures in both TTs are ‘1a.’

#### **Example 15:**

**ST:** He watched (*Banford*) with intense bright eyes, as he would watch **a wild goose he had shot.** (152)

**TT1:** Henry, gözetleyip üzerine ateş ettiği **bir yaban ördeğine bakar gibi**, canlı ve dikkatli gözleriyle onu seyreliyordu. (118)

**TT2:** Henry az önce **bir yabankazını vurmuş gibi**, dikkatle bakan ışıltılı gözlerle izliyordu. (101)

**Topic:** Banford

**Vehicle:** a wild goose

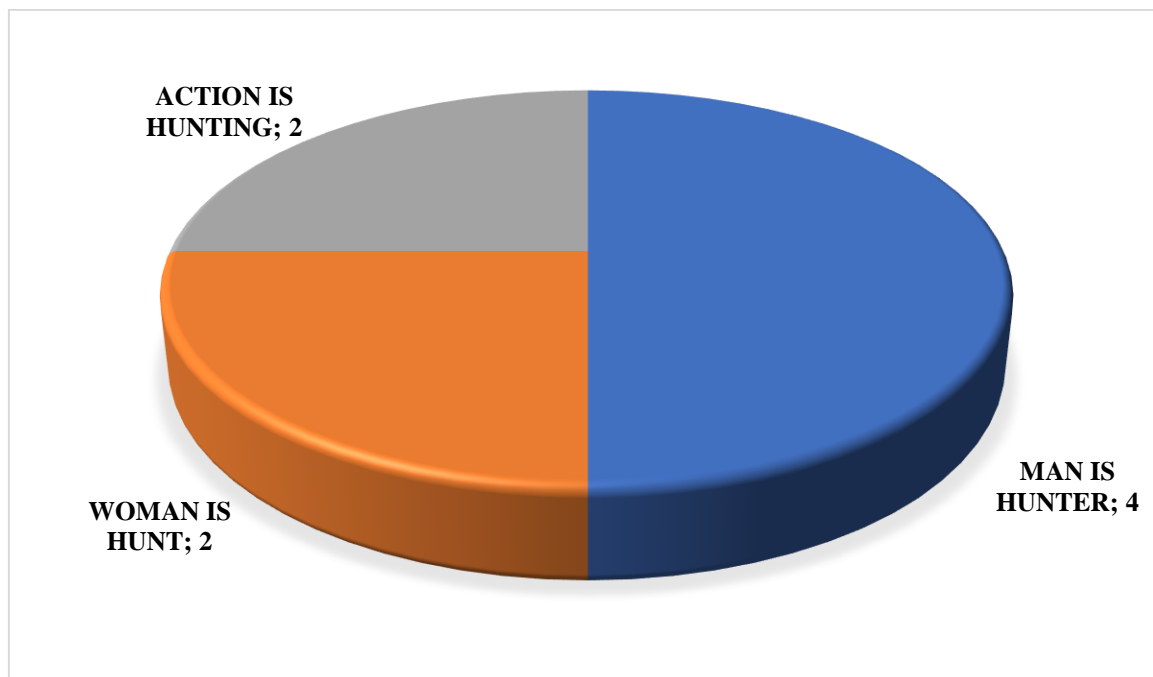
**Ground:** being a prey for Henry

When Henry, now in the barracks, receives a Dear John letter from March, he immediately asks his commander for permission to go to March’s farmhouse and speak to her. In the previous instances in the category of the HUMAN IS NATURE root analogy, Banford was conceptualized with a plant-oriented item ‘thorn’ between Henry and March, and he wants to remove this ‘thorn’ out of his life now, even though he does not know how it works. The

event turns strangely in Henry's favour. When he arrives at the farmhouse, he finds March trying to cut down the tree in the garden. Picking up the axe from March, Henry warns Banford to stand in a different place before he delivers a final blow to the nearly fallen tree. At that moment, he desperately wants her not to move since the tree would probably fall on the current place of Banford standing on the corner of the garden. Aware that Henry is very sneaky and malicious, Banford is sure that she will be safe by not doing what Henry says and does not move from her place. As Henry wishes, the tree falls, in the end, on Banford, and she dies. Standing by Banford's corpse and staring at her, Henry feels triumphant as if he had shot a prey. In line with this context, in Example 15, Banford is conceptualized with a wild goose, as a prey, and Henry is conceptualized with a hunter. These conceptualizations lead to the possible root analogies in a specific level: MAN IS A HUNTER and WOMAN IS A HUNT.

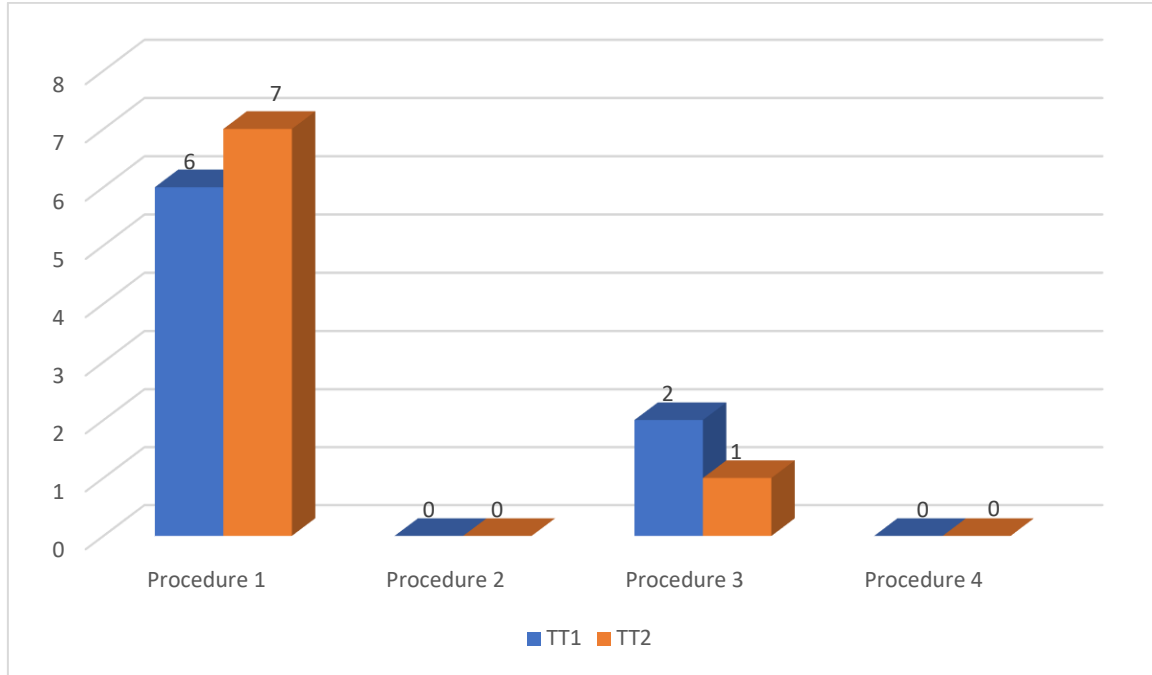
Considering the translators' preferences, the vehicle "a wild goose," which is a large water bird, has been translated as "yaban ördeği" by Hansoy, as "yabankazı" by Ertüzün. The English equivalent of a "yaban ördeği" is a mallard, a wild duck. Since a goose is larger than a mallard, it can be stated that Hansoy prefers to translate the metaphor through a different expression but within the same root analogy that overlaps with Procedure 1b. On the other hand, Ertüzün reproduces the original vehicle in TT2 with the word "yabankazı" and transfers the metaphorical expression as "az önce bir yabankazını vurmuş gibi" ("as if he had just shot a wild goose" in English) into Turkish. Therefore, he uses the procedure of the same expression with an addition, preserving the root analogy in TT2 since he adds the phrase "az önce" ("just" in English) to the metaphorical expression. In line with these explanations about Example 15, the HUMAN IS A HUNT / HUNTER root analogy in ST is reproduced in both TTs. The translation procedures are '1b' in TT1 and '1a+' in TT2.

Graph 5.14 shows that 8 instances listed in Table 5.4 can be collected in the titles of three different entailments in a specific level of the HUMAN IS A HUNT/ HUNTER root analogy.



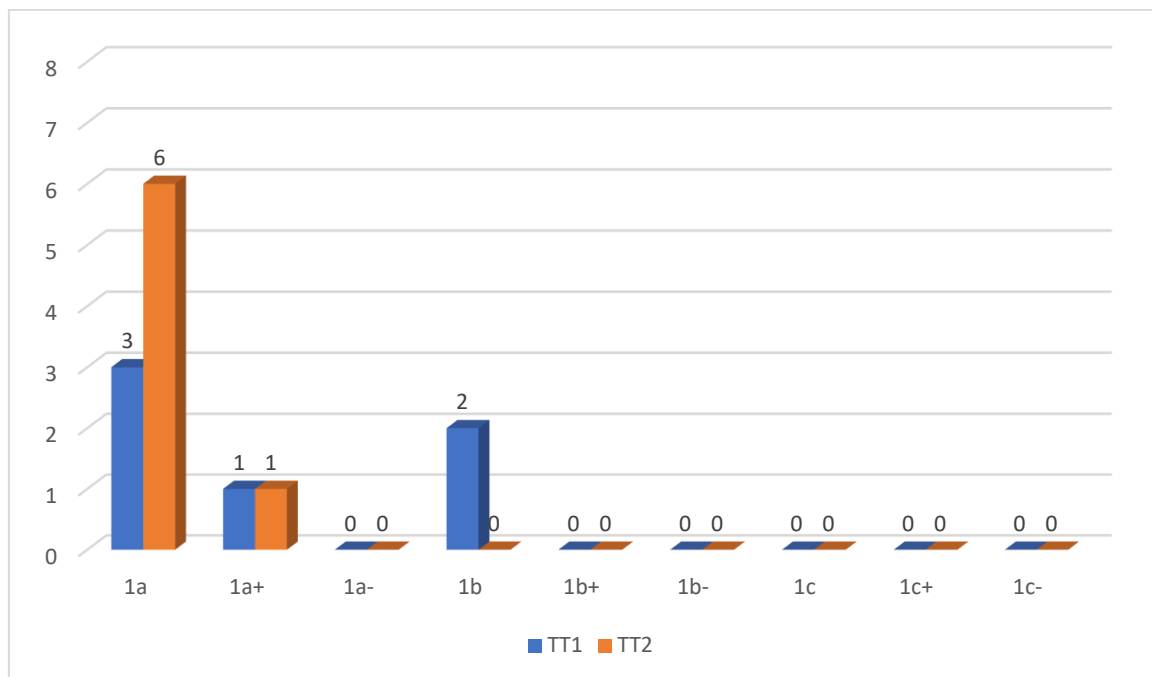
Graph 5.14. Distribution of the entailments of the HUMAN IS A HUNT/ HUNTER root analogy in ST1

As illustrated in Graph 5.14, Henry, who sees March as his prey and is portrayed as a hunter throughout the novella, is the topic component of 4 instances (Examples 39, 40, 41, 42) out of 8. This number refers to the data of the MAN IS HUNTER root analogy as an entailment of HUMAN IS A HUNTER and constitutes half of the total data. The other half can be classified into two more root analogies: WOMAN IS A HUNT (Example 43 and Example 44) referring to Banford and March, who are conceptualized in terms of a hunt by the author and ACTION IS HUNTING (Example 45 and Example 46) referring to Henry and March's attitudes, actions, and thoughts towards one another that shed light on their relationship, which has turned into a hunting action.



Graph 5.15. Distribution of translation procedures of HUMAN IS A HUNT / HUNTER

The graph above illustrates the distribution of the preferred procedures for the instances of the HUMAN IS A HUNT / HUNTER root analogy. As seen in the previous graphics, Procedure 1 is dominant in both TTs, while only two instances in TT1 and one in TT2 have been rendered into the TL with a non-metaphoric paraphrase. Procedure 3 applied for Example 38 by both translators is only utilized by the translator of TT1 in Example 44. Given the former example, it is probable that Henry is depicted metaphorically as a hunter via the word “prowling” which means to move around quietly, particularly when hunting. However, both translators bypass the metaphorical meaning in this expression and prefer to use Turkish verbs “gezinmek” in TT1 and “dolaşmak” in TT2, which can be considered Turkish equivalents of “wander” and carry no metaphorical meaning. In addition, the love chase between Henry and March has been conceptualized with a “battle” in Example 38, and the translator of TT1 contrarily renders it as “struggle,” which is a non-metaphorical word.



Graph 5.16. Distribution of Procedure 1 in HUMAN IS A HUNT / HUNTER

As seen in Graph 5.16, the dominant procedure among the sub-procedures is 1a in both TTs. In TT2, 6 instances have been transferred by reproducing the original expression without addition or omission in the TL, whereas a different expression has been preferred for the translation of the two samples in TT1, provided that the root analogy in ST is preserved in the TL. Both translators, who need an addition to the same expression with the same root analogy for only one sample, do not apply the remaining 6 sub-procedures (1a-, 1b+, 1b-, 1c, 1c+, 1c-) to any instances listed in this category.

#### 5.1.1.5. HUMAN BODY IS A MATERIAL/ OBJECT

The topic components of the metaphorical expressions in this category include human mouth, nose, eyes, face, and body as a whole, all of which generate a concrete target domain, HUMAN BODY and are conceptualized in terms of a material or object. This combination of the source and target domains reveals the ground component of the relevant instances between the topic-vehicle relations and usually defines the human body in terms of shape and colour. The following table consists of 6 instances of metaphors.



Table 5.5. Comparison of metaphorical expressions of HUMAN BODY IS A MATERIAL/ OBJECT in *The Fox*

	ST1	Analysis	TT1	Procedure	TT2	Procedure
47.	She primmed up her mouth tighter and tighter, puckering it <b>as if it were sewed</b> , in her effort to keep her will uppermost. (94)	<b>Topic:</b> March's mouth <b>Vehicle:</b> being sewed <b>Ground:</b> the act of puckering	<b>Dikiş dikerken, kumaş bastırır gibi, dudaklarını git gide sıkıyor;</b> gemi azıya alan iradesini zaptetmek için kendini çok zorlayordu. (23)	1b	Ağzını ciddiyetle sıkıkça sıkı ve iradesine hâkim olma gayretiyle <b>dudaklarını dikilmişçesine büzüştürdü.</b> (23)	1b+
48.	His brownish fair hair was long, and lay on his head <b>like a thick cap</b> , combed sideways. (109)	<b>Topic:</b> Henry's hair <b>Vehicle:</b> cap <b>Ground:</b> being thick	Çok uzun saçları, başında <b>bir kasket manzarası</b> arz ediyor (50)	1a-	Açık kahverengi saçları uzundu ve bir yana taranmış haliyle başında <b>kalın bir kep gibi</b> duruyordu. (43)	1a
49.	That long, long, <b>slender spoon of a nose!</b> (124)	<b>Topic:</b> Henry's nose <b>Vehicle:</b> spoon <b>Ground:</b> being long and round	<b>Kırılacak bir kaşık gibi</b> gayet nazik ve uzun burun (74)	1c+	<b>O kaşığa benzer</b> uzun, uzun, ince burun! (64)	1c
50.	A pointed light seemed to be on the boy's eyes, <b>penetrating like a neddle</b> (102)	<b>Topic:</b> Henry's eyes <b>Vehicle:</b> needle <b>Ground:</b> being disturbing and irresistible	Genç adamın gözlerinde ısıracı ve <b>bir burğu gibi delici</b> ışık vardı. (36)	1b	Oğlanın gözlerine sivri bir ışık saplanmıştı sanki ve <b>bir iğne gibi içine işliyordu.</b> (32)	1a
51.	He seemed as remote from her <b>as if his red face was a red chimney-pot on a cottage</b> across the fields (118)	<b>Topic:</b> Henry's face <b>Vehicle:</b> chimney-pot <b>Ground:</b> being red	<b>Bu kırmızı, sanki bir köy evinin damındaki ocak bacasının ağzı gibi</b> kendisinden o kadar uzak görünüyordu ki (64)	1a-	March'tan o kadar uzak görünüyordu ki çayırın ötesindeki <b>bir köy evinin kırmızı baca külâhından farkı yoktu kızıl suratının</b> (55)	1b
52.	See her leap a ditch, and run, run as if a house was on fire, just to get to <b>that creeping, dark little object</b> down there! (129)	<b>Topic:</b> Banford's body <b>Vehicle:</b> creeping, dark little object <b>Ground:</b> moving slowly and carefully	Bir çukura atlamasını, sanki evde yangın çıkmış gibi, olanca kuvvetle <b>bu yılan, bu küçücük siyah şeye</b> koşmasını görmek ne garip bir manzara idi! (82)	2	Bir arkın üstünden nasıl atlıyor, ocağına ateş düşmüş gibi nasıl koşuyordu; üstelik <b>sırf o kara, küçük, sürüngen şeye</b> kavuşmak için! (70)	2

**Example 16:**

**ST:** She primmed up her mouth tighter and tighter, puckering it **as if it were sewed**, in her effort to keep her will uppermost. (94)

**TT1:** Dikiş dikerken, kumaş bastırır gibi, dudaklarını git gide sıkıyor; gemi azıya alan iradesini zaptetmek için kendini çok zorlayordu. (23)

**TT2:** Ağzını ciddiyle sıkıkça sıkı ve iradesine hâkim olma gayretiyle **dudaklarını dikilmişçesine büzüştürdü.** (23)

**Topic:** March's mouth

**Vehicle:** being sewed

**Ground:** the act of puckering

Example 16 conceptualizes a part of the human body “mouth” using a lexical item “sew” possibly classified under the source domain MATERIAL or OBJECT. After meeting Henry, the emotional changes in March can be observed outside her body. One evening, while the two girls are sitting and relaxing after a tiring day by the fire, they suddenly hear the footsteps at the back door. March grabs a gun from a corner and points it at Henry standing at the door, a young soldier with a gun on his shoulder. He asks the girls if his grandfather lives there. Banford and March have been living in the farmhouse for three years, and they know that the former owner of the house was an old man. Thus, it does not take long for them to figure out that the young soldier is that man's grandson. They invite him to come in. Henry's facial expression, hair, skin colour, eyes, and much more remind March of the fox. It is almost as if the fox was in the house now. Having prepared a meal in the kitchen, March hears Henry's soft voice coming from the sitting room. Under the influence of the young and strange man, March forces herself not to reveal her sudden feelings towards Henry.

Considering the above example, it can be understood that the shape of March's mouth is implicitly likened to cloth with the verb “sew,” which means to join two pieces of clothes together with a needle. The topic component “March's mouth” has been rendered as “her lips” into Turkish in both TTs. The metaphorical expression “as if it were sewed” has been translated as “dikiş dikerken kumaş bastırır gibi” into TT1, which means “as if pressing the cloth while sewing” in English. On the other hand, the same expression has been translated as “dudaklarını dikilmişçesine büzüştürdü” in TT2, which means “she pursed her lips as if they were sewed” in English. The phrase “her lips” was added to the part that starts with “as

if’ in TT2, even though the topic “her mouth” was translated at the beginning of the sentence that can be considered an addition to the original metaphoric expression. Therefore, both translators have utilized the different expressions within the same root analogy. In line with this conceptual perspective, the translation procedures are ‘1b’ in TT1 and ‘1b+’ in TT2.

### Example 17:

**ST:** That long, long, slender **spoon of a nose!** (124)

**TT1:** Kırılacak bir kaşık gibi gayet nazik ve uzun burun (74)

**TT2:** O kaşığa benzer uzun, uzun, ince burun! (64)

**Topic:** Henry’s nose

**Vehicle:** spoon

**Ground:** being long and round

Example 17 indicates a metaphor utilized for the shape of Henry’s nose. The vehicle component is a “spoon,” an object with a round, hollow part and a long handle used for eating food. The aforementioned features of the spoon have been used to conceptualize a human body part, a nose. Hansoy and Ertüzün have converted the original metaphor into a simile by using the Turkish comparison markers “gibi” and “benzer” in TTs. Unlike TT2, extra information about the similarity feature between spoon and nose is added to the TT1 with the phrase, “like a spoon to break.” Therefore, the translation procedure in TT1 is 1c+, while it is ‘1c’ in TT2.

### Example 18:

**ST:** A pointed light seemed to be on the boy’s eyes, penetrating **like a needle** (102)

**TT1:** Genç adamın gözlerinde ısıricı ve **bir burgu gibi** delici ışık vardı. (36)

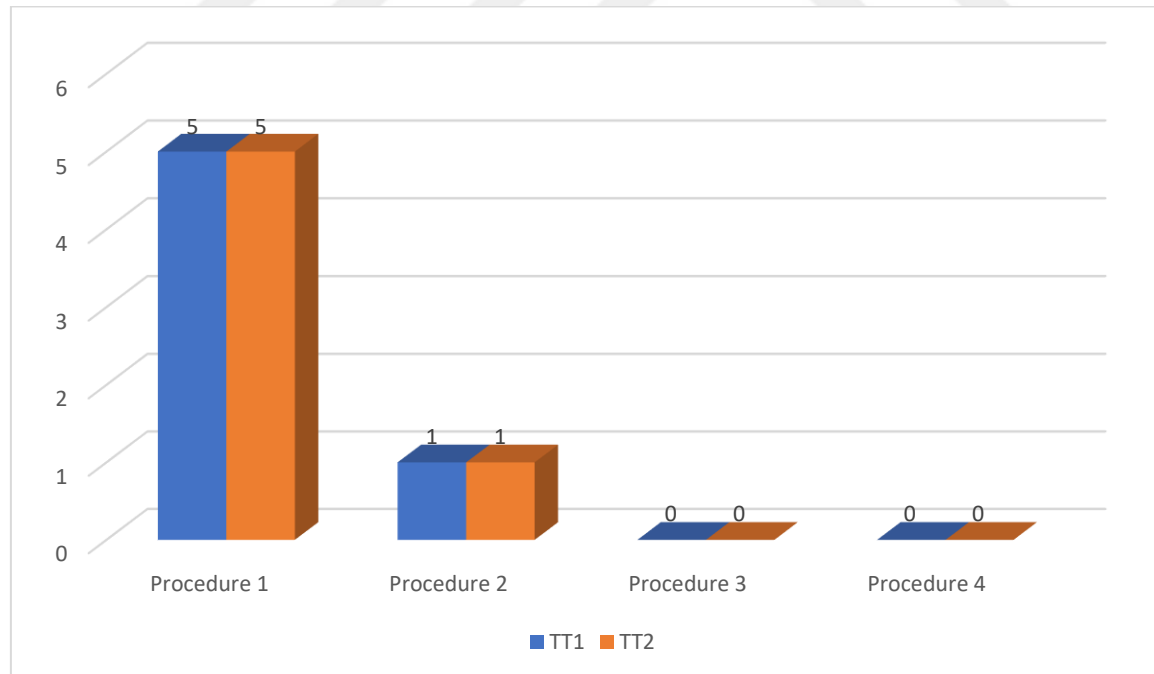
**TT2:** Oğlanın gözlerine sivri bir ışık saplanmıştı sanki ve **bir iğne gibi** içine işliyordu.  
(32)

**Topic:** Henry's eyes

**Vehicle:** needle

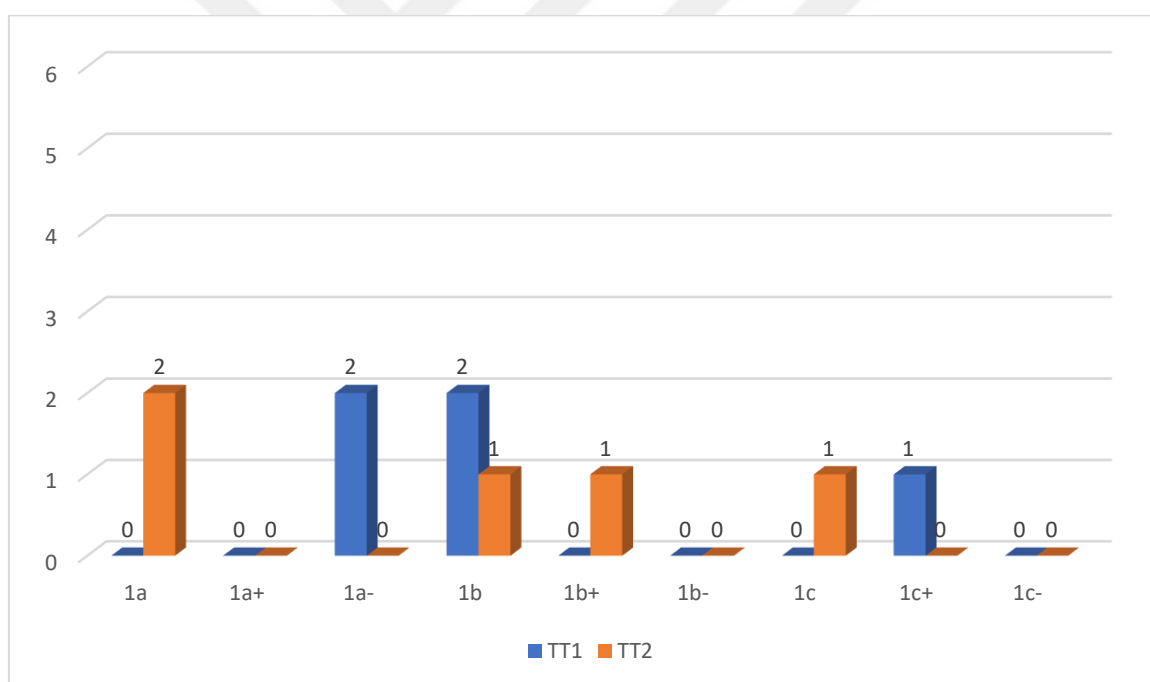
**Ground:** being disturbing and irresistible

Once again, Example 18 contains a metaphorical expression about Henry's physical appearance. His eyes are conceptualized by the vehicle, "needle," a thin and pointed piece of metal used to put in medicine. This vehicle uncovers an irresistible effect of Henry's gaze on March. In TT1, Hansoy preferred to translate the vehicle, "needle" as "burgu" which means "drill" in English, whereas Ertüzün reproduced the same vehicle in TT2. A different expression was used in TT1 in line with the same root analogy. For these reasons, the translation procedures are '1b' in TT1 and '1a' in TT2.



Graph 5.17. Distribution of translation procedures of HUMAN BODY IS A MATERIAL/ OBJECT

The graph above illustrates the distribution of procedures preferred for translating 6 instances, in which the human body is conceptualized with a material or object in two TTs. As supported by the graphics in the previous sections, Procedure 1 is the most preferred by the two translators. However, apart from the former graphs, this time, it is seen that Procedure 2 has been applied to only one sample (Example 52) in each TTs. The metaphor in Example 52, which conceptualizes a human body in terms of an object, has been translated with a different vehicle from the one in ST, hence, the root analogy has been changed with a new one HUMAN BODY IS AN ANIMAL in both TTs. In this category, Example 52 is the only instance, where the same translation procedure has been applied by both translators. All remaining 5 instances have been rendered into Turkish through Procedure 1 in both TTs. The graph below shows the distribution of sub-procedures of the most preferred Procedure 1 in TTs.



Graph 5.18. Distribution of Procedure 1 in HUMAN BODY IS A MATERIAL

As illustrated in Graph 5.18, contrary to the former graphics, the dominance of a single procedure is out of question. The three sub-procedures of Procedure 1 (1a+, 1b-, 1c-) has not been utilized in either TT. Thus it is observed that all instances that undergo Procedure 1 have been distributed into the six different sub-procedures. Regarding TT1, 2 instances of 5 have been rendered into the TL, using the same expression with an omission (Example 48 and Example 51), and 2 of them have been transferred using a different expression (Example

47 and Example 50). What is more, a metaphor implicitly given in ST has been made explicit to the target reader by means of a comparison marker plus addition (Example 49). Considering TT2, 2 instances out of 5 (Example 48 and Example 50) have been transferred similarly to the TL without an addition or omission, whereas the remaining 3 instances have been translated into Turkish with a different expression (Example 51), a different expression with an addition (Example 47), and converting the metaphor into a simile (Example 49).

### 5.1.2. Abstract Target Domains

In this section, the selected instances of metaphors from ST1, *The Fox*, will be separately listed in the categories of the relevant root analogies, and their Turkish translations will be comparatively analyzed within the scope of conceptual perspective. The classification in the present study has been organized by taking the concreteness and abstraction of the target domain into account, hence, the root analogies and their metaphorical expressions with more concrete concepts in the target domain was examined in the previous section. The following categories will analyze the instances of the root analogies with more abstract concepts in the target domain. In this context, 5 identified categories are EMOTION/ IDEA IS ANIMAL, EMOTION IS HEAT, UNAWARENESS/ UNCONSCIOUSNESS IS LOW, EMOTION IS MAGIC, and BAD EMOTION IS HURT. Afterward, the distributions of the preferred translation procedures of the data in each category will be presented in graphs and interpreted considering whether the root analogy in ST has been transferred to the TL, or not, and what changes, if any, have been made to the TL in both TTs.

#### 5.1.2.1. EMOTION/ IDEA IS ANIMAL

In this category, the EMOTION/ IDEA IS ANIMAL root analogy, which describes different emotions with animals or animal-specific concepts, will be listed with their two Turkish translations. Then, the distribution of the preferred translation procedures and sub-procedures will be graphically illustrated and analyzed in detail. The data presented in the following table demonstrates the emotions and feelings of Henry, March, and Banford, the three characters in the novella, *The Fox*, such as shame, doubt, hatred, wonder, anger, sadness, untrustworthiness, jealousy, cunningness, and being in control conceptualized with animals such as dog, monkey, hare, horse, and cat. In other words, the emotions and ideas, which generate the abstract target domain with the title of EMOTION / IDEA in a generic-

level, are conceptualized with the animal concepts in the source domain. Given the instances in this category, it has been observed that the animal concepts used as the vehicle components mostly uncover negative emotions or thoughts underlying the character's outer appearance. As an exception to negative emotions, it can be stated that the vehicle "bird" refers to positive emotion in Example 56, in which Banford is represented with a sense of wonder. In short, the following table consists of 10 instances that generate the EMOTION/ IDEA IS ANIMAL root analogy.

Table 5.6. Comparison of metaphorical expressions of EMOTION/ IDEA IS ANIMAL in *The Fox*

	ST1	Analysis	TT1	Procedure	TT2	Procedure
53.	'Is it because I'm <b>like the fox</b> ?' (114)	<b>Topic:</b> Henry <b>Vehicle:</b> fox <b>Ground:</b> being cunning and sneaky	- Çünkü ben bir <b>tilkiyim...</b> (58)	1a-	<b>Tilkiye benzediğim</b> için mi? (50)	1a
54.	'I'm sure you don't really think I'm <b>like the fox</b> ,' he said, with the same softness and with a suggestion of laughter in his tone, a subtle mockery. (115)	<b>Topic:</b> Henry <b>Vehicle:</b> fox <b>Ground:</b> being cunning and sneaky	Sesinde aynı yumuşaklık ve için için güler gibi, devam etti: - Eminim ki, <b>benim hakikaten tilki olduğuma</b> inanmazsınız. (58)	1a-	"Benim gerçekten de <b>tilki gibi olduğumu</b> düşünmediğine eminim." Aynı yumuşaklıkla ve sesinde gülmenin imasıyla, ince bir alayla konuşuyordu. (51)	1a
55.	Oh, Nellie, he'll despise you, he'll despise you, <b>like the awful little beast</b> he is, if you give way to him. (120)	<b>Topic:</b> Henry <b>Vehicle:</b> awful little beast <b>Ground:</b> despising / feeling a strong dislike	Eğer dediklerine razı olursan, seni tahkir edecektir, Nellie. (68)	4	Ah, Nellie, boyun eğersen <b>o korkunç küçük canavar</b> seni aşağılayacak, seni aşağılayacak. (58)	2
56.	Banford, who loved nothing so much as gossip, and who was full of perky interest, <b>like a bird</b> (96)	<b>Topic:</b> Banford <b>Vehicle:</b> bird <b>Ground:</b> being full of perky interest, sense of wonder	Gevezelik etmekten başka hiçbir şey sevmiyen ve <b>bir küçük kuş gibi</b> hareket eden mütecessis Banford (25)	1a+	Dedikoduyu her şeyden çok seven ve <b>bir kuş gibi</b> havai ilgileri olan Banford (24)	1a
57.	Deep in himself he felt like <b>roaring</b> and <b>howling</b> and gnashing his teeth and breaking things. (144)	<b>Topic:</b> Henry's deep feelings <b>Vehicle:</b> roaring, howling <b>Ground:</b> expressing anger and strong sadness	Bütün varlığında kendini, <b>hırlayan kökreyen</b> , dişlerini gıcırdatan, herşeyi kırıp geçirmek isteyen <b>canavar bir mâhluk gibi</b> hissediyordu. (105)	2	Ta içinden <b>gürlüyor, uluyor</b> , dişlerini gıcırdatıyor ve kırıp döküyordu çünkü. (91)	1a-

58.	'Oh, goodness! cried March, blushing still more. 'I might be a pink monkey!' (133)	<b>Topic:</b> March's feelings <b>Vehicle:</b> pink monkey <b>Ground:</b> blushing, sense of shame	March daha çok kızarak yüksek sesle söylendi: - Allah, Allah! <b>Pembe renkte bir maymun gibi, bu kadar acayip miyim ben?</b> (88)	1c+	İyice kızaran March, "İlahi!" diye söylendi. " <b>Beni utandırıyorsun!</b> " (75)	3
59.	March was <b>suspicious as a hare</b> . (105)	<b>Topic:</b> March's feelings <b>Vehicle:</b> hare <b>Ground:</b> being suspicious, sense of doubt	March da bir <b>tavşan gibi</b> ürkekti. (42)	1b	March da bir <b>yaban tavşanı kadar şüpheliydi</b> . (37)	1a
60.	She <i>would</i> have <b>the reins of her own life</b> between her own hands. (157)	<b>Topic:</b> March's deep feelings <b>Vehicle:</b> the reins of her life <b>Ground:</b> being under control	<b>Kendi hayatının dizginlerini</b> eline alarak (126)	1a	<b>Hayatının dizginlerini</b> kendi ellerinde tutacaktı. (108)	1a-
61.	I'd no more trust him than I'd <b>trust a cat</b> not to steal. (120)	<b>Topic:</b> Henry <b>Vehicle:</b> cat <b>Ground:</b> being insecure and untrustworthy	Ben ona <b>bir kedi kadar bile</b> itimat gösteremem. <b>Çünkü kendi, ne suretle olursa olsun, behemehal hırsızlık eder.</b> (68)	1a+	<b>Bir kediye nasıl bir şey emanet edemezsen</b> ona da güvenemezsin. (58)	1b
62.	Henry ... whose face seemed wider, more chubbed and <b>cat-like with unalterable obstinacy</b> (135)	<b>Topic:</b> Henry's face <b>Vehicle:</b> cat <b>Ground:</b> being obstinate	daha genişliyen, daha çok şişen, <b>tıpkı bir kedinin yüzüne benziyen</b> çehresile daha inatçı bir hal alan Henry (91)	1a+	yüzü sanki daha bir genişlemiş ve tombullaşmış, <b>kedilerin katı inatçılığına bürünmüş</b> görünen Henry (77)	1a+

### Example 19:

**ST:** 'Is it because I'm **like the fox?**' (114)

**TT1:** - Çünkü ben bir **tilkiyim**... (58)

**TT2:** Tilkiye **benzediğim** için mi? (50)

**Topic:** Henry

**Vehicle:** fox

**Ground:** being cunning and sneaky



The example above reveals the two abstract concepts, cunning, and sneakiness through the vehicle “fox” and generates the EMOTION/ IDEA IS ANIMAL roof analogy, conceptually describing emotion in terms of an animal-oriented term. From the beginning of the story, March has kept watching in the garden every night to find and kill the fox that haunts Banford and March’s farmhouse. Finally, one night, when the fox comes into the garden, she meets the fox’s eyes, but she cannot kill it because she is very impressed with its gaze. As the story progresses, the fox’s mocking smile and gaze are likened to Henry’s attitudes toward March. In the above example extracted from the dialogue between Henry and March, she explains that she likens him to the fox haunting their garden, and Henry is surprised by her words. Considering the translators’ preferences, it is obviously understood that the metaphorical expression has been translated differently by two translators. The phrase “like the fox” is translated as “tilkiyim” into Turkish in TT1. Therefore, not only the comparison marker ‘like’, but also the auxiliary verb “Is it” are omitted from TT1, even though the same root analogy is reproduced in both TTs. On the other hand, the auxiliary verb and the comparison marker ‘like’ have been translated into Turkish in TT2. While the translation procedure is ‘1a-’ in TT1, it is ‘1a’ in TT2.

#### **Example 20:**

**ST:** ‘Oh, goodness! cried March, blushing still more. ‘I might be **a pink monkey!**’ (133)

**TT1:** March daha çok kızarak yüksek sesle söylendi:

- Allah, Allah! **Pembe renkte bir maymun gibi, bu kadar acayip miyim ben?** (88)

**TT2:** İyice kızaran March, “İlahi!” diye söylendi. “**Beni utandırıyorusun!**” (75)

**Topic:** March’s feelings

**Vehicle:** pink monkey

**Ground:** sense of shame

Example 20 presents a metaphor that uncovers the embarrassment of March, who hears Henry’s compliment on her dress with the vehicle of “a pink monkey.” Henry has always

seen March wearing overalls as working on the farm. One evening, when he comes to the living room for tea and sees her in a silky dress that makes her look feminine, he cannot hide his surprise and then expresses that he likes her dress. Within the scope of this context, the author's intention in using the word "monkey" and "pink" in this instance can be thought of as a result of March's "blushing" mentioned in the previous sentence. Moreover, March is probably ashamed of Henry's words. Therefore, the metaphor in hand reveals March's feelings that generate the EMOTION/ IDEA IS ANIMAL root analogy. Regarding the translators' preferences, both translators have preferred different procedures during the translation process. The vehicle component has been translated with an addition of a Turkish comparison marker "gibi" in TT1; therefore, the metaphor has been converted into a simile. Accordingly, the same translator has preferred to add explication to the ground component with a question sentence "bu kadar acayip miyim ben?" On the other hand, Ertüzün does not transfer the vehicle but transmits it via a non-metaphoric paraphrase to the TL. The implied meaning embedded in ST has been uncovered through Ertüzün's translation preference. Thus, the translation procedures are '1c+' and '3' in TT2.

#### Example 21:

**ST:** Deep in himself he felt like **roaring** and **howling** and gnashing his teeth and breaking things. (144)

**TT1:** Bütün varlığında kendini, **hırlayan kökreleyen**, dişlerini gıcırdatan, herşeyi kırıp geçirmek isteyen **canavar bir mâhluk gibi** hissediyordu. (105)

**TT2:** Ta içinden **gürlüyor, uluyor**, dişlerini gıcırdatıyor ve kırıp döküyordu çünkü. (91)

**Topic:** Henry's deep feelings

**Vehicle:** roaring, howling

**Ground:** expressing anger and strong sadness

As aforementioned in the instances listed in the HUMAN IS ANIMAL root analogy, the author gives Henry's concrete features, such as physical appearance, skin colour, or tone of

voice, through various animal concepts, especially the ones related to the fox. Yet, Example 21 uncovers Henry's deep feelings, namely abstract concepts in terms of an animal; hence, entails the EMOTION/ IDEA IS ANIMAL root analogy. Henry, who has just read March's Dear John letter, becomes extremely angry inside; nevertheless, he is intelligent enough not to give in to these thoughts and act wrong. The two words used in the above example, "roar" and "howl" can be considered animal terms, since the word "roar" defines a lion's loud and deep sound, and similarly, the word "howl" describes a dog or wolf's long and sad sound. Once again, the metaphorical expression has been differently translated by Hansoy and Ertüzün. Hansoy has translated "roaring and howling" as "hırlayan, kökreyen, ...canavar bir mâhluk gibi" into Turkish, which means "roaring and howling like a monstrous creature" in English. By so doing, it is possible to state that Henry's anger and sadness have been conceptualized in terms of a supernatural being. In other words, Hansoy's preference generates a new root analogy EMOTION/ IDEA IS A SUPERNATURAL BEING, since the Turkish word "canavar" describes an imaginary frightening creature. On the other hand, Ertüzün reproduces the same expression in the same way as it is in ST, without any addition or omission. Within this framework of the conceptual knowledge, the translation procedures are '2' in TT1 and '1a' in TT2.

#### **Example 22:**

**ST:** She *would* have **the reins of her own life** between her own hands. (157)

**TT1:** Kendi hayatının dizginlerini eline alarak (126)

**TT2:** Hayatının dizginlerini kendi ellerinde tutacaktı. (108)

**Topic:** March's deep feelings

**Vehicle:** the reins of her own life

**Ground:** being in control as with horses

Example 22 presents a metaphor instance, in which an animal-oriented vehicle "horse" is implicitly given with the word "rein," a long and thin material that helps people control and direct a horse. This vehicle probably presents March's lack of control over her own life, as

she has married Henry after Banford's death, and March begins to live under Henry's control, failing to find happiness as she wishes. The author attributes the reason for March's unhappiness to the state of unconsciousness and questioning life and conveys to the reader that March will be happy as long as she becomes unconscious. Throughout the novella, the state of unconsciousness is highlighted several times via the metaphor based on "sleep," which will be examined in detail under the category of the UNCONSCIOUSNESS IS LOW root analogy. It can be said that March takes control of her life if she wakes up and becomes conscious; however, she does not feel that power in herself and only prefers to surrender to Henry. Thus, the reins of March's life are between Henry's hands as long as she "*sleeps*." The above example conceptualizes March's will in life with an animal concept. The word "rein" has been transferred as "dizgin" to the TL, and both translators prefer the same translation procedure. As seen in the example above, the word "own" repeated twice in ST was used by Hansoy and Ertüzün once in their TTs; however, the omission has been utilized differently by the translators. While Hansoy has similarly translated the word "own" before the word "life" as in ST, but removed "own" before the word "hands;" Ertüzün omits it from the vehicle component. Additionally, both translators have reproduced the root analogy in their TTs, by transferring the word "rein" to Turkish. The shared translation procedure in TTs is '1a-.'

### Example 23:

**ST:** Oh, Nellie, he'll despise you, he'll despise you, **like the awful little beast** he is, if you give way to him. (120)

**TT1:** Eğer dediklerine razı olursan, seni tahkir edecektir, Nellie. (68)

**TT2:** Ah, Nellie, boyun eğersen **o korkunç küçük canavar** seni aşağılayacak, seni aşağılayacak. (58)

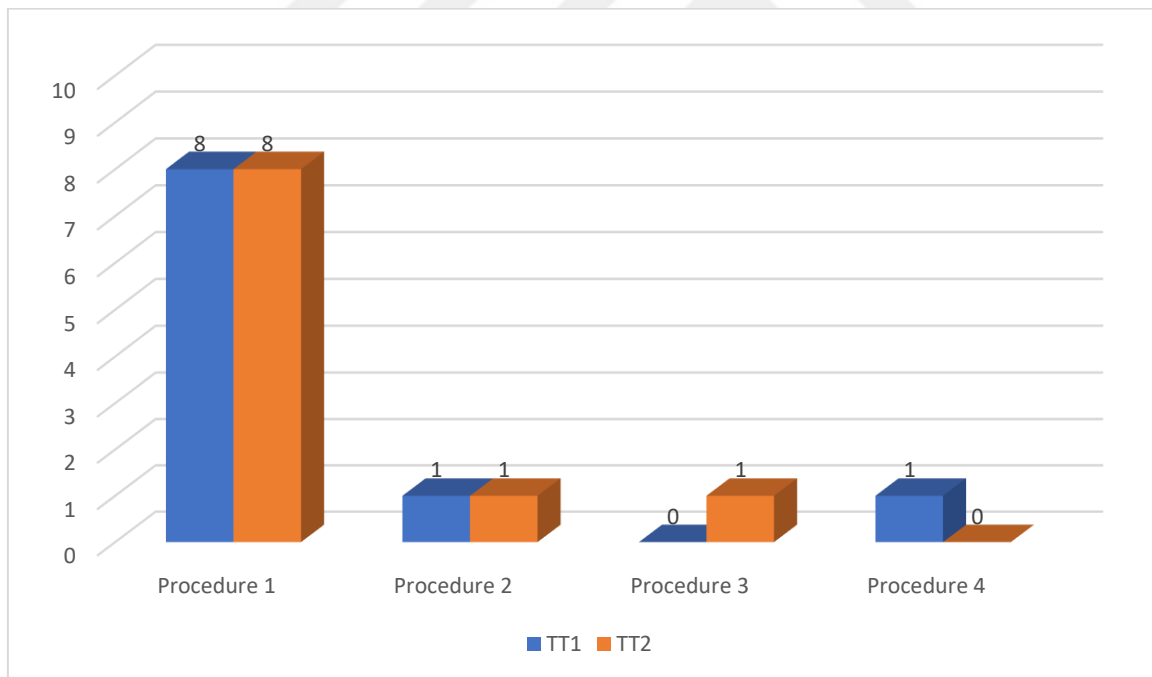
**Topic:** Henry

**Vehicle:** awful little beast

**Ground:** despising, a strong dislike

In Example 23, both translators have transferred the metaphorical expression through a different procedure. Banford tries hard to dissuade March from marriage, even though March accepts Henry's marriage proposal. She mentions that Henry is very selfish and sneaky, just pretending to look good for March. Accordingly, Henry's feeling of despising has been uncovered via the vehicle "awful little beast." In TT2, the word "beast" refers to a large and wild animal and has been rendered into Turkish as "canavar," which is a Turkish equivalent of the word "monster" in English and likely grouped in the source domain of supernatural being. Thus Ertüzün's preference has generated a new root analogy, EMOTION/ IDEA IS A SUPERNATURAL BEING, while the vehicle has been omitted from TT1 with no compensation for it. Thus, the translation procedures are '4' in TT1 and '2' in TT2.

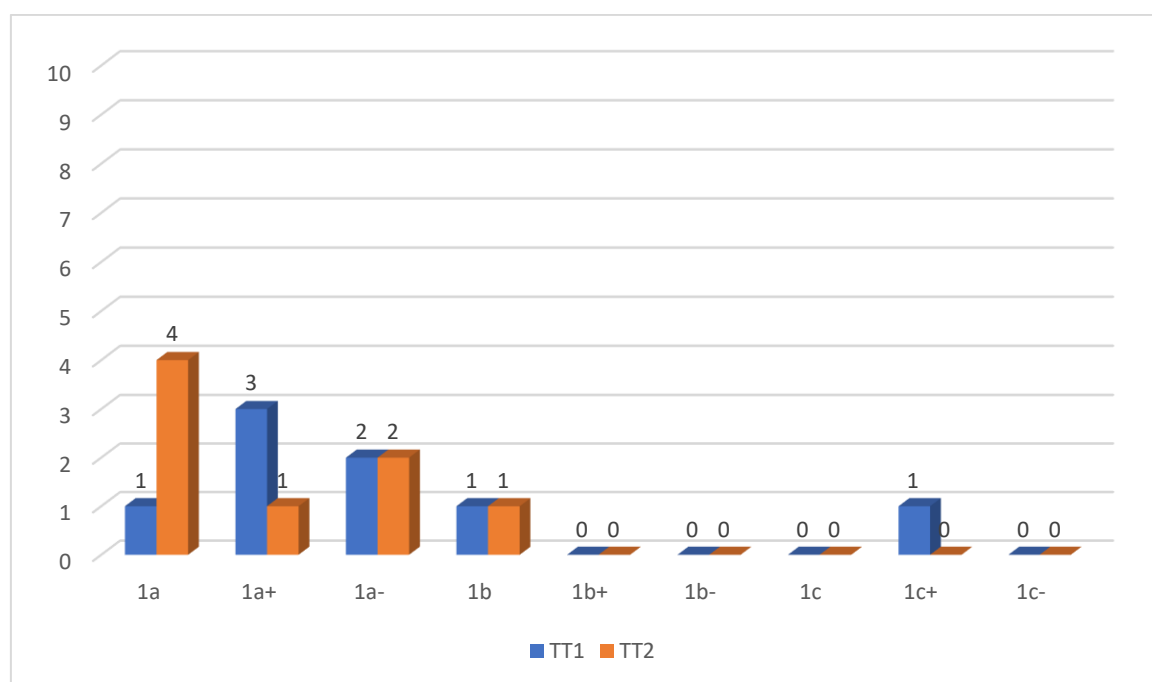
The following graph illustrates the distribution of procedures preferred by two translators in TTs for translating the metaphorical expressions listed in EMOTION/ IDEA IS ANIMAL root analogy.



Graph 5.19. Distribution of translation procedures of EMOTION/ IDEA IS ANIMAL

As illustrated in Graph 5.19, Procedure 1 has been applied to the same number of examples with a weight of 80% (n=8). Therefore, Procedure 1 is the most preferred in both TTs. Additionally, a non-metaphoric paraphrase is not found in the translation of any instances in TT1, while the deletion procedure has not been applied to TT2. Yet, Procedure 2,

replacement of the root analogy in ST with a new one, has been found once in each TT but applied to different samples. To give more details, the EMOTION/ IDEA IS ANIMAL root analogy has been replaced with EMOTION/ IDEA IS A SUPERNATURAL BEING in Example 55 and Example 57. The graph below shows the distribution of the most preferred procedure applied to 8 instances out of 10 in each TT.



Graph 5.20. Distribution of Procedure 1 in EMOTION/ IDEA IS ANIMAL

The graph above shows that 4 out of 9 sub-procedures have not been applied to no metaphorical expressions of EMOTION/ IDEA IS ANIMAL. Out of 5 sub-procedures of Procedure 1, 1a+ is the most preferred procedure for 3 instances out of 8 in TT1, while 4 of them have been identically translated into the TL through Procedure 1a in TT2. Additionally, only one example in each TT has been conveyed to the TL through Procedure 1b, and 2 examples in both TTs have been translated into Turkish utilizing the procedure of reproducing the same expression with an omission. Furthermore, an implicit metaphoric expression in ST has been conveyed to the TL for the translation of one example in TT1, using a comparison marker to make it more explicit and clear to the target reader.

### 5.1.2.2. EMOTION IS HEAT

This category consists of 10 instances which conceptualize emotions in terms of heat-oriented concepts. Lakoff (1987) and Kövecses (1988) have noted that one way to conceptualize emotions such as lust and sexual desire is through heat or fire in the English language. The metaphorical expressions in this category reveal March and Henry's feelings through the concepts such as "burn," "flame," and "spark." These concepts also form the vehicle components of the data. Given the metaphorical components, it is possible to say that the emotions with fire concepts vary; in other words, it is seen that the source domain HEAT uncovers the different ground components relating to the pleasure, excitement, lust, and anger emerging from its combination with the abstract target domain EMOTION.

Table 5.7. Comparison of metaphorical expressions of EMOTION IS HEAT in *The Fox*

	ST1	Analysis	TT1	Procedure	TT2	Procedure
63.	A smile like a cunning little flame came over his face, suddenly and involuntarily. (102)	<b>Topic:</b> Henry's smile <b>Vehicle:</b> flame <b>Ground:</b> showing pleasure as a result of being welcomed	Birdenbire, genç adamın çehresi üzerinden gayrı iradî olarak, küçük bir aleve benzeyen, hilekâr bir tebessüm belirdi. (36)	1a	Gencin yüzüne ansızın ve istem dışı olarak küçük, cingöz bir aleve benzer bir gülümseme oturdu. (32)	1a
64.	It seemed to her fine sparks came out of him. (106)	<b>Topic:</b> March's feelings towards Henry <b>Vehicle:</b> sparks <b>Ground:</b> being excited and lustful	March, ince kıvılcımların bu vücuttan sıçradığını hissediyordu. (43)	1a+	March'a incecik kıvılcımlar saçıyordu adeta. (38)	1a
65.	A great exultance leaped like fire over his limbs. (106)	<b>Topic:</b> Henry's excitement <b>Vehicle:</b> fire <b>Ground:</b> having lascivious changes in the body	Bütün vücudunu büyük bir zafer gururu kaplıyor (45)	4	Henry büyük bir coşkunun kollarına bacaklarına alev gibi hücum ettiğini duyumsadı. (39)	1a+
66.	March, who felt as if the fire had gone through her and scathed her (115)	<b>Topic:</b> March's feelings towards Henry <b>Vehicle:</b> the fire <b>Ground:</b> being controlled by a force, Henry; being weakened by him	Bütün vücudünün ateşle sarıldığını, âdeta helâk olduğunu hissedен March, (59)	1a+	Bir ateş içine girmiş ve onu kavuruyormuş gibi, ... hissedен March (51)	1a

67.	It seemed to <b>burn through her every fibre.</b> (115)	<b>Topic:</b> March's reaction to Henry's kiss <b>Vehicle:</b> burn through her every fibre <b>Ground:</b> causing lustful feelings	<b>Sentence Omitted</b>	<b>4</b>	March <b>tel tel tutuşmuştu</b> adeta. (51)	<b>1a</b>
68.	He sat silent, unconscious, with <b>all the blood burning in all his veins</b> , like fire in all the branches and twigs of him (140)	<b>Topic:</b> Henry's excitement <b>Vehicle:</b> all the blood burning in his veins <b>Ground:</b> causing lustful feelings	Delikanlı, varlığının her köşesine sirayet etmiş bir ateş içindeymiş gibi, <b>bütün damarlarındaki kanın kaynadığını hissederek</b> sessiz ve gayri şuuri bir vaziyette kaldı. (99)	<b>2</b>	Damarlarındaki kan alev almış gibi, <b>içinin tüm dal ve budakları yanıyormuş gibi</b> bilincini yitirmiş bir halde sessiz sessiz oturdu (85)	<b>1c</b>
69.	He sat silent, unconscious, with all the blood burning in all his veins, <b>like fire in all the branches and twigs of him</b> (140)	<b>Topic:</b> Henry's feelings <b>Vehicle:</b> fire in branches and twigs in a tree/ fire in a tree <b>Ground:</b> feeling lust in the most inaccessible and the smallest parts of the body	Delikanlı, <b>varlığının her köşesine sirayet etmiş bir ateş içindeymiş gibi</b> , bütün damarlarındaki kanın kaynadığını hissederek sessiz ve gayri şuuri bir vaziyette kaldı. (99)	<b>1b</b>	Damarlarındaki kan alev almış gibi, <b>içinin tüm dal ve budakları yanıyormuş gibi</b> bilincini yitirmiş bir halde sessiz sessiz oturdu (85)	<b>1a</b>
70.	His ruddy skin that was quite dull and yet which seemed to <b>burn with a curious heat of life</b> (109)	<b>Topic:</b> Henry's skin <b>Vehicle:</b> burn with a curious heat of life <b>Ground:</b> being full of desire	Gayet <b>garip bir hayat hararetile yanıyormuş gibi</b> görünen bu mat ten üzerindeki acayip parlaklığı (49)	<b>1a</b>	Aslında gayet mat olduğu halde <b>değişik bir hayat ateşiyle yanıyormuş izlenimi veren</b> al teni (43)	<b>1a</b>
71.	His hot, young face seemed to <b>flame</b> in the cold light (148)	<b>Topic:</b> Henry's face <b>Vehicle:</b> flame <b>Ground:</b> being very angry	Kızıl renkteki zinde yüzü, soğuk aydınlık içinde <b>alev alev yanıyormuş gibi</b> görünüyordu. (111)	<b>1a</b>	Ateşli genç yüzü, soğuk ışıktaki <b>alev almış gibi</b> görünüyordu. (96)	<b>1a</b>
72.	See her leap a ditch, and run, run <b>as if a house was on fire</b> , just to get to that creeping, dark little object down there! (129)	<b>Topic:</b> March running to Banford <b>Vehicle:</b> a house was on fire <b>Ground:</b> being in a hurry; showing excitement that is unnecessary or greater than the situation deserves	Bir çukura atlamasını, <b>sanki evde yangın çıkmış gibi</b> , olanca kuvvetile bu yılanı, bu küçük siyah şeye koşmasını görmek ne garip bir manzara idi! (82)	<b>1b</b>	Bir arkın üstünden nasıl atlıyor, <b>ocağına ateş düşmüş gibi</b> nasıl koşuyordu; üstelik sırf o kara, küçük, sürüngeşeye kavuşmak için! (70)	<b>2</b>



**Example 24:**

**ST:** A smile like a cunning little flame came over his face, suddenly and involuntarily. (102)

**TT1:** Birdenbire, genç adamın çehresi üzerinden gayrı iradî olarak, **küçük bir aleve benzeyen, hilekâr bir tebessüm** belirdi. (36)

**TT2:** Gencin yüzüne ansızın ve istem dışı olarak **küçük, cingöz bir aleve benzer bir gülümseme** oturdu. (32)

**Topic:** Henry's smile

**Vehicle:** flame

**Ground:** showing pleasure as a result of being welcomed

Example 24 is about Henry's sense of joy. When Banford says that Henry can stay with them until he returns to the barracks, he is overjoyed since he thinks that that is an opportunity to get closer to March. The vehicle component of the example in question is "flame," which means a stream of hot gas from something on fire, and shows Henry's pleasure as a result of being welcomed by Banford and March. As seen in TT1, a different word "hilekâr," which is close to "cunning" in meaning, was used to describe Henry's smile, thus it has been rendered as "a deceitful smile that looks like a little flame" into Turkish. In ST, the adjective "cunning" qualifies the "frame," not the "smile." Despite the slight differences between TTs, the implied meaning with the metaphor has been transferred to both TTs. In addition, the EMOTION IS HEAT root analogy was reproduced in TTs as the vehicle "frame" utilized for Henry's pleasure was not changed by the translators. While the translation procedure is '1b' in TT1, it is '1a' in TT2.

**Example 25:**

**ST:** A great exultance leaped **like fire** over his limbs. (106)

**TT1:** Bütün vücudunu büyük bir zafer gururu kaplıyor (45)

**TT2:** Henry büyük bir coşkunun kollarına bacaklarına **alev gibi** hücum ettiğini duyumsadı. (39)

**Topic:** Henry's feelings

**Vehicle:** fire

**Ground:** having lascivious changes in the body

Once again, Example 25 reveals the sensuality that Henry feels for March. Hansoy prefers not to translate the vehicle component but to translate the rest of the sentence as “büyük bir zafer gururu” into Turkish. As understood from the context, the vehicle “fire” uncovers Henry's lascivious changes in his body. Yet, Hansoy's translation preference has not transferred this feeling to TT1 but only conveyed to the target reader as a sense of “great exultance.” Given TT2, the phrase “over the limbs” has been translated as “kollarına bacaklarına” into Turkish; however, the word “limb” has an equivalent, *uzuv*, in Turkish. In addition, the word “duyumsadı,” which means “felt” in English, was added to TT2. Therefore, it is obvious that a more descriptive way has been preferred by Ertüzün. The translation procedure is ‘4’ in ‘TT1’; on the other hand, it is ‘1a+’ in TT2.

#### **Example 26:**

**ST:** He sat silent, unconscious, **with all the blood burning in all his veins**, like fire in all the branches and twigs of him (140)

**TT1:** Delikanlı, varlığının her köşesine sirayet etmiş bir ateş içindeymiş gibi, **bütün damarlarındaki kanın kaynadığını** hissederek sessiz ve gayri şuurî bir vaziyette kaldı. (99)

**TT2:** Damarlarındaki kan alev almış gibi, içinin tüm dal ve budakları yanıyormuş gibi bilincini yitirmiş bir halde sessiz sessiz oturdu (85)

**Topic:** Henry's excitement

**Vehicle:** blood burning in his veins

**Ground:** causing lustful feelings

The example above reveals Henry's lustful feelings after his physical intimacy with March. Relating to the metaphor translation, Hansoy has rendered "all the blood burning in all his veins" as "bütün damarlarındaki kanın kaynadığını" into the TL. The Turkish idiom "kanı kaynamak" may come to mean various meanings, one of which is to be sexually attracted to someone; however, it literally means "to boil blood." In other words, the word "burn" in ST has been changed to "boil" in TT1. In doing so, the translator of TT1 has replaced the source domain HEAT with another source domain HOT FLUID. Thus the original root analogy is replaced with EMOTION IS A HOT FLUID, which entails LUST IS A HOT FLUID since emotion refers to the lustful feelings of Henry in Example 26. In TT2, the comparison marker "gibi" is added to the metaphor to make it explicit to the target reader. Accordingly, the translation procedures are '2' in TT1; '1c' in TT2.

**Example 27:**

**ST:** His ruddy skin that was quite dull and yet which **seemed to burn with a curious heat of life** (109)

**TT1:** Gayet **garip bir hayat hararetile yanıyormuş gibi** görünen bu mat ten üzerindeki acayip parlaklığı (49)

**TT2:** Aslında gayet mat olduğu halde **değişik bir hayat ateşiyle yanıyormuş izlenimi veren** al teni (43)

**Topic:** Henry's skin

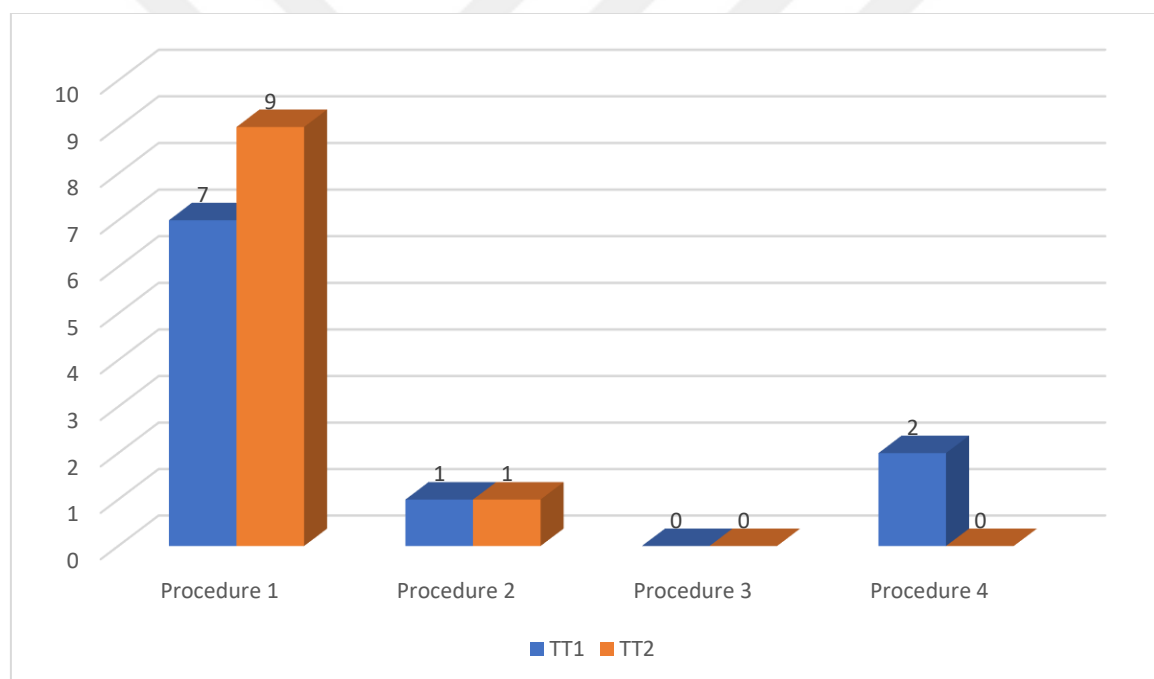
**Vehicle:** burning with a curious heat of life

**Ground:** being full of desire

Even though the topic component of the metaphor given in Example 27 is Henry's skin, the main point is his feelings towards March, such as excitement, lust, and desire, which are conceptualized in terms of the heat-oriented concepts. In this example, the verb "burn," a related word to the HEAT source domain, uncovers Henry's desirous feelings for March. As

seen in TTs, both translators have similarly translated the metaphorical expression into Turkish. To give more details, Hansoy has rendered the phrase “heat of life” as “hayat harareti” in Turkish, and Ertüzün has utilized “hayat ateşi” as the Turkish equivalent of the phrase in TT2. In addition, both translators have similarly transferred the comparison marker to the TL with the Turkish equivalences, “yanıyormuş gibi” and “yanıyormuş izlenimi veren,” respectively. Accordingly, the translation procedure for TT1 and TT2 is ‘1a.’

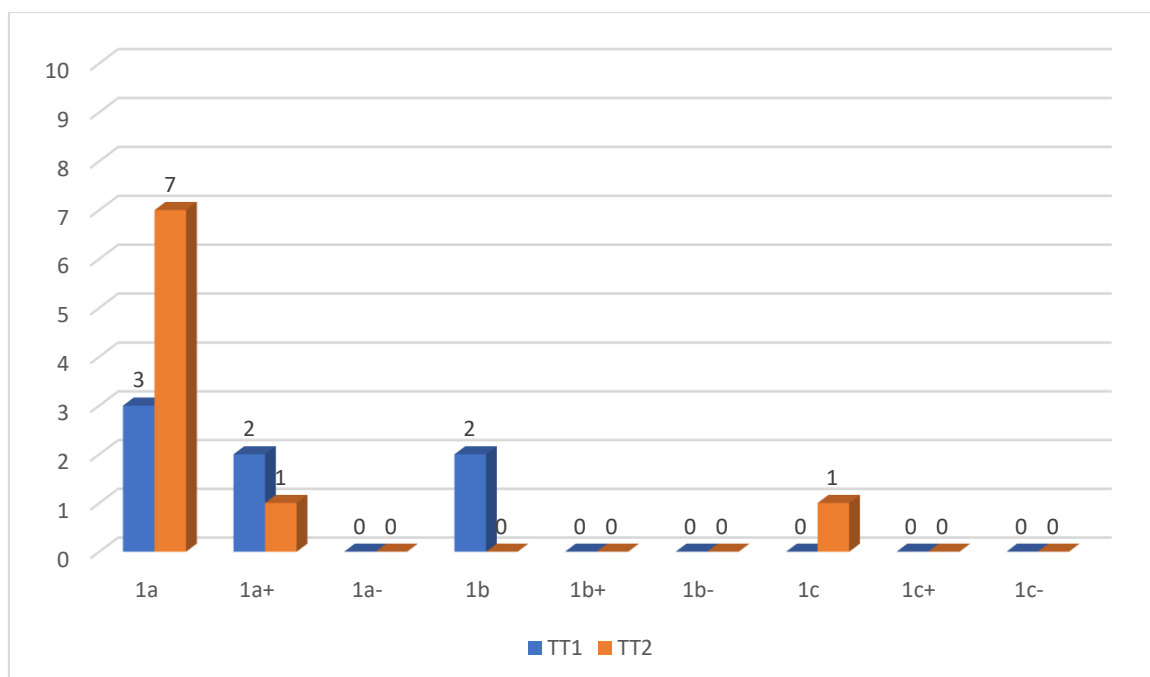
The following graph illustrates the distribution of the procedures between two TTs for the Turkish translations of the metaphorical expressions in terms of the relevant root analogy, in which different emotions in the target domain are conceptualized with the fire or heat-related vehicles.



Graph 5.21. Distribution of translation procedures of EMOTION IS HEAT

The graph above demonstrates that both translators dominantly reproduce the same expressions in TTs within the same root analogy for the translations of the metaphorical expressions based on the heat-oriented concepts. A non-metaphoric paraphrase has not been applied for the translation of any data, whereas, Procedure 2 has been applied to one instance in each TT (Example 68 in TT1 and Example 72 in TT2). In Example 68, the root analogy has been changed with a new root analogy EMOTION IS A HOT FLUID. In Example 72, even though the feeling of excitement is conceptualized with the fire concept in the source

domain, it has been changed with a different feeling, sadness, in TT2. In so doing, a new root analogy with a different target domain but still an abstract concept, SADNESS IS HEAT, has been produced by the translator's preference. Additionally, the deletion procedure has not been utilized in TT2; however, it has been used for translating two instances in TT1. The following graph illustrates the distribution of Procedure 1 preferred by two translators.



Graph 5.22. Distribution of Procedure 1 in EMOTION IS HEAT

As illustrated in Graph 5.22, once again, the first sub-procedure, 1a, is the most preferred in both TTs, but with different rates. In TT1, it has been applied to 3 instances out of the total number; thus it is understood that 43% (n=3) is identically transferred to the TL as in ST with no addition or omission, while this rate increases to 76% (n=7) in TT2. As understood from the rates, TT2 largely fulfils the principle of universality of the conceptual approach between languages.

### 5.1.2.3. UNAWARENESS/ UNCONSCIOUSNESS IS LOW

The metaphorical expressions listed in this category shed light on the changes in Henry and March's mood after they get married. The word "up" is associated with awareness, the word "down," on the other hand, denotes the state of being unconscious or asleep. Thus not only

the instances of the UNAWARENESS/ UNCONSCIOUSNESS IS LOW root analogy but also of the AWARENESS/ CONSCIOUSNESS IS HIGH root analogy will be listed and analyzed in this category. The general tendency of the selected examples is that being aware of the flow of life and reality is metaphorically conceptualized in terms of being above water or on the surface of the water; whereas unconsciousness is metaphorically conceptualized as being underwater or beneath the wave. Such metaphorical expressions are classified as *orientational metaphors* in the name of CONSCIOUSNESS IS UP / UNCONSCIOUSNESS IS DOWN in *Metaphors We Live By*. As Lakoff and Johnson (1980: 14) state, “most of them have to do with spatial orientation: up-down, front-back, deep-shallow, central-peripheral.” In this context, the following table presents 10 instances in total, of which the topic components consist of the deep thoughts and feelings of Henry and March especially after their marriage. What is intended to be revealed within the combination of Topic-Vehicle components is the confusion of emotions in the inner world of the characters and the state of consciousness and unconsciousness.

Table 5.8. Comparison of metaphorical expressions of UNCONSCIOUSNESS IS LOW in *The Fox*

	ST1	Analysis	TT1	Procedure	TT2	Procedure
73.	When the curious passion began to die down, he <b>seemed to come awake to the world.</b> (140)	<b>Topic:</b> Henry's feelings <b>Vehicle:</b> come awake to the world <b>Ground:</b> starting to be conscious	Garip ihtirası sükûnet buldukça <b>hakikî âleme karşı uyanmış gibi</b> görünüyordu. (99)	1a+	O tuhaf heyecan dinmeye başlayınca da <b>dünyaya uyanır gibi</b> oldu (85)	1a
74.	She had to be passive, to acquiesce, and <b>to be submerged</b> ... (154)	<b>Topic:</b> March <b>Vehicle:</b> to be submerged <b>Ground:</b> always being under water and unconscious	Kendini ... <b>aşağıya doğru bırakarak</b> pasif tarzda herşeye boyun iğcekti ki (122)	1b	Edilgin olması, razı gelmesi ve ... <b>onu kuşatmasına izin vermesi</b> gerekiyordu (104)	2
75.	She had to be passive, to acquiesce, ... <b>under the surface of love</b> (154)	<b>Topic:</b> March's feelings <b>Vehicle:</b> under the surface of love <b>Ground:</b> being unconscious and beyond what is obvious	Kendini <b>aşkın sathından</b> ... pasif tarzda herşeye boyun iğcekti ki (122)	3	Edilgin olması, razı gelmesi ve <b>sevgi deryasının</b> ... (104)	3

76.	But while they lived, <b>always submerged,</b> always beneath the wave. (154)	<b>Topic:</b> March and Henry <b>Vehicle:</b> always submerged <b>Ground:</b> being unconscious	Yaşadıkları zaman zarfında, daima dalgaların altında kalırlar. (122)	4	Fakat şu an madem sağlardı, <b>hep suyla kuşatılmış olarak,</b> daima dalganın altında kalmalıydı. (104)	2
77.	<b>Beneath the wave</b> they might have powerful roots, stronger than iron (154)	<b>Topic:</b> March and Henry <b>Vehicle:</b> beneath the wave <b>Ground:</b> being under water and unconscious	Onların <b>su altında</b> salâbetli ve demirden daha kuvvetli kökleri bulunabilir (122).	1b	<b>Dalğanın altındayken</b> kökleri demirden daha sağlam olabilirdi (104).	1a
78.	He wanted her to give herself without defences, <b>to sink and become submerged in him.</b> (157)	<b>Topic:</b> March <b>Vehicle:</b> to sink and become submerged <b>Ground:</b> being unconscious and complying with Henry's wishes	Kendisinin müdafaasız olarak teslimini, <b>daima kendi arzularına râm olmasını</b> istiyordu. (126)	3	O March'ın kendini savunmasızca ona vermesini, <b>batıp içine gömülmesini</b> istiyordu. (108)	1a
79.	'Jill!' she cried in a frantic tone, <b>like someone just coming awake</b> (136)	<b>Topic:</b> March <b>Vehicle:</b> coming awake <b>Ground:</b> being conscious	<b>... uyanan bir kimse gibi:</b> -Jill diye haykırarak... (93)	1a-	<b>Yeni uyanan biri gibi</b> telaşlı bir sesle, "Jill! diye bağırdı. (79)	1a
80.	She was so tired, so tired, like a child that wants to go to sleep, but which fights against sleep <b>as if sleep were death.</b> (157)	<b>Topic:</b> March's sleep <b>Vehicle:</b> death <b>Ground:</b> being unconscious	March, uyumağa ihtiyacı olan bir çocuk gibi, <b>uyumakla öleceğini sanarak</b> uyku ile mücadele eden bir insan gibi, çok yorgun ve bitkin bir halde idi. (126)	3	March uyumak isteyen ama <b>ucunda ölüm varmış gibi</b> uykuya direnen bir çocuk kadar yorgun, o kadar yorgundu. (108)	1a+
81.	There in the shadow of her corner she gave herself up to a warm, relaxed peace, <b>almost like sleep,</b> accepting the spell that was on her. (98)	<b>Topic:</b> March's feelings <b>Vehicle:</b> sleep <b>Ground:</b> being unconscious	Bulunduğu köşenin karanlığı içinde, kendini, sıcak, <b>hemen hemen uykuyu andıran</b> rahavetli bir huzur ve sükûna bırakıyor; onun sihrine tutuluyordu. (29)	1a	Köşedeki gölgesinde gevşeyip kendini rahatlığın <b>neredeyse uykuya benzer</b> sıcaklığına bıraktı, kendisine yapılan büyüü kabullendi. (27)	1a
82.	She pursed her mouth as if in pain, <b>as if asleep too.</b> (101)	<b>Topic:</b> March's feelings <b>Vehicle:</b> asleep <b>Ground:</b> being unconscious	Sanki istirap çekiyormuş, <b>sanki uyuyormuş gibi</b> ağzını kapadı. (35)	1a	Bir sancı saplanmış ama aynı zamanda <b>uykudaymış gibi</b> dudaklarını büzüştürdü. (32)	1a

**Example 28:**

**ST:** She had to be passive, to acquiesce, and **to be submerged** ... (154)

**TT1:** Kendini ... **aşağıya doğru bırakarak** pasif tarzda herşeye boyun eğecekti ki (122)

**TT2:** Edilgin olması, razı gelmesi ve ... **onu kuşatmasına izin vermesi** gerekiyordu (104)

**Topic:** March

**Vehicle:** to be submerged

**Ground:** always being under water and unconscious

The translator of TT1 has rendered the phrase “to be submerged” as “aşağıya doğru bırakmak” into Turkish, which may come to mean “letting herself down” within this context. Yet, the vehicle of the metaphor means going below the surface of the water. It is possibly understood from Hansoy’s translation that what is implied by the usage of the phrase “to be submerged” in ST has been largely conveyed by the word “aşağıya” in TT1. Thus he prefers to translate the metaphor within the same root analogy but with a different expression. On the other hand, Ertüzün has rendered the vehicle as “onu kuşatmasına izin vermesi” (“to let him surround her” in English) into Turkish. Considering the context where the metaphor emerges, the phrase “onu kuşatmasına” connotes the image of a prisoner. In other words, Ertüzün’s translation preference portrays March as a prisoner captured by Henry, particularly after marriage; therefore it has changed the original root analogy UNCONSCIOUSNESS IS LOW with a new one UNCONSCIOUSNESS IS CAPTURE in TT2. In line with the translators’ preferences, the procedures are ‘1b’ in TT1 and ‘2’ in TT2.

**Example 29:**

**ST:** But while they lived, **always submerged**, always beneath the wave. (154)

**TT1:** Yaşadıkları zaman zarfında, daima dalgaların altında kalırlar. (122)



**TT2:** Fakat şu an madem sağlardı, **hep suyla kuşatılmış olarak**, daima dalganın altında kalmalıydı. (104)

**Topic:** March and Henry

**Vehicle:** always submerged as in seaweeds

**Ground:** being unconscious

Banford, the disturbing figure in March's love affairs with Henry, is now dead, and March has no qualms about marrying him. However, neither Henry nor March can find what they seek in marriage. At the end of the novella, the dead-end they have come to is described with a range of metaphors revealing that March does not love Henry from the heart but gets married against her will. Her marriage puts an end to her freedom and will. The metaphors in Examples 28 and 29, which conceptualize being unconscious in terms of being underwater, reveal that March and Henry will be stronger under the water as long as they turn a blind eye to the truth. Considering the translators' preferences, it is clear that both translators prefer different procedures. Hansoy deletes the phrase "always submerged" in TT1 but Ertüzün converts the vehicle "submerged" into "surrounded by water" in TT2. He adds the word "water" as a gloss to the translation to make it more explicit to the target reader. The translation procedures are '4' in TT1 and '1b+' in TT2.

**Example 30:**

**ST:** 'Jill!' she cried in a frantic tone, **like someone just coming awake** (136)

**TT1:** ... **uyanana bir kimse gibi**: -Jill diye haykırarak... (93)

**TT2:** **Yeni uyanana biri gibi** telaşlı bir sesle, "Jill! diye bağırdı. (79)

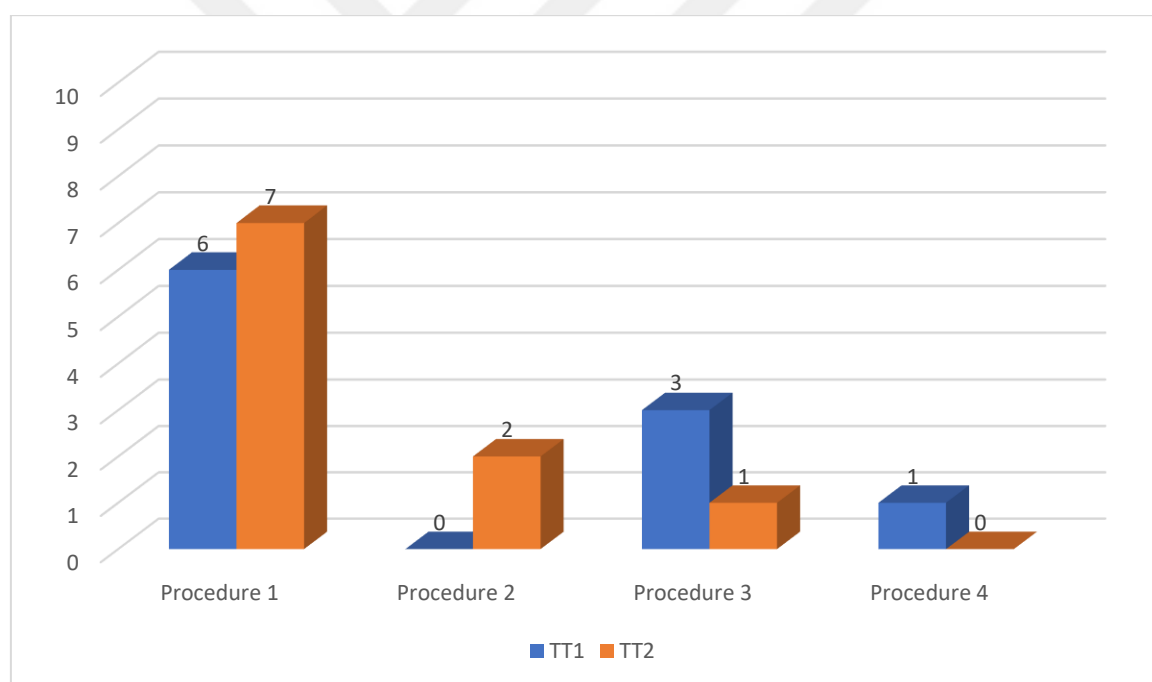
**Topic:** March

**Vehicle:** coming awake

**Ground:** being conscious

The example above includes a metaphorical expression of the root analogy, CONSCIOUSNESS IS HIGH, with a comparison marker “like” with a lexical item “coming awake.” Feeling like a prisoner next to Henry and unable to act of her own free will, March walks away from Henry, and as soon as she sees Banford she becomes aware of real life. Accordingly, Henry’s power over March makes her unconscious and sleep. In contrast to Henry, Banford is the one who brings March out of her unconscious state and makes her see the truth. Both translators have reproduced the root analogy in ST in their TTs, preserving the original metaphorical expression with a slight difference. Hansoy only excludes the word “just” in TT1. Thus, the translation procedure in TT1 is ‘1a-’ and it is ‘1a’ in TT2.

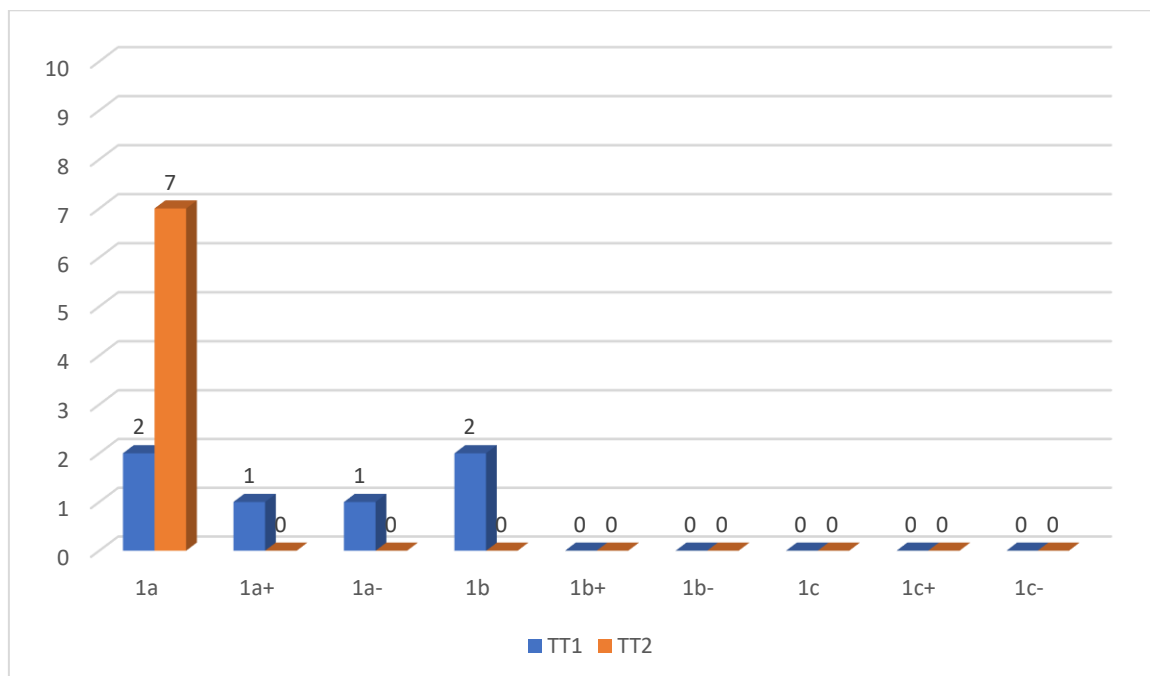
The following graph illustrates the distribution of four translation procedures of the (UN) CONSCIOUSNESS IS HIGH / LOW root analogy in both TTs.



Graph 5.23. Distribution of translation procedures of UNCONSCIOUSNESS IS LOW

As understood from the graph, the metaphors have been identically translated into Turkish through Procedure 1 in both TTs. However, given the Turkish translations of two metaphors in Example 74 and Example 76, where “submerged” is the vehicle component, Procedure 2 has been applied to TT2, hence the original root analogy has been replaced with a new one, UNCONSCIOUSNESS IS CAPTURE because the vehicle has been rendered as “kuşatmak” into Turkish. On the other hand, it is clear from the graph above that 3 instances in TT2 are

conveyed to the TL through a non-metaphoric paraphrase. The following graph demonstrates the distribution of sub-procedures of Procedure 1 applied to TTs.



Graph 5.24. Distribution of Procedure 1 in UNCONSCIOUSNESS IS LOW

The above graph demonstrates that no other sub-procedures other than Procedure 1a have been applied to TT2 for the translation of 7 instances out of 10 listed in this category. 6 instances that have been translated through Procedure 1 in TT1 range between four different sub-categories. To give more details, Procedures 1a and 1b have been separately applied for the two instances, whereas Procedures 1a+ and 1a- have been utilized once for each. In this case, it is possible to state that TT2 has a higher tendency to convey the metaphors to the TL with no addition, omission, or no change in the form, such as converting a metaphor into a simile, rather than TT1.

#### 5.1.2.4. EMOTION IS MAGIC

In this category, 6 instances of the EMOTION IS MAGIC root analogy will be listed with their Turkish translations and analyzed from a conceptual perspective. In this context, EMOTION is an abstract target domain associated with the concepts such as love, intimacy, affection, and sexual desire. The MAGIC source domain, on the other hand, includes some properties such as link, unity, spell, possession, secrecy, and fascination. Emphasizing the

conceptualization of emotions in his research, Kövecses (2010: 74) states that “the notion of love seems to be based on such image-schematic properties as link, unity, and closeness which give rise to the source domains of bond, unity, and closeness.” Here, within the combination of target-source domains, it is probable that the fox and Henry similarly have a magical power over March.

Table 5.9. Comparison of metaphorical expressions of EMOTION IS MAGIC in *The Fox*

	ST1	Analysis	TT1	Procedure	TT2	Procedure
83.	She was <b>spellbound</b> . (88)	<b>Topic:</b> March’s feelings <b>Vehicle:</b> spellbound <b>Ground:</b> being in a control of a power	March da <b>bütün ruhunda bir gevşeklik duyuyordu</b> .	3	March <b>tutulmuştu</b> .	2
84.	There in the shadow of her corner she gave herself up to a warm, relaxed peace, almost like sleep, <b>accepting the spell</b> that was on her. (98)	<b>Topic:</b> March’s feelings <b>Vehicle:</b> accepting spell <b>Ground:</b> feeling powerless to Henry’s presence	Bulunduğu köşenin karanlığı içinde, kendini, sıcak, hemen hemen uykuyu andıran rahavetli bir huzur ve sükûna bırakıyor; <b>onun sihri</b> ne tutuluyordu. (29)	1b	Köşedeki gölgesinde gevşeyip kendini rahatlığın neredeyse uykuya benzer sıcaklığına bıraktı, kendisine yapılan <b>büyüyü kabullendi</b> . (27)	1a
85.	She was <b>possessed by him</b> ( <i>the fox</i> ). (89)	<b>Topic:</b> March’s feelings <b>Vehicle:</b> being possessed <b>Ground:</b> being controlled by the power of the fox	Onun ... <b>bütün ruhuna hâkim olduğunu</b> hissediyor (14)	2	Tilkiyi düşünmekten ziyade <b>hayvan tarafından ele geçirilmiş gibiydi</b> . (16)	1c+
86.	It seemed to him <b>like some perilous secret</b> , that her soft woman’s breasts must be buttoned up in that uniform. (132)	<b>Topic:</b> Henry’s thoughts of March’s body <b>Vehicle:</b> some perilous secret <b>Ground:</b> not allowed to be	Bu güzel göğsün üniforma içinde böyle sıkılı kalması ona <b>tehlikeli bir sır gibi</b> görünüyor (86)	1a	Yumuşak kadın memelerinin o kadın işçi üniformasında o şekilde iliklenmesi ona <b>tehlikeli bir sır gibi</b> geliyordu. (73)	1a

		seen and known by others				
87.	She was as helpless <b>as if she had been bound.</b> (148)	<b>Topic:</b> March's feelings <b>Vehicle:</b> had been bound <b>Ground:</b> being unable to do anything	Âdeta <b>kendinden geçmiş gibiydi.</b> (112)	1b	<b>Zincirlenmişçesine</b> çaresizdi. (96)	2
88.	He felt there was a secret bond, a <b>secret thread</b> between him and her (131)	<b>Topic:</b> Henry's feelings for March <b>Vehicle:</b> thread <b>Ground:</b> feeling emotionally close to each other	Onunla kendisi arasında gözle görülmez bir bağın, <b>esrarengiz bir ipin</b> ...mevcut olduğunu hisseder gibi oluyordu. (85)	1a	Aralarında gizli bir bağ olduğunu hissediyordu; ikisinin arasında ... <b>bir rabıta.</b> (72)	2

### Example 31:

**ST:** She was **spellbound.** (88)

**TT1:** March da **bütün ruhunda bir gevşeklik duyuyordu** (13).

**TT2:** March **tutulmuştu** (14).

**Topic:** March's feelings

**Vehicle:** spellbound

**Ground:** being in a control of a power

In the story, encountering the fox that initially haunts the farm in which the girls live, March falls under the spell of the fox and then of Henry when he comes to their farmhouse. It is possible to say that the author utilizes the word “spellbound” to shed light on the fox’s magic in March. Given the context of the story, the vehicle “spellbound” denotes the sense of love conceptualized with magic. With regard to the Turkish translations of the metaphorical expression in the above example, both translators probably find it challenging to reproduce the same expression with the same root analogy in the TL. Hansoy prefers a non-metaphoric

paraphrase since he renders “spellbound” as “gevşeklik duymak” into the TL. Hansoy’s preference can be regarded as an explanation of the word “spellbound.” As for TT2, Ertüzün’s translation brings to mind the Turkish idiom “aşka tutulmak” (“to fall in love” in English) with the word “tutulmuştu,” which literally means “being held” in English. In other words, the MAGIC source domain has been replaced with a different one BOND in TT2, and the EMOTION IS A BOND root analogy has been emerged with Ertüzün’s preference. The translation procedures are ‘3’ in TT1 and ‘4’ in TT2.

### Example 32:

**ST:** She was **possessed by him** (*the fox*). (89)

**TT1:** Onun ... **bütün ruhuna hâkim olduğunu** hissediyor (14)

**TT2:** Tilkiyi düşünmekten ziyade **hayvan tarafından ele geçirilmiş gibiydi**. (16)

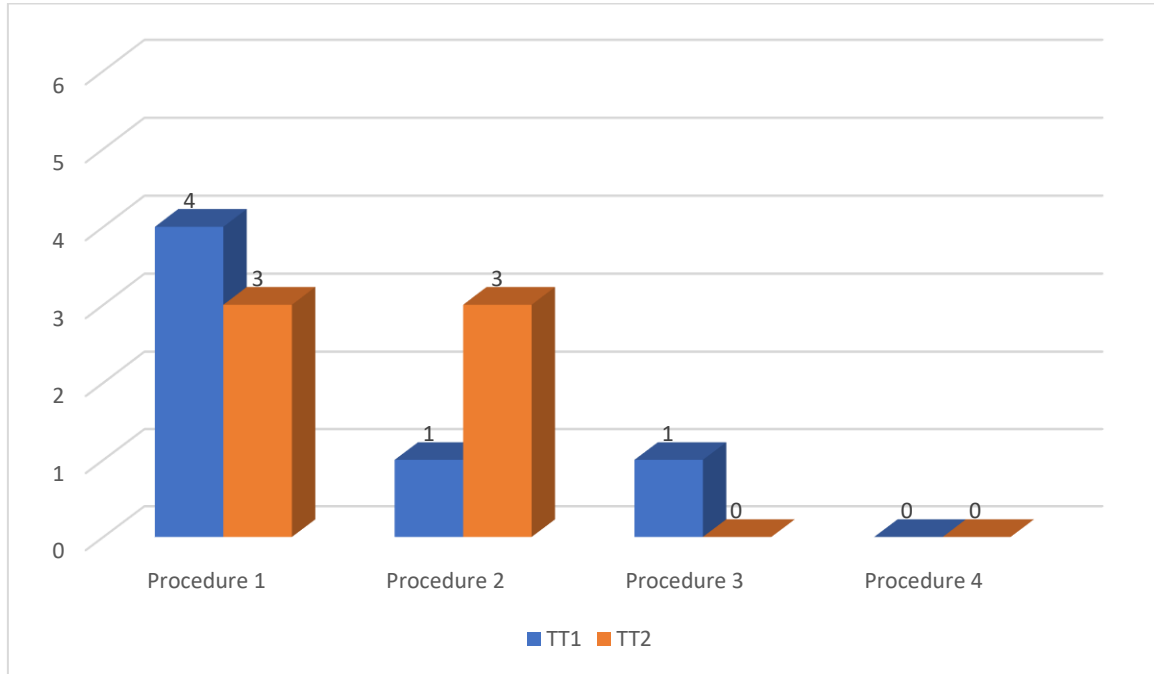
**Topic:** March’s feelings

**Vehicle:** being possessed

**Ground:** being under the magic power of the fox

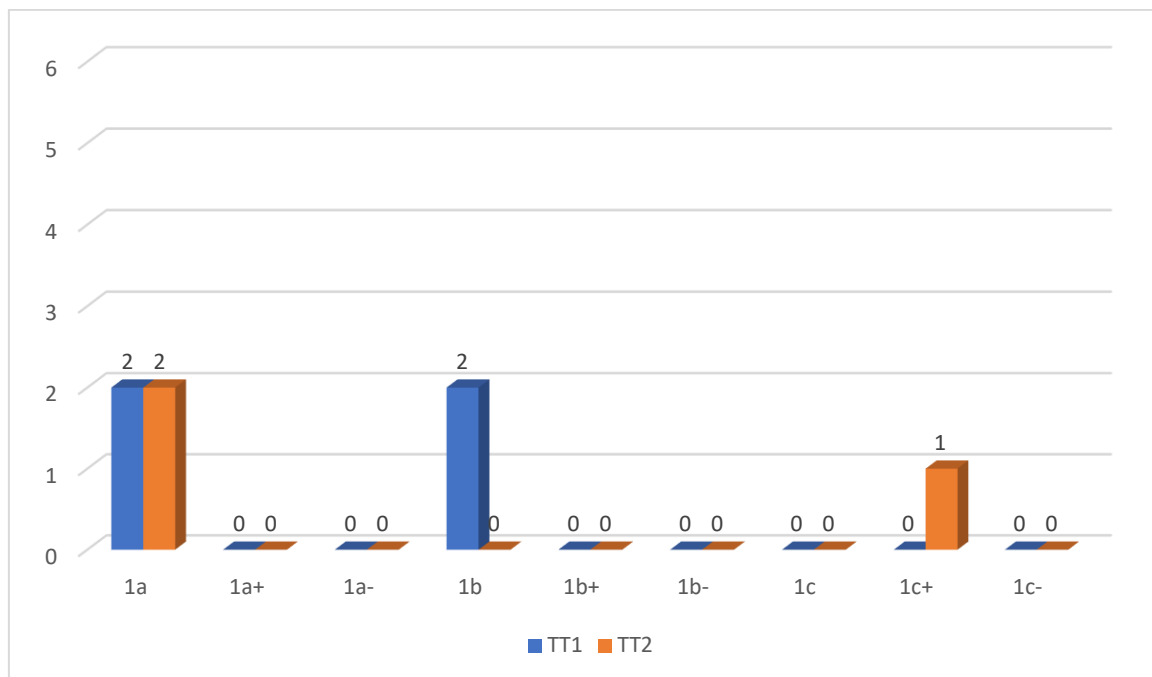
The above example is similar to Example 31; however, the implied meaning by the vehicle here is the sense of possession. The word “him” denotes the fox. The phrase “possessed” has several definitions, one of which refers to someone controlled by an evil spirit that seems to fit the context of the example in question. The author visualizes March as a passive figure under the influence of the fox’s irresistible power in ST through several metaphorical expressions. Hansoy has preferred the phrase “ruhuna hakim olmak” for the Turkish equivalent of “possessed by him.” He also utilizes the expression “hakim olmak” (“to master” in English) that metaphorically attributes to the fox in TT1. Regarding the same example, “the fox” generates the NATURE target domain, since it is an animal word that can be considered a part of nature at a generic level. For that reason, Hansoy’s preference changes the original root analogy with a new one NATURE IS HUMAN. The translator of TT2 adds not only a comparison marker “as if” but also the word “animal” to the

metaphorical expression and renders it as “hayvan tarafından ele geçirilmiş gibiydi” (“as if she was possessed by the animal”) into Turkish. Accordingly, the translation procedures are ‘2’ in TT1 and ‘1c+’ in TT2.



Graph 5.25. Distribution of translation procedures of EMOTION IS MAGIC

Graph 5.25 demonstrates the distribution of the preferred translation procedures in both TTs for the Turkish translations of 6 instances listed in the category of EMOTION IS MAGIC. 4 instances in TT1 and 3 instances in TT2 out of 6 have been translated via Procedure 1. The deletion procedure has not been utilized by the translators. Procedure 2 has been used for 3 instances in TT2 that constitute the half of the total number. The new root analogies produced in Examples 83 and 88 are EMOTION IS A BOND and NO FREEDOM IS BINDING in Example 87. In Example 85, EMOTION IS MAGIC has been replaced with the NATURE IS HUMAN root analogy in TT1 since human characteristics are attributed to the fox through the translator’s preference.



Graph 5.26. Distribution of Procedure 1 in EMOTION IS MAGIC

Graph 5.26 illustrates the translators' preferences for 4 instances in TT1 and 3 instances in TT2, where sub-procedures of Procedure 1 have been applied. Procedures 1a and 1b have been used twice in TT1; on the other hand, in TT2, 2 instances have been translated through Procedure 1a. In addition, Ertüzün has converted the metaphor in Example 89 into a simile by adding a comparison marker to the original expression in the SL.

#### 5.1.2.5. BAD EMOTION IS HURT

In this category, the feelings associated with restlessness, anxiety, and suffering generate an abstract target domain BAD EMOTION that combines with the HURT source domain revealing the emotional pain. All five instances listed in Table 5.10 show that March has reached a dead end by marrying Henry, and she is now in emotional pain. The lexical terms of this category include “wound” (Example 89 and Example 90), “killed” (Example 91), and “in pain” (Example 92 and Example 93).



Table 5.10. Comparison of metaphorical expressions of BAD EMOTION IS HURT in *The Fox*

	ST1	Analysis	TT1	Procedure	TT2	Procedure
89.	It seemed to droop, to bleed, <b>as if it were wounded.</b> (154)	<b>Topic:</b> March's soul <b>Vehicle:</b> wounded <b>Ground:</b> being in agony	Ruhu ... <b>bir yara gibi</b> sızlıyor ve bütün hassasiyetini kaybediyordu. (121)	1b	March'ın ruhu ... <b>yaralanmış gibi</b> kan kaybediyordu (103)	1a
90.	In her dark, vacant eyes was <b>a sort of wound</b> (154)	<b>Topic:</b> March's eyes <b>Vehicle:</b> wound <b>Ground:</b> showing no interest and hope	Siyah gözlerinin derinliğinde daima <b>bir yara</b> bulunuyor (121)	1a-	Boş bakan kara gözlerinde <b>sanki bir yara</b> vardı (104)	1a
91.	But she had no breath to speak with. It was <b>as if she was killed.</b> (107)	<b>Topic:</b> March's feelings <b>Vehicle:</b> being killed <b>Ground:</b> suffering from Henry's touch	Fakat <b>ölmekte olan bir insan gibi</b> konuşamıyor; boğazı tıkanıyor. (46)	1b	Fakat konuşamayacak kadar soluksuzdu. <b>Sanki canını alıyorlardı.</b> (40)	1b
92.	She pursed her mouth <b>as if in pain,</b> ... (101)	<b>Topic:</b> March's feelings <b>Vehicle:</b> in pain <b>Ground:</b> feeling uneasy	<b>Sanki istirap çekiyormuş, ... gibi</b> ağzını kapadı. (35)	1a	<b>Bir sancı saplanmış ... gibi</b> dudaklarını büzüştürdü. (32)	2
93.	'What?' she asked, faint, from a distance, <b>like one in pain.</b> (107)	<b>Topic:</b> March's sound <b>Vehicle:</b> one in pain <b>Ground:</b> sounding weakly and bitterly	March, <b>inleyen biri gibi</b> , zaif, tâ uzaklardan geliyormuş gibi hafif bir sesle: - Ne? Ne istiyorsunuz? diye soruyordu. (45)	1b	March <b>acı çeker gibi</b> uzaktan, zayıf bir sesle, "Ne?" dedi. (39)	1a

**Example 33:**

**ST1:** It seemed to droop, to bleed, **as if it were wounded.** (154)

**TT1:** Ruhu ... **bir yara gibi** sızlıyor ve bütün hassasiyetini kaybediyordu. (121)

**TT2:** March'ın ruhu ... **yaralanmış gibi** kan kaybediyordu (103)

**Topic:** March's soul

**Vehicle:** wounded

**Ground:** being in agony

The example above presents a metaphorical expression about March's feelings towards Henry. She cannot feel free when she is next to him but at the same time does not want to leave him. The author has transmitted March's uneasiness, which forms the ground component via the vehicle "wounded." In other words, March's soul, which generates the abstract target domain EMOTION, has been transformed into a more concrete concept through the vehicle. The comparison marker "as if" has been rendered as "gibi" in Turkish in both TTs. However, Hansoy prefers to use the noun form of the word "wound" for the translation of "wounded." He also utilizes the verb "ache" for the verb "to bleed" and translates the expression as "as if her soul was aching like a wound" that makes March's emotional pain more explicit for the target reader. Therefore, the EMOTION IS HURT root analogy has been reproduced in both TTs. In line with the aforementioned explanation, the translation procedures are '1b' in TT1 and '1a' in TT2.

#### **Example 34:**

**ST:** She pursed her mouth **as if in pain** ... (101)

**TT1:** Sanki istirap çekiyormuş ... **gibi** ağzını kapadı. (35)

**TT2:** Bir sancı saplanmış ... **gibi** dudaklarını büzüştürdü. (32)

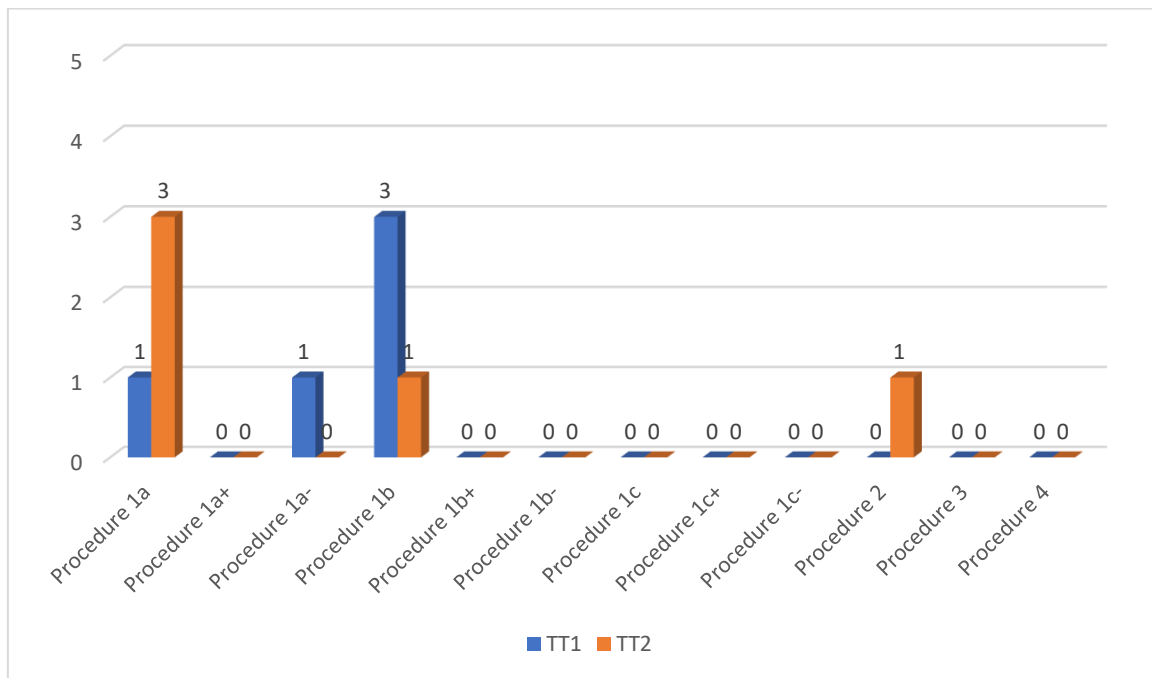
**Topic:** March

**Vehicle:** in pain

**Ground:** feeling uneasy

Example 34 conceptualizes March's uneasiness through the vehicle component "in pain." Both translators have conveyed the comparison marker in ST to the TL with its Turkish equivalence "gibi." While Hansoy reproduces the same metaphorical expression without

addition or omission in TT1, Ertüzün has rendered it as “as if a pain had been stabbed” in TT2. Ertüzün’s translation preference makes March’s feelings more concrete by using the word “stabbed” combined with “pain” since it literally means to injure somebody with a sharp object such as a knife. It is probable that the Turkish word “saplanmış” in TT2 reminds the target reader of the action of stabbing a knife. By doing so, the HURT source domain has been conveyed into a material with an image of ‘knife’ implicitly utilized by the translator. Therefore, a new root analogy EMOTION IS A MATERIAL was produced in TT2. So, the translation procedures are ‘1a’ in TT1 and ‘2’ in TT2.



Graph 5.27. Distribution of translation procedures of BAD EMOTION IS HURT

Since the distribution between the procedures utilized for the BAD EMOTION IS HURT root analogy is not wide-ranging, all procedures are given in a single graph above. In TT1, 3 instances out of 5 are translated with a different expression within the same root analogy, while in TT2, Procedure 1a has been utilized for the translations of t3 instances with no addition or omission and on the condition of preserving the same expression and same root analogy. Additionally, one instance (Example 92) in TT2, the metaphorical expression, “as if in pain” has been rendered as “bir sancı saplanmış gibi” into Turkish. By so doing, the translator’s preference conceptualizes the feeling of pain in terms of a sharp object, which generates a new root analogy EMOTION IS A MATERIAL in the TL.

## 5.2. Root Analogies in *The Virgin And The Gipsy*

This section presents a large number of metaphorical expressions categorized in term of concrete and abstract concepts in the target domains of the root analogies identified in *The Virgin and The Gipsy* and analyzes their Turkish translations in the light of graphics involving translators' preferences in TT1 and TT2.

### 5.2.1. Concrete Target Domains

In this section, the instances containing more concrete concepts in the target domain are listed with regard to the root analogies they generate. The metaphoric components of the collected data and their Turkish translations in two TTs are also presented in the following tables in the columns of 'TT1' and 'TT2.' The translation procedures preferred by two translators are given in the columns of 'Procedure.' In this context, the five root analogies that meet the criteria are HUMAN IS ANIMAL, HUMAN BODY IS A MATERIAL/ OBJECT, PLACE/ LANDSCAPE IS BODY, HUMAN IS A PLANT, HUMAN IS A SUPERNATURAL/ MYTHICAL BEING. A limited number of instances in each category will be examined in detail in terms of the root analogies and the translation procedures utilized by the two translators. Then the distribution of preferred translation procedures will be given in graphics. The results will be interpreted from a conceptual framework.

#### 5.2.1.1. HUMAN IS ANIMAL

The following table consists of 36 metaphorical expressions conceptualizing human beings in terms of an animal to describe their physical appearances related to their face, eyes, body shape, legs, voice, age, or whole body. Their topic components consist of people in the Rectory and the members of the gypsy family. Given the vehicle components of the data in this category, it is clear that a wide variety of animal species have been utilized in ST for the better visualization of the characters in the reader's mind. Furthermore, the following table separately demonstrates the two Turkish translations of the selected data and the preferred translation procedures in two TTs, which will be later illustrated in the graphs. Below Table 5.11, 7 randomly selected examples will be analyzed in terms of root analogies with their metaphoric components, Topic-Vehicle-Ground, and preferred translation procedures by the two translators. In this category, the concrete features of the characters in the novella are

conceptualized with animal concepts, hence, it is obvious from the ‘Analysis’ column that the animal names are directly given for most of the vehicle components, while some vehicles are only general words such as “animal” (Example 27 and Example 36), or “creature” (Example 20). This category also includes the instances where the physical features of the characters are conceptualized with animal-oriented concepts such as “snarl” (Example 21) used for the rector’s fierce and angry voice, “hissing” (Example 22) for the rector’s low but angry voice, “clawed” (Example 25 and Example 26) for Yvette’s hands that hold the gypsy man tightly, and “tentacles” (Example 35) for the gypsy man’s body.

Table 5.11. Comparison of metaphorical expressions of HUMAN IS ANIMAL in *the Virgin and the Gipsy*

	ST2	Analysis	TT1	Procedure	TT2	Procedure
1.	She spoke in a rather high, defiant voice, <b>like some bird, a jay, or a rook</b> , calling. (57)	<b>Topic:</b> the gipsy woman’s sound <b>Vehicle:</b> some bird, a jay or a rook <b>Ground:</b> speaking loudly, unpleasantly	Küçük kadın yüksek sesle <b>bir kuş gibi cıvıldıyordu.</b> (51)	1a-	Ses tonu oldukça yüksek, meydan okur gibiydi; akla <b>kavgacı bir kuşun, bir martı ya da alakarganın ötüşünü</b> getiriyordu. (75)	1b+
2.	...pale round the eyes <b>as if he had no eyelashes, like a bird</b> (61)	<b>Topic:</b> the young officer’s eyes <b>Vehicle:</b> a bird <b>Ground:</b> having a pale gaze	Uzun boylu, açık renk gözlü erkeğine pek yakışıyordu (54)	4	göz çevresi fazla açık renkli, <b>tıpkı kuşlar gibi kirpiksizmiş izlenimi</b> verecek kadar solgun	1a
3.	...his face had <b>the smiles of a cat’s face</b> (66)	<b>Topic:</b> the Major’s face <b>Vehicle:</b> the similes of a cat’s face <b>Ground:</b> having a broad smile	...yüzünde <b>kedilerde görülen vahşi bir ifade</b> belirdi (60)	1a+	...yüzünde bir <b>kedinin sırtışı</b> vardı (88)	1b
4.	She smiled in a way that was <b>more wolfish</b> than cajoling (25)	<b>Topic:</b> the gipsy woman’s smile <b>Vehicle:</b> more wolfish <b>Ground:</b> being sexually predatory	Bunları söylerken <b>kurt gibi gülüyordu.</b> (23)	1a-	Yüzüne kandıran, yaltaklanan değil de <b>yırtıcı bir gülümseme</b> yayıldı (34)	1b
5.	She was handsome in a bold, dark, long-faced way, <b>just a bit wolfish.</b> (24)	<b>Topic:</b> the gipsy woman <b>Vehicle:</b> wolfish	Beyaz parlak <b>dişlerini göstererek gülümsedi.</b> (22)	3	<b>Hafif kurdumsu</b> yüzüyle, göz alıcı bir kadındı (33)	1a-

		<b>Ground:</b> being sexually predatory				
6.	She wheedled, <b>like a wheedling wolf</b> (28)	<b>Topic:</b> the gipsy woman <b>Vehicle:</b> a wolf <b>Ground:</b> being sexually predatory	<b>Çenesi kapanmamıştı.</b> (25)	3	Yalvardı kadın, <b>yalvaran bir kurt gibi</b> (38)	1a
7.	She liked that big, swarthy, <b>wolf-like</b> gipsy-woman (34)	<b>Topic:</b> the gipsy woman <b>Vehicle:</b> wolf-like <b>Ground:</b> being sexually predatory	Bu kadını kendine çok yakın buluyordu (31)	4	İriyarı, yanık tenli, <b>kurdumsu</b> kadından hoşlanmıştı (46)	1a-
8.	She liked her dusky, strong, relentless hands, that had pressed so firm, <b>like wolf's paws</b> , in Yvette's own soft palm. (34)	<b>Topic:</b> the gipsy woman's hands <b>Vehicle:</b> wolf's paws <b>Ground:</b> touching roughly, sexually	<b>Sentence Omitted</b>	4	Yvette'nin yumuşak avuçlarını sıkıca, <b>bir kurdun pençeleri gibi kavrayan</b> o esmer, güçlü, merhametsiz ellerinden hoşlanmıştı (46)	1a
9.	She rose to her height, a big, triumphant-looking woman with a dark- <b>wolf face</b> . (28)	<b>Topic:</b> the gipsy woman's face <b>Vehicle:</b> a dark-wolf <b>Ground:</b> being sexually predatory	<b>Sentence Omitted</b>	4	Dimdik durdu; iriyarı, muzaffer edalı, esmer, <b>kurt yüzlü bir kadın</b> . (38)	1a
10.	That gipsy woman who told my fortune, <b>like a great horse</b> (62)	<b>Topic:</b> the gipsy woman <b>Vehicle:</b> a great horse <b>Ground:</b> being large and strong	<b>Sentence Omitted</b>	4	Falıma bakan şu <b>katana gibi</b> Çingene kadın (81)	1b
11.	Again <b>the horse voice</b> of the unseen old woman was heard (58)	<b>Topic:</b> the old woman's voice <b>Vehicle:</b> horse <b>Ground:</b> sounding hoarse	<b>Sentence Omitted</b>	4	Sonra yine kadının <b>boğuk sesi</b> duyuldu (77)	3
12.	She clambered up <b>like a wet, shuddering cat</b> , in a state of unconsciousness (82)	<b>Topic:</b> Yvette <b>Vehicle:</b> a wet, shuddering cat <b>Ground:</b> clambering up with difficulty	<b>Islak bir kedi gibi</b> tırmandı (78)	1a-	Tırmanmaya koyuldu; <b>ıslak, titrek bir kedi gibi</b> yarı şuursuz (108)	1a
13.	Yvette turned in blind unconscious frenzy, staggering <b>like a wet cat</b> to the upper staircase (82)	<b>Topic:</b> Yvette <b>Vehicle:</b> a wet, shuddering cat <b>Ground:</b> staggering, walking with difficulty	<b>O kadar titriyordu ki ayakta duramıyordu</b> (78)	3	Yvette cinnet geçiriyormuşçasına, kör, bilinçsiz döndü, <b>ıslak bir kedi gibi</b> , yalpalayarak bir sonraki merdivene atıldı (109)	1a
14.	In his eyes, she was just brazening out the depravity that	<b>Topic:</b> Yvette's face <b>Vehicle:</b> bird	Genç kızın <b>masum yüzü</b> sarardı. Rahip de kendi	3	Rahibin gözünde, Yvette o bakire, masum, <b>kuş tatlılığındaki</b>	1a+

	underlay her virgin, tender, <b>bird-like face</b> (70)	<b>Ground:</b> being virgin and tender	düşüncelerine daldı. (64)		<b>yüzünün</b> altında yatan ahlak bozukluğunu, düşüklüğü arsızca ortaya vurmaktaydı, hepsi bu. (92)	
15.	His face has a <b>snarling, doggish look</b> , a sort of sneer (30)	<b>Topic:</b> the rector's look <b>Vehicle:</b> snarling, doggish <b>Ground:</b> being angry and unpleasant	Yüzü <b>hırlayan bir köpeğin ifadesini</b> alıyordu (28)	1a-	<b>Hırlayan bir köpek gibi gerilmiş</b> yüzünde iğrenti, horgörü akıyordu (41)	1c+
16.	Yvette kept on gasping softly, <b>like a fish</b> . (47)	<b>Topic:</b> Yvette <b>Vehicle:</b> a fish <b>Ground:</b> feeling silly	<b>Sentence Omitted</b>	4	Yvette <b>soluk almaya çalışan bir balık gibi</b> , usulca solumayı sürdürdü (63)	1a+
17.	He always lifted his lip and bared his teeth a little, in a <b>dog-like sneer</b> (68)	<b>Topic:</b> The rector's face shape <b>Vehicle:</b> a dog-like sneer <b>Ground:</b> lifting lip and baring teeth	Üst dudağı hafifce yukarı kalktığı için dişleri görünür, <b>ağzı bir köpeğin gülümsemesine benzerdi</b> (62)	1b+	Her seferinde, üst dudağını kaldırır, dişlerini gösterirdi: <b>köpeksi bir dudak büküşü</b> . (90)	1b
18.	He backed away from her, against the window-curtains of his study, <b>like a rat at bay</b> (69)	<b>Topic:</b> the rector <b>Vehicle:</b> a rat at bay <b>Ground:</b> being deceitful and disloyal	<b>Farenin kapandan kaçması gibi</b> kızından uzaklaşmak için çalışma odasının perdelerine doğru geri çekildi. (64)	1b+	Sonra birkaç adım uzaklaştı, çalışma odasının perdelerine doğru çekildi; <b>köşeye sıkışan bir sıçan gibi</b> (92)	1a
19.	His yellow face, his eyes distraught <b>like a rat's</b> with fear and rage and hate (71)	<b>Topic:</b> the rector's eyes <b>Vehicle:</b> a rat <b>Ground:</b> expressing hate, fear, and rage	Babasının öfke, korku ve nefretle sararan yüzü (65)	4	Sapsarı yüzü korku, öfke ve nefretten allak bullak olmuş, <b>sıçan gözleri</b> (94)	1a-
20.	She (Yvette) always <b>seemed like a creature mesmerized</b> (12)	<b>Topic:</b> Yvette <b>Vehicle:</b> a creature mesmerized <b>Ground:</b> being passive, not moving	<b>Sentence Omitted</b>	4	Hep <b>uyuşturulmuş gibi bir hâli</b> vardı (18)	4
21.	'Don't say any more,' he <b>snarled</b> , abject. (70)	<b>Topic:</b> the rector's voice <b>Vehicle:</b> snarled <b>Ground:</b> speaking in a fierce, angry way	-Sus! (65)	4	"Tamam, tek kelime etme artık," diye <b>hırladı</b> , sefilce. (93)	1a
22.	'Say no more!' he said, in a low, <b>hissing voice</b> . (70)	<b>Topic:</b> the rector's voice <b>Vehicle:</b> hissing <b>Ground:</b> talking in a low, angry way	-Artık başka bir şey söyleme! (65)	4	"Sus artık!" dedi, alçak, <b>tıslayan bir sesle</b> . (94)	1a

23.	The whole party sat, as Bob expressed it, <b>like stuffed ducks</b> , fidgeting on their chairs. (17)	<b>Topic:</b> the way how the whole party sat <b>Vehicle:</b> stuffed ducks <b>Ground:</b> fidgeting restlessly when sitting	<b>Sentence Omitted</b>	4	Şimdi hepsi, oturdukları yerde <b>huzursuzca</b> kıpırdanıp duruyordu; Bob'un değişiyse, <b>doldurulmuş kazlar gibi</b> (23)	1b+
24.	The young ones sat <b>like a shoal of young fishes dumbly mouthing at the surface of the water</b> (18)	<b>Topic:</b> the way how the young people sat <b>Vehicle:</b> a shoal of young fishes <b>Ground:</b> feeling silly	<b>Sentence Omitted</b>	4	Gençler <b>suyun yüzeyinde ağızlarını açıp kapayan, toy bir balık sürüsü gibi</b> otururken (24)	1a
25.	She <b>clawed at him</b> , horribly (81)	<b>Topic:</b> Yvette <b>Vehicle:</b> clawed <b>Ground:</b> holding firmly and with difficulty	İvet...onu kendine <b>çekmekte ısrar ediyordu</b> (77)	3	Kız ona dehşet içinde <b>dişiyle tırnağıyla yapıştı</b> (108)	1b
26.	The gipsy <b>clawed</b> his way up this terrace (81)	<b>Topic:</b> Yvette <b>Vehicle:</b> clawed <b>Ground:</b> holding firmly and with difficulty	<b>Sentence Omitted</b>	4	Çingene <b>pençelerini</b> bu taraçaya <b>geçirdi</b> (107)	1a
27.	She wore curiously-patterned pale-and-fawn stockings of fine wool, suggesting <b>the legs of some delicate animal</b> (27)	<b>Topic:</b> the gipsy woman's legs <b>Vehicle:</b> some delicate animal <b>Ground:</b> having thin, attractive shape	<b>Sentence Omitted</b>	4	Saf yünden, bejli kahveli, ilginç bir deseni olan çorapları, akla <b>narın bir hayvanın bacaklarını</b> getiriyordu (37)	1a
28.	Just as the raggle-taggle gipsy women despise men who are not gipsies, despite <b>their dog-like walk</b> down the street (49)	<b>Topic:</b> the way how gipsy women walk <b>Vehicle:</b> dog <b>Ground:</b> rudely and roughly	Bir çingene kadının bu nevi erkeklerden <b>iğrenmesine benzeyen hisler</b> (44)	4	Tıpkı ateşli, yırtık Çingene kadınların, Çingene olmayan erkeklerden, onların sokaklarındaki o <b>köpeksi, kırıkkan yürüyüşlerinden tiksinnmeleri gibi</b> (65)	1a+
29.	It's <b>an awful chicken-coop</b> one has to run into' (65)	<b>Topic:</b> a married woman <b>Vehicle:</b> chicken <b>Ground:</b> being kept in an enclosed space	<b>Sentence Omitted</b>	4	"İnsanın illa girmek zorunda olduğu, <b>korkunç bir kafes bu.</b> " (86)	1b-
30.	Granny, who was hard of hearing, <b>heard like a weasel</b> when she wasn't wanted to (14)	<b>Topic:</b> Granny <b>Vehicle:</b> heard like a weasel <b>Ground:</b> hearing extremely well	Zorlukla işiten nine <b>kulak kesildi.</b> (12)	3	Kulakları ağır işiten Nine'ye gelince; duymasının istenmediği her şeyi, <b>bir sansar kadar iyi duyardı.</b> (19)	1a+



31.	She was <b>like the old toad</b> which Yvette had watched, fascinated (18)	<b>Topic:</b> Granny <b>Vehicle:</b> the old toad <b>Ground:</b> being unpleasant and unattractive	Bu yüz, İvete küçükken arı kovanının yanında gördüğü <b>kaplumbağayı</b> hatırlattı (16)	1b-	Yvette'in bir keresinde durup izlediği <b>yaşlı kurbağaya</b> benziyordu. (25)	1a
32.	In her great age, it had gone <b>like a toad's, lipless</b> (73)	<b>Topic:</b> Granny's mouth <b>Vehicle:</b> a toad <b>Ground:</b> being an old, toothless, and unattractive person	<b>Çenesi</b> yaşlılıktan <b>üst dudağına yükselirken</b> (68)	3	Yaşlanınca giderek <b>şu dudaksız kurbağalara dönüşmüştü</b> (97)	1a
33.	She would live on <b>like these higher reptiles</b> , in a state of semi-coma, for ever. (73)	<b>Topic:</b> Granny <b>Vehicle:</b> higher reptiles <b>Ground:</b> being long-lived	Ninenin bu cephesini gören bir kimse onun vicdansız, hissiz olduğunu anladığından <b>ihtiyarın kolayca öleceğine inanmazdı.</b> (68)	3	Aynen böyle, <b>bu olağanüstü sürüngenler gibi</b> , yarı-koma hâlinde, sonsuza kadar yaşayıp gidecekti. (97)	1a
34.	Aunt Lucy comes, and Aunt Nell and Aunt Alice, and they make a ring <b>like a ring of crows</b> , with Granny and Aunt Cissie (73)	<b>Topic:</b> Granny and Aunts <b>Vehicle:</b> a ring of crows <b>Ground:</b> being in a circular shape	Nine ile halalarını toplanıp <b>rahatça keyifli keyifli konuşuyorlar.</b> (68)	3	Lucy Hala, Nell Hala ve Alice Hala'nın kalkıp gelmesi, Nine ve Cissie Hala'yla birlikte, ateşin karşısına <b>kargalar gibi dizilmeleri</b> (97)	1a-
35.	...though his body, wrapped round her strange and lithe and powerful, <b>like tentacles</b> (85)	<b>Topic:</b> the gipsy man's body <b>Vehicle:</b> tentacles <b>Ground:</b> being powerful, attractive and able to bend smoothly	<b>Sentence Omitted</b>	4	...ona <b>bir ahtapot gibi</b> dolanan bu yabancı, esnek ve güçlü beden (113)	1b
36.	The children began to play again, <b>like little wild animals</b> (52)	<b>Topic:</b> the gipsy-children <b>Vehicle:</b> little wild animals <b>Ground:</b> playing violently	<b>Küçük canavarlar</b> oynıyorlardı. (46)	2	Çocuklar oyunlarına döndüler; <b>küçük, vahşi hayvanlar gibi</b> (69)	1a

### Example 1:

**ST:** She wheedled, **like a wheedling wolf** (28)

**TT1:** Çenesi kapanmamıştı. (25)

**TT2:** Yalvardı kadın, **yalvaran bir kurt gibi** (38)

**Topic:** the gipsy woman

**Vehicle:** a wheedling wolf

**Ground:** being intentionally charming and sexually predatory

The above example conceptualizes a person with an animal to reveal her charming and sexual features. Yvette and a group of young friends take a short ride and, on the way, come across two caravans smoking among the trees. Yvette, who has a curious personality, immediately finds out the caravans belong to a gypsy family. She lets a gypsy woman tell her fortunes. Dissatisfied with the amount of money they give, the gypsy woman insists on them paying more. Yvette hands the gypsy woman more money previously collected for the Window Fund. Thus the insistent attitude of the gypsy woman for extra money is revealed by the vehicle, “a wheedling wolf.” Given the meanings of the words “wheedling” and “wolf,” it is probable to state that the author emphasizes the fact that the woman is sexually predatory and charming. Likewise, her deliberate attraction and feminine attitudes emerge with this metaphorical usage. Regarding its Turkish translation, Alev utilizes a slang expression, “her jaw was not shut” in English, which means the woman keeps talking; therefore, she prefers a non-metaphoric expression by omitting the vehicle. On the contrary, Özgören preserves the metaphor in the TL. In short, the translation procedures are ‘3’ in TT1 and ‘1a’ in TT2.

### **Example 2:**

**ST:** Again **the horse voice** of the unseen old woman was heard (58)

**TT1: Sentence Omitted**

**TT2:** Sonra yine kadının **boğuk sesi** duyuldu (77)

**Topic:** the old gipsy woman’s voice

**Vehicle:** horse

**Ground:** sounding hoarse

The above example presents a metaphor about the voice of the elder member of the gypsy family living in the caravans. In ST, the rough voice of the old gypsy woman is conceptualized with the vehicle “horse.” The ground component or the similarity point between the vehicle and topic is to sound hoarse. As seen in two TTs above, the HUMAN IS ANIMAL root analogy has not been transferred into the TTs by the translators. While Alev omits the sentence from TT1, Özgören has translated merely the ground component of the metaphor by omitting the vehicle “horse” and exploits the procedure of a non-metaphoric paraphrase. Considering the translators’ preferences, the translator of TT1 may find it challenging to transfer the metaphor to the TL, whereas the translator of TT2 conveys the implied meaning to the TL by replacing the vehicle “horse” with a non-metaphoric word, “boğuk,” or “hoarse” in English. Thus, the translation procedures in Example 2 are ‘4’ in TT1 and ‘3’ in TT2.

### **Example 3:**

**ST:** She **clawed at him**, horribly (81)

**TT1:** İvet...onu **kendine çekmekte ısrar ediyordu** (77)

**TT2:** Kız ona dehşet içinde **dişiyle tırnağıyla yapıştı** (108)

**Topic:** Yvette

**Vehicle:** clawed

**Ground:** holding firmly and with difficulty

Example 3 includes a metaphorical expression about Yvette struggling to survive during a flood. The Rectory located on the bank of the river is shaken by the sudden flood when the river overflows towards the end of the story. The floodwater comes over Yvette when she walks out the door to see Aunt Cissie off to the bazaar. At that moment, the gypsy man, who is walking a little further from the Rectory, rushes to Yvette with all his might and struggles to save her from the flood. She is completely submerged and looks for a place to hold on to

the surface. Then she notices the gypsy man's body and clings to him. In the above example, how tightly Yvette clings to the gypsy's body is metaphorically highlighted by the verb "claw," in Turkish "pençelemek," which has several meanings, one of which is to use sharp curved nails of animals, especially to tear someone or something. In other words, the animal-specific clinging gesture has been used to describe a human's struggle to hold firmly and with difficulty. Özgören conveys the implied meaning to the target reader by utilizing a Turkish idiom "dişiyle tırnağıyla" which means "by tooth and nail" and figuratively means to use all your strength. However, Alev prefers a non-metaphoric paraphrase instead of using a metaphorical equivalent, unlike Özgören who prefers a different metaphorical expression, provided that the root analogy in ST is preserved in the TL. In line with this analysis, the translation procedures are '3' in TT1 and '1b' in TT2.

#### **Example 4:**

**ST:** 'It's **an awful chicken-coop** one has to run into' (65)

**TT1: Sentence Omitted**

**TT2:** "İnsanın illa girmek zorunda olduğu, **korkunç bir kafes bu.**" (86)

**Topic:** a married woman

**Vehicle:** chicken

**Ground:** being kept in an enclosed space

Example 4 consists of a metaphor uncovering Yvette's views on marriage, on a day at the Jewish woman's house with her lover, Major Eastwood, during a casual talk together. Given the implied meaning of the example in question, the author emphasizes that the expression "an awful chicken-coop" likens the institution of marriage to a cage where small animals, especially chickens, are kept. In addition, this expression metaphorically entails that a woman getting married is conceptualized with a chicken locked in a coop. Thus it constitutes the HUMAN IS ANIMAL root analogy. While Alev completely omits the sentence from TT1, Özgören prefers to replace the original vehicle with a similar Turkish vehicle "kafes"

for the translation of “chicken-coop.” By doing so, the word “chicken” is conveyed to TT2, probably since she considers the word “kafes” sufficient to transfer the implied meaning of the metaphor to the TL. In line with this explanation, the translation procedures are ‘4’ in TT1 and ‘1b-’ in TT2.

### Example 5:

**ST:** Aunt Lucy comes, and Aunt Nell and Aunt Alice, and they make a ring **like a ring of crows**, with Granny and Aunt Cissie... (73)

**TT1:** Nine ile halalarım toplanıp **rahatça keyifli keyifli konuşuyorlar**. (68)

**TT2:** Lucy Hala, Nell Hala ve Alice Hala’nın kalkıp gelmesi, Nine ve Cissie Hala’yla birlikte, ...**kargalar gibi dizilmeleri** (97)

**Topic:** Granny and her female peers

**Vehicle:** a ring of crows

**Ground:** boasting loudly and sitting in a circular shape

Example 5 presents an instance about the shape created by Granny, Aunt Cissie, and their friends when they sit together at the Rectory and the loud sound made by them. The author emphasizes that Granny and her female peers talk so loudly that they disturb the rector’s young daughters around them via the vehicle “crow,” an animal with a loud and unpleasant cry. Therefore, the metaphor appealing to the sight and sound of people generates a concrete target domain HUMAN. Given the translation procedures, it is obviously understood that the two translators prefer different procedures. To be more specific, Alev adds her interpretation to the expression, while she omits the vehicle, “a ring of crows” by rendering it as “rahatça keyifli keyifli konuşuyorlar” in TT1. On the other hand, Özgören omits the word “ring” from the vehicle component and preserves the animal “crow” in TT2, thus reproduces the HUMAN IS ANIMAL root analogy in the TL. Thus the translation procedures are ‘3’ in TT1 and ‘1a-’ in TT2.

**Example 6:**

**ST:** The children began to play again, **like little wild animals** (52)

**TT1:** **Küçük canavarlar** oynıyorlardı. (46)

**TT2:** Çocuklar oyunlarına döndüler; **küçük, vahşi hayvanlar gibi** (69)

**Topic:** the gipsy-children

**Vehicle:** little wild animals

**Ground:** playing violently

In the example above, the gypsy man's children playing around are conceptualized with the vehicle of "little wild animals." The author reveals the difference between the lifestyle of the gypsy man's family living in the caravans and Yvette's family through various metaphorical expressions in the novella. It is understood by the vehicle component that the gypsy family leads a primitive life away from civilization. The children's actions of playing loudly and violently constitute a point of similarity between the topic and vehicle, even though the ground component is not explicit in the example. The translator of TT1 not only omits the comparison marker "like" but also replaces the word "animal" with "monster," a supernatural creature, and renders it as "küçük canavarlar" into Turkish. By so doing, the translator's preference generates a new root analogy HUMAN IS A SUPERNATURAL BEING in TT1. On the other hand, the second translator reproduces the same expression, preserving the comparison marker in TT2. Thus, the translation procedure is '2' in TT1, whereas '1a' in TT2.

**Example 7:**

**ST:** 'Don't say any more,' he **sarled**, abject. (70)

**TT1:** -Sus! (65)

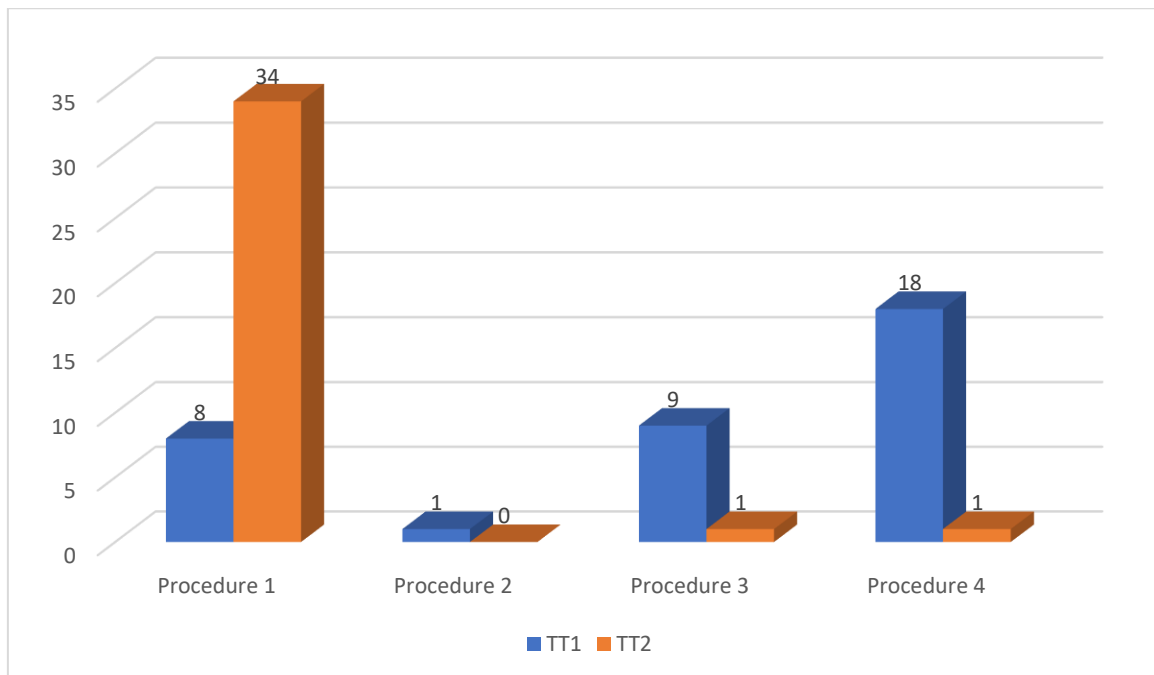
**TT2:** “Tamam, tek kelime etme artık,” diye **hırladı**, sefilce. (93)

**Topic:** the rector

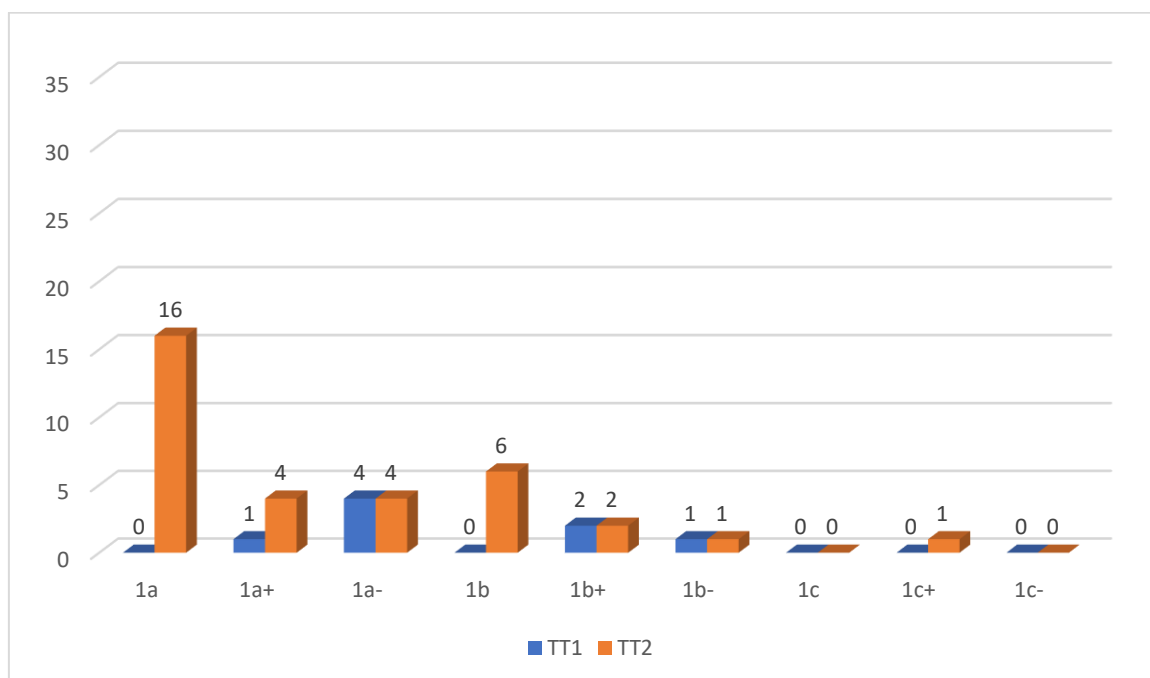
**Vehicle:** snarled

**Ground:** speaking in a fierce, angry way

The above example presents a metaphor revealing the angry voice of the rector via the vehicle “snarl” which means that dogs make deep and rough sounds, particularly in anger, hence it generates the HUMAN IS ANIMAL root analogy. The close relationship between Yvette and the Rector deteriorates when her father finds out that his daughter is intimate with a Jewish woman and her new lover, Major Eastwood, whom she met in the gypsy camp. The underlying reason for the Rector’s anger towards his daughter is that Yvette’s rebellious attitude reminds him of his ex-wife leaving her two children and running away with a young and penniless man. For that reason, the Rector cannot control his anger and is extremely rude to Yvette. The metaphorical expression, which reminds the reader of an animal, has been omitted from TT1 by Alev, whereas Özgören has translated it as “hırladı” which could mean the sound of an angry dog in Turkish. Thus, the translation procedure is ‘4’ in TT1 and ‘1a’ in TT2.



Graph 5.28. Distribution of translation procedures of HUMAN IS ANIMAL



Graph 5.29. Distribution of Procedure 1 in HUMAN IS ANIMAL

The two graphics above show the distribution of the procedures preferred in TT1 and TT2 for translating the metaphorical expressions of the HUMAN IS ANIMAL root analogy. As seen in Graph 5.28, different procedures have been utilized for transferring the data listed in this category to the TL. It does not seem possible to mention similar rates between the two TTs. The most preferred procedure in TT1 is deletion with the weight of 50% (n=18), whereas, Procedure 1 has been applied to TT2 with the rate of 94% (n= 34). The second most preferred procedure in TT1 is a non-metaphoric paraphrase applied to the translation of 9 instances out of 36 in total. These statistics demonstrate that reproducing the same expression with the same root analogy has been avoided as much as possible in TT1. On the contrary, the translator of TT2 has preserved the original expressions in the TL almost entirely and avoided the radical changes during the translation process. Given the sub-procedures of TT2 illustrated in Graph 5.29, the translator's tendency to transfer the original expression into the TL is supported by Procedure 1a applied for the translation of 16 instances out of 34.



### 5.2.1.2. HUMAN BODY IS A MATERIAL / OBJECT

This category deals with 15 instances, which involve an object or a material in the vehicle component and the human body and body parts in the topic component. In addition, 4 of them will be examined in detail from a conceptual perspective at the end of the table below, and then the statistics of the translation procedures in both TTs will be given in graphs and interpreted in terms of the concrete target domain of the relevant root analogy. In this context, the concrete nouns in the target domain relating to human and human body parts are conceptualized in terms of inanimate objects, and thus enable the reader to better visualize the implied meaning of the metaphors.

Table 5.12. Comparison of metaphorical expressions of HUMAN BODY IS A MATERIAL/ OBJECT in *The Virgin and The Gipsy*

	ST2	Analysis	TT1	Procedure	TT2	Procedure
37.	Her soft brown hair fell <b>like a soft sheath</b> round her tender flower-like face (49)	<b>Topic:</b> Yvette's hair <b>Vehicle:</b> a soft sheath <b>Ground:</b> being a covering for face	Sarı lüleleri dökülerek, masum ve bâkir yüzüne <b>sihirli bir güzellik</b> vermişti (44)	3	Yumuşacık, kahverengi saçları çiçek tazeliğindeki yüzünü <b>ipek bir kılıf gibi</b> sarmıştı (65)	1b
38.	...he hanging on <b>like a man torn in two</b> , to the wisteria trunk.	<b>Topic:</b> the gipsy man <b>Vehicle:</b> torn in two <b>Ground:</b> struggling hard to hang on	...kendisini ve onu kurtarmak isteyen <b>çingenenin ölümünü</b> hazırlıyordu. (77)	3	... söğüdün gövdesine tutunmuş olan adam, <b>ikiye bölünmüş</b> gibiydi.	1a
39.	He wanted, in his own eyes, <b>to have a fascinating character, as women want to have fascinating dresses.</b> (8)	<b>Topic:</b> a character / a woman <b>Vehicle:</b> a fascinating dress <b>Ground:</b> being an object to choose	Sentence Omitted	4	Adam kendisi için <b>göz kamaştırıcı bir karakter istiyordu; tıpkı kadınların çekici, büyüleyici giysiler istemesi gibi.</b> (11)	1a+
40.	There was <b>the tiny rococo figurine</b> of the Jewess herself (60)	<b>Topic:</b> the Jewess <b>Vehicle:</b> the rococo figurine <b>Ground:</b> being tiny and graceful	<b>Küçük yahudi zarif bir kadındı</b> (54)	3	<b>Minik, Rokoko biblolarından farksız görünen</b> Yahudi kadın (80)	1c+
41.	The white snow-flower, <b>like a</b>	<b>Topic:</b> Cynthia	Sentence Omitted	4	Beyaz kardelense <b>porselen bir çelenk</b>	1a

	<b>porcelain wreath</b> , froze on its grave (8)	<b>Vehicle:</b> porcelain wreath <b>Ground:</b> being immortal, and attractive			<b>misali</b> onun mezarını beklemekteydi; donmuşçasına (11)	
42.	<b>A young sponge</b> going off with a woman older than himself, so that he can live on her money! (69)	<b>Topic:</b> the young officer <b>Vehicle:</b> a sponge <b>Ground:</b> getting money from others to live without working	<b>Genç bir adamın</b> kendinden yaşlı bir kadınla kaçması onun parasıyla yaşaması.. (63)	3	Parasını yemek, yan gelip yatmak için, kendinden büyük bir kadınla kaçan, <b>genç bir asalak!</b> (91)	2
43.	Why are we all only <b>like mortal pieces of furniture?</b> (46)	<b>Topic:</b> family members of the Rectory <b>Vehicle:</b> mortal pieces of furniture <b>Ground:</b> showing no human qualities, being boring	<b>İstediği gibi eğlenemediğine</b> şaşıyordu (41)	3	Neden hepimiz <b>ölü eşyalardan farksızız?</b> (61)	1b
44.	Her old mouth shut <b>like a trap</b> (73)	<b>Topic:</b> Granny's mouth <b>Vehicle:</b> a trap <b>Ground:</b> being tightly shut	<b>Ağız gergin bir</b> haldeydi (68)	3	Bir <b>kapan gibi sımsıkı kapanmış</b> çökük ağız (96)	1a+
45.	...the jaw <b>pressing up like the lower jaw of a trap.</b> (73)	<b>Topic:</b> Granny's jaw <b>Vehicle:</b> a trap <b>Ground:</b> being tightly shut	Çenesi ...üst dudağına yükselirken <b>ağızını bir kapana benzetiyordu.</b> (68)	1b-	...üst çene alt <b>çenenin üzerine biniyor, bir kapan gibi kenetleniyordu.</b> (97)	1a+
46.	Her <b>coffin-like mouth</b> was opened in a hoarse scream (82)	<b>Topic:</b> Granny's mouth <b>Vehicle:</b> a coffin <b>Ground:</b> showing no signs of life	"Ne oluyor?" diye bağırdıysa da <b>...suların arasında kayboldu.</b> (78)	3	<b>Tabuta benzeyen ağız</b> , boğuk bir çığlıkla ardına kadar açıldı (108)	1a
47.	Yvette ... saw Granny <b>bob up, like a strange float</b> (82)	<b>Topic:</b> Granny <b>Vehicle:</b> a strange float <b>Ground:</b> bobbing up and down on the water	<b>Sentence Omitted</b>	4	<b>Acayip bir duba gibi batıp çıkan</b> Nine'yi gördü (109)	1a
48.	The curious dark, suave purity of all his body, <b>outlined</b> in the green jersey (27)	<b>Topic:</b> the gipsy man's body <b>Vehicle:</b> outlined <b>Ground:</b> being in a good physical condition	Yeşil jarse içindeki <b>çevik vücudu</b> (24)	3	Yeşil ceketin <b>sımsıkı sardığı</b> bedeninin nadir bulunur, esmer, alımlı kusursuzluğunu da: (37)	3
49.	The gipsy nodded, and took	<b>Topic:</b> the gipsy man's arms	İradesine hâkim olamıyarak titreyen	3	Çingene başını salladı, kızı	1a

	her in his arms, and <b>held her in a clasp like a vice</b> , to still his own shuddering (85)	<b>Vehicle:</b> a vice <b>Ground:</b> holding firmly	kollarını ona doğru uzattı.. <b>Birbirine sarıldılar.</b> (81)		kollarının arasına aldı, kendi ürpertisini durdurmak için, <b>mengene gibi sıkı</b> (113)	
50.	<b>The vice-like grip of his arms round her</b> seemed to her the only stable point in her consciousness (85)	<b>Topic:</b> the gipsy man's arms <b>Vehicle:</b> the vice-like <b>Ground:</b> holding very tightly	Kız vücudüne <b>dolanan kolların yumuşak ve ezici tazyikini</b> hissediyordu (81)	3	Yvette'nin bilincindeki tek sağlam nokta, <b>bedenine mengene gibi, sımsıkı dolanmış olan kolların baskısıydı</b> (113)	1a+
51.	...his teeth chattering <b>like plates rattling together</b> (84)	<b>Topic:</b> the gipsy man's teeth <b>Vehicle:</b> plates rattling together <b>Ground:</b> producing a sound similar to series of repeated knocks	...birbirine vuran dişleri (78)	4	...dişleri takırdıyordu; <b>birbirine çarpılan tabaklar gibi</b> (111)	1a

### Example 8:

**ST:** Her soft brown hair fell **like a soft sheath** round her tender flower-like face (49)

**TT1:** Sarı lüleleri dökülerek, masum ve bâkir yüzüne **sihirli bir güzellik** vermişti (44)

**TT2:** Yumuşacık, kahverengi saçları çiçek tazeliğindeki yüzünü **ipek bir kılıf gibi** sarmıştı (65)

**Topic:** Yvette's hair

**Vehicle:** a soft sheath

**Ground:** being a covering for face

The topic component of Example 8 provides a concrete target domain since a person's hair can be thought of as a part of the human body. It is possible to state that the word "sheath" in the vehicle component, which means a close-fitting covering, is metaphorically used to cover the sense of youth, immaturity, and purity Yvette's face reflects. Both translators have preferred different translation procedures for transferring the example in question. Alev utilizes a non-metaphoric paraphrase, rendering it as "sihirli bir güzellik" into Turkish,

whereas Özgören has translated the vehicle “a soft sheath” as “ipek bir kılıf” (“a silk sheath” in English) in TT2. In other words, the word “soft” in the vehicle has been changed with the word “silk” by Özgören. Retaining the vehicle, she has transmitted the implied meaning, despite a different expression in TT2, thus she preserves the original root analogy in the TL. The translation procedures are ‘3’ in TT1 and ‘1b’ in TT2.

### Example 9:

**ST:** There was **the tiny rococo figurine** of the Jewess herself (60)

**TT1:** Küçük yahudi zarif bir kadındı (54)

**TT2:** Minik, Rokoko biblolarından farksız görünen Yahudi kadın (80)

**Topic:** the Jewish woman

**Vehicle:** the rococo figurine

**Ground:** being tiny and graceful

Example 9, in which the human body as the concrete target domain is conceptualized in terms of an object, presents a metaphor revealing the physical appearance of the Jewish woman with whom Yvette first met in the gypsy camp and then was intimate. The author utilizes a “rococo figurine” as the vehicle component probably to uncover the delicacy, grace, and being little in size of the Jewish woman since the word “rococo figurine” can mean a small model of a human, usually made of porcelain or clay, relating to the decoration of buildings and furniture popular in Europe in the 18<sup>th</sup> century. Given the translators’ preferences, Alev converts it to sense, emphasizing the point of similarity between the topic and vehicle, hence prefers a non-metaphoric paraphrase, where the implied meaning is conveyed to the TL through the two Turkish words used for the Jewish woman, “küçük” and “zarif,” respectively “small” and “elegant” in English. On the contrary, retaining the vehicle in the TL, Özgören adds a comparison marker “look like” to TT2 and renders it as “Jewish woman who looks like tiny Rococo figurines” in Turkish. As seen in TT2, Özgören has transferred the singular noun “figurine” with its plural form, which is considered as an

addition, apart from the comparison marker. Furthermore, unlike Alev, Özgören reproduces the original root analogy in TT2. Therefore, the translation procedures preferred by the translators are ‘3’ in TT1 and ‘1c+’ in TT2.

#### **Example 10:**

**ST:** A young sponge going off with a woman older than himself, so that he can live on her money! (69)

**TT1:** Genç bir adamın kendinden yaşlı bir kadınla kaçması onun parasıyla yaşaması.. (63)

**TT2:** Parasını yemek, yan gelip yatmak için, kendinden büyük bir kadınla kaçan, genç bir asalak! (91)

**Topic:** the young officer

**Vehicle:** sponge

**Ground:** getting money from others to live without working

Uttered by the rector to his daughter, the above example includes a metaphorical expression conceptualizing a human being in terms of material. Having heard about Yvette’s intimacy with the Eastwoods, the rector gets angry and calls his daughter to account. He can never tolerate this intimacy and angrily expresses his opinions to Yvette about the reason why the young officer lives with a woman older than himself. The word “sponge,” which is a soft substance with holes on it absorbing a lot of liquid and is usually used for cleaning, metaphorically highlights that the young officer dates the Jewish woman for her money. In other words, the young officer is implicitly compared to a “sponge” to uncover the ground component of the metaphor, thus the HUMAN BODY IS A MATERIAL root analogy emerges via the example in question. The phrase “a young sponge” has been rendered as “genç bir adam” by Alev and “genç bir asalak” by Özgören into Turkish. A non-metaphoric expression has been preferred by Alev since the vehicle has been changed with the word “man” by Alev, whereas, the original vehicle has been replaced with a different vehicle in TT2, “parasite,” an animal or plant living on another animal or plant of a different type and feeding on it. Özgören’s preference does not clash with the TL culture because it is close to

the original implied meaning. However, it changes the source domain of the root analogy and creates a new root analogy HUMAN BODY IS AN ANIMAL / PLANT in TT2. Therefore, the translation procedures are ‘3’ in TT1 and ‘2’ in TT2.

### Example 11:

**ST:** Her **coffin-like mouth** was opened in a hoarse scream (82)

**TT1:** “Ne oluyor?” diye bağırdıysa da ...**Suların arasında kayboldu.** (78)

**TT2:** **Tabuta benzeyen ağzı**, boğuk bir çığlıkla ardına kadar açtı (108)

**Topic:** Granny’s mouth

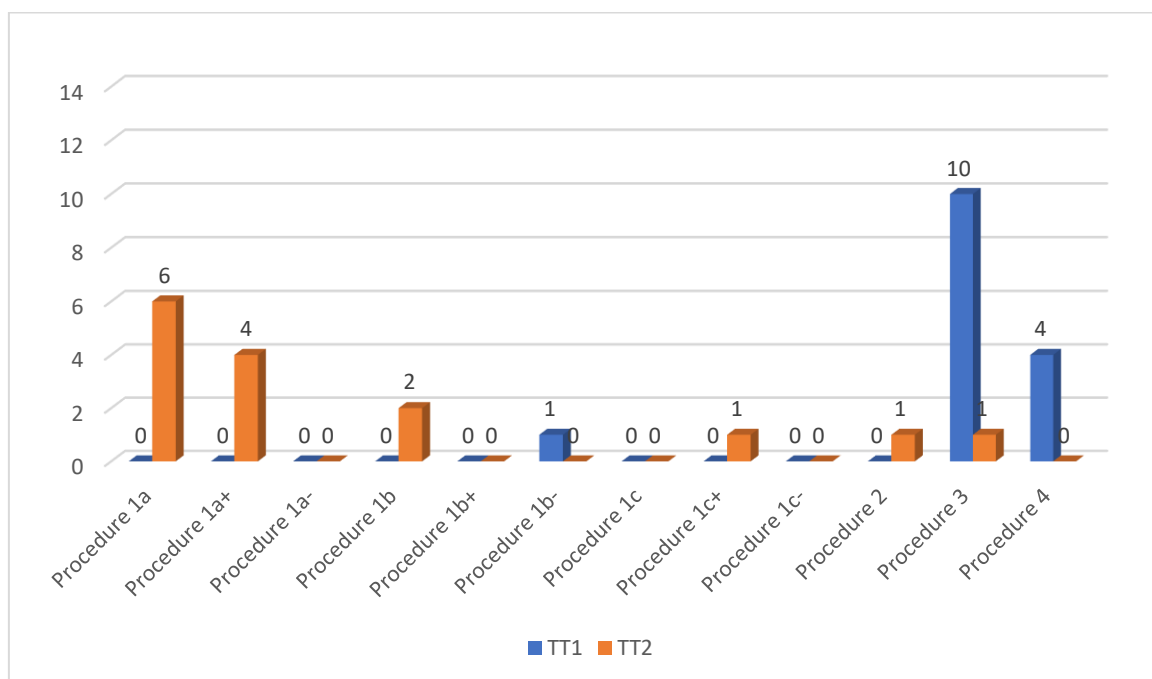
**Vehicle:** a coffin

**Ground:** showing no signs of life

The above example consists of a metaphorical expression about the grandmother’s mouth conceptualized with the vehicle “a coffin.” It is related to the moment when the Rectory has been submerged by severe flooding, and the Mater has lost any signs of life. Being the oldest family member of the Rectory, the Mater could not resist the vicious water that suddenly came towards her, and she drowned in the flood. Within the scope of the context, the vehicle “a coffin,” a long box used for a dead body, has been utilized to conceptualize the Mater’s body part by the author. Given the TT1 of the relevant instance, Alev presents a non-metaphoric paraphrase, rendering the metaphorical expression to the TL as “She was lost in the water.” Her preference highlights that the Mater is about to breathe her last, even without retaining the vehicle of a “coffin” in TT1. On the contrary, Özgören translates the phrase “coffin-like mouth” as “tabuta benzeyen ağzı” in Turkish. Accordingly, the root analogy has been reproduced by Özgören in TT2, while it has not been transmitted to the TL by Alev. Based on translators’ preferences, the procedures are ‘3’ in TT1 and ‘1a’ in TT2.

The graph below demonstrates the distribution of the preferred translation procedures in two TTs among twelve procedures involving the nine sub-procedures of Procedure 1. Since

Procedure 1 is not a common preference in two TTs, a separate graph for the sub-procedures of Procedure 1 has not been considered necessary, instead, only one graph covering all the procedures as below is used for all the categories examined in the following sections.



Graph 5.30. Distribution of translation procedures of HUMAN BODY IS A MATERIAL

As can be understood from the graph above, it does not seem possible to mention a harmony between the two TTs regarding the rate of the preferred procedures in the translation of the metaphorical expressions of the HUMAN BODY IS A MATERIAL root analogy. The procedures of 1c, 1c+, and 1c- have not been applied to either TT, with an exception of Example 40 in TT2, where a metaphor uncovers the gracefulness of the Jewess woman whose body is conceptualized with a kind of figurine. The most preferred translation procedure in TT1 is Procedure 3 with a weight of 67% (n=10), while the deletion procedure with the rate of 27% (n=4) comes the second. Unlike TT1, the original expressions have been transferred to the TL in TT2 with no radical changes as much as possible. In this context, Procedure 1a is the most preferred procedure with a weight of 40% (n=6), and 1a+ is in the second rank with a rate of 27% (n=4). These rates point out a tendency to either a non-metaphoric paraphrase or omit the original expression from TT1, whereas, the opposite is supported in TT2, being faithful to the original in the TL.

### 5.2.1.3. PLACE/ LANDSCAPE IS BODY

The instances listed in this category generate the LANDSCAPE / PLACE IS BODY root analogy, through the body parts concepts in the vehicle components for the topics associated with a landscape or place. Goatly (1997) examines similar metaphorical expressions in the category of the LANDSCAPE IS HUMAN root analogy. He divides the relevant root analogy into four types: The first involves parts of the earth/ landscape that are conceptualized by parts of a human body such as *arm of a land*, *face of the earth*; the second involves parts or coverings of the earth conceptualized in terms of clothes such as *outskirts of a town*; thirdly the state or characteristic of a place or landscape is the characteristic or behaviour of a human such as *sleepy place*, *straggling town*; fourthly, action on the landscape is described by action on a human body such as *lie*, *inject excitement into a country or town*, etc. (Goatly, 1997: 64-65). Table 5.13 below involves the vehicle components which are composed of body parts such as knuckles, fist, mouth, the word “veined” referring to the blood vessels leading to the heart, and the action “a stiff bow” reminding the reader of a human body. These vehicles are combined with the topic components as a hill, county, slope, room, and house. The following table covers 7 instances, 2 of which will be examined in detail in line with a conceptual perspective, and then statistics on the procedures will be illustrated and explained in graphics.

Table 5.13. Comparison of metaphorical expressions of PLACE/ LANDSCAPE IS BODY in *The Virgin and The Gipsy*

	ST2	Analysis	TT1	Procedure	TT2	Procedure
52.	The hills were like the knuckles of a hand (21)	<b>Topic:</b> the hills <b>Vehicle:</b> knuckles of a hand <b>Ground:</b> being at the top and connected to each other	Elin boğum yerlerini hatırlatan tepeler... (19)	1a	Tepeler sıkı bir elin eklemleri gibiydi (29)	1a+
53.	It was naked, too, as the back of your fist (22)	<b>Topic:</b> the gipsy's county <b>Vehicle:</b> the back of your fist <b>Ground:</b> being dark and closed	... derinlikler içinde kaldılar (19)	3	Burası da tıpkı bir yumruğun üzeri gibi çıplaktı (30)	1b



		to the outside world				
54.	They were on the top of the world, now, <b>on the back of the fist.</b> (22)	<b>Topic:</b> the gipsy's county <b>Vehicle:</b> on the back of the fist <b>Ground:</b> being on the top of a field	dünyanın yükseklerinde (19)	4	Şimdi dünyanın tepesinde, <b>yumruğun çatısında</b> dılar (30)	1b
55.	<b>At the foot</b> of the slope... (79)	<b>Topic:</b> the slope <b>Vehicle:</b> at the foot <b>Ground:</b> lower part	...kayaların arasından (75)	3	Tepenin <b>eteğinde</b> ... (105)	2
56.	Awful were <b>the gaping mouths of rooms!</b> (86)	<b>Topic:</b> the rooms of the rector's house <b>Vehicle:</b> the gaping mouths <b>Ground:</b> opening wide	Duvarlar yıkıldığından <b>odaların içi hariçten kolayca görünüyordu.</b> (83)	3	<b>Odaların ağzı açık,</b> korkunç bir görüntüydü! (114)	1a
57.	Only it was <b>veined</b> with a network of old stone walls, dividing the fields (22)	<b>Topic:</b> the gipsy's county <b>Vehicle:</b> veined <b>Ground:</b> having layers separating the field	Yalnız <b>balık ağı gibi</b> tarlaları ayıran duvarlar göze çarpıyordu (20)	2	Yalnızca tarlaları bölen, eski, taş duvarların oluşturduğu, <b>damarlı ağ</b> (30)	1a
58.	The house, that leaned forwards <b>as if it were making a stiff bow to the stream,</b> stood now in mud and wreckage (86)	<b>Topic:</b> the rector's house <b>Vehicle:</b> it were making a stiff bow to the stream <b>Ground:</b> leaning forwards	Rahibin evi berbadolmuştu (83)	4	<b>Irmağa katı bir selam verircesine</b> hafif öne eğik duran <b>ev</b> şimdi çamurun, enkazın içindeydi (114)	1a

**Example 12:**

**ST:** The hills were **like the knuckles of a hand** (21)

**TT1:** Elin boğum yerlerini hatırlatan tepeler... (19)

**TT2:** Tepeler sıkılı bir elin eklemleri gibiydi (29)

**Topic:** the hills

**Vehicle:** knuckles of a hand

**Ground:** being at the top and connected to each other

Example 12 conceptualizes an area of land higher than the surrounding land via the vehicle of “knuckles,” which comes to mean the joints of the fingers. Thus, the ground component reveals the features of the topic such as being at the top and being interconnected. In TT1, the metaphorical expression has been rendered into the TL as “reminiscent of the knuckles of the hand;” on the other hand, the comparison marker has been transmitted with no change to the TT2, and the expression has been rendered as “like the knuckles of a clenched hand.” As seen in Özgören’s translation, the only addition to TT2 is the word “clenched” to define the hand. By so doing, the vehicle could be easily visualized in the mind of the target reader. The LANDSCAPE IS HUMAN BODY root analogy in ST has been reproduced by the two translators in TTs. In the light of the above information, the translation procedures are ‘1a’ in TT1 and ‘1a+’ in TT2.

### **Example 13:**

**ST: At the foot** of the slope... (79)

**TT1: ...kayaların arasından** (75)

**TT2: Tepenin eteğinde...** (105)

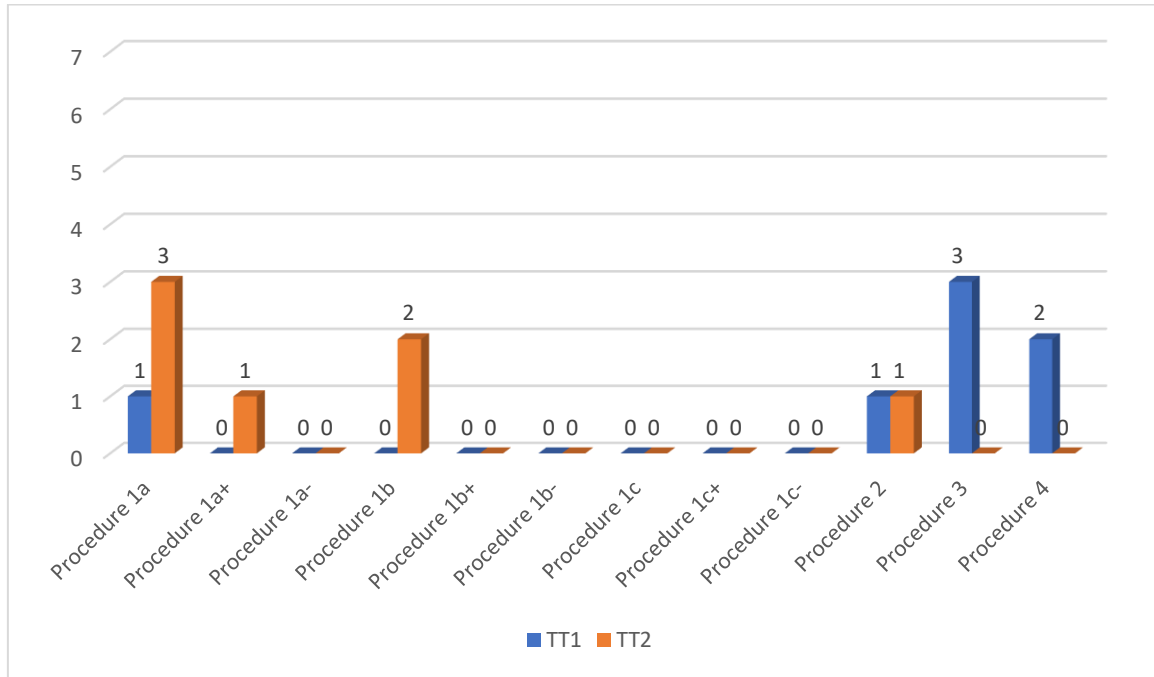
**Topic:** the slope

**Vehicle:** at the foot

**Ground:** lower part

Once again, Example 13 includes a metaphorical expression in which a part of the landscape has been conceptualized with a body part. The word “foot” metaphorically indicates the lower part of the slope as shown in the above example. The Turkish equivalent ‘ayak’ is not a common usage to refer to the lower part of high land in Turkish. Thus the vehicle “at the foot” has not been conveyed to TT1; instead, it has been converted to the sense with the implied meaning and has been interpreted as “among the rocks” by Alev. Regarding TT2, the expression has been changed with the phrase “at the skirt,” a commonly used expression in Turkish for the lower parts of a hill or mountain. Since the word “skirt” literally means a

piece of clothing, Özgören's preference creates a new root analogy "LANDSCAPE IS CLOTH" in TT2, whereas the root analogy has not been reproduced in TT1 since a non-metaphoric paraphrase has been utilized. Considering the translators' preferences, the translation procedures are '3' in TT1 and '2' in TT2.



Graph 5.31. Distribution of translation procedures of LANDSCAPE / PLACE IS BODY

The graph above illustrates the distribution of the preferred procedures for translations of the instances, which conceptualize the natural landscape or a place in terms of a body or body part. As understood from the graph, there is no similarity between TT1 and TT2 within the scope of the preferred procedures. On the contrary, the sub-categories of Procedure 1 have been applied to TT2, while the metaphorical language has been mostly avoided to be transferred to the TL in TT1, instead the procedures of a non-metaphoric paraphrase and deletion are preferred. Only for one instance in each TT, Procedure 2 was applied and a new root analogy different from the ST has been created in the TL. One of the two new root analogies is LANDSCAPE IS CLOTH in TT2 for the translation of the metaphor "at the foot of the slope" in Example 55 rendered as "tepenin eteğinde" (in English "at the skirt of the slope") in Turkish. The other is LANDSCAPE IS A MATERIAL in TT1 for the translation of the word "veined" metaphorically used to describe the gypsy's county in Example 57 and translated as "balık ağı gibi" (in English "like a fishing net").

#### 5.2.1.4. HUMAN IS A PLANT

This category consists of 8 instances that associate human beings with the concepts of a plant or flower. Regarding the target domain of the relevant root analogy, HUMAN is a generic term considering the human body physically as a concrete concept. Granny, one of the two topic components of the selected instances examined in this category, is conceptualized with the vehicles such as “potato,” “fungus,” and “fungoid” or in generic-level concept, PLANT. The combination of the topic with the vehicles has uncovered that Granny is overweight (“potato”), and her dependence on the family members of the Rectory is a burden on them (“fungus” and “fungoid”). On the other hand, the topic components of 5 instances out of 8 involve Yvette, her gaze, and her face, which are conceptualized with flower-oriented vehicles that highlight Yvette’s youth, vitality, gracefulness, and lustful feelings towards the gypsy man.

Table 5.14. Comparison of metaphorical expressions of HUMAN IS A PLANT in *The Virgin and The Gipsy*

	ST2	Analysis	TT1	Procedure	TT2	Procedure
59.	That obese old woman, sitting there in her blindness <b>like some great red-blotched fungus</b> (72)	<b>Topic:</b> Granny <b>Vehicle:</b> some great red-blotched fungus <b>Ground:</b> being old and dependent on other people in the family	<b>Sentence Omitted</b>	4	Koltuğunda kör gözleri, ... <b>kızıl-lekeli, dev boyutlu bir mantar gibi</b> öylece oturan bu şişman, yaşlı kadın (96)	1b
60.	An awful, smelly family that would never disperse, stuck half dead round the base of <b>a fungoid old woman!</b> (74)	<b>Topic:</b> Granny <b>Vehicle:</b> fungoid <b>Ground:</b> being old and dependent on other people in the family	<b>İhtiyar kadının</b> kurduğu temel üstünde duran bir aile (69)	4	<b>Mantarlaşmış bir moruğun</b> kaidesinin etrafına iğrenç, yarı ölü midyeler gibi yapışıp kalmış, asla dağılmayacak, korkunç, pis kokulu bir aile! (98)	1b
61.	She was neckless <b>as a double potato.</b> (73)	<b>Topic:</b> Granny <b>Vehicle:</b> a double potato <b>Ground:</b> being overweight and not having a good shaped figure	<b>Sentence Omitted</b>	4	<b>Birbirine yapışık iki patates kadar</b> belsiz, boyunsuz (96)	1a+

62.	She sailed away <b>like a tall, soft flower</b> , to join poor Ella Framley. (50)	<b>Topic:</b> Yvette <b>Vehicle:</b> flower <b>Ground:</b> being tall and graceful	<b>Çiçeğe benziyen bu fattan kız</b> , yavaşça ayağa kalktı. Kıvrak adımlarla büfeye doğru uzaklaştı. (45)	1b-	<b>İnce uzun, kırılğan bir çiçek gibi</b> , zavallı Ella Framley'ye doğru kayd (66)	1a+
63.	On her face was that tender look of sleep, which a <b>nodding flower has when it is full out</b> . (54)	<b>Topic:</b> Yvette's look <b>Vehicle:</b> a nodding flower when it is full out <b>Ground:</b> looking lustful	<b>Sentence Omitted</b>	4	Yüzünde uyku mahmurluğunun, <b>başı eğik bir çiçeğin dikeldiği, tamamen açıldığı anı çağrıştıran, yumuşak bir anlam</b> vardı (71)	1a+
64.	Her meditative face <b>looking like the bud of a flower</b> (66)	<b>Topic:</b> Yvette's face <b>Vehicle:</b> the bud of a flower <b>Ground:</b> being fresh and young	<b>Heyecandan yüzü gül gibi kızardı</b> (59)	1b+	Düşünceli yüzü <b>taptaze bir tomurcuktan</b> farksızdı (88)	1a+
65.	...her face, white now and still <b>like a snowdrop</b> (31)	<b>Topic:</b> Yvette's face <b>Vehicle:</b> a snowdrop <b>Ground:</b> being white and pale	...körpe yüz <b>sarardı</b> (28)	3	...şimdi <b>bir kar tanesi kadar</b> beyaz ve kıpırtısız olan yüzünde (41)	2
66.	She only looked at him from that senseless <b>snowdrop face</b> which haunted him with fear (31)	<b>Topic:</b> Yvette's face <b>Vehicle:</b> snowdrop <b>Ground:</b> being white and pale	Bu kız annesine, rahibin itimat edemediği <b>güzel karısına</b> ne kadar benziyordu (29)	3	Kız ona donuk, hissiz, <b>kar tanesi yüzüyle</b> öyle bir baktı ki adamı dehşete düşürdü (42)	2

#### Example 14:

**ST:** An awful, smelly family that would never disperse, stuck half dead round the base of a **fungoid old woman!** (74)

**TT1:** **İhtiyar kadının** kurduğu temel üstünde duran bir aile (69)

**TT2:** **Mantarlaşmış bir moruğun** kaidesinin etrafına iğrenç, yarı ölü midyeler gibi yapışıp kalmış, asla dağılmayacak, korkunç, pis kokulu bir aile! (98)

**Topic:** Granny

**Vehicle:** fungoid

**Ground:** being old and dependent on other people in the family

The above example contains a metaphor that conceptualizes Granny, the oldest member of the Rectory, with a vehicle related to a plant. She is conceptualized with the adjective “fungoid,” derived from the word “fungus,” a plant without leaves or flowers that lives on other plants, in order to reveal her old age and dependence on other people in the family. This metaphorical usage generates the HUMAN IS A PLANT root analogy in ST. Preferring to utilize the phrase “an old woman” to describe Granny, Alev has deleted the vehicle “fungoid” in the TL. On the other hand, Özgören, who probably does not find the original expression appropriate for the target reader, partly changes the metaphorical expression, using a different word for the phrase “old woman” in ST, and conveying it as “mantarlaşmış bir moruk” to the Turkish language. Since the word “moruk” (“dotard” in English) usually refers to an old person who is confused and weak, it can be stated that the translator’s preference still transfers the ground component of the metaphor, reproducing the original root analogy in the TL. Therefore, the translation procedures are ‘4’ in TT1 and ‘1b’ in TT2.

#### **Example 15:**

**ST:** She was neckless **as a double potato** (73)

**TT1: Sentence Omitted**

**TT2: Birbirine yapışık iki patates kadar** belsiz, boyunsuz (96)

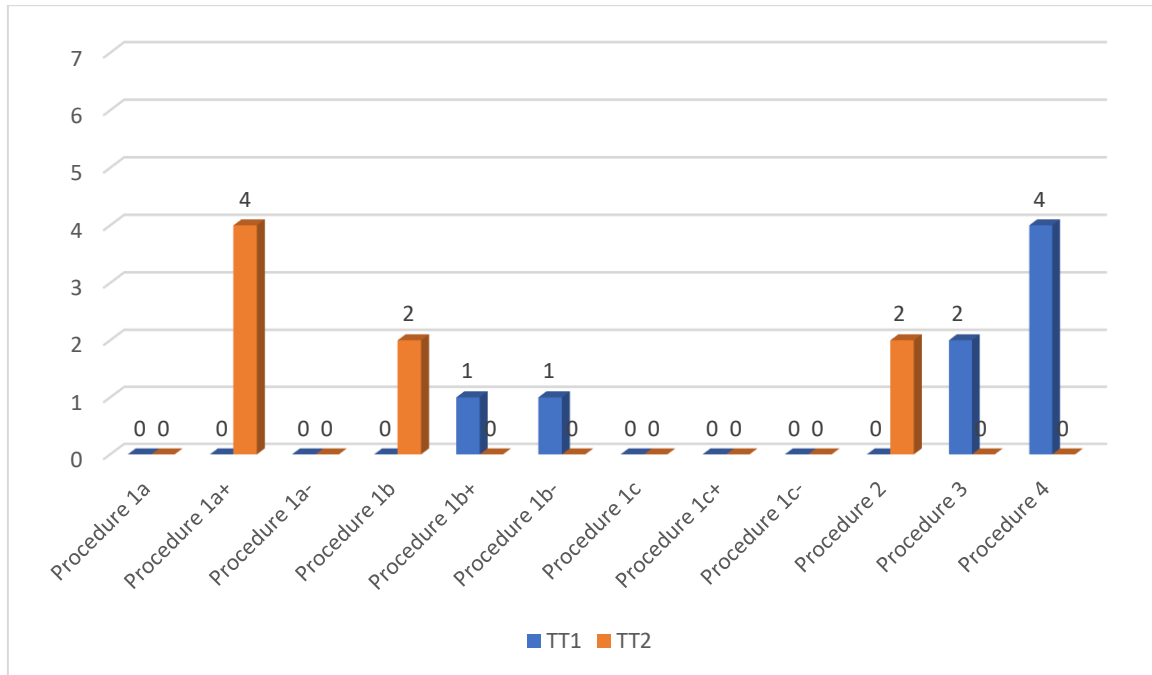
**Topic:** Granny

**Vehicle:** a double potato

**Ground:** being overweight and not having a shaped figure

Given the appearance of Granny, the author utilizes the vehicle “double potato” to emphasize that the grandmother is overweight and has a shapeless body that forms the ground component of Example 15. In TT1, the metaphorical expression has been deleted, whereas, in TT2, some additions have been made by keeping the vehicle “potato” in the TL. Özgören has rendered the vehicle as “birbirine yapışık iki patates kadar” into Turkish. The phrase “birbirine yapışık,” which has an English equivalent as “stuck together” utilized by Özgören

for the word “double,” can be considered an explication of the vehicle component. Additionally, the word “belsiz” (“waistless” in English) has been added to the phrase “neckless” in TT2. It is probable to state that the reason for these additions is to make the expression more descriptive and explicit for the target reader. The relevant root analogy has been reproduced in TT2. For that reason, the translation procedures are ‘4’ in TT1 and ‘1a+’ in TT2.



Graph 5.32. Distribution of translation procedures of HUMAN IS A PLANT

As illustrated in Graph 5.32, 8 instances listed in the category of the HUMAN IS A PLANT root analogy have been translated quite differently in both TTs. 4 out of 8 instances have been rendered into Turkish with an addition, preserving the original expression and root analogy in TL. However, the same number of instances have been omitted from TT1. As seen in the above graph, there is no procedure commonly shared by the translators. 2 instances have been transferred to Turkish with a non-metaphoric paraphrase in TT1. On the other hand, the two new root analogies have been reproduced by the translator of TT2 for the word “snowdrop,” metaphorically used to describe Yvette’s face in Example 65 and Example 66. Özgören’s translation preference changes the original root analogy with HUMAN IS WEATHER twice since the word “kar tanesi” (“snowflake” in English) belongs to the WEATHER source domain, not the PLANT source domain.

### 5.2.1.5. HUMAN IS A SUPERNATURAL/ MYTHICAL BEING

The last category of this section, *Concrete Target Domains*, conceptualizes human beings in terms of supernatural or mythical beings. In this context, the topic components of 5 instances listed in Table 5.15 are combined metaphorically with the vehicles “ghost” and “witch” to uncover some unusual and mysterious features in the appearance of the three characters in the novella, the gypsy woman, Yvette, and her sister, Lucille. The following table demonstrates 5 instances in line with the Turkish translations of the selected data in TTs and their preferred procedures by two translators.

Table 5.15. Comparison of metaphorical expressions of HUMAN IS A SUPERNATURAL/ MYTHICAL BEING in *The Virgin and The Gipsy*

	ST2	Analysis	TT1	Procedure	TT2	Procedure
67.	...stepping with long, <b>witch-like</b> slim legs down the steps (28)	<b>Topic:</b> the gipsy woman's legs <b>Vehicle:</b> witch <b>Ground:</b> being unusually and weirdly slim	ince uzun bacakları (25)	4	ince uzun, <b>göz alıcı bacaklarıyla</b> basamakları indi (38)	3
68.	There was a stooping, <b>witch-like</b> silence about her (28)	<b>Topic:</b> the gipsy woman <b>Vehicle:</b> witch <b>Ground:</b> being unusually and mysteriously silent	... <b>sihirli bir sükût</b> etrafı kaplamıştı (25)	3	...hafif kambur, <b>gizemli bir suskunluğu</b> vardı (38)	3
69.	There was a touch of the tall <b>young virgin witch</b> about her (49)	<b>Topic:</b> Yvette <b>Vehicle:</b> virgin witch <b>Ground:</b> being virgin and lustful	masum ve bâkir yüzü	4	Uzun boylu, narin, <b>genç bir bakireye özgü bir cadılık</b> da vardı (65)	1a
70.	Lucille <b>had gone white as a ghost</b> (17)	<b>Topic:</b> Lucille <b>Vehicle:</b> a ghost <b>Ground:</b> being extremely shocked and scared	<b>Sentence Omitted</b>	4	<b>Beti benzi atan</b> Lucille (24)	3
71.	The poor Lucille, <b>a ghost of ghosts</b> , wept with relief (89)	<b>Topic:</b> Lucille <b>Vehicle:</b> a ghost of ghosts <b>Ground:</b> being extremely shocked and scared	Zavallı Lüsül bayılıncaya kadar ağladı.. (89)	4	<b>Korkudan ruh gibi olmuş</b> , zavallı Lucille, onu görünce duyduğu ferahlamadan öyle çok ağladı ki (118)	1c+



**Example 16:**

**ST:** There was a stooping, **witch-like** silence about her as she emerged on the twilight. (28)

**TT1:** ...**sihirli** bir sükût etrafı kaplamıştı. Mehtapta çıkmıştı... (25)

**TT2:** Akşam alacasında ilerlerken hafif kambur, **gizemli** bir suskunluğu vardı (38)

**Topic:** Yvette

**Vehicle:** witch

**Ground:** being unusually and mysteriously silent

Example 16 is about Yvette descending the stairs of the caravan in unusual and mysterious silence. In this example, Yvette is conceptualized with the vehicle “witch” usually used for a woman, who is believed to have magical powers and uses them to help or harm people. Via this vehicle, the author may have aimed to reveal that Yvette, impressed by what the gypsy woman told her, could keep a secret as she does not speak and act quietly. Both translators have exploited the same translation procedures, even if they have used different lexemes in the TL. The phrase “witch-like” has been rendered as “sihirli” by Alev and “gizemli” by Özgören in Turkish. As shown above, the original vehicle has not been preserved in TTs; however, the ground component has been translated via a non-metaphoric paraphrase by the translators. Therefore, the shared translation procedure is ‘3’ in both TTs.

**Example 17:**

**ST:** The poor Lucille, **a ghost of ghosts**, wept with relief till she had hysterics. (89)

**TT1:** Zavallı Lüsül bayılıncaya kadar ağladı. (89)

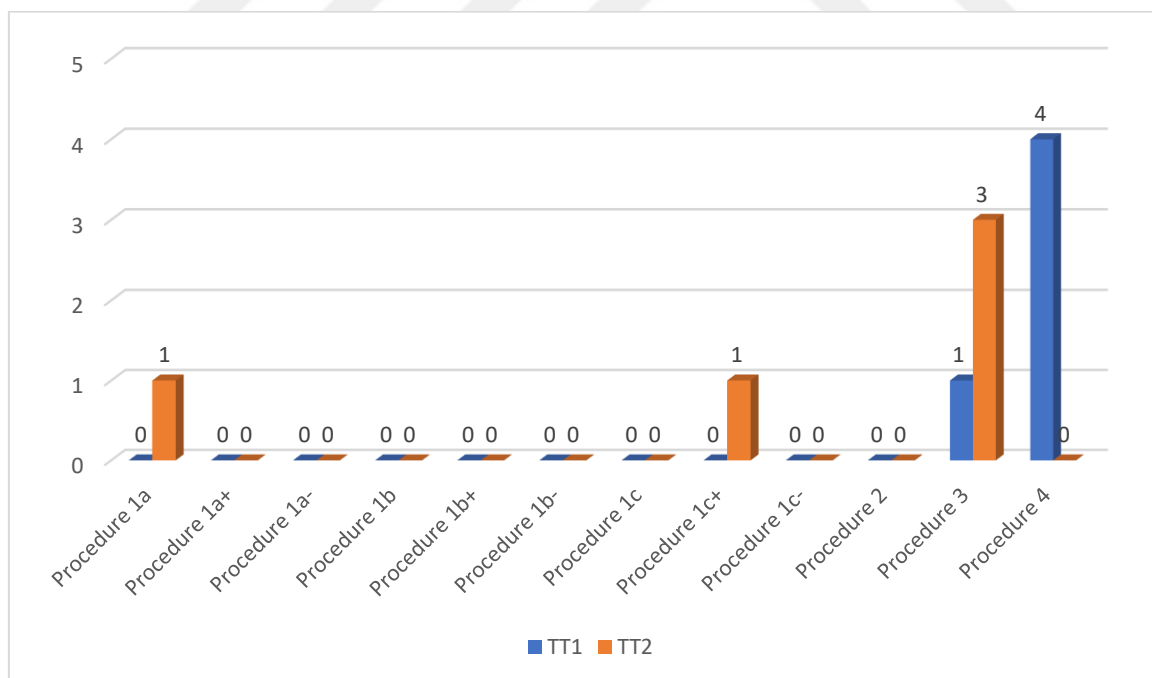
**TT2:** **Korkudan ruh gibi olmuş**, zavallı Lucille, onu görünce duyduğu ferahlamadan öyle çok ağladı ki, kendini kaybeder gibi oldu. (118)

**Topic:** Lucille

**Vehicle:** a ghost of ghosts

**Ground:** being extremely shocked and scared

After the Rectory collapsed after the flood, the rector, Lucille, and Aunt Cissie burst into tears and thanked God that Yvette, believed to be alone at home during the flood, came out of this disaster unscathed. The metaphor in Example 17 emphasizes the body change in Lucille due to her post-disaster fear. To put it differently, the vehicle “a ghost of ghosts” reveals that she is shocked and frightened. The word “ghost” has several Turkish equivalents, one of which is “ruh” utilized by Özgören. In addition to this word, a Turkish comparison marker “gibi” is used in TT2. Furthermore, the vehicle has been conveyed to the TL with a gloss “korkudan, which means “with fear” in English. In TT1, the verb phrase “wept with relief” has been translated as “bayılıncaya kadar ağladı” in Turkish but the metaphor has been omitted. Thus the translation procedures are ‘1c+’ in TT2 and ‘4’ in TT1.



Graph 5.33. Distribution of translation procedures of HUMAN IS A SUPERNATURAL / MYTHICAL BEING

As obviously seen from the above graph, Procedure 3 and Procedure 4 are the most frequently used procedures applied by both translators to the instances in this category. The translator of TT1 omits all instances from the TL except one (Example 68), transferred with a non-metaphoric paraphrase to the TL. Usually reproducing the original metaphorical expression with the same root analogy to the TL to a large extent, Özgören has applied a non-metaphorical paraphrase to the translations of 3 instances out of 5. Unlike Alev, Özgören mostly prefers to add her interpretation as compensation rather than completely removing the metaphors from TT2. Therefore, the metaphors of this category might be considered challenging for both translators because they would make no sense to the target readers if they were kept metaphorically in the TL.

### 5.2.2. Abstract Target Domains

This section presents a wide range of instances from ST2, *The Virgin and The Gipsy*, categorized under the relevant root analogies, each of which consists of at least five examples. In this context, the categories based on the abstract target domains of the seven root analogies are as follows: EMOTION/ IDEA IS ANIMAL, EMOTION IS HEAT, EMOTION IS A PLANT, EMOTION/ IDEA IS A (FLUID/ SOLID) SUBSTANCE, EMOTION/ IDEA IS WEATHER, EMOTION IS LIGHT/ COLOUR, GOOD (QUALITY) IS HIGH/ BAD (QUALITY) IS LOW. As aforesaid in the previous sections, the examples listed under the relevant root analogy will be divided into the metaphoric components (Topic-Vehicle-Ground), and then the Turkish translations will be shown in the columns of 'TT1' and 'TT2' with the metaphorical words highlighted in bold, and the preferred translation procedures will be listed in the 'Procedure' column. Then, the randomly selected instances from the tables are examined in detail, and the distribution of the translation procedures will be illustrated in graphics.

#### 5.2.2.1. EMOTION / IDEA IS ANIMAL

This category examines 21 instances that conceptualize human emotions and ideas in terms of animal and animal-oriented concepts. The abstract target domain of the relevant root analogy, EMOTION, is a generic-level concept, which includes a variety of emotions and ideas at a specific level. They are mostly on a negative basis such as restlessness and anxiety (Example 72), weakness, nastiness, and disbelief (Examples 74, 75, and 76), unkindness and

intolerance (Example 77 and Example 78), greediness (Example 79), and unfaithfulness (Example 81 and 82), blur and strangeness in thought (Examples 83, 84, 85, and 92), selfishness and danger (Example 87), insincerity (Example 88), hate and rage (Example 89 and Example 90), insensitivity (Example 91). On the other hand, in 2 instances (Example 73 and Example 86), the animal concept is used to reveal the sense of perfection and joy of life considered to be positive emotions. While the topic components consist of the feelings and ideas of the characters in *The Virgin and The Gipsy*, the animal-oriented vehicle components vary widely such as ‘worm,’ ‘bird,’ ‘mongrel,’ a dog of mixed breed, ‘toad,’ ‘tortoises,’ and ‘rat,’ ‘cobweb,’ and ‘gossamer’ associated with ‘spiders,’ ‘lion,’ ‘tiger,’ ‘serpent,’ and ‘fang’ referring to a sharp tooth of animals like dogs and snakes.

Table 5.16. Comparison of metaphorical expressions of EMOTION/ IDEA IS ANIMAL in *The Virgin and The Gipsy*

	ST2	Analysis	TT1	Procedure	TT2	Procedure
72.	Aunt Cissie, who was over forty, pale, pious, and <b>gnawed by an inward worm</b> , kept house. (6)	<b>Topic:</b> Aunt Cissie’s feelings <b>Vehicle:</b> gnawed by an inward worm <b>Ground:</b> uncomfortable and anxious	Evin idaresini üstüne alan Cissie (Sisi) teyze renksiz yüzlü, kırkını geçkin bir kız (4)	4	Cissie Hala, bu kırkını aşmış, solgun, dini bütün, <b>içini kemiren bir kurt yüzünden</b> kuruyup kalmış kadın evi çekip çeviriyordu.(8)	1a
73.	Good heavens, you’d think Aunt Cissie was a <b>perfect bird of paradise!</b> (35)	<b>Topic:</b> Aunt Cissie <b>Vehicle:</b> bird of paradise <b>Ground:</b> being perfect and flawless	Sanki Sisi teyze <b>günahsız cennet kuşu!</b> (31)	1b	Hey Tanrım, gören de Cissie Hala’yı <b>tam bir cennet kuşu</b> sanır! (47)	1a
74.	... he would never dare to face <b>the fat worm of his own unbelief</b> , that stirred in his heart (31)	<b>Topic:</b> the rector’s inner feelings <b>Vehicle:</b> the fat worm of his own unbelief <b>Ground:</b> being a weak and nasty; not worthy of respect	... içindeki <b>şüphe kurdunu</b> göstermemek için	1a-	... <b>kendi inançsızlığının tombul, yağlı solucanı</b> yla, yüreğinde kıvrılıp duran <b>yaratıkla</b> yüzleşmeyi asla göze alamazdı (42)	1a+.
75.	...the fear of his degrading unbelief, <b>the worm which was</b>	<b>Topic:</b> the Rector’s inner feelings <b>Vehicle:</b> the worm	<b>Sentence Omitted</b>	4	...kocasının alçaltıcı, onur kırıcı inançsızlığına, <b>yüreğinin özündeki</b>	1a

	his heart's core. (31)	<b>Ground:</b> being an unpleasant person who does not deserve respect			solucana duyduğu dehşetle. (42)	
76.	He <i>knew</i> his heart's core was <b>a fat, awful worm.</b> (31)	<b>Topic:</b> the rector's inner feelings <b>Vehicle:</b> the worm <b>Ground:</b> being an unpleasant person who does not deserve respect	Sentence Omitted	4	Kalbinin <b>şişman, iğrenç bir solucan olduğunu</b> adam biliyordu. (42)	1a
77.	He said, with <b>a cold, mongrel sort of sneer,</b> which showed what an utter unbeliever he was, at the heart (30)	<b>Topic:</b> the rector's deep feelings <b>Vehicle:</b> a cold, mongrel sort of sneer <b>Ground:</b> being unkind and rude	Konuşurken kızına <b>çirkin bir istihza</b> ile bakıyordu (28)	3	<b>Soğuk, köpeksi bir küçümsemeyle;</b> bu da içten içe, kalben ne kadar inançsız biri olduğunu gösteriyordu (41)	1b
78.	The conservatism, based on <b>a mongrel fear</b> of the anarchy, controlled by every action. (68)	<b>Topic:</b> the rector's deep feelings <b>Vehicle:</b> a mongrel fear <b>Ground:</b> being unkind, rude, and intolerant towards others	Bir sofunun dinine ehemmiyet vermesi kadar, <b>itibar meselesinde dikkatli davranırdı</b> (62)	3	Temeli, anarşiden duyduğu <b>köpeksi korkuya</b> dayanan tutuculuğu, attığı her adımı denetlemekteydi. (90)	1b
79.	The will, the ancient, <b>toad-like,</b> obscene <i>will</i> in the old woman, was fearful, once you saw it (73)	<b>Topic:</b> Granny's will <b>Vehicle:</b> toad-like <b>Ground:</b> being greedy	<b>kaplumbağayı hatırlatan bir tip..</b> (68)	1a-	Gören gözler için, yaşlı kadındaki bu irade, bu asırlık, <b>kurbağamsı,</b> müstehcen İRADE korkutucuydu (97)	1a
80.	It belonged to the old, enduring race <b>of toads, or tortoises.</b> (73)	<b>Topic:</b> Granny's will <b>Vehicle:</b> of toads, or tortoises <b>Ground:</b> existing for a long time	Sentence Omitted	4	Kadim, dayanıklı, süregiden soylara ait bir şeydi bu; <b>kurbağalar ya da kaplumbağalar gibi.</b> (97)	1c
81.	The slave in him was cornered this time, <b>like a cornered rat</b> (68)	<b>Topic:</b> the rector's inner feelings <b>Vehicle:</b> a cornered rat <b>Ground:</b> acting in a deceitful and unfaithful way	Sentence Omitted	4	İçindeki köle bu sefer köşeye sıkışmıştı; <b>köşeye kıştırılmış bir sıçandan</b> farksızdı (91)	1a
82.	The slave in him was cornered this time ... with the	<b>Topic:</b> the rector's courage	Bu sefer ölünceye kadar mücadele edip <b>kızını korumaya</b>	3	İçindeki köle bu sefer köşeye sıkışmıştı; ... <b>köşeye</b>	1a

	courage of a <b>cornered rat</b> . (68)	<b>Vehicle:</b> a cornered rat <b>Ground:</b> acting in a deceitful and unfaithful way	<b>ahtederek çıktı</b> (63)		<b>sıkışan bir sıçanın cesaretine sahipti</b> (91)	
83.	There was something strange and mazy, <b>like having cobwebs</b> over one's face, about Yvette's vague blitheness (44)	<b>Topic:</b> Yvette's ideas <b>Vehicle:</b> having cobwebs <b>Ground:</b> being blurry, strange, and mazy	<b>değişik fikirleri</b> (40)	3	Yvette'nin bu müphem, bulanık neşesinde tuhaf, dolaşık bir şey vardı, insanın yüzünü saran <b>örümcek ağlarını çağrıştırıyordu</b> (59)	1a
84.	Yvette really was most amiable, in her vague, <b>cobwebby way</b> . (46)	<b>Topic:</b> Yvette's ideas <b>Vehicle:</b> cobwebby way <b>Ground:</b> in a blurry way that is not clearly understood	İvet bu gece cidden cana yakındı (41)	4	Yvette'inse o dalgın, <b>kaypak tarzıyla da olsa</b> , sevimliliği üzerindeydi.	3
85.	...when <b>gossamer strands</b> blow over your face. You don't know where you are. (44)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> gossamer strands <b>Ground:</b> being blurry and complex	<b>Sentence Omitted</b>	4	<b>Hafif, ipeksi iplikler</b> yüzünü yalar. Nerede olduğunu tam bilemezsin. (59)	2
86.	<b>the bird of her heart</b> sank down (53)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> the bird of her heart <b>Ground:</b> joy of life	Genç kızın <b>içinden bir şey kopmuş gibi</b> oldu. (48)	2	<b>kızın yüreğindeki kuş</b> yere yığıldı (71)	1a
87.	The danger of instability, the peculiarly <i>dangerous</i> sort of selfishness, <b>like lions and tigers</b> , was also gone. (8)	<b>Topic:</b> the danger of Cynthia <b>Vehicle:</b> lions and tigers <b>Ground:</b> being wild, selfish and dangerous	<b>Sentence Omitted</b>	4	İstikrarsızlık tehlikesi, bencilliğin <b>aslanlara, kaplanlara özgü</b> o en <i>tehlikeli</i> biçimi de ortadan kalkmıştı. (11)	1a
88.	He, too, knew the necessity of keeping as clear as possible from that <b>poisonous, many-headed serpent</b> , the tongue of the people. (64)	<b>Topic:</b> people's thoughts <b>Vehicle:</b> many-headed serpent <b>Ground:</b> being deceitful, dangerous and insincere	<b>Halkın zehirli dilinden</b> kurtulmak için bu nevi insanların ahpaplığından çekinirdi. (57)	3	<b>İnsanların diline düşmekten, o zehirli, çok-başlı yilandan</b> mümkün olduğunca sakınmak gerektiğini de çok iyi bilirdi. (85)	1a+
89.	She felt the poison <b>in the rector's fangs</b> (68)	<b>Topic:</b> the rector's thoughts <b>Vehicle:</b> fangs	<b>Rahibin dilindeki zehiri</b> hissetti (62)	2	<b>Rahibin dilindeki zehri</b> hissetti (90)	2

		<b>Ground:</b> behaving in a very unpleasant and angry way				
90.	And these depravities which he attributed to the still-uncowed but frightened girl in front of him, made him recoil, showing <b>all his fangs</b> in his handsome face (69)	<b>Topic:</b> the rector's thoughts <b>Vehicle:</b> fangs <b>Ground:</b> full of hatred and rage	<b>Sentence Omitted</b>	4	... bütün suçlamalar, aşağılamalar, dönüp yine kendisini vuruyor, <b>olanca zehrini</b> onun yakışıklı yüzüne sıvıyordu (92)	2
91.	The young officer looked at her with an odd amusement, <b>bird-like</b> and unemotional, in his keen eyes. (64)	<b>Topic:</b> the young officer <b>Vehicle:</b> bird-like <b>Ground:</b> looking unemotionally	Binbaşı genç kıza tuhaf bir nazarla bakmıştı (57)	4	Genç subay gözlerinde tuhaf, eğlenen bir ışıltıyla ona baktı; <b>kuş benzeri</b> , duygusuz bir çehreydi bu (85)	1a
92.	The Major, too, <b>strange wintry bird</b> , so powerful, handsome, too, in his way (61)	<b>Topic:</b> the Major <b>Vehicle:</b> wintry bird <b>Ground:</b> being strange and Northerner	<b>Sentence Omitted</b>	4	Binbaşı'ya gelince; <b>bu garip, mesafeli kuş</b> , bu güçlü, yakışıklı... (80)	1b

### Example 18:

**ST:** Good heavens, you'd think Aunt Cissie was **a perfect bird of paradise!** (35)

**TT1:** Sanki Sisi teyze **günahsız cennet kuşu!** (31)

**TT2:** Hey Tanrım, gören de Cissie Hala'yı **tam bir cennet kuşu** sanır! (47)

**Topic:** the young girls' thoughts on Aunt Cissie

**Vehicle:** bird of paradise

**Ground:** being perfect and flawless

The above example presents a metaphor that conceptualizes the young girls' thoughts on their aunt with an animal concept 'bird.' Aunt Cissie, who is the Rector's sister and no longer young to marry, dedicates her life to caring Mater. Her responsibilities to the Mater have

greatly limited her own life. Helping her community, especially the dedicated followers of the church, makes her happy. Yet, she is quite angry and impatient with the Rector's daughters. Likewise, the young girls do not like Aunt Cissie very much, even if they do not show their feelings for her in the Rectory in order not to upset their father. The fact that she is helpful to those around her, particularly to the people of the parish, gets on the girls' nerves. Still determined to have a stained glass window built in the church as a memorial for the fallen soldiers, Aunt Cissie sets up the Window Fund and organizes bazaars and amateur theatrical shows in which Yvette also takes part. One day, unbeknownst to Aunt Cissie, Yvette spends a small amount of money she has collected for the fund and kept in a money-box in her room, to have a gypsy woman tell her fortune. A fierce argument ensues between Yvette and Aunt Cissie, who cannot find all the money for the fund. Example 18 comprises a metaphor where the girls make fun of the aunt's benevolence. Thus, it reveals the incompatibility between the girls and their aunt. The metaphorical expression "a perfect bird of paradise" has been similarly translated as "tam bir cennet kuşu" by Özgören in TT2, whereas Alev prefers to change the word "perfect" with "sinless." By doing so, the ground component is brought to the fore, hence making the implied meaning more explicit to the target reader. In addition, both translators have preserved the EMOTION IS ANIMAL root analogy by reproducing the vehicle "cennet kuşu." Considering the translators' preferences, the translation procedures are '1b' in TT1 and '1a' in TT2.

#### Example 19:

**ST:** The slave in him was cornered this time ... with the courage of **a cornered rat**. (68)

**TT1:** Bu sefer ölünceye kadar mücadele edip **kızını korumaya ahtederek** çıktı (63)

**TT2:** İçindeki köle bu sefer köşeye sıkışmıştı; ...**köşeye sıkışan bir sıçanın** cesaretine sahipti (91)

**Topic:** the rector's courage

**Vehicle:** a cornered rat

**Ground:** acting in a deceitful and unfaithful way



Example 19 presents a metaphor about Yvette's callous attitude that reveals the rector's inner feelings hidden inside. The rector struggles to suppress his anger toward Yvette since he fears her alienation from him; however, when he finds out about her intimacy with the young officer and the Jewish woman having an extramarital affair, he cannot control his anger. In Yvette's eyes, her father is weak in character, even though he is a religious person, who is known to be a successful vicar influential on those around him. Especially when the father-daughter relationship is mentioned in the novella, he is visualized as a slave, with various similar concepts by the author to uncover his weaknesses towards his daughter and ex-wife. The example above depicts a courageous father who, despite his weak character, is about to attack Yvette in order to question her about her recent unseemly habits. The word "rat," a small but harmful rodent, probably highlights that the father mistreats his daughter and has no other choice but to bully her into bringing her to his knees via the word "cornered." Ultimately, the phrase "a cornered rat" in this context sheds light on his bad attitude to Yvette in a deceitful and unfaithful way.

The metaphor in question has been rendered into TL differently by the translators. Replacing the metaphor in ST with her interpretation, and transferring to the TL as "kızını korumaya ahtederek çıkıştı" in TT1, Alev has digressed from the implied meaning of the metaphor. The translator's preference draws an image of a responsible father who takes care of his daughter, contrary to what is implied by the author. Özgören reproduces the vehicle in TT2 and renders the phrase "a cornered rat" as "köşeye sıkışan sıçan" into Turkish. Thus Alev does not retain the EMOTION IS ANIMAL root analogy in the TL, whereas Özgören does. For that reason, the translation procedures are '3' in TT1 and '1a' in TT2.

#### **Example 20:**

**ST:** She felt the poison **in the rector's fangs** (68)

**TT1:** **Rahibin dilindeki** zehiri hissetti (62)

**TT2:** **Rahibin dilindeki** zehri hissetti (90)

**Topic:** the rector's thoughts

**Vehicle:** fangs

**Ground:** behaving in a very unpleasant and angry way

Once again, the example above contains a metaphor associated with the argument between Yvette and the rector. The rector's rage is conceptualized with an animal concept "fang," a long and sharp tooth of animals such as dogs and snakes. Hence, Example 20 is categorized under the title of the EMOTION IS ANIMAL root analogy, which includes an abstract concept in the target domain. As seen in both TTs, the phrase "in the rector's fang" has been rendered similarly as "rahibimin dilindeki" into the TL. However, the vehicle "fang" has been changed with a new vehicle, "tongue," which does not clash with the TL culture. In addition to that, while "fang" is a word specific to animals, there is no distinction between animal and human beings in the word "tongue." Additionally, "fang" is a tooth, while "tongue" is a soft flesh inside the mouth. For that reason, it is clear that the root analogy in ST has been changed with a new root analogy EMOTION IS BODY PART in both TTs. A shared translation procedure has been utilized for transferring the metaphor in question to the TL. The translation procedure shared by Alev and Özgören is '2.'

#### **Example 21:**

**ST:** And these depravities which he attributed to the still-uncowed but frightened girl in front of him, made him recoil, showing **all his fangs** in his handsome face (69)

**TT1: Sentence Omitted**

**TT2:** Ve karşısında duran bu korkmuş ama hâlâ sinmemiş kıza yönelttiği bütün suçlamalar, aşağılamalar, dönüp yine kendisini vuruyor, **olanca zehrini** onun yakışıklı yüzüne sıvıyordu (92)

**Topic:** the rector's thoughts

**Vehicle:** fangs

**Ground:** full of hatred and rage

Once again, Example 21 reveals the rector's inner feelings for his daughter. Fearing that Yvette will end up like his ex-wife, the rector is likely to harbour resentment and rage toward Yvette. He has now, metaphorically, taken off his mask, even though he has forced himself to act worthy of the religious title he has. Unlike Example 20, where the same word "fang" is used as a vehicle component, it is out of the question to mention a joint translation procedure between the two TTs in Example 21. As seen in TT1 above, the whole sentence has been removed from the TL. A wide range of reasons can be mentioned for the deletion procedure applied to TT1, however, considering the flow of the story, it is probable that the number of metaphors visualizing the rector's negative feelings is high, and the same vehicle "fang" is used for different metaphors, thus the translator might prefer to exclude the sentence from TT1 to avoid repetition. In TT2, the metaphorical phrase "all his fangs" has been rendered as "olanca zehrini" into Turkish. In other words, the source vehicle "fang" has been changed with a different Turkish vehicle "zehir" (in English "poison"), usually referring to a substance to eat that causes harm to the body. It is possible to state that the metaphorical usage of the word reveals the rector's unpleasant thoughts, thereby generating a new root analogy EMOTION IS DISEASE in TT2. In line with this analysis, the translation procedures are '4' in TT1 and '2' in TT2.

### **Example 22:**

**ST:** ...when **gossamer strands** blow over your face. You don't know where you are. (44)

**TT1: Sentence Omitted**

**TT2: Hafif, ipeksi iplikler** yüzünü yalar. Nerede olduğunu tam bilemezsin. (59)

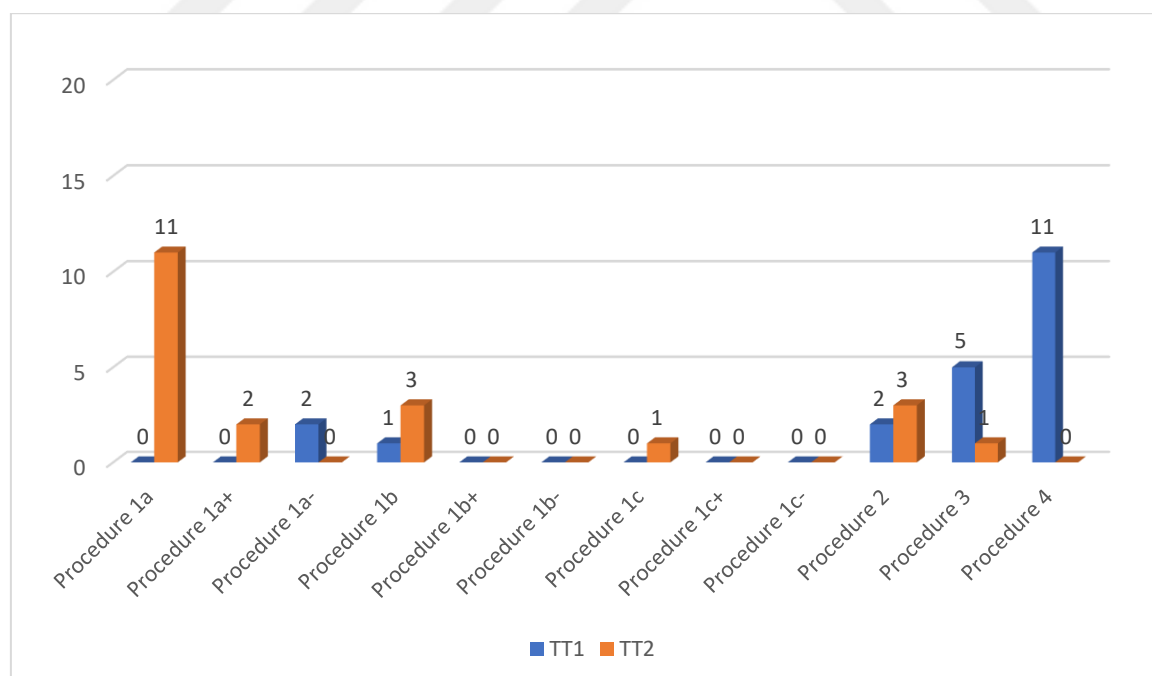
**Topic:** Yvette's feelings

**Vehicle:** gossamer strands

**Ground:** being blurry and complex

Example 22 includes a metaphor conceptualizing Yvette's complex feelings for the gypsy man in terms of an animal-related concept. The gypsy man selling candlesticks and brooms by his cart thinks that going to the Rectory as a salesman is a good excuse to see Yvette one

more time. When Aunt Cissie, eager to buy his candlesticks, goes inside to get money, Yvette gets a chance to talk to the gypsy man at the door of the Rectory. The author implicitly presents they have a sexual desire for each other. After this meeting at the door, Yvette is impressed by the man's provocative gaze and the tenderness in his voice. Yet, she is still unsure whether he has any power over her, and whether he is the person she wants. Yvette's blurry and complex feelings, which are the ground component of the metaphor, are conceptualized with the vehicle "gossamer strands." The word "gossamer," literally refers to a very thin thread spiders produce to make webs that shed lights on the indecision in Yvette's thoughts and feelings. The sentence where the metaphor emerges has been omitted from TT1; on the other hand, the metaphorical phrase in ST has been transferred to the TL in TT2 with a different vehicle, "light, silky threads." Özgören's preferred translation procedure for transferring the metaphor in the above example structures Yvette's blurry feeling with a material-oriented concept, hence, producing a new root analogy "EMOTION IS A MATERIAL" in TT2 by replacing the source domain "ANIMAL" in ST with a different source domain "MATERIAL." Accordingly, the translation procedures are '4' in TT1 and '2' in TT2.



Graph 5.34. Distribution of translation procedures of EMOTION/ IDEA IS ANIMAL

Graph 5.34 illustrates the translation procedures for the Turkish translations of the EMOTION/ IDEA IS ANIMAL root analogy. Given the above graph, there is a stark contrast between the two translators' preferences for the Turkish translation of animal-oriented concepts. Out of 12 translation procedures, Procedure 2 is a single procedure shared by both translators and applied to Example 89, so a new root analogy is reproduced in TL. The translator of TT2 mostly preserves the same expression with the same root analogy (Procedure 1a) for 11 instances out of 21, whereas the translator of TT1 mostly prefers Procedure 4 for the same number of samples analyzed in this category. It is noteworthy that the second most preferred procedure by the first translator is a non-metaphorical paraphrase. Considering Alev's translation preferences, it is seen that she tends to avoid transferring the metaphorical expressions to the TL as much as possible. Moreover, Procedure 2 emerges in 2 instances out of the total number in TT1 (Example 86 and Example 89), while it has been utilized for the translation of 3 samples in TT2 (Examples 85, 89, and 90). The word "gossamer" in Example 85 has been rendered as "ipeksi," "silky" in English usually used to describe a type of cloth in TT2; therefore, EMOTION IS ANIMAL is replaced with EMOTION IS MATERIAL. In Example 86, the phrase "bird of her heart" is translated into the TL as "içinden birşey kopmuş gibi" in TT1, hence, it generates a new root analogy, EMOTION DISTURBANCE IS DIVISION in the TL. In Example 89, the procedure is shared by the two translators because both translators have similarly rendered the animal-oriented word "fangs" as "dilindeki zehir" into Turkish; thus the new root analogy is EMOTION IS BODY PART in both TTs since the feeling of hatred and rage is loaded on a body part, *tongue*. Since the animal concept "fang" has been rendered as "olanca zehrini" in Example 90 in TT2, the translator's preference generates a new root analogy EMOTION/ IDEA IS DISEASE in the TL.

#### 5.2.2.2. EMOTION IS HEAT

In this category, 11 instances will be listed in the following table, which illustrates the comparison of the data of the EMOTION IS HEAT root analogy with the translation procedures used in TT1 and TT2. In other words, the fire-oriented concepts in the source domain are used to define various abstract concepts in the target domain that can be considered under the title of EMOTION target domain at a generic level. What is more, the relation between the topic and vehicle components uncovers a range of emotions such as pride, affection, rage, hatred, and worry. These emotions are conceptualized either in terms

of fire (Example 97 and Example 98) or fire-oriented words such as “flame” (Example 93 and Example 94), “spark” (Example 95 and Example 96), “flare” (Example 100 and Example 101), and “fiery” (Example 102) or heat-oriented words such as “cold” and “hot” (Example 99 and Example 103, respectively).

Table 5.17. Comparison of metaphorical expressions of EMOTION IS HEAT in *The Virgin* and *The Gipsy*

	ST2	Analysis	TT1	Procedure	TT2	Procedure
93.	Her pride, the <b>frail, precious flame</b> which everybody tried to quench recoiled... (31)	<b>Topic:</b> Yvette’s pride <b>Vehicle:</b> the frail, precious flame <b>Ground:</b> being very intense and strong	İvetin <b>kıymetli bir kıvılcıma benzeyen</b> gururu... sürüklendi. (28)	1c-	Gururu, herkesin elbirliğiyle söndürmeye çalıştığı <b>o narin, değerli alev</b> büzülmüş, küçülmüştü. (41)	1a
94.	Her pride ... recoiled <b>like a flame blown far away, on a cold wind</b> , as if blown out (31)	<b>Topic:</b> Yvette’s pride <b>Vehicle:</b> a flame <b>Ground:</b> being very intense and strong	İvetin ... gururu <b>soğuk bir rüzgârla uzaklara giden alev gibi</b> sürüklendi. (28)	1a	Gururu ... büzülmüş, küçülmüştü; <b>uzaklara savrulan, sert bir rüzgâr tarafından hırpalanan bir yalaz gibi</b> (41)	1a+
95.	But the dark man will <b>blow the one spark up into fire again, good fire</b> . (34)	<b>Topic:</b> the dark man (the gipsy man) <b>Vehicle:</b> blow the one spark up into fire <b>Ground:</b> creating very strong feelings about love	Ama esmer adam onu ( <b>kalbini</b> ) <b>ateşleyecek!</b> (31)	1b-	Ama bu esmer adam <b>son kıvılcıma üfleyip ateşi canlandıracak, güzel bir ateş yakacak</b> . (46)	1a+
96.	Then Lucille sprang from her low seat, with <b>sparks flying from her</b> (38)	<b>Topic:</b> Lucille’s feelings <b>Vehicle:</b> sparks flying from her <b>Ground:</b> being in a state of extreme anger	Lücil oturduğu alçak tabureden fırlayarak <b>haykırdı</b> (34)	3	Sonra, Lucille oturduğu koltuktan fırladı; <b>bedeninden öfke kıvılcımları saçılıyordu</b> . (51)	1a+
97.	She met his dark eyes for a second ... <b>something took fire in her breast</b> (23)	<b>Topic:</b> Yvette’s feelings <b>Vehicle:</b> took fire in her breast <b>Ground:</b> being excited and passionate	Çingenenin bakışını hisseden İvetin <b>kalbi sevinçle çarptı</b> (21)	3	Kız bu kara gözlere bir an baktı, ... <b>yüreğinde bir şey tutuşuverdi</b> (32)	1a
98.	His black eyes still <b>full of the fire of life</b> (85)	<b>Topic:</b> the gipsy man’s eyes	<b>Hayat ateşiyle yanan</b> bakışları (81)	1a-	Gözleri hâlâ <b>yaşam ateşiyle dopdoluydu</b> (113)	1a-

		<b>Vehicle:</b> the fire of life <b>Ground:</b> having very strong feelings about love				
99.	She hated with <b>the cold, acrid hatred of a child</b> the rectory interior, the sort of putridity in life (34)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> the cold, acrid hatred of a child <b>Ground:</b> lacking love and affection to a large extent	<b>Herşeyden nefret ediyordu</b> (30)	3	<b>Papazevine, ev halkına, sürdükleri yaşamın çürümüşlüğüne duyduğu nefret, bir çocuğun katıksız, yakıcı kinydi.</b> (46)	1a+
100.	...strange green <b>flares of rage</b> would come up in her at such times, she was insane. (9)	<b>Topic:</b> Aunt Cissie's rage <b>Vehicle:</b> flares <b>Ground:</b> strong feelings of rage	<b>Sentence Omitted</b>	4	...içinde alışılmadık, yeşil <b>öfke yalazları</b> tutuşur, böylesi zamanlarda kadın kendini basbayağı kaybederdi (12)	1a
101.	Aunt Cissie's green <b>flares of hellish hate</b> would go up against all young things, sometimes. (9)	<b>Topic:</b> Aunt Cissie's hate <b>Vehicle:</b> flares <b>Ground:</b> strong feelings of hate	<b>Sentence Omitted</b>	4	Cissie Hala'nın <b>cehennemi gazabının</b> yemyeşil <b>alevleri</b> bazen, genç olan herşeye yönelirdi. (12)	1a
102.	... <b>fiery-eyed</b> Lucille (39)	<b>Topic:</b> Lucille <b>Vehicle:</b> fiery-eyed <b>Ground:</b> strong feeling of rage	... <b>hırsından gözleri ateş saçan kız</b> (34)	1a+	... <b>gözleri ateş saçan</b> Lucille (52)	1a
103.	Yvette, <b>standing as if on hot bricks</b> (36)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> standing on hot bricks <b>Ground:</b> being in a state of extreme nervous and worry	Böyle <b>kıpırdamakta</b> devam edersen bir şey yapamam. (36)	3	Yvette kızgın <b>tuğlaların üzerindeymiş gibi</b> kıpırdanıyordu (49)	1a

**Example 23:**

**ST:** Her pride, **the frail, precious flame** which everybody tried to quench recoiled... (30)

**TT1:** İvetin kıymetli bir kıvılcıma benzeyen gururu... sürüklendi. (28)

**TT2:** Gururu, herkesin elbirliğiyle söndürmeye çalıştığı **o narin, değerli alev** büzülmüş, küçülmüştü. (41)

**Topic:** Yvette's pride

**Vehicle:** the frail, precious flame

**Ground:** being very intense and strong

Example 23 presents a metaphor that conceptualizes emotion with a fire concept. When the money raised for the Window Fund turns out to be missing, Yvette encounters an attitude she has never expected from her father, asking her to account for spending the money raised for a religious purpose. Yvette's pride is now lost in the face of her father's rude behaviour and hurtful words, as she has never felt so humiliated in her life. In the example presented above, Yvette's pride felt intensely and strongly by the people around her in the Rectory constitutes the topic component of the metaphor in the above example. Regarding the Turkish translations of the relevant instance, the original root analogy has been preserved in both TTs, even though both translators prefer different procedures. It is probable to state that the author might use the vehicle "the frail, precious flame" to convey the intensity of Yvette's sense of pride to the reader. The word "flame" in the vehicle has been rendered into TT1 as "kıvılcım," considered to be synonymous with "flame" and still relates to the "HEAT" source domain. Additionally, the translator of TT1 uses a Turkish comparison marker "benzeyen;" however, she has omitted the word "frail" and the clause "which everybody tried to quench" in ST. In TT2, Özgören translates the metaphor into the TL, as it is in ST without addition or omission. Considering the translators' preferences, the procedures are '1c-' in TT1 and '1a' in TT2.

#### **Example 24:**

**ST:** ...his black eyes still **full of the fire of life**... (85)

**TT1:** ...**hayat ateşiyle yanan** bakışları... (81)

**TT2:** ...gözleri hâlâ **yaşam ateşiyle dopdoluydu** (113)

**Topic:** the gipsy man's black eyes

**Vehicle:** the fire of life



**Ground:** having lustful feelings for Yvette

Example 24 contains a metaphor related to the gypsy man's intense feelings for Yvette. Surviving the flood thanks to the gypsy man, Yvette meets the gaze of the gypsy man and sees the serenity and the will to live in his eyes despite the disaster they have experienced. Although the concrete element "his black eyes" is used for the topic component of the metaphor, it is the lustful strong emotions of the gypsy man for Yvette that are implied by the vehicle "fire" and constitute the abstract target domain of the EMOTION IS HEAT root analogy in ST. Both translators similarly render the metaphorical phrase "the fire of life" into the TL, as "hayat ateşi" in TT1 and "yaşam ateşi" in TT2. The word "black" used for the gypsy man's eyes has been omitted from both TTs. In addition, the phrase "still full of" in ST has not been transferred to TT1. Despite these omissions, the root analogy has been reproduced in the TL. In the light of the aforesaid details about Example 24, the shared translation procedure is '1a-' in both TTs.

#### **Example 25:**

**ST:** Aunt Cissie's **green flares of hellish hate** would go up against all young things, sometimes. (9)

**TT1: Sentence Omitted**

**TT2:** Cissie Hala'nın **cehennemi gazabının yemyeşil alevleri** bazen, genç olan herşeye yönelirdi. (12)

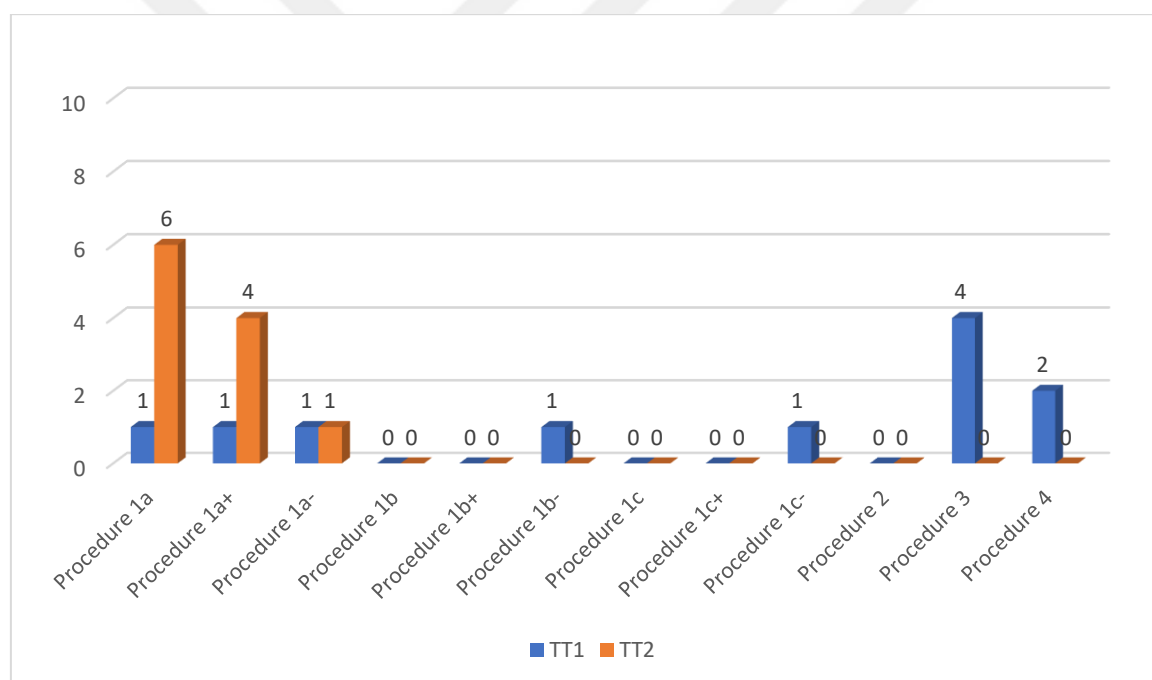
**Topic:** Aunt Cissie's hate

**Vehicle:** green flares

**Ground:** being very strong and intense

Example 25 conceptualizes Aunt Cissie's hatred in terms of a fire concept and generates the EMOTION IS HEAT root analogy in ST. Lucille and Yvette believe that Aunt Cissie devoting her life to taking care of the Mater is a very nervous person. In the above example, her feelings of intense hatred are conceptualized with the phrase "green flares." The colour

word “green” in the vehicle component will be also categorized and analyzed under the title of the EMOTION IS COLOUR root analogy. The main focus in this category is on a fire-related word, “flares,” a sudden increase in the brightness of fire. Considering the role and the personality of Aunt Cissie in the novella, it is possible that her longing for her youth has given way to hatred over time since she could not live her early life to the full. Once again, the whole sentence where the metaphor emerges is omitted from TT1. On the other hand, the word “flares” has been rendered with its exact Turkish equivalent “alevler” to TT2, while the topic component including the word “hate” has been changed with a new word “gazap,” referring to extreme anger. By so doing, Özgören partly utilizes a different expression for the Turkish translation of the metaphor. Accordingly, the translation procedures are ‘4’ in TT1 and ‘1b’ in TT2.



Graph 5.35. Distribution of translation procedures of EMOTION IS HEAT

Graph 5.35 illustrates the distribution of translation procedures for transferring the data in the category of the EMOTION IS HEAT root analogy to the TL. It can be understood from the graph that the only procedure in TT2 applied for the translation of 11 instances is Procedure 1 with its sub-procedures (1a, 1a+, 1a-). On the contrary, 7 out of 12 procedures are applied to the translations of the metaphorical expressions in TT1. The procedure of replacing the root analogy in ST with a new one in TT has not been utilized in either TT.

The translator of TT2 usually prefers to keep the same metaphorical expression with the same root analogy in the TL, whereas, a non-metaphorical paraphrase becomes the most frequently used procedure by the first translator applying it for the translation of 4 instances out of 11 in total. The expressions in two examples (Examples 100 and 101) conceptualizing Aunt Cissie's rage and hate with fire-oriented concepts have been omitted from TT1.

### 5.2.2.3. EMOTION IS A PLANT

This category consists of 11 instances that associate EMOTION in the abstract target domain with the concepts of PLANT in the source domain. The topic components listed in the following table are Yvette and the rector's ex-wife, Cynthia who has already left him and ran away with a young and penniless guy. The same source domain has been combined with HUMAN in the target domain and has already been examined in the section *Concrete Target Domain* under the title of the HUMAN IS A PLANT root analogy, where the plant-oriented concepts are used to reveal the physical features of the characters, their posture, the colour of their face, etc. However, in this category, the generic-level concept of PLANT combines with the source domain of EMOTION, and hence, uncovers the ground parts including several different emotions in a specific level such as disturbance (Example 104 and Example 106), immortality, and purity (Examples 105, 107, 108, and 113), tenderness and graceful (Example 109), virginity, and innocence (Example 110, 111, and 112), disappointment and sadness (Example 114). The vehicle components of the instances including the rector's feelings and thoughts toward Cynthia are similar in the examples where Yvette is the topic component. Therefore, it is understood that the comparison of the rector's young daughter to his ex-wife is supported by metaphors throughout the novella.

Table 5.18. Comparison of metaphorical expressions of EMOTION IS A PLANT in *The Virgin and The Gipsy*

	ST2	Analysis	TT1	Procedure	TT2	Procedure
104.	Don't even <i>think</i> too near to <b>that horrid nettle</b> in the rank outer world (7)	<b>Topic:</b> Cynthia <b>Vehicle:</b> horrid nettle <b>Ground:</b> disturbing and causing pain	<b>Sentence Omitted</b>	4	Dışarıdaki dünyada <b>serpilmeyi seçen, iğrenç ısırganı düşünme</b> (10)	1a+

105.	He had married <b>an imperishable white snow-flower</b> . (7)	<b>Topic:</b> Cynthia <b>Vehicle:</b> snow-flower <b>Ground:</b> being immortal and pure	...kar çiçeğine <b>benzettği kızla</b> evlenen rahip (5)	1c-	<b>Asla bozulmaz, lekelenmez, apak bir kardelenle</b> evlenmişti o. (10)	1a+
106.	<b>This nettle</b> actually contrived at intervals, to get a little note through to the girls, her children. (7)	<b>Topic:</b> Cynthia <b>Vehicle:</b> nettle <b>Ground:</b> disturbing and causing pain	<b>Sentence Omitted</b>	4	<b>Bu zararlı ot,</b> ne yapıp ediyor, kızlarına ara sıra küçük bir pusula ulaştırmanın yolunu buluyordu. (10)	1b+
107.	<b>The white snow-flower</b> was forgiven (5)	<b>Topic:</b> Cynthia <b>Vehicle:</b> snow-flower <b>Ground:</b> being immortal and pure	<b>Genç kadını</b> affetti (5)	3	<b>Beyaz kardelen</b> affedilmişti (10)	1b
108.	The rector's fidelity to <b>the pure white snow-flower</b> (6)	<b>Topic:</b> Cynthia <b>Vehicle:</b> snow-flower <b>Ground:</b> being immortal and pure	Rahibin <b>kar çiçeği dediği karısı</b> için duyduğu sedakat (5)	1c+	Rahibin <b>saf, beyaz kardelene</b> bağlılığı (9)	1b
109.	Her soft brown hair fell like a soft sheath round her tender <b>flower-like face</b> (49)	<b>Topic:</b> Yvette's face <b>Vehicle:</b> flower <b>Ground:</b> being tender and graceful	Sarı lüleleri dökülerek, <b>masum ve bâkir yüzüne</b> sihirli bir güzellik vermişti (44)	3	Yumuşacık, kahverengi saçları <b>çiçek tazeliğindeki yüzünü</b> ipek bir kılıf gibi sarmıştı (65)	1a+
110.	<b>Like a mysterious early flower,</b> she was full out... (54)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> an early flower <b>Ground:</b> being virgin, pure and innocent	<b>Sentence Omitted</b>	4	<b>Vaktinden önce serpilen, gizemli bir tomurcuk gibi,</b> o da ardına kadar açılmıştı...(71)	1b+
111.	... she was full out, <b>like a snowdrop</b> which spreads its three white wings... (54)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> snowdrop <b>Ground:</b> being virgin, pure and innocent	...kar parçasına <b>benzeyen kızın</b> (48)	2	...o da ardına kadar açılmıştı: ...üç beyaz kanadını açan <b>kardelendi</b> (71)	1a-
112.	The waking sleep of her full-opened virginity, <b>entranced like a snowdrop</b> in the sunshine, was upon her. (54)	<b>Topic:</b> Yvette's virginity <b>Vehicle:</b> a snowdrop <b>Ground:</b> being full out and untouched	<b>Sentence Omitted</b>	4	Bakireliğinin uyanışı, güneş ışığında vecde gelen <b>bir kardelen gibi, taçyapraklarını</b> ardına kadar açılışı büyülemiş, sersemletmişti kızı. (71)	1a+
113.	For in the pure loftiness of the rector's heart <b>still bloomed the pure white</b>	<b>Topic:</b> Cynthia <b>Vehicle:</b> bloomed, snow-flower	<b>Evlendiği masum kızı</b> bir türlü unutamıyordu (4)	3	Çünkü rahibin o mağrur ve kibirli kalbinde, genç karısı <b>dupduru, bembeyaz bir kardelen olarak</b>	1b

	snow-flower of his young bride. (6)	Ground: being immortal and pure			hâlâ olanca tazeliğiyle durmaktaydı. (9)	
114.	Yvette remained crushed, <b>deflowered</b> and humiliated. (31)	Topic: Yvette Vehicle: deflowered Ground: feeling very sad and disappointed	İvet olduğu yerde ezilmiş bir halde kaldı. (29)	4	Yvette'in yıkılmışlığı sürdü; <b>çiçeği koparılmış</b> , aşağılanmıştı (43)	1a

### Example 26:

**ST: Like a mysterious early flower**, she was full out... (54)

**TT1: Sentence Omitted**

**TT2: Vaktinden önce serpiyen, gizemli bir tomurcuk gibi**, o da ardına kadar açılmıştı... (71)

**Topic:** Yvette's feelings

**Vehicle:** an early flower

**Ground:** being virgin, pure and innocent

Presenting Yvette's feelings as the topic component, the above example conceptualizes her lack of sexual experience via the vehicle "an early flower" belonging to the source domain of the EMOTION IS A PLANT root analogy. In the vehicle component, the descriptive word "early" particularly highlights Yvette's sexual inexperience and virginity that form the ground component. Throughout the novella, the author uses various metaphors and metaphorical expressions that uncover their sexual desires when Yvette and the gypsy man come together in the gypsy camp and Rectory during the flood. When these details are taken into account, the reason why the author occasionally portrays Yvette through the vehicle "flower" can be expressed as the first time Yvette experiences sexual desire and lustful feelings after she has met the gypsy man. The metaphorical expression "like a mysterious early flower" deleted by the translator in TT1 has been rendered into Turkish by Özgören changing the source vehicle with a different vehicle "bud." Additionally, she has added an

explication to the vehicle in TT2 and translated it using the Turkish equivalent of “like a mysterious bud that blooms before its time.” As a result, besides a different vehicle, an addition has also been made in the translation process of TT2. In line with these explanations about Example 26, the translation procedures are ‘4’ in TT1 and ‘1b+’ in TT2.

### Example 27:

**ST:** ... she was full out, **like a snowdrop** which spreads its three white wings in a flight into the walking sleep of its brief blossoming. (54)

**TT1:** Kar parçasına benzeyen kızın (48)

**TT2:** Derin uykusundan uyanıp o kısacık çiçeklenme sürecine uçmak üzere üç beyaz kanadını açan **kardelendi** (71)

**Topic:** Yvette’s feelings

**Vehicle:** snowdrop

**Ground:** being virgin, pure and innocent

Example 27 involves a metaphorical expression of Yvette’s inner feelings. In this example, the vehicle component is “snowdrop,” a plant that produces small white flowers in the early spring. Through this vehicle, Yvette’s feelings are shed to light, indicating her virginity and innocence that constitute the ground component of the example in question. The metaphorical expression has been differently translated into Turkish by two translators. The vehicle “snowdrop,” which forms the PLANT source domain, has been replaced with a different source domain, WEATHER in TT1 since the original expression has been rendered as “kar parçasına benzeyen” into TL by Alev, who changes the vehicle with a different word “snowflake.” In the TT2, Özgören omits the comparison marker. Hence, the translation procedures are ‘2’ in TT1 and ‘1a-’ in TT2.

**Example 28:**

**ST:** This nettle actually contrived at intervals, to get a little note through to the girls, her children. (7)

**TT1: Sentence Omitted**

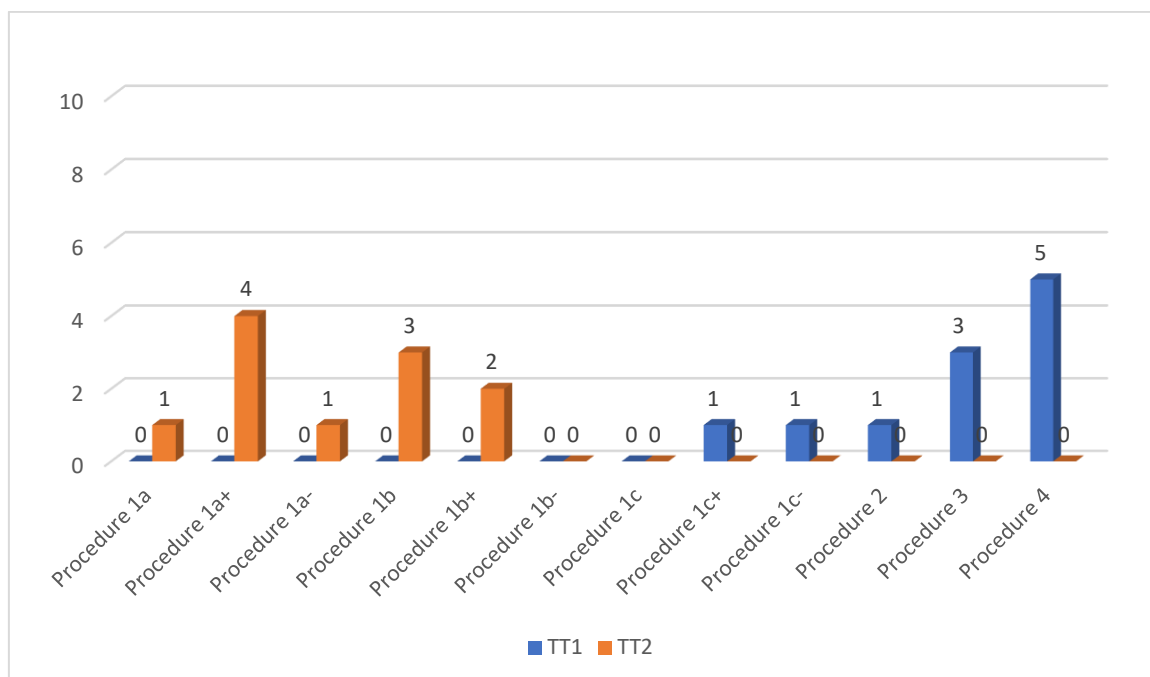
**TT2:** Bu zararlı ot, ne yapıp ediyor, kızlarına ara sıra küçük bir pusula ulaştırmanın yolunu buluyordu. (10)

**Topic:** Cynthia

**Vehicle:** nettle

**Ground:** disturbing and causing pain

The above example presents a metaphor uncovering the Mater's negative thoughts about the rector's ex-wife, who is a disgrace to his family. Throughout the novella, even though his ex-wife occasionally reminds him of a pure flower, she is the woman bringing all negative thoughts and emotions to the memory of the Mater, who never allows the name of 'Cynthia' to be uttered at home. Instead, the word "nettle," literally referring to a wild plant covered in hairs that sting, is used to call the ex-wife. This vehicle reveals that Cynthia is very different from the beliefs, lifestyles, and characters of the people living at the Rectory, and she is the perpetrator of a disgraceful event. The word "nettle" constitutes the vehicle component of the metaphor, and it is rendered as "bu zararlı ot" into Turkish by Özgören, whereas the sentence where the metaphor emerges is omitted from TT1. Regarding TT2, Özgören has changed the vehicle with a different one "herb," which is also a plant species like nettle, not wild, though. Thus it might not fully convey the implied meaning in ST to the TL. For that reason, Özgören adds the word "dangerous" to the new vehicle for transferring the implied meaning by the metaphor. Accordingly, the translation procedures are '4' in TT1 and '1b+' in TT2.



Graph 5.36. Distribution of translation procedures of EMOTION IS A PLANT

Graph 5.36 shows the distribution of the preferred translation procedures used in two TTs for the Turkish translations of the EMOTION IS A PLANT root category. As understood from the graph above, there is no single shared procedure by both translators. In TT1, the most frequently used procedure is the deletion procedure applied to transfer 5 instances into the TL, while it is Procedure 1a+ with the number of 4 instances in TT2. Only one instance (Example 111) has been translated through a new root analogy in the TL. The word “snowdrop” in the vehicle component has been rendered as “snowflake,” (“kar parçası” in Turkish) which belongs to the WEATHER source domain. Thus the root analogy in ST has been replaced with a new root analogy, EMOTION IS WEATHER. Considering all the translation procedures preferred by the second translator, it is possible to state that the translator of TT2 tends to make the plant-oriented metaphors more understandable to the target reader by adding gloss to the original expression in the TL. In addition to the most frequently used procedure in TT1, a non-metaphorical paraphrase comes second with 3 instances out of 11 in total. Hence, in regard to TT1, the translator may have thought that the implied meanings in the original text might not be clear enough for the target reader to comprehend if the metaphors are preserved in the TL.



#### 5.2.2.4. EMOTION / IDEA IS A (FLUID/ SOLID) SUBSTANCE

This category deals with 11 instances of root analogy that combine emotions and ideas in the target domain with solid or fluid substances in the source domain. The metaphors and metaphorical expressions are described within the scope of *ontological metaphors* by Lakoff (1987) since they conceptualize experiences in terms of substances. Additionally, Kövecses (1988, 1990a) analyzes anger-oriented concepts in detail within the title of *ANGER IS A HOT FLUID* conceptual metaphor. Kövecses (1990b) also works on emotion-oriented concepts, particularly joy under the title of the *FLUID IN A CONTAINER* source domain. The solid substances forming the vehicle components of the instances in this category are “iron” (Example 115), “rock” (Example 116), “stony” (Example 117), “hardened” and “hard” (Example 118 and Example 119), “icy” (Example 123), and “frozen” (Example 124 and Example 125). On the other hand, the words consisting of the fluid substances in the source domain are “spurt” (Example 121), “flow” (Example 122), and the phrase “molten mould” (Example 120) in the vehicle components. In this context, all the vehicles related to the solid and fluid substances mostly reveal the ground components of the metaphors including strength, determination, lack of affection, and sympathy.

Table 5.19. Comparison of metaphorical expressions of EMOTION/ IDEA IS A (FLUID/ SOLID) SUBSTANCE in *The Virgin and The Gipsy*

	ST2	Analysis	TT1	Procedure	TT2	Procedure
115.	The force of her will was felt, <b>heavy as iron</b> beneath the velvet of her words (25)	<b>Topic:</b> the force of the gipsy woman's will <b>Vehicle:</b> iron <b>Ground:</b> having strength and determination	Kelimelerin yumuşaklığı altında bile yine <b>inatçılığı</b> belli oluyordu (23)	3	Kadife sözcüklerin altındaki dayatma gücü, o <b>demir irade</b> açıkca hissediliyordu (34)	1a-
116.	A certain hardness formed, <b>like rock crystallizing in her heart</b> (72)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> like rock crystallizing in her heart <b>Ground:</b> showing no affection	<b>Kalbinin bir köşesi sıkışmış gibiydi..</b> (67)	2	Belli bir sertlik oluştu; <b>yüreğinde billurlaşan bir kaya gibi</b> (96)	1a
117.	Yvette, looking round, suddenly saw <b>the stony,</b>	<b>Topic:</b> Granny's will-to-power	Bu, fena, <b>taş kalpli</b> bir simaydı.	1a-	Yvette, yaşlı, sözde anaç tavırlı Nine'deki <b>amansız,</b>	1b+

	<b>implacable will-to-power</b> in the old and motherly-seeming Granny. (18)	<b>Vehicle:</b> stony <b>Ground:</b> showing no sympathy and kindness			<b>demir iradeyi olanca çıplaklığıyla görüverdi</b> (25)	
118.	His eyes did not smile: <b>the insinuation in them hardened</b> to a glare (43)	<b>Topic:</b> the insinuation in the gipsy man's eyes <b>Vehicle:</b> hardened <b>Ground:</b> showing no affection	Gözlerinin içindeki <b>mânâ sertleşti</b> (39)	1a	Gözleri gülmüyordu: <b>içlerindeki arzu sertleşmiş</b> , bir çift kora dönüşmüştü. (58)	1b
119.	Her heart was <b>hard with repugnance</b> against the rectory. (34)	<b>Topic:</b> Yvette's heart <b>Vehicle:</b> hard with repugnance <b>Ground:</b> having hostile feelings and thoughts	...herşeyden nefret ediyordu (30)	3	Papazevine duyduğu <b>tiksinti taş gibi çökmüştü</b> yüreğine (45)	1c
120.	...as if <b>a drug had cast her in a new, molten mould.</b> (35)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> a drug had cast her in a new, molten mould <b>Ground:</b> reshaping feelings; influencing her	Sentence Omitted	4	...bir ilaç Yvette'i eritmiş, sonra da sıl baştan, yeni bir kalıba dökmüştü sanki. (47)	1a+
121.	the vitriol would <b>spurt in her veins</b> sometimes (9)	<b>Topic:</b> the vitriol of Aunt Cissie <b>Vehicle:</b> spurt in her veins <b>Ground:</b> sudden but brief increase in anger or hatred	Sentence Omitted	4	bu yakıcı kezzap da arada <b>damarlarına saldırıveriyordu</b> (12)	2
122.	Time being, after all, only <b>the current of the soul in its flow.</b> (74)	<b>Topic:</b> the soul <b>Vehicle:</b> the current... in its flow <b>Ground:</b> frequently changing emotions	Zaman <b>akan bir ruhun cereyanından</b> başka bir şey değildir. (69)	1a	zaman, sonuçta, <b>ruhun doludizgin akışıdır</b> (98)	1a+
123.	The pause this time, ... was <b>icy.</b> (39)	<b>Topic:</b> the pause <b>Vehicle:</b> icy <b>Ground:</b> in an atmosphere lack of intimacy and affection	Sentence Omitted	4	Bu seferki sessizlik, ... <b>buz gibiydi</b> (52)	1c

124.	There was a <b>frozen pause</b> in the conversation (67)	<b>Topic:</b> the pause in the conversation <b>Vehicle:</b> frozen <b>Ground:</b> in an atmosphere lack of intimacy and affection	<b>Sentence Omitted</b>	4	Odaya <b>buz gibi bir sessizlik</b> çöktü (89)	1c
125.	It was hard to break <b>the frozen, sterile silence</b> that ensued. (71)	<b>Topic:</b> the silence <b>Vehicle:</b> frozen <b>Ground:</b> in an atmosphere lack of intimacy and affection	<b>uzun bir sükûttan</b> sonra (65)	3	Odaya çöken <b>buz kesmiş, steril sessizliği</b> bozmak çok zordu. (94)	1a

**Example 29:**

**ST:** The force of her will was felt, **heavy as iron** beneath the velvet of her words (25)

**TT1:** Kelimelerin yumuşaklığı altında bile yine **inatçılığı** belli oluyordu (23)

**TT2:** Kadife sözcüklerin altındaki dayatma gücü, o **demir irade** açıkca hissediliyordu (34)

**Topic:** the force of the gypsy woman's will

**Vehicle:** iron

**Ground:** having strength and determination

The above example consists of the vehicle “iron” used to reveal the strong will and determination of the gypsy woman who insists on reading Yvette and her girlfriends’ fortunes. In other words, the willpower generating the abstract target domain is conceptualized with a solid and magnetic metal element. As can be seen above, the different translation procedures are applied to the two TTs. The vehicle has not been reproduced in TT1, even though the implied meaning has been conveyed with the Turkish equivalent of “obstinacy” (“inatçılık” in Turkish). Hence, the root analogy EMOTION IS A SOLID SUBSTANCE in ST has not been transferred to TT1 because a non-metaphoric paraphrase has been applied to TT1. As for TT2, the phrase “heavy as iron” has been rendered as “demir irade” into Turkish. Özgören has not conveyed the word “heavy” to the TL but translated the metaphorical expression as “iron will” into Turkish. Her preference does not include the

comparison marker in the TL. Despite the omission in TT2, the root analogy has been reproduced in the TL. The translation procedures are ‘3’ in TT1 and ‘1a-’ in TT2.

### **Example 30:**

**ST:** the vitriol would **spurt in her veins** sometimes (9)

**TT1: Sentence Omitted**

**TT2:** bu yakıcı kezzap da arada **damarlarına saldırıveriyordu** (12)

**Topic:** the vitriol of Aunt Cissie

**Vehicle:** spurt in her veins

**Ground:** sudden but brief increase in anger or hatred

Even though Aunt Cissie, a pious person, never misses her prayers and always tries to obtain forgiveness from God, she cannot forgive people that cause her not to display affection towards people around her. In Example 30, the word “vitriol,” the topic component of the metaphor, expresses the fierce anger and hatred of Aunt Cissie. The verb “spurt” in the vehicle component generally used for liquid substances means to flow out suddenly and with a force that indicates the sudden but brief increase in anger and hatred, metaphorically surrounding and covering the aunt’s entire being. This expression inevitably generates the EMOTION IS A FLUID SUBSTANCE root analogy because hate and rage are conceptualized as a fluid substance via the topic and vehicle components. Once again, Alev has omitted the sentence, even though Özgören has translated the source vehicle to TT2 with a different phrase, “attacking her veins,” still preserving the implied meaning in the TL. In addition, Özgören’s preference has produced a new root analogy EMOTION IS INVASION in TT2 since the word “attack” used to describe Aunt Cissie’s unpleasant feelings might metaphorically remind of an invasion. In line with this conceptual perspective, the translation procedures are ‘4’ in TT1 and ‘2’ in TT2.

**Example 31:**

**ST:** The pause this time, ... was **icy**. (39)

**TT1: Sentence Omitted**

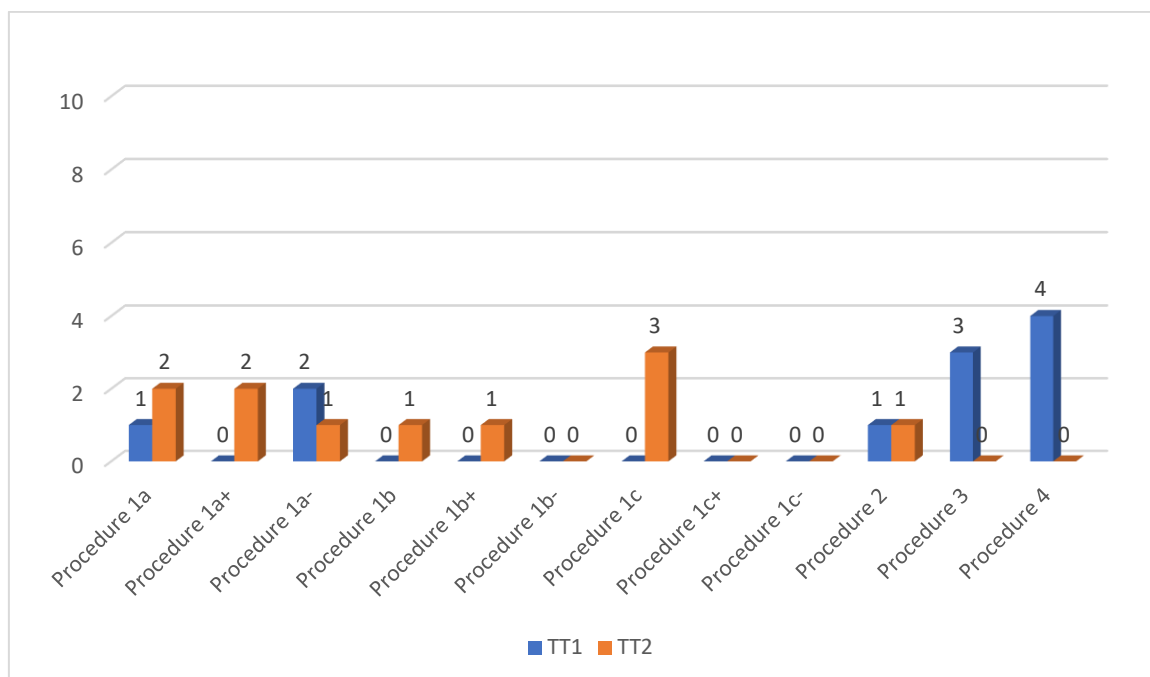
**TT2:** Bu seferki sessizlik, ... **buz gibi**di (52)

**Topic:** the pause

**Vehicle:** icy

**Ground:** in an atmosphere lack of intimacy and affection

The above example presents a metaphor that conceptualizes the silence after a severe discussion between the girls, Aunt Cissie, and the Mater with the vehicle “icy.” In this example, being unemotional, which usually refers to the opposite of affection conceptualized with warmth, is associated with coldness. Therefore, the vehicle, which is the solid and frozen state of water generates the EMOTION IS A SOLID SUBSTANCE root analogy. An argument ensues when Yvette, working messy while sewing, ignores Aunt Cissie’s warning of packing up the sewing materials and pieces of fabric around the room. Meanwhile, having heard the Mater’s insulting words about their mother, Lucille loses her patience and tells her to shut up. Visualizing the silence in terms of the word “icy,” the author reveals a certain coldness and lack of affection they feel towards each other. The translator of TT1 deletes the whole sentence, while Özgören adds a comparison marker “gibi” probably to make the metaphor more explicit to the target reader. Thus, the translation procedures are ‘1c’ in TT2 and ‘4’ in TT1.



Graph 5.37. Distribution of translation procedures of EMOTION/ IDEA IS A SUBSTANCE

Graph 5.37 illustrates the distribution of translation procedures in both TTs for the instances within the EMOTION/ IDEA IS A (FLUID/ SOLID) SUBSTANCE root analogy. As can be seen from the graph, the distribution differs between the two translators in terms of the preferred translation procedures and the number of instances these procedures are applied to. Once again, the translator of TT1 prefers firstly the deletion procedure and secondly the non-metaphorical paraphrase. On the other hand, 3 samples in TT2 have been translated into Turkish by adding a comparison marker to the metaphors in ST (Examples 116, 123, and 124). Additionally, Procedure 2 has been applied to one sample in each TT. In TT1 of Example 116, the expression “like rock crystallizing in her heart” has been rendered as “kalbinin bir köşesi sıkışmış gibiydi” into Turkish, literally translated as “as if a corner of her heart was stuck.” The second translator’s preference replaces the SOLID SUBSTANCE source domain with a new source domain MOVEMENT, which may imply that being unable to move is due to a lack of love. In Example 121 presented in Table 5.19, the metaphorical expression “spurt in her veins” used to describe the intensity of Aunt Cissie’s hatred and anger has been translated into Turkish as “attacking her veins” in TT2. The new expression, which might remind the target reader of the act of assault, can be categorized under the source domain of INVASION. Therefore, the original root analogy has been changed with a new root analogy EMOTION IS INVASION.

### 5.2.2.5. EMOTION / IDEA IS WEATHER

This category examines 10 instances conceptualizing emotions and ideas with concepts relating to weather and weather conditions that generate the WEATHER source domain. In this context, the weather-related vehicles of the instances listed in the following table involve the lexical items such as “sun” (Example 126 and Example 135), “cloud” (Example 127), “autumn mist” (Example 128), “cyclone” (Example 129), “flood” (Example 130), “snowy” (Example 131 and Example 132), “gust” (Example 133), and “wind” (Example 134). Combining these lexical items with the topic components metaphorically reveals the complexity and intensity of feelings, a state of sadness and anxiety, and an atmosphere of lack or full of affection and intimacy.

Table 5.20. Comparison of metaphorical expressions of EMOTION/ IDEA IS WEATHER in *The Virgin and The Gipsy*

	ST2	Analysis	TT1	Procedure	TT2	Procedure
126.	She had made a great glow, a flow of life, <b>like a swift and dangerous sun</b> in the home, forever coming and going (7)	<b>Topic:</b> the influence of Cynthia <b>Vehicle:</b> a swift and dangerous sun <b>Ground:</b> causing complex emotions	Onun <b>göz kamaştırıcı güzelliğini</b> de unutmadılar. (5)	3	Cynthia göz kamaştırıcı bir ışıltı, bir yaşam pınarı yaratmıştı; eve dalıveren, sonsuzcasına girip çıkan, <b>âni ve tehlikeli bir güneş ışığı gibi</b> . (10)	1b
127.	...floating through <b>the cloud of her own pearl-coloured reserves</b> (45)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> floating through the cloud <b>Ground:</b> showing sadness or worry	Sentence Omitted	4	...kendi inci-rengi <b>kayıtsızlık bulutunun</b> içine süzülürdü (60)	1b
128.	But it was <b>like walking in one of those autumn mists</b> . (44)	<b>Topic:</b> Yvette's feeling <b>Vehicle:</b> walking in one of those autumn mists <b>Ground:</b> being too blurry and complex to understand	İvetin <b>son bahar havasına benzeyen değişik fikirleri</b> (40)	1b+	Aynı zamanda da <b>sonbahara özgü, koyu bir sisin içinde yürümek gibiydi</b> . (59)	1a+
129.	Granny, ... unaware, only	<b>Topic:</b> the discussion	Sisi teyzenin İvete kızdığını bilmeyen	4	...durumdan habersiz Nine,	1a

	said, in the centre of <b>the cyclone</b> (17)	<b>Vehicle:</b> the cyclone <b>Ground:</b> being very violent	nine yine Leydi Luttan bahse başladı. (15)		<b>fırtınanın</b> ortasına daldı. (24)	
130.	She was barely conscious: <b>as if the flood was in her soul.</b> (81)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> the flood was in her soul <b>Ground:</b> being strong and intense	<b>Şuurunu kaybetmiş gibi</b> (76)	2	Kızın aklı başında değildi: <b>sel doğrudan ruhunu basmıştı sanki</b> (107)	1a+
131.	That powerful, athletic chest hid a strange, <b>snowy sort of anger</b> (61)	<b>Topic:</b> the Major's anger <b>Vehicle:</b> snowy sort <b>Ground:</b> being lack of affection and friendliness	<b>Sentence Omitted</b>	4	Geniş, atletik göğsü az rastlanır, <b>buz gibi bir öfkeyi</b> barındırmaktaydı. (80)	2
132.	His anger was of the soft, <b>snowy sort</b> , which comfortably muffles the soul (65)	<b>Topic:</b> the Major's anger <b>Vehicle:</b> snowy sort <b>Ground:</b> being lack of affection and friendliness	<b>Sentence Omitted</b>	4	Öfkesi yumuşak, <b>kardan bir örtü gibiydi</b> ; insanın ruhunu güzelce sarıp, sesini bastıran türden (86)	1a+
133.	<b>A secret gust of hate</b> went from the old granny to the girls ... (7)	<b>Topic:</b> Granny's feelings <b>Vehicle:</b> a secret gust of hate <b>Ground:</b> being sudden and intense	... nine gümüş saçlı başını sallayarak bu kadından <b>nefret ettiğini hissettirdi.</b> (5)	3	Yaşlı kadından <b>yayılan gizli nefret dalgası</b> kızlara, ... ulaşıyordu. (10)	1a
134.	The Lord had tempered <b>the wind of misfortune</b> with a rectorate in the north country. (5)	<b>Topic:</b> the rector's misfortune <b>Vehicle:</b> wind <b>Ground:</b> a chain of bad events	... reisi ruhani vazifesiyle gönderilmişti. (3)	4	Tanrı <b>talihsizlik rüzgarını</b> hafifletmek için, ona ülkenin kuzeyinde papazlık yapma fırsatı sunmuştu. (7)	1a
135.	He looked down at her quite kindly, <b>like the sun on ice</b> (56)	<b>Topic:</b> the young officer's glance <b>Vehicle:</b> the sun on ice <b>Ground:</b> creating an affectionate atmosphere	Küçük Yahudi kadını erkeğine bakarak bağırdı (50)	4	Adam da ona kibar, <b>müşfik bir bakış</b> fırlattı; <b>buza vuran güneş gibi.</b> (74)	1a+



**Example 32:**

**ST:** She had made a great glow, a flow of life, **like a swift and dangerous sun in the home, forever coming and going** (7)

**TT1:** Onun göz kamaştırıcı güzelliğini de unutmadılar. (5)

**TT2:** Cynthia göz kamaştırıcı bir ışıltı, bir yaşam pınarı yaratmıştı; eve dalıveren, sonsuzcasına girip çıkan, **âni ve tehlikeli bir güneş ışığı gibi**. (10)

**Topic:** the influence of Cynthia

**Vehicle:** a swift and dangerous sun

**Ground:** causing complex emotions

As can be understood from the above example, even though Cynthia ran away with a penniless young man years ago, leaving her children and husband behind, her influence still lingers in the house. This influence is conceptualized with a weather-specific concept, “sun” in ST. It is possible to say that as long as there are two young girls reminiscent of their mother and the rector still keeping memories of his ex-wife in his heart, it seems impossible for the “dangerous sun” to leave the house. Considering the context of the story, it is probable to state that even in the absence of Cynthia, she causes complex and variable emotions in all members of the Rectory. The translator of TT2 has changed the vehicle “sun” with a related word “sunlight,” even though the comparison marker “like” has been transferred with the Turkish equivalent to the TL. On the other hand, Alev has preferred to use a non-metaphoric expression addressing the whole sentence given in Example 32. Özgören’s new vehicle still preserves the original root analogy in TT2. Hence, the translation procedures are ‘1b’ in TT2 and ‘3’ in TT1.

**Example 33:**

**ST:** That powerful, athletic chest hid a strange, **snowy sort of anger**. (61)

**TT1:** Sentence Omitted

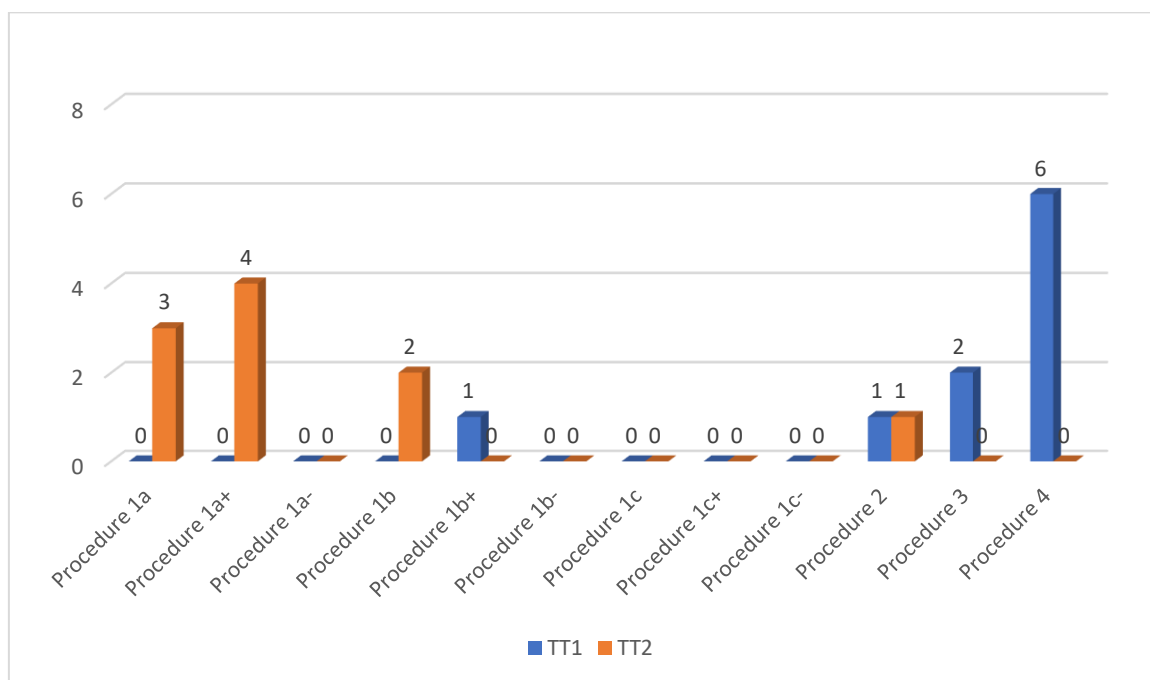
**TT2:** Geniş, atletik göğsü az rastlanır, **buz gibi bir öfkeyi** barındırmaktaydı. (80)

**Topic:** the Major's anger

**Vehicle:** snowy sort

**Ground:** being lack of affection and friendliness

Example 33 contains a metaphor for the Major's anger, who calls himself Mr. Eastwood after resigning his commission in the regular army. In this example, anger is conceptualized with a weather-related concept "snowy" as a vehicle component to uncover the Major's lack of affection and friendliness towards people around him. However, the phrases 'karlı' or 'kar gibi' considered the Turkish equivalents for the adjective "snowy," which might not be appropriate to describe the anger and hence, clash with the Turkish language. As can be seen in TTs, the sentence has been omitted from TT1, while the translator prefers to change the vehicle with a different phrase in TT2. Since Özgören's new vehicle for the Major's anger is "buz gibi," which is the Turkish equivalent of 'icy' and is used to describe the frozen and solid water, it is obvious that she has replaced the root analogy in ST with a new root analogy, EMOTION IS A SOLID SUBSTANCE. In line with the aforementioned knowledge, the translation procedures are '4' in TT1 and '2' in TT2.



Graph 5.38. Distribution of translation procedures of EMOTION/ IDEA IS WEATHER

As seen in Graph 5.38, the most preferred translation procedures in the relevant category are the deletion procedure with 6 instances in TT1 and the procedure of the same expression of the same root analogy with addition with 4 instances in TT2. Procedure 1, including different sub-categories, is applied to the translation of a total of 9 instances in TT2, while Procedure 2, replacing the root analogy in the SL with a new root analogy in the TL, is used once for the translation of Example 131 in TT2. Likewise, Procedure 2 has been applied to Example 130 in TT1. Accordingly, the metaphorical expression “flood was in her soul” in the same example has been translated as “şuurunu kaybetmiş gibi,” in English “as if she lost her consciousness.” The preference of the first translator might be associated with the concept of awareness with ‘proximity’ since the word “kaybetmek” in Turkish emphasizes that the state of being aware is not nearby. Therefore, the EMOTION/ IS WEATHER root analogy in the SL has been replaced with a new root analogy “AWARENESS IS PROXIMITY” in TT1. On the other hand, the phrase “snowy sort” in Example 131 used for the Major’s anger to uncover the lack of affection and friendliness has been rendered as “buz gibi bir öfke” into Turkish by Özgören. Therefore, the translator’s preference generates a new root analogy EMOTION IS A SOLID SUBSTANCE in the TL.

#### 5.2.2.6. EMOTION IS LIGHT / COLOUR

This category comprises 8 instances of metaphors where the emotions such as pride, rage, and hate in the target domain are conceptualized with the concepts of light or colour in the source domain. The topic components in the following table are three characters in the novella: Aunt Cissie and the rector’s two daughters. The light-oriented vehicle components of these metaphors emerge in two instances: “rays” in Example 136 and “flashing” in Example 143. The colour-oriented vehicles are “green flares in Example 137 and Example 138, “grey-green mask” in Example 139, “green look” in Example 140, “green horror” in Example 141, and “green tumour” in Example 142. All metaphors with the colour of green in the vehicle component unleash Aunt Cissie’s rage and hate towards Yvette and Lucille. The lexical item “green” has many different meanings one of which is used for fruit not ready to eat. Considering the aforementioned definition of the green colour within the context of the novella, it is probable to mention that the green colour-oriented metaphors

shed light on Aunt Cissie's inexperience in marriage and sexual life through the conceptualization of her anger and rage.

Table 5.21. Comparison of metaphorical expressions of EMOTION IS LIGHT/ COLOUR in *The Virgin and The Gipsy*

	ST2	Analysis	TT1	Procedure	TT2	Procedure
136.	She crept about, trailing <b>the rays of her pride</b> . (31)	<b>Topic:</b> Yvette's pride <b>Vehicle:</b> the rays <b>Ground:</b> being very small amount	Kendi kendini ithamediyordu (29)	3	<b>Gururundan arta kalan taçyapraklarını</b> peşi sıra sürükleyerek, etrafta sürünüp duruyordu (43)	2
137.	... <b>strange green flares of rage</b> would come up in her, at such times, she was insane. (9)	<b>Topic:</b> Aunt Cissie's rage <b>Vehicle:</b> strange green flares of rage <b>Ground:</b> acting out of anger because of inexperience	<b>Sentence Omitted</b>	4	...içinde <b>alışılmadık, yeşil öfke yalazları</b> tutuşur, böylesi zamanlarda kadın kendini basbayağı kaybederdi (12)	1a
138.	Aunt Cissie's <b>green flares</b> of hellish hate would go up against all young things, sometimes. (9)	<b>Topic:</b> Aunt Cissie's hate <b>Vehicle:</b> green flares <b>Ground:</b> acting out of hate because of inexperience	<b>Sentence Omitted</b>	4	Cissie Hala'nın cehennemi gazabının <b>yemyeşil alevleri</b> bazen, genç olan herşeye yönelirdi. (12)	1a
139.	There was such extraordinary impersonal hatred <b>in that grey-green mask</b> (33)	<b>Topic:</b> Aunt Cissie's feelings <b>Vehicle:</b> grey-green mask <b>Ground:</b> being full of disgust, anger, and hate	<b>sinirli</b> kadın (30)	3	Bu <b>gri-yeşil maskede, bu delice haykırıştaki</b> öylesine aşırı, kişisel olmayan, öyle yansız bir nefret vardı ki (45)	1a+
140.	Aunt Cissie sat with <b>a green look</b> of poisonous resignation. (17)	<b>Topic:</b> Aunt Cissie <b>Vehicle:</b> a green look <b>Ground:</b> being angry because of inexperience	<b>Ölü gibi sarararak</b> zehirli bir bakışla İveti süzdü. (15)	1c	Cissie Hala <b>yüzünde, yeşil zehir zembelek bir teslimiyetle, öylece kalakalmıştı.</b> (24)	1a
141.	There was a moment of <b>green horror</b> . (30)	<b>Topic:</b> Aunt Cissie's feelings <b>Vehicle:</b> green horror <b>Ground:</b> full of anger because of inexperience	<b>kan başına çıkararak</b> bağırırdı (27)	2	<b>Yeşil dehşet kasırgası</b> kopmak üzereydi (40)	1a+

142.	<b>the green tumour of hate</b> burst inside her (30)	<b>Topic:</b> Aunt Cissie's hate <b>Vehicle:</b> green tumour <b>Ground:</b> being very dangerous	<b>İçinde bir yerin kanadığını</b> hissetti. (27)	2	İçindeki <b>yeşil nefret tümörü</b> patlamıştı artık (41)	1a
143.	...her eyes suddenly <b>flashing</b> in her sister's face (36)	<b>Topic:</b> Lucille's eyes <b>Vehicle:</b> flashing <b>Ground:</b> being full of intense emotions such as anger and excitement	<b>Sentence Omitted</b>	4	... gözlerini onun yüzüne <b>dikerek</b>	3

**Example 34:**

**ST:** She crept about, trailing **the rays of her pride**. (31)

**TT1:** Kendi kendini ithamediyordu (29)

**TT2:** Gururundan arta kalan taçyapraklarını peşi sıra sürükleyerek, etrafta sürünüp duruyordu (43)

**Topic:** Yvette's pride

**Vehicle:** the rays

**Ground:** being very small amount

The rector's attitude toward Yvette spending the money collected for the Window Fund has left her extremely hurt and almost destroyed her pride. The above example about Yvette, who has so far been portrayed quite proudly by the author in the novella, contains a metaphor conceptualizing her pride with the vehicle of "ray," a narrow beam of light, to demonstrate that she has very little pride left. The EMOTION IS LIGHT root analogy has been generated in ST via the vehicle. The translator of TT1 has converted the metaphor to sense and rendered it as "she was accusing herself" in Turkish. Alev's preference is a non-metaphoric paraphrase since her interpretation does not include any metaphorical expressions. The translator of TT2 has rendered the vehicle component "rays" as "arta kalan taçyaprakları" literally "remaining petals" in English with a flower-specific vehicle "petals" to

conceptualize Yvette's pride. Therefore, the root analogy in ST has been replaced with a new one, EMOTION IS A PLANT, in the TL through the second translator's preference. Considering the translators' preferences, the procedures are '3' in TT1 and '2' in TT2.

### **Example 35:**

**ST:** the green tumour of hate burst inside her (30)

**TT1:** İçinde bir yerin kanadığını hissetti. (27)

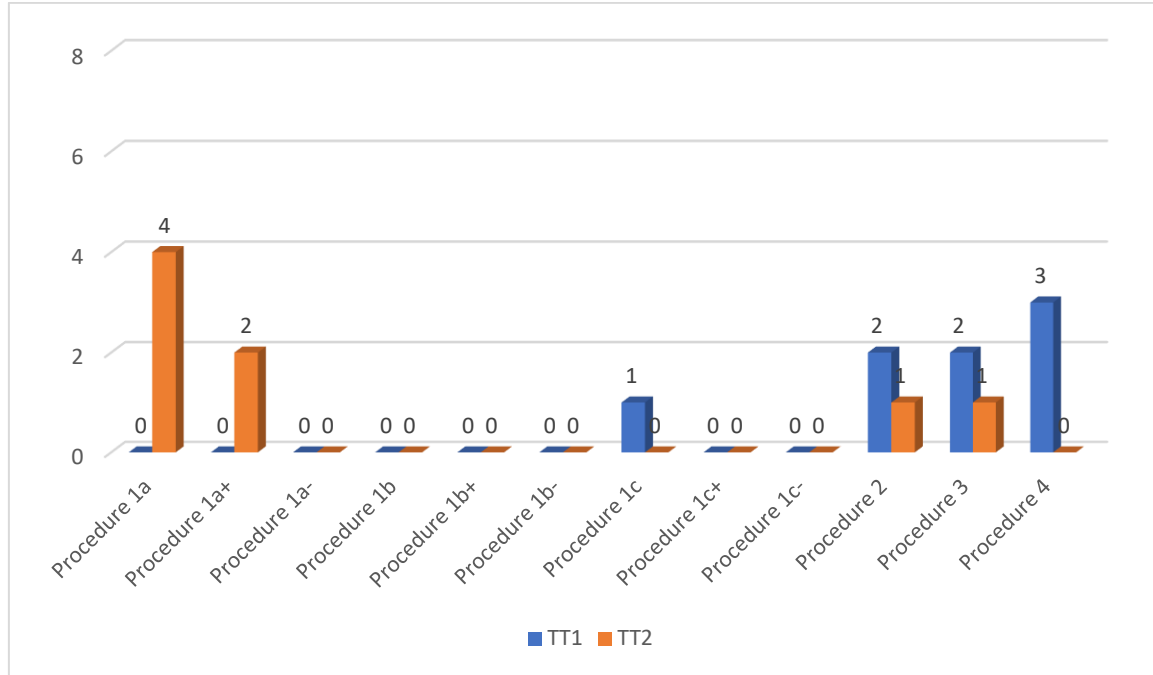
**TT2:** İçindeki yeşil nefret tümörü patlamıştı artık (41)

**Topic:** Aunt Cissie's hate

**Vehicle:** green tumour

**Ground:** being very dangerous

Considering the instances in the category of the EMOTION IS COLOUR root analogy, most of the metaphorical expressions where Aunt Cissie's sense of hate is the topic component contain the green colour describing her inexperience and immaturity within the scope of the context of the novella. Therefore, it can be said that the metaphors with green colour highlight the lack of sexual experience of Aunt Cissie sacrificing her virginity only to care for the Mater. Furthermore, the green colour combined with the disease-related word "tumour" can metaphorically mean to be poisonous, that is, dangerous and harmful. In TT1, a different metaphorical expression has been preferred for the Turkish translation of "green tumour of hate" rendered as "içinde bir yerin kanadığını hissetti" into Turkish, literally "she felt something inside her bleed" in English. The translator's preference conceptualizes the feeling of hatred in terms of "blood" which is liquid, hence, EMOTION IS A FLUID SUBSTANCE is the new root analogy in TT1, whereas Özgören reproduces the metaphor in TT2 as it is in ST without any addition or omission to the source vehicle, rendering it as "yeşil nefret tümörü" into TL. Her preference also keeps the source root analogy in TT2. For that reason, the translation procedures are '2' in TT1 and '1a' in TT2.



Graph 5.39. Distribution of translation procedures of EMOTION IS LIGHT / COLOUR

Graph 5.39 illustrates the distribution of translation procedures applied for 8 instances in both TTs. The graph above demonstrates that the most frequently used procedure in TT2 is the procedure of the same expression with the same root analogy in the TL. On the contrary, the deletion procedure, the most frequently used procedure in TT1, has been applied for the translation of 4 instances. Additionally, the EMOTION IS LIGHT/ COLOUR root analogy has been replaced three times, once in TT2 and twice in TT1. To give more details, the metaphorical expression “the green tumour of hate burst inside her” in Example 142 in Table 5.21 has been rendered as “içinde bir yerin kanadığını hissetti” in Turkish by the first translator. Likewise, in Example 141, the phrase “a moment of green horror” has been translated as “kan başına çıkarak” into Turkish in TT1. These two Turkish expressions include the word “blood”, the red liquid around the body sent by the heart, in order to define emotions such as hate, fear, and anger. Hence, the root analogy in the SL has been replaced twice with a new possible root analogy, EMOTION IS A FLUID SUBSTANCE, for the translations of the aforementioned examples in TT1. In addition, the word “the rays” in Example 136 in Table 5.21, metaphorically used to describe the small amount of Yvette’s pride, has been translated as “taçyaprakları” (“corollas” in English) in TT2 that can be categorized under the domain of flowers. For that reason, the preference of the second translator replaces EMOTION IS LIGHT with a new root analogy EMOTION IS A PLANT in the TL. Besides, the two examples (Examples 136 and 139) in TT1 and one example

(Example 143) in TT2 have been transferred to the TL with a non-metaphoric paraphrase preserving the implied meanings with the metaphorical expressions in both TTs.

### 5.2.2.7. GOOD (QUALITY) IS HIGH / BAD (QUALITY) IS LOW

This category examines 7 instances where good/ bad quality, morality, or manner is conceptualized in terms of the two spatial concepts, high and low. The vehicle components in the following table involve the words such as “high” (Example 144), “low” (Example 150), and “base” used for the lowest part of something, and some titles such as “duchess” (Example 145) used for a wife of a duke, “marchioness” (Example 146) describing a woman on a high social rank, “majesty” (Example 147), a title about a king or queen, and “prelate” (Example 148), an official high rank in the Christian religion. According to Goatly (1997: 47), it is possible to classify the metaphors revealing the status and ranks with high importance in the society under the title of the IMPORTANCE/ STATUS IS UP root analogy. However, the relevant root analogy has been found appropriate to categorize the instances given below since they are more diverse from high rank to low rank. In this context, all these vehicles metaphorically describe the abstract concepts such as good or bad manners, morality, or quality of the characters, and a place as in Example 144 in the topic components. What is more, conceptual metaphors based on similar instances are discussed by Lakoff and Johnson (1980: 14-16) as *orientational metaphors* and examined in the category of the GOOD IS UP / BAD IS DOWN conceptual metaphors.

Table 5.22. Comparison of metaphorical expressions of GOOD (QUALITY) IS HIGH / BAD (QUALITY) IS LOW in *The Virgin and The Gipsy*

	ST2	Analysis	TT1	Procedure	TT2	Procedure
144.	It was naked, too, as the back of your fist, <b>high under heaven</b> , and dull, heavy green (22)	<b>Topic:</b> the gipsy's county <b>Vehicle:</b> high under heaven <b>Ground:</b> being the best or greatest area	Koyu renkli <b>sema altında</b> mağmum görünen derinlikler içinde kaldılar (19)	3	Burası da tıpkı bir yumruğun üzeri gibi çıplaktı; <b>gökyüzüne yakın</b> , donuk, koyu yeşil (30)	3
145.	Come on, let's dress ourselves up and sail down to dinner <b>like duchesses</b> . (44)	<b>Topic:</b> Yvette and Lucille <b>Vehicle:</b> duchesses	Süslenip yemekte hepsinin <b>gözlerini kamaştırırım</b> (39)	3	“Hadi güzelce giyinelim, akşam yemeğine <b>düşesler gibi</b> inelim” (59)	1a



		<b>Ground:</b> being noble and admirable				
146.	Yvette hummed and looked at herself, and <b>put on her most déagagé airs of one of the young marchionesses</b> (45)	<b>Topic:</b> Yvette <b>Vehicle:</b> one of the young marchionesses <b>Ground:</b> being noble and admirable	<b>Sentence Omitted</b>	4	Yvette bir şarkı mırıldanarak kendini süzdü, <b>genç bir markizin alabildiğine hoppa, havai pozunu takındı.</b> (60)	1a+
147.	Lucille's attack on <b>the majesty of age</b> (39)	<b>Topic:</b> Granny <b>Vehicle:</b> the majesty of age <b>Ground:</b> being old and venerable	Lusinin <b>ihtiyar kadına</b> terbiyesizce hücumu (35)	3	Lucille'nin <b>haşmetmeap hazretlerine</b> yaptığı saldırı (52)	1b
148.	Indoors Granny, sitting back <b>like some awful old prelate</b> , in her bulk of black silk and her white lace cap, was warming her feet by the fire (78)	<b>Topic:</b> Granny <b>Vehicle:</b> old prelate <b>Ground:</b> being an old person of high rank	Nine içerde ocağın başında, arkasında siyah robu, başında dantel hotozu ayaklarını ocağa uzatmış ısınmaya çalışıyordu (73)	4	İçeride Nine siyah ipeğe bürünmüş iri cüssesi, beyaz, ipek takkesiyle yaşlı, <b>korkunç bir piskopos gibi</b> oturuyor, şöminede ayaklarını ısıtırken... (103)	1a
149.	His slave's fear of her contempt, the contempt of a born-free nature for a <b>base-born nature</b> (68)	<b>Topic:</b> the rector <b>Vehicle:</b> base-born <b>Ground:</b> being dishonourable and immoral	...düşünceleri onu titretti (63)	4	Özgür ruhlu birinin, <b>doğuştan ödlele birine</b> duyduğu horgörü karşısında rahibimiz köle-korkusuna kapılmıştı (91)	3
150.	When things went very wrong, they thought of their mother, and despised their father and <b>all the low brood of the Saywells</b> (32)	<b>Topic:</b> the Saywells <b>Vehicle:</b> low brood <b>Ground:</b> belonging to a group of dishonest and unfair people	Vaziyetleri sıkışınca annelerinden bahse başladılar. (29)	4	İşler ne zaman sarpa sarsa annelerini düşünür, babalarından da, <b>karamsar, pespaye Saywell'lerin tamamından</b> da nefret ederlerdi (43)	3

### Example 36:

**ST:** Come on, let's dress ourselves up and sail down to dinner **like duchesses.** (44)

**TT1:** Süslenip yemekte hepsinin **gözlerini kamaştıralım** (39)

**TT2:** “Hadi güzelce giyinelim, akşam yemeğine **düşesler gibi** inelim” (59)

**Topic:** Yvette and Lucille

**Vehicle:** duchesses

**Ground:** being noble and admirable

The sentence given above is uttered by Yvette to Lucille to cheer themselves up when they get bored with the atmosphere in the Rectory. In this example, good quality as an abstract target domain of the root analogy is conceptualized in terms of a title of high rank, “duchess.” In this way, the state of being noble and admirable constitutes the ground component revealing the point of similarity between the topic and vehicle components. Once again, the translator of TT1 has not transferred the vehicle in ST to the TL; instead, she has interpreted the metaphorical usage through a non-metaphoric paraphrase. On the other hand, Özgören has preserved both the vehicle “duchess” and comparison marker “like” in the TL, rendering it as “düşesler gibi” into Turkish. Considering the two translators’ preferences, the translation procedures are ‘3’ in TT1 and ‘1a’ in TT2.

### Example 37:

**ST:** His slave’s fear of her contempt, the contempt of a born-free nature for a **base-born** nature (68)

**TT1:** ...düşünceleri onu titretti (63)

**TT2:** Özgür ruhlu birinin, **doğuştan ödlele birine** duyduğu horgörü karşısında rahibimiz köle-korkusuna kapılmıştı (91)

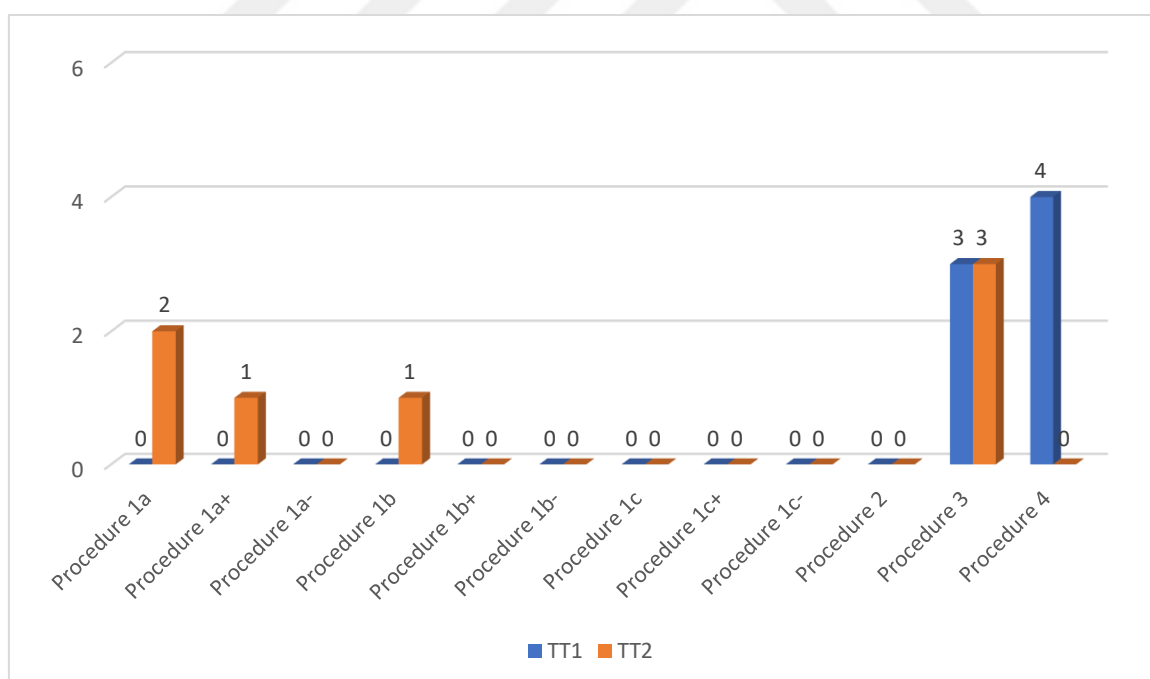
**Topic:** the rector

**Vehicle:** base-born

**Ground:** being dishonourable and immoral

The above is an example of the BAD QUALITY IS LOW root analogy, which underlies a metaphor conceptualizing the rector’s lower position with a “base-born” concept revealing his repressed emotions when angry. Throughout the novella, there are several metaphorical

expressions the rector is visualized as a slave, in contrast to Yvette's free spirit. Considering these metaphorical expressions, it can be said that the slave-oriented vehicles emphasize that his religious values prevent him from acting freely like his daughter and ex-wife. Therefore, the metaphor in the above example depicts Yvette as "born-free" and the rector as "base-born," revealing his dishonourable and immoral nature that generates the ground component. The translator of TT1 usually prefers to skip the derogatory metaphorical expressions, including negative thoughts about the rector and the Mater. Once again, Alev omits the sentence about the rector's nature from TT1. In TT2, the phrase "base-born," metaphorically implying someone in the lower position, has been rendered as "doğuştan ödle" (in English "a born coward") into Turkish. By so doing, the vehicle has not been transferred to TT as it is in ST; instead, a non-metaphorical expression carrying the implied meaning of the metaphor has been utilized for the Turkish translation of "base-born nature." In other words, Özgören's preference has converted the metaphor to sense in the TL, and so the BAD QUALITY IS LOW root analogy has not been preserved in TT2. Accordingly, the translation procedures are '4' in TT1 and '3' in TT2.



Graph 5.40. Distribution of translation procedures of GOOD IS HIGH/ BAD IS LOW

It can be understood from Graph 5.40 that the most preferred procedure for the Turkish translations of the 4 instances of 7 in total is the deletion in TT1, while it is a non-metaphorical paraphrase applied to the translation of 3 instances in TT2. Although the

translator of TT2 usually conveys the original expression to the TL by preserving the same root analogy, it is observed that the situation is different here. The reason can be shown as the fact that the instances examined and analyzed in this category particularly contain the cultural experience. To put it differently, specifically social and official high ranks such as duchess, marchioness, majesty, and prelate have no equivalent in Turkish culture. For this purpose, the translator is probably more inclined to a non-metaphorical expression that can compensate for the original metaphorical expressions to make them more explicit to the target readers. Thus it is observed that the procedure of a non-metaphorical paraphrase has been applied to the translation of 3 instances in both TTs. Additionally, Procedure 1a (Example 145 and Example 148) has been applied twice, whereas Procedure 1a+ (Example 146) and Procedure 1b (Example 147) have been applied to the TL only once in TT2.

The following four tables illustrate the preferred procedures to provide an overview of the translation procedures used in the present study by classifying 243 instances in total under the relevant root analogy identified in TT1s and TT2s of *The Fox* and *The Virgin and The Gipsy*, each of which is divided into the concrete and abstract target domains, respectively. If an original root analogy is replaced with a new root analogy in TTs, it is stated in footnotes.

Table 5.23. The distribution of root analogies with concrete target domains and translation procedures in both TTs in *The Fox*

CONCRETE TARGET DOMAINS in ST1			NATURE IS HUMAN			36	1b	1a+
HUMAN IS ANIMAL			17	1a-	1a-	37	1b-	1a
<i>Ex.</i>	<i>TT1</i>	<i>TT2</i>	18	4	1a	38	1a-	1a-
1	1a+	1a	19	1a+	1a	HUMAN IS A HUNT / HUNTER		
2	1b-	1a	20	1a	1a	39	3	3
3	4	1a	21	4	1b	40	1a	1a
4	1a+	1a+	22	1a+	3	41	1a	1a
5	4	1b	23	1a+	1a+	42	1a+	1a
6	1b+	1b	24	1a	1a	43	1a	1a
7	1a+	1a-	25	1a+	1c-	44	1b	1a+
8	1a+	1a	26	1c+	1c	45	3	1a
9	1a+	1a	27	1a+	1a	46	1b	1a
10	4	1a	28	1a+	1a+	HUMAN BODY IS A MATERIAL/ OBJECT		
11	1a	1a	29	1a	1a	47	1b	1b+
12	1c-	1a+	30	4	1b	48	1a-	1a
13	1a-	1a+	HUMAN IS A PLANT			49	1c+	1c
14	1c	4	31	4	1a+	50	1b	1a
15	3	1c+	32	1b	1a	51	1a-	1b
16	1a+	1a	33	4	1a	52	2 <sup>4</sup>	2 <sup>5</sup>
			34	1a+	1a+			
			35	1a	1a			

<sup>4</sup> HUMAN IS ANIMAL<sup>5</sup> HUMAN IS ANIMAL

Table 5.24. The distribution of root analogies with abstract target domains and the translation procedures in both TTs in *The Fox*

ABSTRACT TARGET DOMAINS in ST1			64	1a+	1a	79	1a-	1a
EMOTION/ IDEA IS ANIMAL			65	4	1a+	80	3	1a+
<i>Ex.</i>	<i>TT1</i>	<i>TT2</i>	66	1a+	1a	81	1a	1a
53	1a-	1a	67	4	1a	82	1a	1a
54	1a-	1a	68	2 <sup>8</sup>	1c	EMOTION IS MAGIC		
55	4	2 <sup>6</sup>	69	1b	1a	83	3	2 <sup>12</sup>
56	1a+	1a	70	1a	1a	84	1b	1a
57	2 <sup>7</sup>	1a-	71	1a	1a	85	2 <sup>13</sup>	1c+
58	1c+	3	72	1b	2 <sup>9</sup>	86	1a	1a
59	1b	1a	UNAWARENESS/ UNCONSCIOUSNESS IS LOW			87	1b	2 <sup>14</sup>
60	1a	1a-	73	1a+	1a	88	1a	2 <sup>15</sup>
61	1a+	1b	74	1b	2 <sup>10</sup>	BAD EMOTION IS HURT		
62	1a+	1a+	75	3	3	89	1b	1a
EMOTION IS HEAT			76	4	2 <sup>11</sup>	90	1a-	1a
63	1a	1a	77	1b	1a	91	1b	1b
			78	3	1a	92	1a	2 <sup>16</sup>
						93	1b	1a

<sup>6</sup> EMOTION IS A  
SUPERNATURAL BEING

<sup>7</sup> EMOTION IS A  
SUPERNATURAL BEING

<sup>8</sup> EMOTION IS A HOT  
FLUID

<sup>9</sup> SADNESS IS FIRE

<sup>10</sup> UNCONSCIOUSNESS IS  
CAPTURE

<sup>11</sup> UNCONSCIOUSNESS IS  
CAPTURE

<sup>12</sup> EMOTION IS BOND

<sup>13</sup> NATURE IS HUMAN

<sup>14</sup> NO FREEDOM IS  
BINDING

<sup>15</sup> EMOTION IS BOND

<sup>16</sup> EMOTION IS A  
MATERIAL

Table 5.25. The distribution of root analogies with concrete target domains and translation procedures in both TTs in *The Virgin and The Gipsy*

CONCRETE TARGET DOMAINS in ST2								
HUMAN IS ANIMAL						PLACE / LANDSCAPE IS BODY		
<i>Ex.</i>	<i>TT1</i>	<i>TT2</i>						
1	1a-	1b+	24	4	1a	50	3	1a+
2	4	1a	25	3	1b	51	4	1a
3	1a+	1b	26	4	1a			
4	1a-	1b	27	4	1a			
5	3	1a-	28	4	1a+	52	1a	1a+
6	3	1a	29	4	1b-	53	3	1b
7	4	1a-	30	3	1a+	54	4	1b
8	4	1a	31	1b-	1a	55	3	2 <sup>19</sup>
9	4	1a	32	3	1a	56	3	1a
10	4	1b	33	3	1a	57	2 <sup>20</sup>	1a
11	4	3	34	3	1a-	58	4	1a
12	1a-	1a	35	4	1b	HUMAN IS A PLANT		
13	3	1a	36	2 <sup>17</sup>	1a	59	4	1b
14	3	1a+	HUMAN BODY IS A MATERIAL/ OBJECT			60	4	1b
15	1a-	1c+	37	3	1b	61	4	1a+
16	4	1a+	38	3	1a	62	1b-	1a+
17	1b+	1b	39	4	1a+	63	4	1a+
18	1b+	1a	40	3	1c+	64	1b+	1a+
19	4	1a-	41	4	1a	65	3	2 <sup>21</sup>
20	4	4	42	3	2 <sup>18</sup>	66	3	2 <sup>22</sup>
21	4	1a	43	3	1b	HUMAN IS A SUPERNATURAL BEING		
22	4	1a	44	3	1a+	67	4	3
23	4	1b+	45	1b-	1a+	68	3	3
			46	3	1a	69	4	1a
			47	4	1a	70	4	3
			48	3	3	71	4	1c+
			49	3	1a			

<sup>17</sup> HUMAN IS A  
SUPERNATURAL BEING<sup>18</sup> HUMAN BODY IS  
ANIMAL/ PLANT<sup>19</sup> LANDSCAPE IS CLOTH<sup>20</sup> LANDSCAPE IS A  
MATERIAL<sup>21</sup> HUMAN IS WEATHER<sup>22</sup> HUMAN IS WEATHER

Table 5.26. The distribution of root analogies with abstract target domains and translation procedures in both TTs in *The Virgin and The Gipsy*

ABSTRACT		TARGET	97	3	1a	124	4	1c
DOMAINS in ST2			98	1a-	1a-	125	3	1a
EMOTION IS ANIMAL			99	3	1a+	EMOTION/ IDEA IS		
<i>Ex.</i>	<i>TT1</i>	<i>TT2</i>	100	4	1a	WEATHER		
72	4	1a	101	4	1a	126	3	1b
73	1b	1a	102	1a+	1a	127	4	1b
74	1a-	1a+	103	3	1a	128	1b+	1a+
75	4	1a	EMOTION IS A PLANT			129	4	1a
76	4	1a	104	4	1a+	130	2 <sup>31</sup>	1a+
77	3	1b	105	1c-	1a+	131	4	2 <sup>32</sup>
78	3	1b	106	4	1b+	132	4	1a+
79	1a-	1a	107	3	1b	133	3	1a
80	4	1c	108	1c+	1b	134	4	1a
81	4	1a	109	3	1a+	135	4	1a+
82	3	1a	110	4	1b+	EMOTION IS		
83	3	1a	111	2 <sup>28</sup>	1a-	LIGHT/COLOUR		
84	4	3	112	4	1a+	136	3	2 <sup>33</sup>
85	4	2 <sup>23</sup>	113	3	1b	137	4	1a
86	2 <sup>24</sup>	1a	114	4	1a	138	4	1a
87	4	1a	EMOTION/ IDEA IS A			139	3	1a+
88	3	1a+	SUBSTANCE			140	1c	1a
89	2 <sup>25</sup>	2 <sup>26</sup>	115	3	1a-	141	2 <sup>34</sup>	1a+
90	4	2 <sup>27</sup>	116	2 <sup>29</sup>	1a	142	2 <sup>35</sup>	1a
91	4	1a	117	1a-	1b+	143	4	3
92	4	1b	118	1a	1b	GOOD IS HIGH/ BAD IS		
EMOTION IS HEAT			119	3	1c	LOW		
93	1c-	1a	120	4	1a+	144	3	3
94	1a	1a+	121	4	2 <sup>30</sup>	145	3	1a
95	1b-	1a+	122	1a	1a+	146	4	1a+
96	3	1a+	123	4	1c			

<sup>23</sup> EMOTION IS A MATERIAL

<sup>24</sup> EMOTION DISTURBANCE IS A DIVISION

<sup>25</sup> EMOTION IS A BODY PART

<sup>26</sup> EMOTION IS A BODY PART

<sup>27</sup> EMOTION IS DISEASE

<sup>28</sup> EMOTION IS WEATHER

<sup>29</sup> EMOTION IS MOVEMENT

<sup>30</sup> EMOTION IS INVASION

<sup>31</sup> AWARENESS IS PROXIMITY

<sup>32</sup> EMOTION IS A SOLID SUBSTANCE

<sup>33</sup> EMOTION IS A PLANT

<sup>34</sup> EMOTION IS A FLUID SUBSTANCE

<sup>35</sup> EMOTION IS A FLUID SUBSTANCE



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147	3	1b
148	4	1a

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149	4	3
150	4	3



## 6. CONCLUSION

The traditional approach to metaphors has been turned upside down with Lakoff and Johnson's seminal work, in which CMT is introduced. From this perspective, a conceptual metaphor is described as understanding one domain that is typically abstract in terms of another that is typically concrete. This definition brings to fore the unidirectional aspect of conceptual metaphors by highlighting their concrete-to-abstract direction. Nonetheless, since the publication of the aforesaid seminal work, a large number of studies have been conducted that have approved or criticized every aspect of CMT. One of them has been carried out by Goatly who, in addition to the unidirectional nature of conceptual metaphors as suggested by Lakoff and Johnson, claims that the source domain and target domain can be at the same level of abstraction and proves this with various empirical studies under the name of *root analogy*.

As mentioned in the introductory chapter, this study aims to highlight the contribution of concrete target domains to the formation of root analogies and to analyze the metaphorical expressions of these root analogies in line with an elaborated translation typology including twelve procedures. To this end, root analogies based on a bunch of metaphors and metaphorical expressions, in which the target domains form both abstract and concrete referents, have been gathered from D. H. Lawrence's two different novellas, and then their Turkish translations in the TT1 and TT2 translated by different translators have been comparatively analyzed and evaluated in terms of root analogies. In this context, the first source text is *The Fox*, and its two Turkish translations are *Tilki* translated by Ferid Namık Hansoy in 1942 and *Tilki* translated by Suat Ertüzün in 2020. The second source text is *The Virgin and The Gipsy*, and its two Turkish versions are *Çingene ve Bâkire* translated by İnci Alev in 1944 and *Bakire ile Çingene* translated by Püren Özgören in 2014.

Regarding metaphor translation, the aforesaid elaborated typology formed by combining Newmark's translation procedures for stock metaphors with Kövecses's parameters utilized for conceptual metaphors has been found to be appropriate and adequate for uncovering the cognitive function of metaphors and, more importantly, for a comparative analysis on their different Turkish translations in terms of root analogies and the concrete and abstract target domains that make them up. After minor adaptations considering research findings, the finalized typology includes twelve procedures collected under four main procedures. The

first procedure refers to the universality of metaphor where the root analogy is shared between the SL and TL. It is probable to preserve the root analogy in the TL with various deviations such as adding to or subtracting from the original metaphorical expression, merely changing the metaphorical expression, or making the implicit expression explicit. To be more specific, the first procedure is comprised of nine sub-procedures that have emerged in accordance with the translated versions of the source texts within the framework of this study. These are the same expression of the same root analogy (Procedure 1a), the same expression of the same root analogy with an addition (Procedure 1a+) in order to make it more expressive, or with an omission (Procedure 1a-) to make it less expressive to the target reader; different expression of the same root analogy (Procedure 1b), with an addition (Procedure 1b+) or with an omission (Procedure 1b-) that occurs in case where any of the metaphoric components of the original expression is changed; converting a metaphor into a simile with the same root analogy (Procedure 1c), with an addition (Procedure 1c+) or with an omission (Procedure 1c-) to make the metaphorical expression explicit to the target reader. Contrary to the first procedure, the other three procedures do not contain subcategories. The second procedure is replacing a root analogy in the SL with a different root analogy (Procedure 2), which emerges by changing the perspective of the original root analogy. In this case, either one of the source or target domains or both of them change in the process of translation. The procedure of non-metaphorical paraphrase (Procedure 3), in which the metaphorical aspect of language is lost in the TL transfers the metaphor into sense, in other words, a non-figurative language is preferred to explain the metaphor in the source text. The last procedure is deletion (Procedure 4), in which the metaphorical expression is either partially or fully omitted from the target text.

For the demonstration of the contribution of concrete target domains to the formation of root analogies as much as abstract target domains and of the analyses on their Turkish translations in line with the aforementioned translation procedures, D. H. Lawrence's two novellas have been read several times to identify the data. The finalized number of the data has been determined after an IRR test, which was conducted to eliminate the risk of subjectivity in the data analysis within the scope of this study. A total of 243 instances of metaphors have been listed in tables with their Turkish translations in the TTs side by side. Afterward, all instances have been analyzed by dividing them into metaphoric components in accordance with Goatly's terminology. The determination of the metaphoric components is significant in finding the relevant root analogy. In this context, while the vehicle element of the

metaphors and metaphorical expressions identify the source domain, the topic element determines the concreteness or abstraction of the target domain. The ground element, probably the most time-consuming part of the data analyses in this research, comprises the similarity or common points between the vehicle and topic elements. While the ground element is sometimes explicitly given in the metaphorical expression, it is implicit in some instances. In the latter case, the ground has been identified in line with the context and the literal meaning of the vehicle element. After all samples are analyzed following the aforesaid design, a root analogy for each instance has been determined considering Kövecses's term concepts of *generic-level* in the two domains in order to distinguish 243 instances in total into the fewer categories of root analogy. The root analogies with the concrete concepts in the target domains are categorized under the title of concrete target domains, while the root analogies with abstract concepts are categorized under the name of abstract target domains. These two target domains are presented as the two separate sections within *The Fox* and *The Virgin and The Gipsy*. In this way, a total of 22 root analogies are listed by taking into account the number of the metaphorical expressions they comprise. Then starting from the root analogy underlying the highest number of instances, their Turkish translations have been analyzed and examined within the framework of the aforementioned translation procedures. Each category of root analogy consists of a table demonstrating the original expressions, their Turkish translations in the two target texts, and the translation procedures, and also graphs illustrating the distribution of these procedures preferred by different translators. In line with the research findings, the three research questions presented in the introductory chapter will be answered respectively in this chapter.

*1<sup>st</sup> research question:* What are the roles of the concrete and abstract target domains in the formation of the root analogies in D. H. Lawrence's two novellas, *The Fox* and *The Virgin and The Gipsy*? How is a translation pattern formed in the translated versions of the novellas as regards the concrete and target domains of these root analogies?

As explained in detail in the second chapter of this study, root analogy, still a new term, reveals its difference from conceptual metaphors by the fact that target and source domains can be at the same level of abstraction. More importantly, one of the strongest aspects of the research is that it focuses on the contribution of the concrete target domain to the formation of root analogies or conceptual metaphors by classifying them in regard to their concreteness and abstraction status in the field of Translation Studies. As a result of the data analyses

within the scope of this study, it has revealed an evident contribution of the concrete concepts in the target domains of the root analogies formed by the metaphorical words and expressions identified in two novellas. Accordingly, 51 % (n= 123) of the whole data generate the root analogies with the concrete concepts in the target domain, while 49% (n=120) of them generate the root analogies with the abstract concepts in the same domain. 71 out of 123 data in the concrete target domain have been compiled from *The Virgin and The Gipsy*, and 52 of them from *The Fox*. On the other hand, of the total 120 data in the abstract target domain, 41 have been collected from *The Fox*, and 79 from *The Virgin and The Gipsy*. The number of the root analogies including concrete concepts in the target domain is 10, while it is 12 for the abstract concepts in the same domain. The common root analogies based on different numbers of instances detected in the concrete target domains of both novellas are HUMAN IS ANIMAL, HUMAN IS A PLANT, and HUMAN BODY IS A MATERIAL. The only common root analogy in the abstract target domain shared by the two novellas is EMOTION/ IDEA IS ANIMAL. The source domain of the root analogies underlying the largest number of metaphorical expressions in the concrete and abstract target domains is comprised of animal-oriented concepts. Furthermore, the metaphorical expressions of the HUMAN IS ANIMAL root analogy constitute 42% (n=52) of all data in the concrete target domain in this study. This rate drops to 26% (n=31) in the abstract category of the target domain within the EMOTION/ IDEA IS ANIMAL root analogy. Of the whole data in this research, 83 metaphors and metaphorical expressions with a weight of 34% are based on animal concepts in the source domain of the relevant root analogies.

The distribution of the four main procedures in TT1 and TT2 of each ST, considering the concrete target domains, regardless of the sub-procedures, is as follows:

- Reproduce the same Root Analogy in the TL: 52 samples in TT1s of the STs (40 samples in TT1 of ST1; 12 samples in TT1 of ST2); 109 samples in TT2s of STs (48 samples in TT2 of ST1; 61 samples in TT2 of ST2)
- Replace the Root Analogy in the SL with a different Root Analogy: 3 samples in TT1s of the STs (1 sample in TT1 of ST1; 2 samples in TT1 of ST2); 5 samples in TT2s of STs (1 sample in TT2 of ST1; 4 samples in TT2 of ST2)
- Non-metaphorical paraphrase: 28 samples in TT1s of the STs (3 samples in TT1 of ST1; 25 samples in TT1 of ST2); 7 samples in TT2s of STs (2 samples in TT2 of ST1; 5 samples in TT2 of ST2)

- Deletion: 40 samples in TT1s of STs (8 samples in TT1 of ST1; 32 samples in TT1 of ST2); 2 samples in TT2s of STs (1 for each)

The overall distribution of the frequency rates of the procedures applied by the two different translators in translating the metaphors and metaphorical expressions which generate the concrete target domain is as follows:

Procedure 1: 161 samples: 65%

Procedure 2: 8 samples: 3%

Procedure 3: 35 samples: 14%

Procedure 4: 42 samples: 17%

The distribution of the four main procedures in TT1 and TT2 of each ST, considering the abstract target domains, regardless of the sub-procedures, is as follows:

- Reproduce the same Root Analogy in the TL: 45 samples in TT1s of the STs (30 samples in TT1 of ST1; 15 samples in TT1 of ST2); 99 samples in TT2s of STs (31 samples in TT2 of ST1; 68 samples in TT2 of ST2)
- Replace the Root Analogy in the SL with a different Root Analogy: 10 samples in TT1s of the STs (3 samples in TT1 of ST1; 7 samples in TT1 of ST2); 14 samples in TT2s of STs (8 samples in TT2 of ST1; 6 samples in TT2 of ST2)
- Non-metaphorical paraphrase: 26 samples in TT1s of the STs (4 samples in TT1 of ST1; 22 samples in TT1 of ST2); 7 samples in TT2s of STs (2 samples in TT2 of ST1; 5 samples in TT2 of ST2)
- Deletion: 39 samples in TT1s of STs (4 samples in TT1 of ST1; 35 samples in TT1 of ST2); no sample in TT2s of STs

The overall distribution of the frequency rates of the procedures applied by the two different translators in translating the metaphors and metaphorical expressions which generate the abstract target domains is as follows:

Procedure 1: 144 samples: 60%

Procedure 2: 24 samples: 10%

Procedure 3: 33 samples: 14%

#### Procedure 4: 39 samples: 16%

Considering the overall distribution in the concrete and abstract target domains, the frequency rates of the four main procedures demonstrate similarity despite minor deviations. When the sequence of translation procedures proceeds from the most frequently used to the least, reproducing the same root analogy in the TL (Procedure 1) with nine subcategories comes first out of the four main procedures, deletion (Procedure 4) takes the second place, non-metaphorical paraphrase (Procedure 3) is the third, and replacing the root analogy in the SL with a different root analogy (Procedure 2) comes last. Accordingly, as seen in statistical data given above, the translation pattern in TT1 and TT2 of the ST1 and TT2 of the ST2 is more or less similar. On the contrary, TT1 of *The Virgin and The Gipsy* differs from the other three target texts in that deletion (Procedure 4) is the most frequently used procedure, either by removing the metaphorical words or expressions from the relevant sentences or by omitting the whole sentence in which a metaphor emerges from the TL. This difference will be explained in the answer to the third research question in line with statistical data.

*2<sup>nd</sup> research question:* What is the translators' tendency towards the procedures for the translations of root analogies if a root analogy is not reproduced in line with the same metaphorical expression within the same source and target domain in the TL? What are the new root analogies applied by the translators in their TTs?

Taking into account the Turkish translations of 243 data in total identified in *the Fox* and *The Virgin and The Gipsy*, regardless of the distinction between the two TTs of each novella, this study has manifested that 305 out of 486 data in the four translated versions, two for each ST, of metaphors and metaphorical expressions with a rate of 63%, has been reproduced in the TL in line with the same root analogy, thus the first procedure (Procedure 1) with the subcategories has become the most frequently used translation procedure in this study. Of the remaining data in all four target texts, 181 instances have been rendered into Turkish through three different procedures with different rates. To give more details, the procedure of deletion (Procedure 4) has been preferred with a rate of 16% in 81 out of 181 instances, while the meaning implied by the metaphorical expressions has been conveyed to the target reader by using non-metaphoric paraphrase (Procedure 3) in 68 instances with a weight of 14%. Finally, the procedure of replacing the original root analogy with a new root analogy in the TL (Procedure 2), which has the least rate in the total procedure distribution,

has been applied to the translation of 32 instances with a rate of 7% in all four target texts. Considering the distribution of the second procedure in the concrete and abstract target domains of these root analogies, the study has revealed that 25% (n=8) of these instances are observed in the category of concrete target domain while 75% (n=24) of them appear in the abstract target domain. This finding highlights that the root analogies with abstract target domains are more convenient sources for the procedure of replacing with different root analogies in the TL rather than the samples with concrete target domains. In this context, the original root analogies in STs, which have been replaced with different root analogies in Turkish, are listed below with a total of 32 new root analogies produced after the translation process in line with the concrete and abstract target domains, respectively.

*Concrete Target Domain:*

<i>STs</i>	<i>TTs</i>
HUMAN BODY IS A MATERIAL/ OBJECT	HUMAN IS ANIMAL (once in each TT)
HUMAN BODY IS A MATERIAL/ OBJECT	HUMAN BODY IS ANIMAL/ PLANT
HUMAN IS ANIMAL	HUMAN IS A SUPERNATURAL BEING
PLACE/ LANDSCAPE IS BODY	LANDSCAPE IS CLOTH
PLACE/ LANDSCAPE IS BODY	LANDSCAPE IS A MATERIAL
HUMAN IS A PLANT	HUMAN IS WEATHER (once in two samples)

*Abstract Target Domain:*

<i>STs</i>	<i>TTs</i>
EMOTION/ IDEA IS ANIMAL	EMOTION IS A SUPERNATURAL BEING (once in each TT)
EMOTION/ IDEA IS ANIMAL	EMOTION IS A BODY PART (once in each TT)
EMOTION/ IDEA IS ANIMAL	EMOTION IS DISEASE
EMOTION/ IDEA IS ANIMAL	EMOTION IS A MATERIAL
EMOTION/ IDEA IS ANIMAL	EMOTION DISTURBANCE IS A DIVISION
EMOTION IS HEAT	EMOTION IS A HOT FLUID
EMOTION (EXCITEMENT) IS HEAT	SADNESS IS FIRE
UNCONSCIOUSNESS IS LOW	UNCONSCIOUSNESS IS CAPTURE (once in two samples)
EMOTION IS MAGIC	EMOTION IS BOND (once in two samples)



EMOTION IS MAGIC → NATURE IS HUMAN

EMOTION IS MAGIC → NO FREEDOM IS BINDING

BAD EMOTION IS HURT → EMOTION IS A MATERIAL

EMOTION IS A PLANT → EMOTION IS WEATHER

EMOTION/ IDEA IS A SUBSTANCE → EMOTION IS INVASION

EMOTION/ IDEA IS A SUBSTANCE → EMOTION IS MOVEMENT

EMOTION/ IDEA IS WEATHER → EMOTION IS A SOLID SUBSTANCE

EMOTION/ IDEA IS WEATHER → AWARENESS IS PROXIMITY

EMOTION IS LIGHT/ COLOUR → EMOTION IS A FLUID SUBSTANCE (once in two samples)

EMOTION IS LIGHT/ COLOUR → EMOTION IS A PLANT

*3<sup>rd</sup> research question:* To what extent do the metaphorical expressions identified in STs indicate similarities and differences in TT1 and TT2 of *The Fox* and TT1 and TT2 of *The Virgin and The Gipsy* which are translated into Turkish 78 and 70 years apart? What are the possible reasons behind the similarities and differences in the light of Toury's norms?

As mentioned briefly in the answer to the first research question, TT1 of *The Virgin and The Gipsy* follows a different tendency from TT2 of the same source text, TT1 and TT2 of *The Fox* because it does not reproduce the same root analogy in the TL as often as in other three TTs. Instead, deletion is the most frequently used procedure applied to the translation of 67 instances out of 150 in TT1 of *The Virgin and The Gipsy*. This number constitutes 45% of the whole data identified in ST2. Conversely, this study has observed that deletion is very uncommon in the other three TTs with a weight of less than 3% on average. Following deletion in TT1 of the ST2, the second and third most used procedures, respectively, are a non-metaphoric paraphrase applied with a weight of 31% (n=47) and replace the root analogy in the SL with a different root analogy which constitutes only 6% (n=9) of the 150 instances in total. As understood from these rates, it can be stated that TT1 of the ST2 has been mostly avoided to convey the metaphorical expressions in the source text to the TL. On the contrary, regarding TT1 of *The Fox*, 21% (n=20) of 93 instances in total identified in the SL have been conveyed to the TL through the same expression of the same root analogy with an addition (Procedure 1a+) to the vehicle or topic components, and the same expression of the same root analogy (Procedure 1a) has been preferred for the translation of 17 instances (18%) in TT1 of the ST1. Deletion, which is the most frequently used procedure

in TT1 of the ST2, has been applied with a rate of 13% in TT1 of the ST1 by omitting 12 out of 93 instances. Therefore, the present study reveals that the metaphorical expressions analyzed in terms of root analogies in TT1s of the two source texts translated in close years (TT1 of ST1 in 1942 and TT1 of ST2 in 1944) have a diametrically opposite tendency in the translation process.

Considering TT2s of the two different novellas translated in 2020 (*The Fox*) and 2014 (*The Virgin and The Gipsy*), unlike TT1s, they have a very similar tendency in terms of conveying the same metaphorical expression of the same root analogies. Procedure 1a, with a rate of 52% in TT2 of ST1 and 55% in TT2 of ST2, is the most frequently used procedure for translating metaphors and metaphorical expressions identified in *The Fox* and *The Virgin and The Gipsy*. Moreover, the distribution of all sub-procedures of Procedure 1 is mutually similar in TT2s of the two novellas (85% in TT2 of ST1; %86 in TT2 of ST2). As evidenced by the statistical data, it has been observed in this study that the translators of TT2s of both source texts tend to transfer the metaphorical expressions in the SL to the TL at a high percentage, preserving the root analogy in TTs.

Taking into account the concrete target domain and abstract target domain of both source texts, the main reason behind the fact that the common root analogies underlying the highest number of metaphorical expressions in the two target domains are HUMAN IS ANIMAL and EMOTION/ IDEA IS ANIMAL can be demonstrated as D. H. Lawrence's tendency to describe human beings in terms of animal-oriented concepts in his literary works. More importantly, the present research has revealed that the animal-related concepts are most commonly used not only among abstract concepts such as anger, ambition, or lust but also among the concrete concepts such as the physical shape, gestures, and postures of human beings, in other words, the concepts perceived with five senses. Additionally, the findings of this study show that the general tendency to translate the common root analogies distinguished into the concrete and abstract target domains shared by the two source texts is similar; that is, a considerable effect on the translators' tendency to the translation preferences has not been observed regarding the relevant categorizations.

Given Toury's norms, the use of the reproduction of the same root analogy in TL indicates that the "adequacy" of the translation; on the other hand, the application of the procedures such as the replacement of the root analogy with a new root analogy, a non-metaphoric

paraphrase, and deletion indicates the “acceptability” pole. As can be understood from the aforementioned rates, it cannot be entirely adequate or acceptable; but a blend of both. In this context, the research results have demonstrated that the translator of TT1 in *The Virgin and The Gipsy* heavily leans on the norms which originate in the target culture, staying away from the norms in the source culture. Thus it can be said that the translation is closer to the pole of “acceptability” at a high rate. Considering Alev’s translation preferences for transferring the English root analogies to Turkish, it is probable that target norms have been set into motion, relegating the features of the source text to a secondary position. In other words, unlike the other three target texts, the procedures of deletion and a non-metaphoric paraphrase are utilized far more in the target text in question. Taboo language, cross-language and cross-cultural differences, and the publishing house principles can be regarded among the possible reasons behind translators’ decisions, especially when the instances of the root analogies where animal concepts emerge in the source domain are taken into account. On the contrary, it has been observed that both TTs of ST1 and TT2 of ST2 heavily adhere to the original norms in the source culture by using Procedure 1 and its sub-procedures, thus they are close to the “adequacy” pole. This tendency reveals the similarities at the level of root analogy in two different languages and cultures.

Within the scope of translation policy, one of the preliminary norms, there is no preface in any translated texts. In terms of the directness of translation, all four target texts have been translated from the original (from English to Turkish). There is no mediating language. Considering the operational norms, there are no footnotes in STs or TTs. The stylistic preferences of the translators during the translation process show that a wide range of translation procedures such as addition, omission, different expression, change in metaphoric structure, etc., are utilized to reproduce the original root analogy in TL.

### Suggestions

The present research is significant in using the term “root analogy” in the field of Translation Studies, which handles conceptual metaphors from a more comprehensive perspective. Thus it has paved the way for new research topics within the framework of contemporary theories of conceptual metaphors. Accordingly, this study aims to reveal the contribution of the concrete concepts in the target domain to the formation of root analogies underlying a large number of metaphorical expressions identified in the two different novellas, and

comparatively analyze their different Turkish translations in terms of the relevant root analogies through an elaborated typology combining an existing translation strategy for metaphors with parameters for conceptual metaphors in cross-language. This typology conducted in the present study can be applied to research in the field of Translation Studies by taking into account different literary genres or even non-literary works. The present study offers an opportunity for further studying similarities between different languages and cultures at the level of root analogy. What is more, research on the translations of root analogy by using more translated versions from the same period may provide more accurate findings and evaluations in order to make generalizations on translators' tendency to transfer metaphorical expressions in the relevant periods.

The hierarchy in conceptual metaphors or root analogies can emerge when concepts on a particular level are conceptualized in terms of concepts on another level. Therefore, source and target domains generated by concepts from different levels, for instance, HUMAN IS ANIMAL combining a lower-level concept in the source domain with a higher-level concept in the target domain, can reinforce power relations and inequality in language; hence, leading to the racist language, especially in the case where an animal or inanimate object conceptualizes a human being. This opens up different studies in different academic fields such as Gender Studies and Discourse Analysis within the scope of Translation Studies.



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## APPENDICES



## APPENDIX 1. IRR test for percentage agreement for similes and metaphors in The Fox

Similes in ST1	Page	Rater 1	Rater 2	Rater 3	Agreement
1. He wanted to bring down March <b>as his quarry</b> , to make her his wife.	105	1	1	1	1
2. He watched (Banford) with intense bright eyes, <b>as he would watch a wild goose he had shot.</b>	152	1	0	1	0
3. He laughed quickly, wrinkling his nose sharply <b>like a puppy.</b>	111	1	1	1	1
4. Banford looked at him from her wide, vague eyes, <b>as if he were some creature in a museum.</b>	117	1	1	1	1
5. Deep in himself he <b>felt like roaring</b> and <b>howling</b> and gnashing his teeth and breaking things.	144	1	1	1	1
6. He was gone, softly, <b>soft as the wind</b>	89	1	1	1	1
7. As he looked into the sky, <b>like a huntsman</b>	151	1	1	1	1
8. See her leap a ditch, and run, run <b>as if a house was on fire</b>	129	1	1	1	1
9. On his cheeks, on the fresh ruddy skin were <b>fine, fair hairs, like a down, but sharper</b>	93	1	1	1	1
10. She was as helpless <b>as if she had been bound.</b>	148	1	1	1	1
11. He seemed as remote from her <b>as if his red face was a red chimney-pot</b> on a cottage across the fields	118	1	1	1	1
12. ...fights against sleep <b>as if sleep were death.</b>	157	1	1	1	1
13. She primmed up her mouth tighter and tighter, puckering it <b>as if it were sewed</b> , in her effort to keep her will uppermost.	94	1	1	1	1
14. March, who felt <b>as if the fire had gone through her and scathed her.</b>	115	1	1	1	1
15. she asked, faint, from a distance, <b>like one in pain.</b>	101	1	1	1	1
16. Banford, who loved nothing so much as gossip, and who was full of perky interest, <b>like a bird</b>	96	1	1	1	1
17. ...carrying the logs on her breast <b>as if they were some heavy child.</b>	108	1	1	1	1
18. A great exultance leaped <b>like fire</b> over his limbs.	106	1	1	1	1
19. <b>A smile like a cunning little flame</b> came over his face	102	1	1	1	1
20. He was very yellow and bright, <b>like corn.</b>	100	1	1	1	1
21. She had to be <b>like the seaweeds</b> she saw	154	1	1	1	1
22. She saw the fox's skin nailed flat on a board, <b>as if crucified.</b>	125	1	1	1	1
23. His brownish fair hair was long, and lay on his head <b>like a thick cap.</b>	109	1	1	1	1
24. March was <b>suspicious as a hare.</b>	105	1	1	1	1
25. In her dark, vacant eyes was <b>a sort of wound</b>	154	1	1	1	1

Metaphors in ST1	Page	Rater 1	Rater 2	Rater 3	Agreement
26. Speaking with an odd, <b>sharp yelp</b> in his voice	135	1	0	1	0
27. Since the war, the fox was <b>a devil</b> .	87	1	1	1	1
28. She felt him (the fox) invisibly <b>master her spirit</b> .	89	1	1	1	1
29. 'I might be <b>a pink monkey!</b> '	133	1	1	1	1
30. She was <b>spellbound</b> .	88	1	0	1	0
31. That long, long, <b>slender spoon of a nose!</b>	124	1	1	1	1
32. He felt there was a secret bond, a <b>secret thread</b> between him and her	131	1	0	1	0
33. He sat silent, unconscious, with <b>all the blood burning in all his veins</b>	140	1	1	1	1
34. He would have to get <b>the thorn of Banford</b> out of his life	144	1	1	1	1
35. Her upper lip lifted from her teeth in that helpless, fascinated <b>rabbit look</b>	146	1	1	1	1
36. He was <b>a huntsman in spirit</b> .	105	1	1	1	1
37. Beneath the wave they might have <b>powerful roots</b>	154	1	1	1	1
38. He wanted her to give herself without defences, <b>to sink and become submerged in him</b> .	157	1	0	1	0
39. <b>The thorn</b> was drawn out of his bowels.	152	1	1	1	1
40. See her leap a ditch, and run, run as if a house was on fire, just to get to <b>that creeping, dark little object (Banford)</b> down there!	129	1	1	1	1
41. In his mind, in his soul, in his whole being, <b>one thorn</b> rankling to insanity.	144	1	1	1	1
42. She <i>would</i> have <b>the reins of her own life</b> between her own hands	157	1	1	1	1
43. She ... saw him ( <i>the fox</i> ) making off, with slow leaps over some fallen boughs, slow, <b>impudent jumps</b>	89	1	1	1	1
44. <b>Beneath the wave</b> they might have powerful roots	154	1	1	1	1
45. ...her two white, front teeth with a curious, <b>almost rabbit look</b>	146	1	1	1	1
46. And it is <b>a battle never finished till your bullet goes home</b>	104	1	1	1	1
47 <b>His rather wide, cat-shaped face</b> had its obstinate look, his eyes were watchful.	134	1	1	1	1
48. But while they lived, <b>always submerged</b>	154	1	1	1	1
49. The youth broke into <b>a sharp yap of laughter</b> , delighted.	97	1	1	1	1
50. And if looks could have affected her, she would have felt <b>a log of iron on each of her ankles</b> as she made her way forward.	129	1	1	1	1

APPENDIX 2. IRR test for percentage agreement for similes and metaphors in *The Virgin* and *The Gipsy*

Similes in ST2	Page	Rater 1	Rater 2	Rater 3	Agreement
51. ...the jaw <b>pressing up like the lower jaw of a trap.</b>	73	1	1	1	1
52. Her soft brown hair fell <b>like a soft sheath</b>	49	1	1	1	1
53. A certain hardness formed, <b>like rock crystallizing in her heart</b>	72	1	1	1	1
54. She sailed away <b>like a tall, soft flower.</b>	50	1	1	1	1
55. He wanted, in his own eyes, to have a fascinating character, <b>as women want to have fascinating dresses.</b>	8	1	1	1	1
56. Her old mouth shut <b>like a trap.</b>	73	1	1	1	1
57. ...stepping with long, <b>witch-like</b> slim legs down the steps	28	1	1	1	1
58. ...pale round the eyes <b>as if he had no eyelashes, like a bird</b>	61	1	1	1	1
59. Come on, let's dress ourselves up and sail down to dinner <b>like duchesses.</b>	44	1	1	1	1
60. He hanging on <b>like a man torn in two</b> , to the wisteria trunk.	81	1	1	1	1
61. The force of her will was felt, <b>heavy as iron...</b>	25	1	1	1	1
62. Her <b>coffin-like mouth</b> was opened in a hoarse scream	82	1	1	1	1
63. Yvette, <b>standing as if on hot bricks</b>	36	1	1	1	1
64. He backed away from her, against the window-curtains of his study, <b>like a rat at bay</b>	69	1	1	1	1
65. She was barely conscious: <b>as if the flood was in her soul.</b>	81	1	1	1	1
66. The young ones sat <b>like a shoal of young fishes</b> dumbly mouthing at the surface of the water (18)	18	1	1	1	1
67. But it was <b>like walking in one of those autumn mists.</b>	44	1	1	1	1
68. The whole party sat, as Bob expressed it, <b>like stuffed ducks</b> , fidgeting on their chairs.	17	1	1	1	1
69. Yvette kept on gasping softly, <b>like a fish.</b>	47	1	1	1	1
70. ...his teeth chattering <b>like plates rattling together</b>	84	1	1	1	1
71. That obese old woman, sitting there in her blindness <b>like some great red-blotched fungus.</b>	72	1	1	1	1
72. She was neckless <b>as a double potato.</b>	72	1	1	1	1
73. ... her tender <b>flower-like face</b>	49	1	1	1	1
74. Her meditative face <b>looking like the bud of a flower.</b>	66	1	1	1	1
75. Her face, white now and still <b>like a snowdrop.</b>	31	1	1	1	1
Metaphors in ST2	Page	Rater 1	Rater 2	Rater 3	Agreement
76. Don't even <i>think</i> too near to <b>that horrid nettle</b> in the rank outer world.	7	1	1	1	1
77. For in the pure loftiness of the rector's heart still <b>bloomed</b> the pure white snow-flower of his young bride	6	1	1	1	1
78. Yvette remained crushed, <b>deflowered</b> and humiliated.	31	1	1	1	1
79. Good heavens, you'd think Aunt Cissie was <b>a perfect bird of paradise!</b>	35	1	1	1	1
80. She crept about, trailing <b>the rays of her pride.</b>	31	1	1	1	1
81. ...his face had <b>the smiles of a cat's face</b>	66	1	1	1	1
82. There was the tiny rococo <b>figurine of the Jewess</b> herself.	60	1	1	1	1
83. She <b>clawed</b> at him, horribly; and got to her feet.	81	1	1	1	1

84. Yvette, looking round, suddenly saw <b>the stony, implacable will-to-power</b> in the old and motherly-seeming Granny.	18	1	1	1	1
85. It belonged to the old, enduring race <b>of toads, or tortoises.</b>	73	1	1	1	1
86. The gipsy man, so fine and <b>delicately cut.</b>	62	0	0	1	0
87. <b>A young sponge</b> going off with a woman older than himself, so that he can live on her money!	69	1	1	1	1
88. ...the fear of his degrading unbelief, <b>the worm which was his heart's core.</b>	31	1	1	1	1
89. 'Don't say any more,' he <b>sarled</b> , abject.	70	1	1	1	1
90. The conservatism, based on <b>a mongrel fear</b> of the anarchy, controlled by every action.	68	1	1	1	1
91. She enjoyed chipping fragments off <b>the supporting pillars.</b>	75	1	0	0	0
92. Lucille's attack on <b>the majesty of age</b>	39	1	1	1	1
93. Then Lucille sprang from her low seat, with <b>sparks flying from her</b>	38	1	1	1	1
94. ... that would never disperse, stuck half dead round the base of <b>a fungoid old woman!</b>	74	1	1	1	1
95. The insinuation in them only <b>hardened to a glare</b>	43	1	0	1	0
96. Sex is <b>an awful bore.</b>	63	0	0	0	0
97. Aunt Cissie sat with <b>a green look</b> of poisonous resignation.	17	1	1	1	1
98. They were on the top of the world, now, <b>on the back of the fist.</b>	22	1	1	1	1
99. Again <b>the horse voice</b> of the unseen old woman was heard	58	1	1	1	1
100. Awful were <b>the gaping mouths of rooms!</b>	86	1	1	1	1

APPENDIX 3. The list of metaphors with their Root Analogies in line with the concrete and abstract target domains in *The Fox*

CONCRETE TARGET DOMAINS IN <i>THE FOX</i>						
No	ST1: <i>The Fox</i>	Analysis	TT1: <i>Tilki</i> (Hansoy, 1942)	Procedure	TT2: <i>Tilki</i> (Ertüzün, 2020)	Procedure
HUMAN IS ANIMAL						
1.	Banford turtled up <b>like a little fighting cock</b> , facing March and the boy. (135)	<b>Topic:</b> Banford <b>Vehicle:</b> a little cock <b>Ground:</b> being aggressive or ready to fight	Yüzünü March'a ve oğlana dönen Banford, <b>dövüşmeye hazır küçük bir horozun vaziyetini</b> almıştı. (92)	1a+	Yüzünü March'a ve oğlana dönen Banford <b>küçük bir dövüş horozu gibi</b> diklendi (78)	1a
2.	His voice was so soft it seemed rather like a subtle touch, <b>like the merest touch of a cat's paw</b> , a feeling rather than a sound. (105)	<b>Topic:</b> Henry's voice <b>Vehicle:</b> the merest touch of a cat's paw <b>Ground:</b> sounding softly	Sesi, seri bir okşama gibi o kadar tatlı idi ki, <b>tıpkı bir kedi elinin okşaması gibi</b> ve sada halinde bir his veriliyordu. (43)	1b-	Sesi öyle yumuşaktı ki sestem çok <b>bir kedi patisinin küçücük temasına benzeyen</b> , usulcacık bir dokunuş gibi hissettiriyordu. (38)	1a
3.	He laughed, with the same queer, quick little laugh, <b>like a puppy</b> wrinkling his nose. (114)	<b>Topic:</b> Henry <b>Vehicle:</b> a puppy <b>Ground:</b> laughing with the queer, quick laugh	Henry, aynı garip ve canlı ifade ile hafifçe gülerek... (57)	4	Henry burnunu buruşturan aynı garip <b>yavru köpek gülüşüyle</b> , tez canlılıkla gülüyordu yine. (49)	1a
4.	He laughed quickly, wrinkling his nose sharply <b>like a puppy</b> and laughing with quick pleasure, his eyes shining. (111)	<b>Topic:</b> Henry <b>Vehicle:</b> a puppy <b>Ground:</b> laughing quickly, wrinkling nose sharply	Genç adam, <b>tıpkı bir küçük köpek gibi</b> burnunu kısarak ve gözleri pırıl pırıl yanarak kuvvetli bir kahkaha attı (53)	1a+	Burnunu <b>yavru köpekler gibi</b> iyice buruşturarak tez canlı bir neşeyle ve gözleri parlayarak hızlı hızlı gülüyordu genç. (46)	1a+
5.	All she could remember was how he suddenly wrinkled his nose when he laughed, <b>as a puppy does</b> when he is playfully growling. (142)	<b>Topic:</b> Henry <b>Vehicle:</b> a puppy <b>Ground:</b> wrinkling nose when laughing	Hatırlayabildiği yegâne şey, onun gülerken birdenbire burnunu kısma tarzı oluyor ... (102)	4	March'ın tek hatırlayabildiği, güldüğünde burnunu, oyunbazca hırlayan <b>bir enik gibi</b> ansızın nasıl buruşturduğuydu. (88)	1b
6.	Banford looked at him from her wide, vague eyes, <b>as if he were some</b>	<b>Topic:</b> Banford <b>Vehicle:</b> some creature in a museum	Banford, <b>sanki bazı nadide müze hayvanlarından biri imiş gibi</b> , derin bakışlar ile genç adamı tetkik ederek	1b+	Banford <b>müzeye konmuş bir yaratığın</b> ardına kadar açık, bulanık gözleriyle ona bakıyordu. (53)	1b

	<b>creature in a museum. (117)</b>	<b>Ground:</b> looking from wide, vague eyes	onu dikkatli dikkatli süzdü. (62)			
7.	...peering through the darkness with dilated eyes that seemed to be able to grow black and full of sight in the dark, <b>like a cat's. (121)</b>	<b>Topic:</b> Henry's eyes <b>Vehicle:</b> cat <b>Ground:</b> having very good eyesight	<b>Tıpkı bir kedinin gözleri gibi</b> , sanki simsiyah ve fosforlu olmağa müsait imiş gibi, keskin gözlerle karanlıkları delecek kudrette bir hal aldı. (69)	1a+	Orada, karanlıkta doğru dürüst görecektense kadar büyüyüp kararabilen gözbebekleriyle geceyi <b>bir kedi gibi</b> gözleyerek çitin eteği boyunca yürüdü. (59)	1a-
8.	... whose eyes were shining <b>like a cat's (135)</b>	<b>Topic:</b> Henry's eyes <b>Vehicle:</b> cat <b>Ground:</b> shining	<b>Pusuya yatmış bir kedinin gözlerinden daha parlak gözlerle (91)</b>	1a+	... <b>bir kedi gibi parlak gözlerle</b> bakan (77)	1a
9.	Only his eyes tightened and became fixed and intent in their watching <b>like a cat's when suddenly she sees something and stares. (142)</b>	<b>Topic:</b> Henry's eyes <b>Vehicle:</b> cat <b>Ground:</b> having very good eyesight	Yalnız, gözler küçülüyor; müşahede kudreti içinde, birdenbire <b>karşısında bir şey görüp bu şeyi gözden hiç kaybetmiyen bir kedinin gözleri gibi, gittikçe daha sabit, daha nüfuz edici bir hal alıyordu. (102)</b>	1a+	Ancak gözleri, <b>tıpkı bir kedinin bir şey görüp ona bakakalması gibi</b> , kısıp sabitleniyor ve dikkat kesiliyordu (88)	1a
10.	<b>His rather wide, cat-shaped face</b> had its obstinate look, his eyes were watchful. (134)	<b>Topic:</b> Henry's face <b>Vehicle:</b> cat <b>Ground:</b> being wide-shaped	Geniş çehresinin inatçı bir hali vardı: Etrafı tetkik ediyordu. (91)	4	<b>Kedi biçimli, geniş sayılabilecek yüzünde inatçı bir bakış</b> vardı; gözleri uyanıktı. (77)	1a
11.	The youth, ...sent a faint but distinct odour into the room, indefinable, but something <b>like a wild creature. (98)</b>	<b>Topic:</b> the youth/Henry <b>Vehicle:</b> wild creature <b>Ground:</b> sending a distinct odour into the room	Delikanlı ... oda içine, hissedebilen ve <b>sanki vahşi bir mahlûka aitmiş gibi</b> , ifadesi mümkün olmayan hafif bir koku neşrediyordu. (29)	1a	... delikanlı odaya belli belirsiz ama şaşmaz, tarifsiz ama <b>yabani bir yaratığinkine benzer</b> bir koku yayıyordu. (28)	1a
12.	Her upper lip lifted away from her two white, front teeth with a curious, <b>almost rabbit look (146)</b>	<b>Topic:</b> March's look <b>Vehicle:</b> rabbit <b>Ground:</b> lifting upper lip away from front teeth, looking curious	Kabarık üst dudağı ile pek acaip bir hali vardı ki, <b>hemen hemen bir tavşana benziyordu. (109)</b>	1c-	Üst dudağı da iki beyaz ön dişini ortaya çıkarıp ona <b>neredeyse tavşan görüntüsü verecek kadar</b> , ilginç derecede yukarı kalkmıştı. (94)	1a+

13.	Her upper lip lifted from her teeth in that helpless, fascinated <b>rabbit look</b> (148)	<b>Topic:</b> March's look <b>Vehicle:</b> rabbit <b>Ground:</b> lifting upper lip from teeth, looking helpless and fascinated	Üst dudağının kalkmasıyla meydana çıkan dişleri ona ümitsiz <b>bir tavşan hali</b> veriyordu (112)	1a-	Ona o çaresizce büyülenmiş <b>tavşan bakışını verircesine</b> , üstdudağı ön dişlerinden yukarı kalkmıştı (96)	1a+
14.	The youth broke into a <b>sharp yap of laughter</b> , delighted. (97)	<b>Topic:</b> the youth's laughter <b>Vehicle:</b> a sharp yap <b>Ground:</b> making short and high sound	Bu söz, delikanlının <b>âdeta havlar gibi, kuvvetli bir kahkaha atmasına</b> sebep oldu. (28)	1c	İyice keyiflenen genç <b>keskin bir kahkaha</b> attı. (27)	4
15.	Speaking with an odd, <b>sharp yelp</b> in his voice (135)	<b>Topic:</b> Henry's voice <b>Vehicle:</b> sharp yelp <b>Ground:</b> making short and high sound	<b>Hemen hemen kuru ve sert bir sesle</b> cevap verdi (92)	3	<b>Kesik bir havlamaya benzer</b> garip, keskin bir sesle (78)	1c+
16.	She was still and soft in her corner <b>like a passive creature in its cave</b> . (98)	<b>Topic:</b> March <b>Vehicle:</b> a passive creature <b>Ground:</b> being still; not moving	<b>Kovuğunun dibinde hareketsiz kalmış bir mahlûk gibi</b> , gizlendiği köşede sâkin ve sessiz oturuyordu. (29)	1a+	<b>Mağarasındaki hareketsiz bir hayvan gibi</b> sessiz ve sakin oturuyordu köşesinde. (28)	1a
<b>NATURE /ANIMAL IS HUMAN</b>						
17.	For he ( <i>the fox</i> ) had lifted his eyes upon her, and <b>his knowing look seemed to have entered her brain</b> . (89)	<b>Topic:</b> the fox's look <b>Vehicle:</b> entered her brain <b>Ground:</b> looking impressively and humanly	Zira hayvan, gözlerini onun üzerine dikerek, sanki <b>nazarlarını onun kafasına yerleştirmek istiyormuş gibi</b> bir hal almıştı. (14)	1a-	Gözlerini ona doğru kaldırmış <b>hayvanın bilgili bakışları beynine işlemişti</b> . (16)	1a-
18.	On his ( <i>the fox's</i> ) cheeks, on the fresh ruddy skin were <b>fine, fair hairs, like a down, but sharper</b> (93)	<b>Topic:</b> the fox's hair on his cheeks <b>Vehicle:</b> down <b>Ground:</b> being fair	Yanakları üzerinde, taze ve ince cildi üzerinde, <b>ayva tüyünü andıran</b> , fakat sert olan kumral sakalları (20)	1b	Yanaklarının taze, al teninde <b>kuşlarınkine benzer ama daha sert, ince, sarı tüyler</b> . (20)	1a+
19.	He was gone, <b>softly, soft as the wind</b> (89)	<b>Topic:</b> the fox <b>Vehicle:</b> wind <b>Ground:</b> going gently	Hayvan <b>bir meltem rüzgârı hafifliğiyle yavaşça</b> kayboluvermişti (13)	1a+	Hayvan <b>usulca, rüzgar gibi usulca</b> kayboldu. (15)	1a

20.	She saw the fox's skin nailed flat on a board, <b>as if crucified.</b> (125)	<b>Topic:</b> the fox's skin <b>Vehicle:</b> crucified <b>Ground:</b> nailing flat on a board	Tilki postunu, <b>çarmıha gerilmiş gibi</b> bir tahta üzerine çivili gördü. (75)	1a	Tilkinin postunu, <b>çarmıha gerilmiş gibi</b> , bir tahtaya yamyassı mihlanmış gördü. (65)	1a
21.	There he went, on his belly <b>like a snake.</b> (122)	<b>Topic:</b> the fox <b>Vehicle:</b> snake <b>Ground:</b> going quietly on the belly; being untrustworthy	Sanki <b>bir yılan gibi sürüne sürüne</b> yürüyordu (70)	1a+	İşte, karnı üstünde <b>bir yılan gibi</b> gidiyordu (61)	1a
22.	Since the war, <b>the fox was a devil.</b> (87)	<b>Topic:</b> the fox <b>Vehicle:</b> devil <b>Ground:</b> being a nuisance	Harp başladığından beri <b>tilki, aman vermez bir iblis olmuştu</b> (10)	1a+	Savaş başladığından beri <b>bir tilki musallat olmuştu.</b> (12)	3
23.	She saw his ( <i>the fox's</i> ) dark, <b>shrewd, unabashed eye</b> looking into her, knowing her. (89)	<b>Topic:</b> the fox's eyes <b>Vehicle:</b> shrewd, unabashed <b>Ground:</b> humanly acting and looking	March, onun, kendisini tanıyormuş gibi <b>bütün varlığına nüfuz eden siyah, kurnaz, kustah gözlerini</b> hatırlıyordu. (14)	1a+	Gözlerine bakan ve içini okuyan kara, <b>kurnaz, kustah gözleri</b> hayalinden çıkmıyordu. (16)	1a+
24.	She ... saw him ( <i>the fox</i> ) making off, with slow leaps over some fallen boughs, slow, <b>impudent jumps.</b> (89)	<b>Topic:</b> the fox <b>Vehicle:</b> being impudent <b>Ground:</b> humanly acting	March ... onun yere düşmüş dallar üzerinden hiç acele etmeksizin, gayet sâkin bir tavırla atlıyarak sıvıştığını gördü. <b>Atlayışında bir hafiflik, bir küstahlık vardı.</b> (13)	1a	March ... tilkinin yerdeki küçük dalların üstünden ağır ağır atlayarak küçük, <b>arsız hoplamalarla</b> uzaklaştığını gördü. (14)	1a
25.	She felt him ( <i>the fox</i> ) invisibly <b>master her spirit.</b> (89)	<b>Topic:</b> the fox <b>Vehicle:</b> mastering <b>Ground:</b> having human abilities	Onun belli olmayacak derecede <b>bütün ruhuna hâkim olduğunu</b> hissediyor (15)	1a+	Hayvan sanki sezdirmeden <b>ruhunu denetimine alıyordu.</b> (16)	1c-
26.	And again she saw him glance over his shoulder at her, <b>half inviting, half contemptuous</b> and cunning. (89)	<b>Topic:</b> the fox's glance <b>Vehicle:</b> half inviting, half contemptuous <b>Ground:</b> having human abilities	Onun daima omuzu üzerinden <b>alay eder gibi davetkâr ve sinsî bakışlarını</b> hâlâ görüyordu. (14)	1c+	<b>Biraz davet eder biraz da aşağılar gibi</b> omzunun üstünden ona şeytanca bakışı tekrar hayalinde canlandı. (16)	1c
27.	White and soft <b>as snow</b> his belly: white and soft <b>as snow.</b> (124)	<b>Topic:</b> the fox's belly <b>Vehicle:</b> snow <b>Ground:</b> being white and soft	Tilkinin karnı, <b>tıpkı kar gibiydi.</b> (73)	1a-	Karnı <b>kar gibi apak ve yumuşaktı, kar gibi apak ve yumuşak.</b> (63)	1a



28.	Wonderful silver whiskers he had, <b>like ice threads.</b> (124)	<b>Topic:</b> the fox's whiskers <b>Vehicle:</b> ice threads <b>Ground:</b> having a silver colour, being long and thin	Başının yanlarındaki gümüşî kâküller, <b>sarkmış buz parçalarına</b> benziyordu! (74)	1a+	<b>Buzdan iplikler gibi</b> harikulade, gümüş bıyıkları vardı. (64)	1a
29.	He was very yellow and bright, <b>like corn.</b> (100)	<b>Topic:</b> the fox <b>Vehicle:</b> corn <b>Ground:</b> being yellow and bright	Tilki, <b>bir buğday başağı kadar</b> sapsarı ve parlak görünüyordu. (32)	1b	<b>Mısır gibi</b> alabildiğine berrak sarıydı tilki. (30)	1a
30.	March also helped, filling her arms and carrying the logs on her breast <b>as if they were some heavy child.</b> (108)	<b>Topic:</b> the logs <b>Vehicle:</b> heavy child <b>Ground:</b> being hard to carry	March da odunları kolları ve göğsü üzerinde taşıdı. (47)	4	March da yardım ederek <b>ağır bir bebekmişçesine</b> , odunları kucaklayıp göğsüne kaldırdı. (41)	1b
<b>HUMAN IS A PLANT</b>						
31.	His face seemed extraordinarily like a piece of the out-of-doors come indoors: <b>as holly-berries do.</b> (132)	<b>Topic:</b> Henry's face <b>Vehicle:</b> holly-berries <b>Ground:</b> being red	<b>Sentence Omitted</b>	4	Yüzünde dışarıdan içeriye girenlerin hali çok belirgindi; <b>tıpkı çobanpüsküllerinin al yemişleri gibi.</b> (74)	1a+
32.	Beneath the water they might <b>be stronger, more indestructible than resistant oak trees are on land.</b> (154)	<b>Topic:</b> March and Henry <b>Vehicle:</b> oak trees <b>Ground:</b> being indestructible; having strong roots	Onlar su altında, <b>toprak üzerindeki nebatlardan daha mukavimdirler.</b> (122)	1b	Suyun altındayken <b>dayanıklı meşelerin karada olduğundan daha güçlü daha yıkılmaz</b> olabilirlerdi. (105)	1a
33.	<b>One thorn</b> rankled, stuck in his mind. Banford. (144)	<b>Topic:</b> Banford <b>Vehicle:</b> one thorn <b>Ground:</b> being a disturbing factor	<b>Sentence Omitted</b>	4	İçine saplanan, aklına takılan <b>tek bir diken</b> vardı. Banford. (91)	1a
34.	In his mind, in his soul, in his whole being, <b>one thorn</b> rankling to insanity. (144)	<b>Topic:</b> Banford <b>Vehicle:</b> one thorn <b>Ground:</b> being a disturbing factor	Dimağında, ruhunda ve bütün kalbinde <b>ona çılgınlık zehirini zerkeden tek diken</b> vardı. (106)	1a+	Aklına, ruhuna, tüm varlığına <b>bir diken</b> saplanmış, <b>onu deli</b> ediyordu.	1a+

35.	He would have to get <b>the thorn of Banford</b> out of his life, if he dies for it. (144)	<b>Topic:</b> Banford <b>Vehicle:</b> thorn <b>Ground:</b> being a disturbing factor in the relationship between Henry and March	Hayatından <b>bu Banford dikenini</b> çekip çıkarmak icap ediyordu. (106)	1a	<b>Banford denen dikenini</b> , bu uğurda ölse bile hayatından çıkarması gerekecekti. (91)	1a
36.	<b>The thorn</b> was drawn out of his bowels. (152)	<b>Topic:</b> Banford <b>Vehicle:</b> thorn <b>Ground:</b> being a disturbing factor	<b>Vücudündeki diken</b> çıkmıştı. (118)	1b	<b>Bağırsaklarına saplanan dikenini</b> çıkarmıştı (101)	1a+
37.	She had to be <b>like the seaweeds</b> she saw as she peered down from the boat... (154)	<b>Topic:</b> March <b>Vehicle:</b> seaweeds <b>Ground:</b> being unconscious and under water to survive	... teessür kudreti fazla narin <b>nebatlara benziyecekti</b> (122)	1b-	Tekneden aşağı bakarken gördüğü <b>yosunlar gibi</b> olması gerekiyordu ... (104)	1a
38.	Beneath the wave they might have <b>powerful roots</b> , stronger than iron (154)	<b>Topic:</b> March and Henry <b>Vehicle:</b> roots <b>Ground:</b> being strong and capable of great endurance	Onların su altında salâbetli ve demirden daha kuvvetli <b>kökleri</b> bulunabilir (122).	1a-	Dalganın altındayken <b>kökleri</b> demirden daha sağlam olabilirdi (104).	1a-
<b>HUMAN IS A HUNT / HUNTER</b>						
39.	Often he walked about the fields and along the hedges alone in the dark at night, <b>prowling with a queer instinct for the night</b> , and listening to the wild sounds. (109)	<b>Topic:</b> Henry <b>Vehicle:</b> prowling <b>Ground:</b> moving around quietly like a hunter	Ekseriya, gece içinde yalnız başına, <b>zulmetin verdiği tuhaf bir sevgi tabii ile</b> başıboş ve kulakları vahşi gürültülere dikilmiş halde tarlalarda, çitler boyunca <b>dolaşıyordu</b> . (50)	3	Akşam karanlığında çoğu zaman çayırarda ve çit kenarlarında dolanıyor, <b>geceye duyduğu tuhaf bir yatkınlıkla gezinerek</b> yabandaki seslere kulak kesiliyordu. (43)	3
40.	As he looked into the sky, <b>like a huntsman</b> (151)	<b>Topic:</b> Henry <b>Vehicle:</b> huntsman <b>Ground:</b> looking into the sky with sharp eyes	<b>Bir avcı gibi</b> semaya baktı (116)	1a	<b>Bir avcı gibi</b> gökyüzünü süzerken (100)	1a
41.	He was a <b>huntsman in spirit</b> . (105)	<b>Topic:</b> Henry <b>Vehicle:</b> huntsman <b>Ground:</b> struggling to make March his wife	<b>Ruhan avcıdır</b> . (42)	1a	Henry <b>özünde bir avcıydı</b> (36)	1a

42.	He would have to catch her <b>as you catch a deer or a woodcock when you go out shooting.</b> (104)	<b>Topic:</b> Henry catching March <b>Vehicle:</b> catching a deer or woodcock <b>Ground:</b> being a hunter and a hunt	Tabir caiz ise, onu bir geyik, yahut bir çulluk gibi pusuya düşürüp yakalamağa mecburdu. (40)	1a+	Ava çıktığında bir geyiği veya çulluğu nasıl yakalarsa, onu da öyle yakalaması gerekecekti. (36)	1a
43.	And it was as a young hunter that he wanted to <b>bring down March as his quarry</b> , to make her his wife (105).	<b>Topic:</b> March <b>Vehicle:</b> quarry <b>Ground:</b> being a prey for Henry	Aynı zamanda, kendine karı yapmak için <b>March'ı bir av gibi yenmek istiyen</b> genç bir avcıdır (42).	1a	Nitekim <b>March'ı bir av gibi indirmeyi</b> , onu karısı yapmayı genç avcı ruhuyla istiyordu (36)	1a
44.	He watched ( <i>Banford</i> ) with intense bright eyes, as he would watch a <b>wild goose he had shot</b> (152)	<b>Topic:</b> Banford <b>Vehicle:</b> a wild goose <b>Ground:</b> being a prey for Henry	Henry, gözetleyip üzerine ateş ettiği <b>bir yaban ördeğine bakar gibi</b> , canlı ve dikkatli gözlerle onu seyrediyordu. (118)	1b	Henry <b>az önce bir yabankazını vurmuş gibi</b> , dikkatle bakan ışıltılı gözlerle izliyordu (101)	1a+
45.	No, it is a <b>slow, subtle battle</b> (105).	<b>Topic:</b> the relationship between Henry and March <b>Vehicle:</b> battle <b>Ground:</b> including struggle	Hayır, bu da olmazdı; zira pek acemice bir <b>mücadele</b> olur ve dolayısıyla <b>her şeye son verilirdi</b> (41).	3	Hayır; <b>ağır, incelikli bir savaşı</b> bu. (36)	1a
46.	And it is a <b>battle never finished till your bullet goes home</b> (104).	<b>Topic:</b> the relationship between Henry and March <b>Vehicle:</b> battle <b>Ground:</b> including struggle	Hem de, <b>kurşunun tesirini yaptığı sırada neticelenen bir harptir</b> (41).	1b	Ve bu savaş, <b>mermi hedefini bulmadan asla sona ermez</b> (36).	1a
<b>HUMAN BODY IS A MATERIAL / OBJECT</b>						
47.	She primmed up her mouth tighter and tighter, puckering it <b>as if it were sewed</b> , in her effort to keep her will uppermost. (94)	<b>Topic:</b> March's mouth <b>Vehicle:</b> being sewed <b>Ground:</b> the act of puckering	<b>Dikiş dikerken, kumaş bastırır gibi, dudaklarını git gide sıkıyor;</b> gemi azya alan iradesini zaptetmek için kendini çok zorlayordu. (23)	1b	Ağzını ciddiyetle sıktıkça sıkı ve iradesine hâkim olma gayretiyle <b>dudaklarını dikilmişçesine büzüştürdü.</b> (23)	1b+
48.	His brownish fair hair was long, and lay on his head <b>like a thick cap</b> , combed sideways. (109)	<b>Topic:</b> Henry's hair <b>Vehicle:</b> cap <b>Ground:</b> being thick	Çok uzun saçları, başında <b>bir kasket manzarası</b> arz ediyor (50)	1a-	Açık kahverengi saçları uzundu ve bir yana taranmış haliyle başında <b>kalin bir kep gibi</b> duruyordu. (43)	1a

49.	That long, long, slender spoon of a nose! (124)	<b>Topic:</b> Henry's nose <b>Vehicle:</b> spoon <b>Ground:</b> being long and round	Kırılacak bir kaşık gibi gayet nazik ve uzun burun (74)	1c+	O kaşığa benzer uzun, uzun, ince burun! (64)	1c
50.	A pointed light seemed to be on the boy's eyes, penetrating like a needle (102)	<b>Topic:</b> Henry's eyes <b>Vehicle:</b> needle <b>Ground:</b> being disturbing and irresistible	Genç adamın gözlerinde ısıracı ve bir burgu gibi delici ışık vardı. (36)	1b	Oğlanın gözlerine sivri bir ışık saplanmıştı sanki ve bir iğne gibi içine işliyordu. (32)	1a
51.	He seemed as remote from her as if his red face was a red chimney-pot on a cottage across the fields (118)	<b>Topic:</b> Henry's face <b>Vehicle:</b> chimney-pot <b>Ground:</b> being red	Bu kırmızı, sanki bir köy evinin damındaki ocak bacasının ağzı gibi kendisinden o kadar uzak görünüyordu ki (64)	1a-	March'tan o kadar uzak görünüyordu ki çayırların ötesindeki bir köy evinin kırmızı baca külâhından farkı yoktu kızıl suratının (55)	1b
52.	See her leap a ditch, and run, run as if a house was on fire, just to get to that creeping, dark little object down there! (129)	<b>Topic:</b> Banford's body <b>Vehicle:</b> creeping, dark little object <b>Ground:</b> moving slowly and carefully	Bir çukura atlamasını, sanki evde yangın çıkmış gibi, olanca kuvvetile bu yılan, bu küçücük siyah şeye koşmasını görmek ne garip bir manzara idi! (82)	2	Bir arkın üstünden nasıl atlıyor, ocağına ateş düşmüş gibi nasıl koşuyordu; üstelik sırf o kara, küçük, sürüngen şeye kavuşmak için! (70)	2
ABSTRACT TARGET DOMAINS IN THE FOX						
EMOTION IS ANIMAL						
53.	'Is it because I'm like the fox?' (114)	<b>Topic:</b> Henry <b>Vehicle:</b> fox <b>Ground:</b> being cunning and sneaky	- Çünkü ben bir tilkiyim... (58)	1a-	Tilkiye benzediğim için mi? (50)	1a
54.	'I'm sure you don't really think I'm like the fox,' he said, with the same softness and with a suggestion of laughter in his tone, a subtle mockery. (115)	<b>Topic:</b> Henry <b>Vehicle:</b> fox <b>Ground:</b> being cunning and sneaky	Sesinde aynı yumuşaklık ve için için güler gibi, devam etti: - Eminim ki, benim hakikaten tilki olduğuma inanmazsınız. (58)	1a-	"Benim gerçekten de tilki gibi olduğumu düşünmediğine eminim." Aynı yumuşaklıkla ve sesinde gülmenin imasıyla, ince bir alayla konuşuyordu. (51)	1a
55.	Oh, Nellie, he'll despise you, he'll despise you, like the awful little beast he is, if you give way to him. (120)	<b>Topic:</b> Henry <b>Vehicle:</b> awful little beast <b>Ground:</b> despising / feeling a strong dislike	Eğer dediklerine razı olursan, seni tahkir edecektir, Nellie. (68)	4	Ah, Nellie, boyun eğersen o korkunç küçük canavar seni aşağılayacak, seni aşağılayacak. (58)	2
56.	Banford, who loved nothing so much as gossip, and who was full	<b>Topic:</b> Banford <b>Vehicle:</b> bird	Gevezelik etmekten başka hiçbir şey sevmiyen ve bir küçük kuş gibi	1a+	Dedikoduyu her şeyden çok seven ve bir kuş gibi havai	1a

	of perky interest, <b>like a bird</b> (96)	<b>Ground:</b> being full of perky interest, sense of wonder	hareket eden mütecessis Banford (25)		ilgileri olan Banford (24)	
57.	Deep in himself he felt like <b>roaring</b> and <b>howling</b> and gnashing his teeth and breaking things. (144)	<b>Topic:</b> Henry's deep feelings <b>Vehicle:</b> roaring, howling <b>Ground:</b> expressing anger and strong sadness	Bütün varlığında kendini, <b>hurlayan kökreten</b> , dişlerini gıcırdatan, herşeyi kırıp geçirmek isteyen <b>canavar bir mâhluk gibi</b> hissediyordu. (105)	2	Ta içinden <b>gürlüyor, uluyor</b> , dişlerini gıcırdatıyor ve kırıp döküyordu çünkü. (91)	1a-
58.	'Oh, goodness! cried March, blushing still more. 'I might be a <b>pink monkey!</b> ' (133)	<b>Topic:</b> March's feelings <b>Vehicle:</b> pink monkey <b>Ground:</b> blushing, sense of shame	March daha çok kızarak yüksek sesle söylendi: - Allah, Allah! <b>Pembe renkte bir maymun gibi, bu kadar acayip miyim ben?</b> (88)	1c+	İyice kızaran March, "İlahi!" diye söylendi. " <b>Beni utandırıyor!</b> " (75)	3
59.	March was <b>suspicious as a hare</b> . (105)	<b>Topic:</b> March's feelings <b>Vehicle:</b> hare <b>Ground:</b> being suspicious, sense of doubt	March da bir <b>tavşan gibi</b> ürkekti. (42)	1b	March da bir <b>yaban tavşanı kadar</b> şüpheciydi. (37)	1a
60.	She <i>would</i> have <b>the reins of her own life</b> between her own hands. (157)	<b>Topic:</b> March's deep feelings <b>Vehicle:</b> the reins of her life <b>Ground:</b> being under control	<b>Kendi hayatının dizginlerini</b> eline alarak (126)	1a	<b>Hayatının dizginlerini</b> kendi ellerinde tutacaktı. (108)	1a-
61.	I'd no more trust him than I'd <b>trust a cat</b> not to steal. (120)	<b>Topic:</b> Henry <b>Vehicle:</b> cat <b>Ground:</b> being insecure and untrustworthy	Ben ona <b>bir kedi kadar bile</b> itimat gösteremem. <b>Çünkü kendi, ne suretle olursa olsun, behemehal hırsızlık eder.</b> (68)	1a+	<b>Bir kediye nasıl bir şey emanet edemezsen</b> ona da güvenemezsin. (58)	1b
62.	Henry ... whose face seemed wider, more chubbied and <b>cat-like with unalterable obstinacy</b> (135)	<b>Topic:</b> Henry's face <b>Vehicle:</b> cat <b>Ground:</b> being obstinate	daha genişliyen, daha çok şişen, <b>tıpkı bir kedinin yüzüne benziyen</b> çehresile daha <b>inatçı bir hal alan</b> Henry (91)	1a+	yüzü sanki daha bir genişlemiş ve tombullaşmış, <b>kedilerin katı inatçılığına bürünmüş</b> görünen Henry (77)	1a+
<b>EMOTION IS HEAT</b>						
63.	<b>A smile like a cunning little flame</b> came over his face, suddenly and involuntarily. (102)	<b>Topic:</b> Henry's smile <b>Vehicle:</b> flame <b>Ground:</b> showing pleasure as a result of being welcomed	Birdenbire, genç adamın çehresi üzerinden gayrı iradi olarak, <b>küçük bir aleve benzeyen, hilekâr bir tebessüm</b> belirdi. (36)	1a	Gencin yüzüne ansızın ve istem dışı olarak <b>küçük, cingöz bir aleve benzer bir gülümseme</b> oturdu. (32)	1a

64.	It seemed to her <b>fine sparks came out of him.</b> (106)	<b>Topic:</b> March's feelings towards Henry <b>Vehicle:</b> sparks <b>Ground:</b> being excited and lustful	March, <b>ince kıvılcımların bu vücuttan sıçradığını</b> hissediyordu. (43)	1a+	March'a <b>incecik kıvılcımlar saçıyordu adeta.</b> (38)	1a
65.	<b>A great exultance leaped like fire</b> over his limbs. (106)	<b>Topic:</b> Henry's excitement <b>Vehicle:</b> fire <b>Ground:</b> having lascivious changes in the body	Bütün vücudunu büyük bir zafer gururu kaplıyor (45)	4	Henry <b>büyük bir coşkunun kollarına bacaklarına alev gibi</b> hücum ettiğini duyumsadı. (39)	1a+
66.	March, who felt <b>as if the fire had gone through her and scathed her</b> (115)	<b>Topic:</b> March's feelings towards Henry <b>Vehicle:</b> the fire <b>Ground:</b> being controlled by a force, Henry; being weakened by him	<b>Bütün vücudünün ateşle sarıldığını, âdeta helâk olduğunu</b> hissededen March, (59)	1a+	<b>Bir ateş içine girmiş ve onu kavuruyormuş gibi, ...</b> hissededen March (51)	1a
67.	It seemed to <b>burn through her every fibre.</b> (115)	<b>Topic:</b> March's reaction to Henry's kiss <b>Vehicle:</b> burn through her every fibre <b>Ground:</b> causing lustful feelings	<b>Sentence Omitted</b>	4	March <b>tel tel tutuşmuştu adeta.</b> (51)	1a
68.	He sat silent, unconscious, with <b>all the blood burning in all his veins</b> , like fire in all the branches and twigs of him (140)	<b>Topic:</b> Henry's excitement <b>Vehicle:</b> all the blood burning in his veins <b>Ground:</b> causing lustful feelings	Delikanlı, varlığının her köşesine sirayet etmiş bir ateş içindeymiş gibi, <b>bütün damarlarındaki kanın kaynadığını hissederek</b> sessiz ve gayri şuurlu bir vaziyette kaldı. (99)	2	Damarlarındaki kan alev almış gibi, <b>içinin tüm dal ve budakları yanıyormuş gibi</b> bilincini yitirmiş bir halde sessiz sessiz oturdu (85)	1c
69.	He sat silent, unconscious, with all the blood burning in all his veins, <b>like fire in all the branches and twigs of him</b> (140)	<b>Topic:</b> Henry's feelings <b>Vehicle:</b> fire in branches and twigs in a tree/ fire in a tree <b>Ground:</b> feeling lust in the most	Delikanlı, <b>varlığının her köşesine sirayet etmiş bir ateş içindeymiş gibi</b> , bütün damarlarındaki kanın kaynadığını hissederek sessiz ve	1b	Damarlarındaki kan alev almış gibi, <b>içinin tüm dal ve budakları yanıyormuş gibi</b> bilincini yitirmiş bir halde sessiz sessiz oturdu (85)	1a

		inaccessible and the smallest parts of the body	gayri şuurî bir vaziyette kaldı. (99)			
70.	His ruddy skin that was quite dull and yet which seemed to <b>burn with a curious heat of life</b> (109)	<b>Topic:</b> Henry's skin <b>Vehicle:</b> burn with a curious heat of life <b>Ground:</b> being full of desire	Gayet <b>garip bir hayat hararetile yanıyormuş gibi</b> görünen bu mat ten üzerindeki acayip parlaklığı (49)	1a	Aslında gayet mat olduğu halde <b>değişik bir hayat ateşiyle yanıyormuş izlenimi veren al teni</b> (43)	1a
71.	His hot, young face seemed <b>to flame</b> in the cold light (148)	<b>Topic:</b> Henry's face <b>Vehicle:</b> flame <b>Ground:</b> being very angry	Kızıl renkteki zinde yüzü, soğuk aydınlık içinde <b>alev alev yanıyormuş gibi</b> görünüyordu. (111)	1a	Ateşli genç yüzü, soğuk ışıktaki <b>alev almış gibi</b> görünüyordu. (96)	1a
72.	See her leap a ditch, and run, run <b>as if a house was on fire</b> , just to get to that creeping, dark little object down there! (129)	<b>Topic:</b> March running to Banford <b>Vehicle:</b> a house was on fire <b>Ground:</b> being in a hurry; showing excitement that is unnecessary or greater than the situation deserves	Bir çukura atlamasını, <b>sanki evde yangın çıkmış gibi</b> , olanca kuvvete bu yılana, bu küçücük siyah şeye koşmasını görmek ne garip bir manzara idi! (82)	1b	Bir arkın üstünden nasıl atlıyor, <b>ocağına ateş düşmüş gibi</b> nasıl koşuyordu; üstelik sırf o kara, küçük, sürüngeşeye kavuşmak için! (70)	2
<b>CONSCIOUS IS UP; UNCONSCIOUS IS DOWN</b>						
73.	When the curious passion began to die down, he <b>seemed to come awake to the world.</b> (140)	<b>Topic:</b> Henry's feelings <b>Vehicle:</b> come awake to the world <b>Ground:</b> starting to be conscious	Garip ihtirası sükûnet buldukça <b>hakikî âleme karşı uyanmış gibi</b> görünüyordu. (99)	1a+	O tuhaf heyecan dinmeye başlayınca da <b>dünyaya uyanır gibi</b> oldu (85)	1a
74.	She had to be passive, to acquiesce, and <b>to be submerged</b> ... (154)	<b>Topic:</b> March <b>Vehicle:</b> to be submerged <b>Ground:</b> always being under water and unconscious	Kendini ... <b>aşağıya doğru bırakarak</b> pasif tarzda herşeye boyun eğecekti ki (122)	1b	Edilgin olması, razı gelmesi ve ... <b>onu kuşatmasına izin vermesi</b> gerekiyordu (104)	2
75.	She had to be passive, to acquiesce, ... <b>under the surface of love</b> (154)	<b>Topic:</b> March's feelings <b>Vehicle:</b> under the surface of love <b>Ground:</b> being unconscious and beyond	Kendini <b>aşkın sathından</b> ... pasif tarzda herşeye boyun eğecekti ki (122)	3	Edilgin olması, razı gelmesi ve <b>sevgi deryasının</b> ... (104)	3

		what is obvious				
76.	But while they lived, <b>always submerged</b> , always beneath the wave. (154)	<b>Topic:</b> March and Henry <b>Vehicle:</b> always submerged <b>Ground:</b> being unconscious	Yaşadıkları zaman zarfında, daima dalgaların altında kalırlar. (122)	4	Fakat şu an madem sağlardı, <b>hep suyla kuşatılmış olarak</b> , daima dalganın altında kalmalıydı. (104)	2
77.	<b>Beneath the wave</b> they might have powerful roots, stronger than iron (154)	<b>Topic:</b> March and Henry <b>Vehicle:</b> beneath the wave <b>Ground:</b> being under water and unconscious	Onların <b>su altında</b> salâbetli ve demirden daha kuvvetli kökleri bulunabilir (122).	1b	<b>Dalğanın altındayken</b> kökleri demirden daha sağlam olabilirdi (104).	1a
78.	He wanted her to give herself without defences, <b>to sink and become submerged in him.</b> (157)	<b>Topic:</b> March <b>Vehicle:</b> to sink and become submerged <b>Ground:</b> being unconscious and complying with Henry's wishes	Kendisinin müdafaasız olarak teslimini, <b>daima kendi arzularına râmolmasını</b> istiyordu. (126)	3	O March'ın kendini savunmasızca ona vermesini, <b>batıp içine gömülmesini</b> istiyordu. (108)	1a
79.	'Jill!' she cried in a frantic tone, <b>like someone just coming awake</b> (136)	<b>Topic:</b> March <b>Vehicle:</b> coming awake <b>Ground:</b> being conscious	<b>... uyanan bir kimse gibi:</b> -Jill diye haykırarak... (93)	1a-	<b>Yeni uyanan biri gibi</b> telaşlı bir sesle, "Jill! diye bağırdı. (79)	1a
80.	She was so tired, so tired, like a child that wants to go to sleep, but which fights against sleep <b>as if sleep were death.</b> (157)	<b>Topic:</b> March's sleep <b>Vehicle:</b> death <b>Ground:</b> being unconscious	March, uyumağa ihtiyacı olan bir çocuk gibi, <b>uyumakla öleceğini sanarak</b> uyku ile mücadele eden bir insan gibi, çok yorgun ve bitkin bir halde idi. (126)	3	March uyumak isteyen ama <b>ucunda ölüm varmış gibi</b> uykuya direnen bir çocuk kadar yorgun, o kadar yorgundu. (108)	1a+
81.	There in the shadow of her corner she gave herself up to a warm, relaxed peace, <b>almost like sleep</b> , accepting the spell that was on her. (98)	<b>Topic:</b> March's feelings <b>Vehicle:</b> sleep <b>Ground:</b> being unconscious	Bulunduğu köşenin karanlığı içinde, kendini, sıcak, <b>hemen hemen uykuyu andıran</b> rahavetli bir huzur ve sükûna bırakıyor; onun sihri tutuluyordu. (29)	1a	Köşedeki gölgesinde gevşeyip kendini rahatlığın <b>neredeyse uykuya benzer sıcaklığına</b> bıraktı, kendisine yapılan büyüü kabullendi. (27)	1a
82.	She pursed her mouth as if in pain, <b>as if asleep too.</b> (101)	<b>Topic:</b> March's feelings <b>Vehicle:</b> asleep	Sanki ıstırap çekiyormuş, <b>sanki uyuyormuş gibi</b> ağzını kapadı. (35)	1a	Bir sancı saplanmış ama aynı zamanda <b>uykudaymış gibi</b> dudaklarını büzüştürdü. (32)	1a



		<b>Ground:</b> being unconscious				
<b>EMOTION IS MAGIC</b>						
83.	She was <b>spellbound</b> . (88)	<b>Topic:</b> March's feelings <b>Vehicle:</b> spellbound <b>Ground:</b> being in a control of a power	March da <b>bütün ruhunda bir gevşeklik duyuyordu</b> .	3	March <b>tutulmuştu</b> .	2
84.	There in the shadow of her corner she gave herself up to a warm, relaxed peace, almost like sleep, <b>accepting the spell</b> that was on her. (98)	<b>Topic:</b> March's feelings <b>Vehicle:</b> accepting spell <b>Ground:</b> feeling powerless to Henry's presence	Bulunduğu köşenin karanlığı içinde, kendini, sıcak, hemen hemen uykuyu andıran rahavetli bir huzur ve sükûna bırakıyor; <b>onun sihri tutuluyordu</b> . (29)	1b	Köşedeki gölgesinde gevşeyip kendini rahatlığın neredeyse uykuya benzer sıcaklığına bıraktı, kendisine yapılan <b>büyüyü kabullendi</b> . (27)	1a
85.	She was <b>possessed by him</b> ( <i>the fox</i> ). (89)	<b>Topic:</b> March's feelings <b>Vehicle:</b> being possessed <b>Ground:</b> being controlled by the power of the fox	Onun ... <b>bütün ruhuna hâkim olduğunu</b> hissediyor (14)	2	Tilkiyi düşünmekten ziyade <b>hayvan tarafından ele geçirilmiş gibiydi</b> . (16)	1c+
86.	It seemed to him <b>like some perilous secret</b> , that her soft woman's breasts must be buttoned up in that uniform. (132)	<b>Topic:</b> Henry's thoughts of March's body <b>Vehicle:</b> some perilous secret <b>Ground:</b> not allowed to be seen and known by others	Bu güzel göğsün üniforma içinde böyle sıkılı kalması ona <b>tehlikeli bir sır gibi</b> görünüyor (86)	1a	Yumuşak kadın memelerinin o kadın işçi üniformasında o şekilde iliklenmesi ona <b>tehlikeli bir sır gibi</b> geliyordu. (73)	1a
87.	She was as helpless <b>as if she had been bound</b> . (148)	<b>Topic:</b> March's feelings <b>Vehicle:</b> had been bound <b>Ground:</b> being unable to do anything	Âdeta <b>kendinden geçmiş gibiydi</b> . (112)	1b	<b>Zincirlenmişçesine</b> çaresizdi. (96)	2
88.	He felt there was a secret bond, a <b>secret thread</b> between him and her (131)	<b>Topic:</b> Henry's feelings for March <b>Vehicle:</b> thread <b>Ground:</b> feeling emotionally close to each other	Onunla kendisi arasında gözle görülmez bir bağın, <b>esrarengiz bir ipin</b> ... mevcut olduğunu hisseder gibi oluyordu. (85)	1a	Aralarında gizli bir bağ olduğunu hissediyordu; ikisinin arasında ... <b>bir rabıta</b> . (72)	2

BAD EMOTION IS HURT						
89.	It seemed to droop, to bleed, <b>as if it were wounded.</b> (154)	<b>Topic:</b> March's soul <b>Vehicle:</b> wounded <b>Ground:</b> being in agony	Ruhu ... <b>bir yara gibi</b> sızlıyor ve bütün hassasiyetini kaybediyordu. (121)	1b	March'ın ruhu ... <b>yaralanmış gibi</b> kan kaybediyordu (103)	1a
90.	In her dark, vacant eyes was <b>a sort of wound</b> (154)	<b>Topic:</b> March's eyes <b>Vehicle:</b> wound <b>Ground:</b> showing no interest and hope	Siyah gözlerinin derinliğinde daima <b>bir yara</b> bulunuyor (121)	1a-	Boş bakan kara gözlerinde <b>sanki bir yara</b> vardı (104)	1a
91.	But she had no breath to speak with. It was <b>as if she was killed.</b> (107)	<b>Topic:</b> March's feelings <b>Vehicle:</b> being killed <b>Ground:</b> suffering from Henry's touch	Fakat ölmekte olan <b>bir insan gibi</b> konuşamıyor; boğazı tıkanıyordu. (46)	1b	Fakat konuşamayacak kadar soluksuzdu. <b>Sanki canını alıyorlardı.</b> (40)	1b
92.	She pursed her mouth <b>as if in pain,</b> ... (101)	<b>Topic:</b> March's feelings <b>Vehicle:</b> in pain <b>Ground:</b> feeling uneasy	<b>Sanki ıstırap çekiyormuş,</b> ... <b>gibi</b> ağzını kapadı. (35)	1a	<b>Bir sancı saplanmış ... gibi</b> dudaklarını büzüştürdü. (32)	2
93.	'What?' she asked, faint, from a distance, <b>like one in pain.</b> (107)	<b>Topic:</b> March's sound <b>Vehicle:</b> one in pain <b>Ground:</b> sounding weakly and bitterly	March, <b>inleyen biri gibi,</b> zayıf, tâ uzaklardan geliyormuş gibi hafif bir sesle: - Ne? Ne istiyorsunuz? diye soruyordu. (45)	1b	March <b>acı çeker gibi</b> uzaktan, zayıf bir sesle, "Ne?" dedi. (39)	1a

APPENDIX 4. The List of Metaphors with Their Root Analogies In Line with The Concrete And Abstract Target Domains in *The Virgin and The Gipsy*

CONCRETE TARGET DOMAINS IN <i>THE VIRGIN AND THE GIPSY</i>						
	ST2: <i>The Virgin and The Gipsy</i>	Analysis	TT1: <i>Çingene ve Bâkire</i> (Alev, 1944)	Procedure	TT2: <i>Bakire ile Çingene</i> (Özgören, 2014)	Procedure
	HUMAN IS ANIMAL					
1.	She spoke in a rather high, defiant voice, <b>like some bird, a jay, or a rook</b> , calling. (57)	<b>Topic:</b> the gipsy woman's sound <b>Vehicle:</b> some bird, a jay or a rook <b>Ground:</b> speaking loudly, unpleasantly	Küçük kadın yüksek sesle <b>bir kuş gibi cıvıldıyordu</b> . (51)	1a-	Ses tonu oldukça yüksek, meydan okur gibiydi; akla <b>kavgacı bir kuşun, bir martı ya da alakarganın ötüşünü</b> getiriyordu. (75)	1b+
2.	...pale round the eyes <b>as if he had no eyelashes, like a bird</b> (61)	<b>Topic:</b> the young officer's eyes <b>Vehicle:</b> a bird <b>Ground:</b> having a pale gaze	Uzun boylu, açık renk gözlü erkeğine pek yakışıyordu (54)	4	göz çevresi fazla açık renkli, <b>tıpkı kuşlar gibi kirpiksizmiş izlenimi</b> verecek kadar solgun	1a
3.	...his face had <b>the smiles of a cat's face</b> (66)	<b>Topic:</b> the Major's face <b>Vehicle:</b> the similes of a cat's face <b>Ground:</b> having a broad smile	...yüzünde <b>kedilerde görülen vahşi bir ifade</b> belirdi (60)	1a+	...yüzünde bir <b>kedinin sırtışı</b> vardı (88)	1b
4.	She smiled in a way that was <b>more wolfish</b> than cajoling (25)	<b>Topic:</b> the gipsy woman's smile <b>Vehicle:</b> more wolfish <b>Ground:</b> being sexually predatory	Bunları söylerken <b>kurt gibi gülüyordu</b> . (23)	1a-	Yüzüne kandıran, yaltaklanan değil de <b>yırtıcı bir gülümseme</b> yayıldı (34)	1b
5.	She was handsome in a bold, dark, long-faced way, <b>just a bit wolfish</b> . (24)	<b>Topic:</b> the gipsy woman <b>Vehicle:</b> wolfish <b>Ground:</b> being sexually predatory	Beyaz parlak <b>dişlerini göstererek gülümsedi</b> . (22)	3	<b>Hafif kurdumsu</b> yüzüyle, göz alıcı bir kadındı (33)	1a-
6.	She wheedled, <b>like a wheedling wolf</b> (28)	<b>Topic:</b> the gipsy woman <b>Vehicle:</b> a wolf	<b>Çenesi kapanmamıştı</b> . (25)	3	Yalvardı kadın, <b>yalvaran bir kurt gibi</b> (38)	1a

		<b>Ground:</b> being sexually predatory				
7.	She liked that big, swarthy, <b>wolf-like</b> gipsy-woman (34)	<b>Topic:</b> the gipsy woman <b>Vehicle:</b> wolf-like <b>Ground:</b> being sexually predatory	Bu kadını kendine çok yakın buluyordu (31)	4	İriyarı, yanık tenli, <b>kurdumsu</b> kadından hoşlanmıştı (46)	1a-
8.	She liked her dusky, strong, relentless hands, that had pressed so firm, <b>like wolf's paws</b> , in Yvette's own soft palm. (34)	<b>Topic:</b> the gipsy woman's hands <b>Vehicle:</b> wolf's paws <b>Ground:</b> touching roughly, sexually	Sentence Omitted	4	Yvette'nin yumuşak avuçlarını sıkıca, <b>bir kurdun pençeleri gibi kavrayan</b> o esmer, güçlü, merhametsiz ellerinden hoşlanmıştı (46)	1a
9.	She rose to her height, a big, triumphant-looking woman with a dark- <b>wolf face</b> . (28)	<b>Topic:</b> the gipsy woman's face <b>Vehicle:</b> a dark-wolf <b>Ground:</b> being sexually predatory	Sentence Omitted	4	Dimdik durdu; iriyarı, muzaffer edalı, esmer, <b>kurt yüzlü bir kadın</b> . (38)	1a
10.	That gipsy woman who told my fortune, <b>like a great horse</b> (62)	<b>Topic:</b> the gipsy woman <b>Vehicle:</b> a great horse <b>Ground:</b> being large and strong	Sentence Omitted	4	Falıma bakan şu <b>katana gibi</b> Çingene kadın (81)	1b
11.	Again <b>the horse voice</b> of the unseen old woman was heard (58)	<b>Topic:</b> the old woman's voice <b>Vehicle:</b> horse <b>Ground:</b> sounding hoarse	Sentence Omitted	4	Sonra yine kadının <b>boğuk sesi</b> duyuldu (77)	3
12.	She clambered up <b>like a wet, shuddering cat</b> , in a state of unconsciousness (82)	<b>Topic:</b> Yvette <b>Vehicle:</b> a wet, shuddering cat <b>Ground:</b> clambering up with difficulty	<b>Islak bir kedi gibi</b> tırmandı (78)	1a-	Tırmanmaya koyuldu; <b>ıslak, titrek bir kedi gibi</b> yarı şuursuz (108)	1a
13.	Yvette turned in blind unconscious frenzy, staggering <b>like a wet cat</b> to the upper staircase (82)	<b>Topic:</b> Yvette <b>Vehicle:</b> a wet, shuddering cat <b>Ground:</b> staggering, walking with difficulty	<b>O kadar titriyordu ki ayakta duramıyordu</b> (78)	3	Yvette cinnet geçiriyormuşçasına, kör, bilinçsiz döndü, <b>ıslak bir kedi gibi</b> , yalpalayarak bir sonraki merdivene atıldı (109)	1a

14.	In his eyes, she was just brazening out the depravity that underlay her virgin, tender, <b>bird-like face</b> (70)	<b>Topic:</b> Yvette's face <b>Vehicle:</b> bird <b>Ground:</b> being virgin and tender	Genç kızın <b>masum yüzü</b> sarardı. Rahip de kendi düşüncelerine daldı. (64)	3	Rahibin gözünde, Yvette o bakire, masum, <b>kuş tathlığındaki yüzünün</b> altında yatan ahlak bozukluğunu, düşüklüğü arsızca ortaya vurmaktaydı, hepsi bu. (92)	1a+
15.	His face has a <b>snarling, doggish look</b> , a sort of sneer (30)	<b>Topic:</b> the rector's look <b>Vehicle:</b> snarling, doggish <b>Ground:</b> being angry and unpleasant	Yüzü <b>hırlayan bir köpeğin ifadesini</b> ahyordu (28)	1a-	<b>Hırlayan bir köpek gibi gerilmiş</b> yüzünde iğrenti, horgörü akıyordu (41)	1c+
16.	Yvette kept on gasping softly, <b>like a fish</b> . (47)	<b>Topic:</b> Yvette <b>Vehicle:</b> a fish <b>Ground:</b> feeling silly	<b>Sentence Omitted</b>	4	Yvette <b>soluk almaya çalışan bir balık gibi</b> , usulca solumayı sürdürdü (63)	1a+
17.	He always lifted his lip and bared his teeth a little, in a <b>dog-like sneer</b> (68)	<b>Topic:</b> The rector's face shape <b>Vehicle:</b> a dog-like sneer <b>Ground:</b> lifting lip and baring teeth	Üst dudağı hafifce yukarı kalktığı için dişleri görünür, <b>ağzı bir köpeğin gülümsemesine benzerdi</b> (62)	1b+	Her seferinde, üst dudağını kaldırır, dişlerini gösterirdi: <b>köpeksi bir dudak büküşü</b> . (90)	1b
18.	He backed away from her, against the window-curtains of his study, <b>like a rat at bay</b> (69)	<b>Topic:</b> the rector <b>Vehicle:</b> a rat at bay <b>Ground:</b> being deceitful and disloyal	<b>Farenin kapandan kaçması gibi</b> kızından uzaklaşmak için çalışma odasının perdelerine doğru geri çekildi. (64)	1b+	Sonra birkaç adım uzaklaştı, çalışma odasının perdelerine doğru çekildi; <b>köşeye sıkışan bir sıçan gibi</b> (92)	1a
19.	His yellow face, his eyes distraught <b>like a rat's</b> with fear and rage and hate (71)	<b>Topic:</b> the rector's eyes <b>Vehicle:</b> a rat <b>Ground:</b> expressing hate, fear, and rage	Babasının öfke, korku ve nefretle sararan yüzü (65)	4	Sapsarı yüzü korku, öfke ve nefretten allak bullak olmuş, <b>sıçan gözleri</b> (94)	1a-
20.	She (Yvette) always <b>seemed like a creature mesmerized</b> (12)	<b>Topic:</b> Yvette <b>Vehicle:</b> a creature <b>Ground:</b> mesmerized <b>Ground:</b> being passive, not moving	<b>Sentence Omitted</b>	4	Hep <b>uyuşturulmuş gibi bir hâli</b> vardı (18)	4
21.	'Don't say any more,' he <b>snarled</b> , abject. (70)	<b>Topic:</b> the rector's voice <b>Vehicle:</b> snarled	-Sus! (65)	4	"Tamam, tek kelime etme artık," diye <b>hırladı</b> , sefilce. (93)	1a

		<b>Ground:</b> speaking in a fierce, angry way				
22.	'Say no more!' he said, in a low, <b>hissing voice.</b> (70)	<b>Topic:</b> the rector's voice <b>Vehicle:</b> hissing <b>Ground:</b> talking in a low, angry way	-Artık başka bir şey söyleme! (65)	4	"Sus artık!" dedi, alçak, <b>tıslayan bir sesle.</b> (94)	1a
23.	The whole party sat, as Bob expressed it, <b>like stuffed ducks,</b> fidgeting on their chairs. (17)	<b>Topic:</b> the way how the whole party sat <b>Vehicle:</b> stuffed ducks <b>Ground:</b> fidgeting restlessly when sitting	Sentence Omitted	4	Şimdi hepsi, oturdukları yerde <b>huzursuzca</b> kıpırdanıp duruyordu; Bob'un değişiyile, <b>doldurulmuş kazlar gibi</b> (23)	1b+
24.	The young ones sat <b>like a shoal of young fishes dumbly mouthing at the surface of the water</b> (18)	<b>Topic:</b> the way how the young people sat <b>Vehicle:</b> a shoal of young fishes <b>Ground:</b> feeling silly	Sentence Omitted	4	Gençler <b>suyun yüzeyinde ağızlarını açıp kapayan, toy bir balık sürüsü gibi</b> otururken (24)	1a
25.	She <b>clawed at him,</b> horribly (81)	<b>Topic:</b> Yvette <b>Vehicle:</b> clawed <b>Ground:</b> holding firmly and with difficulty	İvet...onu kendine çekmekte ısrar ediyordu (77)	3	Kız ona dehşet içinde <b>dişiyle tırnağıyla yapıştı</b> (108)	1b
26.	The gipsy <b>clawed</b> his way up this terrace (81)	<b>Topic:</b> Yvette <b>Vehicle:</b> clawed <b>Ground:</b> holding firmly and with difficulty	Sentence Omitted	4	Çingene <b>pençelerini</b> bu taraçaya <b>geçirdi</b> (107)	1a
27.	She wore curiously-patterned pale-and-fawn stockings of fine wool, suggesting <b>the legs of some delicate animal</b> (27)	<b>Topic:</b> the gipsy woman's legs <b>Vehicle:</b> some delicate animal <b>Ground:</b> having thin, attractive shape	Sentence Omitted	4	Saf yünden, bejli kahveli, ilginç bir deseni olan çorapları, akla <b>narın bir hayvanın bacaklarını</b> getiriyordu (37)	1a
28.	Just as the raggle-taggle gipsy women despise men who are not gipsies,	<b>Topic:</b> the way how gipsy women walk <b>Vehicle:</b> dog	Bir çingene kadının bu nevi erkeklerden iğrenmesine benzeyen hisler (44)	4	Tıpkı ateşli, yırtık Çingene kadınların, Çingene olmayan erkeklerden, onların	1a+

	despite <b>their dog-like walk</b> down the street (49)	<b>Ground:</b> rudely and roughly			sokaklarındaki o <b>köpeksi, kırıtkan yürüyüşlerinden</b> tiksinnmeleri gibi (65)	
29.	It's <b>an awful chicken-coop</b> one has to run into' (65)	<b>Topic:</b> a married woman <b>Vehicle:</b> chicken <b>Ground:</b> being kept in an enclosed space	<b>Sentence Omitted</b>	4	"İnsanın illa girmek zorunda olduğu, <b>korkunç bir kafes bu.</b> " (86)	1b-
30.	Granny, who was hard of hearing, <b>heard like a weasel</b> when she wasn't wanted to (14)	<b>Topic:</b> Granny <b>Vehicle:</b> heard like a weasel <b>Ground:</b> hearing extremely well	Zorlukla işiten nine <b>kulak kesildi.</b> (12)	3	Kulakları ağır işiten Nine'ye gelince; duymasının istenmediği her şeyi, <b>bir sansar kadar iyi duyardı.</b> (19)	1a+
31.	She was <b>like the old toad</b> which Yvette had watched, fascinated (18)	<b>Topic:</b> Granny <b>Vehicle:</b> the old toad <b>Ground:</b> being unpleasant and unattractive	Bu yüz, İvete küçükken arı kovanının yanında gördüğü <b>kaplumbağayı</b> hatırlattı (16)	1b-	Yvette'in bir keresinde durup izlediği <b>yaşlı kurbağaya</b> benziyordu. (25)	1a
32.	In her great age, it had gone <b>like a toad's, lipless</b> (73)	<b>Topic:</b> Granny's mouth <b>Vehicle:</b> a toad <b>Ground:</b> being an old, toothless, and unattractive person	<b>Çenesi</b> yaşlılıktan <b>üst dudağına yükselirken</b> (68)	3	Yaşlanınca giderek <b>şu dudaksız kurbağalara dönüşmüştü</b> (97)	1a
33.	She would live on <b>like these higher reptiles</b> , in a state of semi-coma, for ever. (73)	<b>Topic:</b> Granny <b>Vehicle:</b> higher reptiles <b>Ground:</b> being long-lived	Ninenin bu cephesini gören bir kimse onun vicdanasız, hissiz olduğunu anladığından <b>ihtiyarın kolayca öleceğine inanmazdı.</b> (68)	3	Aynen böyle, <b>bu olağanüstü sürüngenler gibi</b> , yarı-koma hâlinde, sonsuza kadar yaşayıp gidecekti. (97)	1a
34.	Aunt Lucy comes, and Aunt Nell and Aunt Alice, and they make a ring <b>like a ring of crows</b> , with Granny and Aunt Cissie (73)	<b>Topic:</b> Granny and Aunts <b>Vehicle:</b> a ring of crows <b>Ground:</b> being in a circular shape	Nine ile halalarını toplanıp <b>rahatça keyifli keyifli konuşuyorlar.</b> (68)	3	Lucy Hala, Nell Hala ve Alice Hala'nın kalkıp gelmesi, Nine ve Cissie Hala'yla birlikte, ateşin karşısına <b>kargalar gibi dizilmeleri</b> (97)	1a-

35.	...though his body, wrapped round her strange and lithe and powerful, <b>like tentacles</b> (85)	<b>Topic:</b> the gipsy man's body <b>Vehicle:</b> tentacles <b>Ground:</b> being powerful, attractive and able to bend smoothly	Sentence Omitted	4	...ona <b>bir ahtapot gibi</b> dolanan bu yabancı, esnek ve güçlü beden (113)	1b
36.	The children began to play again, <b>like little wild animals</b> (52)	<b>Topic:</b> the gipsy-children <b>Vehicle:</b> little wild animals <b>Ground:</b> playing violently	<b>Küçük canavarlar</b> oynıyorlardı. (46)	2	Çocuklar oyunlarına döndüler; <b>küçük, vahşi hayvanlar gibi</b> (69)	1a
<b>HUMAN BODY IS A MATERIAL/ OBJECT</b>						
37.	Her soft brown hair fell <b>like a soft sheath</b> round her tender flower-like face (49)	<b>Topic:</b> Yvette's hair <b>Vehicle:</b> a soft sheath <b>Ground:</b> being a covering for face	Sarı lüleleri dökülerek, masum ve bâkir yüzüne <b>sihirli bir güzellik</b> vermişti (44)	3	Yumuşacık, kahverengi saçları çiçek tazeliğindeki yüzünü <b>ipek bir kılıf gibi</b> sarmıştı (65)	1b
38.	...he hanging on <b>like a man torn in two</b> , to the wisteria trunk.	<b>Topic:</b> the gipsy man <b>Vehicle:</b> torn in two <b>Ground:</b> struggling hard to hang on	...kendisini ve onu kurtarmak isteyen <b>çingenenin ölümünü</b> hazırlıyordu. (77)	3	... söğüdün gövdesine tutunmuş olan adam, <b>ikiye bölünmüş gibiydi.</b>	1a
39.	He wanted, in his own eyes, <b>to have a fascinating character, as women want to have fascinating dresses.</b> (8)	<b>Topic:</b> a character / a woman <b>Vehicle:</b> a fascinating dress <b>Ground:</b> being an object to choose	Sentence Omitted	4	Adam kendisi için <b>göz kamaştırıcı bir karakter</b> istiyordu; tıpkı kadınların çekici, büyüleyici giysiler istemesi gibi. (11)	1a+
40.	There was <b>the tiny rococo figurine</b> of the Jewess herself (60)	<b>Topic:</b> the Jewess <b>Vehicle:</b> the rococo figurine <b>Ground:</b> being tiny and graceful	<b>Küçük yahudi zarif bir kadındı</b> (54)	3	<b>Minik, Rokoko biblolarından</b> farksız görünen Yahudi kadın (80)	1c+
41.	The white snow-flower, <b>like a porcelain wreath</b> , froze on its grave (8)	<b>Topic:</b> Cynthia <b>Vehicle:</b> porcelain wreath <b>Ground:</b> being	Sentence Omitted	4	Beyaz kardelense <b>porcelen bir çelenk</b> misali onun mezarını beklemekteydi; donmuşçasına (11)	1a



		immortal, and attractive				
42.	A young sponge going off with a woman older than himself, so that he can live on her money! (69)	<b>Topic:</b> the young officer <b>Vehicle:</b> a sponge <b>Ground:</b> getting money from others to live without working	<b>Genç bir adamın</b> kendinden yaşlı bir kadınla kaçması onun parasıyla yaşaması.. (63)	3	Parasını yemek, yan gelip yatmak için, kendinden büyük bir kadınla kaçan, <b>genç bir asalak!</b> (91)	2
43.	Why are we all only <b>like mortal pieces of furniture?</b> (46)	<b>Topic:</b> family members of the Rectory <b>Vehicle:</b> mortal pieces of furniture <b>Ground:</b> showing no human qualities, being boring	<b>İstedığı gibi eğlenemediğine</b> şaşıyordu (41)	3	Neden hepimiz <b>ölü eşyalardan farksız?</b> (61)	1b
44.	Her old mouth shut <b>like a trap</b> (73)	<b>Topic:</b> Granny's mouth <b>Vehicle:</b> a trap <b>Ground:</b> being tightly shut	<b>Ağız gergin bir</b> haldeydi (68)	3.	Bir <b>kapan gibi sımsıkı kapanmış</b> çökük ağız (96)	1a+
45.	...the jaw <b>pressing up like the lower jaw of a trap.</b> (73)	<b>Topic:</b> Granny's jaw <b>Vehicle:</b> a trap <b>Ground:</b> being tightly shut	Çenesi ...üst dudağına yükselirken <b>ağızını bir kapana benzetiyordu.</b> (68)	1b-	...üst çene alt çenenin üzerine <b>biniyor, bir kapan gibi kenetleniyordu.</b> (97)	1a+
46.	Her <b>coffin-like mouth</b> was opened in a hoarse scream (82)	<b>Topic:</b> Granny's mouth <b>Vehicle:</b> a coffin <b>Ground:</b> showing no signs of life	"Ne oluyor?" diye bağırdıysa da ... <b>suların arasında kayboldu.</b> (78)	3	<b>Tabuta benzeyen ağız,</b> boğuk bir çığlıkla ardına kadar açıldı (108)	1a
47.	Yvette ... saw Granny <b>bob up, like a strange float</b> (82)	<b>Topic:</b> Granny <b>Vehicle:</b> a strange float <b>Ground:</b> bobbing up and down on the water	<b>Sentence Omitted</b>	4	<b>Acayip bir duba gibi batıp çıkan</b> Nine'yi gördü (109)	1a
48.	The curious dark, suave purity of all his body, <b>outlined</b> in the green jersey (27)	<b>Topic:</b> the gipsy man's body <b>Vehicle:</b> outlined <b>Ground:</b> being in a	Yeşil jarse içindeki <b>çevik vücudu</b> (24)	3	Yeşil ceketin <b>sımsıkı sardığı</b> beden nader bulunur, esmer, alımlı kusursuzluğunu da: (37)	3

		good physical condition				
49.	The gipsy nodded, and took her in his arms, and <b>held her in a clasp like a vice</b> , to still his own shuddering (85)	<b>Topic:</b> the gipsy man's arms <b>Vehicle:</b> a vice <b>Ground:</b> holding firmly	İradesine hâkim olamıyarak titreyen kollarını ona doğru uzattı.. <b>Birbirine sarıldılar.</b> (81)	3	Çingene başını salladı, kızı kollarının arasına aldı, kendi ürpertisini durdurmak için, <b>mengene gibi sıkı</b> (113)	1a
50.	<b>The vice-like grip of his arms round her</b> seemed to her the only stable point in her consciousness (85)	<b>Topic:</b> the gipsy man's arms <b>Vehicle:</b> the vice-like <b>Ground:</b> holding very tightly	Kız vücudüne <b>dolanan kolların yumuşak ve ezici tazyikini</b> hissediyordu (81)	3	Yvette'nin bilincindeki tek sağlam nokta, <b>bedenine mengene gibi, sımsıkı dolanmış olan kolların baskısıydı</b> (113)	1a+
51.	...his teeth chattering <b>like plates rattling together</b> (84)	<b>Topic:</b> the gipsy man's teeth <b>Vehicle:</b> plates rattling together <b>Ground:</b> producing a sound similar to series of repeated knocks	...birbirine vuran dişleri (78)	4	...dişleri takırdıyordu; <b>birbirine çarpılan tabaklar gibi</b> (111)	1a
<b>PLACE / LANDSCAPE IS BODY</b>						
52.	The hills were <b>like the knuckles of a hand</b> (21)	<b>Topic:</b> the hills <b>Vehicle:</b> knuckles of a hand <b>Ground:</b> being at the top and connected to each other	Elin boğum yerlerini hatırlatan tepeler... (19)	1a	Tepeler sıkılı bir elin eklemleri gibiydi (29)	1a+
53.	It was naked, too, <b>as the back of your fist</b> (22)	<b>Topic:</b> the gipsy's county <b>Vehicle:</b> the back of your fist <b>Ground:</b> being dark and closed to the outside world	... <b>derinlikler içinde</b> kaldılar (19)	3	Burası da <b>tıpkı bir yumruğun üzeri gibi</b> çıplaktı (30)	1b
54.	They were on the top of the world, now, <b>on the back of the fist.</b> (22)	<b>Topic:</b> the gipsy's county <b>Vehicle:</b> on the back of the fist	dünyanın yükseklerinde (19)	4	Şimdi dünyanın tepesinde, <b>yumruğun çatısındaydılar</b> (30)	1b

		<b>Ground:</b> being on the top of a field				
55.	At the foot of the slope... (79)	<b>Topic:</b> the slope <b>Vehicle:</b> at the foot <b>Ground:</b> lower part	...kayaların arasından (75)	3	Tepenin <b>eteğinde</b> ... (105)	2
56.	Awful were the <b>gaping mouths of rooms!</b> (86)	<b>Topic:</b> the rooms of the rector's house <b>Vehicle:</b> the gaping mouths <b>Ground:</b> opening wide	Duvarlar yıkıldığından <b>odaların içi hariçten kolayca görünüyordu.</b> (83)	3	<b>Odaların ağız açık,</b> korkunç bir görüntüydü! (114)	1a
57.	Only it was <b>veined</b> with a network of old stone walls, dividing the fields (22)	<b>Topic:</b> the gipsy's county <b>Vehicle:</b> veined <b>Ground:</b> having layers separating the field	Yalnız <b>balık ağı gibi</b> tarlaları ayıran duvarlar göze çarpıyordu (20)	2	Yalnızca tarlaları bölen, eski, taş duvarların oluşturduğu, <b>damarlı ağ</b> (30)	1a
58.	The house, that leaned forwards <b>as if it were making a stiff bow to the stream,</b> stood now in mud and wreckage (86)	<b>Topic:</b> the rector's house <b>Vehicle:</b> it were making a stiff bow to the stream <b>Ground:</b> leaning forwards	Rahibin evi berbadolmuştu (83)	4	<b>Irmağa katı bir selam verircesine</b> hafif öne eğik duran <b>ev</b> şimdi çamurun, enkazın içindeydi (114)	1a
<b>HUMAN IS A PLANT</b>						
59.	That obese old woman, sitting there in her blindness <b>like some great red-blotched fungus</b> (72)	<b>Topic:</b> Granny <b>Vehicle:</b> some great red-blotched fungus <b>Ground:</b> being old and dependent on other people in the family	<b>Sentence Omitted</b>	4	Koltuğunda kör gözleri, ... <b>kızıl-lekeli, dev boyutlu bir mantar gibi</b> öylece oturan bu şişman, yaşlı kadın (96)	1b
60.	An awful, smelly family that would never disperse, stuck half dead round the base of <b>a fungoid old woman!</b> (74)	<b>Topic:</b> Granny <b>Vehicle:</b> fungoid <b>Ground:</b> being old and dependent on other people in the family	<b>İhtiyar kadının</b> kurduğu temel üstünde duran bir aile (69)	4	<b>Mantarlaşmış bir moruğun</b> kaidesinin etrafına iğrenç, yarı ölü midyeler gibi yapışıp kalmış, asla dağılmayacak, korkunç, pis kokulu bir aile! (98)	1b
61.	She was neckless <b>as a double potato</b> (73)	<b>Topic:</b> Granny <b>Vehicle:</b> a double potato	<b>Sentence Omitted</b>	4	<b>Birbirine yapışık iki patates kadar</b> belsiz, boyunsuz (96)	1a+

		<b>Ground:</b> being overweight and not having a good shaped figure				
62.	She sailed away <b>like a tall, soft flower</b> , to join poor Ella Framley. (50)	<b>Topic:</b> Yvette <b>Vehicle:</b> flower <b>Ground:</b> being tall and graceful	<b>Çiçeğe benziyen bu fattan kız</b> , yavaşça ayağa kalktı. Kıvrak adımlarla büfeye doğru uzaklaştı. (45)	1b-	<b>İnce uzun, kırılğan bir çiçek gibi</b> , zavallı Ella Framley'ye doğru kaydı (66)	1a+
63.	On her face was that tender look of sleep, which <b>a nodding flower has when it is full out</b> . (54)	<b>Topic:</b> Yvette's look <b>Vehicle:</b> a nodding flower when it is full out <b>Ground:</b> looking lustful	<b>Sentence Omitted</b>	4	Yüzünde uyku mahmurluğunun, <b>başı eğik bir çiçeğin dikeldiği, tamamen açıldığı âni çağrıştıran, yumuşak bir anlam</b> vardı (71)	1a+
64.	Her meditative face <b>looking like the bud of a flower</b> (66)	<b>Topic:</b> Yvette's face <b>Vehicle:</b> the bud of a flower <b>Ground:</b> being fresh and young	<b>Heyecandan</b> yüzü <b>gül gibi kızardı</b> (59)	1b+	Düşünceli yüzü <b>taptaze bir tomurcuktan</b> farksızdı (88)	1a+
65.	...her face, white now and still <b>like a snowdrop</b> (31)	<b>Topic:</b> Yvette's face <b>Vehicle:</b> a snowdrop <b>Ground:</b> being white and pale	...körpe yüz <b>sarardı</b> (28)	3	...şimdi <b>bir kar tanesi kadar</b> beyaz ve kıpırtısız olan yüzünde (41)	2
66.	She only looked at him from that senseless <b>snowdrop face</b> which haunted him with fear (31)	<b>Topic:</b> Yvette's face <b>Vehicle:</b> snowdrop <b>Ground:</b> being white and pale	Bu kız annesine, rahibin itimat edemediği <b>güzel karısına</b> ne kadar benziyordu (29)	3	Kız ona donuk, hissiz, <b>kar tanesi yüzüyle</b> öyle bir baktı ki adamı dehşete düşürdü (42)	2
<b>HUMAN IS SUPERNATURAL/ MYTHICAL BEING</b>						
67.	...stepping with long, <b>witch-like</b> slim legs down the steps (28)	<b>Topic:</b> the gipsy woman's legs <b>Vehicle:</b> witch <b>Ground:</b> being unusually and weirdly slim	ince uzun bacakları (25)	4	ince uzun, <b>göz alıcı bacaklarıyla</b> basamakları indi (38)	3
68.	There was a stooping, <b>witch-like</b> silence about her (28)	<b>Topic:</b> the gipsy woman <b>Vehicle:</b> witch <b>Ground:</b> being unusually and	... <b>sihirli bir sükût</b> etrafı kaplamıştı (25)	3	...hafif kambur, <b>gizemli bir suskunluğu</b> vardı (38)	3

		mysteriously silent				
69.	There was a touch of the tall <b>young virgin witch</b> about her (49)	<b>Topic:</b> Yvette <b>Vehicle:</b> virgin witch <b>Ground:</b> being virgin and lustful	masum ve bâkir yüzü	4	Uzun boylu, narin, <b>genç bir bakireye özgü bir cadılık</b> da vardı (65)	1a
70.	Lucille <b>had gone white as a ghost</b> (17)	<b>Topic:</b> Lucille <b>Vehicle:</b> a ghost <b>Ground:</b> being extremely shocked and scared	Sentence Omitted	4	<b>Beti benzi atan</b> Lucille (24)	3
71.	The poor Lucille, <b>a ghost of ghosts</b> , wept with relief (89)	<b>Topic:</b> Lucille <b>Vehicle:</b> a ghost of ghosts <b>Ground:</b> being extremely shocked and scared	Zavallı Lüsül bayılıncaya kadar ağladı.. (89)	4	<b>Korkudan ruh gibi olmuş</b> , zavallı Lucille, onu görünce duyduğu ferahlamadan öyle çok ağladı ki (118)	1c+

**ABSTRACT TARGET DOMAINS IN *THE VIRGIN AND THE GIPSY***

**EMOTION IS ANIMAL**

72.	Aunt Cissie, who was over forty, pale, pious, and <b>gnawed by an inward worm</b> , kept house. (6)	<b>Topic:</b> Aunt Cissie's feelings <b>Vehicle:</b> gnawed by an inward worm <b>Ground:</b> uncomfortable and anxious	Evin idaresini üstüne alan Cissie (sisi) teyze renksiz yüzlü, kırkını geçkin bir kız (4)	4	Cissie Hala, bu kırkını aşmış, solgun, dini bütün, <b>içini kemiren bir kurt yüzünden</b> kuruyup kalmış kadın evi çekip çeviriyordu.(8)	1a
73.	Good heavens, you'd think Aunt Cissie was <b>a perfect bird of paradise!</b> (35)	<b>Topic:</b> Aunt Cissie <b>Vehicle:</b> bird of paradise <b>Ground:</b> being perfect and flawless	Sanki Sisi teyze <b>günahsız cennet kuşu!</b> (31)	1b	Hey Tanrım, gören de Cissie Hala'yı <b>tam bir cennet kuşu</b> sanır! (47)	1a
74.	... he would never dare to face <b>the fat worm of his own unbelief</b> , that stirred in his heart (31)	<b>Topic:</b> the rector's inner feelings <b>Vehicle:</b> the fat worm of his own unbelief <b>Ground:</b> being a weak and nasty; not worthy of respect	... içindeki <b>şüphe kurdunu</b> göstermemek için	1a-	... <b>kendi inançsızlığının tombul, yağlı solucanı</b> yla, yüreğinde kıvrılıp duran <b>yaratıkla</b> yüzleşmeyi asla göze alamazdı (42)	1a+.

75.	...the fear of his degrading unbelief, <b>the worm which was his heart's core.</b> (31)	<b>Topic:</b> the Rector's inner feelings <b>Vehicle:</b> the worm <b>Ground:</b> being an unpleasant person who does not deserve respect	Sentence Omitted	4	...kocasının alçaltıcı, onur kırıcı inançsızlığına, <b>yüreğinin özündeki solucana</b> duyduğu dehşetle. (42)	1a
76.	He <i>knew</i> his heart's core was <b>a fat, awful worm.</b> (31)	<b>Topic:</b> the rector's inner feelings <b>Vehicle:</b> the worm <b>Ground:</b> being an unpleasant person who does not deserve respect	Sentence Omitted	4	Kalbinin <b>şişman, iğrenç bir solucan olduğunu</b> adam <i>biliyordu.</i> (42)	1a
77.	He said, with <b>a cold, mongrel sort of sneer,</b> which showed what an utter unbeliever he was, at the heart (30)	<b>Topic:</b> the rector's deep feelings <b>Vehicle:</b> a cold, mongrel sort of sneer <b>Ground:</b> being unkind and rude	Konuşurken kızına <b>çirkin bir istihza</b> ile bakıyordu (28)	3	<b>Soğuk, köpeksi bir küçümsemeyle;</b> bu da içten içe, kalben ne kadar inançsız biri olduğunu gösteriyordu (41)	1b
78.	The conservatism, based on <b>a mongrel fear</b> of the anarchy, controlled by every action. (68)	<b>Topic:</b> the rector's deep feelings <b>Vehicle:</b> a mongrel fear <b>Ground:</b> being unkind, rude, and intolerant towards others	Bir sofunun dinine ehemmiyet vermesi kadar, <b>itibar meselesinde dikkatli davranırdı</b> (62)	3	Temeli, anarşiden duyduğu <b>köpeksi korkuya</b> dayanan tutuculuğu, attığı her adımı denetlemekteydi. (90)	1b
79.	The will, the ancient, <b>toad-like</b> , obscene <i>will</i> in the old woman, was fearful, once you saw it (73)	<b>Topic:</b> Granny's will <b>Vehicle:</b> toad-like <b>Ground:</b> being greedy	<b>kaplumbağayı hatırlatan bir tip..</b> (68)	1a-	Gören gözler için, yaşlı kadındaki bu irade, bu asırlık, <b>kurbağamsı,</b> müstehcen İRADE korkutucuydu (97)	1a
80.	It belonged to the old, enduring race <b>of toads, or tortoises.</b> (73)	<b>Topic:</b> Granny's will <b>Vehicle:</b> of toads, or tortoises <b>Ground:</b> existing for a long time	Sentence Omitted	4	Kadim, dayanıklı, süregiden soylara ait bir şeydi bu; <b>kurbağalar ya da kaplumbağalar gibi.</b> (97)	1c

81.	The slave in him was cornered this time, <b>like a cornered rat</b> (68)	<b>Topic:</b> the rector's inner feelings <b>Vehicle:</b> a cornered rat <b>Ground:</b> acting in a deceitful and unfaithful way	Sentence Omitted	4	İçindeki köle bu sefer köşeye sıkışmıştı; <b>köşeye kıştırılmış bir sıçandan farksızdı</b> (91)	1a
82.	The slave in him was cornered this time ... with the courage of <b>a cornered rat</b> . (68)	<b>Topic:</b> the rector's courage <b>Vehicle:</b> a cornered rat <b>Ground:</b> acting in a deceitful and unfaithful way	Bu sefer ölünceye kadar mücadele edip <b>kızını korumaya ahederek çıkıştı</b> (63)	3	İçindeki köle bu sefer köşeye sıkışmıştı; <b>...köşeye sıkışan bir sıçanın cesaretine sahipti</b> (91)	1a
83.	There was something strange and mazy, <b>like having cobwebs</b> over one's face, about Yvette's vague blitheness (44)	<b>Topic:</b> Yvette's ideas <b>Vehicle:</b> having cobwebs <b>Ground:</b> being blurry, strange, and mazy	<b>değişik fikirleri</b> (40)	3	Yvette'nin bu müphem, bulanık neşesinde tuhaf, dolaşık bir şey vardı, insanın yüzünü saran <b>örümcek ağlarını çağırıyordu</b> (59)	1a
84.	Yvette really was most amiable, in her vague, <b>cobwebby way</b> . (46)	<b>Topic:</b> Yvette's ideas <b>Vehicle:</b> cobwebby way <b>Ground:</b> in a blurry way that is not clearly understood	İvet bu gece cidden cana yakındı (41)	4	Yvette'inse o dalgın, <b>kaypak tarzıyla da olsa</b> , sevimliliği üzerindeydi.	3
85.	...when <b>gossamer strands</b> blow over your face. You don't know where you are. (44)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> gossamer strands <b>Ground:</b> being blurry and complex	Sentence Omitted	4	<b>Hafif, ipeksi iplikler</b> yüzünü yalar. Nerede olduğunu tam bilemezsin. (59)	2
86.	<b>the bird of her heart</b> sank down (53)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> the bird of her heart <b>Ground:</b> joy of life	Genç kızın <b>içinden bir şey kopmuş gibi</b> oldu. (48)	2	<b>kızın yüreğindeki kuş</b> yere yığıldı (71)	1a
87.	The danger of instability, the peculiarly <i>dangerous</i> sort of	<b>Topic:</b> the danger of Cynthia	Sentence Omitted	4	İstikrarsızlık tehlikesi, bencilliğin <b>aslanlara</b> ,	1a

	selfishness, <b>like lions and tigers</b> , was also gone. (8)	<b>Vehicle:</b> lions and tigers <b>Ground:</b> being wild, selfish and dangerous			<b>kaplanlara özgü</b> o en <i>tehlikeli</i> biçimi de ortadan kalkmıştı. (11)	
88.	He, too, knew the necessity of keeping as clear as possible from that <b>poisonous, many-headed serpent</b> , the tongue of the people. (64)	<b>Topic:</b> people's thoughts <b>Vehicle:</b> many-headed serpent <b>Ground:</b> being deceitful, dangerous, and insincere	<b>Halkın zehirli dilinden</b> kurtulmak için bu nevi insanların ahpaplığından çekinirdi. (57)	3	<b>İnsanların diline düşmekten, o zehirli, çok-başlı yulandan</b> mümkün olduğunca sakınmak gerektiğini de çok iyi bilirdi. (85)	1a+
89.	She felt the poison <b>in the rector's fangs</b> (68)	<b>Topic:</b> the rector's thoughts <b>Vehicle:</b> fangs <b>Ground:</b> behaving in a very unpleasant and angry way	<b>Rahibin dilindeki</b> zehiri hissetti (62)	2	<b>Rahibin dilindeki</b> zehri hissetti (90)	2
90.	And these depravities which he attributed to the still-uncowed but frightened girl in front of him, made him recoil, showing <b>all his fangs</b> in his handsome face (69)	<b>Topic:</b> the rector's thoughts <b>Vehicle:</b> fangs <b>Ground:</b> full of hatred and rage	<b>Sentence Omitted</b>	4	... bütün suçlamalar, aşağılamalar, dönüp yine kendisini vuruyor, <b>olanca zehrini</b> onun yakışıklı yüzüne sıvıyordu (92)	2
91.	The young officer looked at her with an odd amusement, <b>bird-like</b> and unemotional, in his keen eyes. (64)	<b>Topic:</b> the young officer <b>Vehicle:</b> bird-like <b>Ground:</b> looking unemotionally	Binbaşı genç kıza tuhaf bir nazarla bakmıştı (57)	4	Genç subay gözlerinde tuhaf, eğlenen bir ışıltıyla ona baktı; <b>kuş benzeri</b> , duygusuz bir çehreydi bu (85)	1a
92.	The Major, too, <b>strange wintry bird</b> , so powerful, handsome, too, in his way (61)	<b>Topic:</b> the Major <b>Vehicle:</b> wintry bird <b>Ground:</b> being strange and Northerner	<b>Sentence Omitted</b>	4	Binbaşı'ya gelince; <b>bu garip, mesafeli kuş</b> , bu güçlü, yakışıklı... (80)	1b
<b>EMOTION IS HEAT</b>						
93.	Her pride, <b>the frail, precious flame</b> which everybody tried	<b>Topic:</b> Yvette's pride	İvetin kıymetli bir kıvılcıma benzeyen gururu... sürüklendi. (28)	1c-	Gururu, herkesin elbirliğiyle söndürmeye çalıştığı <b>o narın,</b>	1a



	to quench recoiled... (31)	<b>Vehicle:</b> the frail, precious flame <b>Ground:</b> being very intense and strong			<b>değerli alev</b> büzülmüş, küçülmüştü. (41)	
94.	Her pride ... recoiled <b>like a flame blown far away, on a cold wind</b> , as if blown out (31)	<b>Topic:</b> Yvette's pride <b>Vehicle:</b> a flame <b>Ground:</b> being very intense and strong	İvetin ... gururu <b>soğuk bir rüzgârla uzaklara giden alev gibi</b> sürüklendi. (28)	1a	Gururu ... büzülmüş, küçülmüştü; <b>uzaklara savrulan, sert bir rüzgâr tarafından hırpalanan bir yalaz gibi</b> (41)	1a+
95.	But the dark man will <b>blow the one spark up into fire again, good fire</b> . (34)	<b>Topic:</b> the dark man (the gipsy man) <b>Vehicle:</b> blow the one spark up into fire <b>Ground:</b> creating very strong feelings about love	Ama esmer adam onu ( <b>kalbini</b> ) <b>ateşleyecek!</b> (31)	1b-	Ama bu esmer adam <b>son kıvılcıma üfleyip ateşi canlandıracak, güzel bir ateş yakacak</b> . (46)	1a+
96.	Then Lucille sprang from her low seat, with <b>sparks flying from her</b> (38)	<b>Topic:</b> Lucille's feelings <b>Vehicle:</b> sparks flying from her <b>Ground:</b> being in a state of extreme anger	Lücil oturduğu alçak tabureden fırlayarak <b>haykırdı</b> (34)	3	Sonra, Lucille oturduğu koltuktan fırladı; <b>bedeninden öfke kıvılcımları saçılıyordu</b> . (51)	1a+
97.	She met his dark eyes for a second ... <b>something took fire in her breast</b> (23)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> took fire in her breast <b>Ground:</b> being excited and passionate	Çingenenin bakışını hissederek <b>İvetin kalbi sevinçle çarptı</b> (21)	3	Kız bu kara gözlere bir an baktı, ... <b>yüreğinde bir şey tutuşuverdi</b> (32)	1a
98.	His black eyes still <b>full of the fire of life</b> (85)	<b>Topic:</b> the gipsy man's eyes <b>Vehicle:</b> the fire of life <b>Ground:</b> strong feelings about love	<b>Hayat ateşiyle yanan</b> bakışları (81)	1a-	Gözleri hâlâ <b>yaşam ateşiyle dopdoluydu</b> (113)	1a-
99.	She hated with <b>the cold, acrid hatred of a child</b> the rectory interior, the sort	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> the cold, acrid	<b>Herşeyden nefret ediyordu</b> (30)	3	<b>Papazevine, ev halkına, sürdükleri yaşamın çürümüşlüğüne</b> duyduğu nefret, <b>bir</b>	1a+

	of putridity in life (34)	hatred of a child <b>Ground:</b> lacking love and affection to a large extent			<b>çocuğun katıksız, yakıcı kinydi.</b> (46)	
100.	...strange green <b>flares of rage</b> would come up in her at such times, she was insane. (9)	<b>Topic:</b> Aunt Cissie's rage <b>Vehicle:</b> flares <b>Ground:</b> strong feelings of rage	<b>Sentence Omitted</b>	4	...içinde alışılmadık, yeşil <b>öfke yalazları</b> tutuşur, böylesi zamanlarda kadın kendini basbayağı kaybederdi (12)	1a
101.	Aunt Cissie's green <b>flares of hellish hate</b> would go up against all young things, sometimes. (9)	<b>Topic:</b> Aunt Cissie's hate <b>Vehicle:</b> flares <b>Ground:</b> strong feelings of hate	<b>Sentence Omitted</b>	4	Cissie Hala'nın <b>cehennemi gazabının</b> yemyeşil <b>alevleri</b> bazen, genç olan herşeye yönelirdi. (12)	1a
102.	... <b>fiery-eyed</b> Lucille (39)	<b>Topic:</b> Lucille <b>Vehicle:</b> fiery-eyed <b>Ground:</b> strong feeling of rage	... <b>hırsından gözleri ateş saçan</b> kız (34)	1a+	... <b>gözleri ateş saçan</b> Lucille (52)	1a
103.	Yvette, <b>standing as if on hot bricks</b> (36)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> standing on hot bricks <b>Ground:</b> being in a state of extreme nervous and worry	Böyle <b>kıpırdamakta</b> devam edersen bir şey yapamam. (36)	3	Yvette <b>kızgın tuğlaların üzerindeymiş gibi</b> kıpırdanıyordu (49)	1a
<b>EMOTION IS A PLANT</b>						
104.	Don't even <i>think</i> too near to <b>that horrid nettle</b> in the rank outer world (7)	<b>Topic:</b> Cynthia <b>Vehicle:</b> horrid nettle <b>Ground:</b> disturbing and causing pain	<b>Sentence Omitted</b>	4	Dışarıdaki dünyada <b>serpilmeyi seçen, iğrenç ısırganı düşünme</b> (10)	1a+
105.	He had married <b>an imperishable white snow-flower.</b> (7)	<b>Topic:</b> Cynthia <b>Vehicle:</b> snow-flower <b>Ground:</b> being immortal and pure	... <b>kar çiçeğine benzettiği</b> kızla evlenen rahip (5)	1c-	<b>Asla bozulmaz, lekelenmez, apak bir kardelenle</b> evlenmişti o. (10)	1a+
106.	<b>This nettle</b> actually	<b>Topic:</b> Cynthia	<b>Sentence Omitted</b>	4	<b>Bu zararlı ot, ne yapıp ediyor,</b>	1b+

	contrived at intervals, to get a little note through to the girls, her children. (7)	<b>Vehicle:</b> nettle <b>Ground:</b> disturbing and causing pain			kızlarına ara sıra küçük bir pusula ulaştırmanın yolunu buluyordu. (10)	
107.	<b>The white snow-flower</b> was forgiven (5)	<b>Topic:</b> Cynthia <b>Vehicle:</b> snow-flower <b>Ground:</b> being immortal and pure	Genç kadını affetti (5)	3	<b>Beyaz kardelen</b> affedilmişti (10)	1b
108.	The rector's fidelity to the <b>pure white snow-flower</b> (6)	<b>Topic:</b> Cynthia <b>Vehicle:</b> snow-flower <b>Ground:</b> being immortal and pure	Rahibin <b>kar çiçeği</b> dediği karısı için duyduğu sedakat (5)	1c+	Rahibin <b>saf, beyaz kardelene</b> bağlılığı (9)	1b
109.	Her soft brown hair fell like a soft sheath round her tender <b>flower-like face</b> (49)	<b>Topic:</b> Yvette's face <b>Vehicle:</b> flower <b>Ground:</b> being tender and graceful	Sarı lüleleri dökülerek, <b>masum ve bâkir yüzüne</b> sihirli bir güzellik vermişti (44)	3	Yumuşacık, kahverengi saçları <b>çiçek tazeliğindeki yüzünü</b> ipek bir kılıf gibi sarmıştı (65)	1a+
110.	<b>Like a mysterious early flower</b> , she was full out... (54)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> an early flower <b>Ground:</b> being virgin; being pure and innocent	Sentence Omitted	4	<b>Vaktinden önce serpilten, gizemli bir tomurcuk gibi</b> , o da ardına kadar açılmıştı...(71)	1b+
111.	... she was full out, <b>like a snowdrop</b> which spreads its three white wings... (54)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> snowdrop <b>Ground:</b> being virgin; being pure and innocent	...kar parçasına benzeyen kızın (48)	2	...o da ardına kadar açılmıştı: ...üç beyaz kanadını açan <b>kardelendi</b> (71)	1a-
112.	The waking sleep of her full-opened virginity, <b>entranced like a snowdrop</b> in the sunshine, was upon her. (54)	<b>Topic:</b> Yvette's virginity <b>Vehicle:</b> a snowdrop <b>Ground:</b> being full out; being untouched	Sentence Omitted	4	Bakireliğinin uyanışı, güneş ışığında vecde gelen <b>bir kardelen gibi</b> , taçyapraklarını ardına kadar açılışı büyülemiş, sersemletmişti kızı. (71)	1a+
113.	For in the pure loftiness of the rector's heart	<b>Topic:</b> Cynthia	<b>Evlendiği masum kızı</b> bir türlü unutamıyordu (4)	3	Çünkü rahibin o mağrur ve kibirli kalbinde, genç	1b

	still bloomed the pure white snow-flower of his young bride. (6)	<b>Vehicle:</b> bloomed, snow-flower <b>Ground:</b> being immortal and pure			karısı <b>dupduru, bembeyaz bir kardelen olarak hâlâ olanca tazeliğiyle durmaktaydı.</b> (9)	
114.	Yvette remained crushed, <b>deflowered</b> and humiliated. (31)	<b>Topic:</b> Yvette <b>Vehicle:</b> deflowered <b>Ground:</b> feeling very sad and disappointed	İvet olduğu yerde ezilmiş bir halde kaldı. (29)	4	Yvette'in yıkılmışlığı sürdü; <b>çiçeği koparılmış, aşığılanmıştı</b> (43)	1a
<b>EMOTION / IDEA IS A FLUID / SOLID SUBSTANCE</b>						
115.	The force of her will was felt, <b>heavy as iron</b> beneath the velvet of her words (25)	<b>Topic:</b> the force of the gipsy woman's will <b>Vehicle:</b> iron <b>Ground:</b> having strength and determination	Kelimelerin yumuşaklığı altında bile yine <b>inatçılığı</b> belli oluyordu (23)	3	Kadife sözcüklerin altındaki dayatma gücü, o <b>demir irade</b> açıkca hissediliyordu (34)	1a-
116.	A certain hardness formed, <b>like rock crystallizing in her heart</b> (72)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> like rock crystallizing in her heart <b>Ground:</b> showing no affection	<b>Kalbinin bir köşesi sıkışmış gibiydi..</b> (67)	2	Belli bir sertlik oluştu; <b>yüreğinde billurlaşan bir kaya gibi</b> (96)	1a
117.	Yvette, looking round, suddenly saw <b>the stony, implacable will-to-power</b> in the old and motherly-seeming Granny. (18)	<b>Topic:</b> Granny's will-to-power <b>Vehicle:</b> stony <b>Ground:</b> showing no sympathy and kindness	Bu, fena, <b>taş kalpli</b> bir simaydı..	1a-	Yvette, yaşlı, sözde anaç tavırlı Nine'deki <b>amansız, demir iradeyi olanca çıplaklığıyla</b> görürverdi (25)	1b+
118.	His eyes did not smile: <b>the insinuation in them hardened</b> to a glare (43)	<b>Topic:</b> the insinuation in the gipsy man's eyes <b>Vehicle:</b> hardened <b>Ground:</b> showing no affection	Gözlerinin içindeki <b>mânâ sertleşti</b> (39)	1a	Gözleri gülmüyordu: <b>içlerindeki arzu sertleşmiş</b> , bir çift kora dönüşmüştü. (58)	1b
119.	Her heart was <b>hard with repugnance</b> against the rectory. (34)	<b>Topic:</b> Yvette's heart <b>Vehicle:</b> hard with repugnance <b>Ground:</b> having hostile	...herşeyden nefret ediyordu (30)	3	Papazevine duyduğu <b>tiksinti taş gibi çökmüştü</b> yüreğine (45)	1c

		feelings and thoughts				
120.	...as if a drug had cast her in a new, molten mould. (35)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> a drug had cast her in a new, molten mould <b>Ground:</b> reshaping feelings; influencing her	Sentence Omitted	4	...bir ilaç Yvette'i eritmiş, sonra da sil baştan, yeni bir kalıba dökmüştü sanki. (47)	1a+
121.	the vitriol would spurt in her veins sometimes (9)	<b>Topic:</b> the vitriol of Aunt Cissie <b>Vehicle:</b> spurt in her veins <b>Ground:</b> sudden but brief increase in anger or hatred	Sentence Omitted	4	bu yakıcı kezzap da arada damarlarına saldırıveriyordu (12)	2
122.	Time being, after all, only the current of the soul in its flow. (74)	<b>Topic:</b> the soul <b>Vehicle:</b> the current... in its flow <b>Ground:</b> frequently changing emotions	Zaman akan bir ruhun cereyanından başka bir şey değildir. (69)	1a	zaman, sonuçta, ruhun doludizgin akışıdır (98)	1a+
123.	The pause this time, ... was icy. (39)	<b>Topic:</b> the pause <b>Vehicle:</b> icy <b>Ground:</b> in an atmosphere lack of intimacy and affection	Sentence Omitted	4	Bu seferki sessizlik, ... buz gibiydi (52)	1c
124.	There was a frozen pause in the conversation (67)	<b>Topic:</b> the pause in the conversation <b>Vehicle:</b> frozen <b>Ground:</b> in an atmosphere lack of intimacy and affection	Sentence Omitted	4	Odaya buz gibi bir sessizlik çöktü (89)	1c
125.	It was hard to break the frozen, sterile silence that ensued. (71)	<b>Topic:</b> the silence <b>Vehicle:</b> frozen <b>Ground:</b> in an atmosphere lack of intimacy and affection	uzun bir sükûttan sonra (65)	3	Odaya çöken buz kesmiş, steril sessizliği bozmak çok zordu. (94)	1a

EMOTION / IDEA IS WEATHER						
126.	She had made a great glow, a flow of life, <b>like a swift and dangerous sun</b> in the home, forever coming and going (7)	<b>Topic:</b> the influence of Cynthia <b>Vehicle:</b> a swift and dangerous sun <b>Ground:</b> causing complex emotions	Onun göz <b>kamaştırıcı güzelliğini</b> de unutmadılar. (5)	3	Cynthia göz kamaştırıcı bir ısıltı, bir yaşam pınarı yaratmıştı; eve dalıveren, sonsuzcasına girip çıkan, <b>âni ve tehlikeli bir güneş ışığı</b> gibi. (10)	1b
127.	...floating through <b>the cloud of her own pearl-coloured reserves</b> (45)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> floating through the cloud <b>Ground:</b> showing sadness or worry	Sentence Omitted	4	...kendi inci-rengi <b>kayıtsızlık bulutunun</b> içine süzülürdü (60)	1b
128.	But it was <b>like walking in one of those autumn mists</b> . (44)	<b>Topic:</b> Yvette's feeling <b>Vehicle:</b> walking in one of those autumn mists <b>Ground:</b> being too blurry and complex to understand	İvetin <b>son bahar havasına benzeyen değişik fikirleri</b> (40)	1b+	Aynı zamanda da <b>sonbahara özgü, koyu bir sisin içinde yürümek</b> gibiydi. (59)	1a+
129.	Granny, ... unaware, only said, in the centre of <b>the cyclone</b> (17)	<b>Topic:</b> the discussion <b>Vehicle:</b> the cyclone <b>Ground:</b> being very violent	Sisi teyzenin İvete kızdığını bilmeyen nine yine Leydi Luttan bahse başladı. (15)	4	...durumdan habersiz Nine, <b>fırtınanın</b> ortasına daldı. (24)	1a
130.	She was barely conscious: <b>as if the flood was in her soul</b> . (81)	<b>Topic:</b> Yvette's feelings <b>Vehicle:</b> the flood was in her soul <b>Ground:</b> being strong and intense	<b>Şuurunu kaybetmiş</b> gibi (76)	2	Kızın aklı başında değildi: <b>sel doğrudan ruhunu basmıştı</b> sanki (107)	1a+
131.	That powerful, athletic chest hid a strange, <b>snowy sort of anger</b> (61)	<b>Topic:</b> the Major's anger <b>Vehicle:</b> snowy sort <b>Ground:</b> being lack of affection and friendliness	Sentence Omitted	4	Geniş, atletik göğsü az rastlanır, <b>buz gibi bir öfkeyi</b> barındırmaktaydı. (80)	2
132.	His anger was of the soft, <b>snowy</b>	<b>Topic:</b> the Major's anger	Sentence Omitted	4	Öfkesi yumuşak, <b>kardan bir örtü</b>	1a+

	sort, which comfortably muffles the soul (65)	<b>Vehicle:</b> snowy sort <b>Ground:</b> being lack of affection and friendliness			<b>gibi</b> ydı; insanın ruhunu güzelce sarıp, sesini bastıran türden (86)	
133.	A secret gust of <b>hate</b> went from the old granny to the girls ... (7)	<b>Topic:</b> Granny's feelings <b>Vehicle:</b> a secret gust of hate <b>Ground:</b> being sudden and intense	... nine gümüş saçlı başını sallayarak bu kadından <b>nefret ettiğini</b> hissettirdi. (5)	3	Yaşlı kadından <b>yayılan gizli nefret dalgası</b> kızlara, ... ulaşıyordu. (10)	1a
134.	The Lord had tempered <b>the wind of misfortune</b> with a rectorate in the north country. (5)	<b>Topic:</b> the rector's misfortune <b>Vehicle:</b> wind <b>Ground:</b> a chain of bad events	... reisi ruhani vazifesiyle gönderilmişti. (3)	4	Tanrı <b>talih</b> sizlik <b>rüzgarını</b> hafifletmek için, ona ülkenin kuzeyinde papazlık yapma fırsatı sunmuştu. (7)	1a
135.	He looked down at her quite kindly, <b>like the sun on ice</b> (56)	<b>Topic:</b> the young officer's glance <b>Vehicle:</b> the sun on ice <b>Ground:</b> creating an affectionate atmosphere	Küçük Yahudi kadını erkeğine bakarak bağırdı (50)	4	Adam da ona kibar, <b>müşfik bir bakış</b> fırlattı; <b>buza vuran güneş gibi</b> . (74)	1a+
<b>EMOTION IS LIGHT/COLOUR</b>						
136.	She crept about, trailing <b>the rays of her pride</b> . (31)	<b>Topic:</b> Yvette's pride <b>Vehicle:</b> the rays <b>Ground:</b> being very small amount	Kendi kendini ithamediyordu (29)	3	<b>Gururundan arta kalan taçyapraklarını</b> peşi sıra sürükleyerek, etrafta sürünüp duruyordu (43)	2
137.	... <b>strange green flares of rage</b> would come up in her, at such times, she was insane. (9)	<b>Topic:</b> Aunt Cissie's rage <b>Vehicle:</b> strange green flares of rage <b>Ground:</b> acting out of anger because of inexperience	<b>Sentence Omitted</b>	4	...içinde <b>alışılmadık, yeşil öfke yalazları</b> tutuşur, böylesi zamanlarda kadın kendini basbayağı kaybederdi (12)	1a
138.	Aunt Cissie's <b>green flares of hellish hate</b> would go up against all young things, sometimes. (9)	<b>Topic:</b> Aunt Cissie's hate <b>Vehicle:</b> green flares <b>Ground:</b> acting out of hate because of inexperience	<b>Sentence Omitted</b>	4	Cissie Hala'nın cehennemi gazabının <b>yemyeşil alevleri</b> bazen, genç olan herşeye yönelirdi. (12)	1a

139.	There was such extraordinary impersonal hatred <b>in that grey-green mask</b> (33)	<b>Topic:</b> Aunt Cissie's feelings <b>Vehicle:</b> grey-green mask <b>Ground:</b> being full of disgust, anger, and hate	<b>sinirli kadın</b> (30)	<b>3</b>	Bu <b>gri-yeşil maskede, bu delice haykırışta</b> öylesine aşırı, kişisel olmayan, öyle yansız bir nefret vardı ki (45)	<b>1a+</b>
140.	Aunt Cissie sat with a <b>green look</b> of poisonous resignation. (17)	<b>Topic:</b> Aunt Cissie <b>Vehicle:</b> a green look <b>Ground:</b> being angry because of inexperience	<b>Ölü gibi sarararak</b> zehirli bir bakışla İveti süzdü. (15)	<b>1c</b>	Cissie Hala <b>yüzünde, yeşil</b> zehir zembelek bir teslimiyetle, öylece kalakalmıştı. (24)	<b>1a</b>
141.	There was a moment of <b>green horror</b> . (30)	<b>Topic:</b> Aunt Cissie's feelings <b>Vehicle:</b> green horror <b>Ground:</b> full of anger because of inexperience	<b>kan başına çıkararak</b> bağırdı (27)	<b>2</b>	<b>Yeşil dehşet kasırgası</b> kopmak üzereydi (40)	<b>1a+</b>
142.	<b>the green tumour of hate</b> burst inside her (30)	<b>Topic:</b> Aunt Cissie's hate <b>Vehicle:</b> green tumour <b>Ground:</b> being very dangerous	<b>İçinde bir yerin kanadığını</b> hissetti. (27)	<b>2</b>	İçindeki <b>yeşil nefret tümörü</b> patlamıştı artık (41)	<b>1a</b>
143.	...her eyes suddenly <b>flashing</b> in her sister's face (36)	<b>Topic:</b> Lucille's eyes <b>Vehicle:</b> flashing <b>Ground:</b> being full of intense emotions such as anger and excitement	<b>Sentence Omitted</b>	<b>4</b>	... gözlerini onun yüzüne <b>dikerek</b>	<b>3</b>
<b>GOOD IS HIGH/BAD IS LOW</b>						
144.	It was naked, too, as the back of your fist, <b>high under heaven</b> , and dull, heavy green (22)	<b>Topic:</b> the gipsy's county <b>Vehicle:</b> high under heaven <b>Ground:</b> being the best or greatest area	Koyu renkli <b>sema altında</b> mağmum görünen derinlikler içinde kaldılar (19)	<b>3</b>	Burası da tıpkı bir yumruğun üzeri gibi çıplaktı; <b>gökyüzüne yakın</b> , donuk, koyu yeşil (30)	<b>3</b>
145.	Come on, let's dress ourselves up and sail down to dinner <b>like duchesses</b> . (44)	<b>Topic:</b> Yvette and Lucille <b>Vehicle:</b> duchesses <b>Ground:</b> being noble and admirable	Süslenip yemekte hepsinin <b>gözlerini kamaştırırım</b> (39)	<b>3</b>	"Hadi güzelce giyinelim, akşam yemeğine <b>düşesler gibi</b> inelim" (59)	<b>1a</b>



146.	Yvette hummed and looked at herself, and <b>put on her most dégage airs of one of the young marchionesses</b> (45)	<b>Topic:</b> Yvette <b>Vehicle:</b> one of the young marchionesses <b>Ground:</b> being noble and admirable	<b>Sentence Omitted</b>	4	Yvette bir şarkı mırıldanarak kendini süzdü, <b>genç bir markizin alabildiğine hoppa, havai pozunu takındı.</b> (60)	1a+
147.	Lucille's attack on <b>the majesty of age</b> (39)	<b>Topic:</b> Granny <b>Vehicle:</b> the majesty of age <b>Ground:</b> being old and venerable	Lusinin <b>ihtiyar kadına</b> terbiyesizce hücumu (35)	3	Lucille'nin <b>haşmetmeap hazretlerine</b> yaptığı saldırı (52)	1b
148.	Indoors Granny, sitting back <b>like some awful old prelate</b> , in her bulk of black silk and her white lace cap, was warming her feet by the fire (78)	<b>Topic:</b> Granny <b>Vehicle:</b> old prelate <b>Ground:</b> being an old person of high rank	Nine içerde ocağın başında, arkasında siyah robu, başında dantel hotozu ayaklarını ocağa uzatmış ısınmaya çalışıyordu (73)	4	İçeride Nine siyah ipeğe bürünmüş iri cüssesi, beyaz, ipek takkesiyle yaşlı, <b>korkunç bir piskopos gibi</b> oturuyor, şöminede ayaklarını ısıtırken... (103)	1a
149.	His slave's fear of her contempt, the contempt of a born-free nature for a <b>base-born nature</b> (68)	<b>Topic:</b> the rector <b>Vehicle:</b> base-born <b>Ground:</b> being dishonourable and immoral	...düşünceleri onu titretti (63)	4	Özgür ruhlu birinin, <b>doğuştan ödlele birine</b> duyduğu horgörü karşısında rahibimiz köle-korkusuna kapılmıştı (91)	3
150.	When things went very wrong, they thought of their mother, and despised their father and <b>all the low brood of the Saywells</b> (32)	<b>Topic:</b> the Saywells <b>Vehicle:</b> low brood <b>Ground:</b> belonging to a group of dishonest and unfair people	Vaziyetleri sıkışınca annelerinden bahse başlarlardı. (29)	4	İşler ne zaman sarpa sarsa annelerini düşünür, babalarından da, <b>karamsar, pespaye Saywell'lerin tamamından</b> da nefret ederlerdi (43)	3

## CURRICULUM VITAE

### Personal Information

Surname, Name : Ünsal Ocak, Esra  
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### Education

Degree	School	Graduation Date
Master's Degree	Van Yuzuncu Yil University	2016
Bachelor's Degree	Selcuk University	2007
High School	Gazi Osman Pasa High School	2003

### Work Experience

Year	Place of Work	Position
2009-Ongoing	Van Yuzuncu Yil University	Lecturor

### Foreign Language

English, German

### Publications

- Ünsal Ocak, E. (2018). Akrabalık Kurumuna Betimsel Bir Bakış: Türkiye Örneği. *Yüzüncü Yıl Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, (40), 349-368.
- Ünsal Ocak, E. (2018). Metinlerarası İlişkiler Işığında “Pygmalion” Oyunu ve “Özel Bir Kadın” Filmi. *Atatürk Üniversitesi Edebiyat Fakültesi Dergisi*, (60), 245-260.
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- Ünsal Ocak, E., and İşisağ, K. (2021). A Comparative and Conceptual Study on the Translations of Animal Metaphors. *Social Sciences Studies*, 7(84), 2566-2580.
- Yildiz, F., and Ünsal Ocak, E. (2014). Dissatisfaction of the Character ‘Sal Paradise’ in Jack Kerouac’s On the Road. *Iğdır Üniversitesi Sosyal Bilimler Dergisi*, (6), 83-91.



*GAZİLİ OLMAK AYRICALIKTIR..*

