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Master's Thesis

Translating Metaphorical Expressions: Comparison of the Two Azerbaijani

Translations of *Twilight* by Stephenie Meyer

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ABSTRACT

This thesis delves into the intricate world of metaphor translation by conducting a comparative analysis of two Azerbaijani translations of Stephenie Meyer's novel *Twilight*. The study focuses on metaphorical expressions and figurative language, exploring the strategies used by the translators to convey the original text's intended meaning and emotional impact. Through a close examination of the translations by Kazim Salimov (hereinafter Translator A) and Shalala Ismailzadeh (hereinafter Translator B), the paper highlights the complexities and challenges of translating metaphors in literary works. The analysis reveals that main figurative translation methods, including literal, free, and equivalent translation, play a crucial role in shaping the fidelity, readability, and emotional resonance of the translated text. Both translators apply lexical and semantic transformations throughout their translations to convey the metaphorical expressions in a way that is meaningful and effective in the target language. Translator A's commitment to preserving the source text's syntax and semantics, often through literal translations, ensures faithfulness but occasionally results in less natural and comprehensible renditions. In contrast, Translator B prioritizes readability and emotional depth, opting for free translations that resonate with the Azerbaijani-speaking audience, yet from time to time, the target text meaning deviates from the original one. The study underscores the delicate balance that translators must strike between maintaining the figurative richness of the source text and ensuring comprehension in the target language. It emphasizes the need for specialized training in figurative language translation, a component often lacking in current university programs that predominantly focus on literal or technical translation methods.

Metaphors, integral components of human language and communication, pose unique challenges for translators due to their cultural and contextual nuances. By addressing the intricate art of translating metaphorical expressions, this study contributes to a deeper understanding of literary translation and its role in preserving the artistic and emotional essence of the original work.

Keywords: **Figurative translation, lexical transformation, equivalence, Metaphoric translation challenges, Translation analysis, *Twilight***

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INTRODUCTION

The process of translation is a multifaceted endeavor that involves careful consideration of linguistic and cultural elements. Translators face numerous challenges as they navigate through the intricacies of their task. Among these challenges one particularly complex aspect is the interpretation and adaptation of metaphorical expressions. Metaphors hold significant importance in shaping the meaning and emotional impact of a text, making their accurate rendition crucial. Metaphorical expressions, with their inherent layers of meaning and cultural nuances, require translators to not only find appropriate equivalents in the target language but also to recreate the explicit and implicit connections present in the source text. In the case of literary translation, the task becomes even more intricate as translators must capture not only the literal meaning but also the artistic imagery and poetic devices employed by the author (Razumovskaya & Grishaeva, 2019).

Metaphors serve as integral components in human language and communication by offering tangible imagery to convey abstract concepts and emotions. Within literary works, metaphors contribute depth, subtlety, and complexity to writing. They enrich the reader's experience while providing ample material for meaningful interpretations. However, translating metaphorical expressions from one language to another is a complex and challenging task, requiring not only linguistic skills but also a deep understanding of cultural, social, and historical contexts. The process of literary translation requires more than just translating the words; it involves capturing the essence and artistic expression of the source text. Metaphors pose a particular challenge for translators, as they require careful consideration to ensure their meaning is accurately conveyed in the target language. Maintaining fidelity to these metaphoric expressions adds complexity to a translator's task, impacting both their understanding and presentation of the original work's intricacies.

Metaphors are deeply rooted in the cultural and historical context of the source language, and their meanings may not be readily transferable to the target language. Translators must navigate the complexities of cultural differences, linguistic nuances, and the context in which the metaphor is used to ensure that the translation conveys the intended meaning and resonates with the target audience.

The challenge of translating metaphors is compounded by the fact that there is no one-to-one correspondence between the languages, and different languages may use different metaphors to express the same concept. Therefore, translators must possess a broad knowledge of both the source and target languages and cultures to select the appropriate metaphor that conveys the intended meaning and captures the writer's style and voice. Metaphors are often used to convey emotions and subjective experiences that are difficult to express in literal terms. For example, a metaphorical expression such as "heart of stone" may be used to describe someone who is cold and unfeeling. (Bao et al., 2019)

The process of translating these expressions not only demands familiarity with the target language and culture but also necessitates an understanding of the underlying emotional and psychological subtleties inherent in metaphors. It must also be acknowledged that metaphors hold immense cultural significance within various literary traditions; therefore, their accurate translation plays a vital role in facilitating cross-cultural comprehension and appreciation of literary works (Supardi, 2018). Relevantly, by undertaking translations of literary texts we not only make them accessible to a broader audience but also provide valuable insights into the culture's history, values, and ethos encapsulated within its source language literature. The success of a translation depends largely on how effectively the translator handles language-specific metaphor expressions (Han et al., 2022). Metaphorical expressions pose a unique challenge in translation due to the linguistic and cultural distinctions between source and target languages (Supardi, 2018). Facing this difficulty, scholars have explored various strategies for translating metaphors in different genres. Some studies have focused on the translation of children's literature, with attention to ideology and cultural adaptations, the comparison of quality between translations by professional translators and machine translations, the techniques and quality of fable translation, strategies in translating cultural terms and rendering text styles, challenges faced by novice translators in translating linguistic and cultural nuances, and the impact of technology on translation practices (Hasyim et al., 2020).

One area that has received limited attention in translation studies is the translation of metaphorical expressions in popular fiction. This gap in research provides an opportunity to explore the translation of metaphors in a specific literary work to gain insights into the challenges faced by translators and evaluate the effectiveness of their strategies in preserving the metaphorical richness and cultural nuances of the original text.

This study intends to fill this void by conducting a comparative analysis of the two Azerbaijani translations of Stephenie Meyer's popular novel *Twilight*. The purpose of this study is to examine how the two Azerbaijani translations of *Twilight* handle the translation of metaphorical expressions and to compare their effectiveness in conveying the intended meaning and emotional impact of the original text. To accomplish this, the study will draw upon various theoretical frameworks and translation strategies, such as conceptual metaphor theory and pragmatic equivalence in translation, to analyze and evaluate the translations.

This study goes beyond a conventional examination of metaphor translations, extending its scope of analysis to encompass a broader spectrum of figurative language. As well as assessing the translations of the novel's metaphorical expressions, the research will also compare how other forms of figurative language are translated between the two Azerbaijani versions of *Twilight* by Stephenie Meyer. The adoption of a more encompassing perspective allows for a comprehensive view of the overall effectiveness of the translation strategies employed. This broader approach acknowledges the fact that metaphors are not the sole constituents of the rich, symbolic language in Stephenie Meyer's work. Translating indirect and figurative language is a complex aspect of literary translation, and this expanded focus facilitates a deeper understanding of the intricacies involved.

The actuality of the research

The quality of the Azerbaijani translation of metaphorical expressions in popular fiction has not received much attention in the field of translation studies. The actuality, or relevance, of this research is embedded in the necessity for a detailed and nuanced exploration of the strategies and intricacies involved in metaphor translation, particularly in the context of the English-Azerbaijani language pair. Given the scarcity of comprehensive studies in this area, the findings of this work represent a significant contribution to the field of translation studies. Understanding that metaphoric expressions play a powerful and sophisticated role in literature, it becomes crucial to delve into the translation of these linguistic elements. This research casts a spotlight on the intricate process of translating metaphors by analyzing two Azerbaijani translations of Stephenie Meyer's novel *Twilight*. The study unravels the linguistic, cultural, and emotive complexities evoked in the interpretation of metaphorical language and serves to elucidate existing strategies in this domain.

What emerges is a valuable guide for translators, offering insights into effective approaches that strive to maintain the original text's subtle nuance and emotional resonance.

The chosen novel *Twilight* by Stephenie Meyer adds to the relevance of this research as it is a widely popular and commercially successful work that has been translated into numerous languages, including Azerbaijani and it has movie adaptations that have further increased its global recognition. The translation of this text into Azerbaijani by two different translators presents an intriguing opportunity to analyze and compare their approaches to figurative language and metaphors in the context of these distinct cultures. This comparative study offers valuable insights on how translators navigate the challenges posed by metaphorical expressions when bridging cultural gaps.

This research also holds considerable value for university-level translation teaching. It offers critical insights into the specific challenges, considerations, and strategies related to the translation of metaphors. By dissecting two translations of the same work, the study provides real-world examples of successful and less successful metaphor translations, unearthing the complexities of the process. Hence, it can serve as a valuable educational resource for translation students. The findings can aid translation students in mastering the delicate art of translating metaphors that maintain the identical message, emotive qualities, and cultural richness of the original text. Simultaneously, it identifies translation pitfalls to avoid, imparting lessons on erroneous or less-effective translation strategies that can result in a loss of the metaphor's intended meaning or impact. This can lead to the enhancement of the students' practical translation skills, contributing significantly to their training. In essence, the study not only offers theoretical insights but also facilitates a pragmatic understanding of metaphor translation, benefiting translation pedagogy in higher education. Universities could leverage this research to enrich the curriculum of their translation programs, thus preparing the next generation of translators to appropriately and effectively handle metaphorical language in literary works.

This research carries significant implications for professional translators as well. Translating metaphors is a complex task, fraught with challenges. The research provides insights into the different techniques employed in two Azerbaijani translations of Stephenie Meyer's *Twilight*, revealing how each translator approached the same metaphorical expressions. These findings

provide concrete examples of translation strategies that can be applied by professionals working in the field.

Professional translators often confront the difficulty of making intricate decisions, like how to handle metaphors. The results of this study can guide them in deciphering the original metaphor's meaning and cultural implications, translating it effectively, and evaluating its success in the target language. The study also provides a detailed understanding of the pitfalls and challenges in metaphor translation, such as cultural discrepancies and lack of direct equivalents, enabling translators to anticipate potential trouble areas and adjust their translation strategies accordingly. While the research's primary focus is on the English-Azerbaijani language pair, the insights gained are likely to be of broader relevance. The principles and challenges uncovered within this specific context may also apply to other languages and texts. So even translators who do not work with Azerbaijani could draw beneficial knowledge from the study, particularly those working with languages that are culturally distant from English.

The aim of the research

The aim of the research is to analyze and compare the translation strategies used in two Azerbaijani translations of Stephenie Meyer's *Twilight* with a specific focus on metaphorical expressions and general figurative language. By examining the translation choices made by the two translators, this research seeks to shed light on how metaphorical expressions are handled and conveyed in the target language, and to evaluate the effectiveness of these strategies in preserving the original meaning, aesthetic value, and cultural nuances of the source text. This research also aims to investigate whether the introduction of relevant cultural materials can help bridge the gap between the source and target languages, assisting translators in accurately translating figurative language.

The tasks of this research are:

- Analyzing and comparing the figurative language used in the novel *Twilight* and its translations in two Azerbaijani versions.
- Identifying the translation strategies used by the translators to convey the metaphorical expressions in Azerbaijani.

- Examining the effectiveness of these translation strategies in preserving the meaning, aesthetic value, and cultural nuances of the original metaphors.
- Evaluating the adequacy of the translations in capturing the intended figurative meaning and emotional impact, as well as the natural expression of the metaphorical expressions.
- Provide more natural and culturally appropriate alternatives, if necessary, for the translated metaphorical expressions.

The subject of the research centers around the theory of translation, specifically focusing on the varying levels of adequacy in translation that can be achieved.

The object of the research work comprises the original text of *Twilight* by Stephenie Meyer and two Azerbaijani translations of the novel. It also encompasses the theories and concepts developed by linguists in the field of stylistic devices and figurative language, which offer a theoretical basis for examining metaphorical expressions. The theoretical significance of this research lies in its contribution to the field of translation studies and linguistics.

The objectives of this research are:

- To conduct a comprehensive analysis of the metaphorical expressions used in the English version of *Twilight* and their translations in two Azerbaijani versions
- To reveal the level of the adequacy of translation of figurative expressions from *Twilight* by Stephenie Meyer into Azerbaijani
- To identify the best translation strategy for conveying the metaphorical expressions in Azerbaijani while preserving their intended meaning, aesthetic value, and cultural nuances.
- To see which translator was more successful in accurately and effectively translating those metaphorical expressions
- To propose a way for the translators to improve the translation of metaphorical expressions to better capture the intended figurative meaning and emotional impact, as well as the natural expression of the figurative language in Azerbaijani.

In order to achieve the outlined research goals and objectives, five research questions have been formulated:

Research Question 1. How do the two Azerbaijani translations of *Twilight* handle the metaphorical expressions used in the original text?

Research Question 2. What translation strategies do the translators employ in conveying the metaphorical expressions in Azerbaijani?

Research Question 3. What is the level of accuracy and effectiveness of these translation strategies in preserving the meaning, aesthetic value, and cultural nuances of the original metaphors?

Research Question 4. Which translator or translation strategy is more successful in accurately and effectively translating the metaphorical expressions?

Research Question 5. What are the areas of improvement for the translations in capturing the intended figurative meaning and emotional impact, as well as the naturality of the metaphorical expressions in Azerbaijani?

The methodological ground of the research consists of both theoretical and practical aspects, drawing from the expertise of scholars and linguists in the fields of translation studies, stylistics, comparative linguistics, and cultural studies. These sources have provided us with theoretical frameworks, methodologies, and principles that guide our analysis of the metaphors in *Twilight* and their translations into Azerbaijani.

The methods of research used in this study include:

- Descriptive method: this involves analyzing and describing the metaphorical expressions used in the English version of *Twilight* and their translations in the two Azerbaijani versions.
- Comparative analysis: this involves comparing the original metaphorical expressions with their translations, as well as comparing the two Azerbaijani translations of *Twilight* to identify differences in the translation strategies.
- Cognitive-conceptual analysis: this involves examining the cognitive and conceptual implications of the metaphorical expressions in order to better understand their intended meaning and underlying

- Textual analysis: this involves closely examining the context, structure, and linguistic features of the metaphorical expressions in both the source text and the target texts to gain a deeper understanding of their meaning and impact.
- Translation Process Research: this involves studying the translation process itself, including the decision-making process of the translators, their understanding and interpretation of the figurative language, and the challenges they may have encountered during the translation process.

The scientific novelty of the research work is that it compares and analyzes the translations by two Azerbaijani translators in translating the same figurative expressions in *Twilight*. This is the first time such a comparative analysis has been undertaken for this particular topic in the Azerbaijani context, making this research one of its kind.

The theoretical significance of the research lies in its contribution to the understanding of how figurative expressions are translated and the challenges faced by translators in conveying the intended meaning and impact of these expressions between English and Azerbaijani. Through the cognitive-conceptual analysis, this research aims to shed light on the cognitive and conceptual implications of metaphorical expressions in *Twilight* and the effectiveness of their translation into Azerbaijani. By examining the translations of metaphorical expressions in *Twilight*, this research aims to contribute to the field of translation studies by providing insights into the accuracy and effectiveness of translating figurative language, specifically metaphorical expressions.

The practical significance of this research lies in its potential to enhance the translation skills and effectiveness of both students and professional translators. By providing valuable knowledge and insights into translating figurative expressions, it equips them with the tools necessary for more accurate and effective translations. This research is significant in the context of Azerbaijani translations too, as it addresses the common perception that Azerbaijani translations are often of lower quality and accuracy. Overall, this research on translating metaphorical expressions and figurative language in the Azerbaijani translations of *Twilight* by Stephenie Meyer has both theoretical and practical significance in the field of translation studies.

Structure of the Thesis

This thesis is organized into the following sections: Introduction, three chapters (Chapter I: Literature Review, Chapter II: Methodology, Chapter III: Discussion and Results), and Conclusion, followed by a list of references.

In the introduction, the research topic's significance and relevance are established, including the identification of the object and subject of the study, scientific novelty, and theoretical and practical importance. Clear aims and objectives are set forth, and an overview of the thesis structure is provided.

Chapter I, titled "Literature Review," encompasses seven subchapters, offering an extensive review of previous studies related to figurative translation.

Chapter II, "Methodology," discusses the research methods, data collection techniques, data analysis methods, and other methodological choices employed in the study.

Chapter III, "Discussion and Results," Chapter III delves into the translation challenges of metaphorical expressions, featuring a comparative analysis of *Twilight* and its two Azerbaijani translations using figurative translation methods. This chapter consists of three subchapters and presents the findings of the research, highlighting the intricate process of translating metaphors and the impact of different translation approaches on the outcome and insights for future research endeavors in the realm of figurative translation and metaphorical expressions, paving the way for further exploration in this field.

The conclusion section summarizes the findings related to the theoretical and practical aspects of figurative translation.

Finally, the references section includes a comprehensive list of all sources cited in the thesis.

CHAPTER I:

REVIEW OF LITERATURE ON METAPHORICAL TRANSLATION

1.1. What is Figurative Language?

Figurative language refers to the use of words or expressions that go beyond their meaning. It involves techniques like metaphor, simile, personification and other rhetorical devices to create imaginative representations of ideas (Miller & Monti 1996).

The study of language is extensive and profound. Researchers from fields, such as linguistics, literary criticism, cognitive science and translation studies have contributed to our understanding of its role, complexity and richness.

George Lakoff and Mark Johnson's influential work "Metaphors We Live By" (2008) has significantly shaped perspectives on figurative language. They proposed the Conceptual Metaphor theory, which suggests that our understanding of the world is fundamentally influenced by the metaphors we use in language. This research implies that figurative language plays a role in human cognition rather than being peripheral.

Roman Jakobson, a pioneer in semiotics and linguistic theory shed light on the artistic use of language. He emphasized the function of figurative language by stating that its poetic essence lies not only in what is said (the content) but also, in how it is expressed (1960).

Figurative language holds insights as revealed by cognitive linguists like Zoltan Kövecses. Kövecses' research delves into the connection between metaphor and emotion exploring how metaphoric expressions can convey and comprehend emotional experiences. This sheds light on the emotional depths embedded within figurative language and highlights metaphors' pervasive influence on our thoughts, emotions and communication (Kövecses, 2003).

Paul H. Thibodeau and Lera Boroditsky have conducted studies that demonstrate how metaphors shape our understanding and guide our actions. Their research reveals that altering the metaphors used to describe a situation can significantly impact people's perceptions of how to approach the issue at hand. This underscores the role that figurative language plays in shaping our viewpoints and driving our behaviors (Thibodeau & Boroditsky, 2011). These findings further build upon the ideas put forth by Lakoff and Johnson illustrating the ways in which figurative language influences our thought processes.

Raymond W. Gibbs Jr.'s extensive research concentrates on irony as a form of language and its comprehension within everyday conversations (Gibbs Jr., 2002). His work emphasizes that understanding a statement often relies more on context, than a strict dictionary-like interpretation of words. These findings

underscore the nature of comprehending figurative language and stress the significance of context in making sense of such expressions.

Other researchers in the field have also focused on exploring nuanced aspects of figurative language. For example Sam Glucksberg has been delving into the study of idioms (2001) while Rachel Giora has been investigating how we process language (1997). Their valuable contributions shed light on how humans decipher language that goes beyond dictionary definitions. Monika Fludernik has examined metaphors from a perspective suggesting that understanding narratives fundamentally involves grasping metaphors. She argues that when we engage in thinking we are essentially engaging in a miniature version of storytelling highlighting the interconnectedness between figurative language and our comprehension of stories and plotlines (2003 331 348). Elena Semino's research on metaphor in literature also holds significance in this field. Her studies provide insights, into the role metaphors play in literary texts by demonstrating how metaphorical language shapes narrative discourse and directly impacts readers experiences (Semino, 2014). Similarly Gerard Steen has elucidated how metaphors function within real life communication contexts and introduced the concept of metaphor. He proposes that certain metaphors used in communication explicitly aim to prompt recipients to understand one thing by relating it to something (2017, 1-16). Steen's work has significantly enhanced our understanding of how metaphor interacts with discourse in communication.

In the field of translation studies there have been intriguing discussions about the translatability of metaphors. Scholars like Mona Baker and Andrew Chesterman have thoroughly examined this topic and proposed models to address metaphors in translation systematically. They have shed light on the challenges faced by translators when dealing with language and provided strategies that can be employed in such situations. These scholars have emphasized the importance of translators decoding the metaphors present in the source text and considering the familiarity of those concepts within the target culture (Baker, 2018) (Chesterman, 2016).

The literature on language continues to expand as contemporary researchers delve deeper into its intricacies. It encompasses disciplines such as linguistics, cognitive sciences, literature and translation studies. As a result our understanding of how language plays a crucial role in human communication and cognition has become more profound and comprehensive. New research approaches like imaging studies are now being utilized to explore how our brains process figurative language. These emerging studies hold potential in uncovering the biological aspects associated with our remarkable ability to comprehend nonliteral expressions. They not contribute to unraveling the multifaceted nature of figurative language but also reveal its significant implications, for diverse fields including literature, translation studies, education and even artificial intelligence.

1.2. What is Metaphor and Simile

Metaphor and simile are aspects of figurative language and researchers have dedicated considerable effort to defining and differentiating between the two. Both. Simile serve as powerful literary tools that compare one thing to another often unrelated object to convey complex ideas, evoke emotions or create vivid imagery. However, scholars have engaged in debate regarding the nuances that distinguish these two forms of figurative language.

The concept of metaphor was first elucidated by Aristotle, the Greek philosopher. Aristotle proposed that metaphors involved giving "the thing a name that belongs to something (350, B.C.E). Over time our understanding of metaphor has evolved through contributions from linguistics and semantics. Notably Max Black introduced the "interaction view" of metaphor in his work titled *Proceedings of the Aristotelian Society* (1955, 273-294). According to this perspective a metaphor functions, as a system where the main subject (tenor) and the secondary subject (vehicle) mutually interact to alter their interpretation. This idea suggests that metaphors are not merely comparisons but rather intricate processes that reshape our understanding of the subjects involved. On the hand Lakoff and Johnson argue that simile can be considered a subclass of metaphor (2008).

They suggested that although similes explicitly convey similarities using terms like 'like' or 'as they might share the mechanisms that govern metaphors and can be modeled as metaphorical mappings. Some linguists describe characteristics between metaphor and simile. Linguist John R. Searle argued that while metaphors establish an identity between two objects similes merely express a likeness emphasizing the fact that similes maintain a literal relationship between compared objects compared to metaphors, which unite disparate concepts more fundamentally (1979). Researchers like Eve Sweetser proposed that while both metaphors and similes map one concept onto another they differ in the 'frame' or perspective they evoke (1990). She suggested that similes employ a 'seeing as frame where the comparison is made from the speaker or audiences' perspective whereas metaphors utilize a 'being' frame where the comparison is made from the entity under discussions viewpoint.

The discussion surrounding metaphor and simile suggests complexities beneath their seemingly straightforward nature. These complexities are attracting scholars from fields leading to insights that extend beyond semantics into areas such, as cognition, philosophy and discourse analysis.

The ongoing investigation into the nature and purpose of metaphor and simile continues to provide us with insights into how language shapes our thoughts, perceptions, feelings and interactions. Next in line researchers are delving into the cognitive processes that underlie our comprehension of similes and

metaphors. They propose that by examining how these two forms of language are processed differently we can uncover more intricate details about how our human brain functions.

For instance, from a perspective some psychologists and cognitive linguists argue that metaphors require more mental effort to understand compared to similes due to their implicit nature. Metaphors may also have an impact as they tend to be more dramatic, engaging and persuasive since they demand higher levels of cognitive engagement. The use of neuroimaging technologies is gaining momentum in studies related to this field. These technologies provide insights, into how our brains physically process figurative language (Riddell, 2016). Early findings suggest that neural networks involved in memory, conceptual integration and emotional processing play crucial roles in comprehending both metaphors and similes (Forgács et al., 2012).

Researchers are exploring how our understanding of metaphor and simile is shaped by our experiences, culture and language practices.

The use of metaphor and simile varies across languages and cultures so when translating literary texts it's important for the translator to be aware of these differences. Scholars have started exploring how metaphors and similes work in contexts, including literature, everyday conversations, political discourse, scientific communication and even therapy sessions (Tay, 2013). These investigations are gradually uncovering the potential of metaphor. Simile as valuable tools for human communication, understanding and persuasion.

As we delve deeper into these forms of figurative language, we gain a better understanding of how they enable us to think abstractly solve problems express complex ideas and emotions and foster connections across cultural and linguistic boundaries. Consequently, research on metaphor and simile has ranging implications that impact educational practices, translation techniques, communication strategies, as well, as our overall comprehension of human cognition and culture.

1.3. Translation Problems of Figurative Language

The complex relationship between culture, language and thought becomes especially intricate when dealing with the translation of language. This aspect of translation studies has sparked discussion and debate among esteemed scholars each offering fascinating perspectives on the subject. Exploring this task of translation as if it were a puzzle captivates researchers leading to a variety of methodologies and viewpoints. Among contributors in this field Lakoff and Johnsons book "Metaphors We Live By" reveals intriguing insights. They argue that metaphors are deeply embedded in our language influencing not our communication but also our thought processes and

how we perceive reality (2008). According to this perspective translating metaphors involves more than substituting words; it requires interpreting and transferring these cognitive models across different cultures and languages. Another notable perspective is presented by Newmark in his work "A Textbook of Translation " where he categorizes metaphors into two types; "stock" or "standard metaphors," which often have expressions in other languages; and "idiosyncratic metaphors," which pose significant challenges due to their unique qualities or cultural specificity thus demanding a more creative and nuanced approach, from translators (2003).

According to Kovecses there is a compelling argument about 'cultural variation' suggesting that although some metaphorical ideas are universal the way these ideas are culturally expressed varies greatly. This poses a challenge when it comes to translation (2005). Kovecses emphasizes the need for translators to have an understanding and empathy towards the cultures embedded in languages, which can lead to new paradigms in translation studies. Nida's theory of equivalence also highlights the translators' responsibility in ensuring that the intended impact on the target audience is maintained when dealing with metaphors. This often involves finding a balance between preserving integrity and ensuring comprehension (1964). These thought-provoking viewpoints have paved the way for focused empirical studies. For instance, Mandelblit conducted experiments to explore how bilingual individuals process metaphors. Her findings revealed cognitive mechanisms at play indicating that bilingual individuals often switch between metaphorical structures of their two languages to understand metaphors (1995, 483-495). Such a complex mental process presents both excitement and challenges that translators must capture. In line, with perspectives Schäffner explores the concept of 'untranslatability' in her influential work titled "Metaphor and Translation; Some Implications of a Cognitive Approach."

She explores the connections between cognition, language and themes that form the foundation of metaphors. According to Schäffner (2004, 1253-1269) metaphors are not mere words or phrases; they reflect our way of thinking. Consequently, translating metaphors goes beyond acrobatics and delves into understanding how different cultures perceive and express reality. On the hand Dagut examines the concept of the 'untranslatable.' In his paper titled "Can 'Metaphor' Be Translated?" he boldly argues that metaphorical expressions resist translation (1976, 21-33). He believes that metaphors are often deeply entrenched within a linguistic and cultural context making their translation an insurmountable challenge. However, Dagut maintains his determination to find solutions by embarking on a captivating journey of 'paraphrasing.' While this approach

acknowledges losses in terms of artistic and emotional value from the original text it does offer a comprehensible version, in the target language. This differing perspective underscores the importance of practicality when confronted with obstacles. Adopting a pragmatic standpoint Vinay and Darbelnet delve into the intricate task of deciding how to translate effectively.

They discuss two approaches; "Direct Translation," where linguistic elements are directly transferred and "Oblique Translation," where the target text is modified to suit its intended audience (1958). According to them translating metaphors often falls into the category. They highlight the importance of understanding and empathizing with the target audience as a tool for translators sometimes necessitating significant rewrites or deviations from the original structures.

The range of these conversations presents a glimpse into the ever-evolving field of figurative language translation. Each complex scenario offers insights into various aspects of linguistics; phonetics, semantics, pragmatics, cultural studies, cognitive sciences and more. These studies create an academic tapestry that inspires further exploration in this captivating world where language and culture intersect. Scholars delve deeper into unraveling the complexities of translating figurative language in pursuit of a better comprehension of how thoughts, emotions and cultural nuances are encoded and decoded through metaphorical expressions. House's work emphasizes the critical role pragmatics plays in translation. Her pragmatic theory provides an highly comprehensive framework for analyzing challenges, in translation particularly when dealing with metaphorical language.

She highlights the importance of adapting the translated text to effectively communicate overcoming the obstacles posed by cultural differences (House, 2015). In a vein Tabakowska's cognitive approach sheds light on how metaphors are translated. Her work, "Cognitive Linguistics and Poetics of Translation " beautifully demonstrates how cognitive processes and cultural knowledge intersect in deciphering metaphors. According to her the mental images and frames of reference that metaphors create in one culture may differ significantly in another culture emphasizing the need for a cultural perspective in metaphor translation (Tabakowska, 1993). Adding to this discussion is Baker's research that underscores the potential of utilizing corpus data to tackle the challenges encountered in translating metaphors. By utilizing a body of reliable linguistic evidence translators can navigate subtle shifts in meaning and cultural references more

effectively (Baker, 2019 pp. 233-250). This technique has the potential to revolutionize translation practices for metaphors. Represents an exciting frontier in metaphor translation scholarship.

Despite these scholars providing insights into metaphor translation there is still much we don't fully understand. We have intriguing perspectives that are groundbreaking but divergent, from each other; each offering a path to explore within the intricate realm of figurative language translation.

Indeed, the translation of metaphors is an intellectually demanding field that is constantly evolving offering ample opportunities, for further investigation. As researchers delve into linguistic realms, they uncover unexpected connections that unveil a whole new realm of intricate language puzzles. It is these puzzles that entice minds to dedicate their intellect and curiosity to the pursuit of knowledge thereby enhancing our comprehension of metaphor translation. The journey calls out to us and the academic adventure of comprehending the complexity and marvels of metaphor translation continues unabated.

1.4. The Role of Figurative Language in Shaping Perceptions and Driving Actions

Figurative language plays a role in shaping our perception and interaction with the world. Metaphors and other figurative expressions have the power to influence our thinking guide our actions and shape narratives. The fascinating connection between language and thought is explored in the linguistic theory proposed by Lakoff and Johnson. According to their proposition that our everyday conceptual system, which governs both our thinking and behavior is fundamentally metaphorical in nature we are prompted to reconsider the essence and function of metaphorical language.

Metaphors serve as a means for us to grasp intangible concepts by associating them with more concrete and tangible domains. Take, for example the metaphor "love is a journey." This metaphor allows us to understand love—an abstract concept—by relating it to a more tangible idea of embarking on a physical journey. These metaphors act as maps that frame our thoughts, attitudes and experiences within a framework influenced by cognition and language. However these cognitive maps extend beyond cognition; they also shape larger social and cultural narratives. Metaphors not describe how we perceive the world but actively influence what we perceive and how we interpret experiences.

Metaphors play a role in shaping our thoughts and influencing how we view certain things. They have persuasive power, which is why they are widely used in politics, advertising, journalism and education.

Lets take discourse as an example. Politicians and policymakers strategically employ metaphors to shape perception and behavior. For instance when they use the metaphor of a "war on drugs " it triggers associations and elicits different emotional responses compared to framing it as a "fight against drug addiction." The "war" metaphor invokes ideas of hostility and force often leading to aggressive policy recommendations. On the hand describing the same issue as a "fight" against an "addiction" can evoke feelings of sympathy, healing and rehabilitation potentially leading to more treatment-oriented policy suggestions. Therefore the choice of metaphors in discourse goes beyond mere style; it can significantly influence policy outcomes and shape public response.

This manipulation of perception and behavior through strategic metaphor usage is not limited to politics. Extends into other areas, like advertising and journalism.

For instance advertisers use metaphors to convince consumers about the benefits of products or services. They might say that 'time is gold' to highlight efficiency or refer to 'ideas as seeds to symbolize growth and innovation. Journalists also employ language like 'economic downturn' or 'rising crime rates to create vivid imagery that strongly impacts readers perception of the situation.

Metaphors also play a role in education by helping students grasp abstract or complex concepts. Teachers often explain ideas by comparing them to more familiar experiences. For instance when teaching about the system an instructor may describe the sun as a 'large furnace' and electrons spinning around an atoms nucleus as 'planets orbiting the sun'. These metaphors connect academic content with learners' everyday experiences making it easier for them to understand and remember.

Metaphors significantly influence how we perceive ourselves and others as well. They shape both our identities and how we categorize and relate to those around us. For example concepts like 'the self is a container' or 'life is a journey' contribute, to our understanding of selfhood and life itself.

In the realm of how we perceive groups metaphors have a crucial role to play. These metaphors help us categorize groups by framing them in ways, such as thinking of immigrants as either 'invaders or 'guests. These metaphoric frames have an influence on our attitudes and actions. When dealing with social issues metaphors act as mental shortcuts that make it easier for us to understand and navigate through these complexities. They create mental images that give substance and shape to abstract concepts allowing us to better grasp and define our thoughts. This idea is further emphasized by Sontag when she highlights the significance of metaphor and asserts that giving a disease a moralistic meaning is highly punitive (1979, 9). By labeling diseases as 'wars 'battles or 'journeys we attach expectations and attributes to the experience of illness which then affect our social interactions, medical treatment plans and policy interventions.

Interestingly metaphors also play a role in therapy and the healing process. Kopp suggests that employing metaphors in therapy provides both therapist and patient with a shared language that facilitates understanding and communication (1982, 120). Ivey proposes using metaphors as a tool for behavior change since they can offer perspectives and alternative meanings. This shift in perception can ultimately lead to changes, in behavior (1994, 60).

When it comes to exchange and communication metaphors play a significant role by encapsulating the values, beliefs and worldviews of specific cultural groups. They serve as markers of culture offering insights into the experiences and customs of a particular community. For example, consider the Azerbaijani proverb that states 'While words are silver silence is gold'. This metaphorical expression sheds light on the norms of modesty and restraint in communication. Such phrases act as bridges that foster understanding and communication.

However, translating metaphors from one culture to another presents a challenge. The translator must navigate through contextual and linguistic differences when attempting to convey the essence of a metaphor rooted in one culture to a different cultural context. The intricacies and subtleties embedded within expressions pose significant obstacles for translators. Nevertheless, while these challenges may seem daunting, they are not impossible to overcome. The field of translation studies has been actively exploring strategies to navigate this terrain. For instance, Venuti proposes a "foreignizing" approach that preserves the distinctiveness of the source text while allowing readers,

in the target language to experience the differences (2008, 10). Despite the challenges that arise successful translations have the potential to open up new horizons of understanding and appreciation. This in turn promotes intercultural exchange and meaningful dialogues. Figurative language plays a role in shaping perception and can also have a significant impact on driving actions. For example, consider the use of metaphors in communication. When we incorporate the metaphor of "cleanliness" into our speech or writing it has been observed to evoke a sense of moral purity and ethical behavior among listeners or readers. Metaphors also possess power as tools for social change. For instance, by replacing war related metaphors with journey-based metaphors in cancer care we can transform how patients perceive themselves from victims to active travelers. This empowerment enables them to take on a proactive role in their own care. Take, for instance, the expression "fighting against cancer " which can be rephrased as "navigating through the journey of healing, from cancer." Such linguistic shifts can deeply impact individuals, mindset and motivation when faced with circumstances.

1.5. Insights into Metaphor in Literature and Narratology

Throughout the years, numerous scholars have emphasized the significance of metaphors in literature and narratology. We mustn't forget about Lakoff and Johnson, who introduced the Conceptual Metaphor theory. They argued that metaphors are not only present in language but also deeply embedded in our thoughts and actions (2008). This perspective revolutionized our understanding of metaphor, shifting it from being merely a decorative linguistic tool to a fundamental aspect of cognition. It serves as a means to structure abstract concepts into more relatable and tangible terms.

As a result, literary experts have extensively explored the metaphorical realm within literature. Forceville examines how metaphoric expressions fill narratives with vivid imagery and embellishments, creating landscapes that readers can engage with. This adds depth and resonance to the overall narrative (2015, pp. 17-32). Aristotle beautifully captures this concept in his Poetics by emphasizing that possessing command over metaphor is an exceptional skill as it demonstrates an eye for resemblances (Aristotle, 350 BCE). Ricoeur argues that metaphor's transformative power lies in its ability to reframe reality, providing readers with fresh perspectives and insights (2011). Metaphors play a crucial role in narratology—the study of narrative and its structure— as

highlighted by Chafe in his work 'Discourse, Consciousness and Time', where he explores how metaphor functions as a powerful narrative technique.

In this discussion, the author explores the concept of the "stream of thought" as a metaphor that influences how individuals perceive the flow of events and their personal experiences (1994, 156). Metaphors play a crucial role in creating narrative coherence by connecting seemingly unrelated moments. Fludernik's research on "towards a natural narratology" highlights how metaphors contribute to the narrative nature of human understanding (2004). Her findings emphasize that metaphorical language in literature reflects our cognitive structures and shapes both the form and content of narratives (ibid. 89). Flanagan's work has also sparked scholarly interest in the use of metaphors in fiction, presenting them as dialogic expressions that engage readers in constructing meaning and understanding alongside the text (1999, 120). Figurative language not only conveys an author's intended meaning but also invites readers to explore various interpretations, enriching their interaction with the text.

Insights into metaphoric expressions have also emerged from cognitive narratology. Stockwell discusses the theory of "schema," highlighting how narratives are understood through underlying conceptual metaphors like "life is a journey" or "love is war" (2019).

Metaphors provide us with mental constructs or guides that assist us in navigating the intricate paths of storytelling (ibid, 56). In this sense, figurative language acts as a cognitive shortcut or tool to grasp the narrative world more easily. Metaphors also play a crucial role in evoking emotional responses from readers, as highlighted by Hogan's 'affective narratology.' According to him, well placed metaphors have the ability to elicit various emotions in readers, such as curiosity, suspense and empathy, ultimately enhancing their emotional connection with the story. Another interesting perspective is presented by the 'cognitive linguistic approach to literary studies,' which delves into the concept of 'blending theory.' Researchers emphasize that metaphoric expressions blend different mental spaces together to create new meanings and insights (Freeman, 1995). Thus, in literature, metaphors are not mere decorative linguistic elements but rather complex cognitive tools that encourage readers to establish connections and gain fresh perspectives.

Semantic change is another vital aspect explored within the realm of metaphors. Blank suggests that metaphorical usage plays a significant role in shaping semantic shifts over time. According to

him, words acquire new meanings through metaphoric use, offering insights into language evolution and providing a deeper understanding of culture and thought processes specific to certain eras or societies (Blank, 1997).

These diverse studies highlight the significance of metaphors beyond mere linguistic elements. They are cognitive, emotional and cultural phenomena that operate on multiple levels to influence how we perceive, feel and comprehend literature. In the realm of literature and storytelling, the cognitive linguistic perspective explains how authors employ metaphoric expressions to help readers grasp and make sense of complex aspects within a story. Through metaphoric language, narratives establish a symbiotic connection with readers cognitive processes, ultimately enhancing their reading experience.

Moreover, metaphors play a crucial role in constructing one's narrative identity. Scholars in literature argue that metaphorical language is a fundamental component of self-narration. Self-narratives conceptualize identity by employing metaphoric expressions that depict oneself in various ways. As a journey, a battle, a construction project, a performance or an ocean. Just to name a few examples (Eakin, 2004). These metaphorical expressions of identity act as "interpretive lenses" through which the narrative self is comprehended.

Authors often utilize these metaphorical expressions to create more captivating character arcs. A prime example can be found in J.K. Rowling's Harry Potter series where the metaphor of "life as a journey" is extensively employed to shape the protagonist's growth and development.

Metaphors play a crucial role in enhancing the complexity and substance of characters and plot within a story. It's important to highlight the intersection between metaphor and intertextuality. Intertextuality, a concept introduced by Julia Kristeva, refers to how a text relates to other texts. Metaphors can serve as intertextual bridges between different texts and narratives, creating connections that link readers to a vast web of cultural and literary references. For instance, the recurring metaphor of the 'forbidden fruit' has been widely used in literature, establishing interconnections between various texts from different time periods and genres. Each usage of this metaphor invokes associations tied to its original biblical narrative, fostering an intertextual dialogue that adds layers of meaning. By acting as vehicles for textual dialogue, metaphors enable narratives to evoke cascading associations within the reader's mind. Moreover, when considering

intertextuality more broadly, we also come across interlinguistic relationships. Since metaphoric systems are influenced by language itself, they provide insights into the worldview of specific language communities. For example, in English literature, the metaphor 'time is money' reflects a monetized perspective on time prevalent in Western societies.

However, in cultures where time is viewed as a cyclic rather than linear concept, this metaphor may seem unfamiliar. Therefore, the examination of metaphor in literature helps us understand the cultural, societal and worldview aspects embedded within a language.

The study of metaphor in literature and narratology recognizes the interactive nature of metaphors. Mikhail Bakhtin, a Russian philosopher and literary critic, introduced the concept of "dialogism," which suggests that every expression or utterance exists in dialogue with others (Holquist, 2003). With this concept in mind, metaphors within a narrative are not isolated but engage in ongoing dialogue with other elements of the text and even with the readers or interpreters' surroundings. This generates a more comprehensive and profound understanding of the text.

Moving beyond novels and poetry, it is worth mentioning that metaphor also thrives within the realm of digital literature such as hypertexts. Hypertexts are texts displayed on electronic devices like computers that contain references (hyperlinks) to other texts readily accessible to readers. They resonate with metaphors like 'web' or 'network'.

The concept of the interconnected web or network completely changes how readers experience a text by introducing non-linear and multi linear elements in their journey. This enhances interactivity and allows readers to have more control in exploring the text.

The use of metaphors extends beyond just literature and also applies to films and visual storytelling. In movies, metaphors are often conveyed not only through dialogue but also through various cinematic techniques like *mise en scène*, montage and camera movements. For example, in Alfred Hitchcock's film "Psycho," the recurring presence of birds can be interpreted as a metaphor that foreshadows impending doom.

Cinematic metaphors manipulate visual and auditory elements to convey complex meanings and emotions. By doing so, metaphors surpass language barriers and become part of audiovisual storytelling.

Let's delve into the world of graphic novels where text collaborates with images to construct narratives. In Art Spiegelman's well known graphic novel *Maus*, the author uses an overarching metaphor that represents different races as various kinds of animals. This metaphorical depiction enhances our understanding of historical events while shedding light on power dynamics and societal perspectives.

Metaphorical undertones are not limited to traditional or digital narratives; they can also be found abundantly in the language used in advertisements and branding. Advertisements skillfully employ metaphors to craft persuasive stories, manipulating emotions to create desirable associations with their products. For example, a fragrance ad may use the metaphor of "freedom" by showcasing open spaces, the sea or the sky, subtly suggesting that the scent can provide a sense of liberation.

Metaphors also play an intriguing role in gaming narratives, enhancing the gaming experience by connecting conceptual understanding with physical interaction and adding symbolic depth to the game environment. Take games like 'Death Stranding,' for instance. They employ the metaphor of connection through interconnected "strands" across the game world, reflecting the central theme of unity and association.

The realm of metaphor in literature and narratology is vast and captivating. Metaphors have been captivating readers for ages by anchoring meanings, evoking emotions and subtly influencing audiences. Understanding these diverse aspects of metaphor allows us to not only enrich our interpretations of various texts but also become more aware of how metaphor shapes societal norms and shared understandings.

To further explore how metaphors function in literature, it would be helpful to introduce certain theoretical frameworks that define their classifications and functions.

Paul Ricoeur, a highly regarded philosopher, summarizes the core of metaphor as "the sense of is." According to Ricoeur, metaphor emerges from the interplay between the literal "is" (existence)

and the non-literal "is" (essence). This friction between the literal and non-literal aspects gives rise to fresh meanings, showcasing the synergistic nature of metaphor.

It is important to acknowledge I.A. Richards influential work on metaphor classification. Richards categorized metaphor into two components; tenor (the subject being described) and vehicle (the metaphorical term used for comparison). This model emphasizes the dynamic nature of metaphors, where the tenor and vehicle interact reciprocally to generate new meanings.

In its essence, metaphor can be seen as a cognitive journey; a leap from concrete to abstract, from familiar to unfamiliar. This journey is not one way but rather cyclical, with readers or recipients continually oscillating between denotative and connotative meanings, literal and metaphorical interpretations, explicit and implicit understandings.

This swing doesn't cause confusion, but instead sparks a creative blend; a third space where the tangible and the conceptual come together, collide, interact and ultimately produce a fresh comprehension.

As we delve into this captivating realm of metaphor, it becomes evident that studying it is no easy task. It necessitates looking beyond the surface, delving into the depths of language, questioning our cognitive processes and challenging our conventional understanding. However, embarking on this exploration proves valuable as unraveling the intricate fabric of metaphor ultimately reveals layers of meaning concealed within our shared conversations.

1.6. The Importance of Cultural Context in Translation

Understanding the cultural context plays a significant role in translation, especially when dealing with metaphors. Metaphoric expressions hold immense power and are an integral part of language and communication. They allow us to delve deeper into human thoughts and emotions, enabling us to express ourselves more profoundly than literal language alone. In fact, metaphorical language forms the foundation of any literary work, adding subtlety, complexity and depth. By portraying abstract ideas and emotions through tangible terms, metaphors facilitate both intellectual comprehension and emotional connection. As a result, readers engagement with the text is enhanced, allowing for richer interpretation.

One essential characteristic of metaphors lies in their ability to evoke vivid mental imagery within readers' minds. Metaphors ignite the human imagination by establishing connections between abstract concepts and familiar images or experiences. They enable us to visualize and relate to things that might otherwise be unfamiliar or intangible by drawing comparisons with concrete visual or sensory encounters. Utilizing metaphors is a valuable technique for enhancing the poetic qualities of a text as they appeal to our various senses, intensifying its impact and resonance. For example, consider Shakespeare's famous metaphor; "All the world's a stage and all the men and women merely players." This phrase paints a vivid picture while offering a philosophical perspective on our existence.

Consequently, the strategic utilization of metaphors can imbue verses with profound meaning, adding vividness and richness to the language used. Additionally, metaphors convey subtle emotions, offering a distinct perspective into the human mind. They reflect and evoke feelings that are often challenging to express in straightforward and literal terms. A well-placed metaphor has the ability to evoke intense emotional responses, drawing readers closer to the characters and the story being told. For example, a metaphorical phrase such as "a broken heart" succinctly captures the deep emotional impact of grief or disappointment. This capacity of metaphors to articulate intricate emotions enriches storytelling and enhances readers' connection with the text.

The cultural significance of metaphors cannot be underestimated. They frequently encapsulate specific cultural idioms, beliefs and ideologies, thereby playing a vital role in providing cultural context. Each culture possesses its own symbolic system and metaphors originating from a particular culture are often rooted in its customs, beliefs and values. Thus, through metaphors, readers can gain valuable insights into diverse cultures.

In an educational setting, metaphors serve as a potent teaching tool. By explaining complex and abstract concepts using simple and tangible terms, they facilitate comprehension and offer an accessible framework for cognitive processing. For example, comparing a healthy ecosystem to a well-functioning machine can help students understand the interconnected relationships within an ecosystem. However, translating metaphors comes with numerous challenges. One major issue is that metaphors are deeply rooted in cultural, social and historical contexts. Unlike literal language, metaphors rely on shared cultural knowledge and context, making it harder to decipher and transfer their meanings across different languages and cultures.

Another significant challenge is that there is no universal solution for translating metaphors. Due to the unique metaphorical systems of each language, direct equivalence is rarely possible. One language may use a specific metaphor to convey a concept while another language may use an entirely different metaphor or even a non-metaphorical expression. These differences make direct translation problematic as it can lead to misunderstanding, unnatural phrasing or loss of the metaphorical meaning in the target language.

Preserving the emotional nuances and subtle connotations inherent in metaphors poses a difficult task. Linguistic and cultural disparities can result in variations in how metaphors evoke emotions and subjectivity across different cultures. As a result, translators must delve deeper into the metaphor's emotional and psychological implications to ensure accurate and impactful translation.

Gaining a deeper understanding of these complexities can equip translators with effective strategies to handle them and ensure the smooth translation of metaphors. Research studies, such as the one focused on *Twilight*, offer valuable insights into how metaphorical expressions can be successfully transferred between languages.

The study of metaphor translation goes beyond academia; it plays a crucial role in fostering intercultural dialogue and comprehension. As literary works increasingly transcend cultural and linguistic boundaries, accurately translating metaphors becomes essential. This exploration ultimately promotes shared understanding and appreciation for the diverse worldviews represented in different languages metaphorical landscape. Thus, metaphor translation is not just an intellectual challenge; it has the potential to greatly contribute to our collective intercultural literacy.

1.7. Challenges and Nuances of Translating Metaphors into Azerbaijani

Translating metaphors presents a fascinating set of obstacles. When it comes to our native language, these obstacles become even more complex. Azerbaijani, also known as Azeri, belongs to the Turkic language family and shares linguistic similarities with Turkish while also being shaped by its distinct cultural and historical contexts.

One of the initial challenges in translating metaphors into Azerbaijani arises from the linguistic differences between English and Azerbaijani. English, being an Indo-European language and

Azerbaijani, being a Turkic language, have different structures. This contrast can sometimes result in non-equivalence at the metaphorical level. For example, the English metaphor "to burn the midnight oil," which implies working late into the night, may confuse Azerbaijani readers if translated literally (*gecəyarısı neftini yandırmaq*). Instead, a metaphorical equivalent that conveys the same meaning could be "*gecəni gündüzə qatmaq*" (to blend night with day).

The second challenge lies in cultural divergences. The beauty of metaphors lies in their connection to a specific cultural context. Azerbaijani culture encompasses diverse influences from Turkic traditions, Islamic heritage and Russian impact. This richness often results in unique cultural codes that may not have an exact equivalent in English metaphoric expressions.

For example, when directly translating local metaphors related to Azerbaijani cuisine or traditional games into English without providing cultural explanations, they may appear unfamiliar. However, there are idiomatic expressions in Azerbaijani that have similar meaning and context. The metaphorical idiom "Don't count your chickens before they are hatched" can be translated literally as "*Cücələri yumurtadan çıxana qədər sayma,*" while the Azerbaijani equivalent idiom says "*Cücəni payızda sayarlar,*" which translates back into English as "Chickens should be counted in Autumn." In these figurative phrases, we can observe a comparable understanding of refraining from making assumptions or predictions until the outcome is certain.

Translating metaphors also involves ensuring that the original metaphor's aesthetic quality is preserved. The translator must strive to maintain the same poetic impact as the original text while working within the confines of the Azerbaijani language and avoiding offensive or awkward translations that could undermine the source text or misinterpret its intended meaning. For instance, if we were to translate the English idiom "as cool as a cucumber" literally into Azerbaijani ("*xiyar qədər sərin*"), it would sound absurd and offensive rather than poetic.

The evolution of language also plays a role in translating metaphors into Azerbaijani. As Azerbaijani has developed over time, younger generations have incorporated new words and phrases. To ensure that the translated text resonates with contemporary Azerbaijani readers, it is important to adapt English metaphors in a way that reflects their newer modes of expression. Additionally, cultural literacy among the target audience must be taken into account. While some English metaphors, like "The world's a stage," may be easily recognized by Azerbaijani readers

familiar with Shakespearean literature, others that reference specific Western cultural contexts may pose difficulties for those less acquainted with these references.

One of the challenges lies in the availability of resources for idiom and metaphor translation between English and Azerbaijani. While there are satisfactory tools for standard Azerbaijani vocabulary, comprehensive resources for idioms and metaphors are scarce. This places a significant burden on translators who must rely on their linguistic proficiency, cultural knowledge and creative intuition. Furthermore, the existence of different dialects within the Azerbaijani language adds complexity to the process. Certain metaphorical expressions may align with one dialect but appear foreign to another, necessitating a careful dialect specific approach to translation.

The diversity in societal conventions and implicit meanings prevalent in Azerbaijani culture presents translators with an array of nuances to consider during the translation process. For instance, in Azerbaijani culture, people tend to avoid discussing topics related to 'death' or 'illness.' As a result, directly translating English metaphoric expressions that involve death may be seen as inappropriate or offensive.

Considering these challenges, it becomes apparent that translating metaphors between English and Azerbaijani is not just a matter of language. It requires careful navigation through cultural landscapes and peculiarities. Additionally, the historical connections and geopolitical dynamics between Azerbaijan and other countries add complexity to the process. For example, Azerbaijan was part of the Soviet Union for a significant period in the 20th century. Hence, when translating an English metaphor into Azerbaijani, we cannot overlook the influence of Russian language on Azerbaijani.

Azerbaijani culture has a rich collection of metaphoric expressions derived from tales, folklore, legends and Islamic mythology. Each metaphor is intricately woven into the historical fabric of Azerbaijani society. Decoding and translating these expressions is like delicately unraveling a cultural tapestry thread by thread, only to knit it back together in a different linguistic form. The translated text should capture the essence of the original while preserving its cultural significance, historical context and emotional depth.

Translating humor can be particularly challenging as well since achieving comedic effect often relies on shared cultural understanding. If a metaphor involves wordplay in English, the humor

might not translate smoothly when finding equivalent expressions in Azerbaijani. This can result in awkward and sometimes amusing mistranslations, which poses a challenge that skilled translators must navigate adeptly.

The ever-evolving nature of language adds another layer of complexity. As technology advances and new societal norms emerge, both English and Azerbaijani languages incorporate new words and phrases into their linguistic repertoire. However, this process is happening at a slower pace for Azerbaijani. For translators, this dynamic aspect of the source language presents both opportunities for creative solutions in metaphor translation and demands an ongoing learning process to keep up with language changes.

Despite these challenges, there is an undeniable sense of joy and satisfaction that comes with translating metaphors. The intricate interplay between language, culture, imagery and emotional resonance converges into an expression that encapsulates nuanced thoughts or feelings across two distinct cultures and languages. Successfully navigating through obstacles while preserving the essence of the metaphorical expression represents the ultimate test of a translator's skill—a process that enriches not only linguistically but also on a deeply human level.

CHAPTER II: METHODOLOGY

This chapter will outline the methodology used in comparing the two Azerbaijani translations of *Twilight* by Stephenie Meyer in terms of their accuracy and quality. The methodology used in this comparison will involve a close analysis of the two translations, focusing specifically on the translation of metaphors and figurative language. Given that the prime focus of this research revolves around the comparative analysis of two Azerbaijani translations of *Twilight* by Stephenie Meyer, a meticulous methodology ensures the accuracy of observations, interpretations, and eventual conclusions. In order to carry out a thorough and detailed analysis, this study harnesses a qualitative method, leveraging a series of robust analytical tools to shed light on specific translation issues. The aim is to compare and contrast how metaphorical expressions have been translated in the two Azerbaijani versions and to evaluate their effectiveness in relation to the original English text. The primary steps undertaken in the methodology include a detailed close reading of the original text alongside the two translations, identification and extraction of metaphorical expressions, and an in-depth comparison and contrast of these extracted metaphors. The purpose is to reveal how the same English metaphors have been translated into Azerbaijani, to identify any notable differences in the way they were translated, and to assess the overall accuracy and quality of the metaphor translations.

The succeeding parts of the methodology chapter delve into an exhaustive exposition of the procedures used to collect data, prepare data for analysis, and analyze said data to address the research queries brought forth in the introduction. By adhering to a structured approach, the methodological chapter aims to walk the reader through each step of the research operation, starting from the selection of metaphors and elements of figurative language from Stephenie Meyer's *Twilight*, through to the final analysis of the metaphorical expressions.

Ultimately, by giving a clear and detailed depiction of the data collection and examination techniques utilized in the study, the methodology chapter seeks to underscore the pertinence of these methods in answering the research question, and in providing a blueprint for potential future studies in this sphere. This structured approach, underpinned by systematic data collection and thoughtful analysis, bolsters the robustness and credibility of the research outcomes.

2.1. Data Gathering Instruments of the Study

The principal instrument for data collection in this study was a comprehensive document analysis of the two Azerbaijani translations of *Twilight*. It entails a careful and in-depth examination of the text with an emphasis on identifying both graphical and figurative language components like metaphors, similes, idioms, and other expressiveness. To facilitate this process, digital version of the original novel was used and analyzed using AI text analysis software. This software was instrumental in allowing for a systematic review of the text, enabling keywords and phrases related to metaphors and figurative language to be quickly located, flagged, and annotated for further study.

The selected expressions from the book were also cross-checked manually and scrutinized to ensure relevance and significance. This ensured that those chosen were indeed impactful in the narrative of the novel. A meticulous selection process was followed, highlighting metaphors that either held significant plot relevance, added to the emotional depth of the scene, or resulted in drastic cultural or contextual shifts in the translated versions. Through the combined usage of manual research methods and digital tools, the study ensured a comprehensive and detailed examination of metaphor usage in the Azerbaijani translations of *Twilight*, laying a foundation for the subsequent analysis.

2.2. Main Data

The Data of this study comprises the original *Twilight* novel by Stephenie Meyer and its two Azerbaijani translations. Incorporating the analysis of these three distinct text versions forms the backbone of the comparative study. The scope and focus of this investigation are mainly directed towards metaphorical expressions and figurative language used throughout these texts.

The first Azerbaijani translation examined in the study is titled "Alatoranlıq," translated by Kazim Salimov and published by TEAS Press Publishing in 2017. This translation offers a unique interpretation of the novel, presenting its stylistic elements in the context of Azerbaijani culture and language.

The second translated version is "Toranlıq," translated by Shalala Ismailzadeh and published by Qanun Publishing in 2015. This version presents another perspective into the translation of the

novel's metaphorical expressions and deploys distinct translation techniques and strategies that differ from the first translation. The choice of these two translators provides an opportunity to compare and contrast the accuracy, quality, and overall effectiveness in conveying metaphorical expressions and figurative languages

2.2.1. Preparing the Data for Analysis

The first step in preparing the collected data for analysis was to meticulously read and annotate all three versions of the texts. Key metaphorical expressions and instances of figurative language were highlighted, cataloged, and indexed for easier reference during the analysis. Explicit textual and contextual notes were made to understand the intended meaning and impact of each metaphor in the context of the narrative. These notes acted as supplementary information, aiding in the deeper understanding of metaphors. They consisted of notes regarding the emotion expressed, the plot relevance, and other context-specific details surrounding each identified metaphor.

AI Textual analysis tools were used to collect and organize the data for analysis. These tools enabled the identification and extraction of metaphorical expressions and figurative language from the texts, allowing for a systematic analysis of their translation. Metaphorical expressions in each version of the texts were cross-compared. They were evaluated based on direct translation, cultural adaptation, and the emotional resonance they might elicit in the reader. This critical comparison was integral to identify instances where the translation quality or accuracy varied between the two Azerbaijani versions.

2.2.2. The Procedure of Data Analysis

Once the data identification and preparation stage were complete, the process of data analysis commenced. This analytical process involved a detailed examination of the metaphorical expressions in the original and translated texts. Using qualitative methods, expressions were analyzed to gauge the extent of deviation or adherence to the original metaphors in the Azerbaijani translations. This allowed for the identification of patterns that reflect the translators' individual approaches and the recurring translation techniques utilized in each version. Each metaphor was studied in its contextual setting within the narrative to understand the nuances that the metaphors brought to the storyline and character development. Each literal and metaphorical translation was compared, and disparities were identified and recorded. These discrepancies were categorized

based on factors such as change in the metaphor's meaning, its emotional impact, and cultural adaptation. Using such a systematic approach, each metaphor's role in enriching the narrative was evaluated. By comparing the same in the two translations, the effectiveness in retaining the metaphor's original significance was examined. This evaluation allowed not only a comparison of translation accuracy but also an assessment of whether the emotional resonance of the metaphor was retained, enhanced, or diminished in the Azerbaijani versions. In addition to this, instances of any significant changes such as transformations were noted, particularly where translators had used their stylistic freedom to replace a metaphor altogether or modify it in a way that deviated significantly from the original. This information would further aid in shedding light on the individual translation strategies used, their effectiveness, and even their potential influence on readers' understanding and appreciation of the text.

To ensure impartiality and minimize potential researcher bias, several key metaphors were randomly selected for analysis. Using a random selection process, the study could ensure that a diverse array of metaphors, depicting various themes and serving different narrative functions, were included in the comparison.

This systematic approach to data analysis enhanced the study's reliability and validity by providing a comprehensive and concrete review of the metaphor translation strategies employed in the Azerbaijani versions of *Twilight*. Each step of the analysis procedure was also replicated and rechecked to confirm the consistency of the findings. While the initial stage of analysis primarily involved a line-by-line scrutiny of the metaphors and their translations, a broader context analysis was conducted as well. This second stage widened the lens of study from mere words and phrases to larger text segments — paragraphs, chapters, and even entire narratives. This broader scope of analysis allowed for the exploration of how individual metaphors contributed to the overall storytelling and themes of the novel and whether the translated metaphors maintained this role effectively.

In the next chapter we will be delving deeper into the challenges faced by translators in translating metaphoric expressions and figurative language, comparing the two Azerbaijani translations of *Twilight* by Stephenie Meyer. But firstly, in order to gain a better understanding of the translator's style and accuracy, we will be examining the general quality and accuracy of these translations. In order to assess the general quality and accuracy of the translations, various aspects

will be examined, including but not limited to linguistic adequacy, cultural appropriateness, and faithfulness to the source text.

Chapter III: DISCUSSION AND RESULTS

3.1. Categorization of Metaphor and Simile in Relation to Translation Techniques

As we explore the classification of metaphors and similes in relation to translation techniques, let's first focus on the categorization proposed by Goatly. According to Goatly (1996), metaphors can generally be classified into three main categories; lexical, conceptual and structural.

1. Lexical Metaphors; Lexical metaphors involve imbuing single words or phrases with metaphorical meaning. For example, the English verb "grasp" takes on a metaphorical sense when used to convey understanding or comprehension of a concept, as in "grasp an idea." When translating this into Azerbaijani, the equivalent phrase would be "söhbəti tutmaq." However, it lacks the same tangible physicality as the original metaphor. Therefore, translators face a challenge of either adhering to the source metaphor or giving preference to idiomatic expressions in the target language.

2. Conceptual Metaphors; As outlined by Goatly (ibid.), conceptual metaphors involve connecting abstract concepts with concrete and often sensory experiences to facilitate comprehension and visualization. Researches have noted that conceptual metaphors are prevalent across languages, with varying shades of meaning influenced by cultural and contextual nuances. For instance, the widely adopted conceptual metaphor "Love is war" is translated into Azerbaijani as "Sevgi müharibədir."

Although the sentiment expressed is universally understood, the implications within different cultural contexts can vary, making it an interesting topic for analysis.

One aspect to consider is the use of structural metaphors. Goatly defines structural metaphors as instances where an abstract concept is systematically represented through a more concrete conceptual structure. For instance, in the novel *Twilight*, the character Bella perceives herself within a structural metaphor when she exclaims, "I was a lamb to the slaughter." In Azerbaijani translation, it would be rendered as "Sanki qurbanlıq quzu idim." This metaphor effectively captures Bella's perception of imminent danger while preserving the poetic intensity of the original text.

Regarding similes, translators have the freedom to transform an original simile into a comparable simile or metaphor in their target language, as long as they maintain its emotional impact and poetic value (Newmark, 1981). For example, the English simile "her skin was as cold as ice" could be translated into Azerbaijani as "onun dərisi buz kimi idi." By omitting "cold" (soyuq), this simile becomes more relatable to Azerbaijani readers. It demonstrates that translating similes across languages and cultures requires flexibility and creativity.

To explore the impact of cultural context on the translation of metaphorical expressions, let's revisit Newmark's perspective. According to him, there are situations where a literal translation can be the most precise approach, particularly when the metaphor is commonly used (as mentioned earlier). For example, consider the metaphor "time flies," which exists in both English and Azerbaijani ("vaxt uçar"). In such cases, the translator can preserve the original form of the metaphor since it will be easily understood and sound natural to Azerbaijani readers.

Another important aspect to consider when translating metaphors is the issue of 'dead metaphors'. These are metaphors that have been integrated into the language to such an extent that their metaphorical value is barely discernible. It is needed to recognize and treat these metaphors differently in translations.

Other scholars underline the importance of understanding functional equivalencies, especially with culture-specific metaphors. Translators must navigate the fine line between preserving the source text's integrity and ensuring the translation aligns with the target audience's cultural and linguistic context. Looking ahead at the practicalities of translating metaphors and similes, certain discernible patterns guided by the dichotomy of preservation versus domestication come into play. While some metaphors can retain their literal meanings and semiotic essence through translation, others may require creative adjustment to make sense within the target culture.

1. Equivalent Metaphors (Remetaphorization): In some cases, there exist equivalent metaphors in both the source and target languages. In these instances, translation becomes relatively straightforward as the metaphor's sense and underlying meaning can be fully preserved. Scholars emphasize this notion in referencing commonly used metaphors like "Life is a journey," which retains its idiosyncrasies from English into Azerbaijani as "Həyat bir səyahətdir".

2. Omitted Metaphors (Demetaphorization): There are times when translators omit a metaphor from the source text, usually when it bears no cultural resonance or relevance in the target culture. Hence, the text is rephrased into a non-metaphorical, literal sentence. However, this technique should be used judiciously as overuse may lead to considerable loss in text flavor and novelty.

3. Created Metaphors (Metaphorization): Some translators may choose to create metaphors in the target language that are not present in the source text. These metaphors are generated to convey the same meaning and effect as the original metaphor, while also taking into account the cultural and linguistic nuances of the target language.

We will be examining translated figurative language using these type of translation techniques and more, based on these three translation methods which are the best at analyzing and studying metaphorical expressions — Literal Translation, Free Translation and Equivalence Translation.

Simile translation strategies are similar to those of metaphor translation, yet they often necessitate an additional degree of creativity and flexibility to accommodate the comparative structure inherent to similes.

Translating metaphors and similes requires a deep understanding of both linguistic elements and cultural nuances. While lexical, conceptual, and structural metaphors provide a framework for categorizing metaphors, the task of translating them is a complex and nuanced process. The translator's choices will invariably influence the reader's perception and understanding of the text. So, in reflecting on these categories, we must remember that they exist not as distinct boxes but as part of an overlapping continuum, with many metaphors fitting into multiple categories depending on the context. We will further elucidate these complexities as we turn to our comparative analysis of the two Azerbaijani translations of 'Twilight'.

3.2. A Comparative Analysis of the Two Azerbaijani Translations of the novel *Twilight*

In this chapter, we will compare the two Azerbaijani translations of *Twilight* by Stephenie Meyer to evaluate the translator's accuracy and quality in rendering metaphoric expressions and figurative language. However, before analyzing the translation of figurative language, it is necessary to first examine the accuracy and quality of non-figurative sentences. By doing so, we can gain a comprehensive understanding of the translator's overall proficiency and style in translating the

source text. In the case of literary translation, the challenge for the translator is not only to find appropriate foreign language equivalents for the units forming the artistic image in the source text, but also to recreate all the explicit and implicit ties peculiar to the source units in the target text. This requires careful consideration of not only the literal meaning of words and phrases, but also their connotations, cultural associations, and intended effect on the reader.

3.2.1. General Differences in Translation Approaches of Each Translator

In analyzing the both Azerbaijani translations of *Twilight*, it is evident that each translator takes a slightly different approach to translating non-figurative sentences. Translator A (Kazim Salimov) tends to prioritize faithful and literal translations, aiming to convey the same meaning as the source text in a straightforward manner. On the other hand Translator B (Shalala İsmailzadeh) takes a more creative and flexible approach, occasionally employing contextual substitutes when regular equivalents do not suffice. Both translators demonstrate a strong grasp of the grammatical structures of both English and Azerbaijani, resulting in grammatically accurate translations. However, there are notable differences in their choices of vocabulary and phrasing, which affect the overall tone and style of the translated text. Translator A's approach is more conservative and focused on preserving the original meaning and structure, while Translator B takes more liberty in adapting the text to suit the target language.

It is important to address a few concerns. Both translations have certain drawbacks. Translator A does well in maintaining the integrity of the text and minimizing omissions. However, one issue with Translation A is that the translator prioritizes preserving originality to such an extent that it compromises readability by being overly literal and unnatural. By relying on a strictly literal translation approach, Translator A runs the risk of diluting or even losing the intended impact on readers.

In contrast, Translator B's approach of being more flexible and creative in their translations may enhance readability and maintain a natural flow of the text. However, Translator B's approach also runs the risk of deviating too far from the original meaning and potentially losing important subtleties or nuances in the text. Translator B omits certain details and takes more liberty with the language, which may result in a less faithful representation of the source text. To ensure a smooth flow in Azerbaijani, Translator B employs various techniques such as separating sentences, adding

or omitting phrases, and rearranging them. However, it is important to note that these modifications may result in changes to the original sentence structure and meaning.

Although both translations have their strengths and weaknesses in non-figurative texts, it is important to find a balance between accuracy and readability when translating metaphorical expressions and figurative language. This will ensure that the translated text captures both the literal meaning and the intended effect on the reader. We will be analyzing the two Azerbaijani translations by Kazim Salimov and Shalala Ismailzadeh to determine how they handle the metaphorical expressions and general figurative language in the next sections of this thesis.

3.2.2. A Comparative Analysis of the Azerbaijani Translations of the Novel *Twilight* in Terms of Metaphors and Figurative Language

In order to evaluate the translations of metaphorical expressions and figurative language in *Twilight* by Stephenie Meyer, we will conduct a comparative analysis of the two Azerbaijani translations by Kazim Salimov and Shalala Ismailzadeh. We will examine how each translator handles the metaphors and figurative language in terms of their accuracy, readability, and adherence to the original text. We will analyze the impact of these translations on the overall literary experience and determine whether any variations in translation choices affect the reader's understanding and interpretation of the text. The goal of this analysis is to determine the effectiveness of each translation in conveying the intended meaning and impact of the metaphorical expressions and figurative language used in the original work. We will also consider the cultural and linguistic context.

By comparing the two Azerbaijani translations of *Twilight*, we aim to assess how the Azerbaijani translators should handle the metaphors and figurative language present in the original text. This analysis will provide valuable insights into the strategies employed by the translators and their impact on the final translated versions. Let us now proceed to examine examples of metaphorical expressions and figurative language in *Twilight* and analyze how they are translated by Kazim Salimov and Shalala Ismailzadeh in their respective translations.

Original	"That was the year I finally <i>put my foot down</i> ; these past three summers, my dad, Charlie, vacationed with me in California for two weeks instead."
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Translator A's Translation	"14 yaşına çatanda <i>ayağımı dirəyib</i> ora getmək istəmədim və son üç ili atam Çarli ikihəftəlik məzuniyyətini yayda Kaliforniyada, mənimlə birlikdə keçirdi."
Translator B's Translation	"On dörd yaşına qədər hər yay bir ayımı burada keçirməyə məcbur olurdum. Ancaq həmin il <i>qəti qərarımı verdim</i> və son üç yayı atam Çarliylə bərabər Forksda yox, Kaliforniyada ikihəftəlik tətillə edirdik."

Translator A's Translation (Equivalent or Remetaphorization):

- Translator A's approach can be described as equivalent or remetaphorization. The translator attempts to keep the original metaphorical expression "put my foot down" but translates it in a way that maintains the metaphorical aspect while adapting it to the Azerbaijani context.
- The phrase "put my foot down" is retained, but the translator adjusts it to make it suit the Azerbaijani culture with a similar kind of metaphor (*Ayağımı dirəmək*). This preserves the metaphorical essence of the original while making it idiomatic in Azerbaijani.
- The rest of the translation remains faithful to the original.

Translator B's Translation (Free Translation or Demetaphorization):

- Translator B's approach can be described as a free translation or demetaphorization. In this case, the translator chooses to forgo the original metaphor entirely and conveys the meaning using non-figurative language.
- The phrase "put my foot down" is not translated with a metaphor, and instead, the translator explains it with the verb "made a firm decision" (*qəti qərarımı verdim*) The focus here is on conveying the meaning more straightforwardly.

In this context, Translator A's approach of remetaphorization is more successful in retaining the figurative essence of the original sentence, as it still incorporates the concept of "putting one's foot down" while adapting it for the target language. Translator B's approach, while clear in its meaning, loses the metaphor and may not fully capture the subtleties and nuances of the original expression.

Original	"It was to Forks that <i>I now exiled myself</i> ."
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Translator A's Translation	"İndi mən <i>könüllü olaraq</i> həmin Forksda <i>sürgündə idim</i> ."
Translator B's Translation	"İndi isə dəhşətli bir halda <i>özümü</i> Forksa <i>sürgünə yollayırdım</i> ."

Translator A's Translation (Free Translation):

- Translator A's approach can be described as partially free. The translator retains the concept of self-exile ("*könüllü olaraq*" - "voluntarily") but uses the phrase "*sürgündə idim*" (I was in exile) to describe the situation.
- While it conveys the idea of the protagonist choosing to go to Forks and feeling somewhat exiled, it doesn't fully capture the emotional tone and intensity of the original sentence. The use of the first-person is missing, which can diminish the personal and emotional aspect of the decision.

Translator B's Translation (Literal Equivalent):

- Translator B's approach can be described as an equivalent translation. The translator does not deviate from the original metaphor of self-exile. The use of the phrase "*özümü Forksa sürgünə yollayırdım*" (I was sending myself into exile to Forks) emphasizes the emotional turmoil and the conscious choice to go to Forks. This translation adds a sense of inner conflict and personalization, which may be more aligned with the original's emotional tone.

In this context, Translator B's approach is arguably more successful in conveying the emotional weight of the original sentence. The use of "*sürgünə yollayırdım*" (I was sending myself into exile) effectively captures the protagonist's inner turmoil and choice to go to Forks, which is in line with the emotional intensity of the original. Translator A's translation, while retaining some elements of the original metaphor, falls a bit short in conveying the same emotional depth and personal involvement, as it lacks the self-exile concept and the emotional resonance found in Translator B's version.

Original	"But I could see the <i>sacrifice in her eyes behind the promise</i> ."
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Translator A's Translation	"Lakin, onun <i>vədinin arxasında hansı qurbanın durduğunu gözlərindən görürdüm.</i> "
Translator B's Translation	"Bu <i>vədlərin arxasındakı fədakarlıq anamın gözlərindən açıq-aşkar oxunurdu.</i> "

Translator A's Translation (Free Translation):

- Translator A's approach can be described as a free translation. The translator conveys the essence of the original sentence by mentioning "hansı qurbanın durduğunu" (what sacrifice stood) behind her promise.
 - While the translation captures the idea of sacrifice behind the promise, the choice of "qurban" for sacrifice may not be the most natural and idiomatic word in Azerbaijani to use in this context. The phrase "vədlərinin arxasındakı qurban" might sound a bit odd and less emotionally resonant in the given context.

Translator B's Translation (Free Translation):

- Translator B's approach is also a free translation, but it is more successful in capturing the emotional depth and natural expression. The translator uses "fədakarlıq" (sacrifice) in the context of "Bu vədlərin arxasındakı fədakarlıq" (the sacrifice behind these promises) to convey the idea of sacrifice.
 - The choice of "fədakarlıq" is more natural and emotionally resonant, making the sentence sound more idiomatic in Azerbaijani. The phrase "anamın gözlərindən açıq-aşkar oxunurdu" (it was clearly read from my mother's eyes) effectively conveys the message.

In this context, Translator B's approach is more successful due to its use of a more natural and emotionally resonant word choice, "fədakarlıq." The phrase "anamın gözlərindən açıq-aşkar oxunurdu" effectively communicates the idea that the sacrifice is clearly visible in the mother's eyes. Translator A's use of "qurban" for sacrifice might not be the most suitable word choice in this context and could sound less natural to Azerbaijani speakers.

Original	"Even the air filtered down greenly through the leaves. <i>It was too green — an alien planet.</i> "
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Translator A's Translation	"Yarpaqlardan keçib süzülən hava da yaşıla çalırdı. <i>Bütöv bir yaşıllıq – sanki özgə planetdə idik.</i> "
Translator B's Translation	"Hətta hava da yarpaqların arasından yaşıl rəngdə süzülürdü. <i>Yaşıl rəngin bu həddən-ziyadəliyi insana yad planet təsiri bağışlayırdı.</i> "

Translator A's Translation (Literal Equivalent):

- Translator A's approach is more like a literal equivalent. The translator retains much of the original imagery and maintains a degree of conciseness.
- The phrase "sanki özgə planetdə idik" (as if we were on another planet) effectively conveys the idea of the place being so green that it feels like an alien world.

Translator B's Translation (Free Explanatory Translation):

- Translator B's approach is an explanatory translation, where the translator expands on the original sentence to provide additional context and explanation.
- The phrase "Yaşıl rəngin bu həddən-ziyadəliyi insana yad planet təsiri bağışlayırdı" (The excess of green color gave a sense of an alien planet) adds more detail and explanation to the concept of the place feeling like an alien planet.

In this context, both translations effectively convey the idea that the place is extraordinarily green and feels like an alien planet. Translator A's approach is more concise and closer to the original sentence, making it a bit more successful in retaining the brevity and figurative quality of the original. While "bütöv bir yaşıllıq" (a complete greenness) does not sound so natural in Azerbaijani. Translator B's translation, while informative, is excessively long and may lose some of the conciseness and the original's poetic quality. However, both translations do succeed in conveying the overall meaning despite shortcomings.

Original	"I would be the new girl from the big city, <i>a curiosity, a freak.</i> "
Translator A's Translation	"Mən orada böyük şəhərdən gəlmiş yeni qız olacaqdım, <i>haqqında hər şeyi öyrənmək maraqlı olan "ağ qarğa" kimi.</i> "
Translator B's Translation	"Mənsə böyük ehtimalla böyük bir şəhərdən gəlmiş, <i>maraqlı və qəribə qız təsiri bağışlayacaqdım.</i> "

Translator A's Translation (Remetaphorization and Explanatory):

- Translator A's approach can be described as remetaphorization or equivalent with the use of "ağ qarğa," which translates to "white crow." This phrase is not as well-known in Azerbaijani, which might cause confusion for the reader.
- The translator conveys the idea of being a new girl from the big city and the sense of being unique or different with the phrase "ağ qarğa," which aligns with the concept of being a "freak."

Translator B's Translation (Literal equivalent):

- Translator B's approach is more straightforward, translating "freak" as "qəribə qız," which means "strange girl." This term effectively conveys the idea of being unique or different from the norm.
- The translator also uses the term "maraqlı" (interesting) for "a curiosity," emphasizing the idea that the character would be intriguing to others.

In this context, Translator B's approach might be a bit more successful. The use of "qəribə qız" (strange girl) is a more direct and easily understood way of conveying the idea of being a "freak." While Translator A's use of the metaphor "ağ qarğa" retains the figurative quality of the original, it may not be readily understood by regular Azerbaijani readers because it is not a well-known metaphor in the language. Moreover, Translator B's sentence structure may be a bit complex due to the explanatory translation of "a curiosity" (haqqında hər şeyi öyrənmək maraqlı olan) and less reader-friendly, which could be a point to consider for clarity and readability.

Original	"My skin could be pretty — it was very clear, <i>almost translucent-looking.</i> "
Translator A's Translation	"Dərim bəzən qəşəng, çox təmiz, <i>elə bil şəffaf olurdu.</i> "
Translator B's Translation	"Düzdür, dərim gözəl və demək olar ki, <i>büllur şəffaflığında idi.</i> "

Translator A's Translation (Literal Translation):

- Translator A's approach is more like a literal translation. The translator tries to convey the original sentence's meaning without straying too far from the original words and structure.
- The use of "şəffaf" (translucent) captures the idea of transparency, which are present in the original sentence.

Translator B's Translation (Free Translation with Added Figurativeness):

- Translator B's approach is more of a free translation. While it retains the essence of the original sentence, it adds a layer of figurativeness by introducing the word "büllur" (glass material) to describe the level of transparency.
- The phrase "büllur şəffaflığında" (in the transparency of glass) adds a vivid and imaginative touch to the description, making it more figurative and engaging.

In this context, both translations can convey the idea that the skin is clear and almost translucent-looking, but Translator B's approach adds an extra layer of figurativeness and vividness by introducing the word "büllur" to describe the level of transparency. This makes Translator B's translation more engaging and retains the figurative aspect of the original sentence more closely. While Translator A's translation is more straightforward and literal, it still effectively conveys the basic idea of translucent skin.

Original	"Maybe there was a <i>glitch in my brain.</i> "
Translator A's Translation	"Bəlkə beynimdə bir 'ilişik' var?!"
Translator B's Translation	"Bəlkə də <i>problem</i> məndə idi, <i>mənim öz beynimdə.</i> "

Translator A's Translation (Literal Translation):

- Translator A's approach is more like a literal translation. The translator attempts to convey the original sentence's meaning by using the word "ilişik" (which means "connection" or "mixture" but is used here in the sense of "glitch"). This choice is somewhat unusual and might not be immediately clear to Azerbaijani readers.

- The use of quotation marks around "ilişik" could mean that the translator somewhat knows that it is a unique or non-standard translation choice, and wants to highlight this.

Translator B's Translation (Free Translation):

- Translator B's approach is a free translation. The translator conveys the general idea that there was a problem in their brain, but they omit the word "glitch" and its figurative sense entirely.
- This translation provides a straightforward and more understandable explanation of the situation, but it loses the figurativeness and the specific term used in the original sentence.

In this context, both translations attempt to convey the idea that there may be an issue in the narrator's brain, but neither successfully captures the figurativeness of the original sentence. Translator A's use of "ilişik" is somewhat unclear and may confuse readers, while Translator B's translation omits the term "glitch" altogether, resulting in a more straightforward, less figurative expression. Both translations could benefit from finding a more suitable term or phrase that conveys the figurative sense of a "glitch in the brain" while remaining clear to the target audience.

Original	"My mother had painted the cabinets eighteen years ago in an attempt <i>to bring some sunshine</i> into the house."
Translator A's Translation	"Anam 18 il əvvəl o şkafları rəngləməklə bura <i>günəş şüası gətirmək</i> istəmişdi."
Translator B's Translation	"Anamın on səkkiz il əvvəl evə <i>bir az parlaqlıq və rəng qatmaq</i> üçün boyadığı şkaflar..."

Translator A's Translation (Literal Translation):

- Translator A's approach is more like a literal translation. The translator retains the concept of "günəş şüası gətirmək" (bring some sunshine) but the phrase might not be the most idiomatic and natural choice for Azerbaijani readers. The use of "günəş şüası gətirmək" may be less familiar and less idiomatic in this context, which can affect the reader's comprehension and engagement.

Translator B's Translation (Equivalent Translation):

- Translator B's approach is more successful in retaining the figurativeness of the original sentence while making it more idiomatic for Azerbaijani readers. The translator uses "parlaqlıq və rəng qatmaq" (to add some brightness and color) to convey the idea of bringing sunshine into the house.
- This choice retains the figurative essence of the original while using more natural and idiomatic Azerbaijani expressions.

In this context, both translations aim to convey the idea that the mother painted the cabinets in an effort to brighten up the house. However, Translator B's approach is more successful in retaining the figurativeness and making the translation more idiomatic for Azerbaijani readers. The use of "parlaqlıq və rəng qatmaq" effectively captures the figurative sense of adding sunshine to the house while sounding more natural. Translator A's translation is more literal and might not resonate as well with Azerbaijani readers.

Original	"I donned my jacket — which had the feel of a <i>biohazard suit</i> — and headed out into the rain."
Translator A's Translation	" <i>Bioloji təhlükəsizlik skafandrına</i> oxşayan gödəkcəmi geyindim və bayıra, yağışa çıxdım."
Translator B's Translation	" <i>Gödəkcəmi</i> əynimə keçirib <i>dəmirdən zireh</i> geyinmiş kimi yağışa çıxdım."

Translator A's Translation (Literal Translation):

- Translator A's approach is more like a literal translation. The translator conveys the idea of the jacket having the feel of a biohazard suit by using the phrase "Bioloji təhlükəsizlik skafandrına oxşayan" (similar to a biological hazard suit).
- While this translation conveys the intended meaning, the use of "bioloji təhlükəsizlik skafandırı" may be somewhat unusual and unfamiliar to Azerbaijani readers, and it may not resonate well with the culture. The reader may not be able to imagine the sensation or texture of the jacket accurately.

Translator B's Translation (Free Translation with Culturally Relevant Expression):

- Translator B's approach is more successful in retaining the figurative sense while using culturally relevant and more common terms. The translator uses "dəmirdən zireh geyinmiş kimi" (like wearing armor of iron) to convey the idea of the jacket feeling like a protective suit.
- The choice of "dəmirdən zireh geyinmiş kimi" is more culturally relevant and understandable for Azerbaijani readers, and it retains the figurative essence of the original sentence.

In this context, both translations aim to convey the idea of the jacket having a protective and almost "armor-like" quality. However, Translator B's approach is more successful in achieving this while using more culturally relevant terms. The use of "dəmirdən zireh geyinmiş kimi" effectively captures the figurative sense and is more relatable to Azerbaijani readers. Translator A's translation, while conveying the intended meaning, might not resonate as well with the readers due to the use of a somewhat unusual term.

Original	"...and saw the <i>immediate awareness light her eyes.</i> "
Translator A's Translation	"... <i>gözlərinin dərhal parlamasından</i> haqqımda artıq <i>məlumatlı</i> olduğunu anladım."
Translator B's Translation	"Qadının <i>gözləri birdən-birə işıqlandı</i> , üzündə xəfif təbəssüm yarandı."

Translator A's Translation (Free Translation with Additional Explanation):

- Translator A's approach is more of a free translation with additional explanation. The translator conveys the idea that the speaker understood that the woman was now aware of something based on the immediate illumination of her eyes.
- In this translation, the sentence is expanded to provide more context and explanation regarding the meaning. The phrase "haqqımda artıq məlumatlı olduğunu anladım" (I understood that she was already informed about me) clarifies the meaning and makes it more explicit.

Translator B's Translation (Free Translation with Added Imagery):

- Translator B's approach is also a free translation, but it introduces added imagery that is not explicitly present in the original sentence. The phrase "üzündə xəfif təbəssüm yarandı" (a faint smile appeared on her face) is not found in the original text. And the word "awareness" is not conveyed directly in the translation, but rather might be implied through the visual cue of a faint smile.
- While this addition might enhance the emotional depth and context, it is not a direct reflection of the original sentence, and it introduces an element of interpretation that may not align with the author's intent.

In this context, both translations aim to convey the idea of the woman's immediate awareness as signified by the illumination of her eyes. However, Translator A's approach is more successful in providing a faithful and explicit explanation of the sentence while retaining the core meaning. Translator B's translation, while adding imagery, introduces elements not present in the original text, which might be a subjective interpretation of the source material.

Original	"I can do this, I lied to myself feebly. <i>No one was going to bite me.</i> "
Translator A's Translation	""Bacaracağam!" - deyə özümü bir az aldatdım. <i>Burada heç kim məni döyməyə hazırlaşmırdı.</i> "
Translator B's Translation	"" <i>Məni yeyən filan olmayacaq ki</i> , burada nə var, həyəcanlanmalı heç nə yoxdur" deyə öz-özümə ürək-dirək verməyə çalışdım."

Translator A's Translation (Somewhat Literal with Transposition):

- Translator A's approach is somewhat literal, but uses the term "döymək" (to beat) to translate "bite," which might not fully capture the accurate figurative sense.
- The use of "döymək" can be understood metaphorically, but it may also be a stronger way of expressing the idea and could slightly diverge from the original intent.

Translator B's Translation (Free Translation with Many Added Elements):

- Translator B's approach is a free translation with significant added elements. The translator omits the part about lying to oneself and introduces phrase "burada nə var, həyəcanlanmalı heç nə yoxdur" (there's nothing to get nervous about here).

- While this translation introduces an equivalent (Məni yeyən filan olmayacaq ki) for "No one was going to bite me," it includes elements not present in the original sentence and omits the concept of self-deception.

In this context, both translations attempt to convey the idea that the speaker is trying to reassure themselves. Translator A's approach retains some elements of the original but uses "döymək" which may be a stronger expression than intended. Translator B's translation introduces an equivalent for "No one was going to bite me," but significantly alters the original sentence by omitting the idea of self-deception and adding elements that are not present in the source text.

A combination of the two translations could create a more faithful and effective rendition of the original sentence: "Bacaramıdım!" – deyə özümü bir az aldatdım. Məni yeyən olmayacaqdı ki"

Original	" <i>Her voice held all the shock and condemnation of the small town...</i> "
Translator A's Translation	" <i>Onun səsinə kiçik şəhərin bütün qınağı toplanmışdı...</i> "
Translator B's Translation	" <i>Onun səsinə bütün bu kiçik qəsəbənin ittihamedici və narazı düşüncələri hiss olunurdu.</i> "

Translator A's Translation (Somewhat Literal with Omitted Element):

- Translator A's approach is somewhat literal, as it retains the idea of the small town but omits the term "shock." The translation conveys the notion that the voice contained the sentiments of the small town without specifying the nature of those sentiments.
- While this translation maintains the context of a small town's sentiments, the omission of "shock" might result in a less nuanced understanding.

Translator B's Translation (Free Translation with Added Elements):

- Translator B's approach is more of a free translation. The translator expands the original sentence by changing the lexical context a bit, such as "narazı düşüncələri" (dissatisfied thoughts) to describe what is contained in the voice.
- The translator's choice of words removes the figurativeness.

In this context, both translations aim to convey the idea that the speaker's voice is representative of the sentiments of the small town. Translator A's approach is more straightforward, with a somewhat literal translation that omits the term "shock" but still effectively conveys the core idea. Translator B's translation provides more explicit detail about the nature of the sentiments but removes the figurativeness of and introduces elements not present in the original text.

Translator A's approach is more successful in conveying the figurative sense of the original sentence, as it retains the essential elements of the small town's sentiments without adding unnecessary details.

Original	"She sniffed, <i>a clear case of sour grapes.</i> "
Translator A's Translation	"...burnunu çəkdi, <i>oxunun daşa dəydiyinə şübhəm qalmadı.</i> "
Translator B's Translation	Omitted most of the sentence and only tried to convey the action of sniffing with "donquldandı."

Translator A's Translation (Equivalent Translation):

- Translator A's approach is an equivalent translation. The translator conveys the idea that the character is displaying behavior similar to the concept of "sour grapes" by using the phrase "oxunun daşa dəydiyi" to imply resentment when someone doesn't get what they want.
- This translation effectively captures the figurative sense of the original sentence and is a suitable equivalent for "a clear case of sour grapes."

Translator B's Translation (Omission):

- Translator B's approach is incomplete and doesn't fully translate the sentence. The translator only tries to convey the action of sniffing and neglects the key figurative element of "a clear case of sour grapes."

In this context, Translator A's approach is more successful, as it provides an equivalent translation that conveys the figurative sense of the original sentence. The use of "oxunun daşa dəydiyi" effectively captures the concept of displaying resentment when one doesn't get what they

desire, which aligns with the meaning of "sour grapes." Translator B's approach, on the other hand, falls short by omitting the sentence and not translating the figurative expression, making it less effective.

Original	"I couldn't stop myself from peeking occasionally <i>through the screen of my hair</i> at the strange boy next to me."
Translator A's Translation	"Amma hərdən <i>saçımdan yaratdığım pərdənin arasından</i> yanımdakı bu qəribə oğlana baxmaqdan da özümü saxlaya bilmirdim."
Translator B's Translation	"Arabir özümü saxlaya bilməyib <i>saçlarımın arasından</i> ona baxırdım."

Translator A's Translation (Literal translation with Imaginative Context):

- Translator A's approach is somewhat literal and effectively conveys the meaning and the imaginative context. The translator uses phrases like "saçımdan yaratdığım pərdənin arasından" (through the screen that I created out of my hair) to capture the notion of peeking through one's hair.
- The translation retains the figurative sense of the original sentence, describing the hair as a screen or curtain that the speaker occasionally peeks through.

Translator B's Translation (Free Translation with Lexical Changes):

- Translator B's approach is more of a free translation with some lexical changes. The translator simplifies the sentence and omits the idea of creating a screen with the hair. Instead, it focuses on the act of looking through the hair.
- While the translation effectively conveys the core meaning of not being able to stop peeking at the boy, it removes the figurative description of the hair as a screen or curtain, making it less imaginative.

In this context, both translations aim to convey the idea that the speaker is unable to resist peeking at the strange boy through their hair. Translator A's approach retains more of the imaginative and figurative aspects of the original sentence, describing the hair as a screen or curtain. Translator B's translation simplifies the sentence and omits this figurative element.

Translator A's translation is more successful in capturing the figurative and imaginative context present in the original sentence.

Original	"...he turned slowly to glare at me — his face was absurdly handsome — <i>with piercing, hate-filled eyes.</i> "
Translator A's Translation	"Yavaş-yavaş çevrilib parıldayan, <i>nifrət dolu gözlərini</i> mənə zillədi – onun üzü əcaib dərəcədə gözəl idi."
Translator B's Translation	"...yavaşça dönüb arxaya baxdı. <i>Nifrət dolu gözləri ilə</i> qərribə də olsa, yaraşığı görünürdü."

Translator A's Translation (somewhat Literal Translation):

- Translator A's approach is a literal translation that effectively conveys the overall meaning of the original sentence. The translator describes the man's act of turning and glaring, his handsome face, and the piercing, hate-filled eyes.
- However, the term "parıldayan" is used to convey "piercing," which might not be the most suitable word choice in this context. "Parıldayan" means "shining" or "glittering," which doesn't capture the exact sense of piercing eyes.

Translator B's Translation (Free Translation):

- Translator B's approach is a free translation with structural changes. The translator simplifies the sentence and omits the word "piercing." Instead, the description of the man's appearance focuses on his eyes being hate-filled and his overall appearance being handsome.
- While the translation conveys the essence of the original sentence, it significantly alters the structure and omits the specific detail about the piercing eyes.

In this context, both translations aim to convey the idea of the man turning to glare with intense, hate-filled eyes while having a handsome face. Translator A's approach provides more detail and retains the structural elements, but the choice of "parıldayan" for "piercing" might not be the best word choice. Translator B's translation simplifies the sentence and omits "piercing," which may result in a less nuanced description.

Nevertheless, Translator A's translation is more successful in capturing the figurative sense and maintaining the structural elements of the original sentence, even though the choice of "parıldayan" might be improved for accuracy.

Original	"... I turned the key and <i>the engine roared to life.</i> "
Translator A's Translation	"Açarı çevirdim, <i>mühərrik nərildəyərek işə düşdü.</i> "
Translator B's Translation	"Mühərriki işə salmaq üçün açarı burdum. <i>Hay-küylü mühərrikim artıq öz işinə başlamışdı.</i> "

Translator A's Translation (Literal Translation):

- Translator A's approach is more of a literal translation that captures the basic meaning of the original sentence. The translator describes turning the key and the engine coming to life as "mühərrik nərildəyərek işə düşdü."
- While the translation conveys the essence of the action, the term "nərildəyərek" might not be the most appropriate word choice for describing the sound an engine makes when starting. "Nərildəmək" is not commonly used in this context in Azerbaijani, and "xoruldamaq" or similar terms would be more suitable.

Translator B's Translation (Free Translation with Structural Changes):

- Translator B's approach is a free translation with significant structural changes. The translator simplifies the sentence and omits the specific action of turning the key. Instead, the focus is on starting the engine and describing it as "hay-küylü mühərrik" (roaring engine).
- In this translation, the figurative description of the engine roaring to life is omitted, and the structure of the sentence is altered.

In this context, both translations aim to convey the idea of starting the engine. Translator A's approach provides a more literal translation that retains the core meaning of the original sentence. However, it uses a word ("nərildəyərek") that is not commonly used in this context, but it captures the figurative sense of the original sentence.

Translator B's translation simplifies the sentence, alters the structure, and omits the figurativeness present in the original sentence. While it conveys the basic idea, it deviates significantly from the original text. Translator A's translation is more successful in maintaining the structure and literal sense of the original sentence, but the choice of words could be improved for accuracy and naturalness.

Original	"I began to feel like <i>I was treading water, instead of drowning in it.</i> "
Translator A's Translation	"Artıq suda batdığımı yox, üzümə də, başımı suyun üzündə saxlaya bildiyimi hiss etməyə başlamışdım."
Translator B's Translation	"Həmin gün boğulurdum, sıxılmırdım , əksinə, elə hiss edirdim ki, <i>suyun üzərində yeriyrəm.</i> "

Translator A's Translation (Free Translation with figurativeness):

- Translator A's approach is a free equivalent translation that effectively conveys the meaning of the original sentence while maintaining a natural flow in Azerbaijani.
- The translation captures the essence of the original figurative expression. Instead of drowning, the speaker, Bella, feels like she is able to keep their head above water and tread water, which is a well-understood idiom.

Translator B's Translation (Free Translation with Structural Changes):

- Translator B's approach is a free translation with significant structural changes. The translator simplifies the sentence. The focus is on the contrast between not drowning and feeling like she is above water.
- The translation conveys the idea of not drowning and feeling above water, has some of the figurativeness present in the original sentence.

In this context, both translations aim to convey the idea. Translator A's translation is more successful in maintaining the figurative sense and natural flow of the original sentence while providing an equivalent expression in Azerbaijani. Translator B's translation simplifies the sentence, focusing on the contrast between drowning and feeling above water.

Original	"I made the <i>Cowardly Lion</i> look like <i>the terminator.</i> "
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Translator A's Translation	" <i>Qorxaq şirdən terminator olmaz.</i> "
Translator B's Translation	" <i>Öz aləmində Qorxaq Aslanı Terminatora döndərməyə çalışırdım.</i> "

Translator A's Translation (Free Translation with Proverbial Structure):

- Translator A's approach is a free translation with a proverbial structure. The translator conveys the idea, a coward lion cannot be a terminator.
- While this translation captures the essence of the original sentence, it introduces a proverbial style that is not present in the source text. The phrase "Qorxaq şirdən terminator olmaz" implies that someone who is a coward cannot become like the Terminator, making it more proverbial.

Translator B's Translation (Somewhat Literal with Added Elements):

- Translator B's approach is somewhat literal with added elements. The translator retains the structure of the original sentence and introduces additional details, such as "Öz aləmində" (in my head) and "döndərməyə çalışırdım" (I was trying to turn it into) to describe the transformation. This translation retains the original structure while adding some extra element.

In this context, both translations aim to convey the idea. Translator A's approach introduces a proverbial structure, emphasizing the cowardly aspect. Translator B's translation, on the other hand, retains the original structure but adds specific elements.

While both translations convey the core meaning, Translator B's approach is more accurate in retaining the original structure and adding detail to the transformation, despite introducing elements not found in the original sentence. However, Translator A's approach is more idiomatic and proverbial in style, which can be seen as a creative way to convey the figurative sense. The choice between these two translations depends on the desired style and emphasis.

Original	"I was well aware that <i>my league and his league</i> were spheres that did not touch."
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Translator A's Translation	"Yaxşı bilirdim ki, bizim <i>oynadığımız liqalar</i> arasında böyük fərq var və bunlar kəsişməyən sferalardır."
Translator B's Translation	"Eyni zamanda mən hiss edirdim ki, <i>onun dünyasıyla mənim dünyam</i> tamamilə fərqlidir."

Translator A's Translation (Literal with Figurative Elements):

- Translator A's approach is a literal translation with some figurative elements. The translator uses the term "liqalar" to convey the idea of "leagues" and describes them as "sferalardır" (spheres), emphasizing that they do not intersect.
- While this translation conveys the core meaning, it may sound less natural in Azerbaijani, and the literal translation of "leagues" as "liqalar" might feel unusual to the reader.

Translator B's Translation (Equivalent Translation):

- Translator B's approach is an equivalent translation that effectively conveys the figurative sense of the original sentence. The translator describes the speaker's awareness that their world and the other person's world are entirely different.
- This translation is more successful in terms of conveying the intended meaning naturally and accurately. By using "dünya" (world) instead of "liqa," it retains the figurative sense while making the sentence more natural in Azerbaijani.

In this context, both translations aim to convey the idea of two separate worlds or realms that do not intersect. Translator A's approach is more literal with some figurative elements, while Translator B's approach is an equivalent translation that retains the figurative sense and is more natural. Translator B's translation is more successful in conveying figurativeness while maintaining naturalness and accuracy, especially by using "dünya" to represent the separate leagues.

Original	"I recognized Mike's <i>voice calling out of the gloomy heart of the trees...</i> "
Translator A's Translation	"Maykın <i>ağacların qaranlıq çətrindən gələn səsini</i> tanıdım."

Translator B's Translation	"Bu isə <i>Maykın səsi</i> idi."
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Translator A's Translation (Equivalent Translation with Figurative Elements):

- Translator A's approach is an equivalent translation that effectively conveys the figurative sense of the original sentence. The translator describes recognizing Mike's voice as it calls from the "gloomy heart of the trees" using the phrase "ağacların qaranlıq çətri" (the gloomy cover of the trees).
- This translation maintains the figurative sense and conveys the idea of Mike's voice emanating from a mysterious or hidden place among the trees.

Translator B's Translation (Free Translation with Demetaphorization):

- Translator B's approach is a free translation that simplifies the sentence and omits the figurative description of the "gloomy heart of the trees." The translator focuses solely on recognizing Mike's voice.
- In this translation, the figurative elements are omitted, and the description is straightforward, which can be seen as a kind of demetaphorization technique.

In this context, both translations aim to convey the idea of recognizing Mike's voice. Translator A's approach provides an equivalent translation while retaining the figurative sense and using a figurative phrase like "qaranlıq çətri" to convey the mysterious quality of the trees. But Translator B's translation simplifies the sentence and omits the figurative elements, resulting in a more direct and less figurative representation of the original sentence.

Translator A's translation is more successful in maintaining the figurative sense of the original sentence while using appropriate figurative language in Azerbaijani.

Original	"Edward Cullen was not... human. <i>He was something more.</i> "
Translator A's Translation	"Edvard Kallen... İnsan deyildi. <i>Nəsə fərqli bir məxluq idi.</i> "
Translator B's Translation	"Edvard Kallen bir insan... deyildi. O, <i>insandan daha artıq və daha ötə idi.</i> "

Translator A's Translation (Free Translation with Demetaphorization):

- Translator A's approach is a free translation that conveys the idea of Edward Cullen not being a regular human. The translation uses "Nəsə fərqli bir məxluq idi" to describe him as "different creature", which is not the correct translation. "More" and "different" are not interchangeable terms.

Translator B's Translation (Equivalent Translation):

- Translator B's approach is an equivalent translation that effectively conveys the figurative sense of the original sentence. The translation describes Edward Cullen as being "daha artıq və daha ötə" (more and beyond) than a regular human.
- This translation successfully captures the figurative sense of the original sentence and goes beyond simply translating the words to convey the idea that Edward is more than human.

In this context, Translator A's approach provides a free translation and omits the sense of "something more," which is not ideal for preserving the original meaning.

Translator B's translation is more successful as it maintains the figurative sense and goes further to describe Edward as being "more and beyond" a regular human, which captures the intended meaning more effectively.

Original	"His <i>quick smile turned up the corners of his flawless lips.</i> "
Translator A's Translation	" <i>Qısa gülüşü qüsursuz ağızının kənarlarını бүkdü.</i> "
Translator B's Lack of Translation	<i>Translator B did not provide a translation for this sentence.</i>

Translator A's Translation (Literal with Figurative Elements):

- Translator A's approach is a somewhat literal translation that attempts to convey the idea of a quick smile turning up the corners of the character's lips. However, the choice of

words and the use of "ağzının" (mouth) instead of "dodaqlarının" (lips) makes the translation less accurate and natural in Azerbaijani.

- While this translation retains the figurative elements, it may not sound entirely natural due to the choice of words.

Translator B's Lack of Translation:

- Translator B chose not to translate this sentence, leaving it out of the translation entirely.

In this context, Translator A's approach provides a somewhat literal translation that attempts to convey the figurative sense of the original sentence. However, the use of "ağzının" instead of "dudaklarının" and the overall word choice make the translation sound less natural in Azerbaijani. Ideally, the translator could have attempted a more natural and accurate translation of the sentence to convey the intended figurative meaning. But having a translation even if it sounds not very natural is preferable to having no translation at all.

Original	"I don't scare you?" he asked playfully, but <i>I could hear the real curiosity in his soft voice.</i>
Translator A's Translation	"- Səni qorxuduram? - oynaq tərzdə soruşdu, amma onun <i>yumşaq səsində maraq olduğunu duydum.</i> "
Translator B's Translation	"Səni qorxutmuram? - yarızarafat soruşdusa da, <i>reaksiyamla bağlı nigaranlıığı var idi.</i> "

(Here Bella says that he asked this as a kind of a joke, but he was actually wanting to know if he really does, there was a real curiosity behind his question).

Translator A's Translation (Literal with Figurative Elements):

- Translator A's approach is a somewhat literal translation that tries to convey the figurativeness of the original sentence. Edward's question is rendered as a playful inquiry. However, the choice of the word "maraq" (interest) does not fully convey the idea of this context.

- While the translation retains the playfulness in Edward's question, it doesn't effectively convey the deeper curiosity present in the original sentence.

Translator B's Translation (Free Translation):

- Translator B's approach is a free translation that conveys the idea of Edward's playful question while focusing on the protagonist's reaction to it. The translation omits the figurative element "curiosity in his soft voice."

In this context, both translations aim to convey the idea that Edward playfully asks whether he scares the protagonist, while there is an underlying curiosity in his inquiry.

Translator A's translation attempts to convey the figurative sense by using "maraq," but the word choice may not fully capture the intended meaning. Translator B's translation provides a more clear rendition of Edward's playful question but omits the figurative "curiosity in his soft voice."

In the analysis process more than 100 figurative expressions were compared and examined in order to understand the various translation approaches and their effectiveness in conveying the figurative meaning. Both translations have their strengths and weaknesses in conveying the figurative meaning of the original sentence. We will delve into the details in the next section.

3.3. Findings of the Analysis

The analysis of the translations revealed some thought-provoking findings regarding the translation of figurative expressions. Here are the several key observations emerged from this analysis:

Prevalent Translation Styles: Each translator employs a mix of Literal Translation, Free Translation, and Equivalent Translation in their work, yet each seems to have a preferred method. Notably, Translator A's most frequent technique is Literal Translation, followed by Free Translation, and lastly, Equivalent Translation. In contrast, Translator B's most prevalent approach is Free Translation, then Literal, and lastly, Equivalent Translation.

Translator A's predilection for Literal Translation is observable in their handling of the source text. This approach aligns with Newmark's definition of 'literal translation,' advocating for

transferring the source text's precise wording and structure into the target language. The strength of this approach lies in its potential to stay closest to the original text. However, the downsides become apparent when figurative language and cultural implications are misinterpreted or lost entirely. For example, Translator A's preference for literal translation sometimes leads to awkward phrases in the target language that might not fully convey the intended meaning. For instance, in translating "His quick smile turned up the corners of his flawless lips," the phrase "Qısa gülüşü qüsursuz ağızının kənarlarını bükdü" is an attempt to stay true to the words but fails to capture the sense of "romanticism" that the original text intended. This illustrates a key challenge of literal translations: they might stay close to the original words, but they may not always succeed in conveying the full meaning, especially with more abstract or figurative expressions.

Translator B, on the other hand, shows a leaning towards Free Translation. The preference for this approach suggests an intention to convey the source text's overall meaning rather than producing a word-for-word translation. Free translations allow for smoother, more natural-sounding translations in the target language and capture the same broad message, tone, and emotional resonance as the source material. But, a potential shortcoming of free translation is that the liberty taken in the translation process runs the risk of straying too far from the source text. The translation of "I could hear the real curiosity in his soft voice," into "reaksiyamla bağlı nigaranlığı var idi," demonstrates this, as the overall meaning of the original are maintained, but fidelity to the original wording and structure is significantly changed.

Equivalent Translation: Both translators use Equivalent Translation to a lesser extent. Equivalent translations follow the same logic as literal translations but strive to replicate the text's effect on the reader. Cultural references, idioms, metaphors, etc. are reinterpreted in the target language in a way that elicits a similar response from the target audience as from the original audience. However, achieving this balance between capturing the meaning and eliciting a similar response can often present a significant challenge to translators. For instance, when handling the metaphor "Edward Cullen was not... human. He was something more", Translator B attempts an equivalent translation with "Edvard Kallen bir insan... deyildi. O, insandan daha artıq və daha ötə idi". While the words are not translated literally, the intended impact - the sense of Edward being more than human - is retained in the translated text. Therefore, despite equivalent translation being infrequent, it has nonetheless been employed effectively in capturing the metaphorical meaning in the target language.

Interestingly, the least used technique, equivalent translation, is often the most successful at faithfully reproducing the semantic and emotional content of the source text. These findings leave us with critical insights into the tactics used and the potential areas of refinement in metaphorical language translation. This understanding can assist in translating such metaphorical expressions more effectively in the future. However, the nature of translation as an imperfect science means that context will always dictate the most suitable translation method. Further research and comparison studies in metaphorical translation in Azerbaijani literature would contribute to a more complete understanding of these practices. Advanced training may be required for translators, in which they can develop their skills in various translation techniques and broaden their understanding of linguistic and cultural nuances. This can ultimately lead to a translation that is faithful to the original text, both in sentiment and meaning.

Advantages of Equivalent Translation: While Equivalent Translation was used the least among the three methods, our analysis found that when it was utilized, it had surprising success in correctly conveying the intended meaning, sensory imagery, emotional resonance, and cultural nuances in the target language.

Equivalent Translation follows the same logic as literal translations but strives to replicate the text's effect on the reader. Cultural references, idioms, metaphors, etc., are reinterpreted in the target language in a way that elicits a similar response from the target audience as from the original audience. By focusing on the effect of the source text rather than the exact words, Equivalent Translation captures the metaphorical senses and emotional depth intrinsic to literary texts like *Twilight*.

A key advantage of Equivalent Translation is its ability to bridge the cultural divide between languages. This technique takes into account cultural aspects that other methods may miss and works to find equivalents in the target culture. This cultural sensitivity leads to a richer reading experience, enabling the readers to better relate to the narrative, characters, and emotions involved. An instance where we can see the strength of Equivalent Translation manifests is when handling the metaphor "Edward Cullen was not... human. He was something more". Translator B attempts an equivalent translation with "Edvard Kallen bir insan... deyildi. O, insandan daha artıq və daha ötə idi". Though the words might not be translated literally, the awe-inspiring impact - the sense of Edward being more than human - is retained in the translated text. This shows that Equivalent

Translation, when used correctly, has the ability to capture and convey a feeling, sense, or idea from the source language to the target language.

While Equivalent Translation requires a deeper understanding and sensitivity towards both the source and target cultures, it holds potential in elevating the translation of metaphorical expressions to a level of richness and authenticity that literal and free translations may struggle to achieve.

Challenges Hindering Equivalent Translation: While Equivalent Translation shows remarkable potential in conveying the metaphoric expressions, it was not the predominant technique used in the analyzed translations. This deviation may be credited to several impediments such as cultural divergences, the understanding of the target community, the linguistic and idiom knowledge of the translator, and other situational determinants. In fact, translators often stumble upon issues in finding appropriate counterparts owing to these barriers.

Nevertheless, it is interesting to note that Translator A did exhibit a proficiency in finding Azerbaijani equivalents, given his extensive knowledge of figurative vocabulary. This enhances the reader's understanding and more effectively mirrors the author's original purport. His intimate familiarity with both the syntax and semantics of the languages involved enabled him to deliver translations that were very much equivalent to the source content. But he often just went straight up to the Literal translation, rendering the sentence less comprehensible and affecting the overall reading experience.

This tendency of Translation A could partially be a result of the challenges that are inherent to Equivalent Translation. One of the primary issues is finding equivalent expressions that will be understood and appreciated in the same way by the target audience as they are by the source audience. This requires not just an excellent command over both the source and target languages but also deep cultural knowledge and contextual understanding.

Translator Expertise and Styles: In the course of our analysis, we observed some distinct strategies and individual proficiencies employed by both translators. Both translators apply lexical and semantic transformations throughout their translations to convey the metaphorical expressions in a way that is meaningful and effective in the target language. But as these cultures are very different, only using lexical and semantic transformations does not come in handy. Translator A, Kazim Salimov, displayed an exceptional skill in the understanding and execution of figurative

expressions in Azerbaijani. His translation methodology seemed to place greater emphasis on fidelity to the source text. This was evident in the way he seemed to prioritize accurate replication of the source's syntax and semantics, often opting for equivalent translations whenever possible. However, this strict adherence to the source text sometimes led to less natural reading in Azerbaijani, potentially hindering full comprehension and appreciation of the narrative by the Azerbaijani-speaking audience.

But Translator B, Shalala Ismailzadeh, showed a distinct flair in rendering the source text into a more accessible and readable form for the target readership. Her approach leaned more towards ensuring a smooth, and natural flow of narrative, focusing on the overall coherence and readability of the text. Consequently, though her translations often deviated from the source text's literal message, they resonated well with the readers, fostering a stronger engagement with the text. Her style of translation might have been marked by more liberal interpretation of the source text, yet she was remarkably successful in carrying the text's emotional depth and impact across linguistic and cultural barriers.

This divergence in their styles may be attributed to their personal translation philosophies or, conceivably, their differing degrees of comfort with both languages. Translator A's approach might suggest a greater focus on maintaining the original author's intention and narrative style, even if it compromised the flow of the text in the target language. Alternatively, Translator B's methods might be indicative of a more audience-centric approach, accommodating the cultural and linguistic nuances of the target audience and prioritizing readability over exact semantic fidelity.

These individual stylistic differences shed light on the diversity of approaches in metaphorical translation, each with its own merits and drawbacks, depending on the context. Balancing the requirements of the source text against the needs of the target audience is a principal challenge in translation. The disparity in their methods also underscores the importance of translator expertise and personal style in figuratively rich works such as *Twilight*.

Balancing Figurative Language and Readability: As revealed in the translation analysis, effective translation is a delicate balance between preserving the figurative richness of a text and ensuring its readability and comprehensibility. When the translation prioritizes the faithful reproduction of the original text's figurative language, it may obscure the meaning for the target

readership, if the figurative language fails to have an equivalent impact in the target culture or language. However, when the primary focus of the translation is to maintain readability, ensuring that the text flows and reads smoothly in the target language, it may result in a dilution of the source text's figurative richness and subtle nuances.

Therefore, it's not enough solely to substitute words from the source language with their apparent counterparts in the target language. Translators must navigate their way among the words, idioms, and cultural connotations, with an aim to retain the original import while simultaneously enhancing readability. There is a need for more active transformations that take into account not just the words, but also the meaning, style, and context of the metaphorical expressions in the original text.

As we observed, sticking doggedly to the original structure and lexical choice may result in a chunky and potentially confusing translation. Such adherence to the source text structure could hinder the reading experience and potentially fail to evoke the same emotional responses. The translator's skill thus lies in creatively adapting the source text to make it more understandable and enjoyable for the target audience, without losing the essence.

But shaping a translation to be extremely readable and relatable to the target audience can sometimes lead to discrepancies between the source text and the translation. While this may enhance the reading experience, it may concurrently raise questions about the authenticity and fidelity of the translation. It could lead to the translator unintentionally injecting their own interpretations or cultural biases into the text, which may affect the text's original thematic and aesthetic coherence negatively.

To address this fine line between preserving the integrity of the figurative language and ensuring the readability of the text, translators may need to resort more to lexical and semantic transformations that are more than merely reproducing the words and phrases of the source text. It calls for greater creativity, keen cultural insight, and a deeper understanding of both linguistic systems. This challenging process involves recoding the original text into the linguistic system of the target language, without losing its original essence. Thus, providing clear, concise, and effective output that resonates with the target audience.

Implications for Translator Education: One of the key findings that emerges from this study is the need for enhancements in translator education with an emphasis on the translation of figurative language. Often, translation programs in universities concentrate on technical translation, which is an essential component of most translators' work. However when their work pivots towards translating literary texts, an acute need for skills beyond technical translation becomes evident. The current focus on technical translation tends to foster an inclination towards literal translation methods. While these methods have their merits, they often prove inadequate for literary texts, especially those abundant with metaphoric expressions. The essence and subtleties of such creative writings often derive from figures of speech, which are inherently linked to the original language's cultural and linguistic nuances. A translator trained mainly in literal methods may fail to adequately capture and convey these nuances in the target language.

Yet technical translation emphasizes accuracy and precision, literary translation necessitates a more profound understanding of both source and target cultures, and the literary norms and styles in both languages. Literary translators must navigate the grey areas between slavish faithfulness to the source text and a free interpretation that may stray too far from the original. So training programs for translators need to devote more attention to translating figurative language. This would involve education about various cultural metaphors and their equivalents in the target language, as well as the various strategies for rendering metaphors in translation while maintaining their emotional impact. Training should also focus on how to balance between the fidelity to the source text's original flavor and intentions, and the readability and reception of the translated text by the target audience. These programs should include opportunities to analyze published translations, such as the two translated versions of *Twilight* studied in this research, and discuss the effectiveness of the different approaches. This would provide aspiring translators with a practical understanding.

Implications for Future Research: In this thesis work we analyzed the translation of metaphoric expressions and figurative language in the two Azerbaijani translations of *Twilight* by Stephenie Meyer to evaluate the strategies employed and compare their effectiveness in capturing the essence of the original text. We answered the necessary questions regarding the challenges faced in translating metaphoric expressions, the cultural and linguistic factors influencing translation choices, and the impact of different translation approaches on the overall quality of the translated work.

Now, further research can be conducted to explore the translation programs at the university level and assess the extent to which they incorporate training on translating figurative language. And the researcher may propose some corrections or improvements in the existing translation curricula to enhance the development of translators' skills in dealing with metaphoric expressions and figurative language.

This research can also serve as a foundation for future studies comparing the translations in other literary works, across different languages and translation contexts as it is the first of its kind in Azerbaijani context.

CONCLUSION

The world of translation is a multifaceted realm where language and culture converge, presenting translators with a myriad of intricate challenges. Among these complexities, one of the most profound is the translation of metaphorical expressions. Metaphors, known for their capacity to infuse texts with profound meaning and emotional resonance, are a vital component of literary works. These expressions, rich in layers of connotation and cultural context, require not only linguistic expertise but also a profound understanding of the source language's culture, history, and artistic nuances. In the literary translation context, the task of conveying metaphors takes on an added layer of intricacy. Translators are tasked with the responsibility of not merely transferring the words from one language to another but capturing the essence and artistic expression of the source text. Metaphors, with their ability to convey abstract concepts and emotions through tangible imagery, bring depth, subtlety, and complexity to literary works. They enrich the reader's experience and offer a wellspring of material for profound interpretations. Yet, translating these metaphoric expressions is no straightforward feat. It demands a deep appreciation of cultural and historical contexts and a nuanced understanding of linguistic subtleties.

What makes the challenge even more formidable is the fact that metaphors are intrinsically bound to the cultural and historical context of the source language. Their meanings often defy a one-to-one transfer to the target language, making the translator's role more akin to that of a mediator, striving to bridge the linguistic and cultural gaps. Each language may employ different metaphors to express identical concepts, further highlighting the necessity of a comprehensive understanding of both source and target languages and cultures.

In the ever-evolving field of translation studies, the examination of figurative language and metaphorical expressions has taken center stage, offering a deeper understanding of the complexities that translators face when bringing literary works from one language and culture to another. This exploration has yielded invaluable insights into the art of conveying metaphors effectively while maintaining the essence of the source text. The focus of this study has been a comprehensive analysis of the two Azerbaijani translations of *Twilight* by Stephenie Meyer, revealing the myriad challenges and strategies employed by translators. The contrasting strategies employed by the two translators, Kazim Salimov and Shalala Ismailzadeh, serve as a valuable case study, illustrating the intricate decision-making process that translators face.

The choice of translation method, whether it leans towards literal, free, or equivalent translation, has far-reaching consequences on the final product. Each method has its own strengths and weaknesses, and our analysis underscores the importance of striking a delicate balance between fidelity to the source text and readability in the target language. While Translator A's faithfulness to the source may uphold the author's original intent, it sometimes results in translations that feel less natural and may hinder comprehension. In contrast, Translator B's focus on readability and emotional depth may sacrifice some of the source text's nuances but fosters a stronger connection with the target audience.

The study also underscores the vital role of translator education. While traditional translation programs often emphasize technical translation, the need for specialized training in the translation of figurative language in literary texts has become evident. Aspiring translators should be equipped with the tools to navigate the complexities of cultural and linguistic nuances and to make informed decisions about the best approach to convey metaphorical expressions effectively. This calls for a broader curriculum that incorporates in-depth knowledge of cultural metaphors, various strategies for translating metaphors while preserving their emotional impact, and the ability to balance faithfulness with readability.

Looking forward, the implications of this research extend to improving translator education, refining translation practices, and fostering a deeper understanding of the intricate art of metaphor translation. The future holds promising avenues for research, including the assessment and enhancement of translation programs, comparative studies on metaphor translation across various literary works and languages, and the development of more effective methods for conveying figurative language in translations. The multifaceted journey of translating metaphorical expressions is an evolving field that promises to enrich the world of literature in multiple languages, ensuring that the beauty and depth of the original works can resonate with a global audience.

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